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From Myth to Machine: The Dialogics of Tradition and Technology in Indian New Media Art

Ravi Kumar Kodali[1] and Dr. D.Venkata Ramana Moorthy[2]
[1]Guest Faculty, Department of Fine Arts, Andhra University,
Visakhapatnam, Andhra Pradesh, India.
[2]Sr.Asst.Professor in History, Telangana Integrated Civil Services Academy,
Moinabad, Ranga Reddy District, Hyderabad, Telangana, India.

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Abstract
his paper undertakes an erudite exploration of the dialectical interplay between archaic mythopoeic traditions and emergent digital modalities within Indian new media art. It elucidates how contemporary practitioners synthesize ritual semiotics and algorithmic structures, engendering a syncretic aesthetic paradigm that reanimates civilizational memory through technologically inflected philosophical resonances and epistemologically hybridized visual languages in the post-human epoch. Indian new media art, myth and technology, postcolonial aesthetics, Techno-Mythopoeia, cultural hybridity, digital indigenism, algorithmic aesthetics, post-digital culture, visual semiotics, interactive installation, augmented reality art, ancestral epistemologies, cyborg subjectivity, dialogic imagination, contemporary Indian artists, cultural memory and innovation, sacred and synthetic, digital practices in South Asia.

Key Words: cultural, digital, global, languages, media, symbolic, technological, traditional

Introduction

Situating the dialogics in the 21st century, the accelerating convergence of digital technologies within cultural and artistic domains has engendered new paradigms of aesthetic production and reception. Nowhere is this synthesis more evocative than in the emergent field of Indian new media art, where traditional mythologies intersect with technological innovation in unprecedented ways.

This research undertakes a critical exploration of the dialectical engagement between myth and machine, foregrounding how contemporary Indian artists reanimate ancient narratives through digital modalities such as interactive installations, Augmented Reality (AR), algorithmic design, and virtual environments.By investigating the aesthetic, conceptual, and political implications of this techno-cultural synthesis, the study seeks to illuminate how the sacred and the synthetic are no longer seen as antithetical domains, but are increasingly articulated as interdependent agents in the evolving landscape of the Indian visual culture.

However, this "*Myth to Machine*" encapsulates a double movement—myths travel into the realm of the machine, while the machine becomes a new vehicle for mythopoeia. Far from being subsumed by digital abstraction.Traditional cosmologies are recontextualized within contemporary media practices, thereby acquiring renewed agency and interpretive fluidity. This paper situates such artistic interventions within the framework of *Dialogism* as theorized by Mikhail Bakhtin, wherein multiple voices, temporalities, and epistemologies co-exist in creative tension. In this context of modern new media art, this dialogic dynamic enables the

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convergence of ancestral wisdom with algorithmic logic, facilitating a hybrid visual discourse that both disrupts and reaffirms cultural memory.

In the Indian subcontinent, with its deeply embedded mythological substratum, this offers a fertile site for examining how deities, epics, rituals, and symbolic archetypes are being reimagined in the age of digitality. From the richly illustrated Puranas and temple murals to experimental video installations and immersive environments, thejourney of Indian myth from oral–visual traditions to new media eco-ecologies asserts not a break but a transformation in narrative form and phenomenological experience. This metamorphosis is further inflected by India's postcolonial condition, wherein the adoption of global technological forms is often negotiated through the lens of indigenous ontological and cultural resistance.Thus, the Indian new media artist emerges not merely as a digital practitioner but as a cultural interlocutor who straddles the domains of myth, machine, memory, and modernity.

The need for this study arises from a conspicuous gap in the critical literature on Indian art practices, particularly in relation to their engagement with digital media and mythological content. While a considerable body of scholarship exists on Indian modernism miniature paintings, folk traditions and contemporary installation arts, the confluence of mythology and new media remain under-theorized. Moreover, existing discourses on new media art tend to be dominated by Euro-American paradigms that inadequately account for non-western cosmologies, symbolic systems, and digital indigeneity.This research paper, therefore, positions itself within a decolonial and comparative aesthetic framework, offering both theoretical and empirical contributions to the study of global contemporary art.

The central research problem that animates this inquiry is how myth and technology are co-constituted in Indian new media art to produce alternative aesthetic imaginaries. Rather than viewing tradition as static or technology as universal, this study foregrounds the performative agency of artists who creatively translate mythic content into digital languages-thereby challenging fixed notions of authenticity, originality and linear temporality.Through the analysis of selected case studies, including the works of artists such as Shilpa Gupta, Baaraan Ijlal, Gigi Scaria and Tejal Shah, and other artists in India also. This project examines how myth–machine interface becomes a site of both continuity and rupture, innovation and introspection.

In conceptualizing the machine, this study moves beyond its material and mechanical definition to encompass the entire infrastructure of digital media—software, code, interface, algorithm, network and interactive systems. Conversely, the term "myth" is not confined to religious narrative but is treated as a cultural and semiotic system, replete with metaphoric elasticity and ideological potential. This expanded view allows for a more nuancedunderstanding of how digital tools are not merely used to illustrate myths but become epistemological extensions through which myth is reconstituted in form and function.

Theoretically, this research draws on a wide range of scholars including Homi Bhabha's notion of cultural hybridity, Donna Haraway's cyborg metaphor, Walter Benjamin's reflections on mechanical reproduction, and Roland Barthes' treatment of myth as a semiological system. These frameworks are further contextualized through the writings of Indian art theorists such as Geeta Kapur, Nancy Adajania, and Ranjit Hoskote, who have critically examined India's engagement with modernity, technology, and global art circuits ultimately, this study aims to contribute to a redefined redefinition of contemporary Indian art

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not merely as a reflection of technological modernity but as an active agent in shaping a new dialogic aesthetic-wherein the mythic past and digital present are co-authors of the visual imagination.

Aims and Objectives

1. To examine the aesthetic and conceptual integration of mythological motifs within Indian New Media art works.
2. To analyse how Indian contemporary artists negotiated the symbolic systems and techno-relativity of New Media to develop a syncretic visual language.
3. To explore the recontextualization of traditional narratives within digital forms.
4. To locate the discourse of Indian New Media art within broader theoretical paradigms of hybridity, digital indigeneity and techno-mythopoeia.
5. To contribute to the evolving field of media aesthetics by situating India's uniquetrajectory in blending epistemologies within the affordances of digital preservation.

Research Methodology

This paper will adopt a qualitative, interdisciplinary and interpretative methodology, drawing from the domains of Visual Cultural Studies, Postcolonial Theory, Media Theory and Art History. It will also involve the critical visual analysis of selected Indian new media art works that integrate mythological content with digital technologies and decode the semiotic and iconographic interpretation of myths within the technological frameworks of the art works.

By incorporating the perspectives from the scholars such as Homi Bhabha's '*Hybridity*, Walter Benjamin's '*Aura and Reproducibility*, and Donna Haraway's 'Cyborg Theory and Ranjit Hoskote's 'Indian aesthetic modernities. Besides, the comparative framework study also endeavours to situate Indian new media practices within a global constellation while foregrounding their cultural specificity.

Review of Literature

This literature review foregrounds seminal theoretical interlocutors whose frameworks scaffold the myth-techno dialect within Indian new media aesthetics.The foremost scholar, thinker Walter Benjamin, propounded the notion of the *Aura* and its decay in the age of mechanical reproduction. He offers critical insights into the transformation of sacred imagery within digital contexts in his work '*The Work of Art in the Age of Mechanical Reproduction* (1936)'. His reflections on reproducibility and politicization of art align with how Indian new media artists reconfigure mythological symbols for interactivenetworked platforms. Benjamin's lens enables a re-seeing of digital artworks as decentralized yet affectively potent forms that democratize access to tradition while reshaping perception. This work grounds the study's understanding of how ritual aesthetics are rehabilitated through Techno-Logical mediation, while Roland Barthes' conception of myth as a second-order semiological system reveals how cultural symbols are naturalized within the dominant discourses, narrated in his book entitled '*Mythologies* (1957), which remains a foundational text in semiotics and cultural theory.

He applied to Indian new media art, his semiotic theory elucidates how digital artists deconstruct and reassemble mythic codes, producing polyvalent visual signifiers. Barthes' analytical tools illuminate the ways in which digital myth-making can simultaneously obscure and infiltrate hegemonic ideologies, allowing ancient archetypes to be re-inscribed with contemporary meaning. This work informs the present project's decoding of symbolicstrategies within technologically mediated re-imaginings of cultural memory. However, Stuart Hall's book *'Encoding/Decoding" in Culture, Media, Language (1980)*' contributes to cultural studies, especially his theories on encoding/decoding and

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representation, are indispensable for any investigation into meaning-making in visual culture. Hall's model posits that media messages are not passively absorbed but are actively interpreted by viewers, who may adopt dominant, negotiated, or oppositional readings.This framework is profoundly relevant to Indian new media art, where mythological content is neither fixed nor universally understood but constantly reinterpreted within plural viewing contexts. This work provides an analytical schema to understand how digital reinterpretations of myth-particularly those that challenge Brahminical or patriarchal hegemonies-are decoded differently across socio-cultural registers. Moreover, Hall's insistence on representation as the site where power and ideology are contested isechoed in the practices of Indian digital artists who use myth as a symbolic battleground for post-colonial identity, gender politics and collective memory. Its emphasis on articulation—the contingent connection between elements in a discourse—resonates with the hybrid aesthetics that emerge from combining ancient semiotic systems with emergent media platforms. Hall's theories enable this research to frame Indian new media art works as not only aesthetic artifacts but as ideologically saturated texts open to critical negotiation.

Donna Haraway's cyborg's metaphor dismantles ontological binaries between organism and machine, proposing hybridity as a liberatory aesthetic and epistemological mode. Her manifesto foregrounds the potential of technology to reconfigure identity, embodiment and spirituality, as expressed in her book '*A Cyborg Manifesto(1991).* In Indian new media art Haraway's theories elucidate the emergence of techno-mythic figures-avatars (incarnations), deities, and symbolic hybrids-that embody posthuman agency. By emphasizing situated knowledge and boundary dissolution, her work aids this study in decoding how digital reanimations of myths challenge patriarchal, colonial and techno-determinist paradigms, fostering plural, embodied and culturally rooted visual experiences.

The seminal work titled '*The Location of Culture(1994)*'composed by Homi Bhabha remains pivotal in theorizing post-colonial hybridity, liminality and the interstitial spaces of cultural negotiation. Its theory of the *third space* reveals how cultural identity emerges through hybridity, negotiation and translation. His concept destabilizes essentialist binary binaries, offering a framework of analyzing how Indian New Media artists synthesize mythology and digitality. Bhabha's insights on postcolonial performativity illuminate how traditional epistemes and technological aesthetics cohabit dialogically, forming hybrid visual vocabularies that resist hegemonic narratives. His work enables this study to theorize Indian digital art as an evolving negotiation between cultural memory and global modernity, grounded in the interplay of the ancestral and the algorithmic.

Geeta Kapur's interrogation of Indian modernism and postcolonial aesthetics provides a foundation for understanding myth as an evolving cultural idiom rather than a fixed relic. Her articulation of indigenous modernity and performativity informs the analysis of how Indian new media artists deploy mythic imagery as both critique and continuity. Kapur's insights into temporality, embodiment and iconography help this study frame digital myth-making as a practice of reactivation-wherein ritualistic aesthetics are reanimated within immersive, algorithmic and participatory environments, without sacrificing their symbolic gravitas. She provides a critical lens through which to interpret the shifting aesthetics of Indian contemporary art, especially in relation to modernism, nationalismand identity politics explained in her influential book '*When Was Modernism: Essays on Contemporary Cultural Practice in India(2000)'.*

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Another scholar, Lev Manovich, offers a theoretical blueprint in his work '*The Language of New Media(2001)*', articulating five defining principles-numerical representation, modularity, automation, variability, and transcoding-that underpin digital aesthetics. Situating new media within cinema and software paradigms, Manovich advances a media archaeology that elucidates how computational logic reshapes cultural production.His work remains indispensable for decoding the algorithmic architectures embedded in contemporary digital art, particularly in contexts negotiating tradition and technological transformation. Following the same notions, Margaret Lovejoy offers an incisive historiography of digital art, tracing its evolution from earlycybernetic experiments to immersive multimedia installations in her work '*Digital Currents: Art in the Electronic Age(2004)*'. With a critical lens on interactivity, virtuality, and technological mediation, Lovejoy interrogates the ontological shifts in art-making precipitated by the digital turn. Her nuanced examination of aesthetics, perception and embodiment underscores the transformative agency of electronic media.

This text is pivotal for contextualizing Indian new media practices that fuse ancestral narratives with emergent technologies in postmodern visual regimes. Whereas, Ranjit Hoskote's concept of the '*Transcultural Imaginary*' offers a lens for interpreting myth not as a static heritage but as a fluid archive reanimated through digital forms.His critique of cultural essentialism and championing symbolic hybridity align with the aesthetics of Indian new media artists, who encode plural ontologies into algorithmic art. His writings illuminate how mythic content migrates across media, activating new semantic layers while retaining spiritual depth. His work '*The Complicit Observer(2006)'* supports this evolving viewof digital art as a conduit for contemporary cosmopoiesis and epistemic renewal. Another work, '*New Media Overtures Before New Media Practice in India(2005)*', composed by Nancy Adajania, elaborates her theorization of new media in India. She positions digital art within techno-vernacular paradigms, where tradition interfaces with algorithmic logic. Her concepts of '*New Folkloric* and *Performative Interactivity* are instrumental in analyzing how myth is not merely quoted but structurally embedded in the digital.Adajania emphasizes the contextual specificity of Indian New Media, validating practices that fuse ritual aesthetics with technological participation. Her framework aids this study's reading of myth-machine interfaces as culturally encoded, affectively resonant, and ethically charged zones of contemporary aesthetic experimentation.

In summation, three foundational texts critically elucidate digital aesthetics, algorithmic logic, and techno-cultural hybridity, shaping theorized paradigms in contemporary New Media discourses.

The burgeoning landscape of Indian New Media Art presents a fascinating crucible where ancient mythological motifs undergo a profound aesthetic and conceptual reinterpretation.Far from being mere decorative elements, these motifs are meticulously integrated, serving as potent conduits for cultural continuity, critical discourse, and immersive engagement in the digital realm. This convergence orchestrates a sophisticated dialogue between the hallowed past and the technically advanced present, often challenging conventional art-historical paradigms.

Aesthetically, Indian New Media artists leverage the inherent dynamism of digital platforms to breathe new life into time-honoured iconography. Deities like Lord Shiva, Lord Vishnu, and Goddess Durga, or epic narratives from the '*Ramayana* and *Mahabharata'*, are no longer confined to static canvases or sculptures. Instead, they are rendered through vibrant environments, interactive installations, Virtual Reality experiences, and generative art. This

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allows for a multi-sensory apprehension of the mythological, where the ephemeral glow of projected light, the fluidity of morphing forms, and immediacy of user interaction infusethese ancient tales with a contemporary vitality. The traditional artistic lexicon, characterized by intricate detailing, symbolic gestures (mudras) and expressive physiognomy, finds its digital analogue in meticulously crafted algorithms and visual effects that amplify their mystical resonance. For instance, the cosmic dance of Nataraja, when reimagined in a transcends its iconic stillness to become an ever-unfolding spectacle of creation and destruction, inviting participatory engagement.

Conceptually, the integration of mythological motifs extends beyond mere visual homage. Artists often employ these narratives as allegorical frameworks to dissect and comment upon contemporary socio-political realities. The inherent moral dilemmas, philosophical tenets, and archetype characters embedded within Indian mythology provide a rich tapestry for addressing issues such as gender inequality, environmental degradation, religious polarization and the complexities of nation's identity. For example, the narratives of GoddessKali might be repurposed to critique patriarchal structures or the story of churning of the cosmic ocean (Samudra Manthan) could become a metaphor for humanity's destructive exploitation of natural resources. This recontextualization imbues the mythological with an incisive critical edge, making ancient wisdom profoundly relevant to modern challenges.

Furthermore, new media facilitates a democratized and participatory engagement with these motifs. Audiences are no longer passive viewers but active co-creators of meaning. Interactive installations invite physical interaction, while online platforms enable global dissemination and individual interpretation of these re-imagined narratives. This fosters a dynamic and evolving relationship with heritage, demonstrating that tradition is not a static relic but a living, adaptable entity. The aesthetic allure and conceptual depth of mythological motifs, when interwoven with the innovative capabilities of new media, thus forge a compelling artistic language that is simultaneouslydeeply rooted in Indian heritage and boldly both boldly forward-looking.

Syncretic Visual Language in Indian Contemporary New Media Art:"Symbolic systems and Techno-Materiality":In the evolving landscape of global contemporary art, Indian new media practitioners have emerged as pivotal agents who negotiate between inherited symbolic systems and emergent techno-materiality vocabularies. Their artistic interventions craft a syncretic visual language that does not merely juxtapose tradition and technology but enmeshes them into a dialogic continuum. This entwinement of the mythic with digital, the sacred within algorithmic, signals a transformative aesthetic trajectory wherein ancient epistemologies are neither abandoned nor fetishized but recalibrated through the dynamic affordances of new media.

Indian art has historically been steeped in a semiotic richness drawn from its vast mythological, philosophicaland ritualistic tradition. From the Mandala and Yantra to epic narratives like *Ramayana* and *Mahabharata*, visual culture has functioned as vessel to both cosmological articulation and socio-political commentary. Contemporary Indian New Media artists do not treat these traditions as static reservoirs. Instead, they excavate, recontextualize and algorithmically encode them into immersive installations, interactive platforms and generative digital environments. In doing so, they foreground not only the elasticity of tradition but also the critical plasticity of technological media.

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The above furnish Indian New Media Art notions has been revealed through the artists and their creative products through case studies.

Case study_1, Shilpa Gupta'sParticipatory Symbolism and Algorithmic Borders":This compelling notion is found in the works of Shilpa Gupta, whose multimedia practice interrogates borders – both geopolitical and epistemological – through interactive installations that incorporate sound, text, surveillance technology, and performative interfaces. Her projects such as '*Speaking Wall'* and '*100 Hand Drawn Maps'* engage with symbolic systems of nationhood, identity and collectivememory. While not explicitly mythological, Shilpa Gupta's invocation of the cartographic as a contested space resonates with India's traditional cosmograms and sacred geographies. Her work exemplifies how new media's techno-materialist affordances-proximity sensors, digital projections, responsive sound-can be marshalled to critically examine inherited systems of signification and reconfigure them in participatory modalities.

Case Study_2, Baaraan Ijalala's"The Digital Palimpsest of Devotional Memory": It traces into a more mythopoeic register, Baaraan Ijlal creates digital and multimedia installations that traverse the registers of oral storytelling, memory and mysticism. Her project *'Hostile Witness'*, for instance, embeds Islamic calligraphy, archival documents and vernacular motifs into interactive formats. Here, traditional symbolic systems are not merely referenced but re-animated through technologically mediated affect. Ijlal's work embodies the ethos of the what Theorist Nanny Adajania calls the '*New Folkloric Imagination'* wherein mythic and devotional signifiers are embedded into participatory media that blur the line between the archival and the affective, the sacred and the cybernetic.

Case Study_3,Tejal Shah's"Poet, Human Mythology, and Queer Techno-culture":It was proposed by artist Tejal Shah, a transdisciplinary artist working across video, photography, and performance, directly engages with spiritual, ecological, and posthuman discourses. In her installation *'Between the Waves'*, she invokes Tantric symbology and Queer eco-feminist philosophy to present a speculative multispecies future. The works' visual lexicon fluid, gendered bodies, cosmic landscapes, and immersive spatial landscape design. Tejal's practices reflect a synergetic articulation of myth and machine, one where the sacred iconographies of South Asian traditions converge with cyber-feminist imaginaries and digital practices.

Case Study_4,Gigi Scaria's"Algorithmic architecture and Ritual topographies": It was conceptualized by another artist, Gigi Scaria, known for his architectural and urbanInterventions draw upon traditional mandala structures and Utopian imaginaries. In works like *'Elevator From The Subcontinent'* Scania uses video animation and interactive simulations to explore how spatial hierarchies, both ancient and modern, intersect in India's rapidly urbanizing ethos. His visual grammar often invokes the cosmic diagrammatic logic found in temple architecture, albeit transposed into algorithmically rendered, urban dystopias. This interplay between symbolic spatiality and computational aesthetics exemplifies how Indian artists negotiate both the iconographic depth of tradition and the abstract logic of new media infrastructures.

Case Study-5, Nalini Malini's "Mythic Revisions Through Cinematic Shadow-Play": Following the abovediscussed notions above, *Nalini Malani* and her video shadow plays exemplifying a powerful intersection of mythic storytelling and new media aesthetics. In works like *'In Search of Vanished Blood'* she uses rotating mylar cylinders, multichannel

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projectionsand layered sound to stage an immersive environment that revisit mythological figures such as Cassandra and Sitathrough feminist, anti-colonial, and psychoanalytic lenses. The interplay of light, shadow, and digital montage evokes ancient storytelling forms while simultaneously exposing hidden historical violence. Her installations functions as Kinetic mandalas where myth and trauma are cyclically animated through mechanical repetition. Malani transforms New Media into a poetic mechanism for re-inscribing cultural memory.

Case Study_6,Raqs Media Collective, "Algorithmic Time and mythic Consciousness" formed in 1992 by Jeebesh Bagchi, Monica Narula, and Shuddhabrata Sengupta: It explores the Convergence of Indic cosmology and digital Temporality. Their installations such as *'The Unfold Intimacy of Digits'*translate metaphysical concepts like *Kal (Time) and Nada (Sound*) into algorithmic visual forms. Using data visualization, interactive media, and poetic coding, they create works that function as speculative archives and digital yantras. Raqs conceptualizes technologynot a rupture from tradition but as a vehicle for reactivating mythic structures through contemporary philosophical inquiry. Their work resuscitates overlooked mytho-historical fragments embedded them within interactive archives as an networked visual herds that demand active, meditative contemplation. This latter India Collective's refusal of authorial singularity and linear temporality mirrors the cyclical and distributed consciousness found in Indic cosmologies.

In Raqs practice, techno-materiality becomes a metaphysical substrate, a realm where the machine is sacralized not through icon worship but through temporal, ephemeral dilation, epistemic layering, and aesthetic diffraction. Their work exemplifies a post-secular techno-pastiche ethos that reconceptualizes both art and mythology as recursive, interlinked processes of cultural world-building.

Case Study_7, Ashok Sukumaran's"Infrastructure as Ritual Interface": It was revealed by *Ashok Sukumaran*and hisworks interrogates the embedded mythologies of everyday infrastructures- electricity grids, surveillance systems, and architecturalspaces by transforming them into interactive virtual objects. In projects like *'Park View Hotel' and 'Glow Positioning System',* Sukumaran explores how electrical and digital networks mitigate traditional metaphysical systems, particularly those concerned with aura, presence, and energy transference. His artistic interventions often render imperceptible systems visible, invoking a quasi-sacred functionality. By embedding LEDs, sensors, and public interfaces into urban landscapes, he transforms the banal into the numinous, redefining technology as a conduit for ambient, participatory cosmologies.

Case Study_8, Sahej Rahal's "Mythopoetic Assemblages in Post-human Time": It was described ***Sahej Rahal*** constructs immersive, post-apocalyptic narratives that fuse Vedic symbolism with speculative futurism. In installations such as *'Harbinger',*Rahal'smytho-cybernetic creatures—constructed from discarded electric and digital artifacts—manifest as digital avatars of forgotten pantheons. His performative videos and sculptural environments evoke a fact-utopic, wherein history, myth, and machine intertwine in an evolving cosmogony. Rahal's work proposes an archaeology of the future, reactivating mythic consciousness through assemblagesthat are simultaneously archaic and futuristic. His hybrid lexicon situates New Media not merely as a tool but as an ontological medium that re-animates lost temporalities through the language of myth.

So, Indian New Media artists orchestrate a profound syncretism wherein ancestral cosmologies are transfigured through digital metrics, yielding a transcultural visual lexicon

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that reclaims tradition while critically interrogating the algorithmic post-humancontours of contemporary techno-aesthetic consciousness.

"Recontextualization of Narratives in Digital Forms":
With examples the recontextualization of traditional narratives within digital forms has emerged as a pivotal artistic strategy in Indian New Media Art. This curatorial exposition serves as a compelling lens through which this transformation is critically examined. In this framework, the traditional mytho-poetic, ritual semiotics and folk epistemologies are not merely represented but are digitally disassembled and re-coded to construct new ontologies. This dialogical interplay of tradition and technological innovation enables Indian contemporary artists to create multi-layered visual vocabularies that challenge the binaries of ancient and modern, sacred and secular, real and virtual. One of the most compelling examples is the work of *Gitanjali Rao,* whose animated film *'Printed Rainbow'* transforms the mythic figure of the lonely woman into a spectral embodiment of memory, fantasy, and liberation. Although rooted in the melancholic aesthetics of Indian miniature art and oral traditions, Gitanjali's narrative unfolds through digital animation, creating a liminal space where myth and memory are interwoven through visual abstraction. Here, animation becomes a digital sutra-reweaving fragments of traditional storytelling with contemporary existential themes. In essence, From Myth to Machine does not merely aesthetize mythology; it destabilizes it, translating it into a dynamic algorithm of cultural interrogation. The Indian contemporary artists embody a new praxis where tradition is not passively preserved but is actively re-inscribed through technological materiality.

This convergence inaugurates a syncretic visual discourse wherein mythologiesis no more longer confined to temple walls or textual canons but pulses through screens, circuits, and code—rendering cultural memory as a living, mutable force in the age of machine poetics.

"The discourse of Indian New Media Art within theoreticalParadigms of Hybridity Digital Indigenous and Techno-Mythopoeia":However, Indian new media art occupies a critical threshold where post-colonial Hybridity, into a uniquely syncretic visual language. This research project not only showcases this convergence but articulates a broader theoretical discourses that transcends the binaries of tradition and modernity, technology, and spirituality. This emerging aesthetic regime can be cogently situated with the conceptual matrix of Hybridity, (as formulated by Homi K Bhabha) digitalindigenous and techno-mythopoeia, each of which facilitates a deeper understanding of the ontological shifts within Indian contemporary digital practices.

Hybridity in this context is not a mere fusion of disparate cultural forms but as an interstitialstrategy that challenges hegemonic narratives of purity and linearity. Indian newmedia artists like *Shilpa Gupta* and *Jiten Kalat* operate within the interstitial zones where digital technology functions as both a tool of subversion and a medium of cultural negotiation. *Shilpa Gupta's* interactive work - such as *'Speaking Wall'* - create a multilingual, multi-sensorial digital archive that invokes folk memory, geographical anxiety, and linguistic hybridity, thereby unsettling nationalistic essentialism through technological plurality.

The paradigm of Digital Indigenous - which foregrounds the agency of indigenous knowledge systems in digital expression - emerges strongly in the works of artists like *Surekha* and *Baaraan Ijlal*. Their practices do not treat indigeneity as an aesthetic depository of archaic motifs but as a living epistemology that can be reactivated through immersive digital formats. Ijlal's *'Hostile Witness'* for instance integrates Sufi oral traditions

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and digital projection to foreground marginalized voices, transforming sacred storytelling into a subaltern digital cartography. Such praxis destabilize the techno-colonial gaze and reclaimsnarrative sovereignty for communities traditionally excluded from the digital formats.

Techno-Mythopoeia, a neologism denoting the act of myth-making through digital means, becomes a critical framework in understanding how Indian new media artists re-enchant the technological landscape. The Raqs Media Collective's, through works like *'The Great BareMat' and 'Constellation'* infuse machinic aesthetics with mythic temporarily - drawing on Indic philosophies of cyclically cyclicality and transcendence. Here algorithms echo the cosmological rhythms immersive environments where viewers become co-creators of meaning.

Through this triadic lens, From Myth to Machine articulates a radical discourse: Indian New Media Art is not a simply an aesthetic evolution but a philosophical intervention. It posits hybridity as a resistance, digital indigenism as a reclamation, and techno-mythopoeia as a speculative reworlding - thus embedding indigenous cosmologiesand ancestral knowledge systems into the circuits of post-digital imagination. This synthesis sustains re-situates the Indian digital avant-garde as both deeply rooted and globally resonant.

"India's Unique Trajectory': India's contribution to evolving discourse of media aesthetics is distinguished by its complex entanglement of ancient epistemic traditions with contemporary digital affordances. This synthesis is neither incidental nor merely aesthetic-it emerges as a deliberate strategy rooted in a culturally contingent understanding of time, memory, and knowledge production. Within the broader global techno-cultural milieu, India's digital art practices carve out a singular trajectory wherein indigenous modes of knowing mythic, ritualistic, oral, and embodied-are revitalized through the preservational and performative capacities of digital media. This results in a uniquely layered media aesthetic that transcends Euro-American paradigms of digital modernity.

At the core of this aesthetic evolution lies a critical engagement with the epistemology of experience (*Anubhava*) and transmission of knowledge (*Parampara*). Indian digital artists often draw from classical epistemic categories—such as *Shruti* (that which is heard), *Smriti* (that which is remembered), and *Pratyaksha* (that which is directly perceived)—and transpose them into interactive digital environments. In doing so, they extend the semantic scope of digital art beyond data and code, incorporating affective memory, sacred geometry, and performative symbolism into algorithmically mediated formats.

Artists like Surekha and Tejal Shah exemplify this synthesis through their audio-visual installations that recuperate marginalized histories, feminine genealogies, and vernacular rituals via digital video, sensor-based interfaces, and data-mapped storytelling. Their works serve not only as artistic interventions but also as dynamic digital archives capable of preserving transient orality, gesture-based knowledge, and ephemeral spiritual practices which are typically omitted from institutional repositories.

In this light, digital preservation is no longer a mere act of documentation but a politically charged aesthetic gesture. It challenges hegemonic modes of archiving that privilege text-based Western-centric historiographies. Instead, the Indian trajectory embraces *Living Archives*-recursive, non-linear, and fluid repositories of memory that are continually co-authored by artists, communities, and machines. This is evident in initiatives like the *PADMA*

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*(Public Access Digital Media Archive)***,** which democratize access to vernacular narratives and regional histories via open-source digital infrastructures.

Moreover, the off affordances of digital media, such as interactivity, hyper textuality, and real-time generativity-are mobilized to articulate culturally embedded metaphors of cyclical temporality (*Kalachakra*), multiplicity (*Anekanta*), and non-duality (*Advaita*). The Raqs Media Collective notably deploys these affordances to materialize speculative mythologiesand temporal discontinues, infusing the digital form with metaphysical resonance. Their work becomes a philosophical enactment where aesthetics becomes epistemology.

"New Media Art Practices in South Asia, Cartography of Techno-Cultural Entanglements": In contributing to the field of media aesthetics, India offers a profound model of techno-cultural hybridity – where technology is not an external imposition but an internal extension of civilizational theory. This aesthetic modeling invites a rethinking of digital culture not as the erasure of tradition but as its multidimensional amplification. In essence, Indian media aesthetics animate the digital not merely as a tool but as a transformative site of cultural innovation and cultural futurism.

Besides, these praxis locate the machine not as a rupture but as continuum within South Asian intellectual traditions, blending archival poetics with post-human imaginaries. In Pakistan, artists such as Basir Mahmood and Bani Abidi incorporating video, sound and participatory media to critique nationalist narratives, bureaucratic violence and diasporic displacement, Mahmood's slow cinema aesthetic laden with digital manipulation evokes an unsettling diffuse juxtaposing of quotidian labour with existential estrangement. Abidi's satirical interventions, such as *The Distance from Here*,map the absurdities of visa regimes and border anxieties through multimedia performance, locating the digital as a space of subversion and resilience.The rise of artists in these notions like Naeem Mohaiemen emerges from Bangladesh, merging documentary aesthetics with digital montage to explore post-colonial memory, statelessness and leftist imaginaries. His usage of archival footage and digital layering activates counter-histories that resurface silenced or dominant state narratives.

In Sri Lanka, post-war digital art interrogates trauma and reconciliation through fragmented narratives. Artists such as Anoli Perera and Saskia Pintelon have begun incorporating digital embodiment, scanned textand augmented layering into installations that function as post-memory devices - where the digital medium serves as a mnemonic prosthesis for intergenerational tracking. Moreover, across South Asia, collectives like Khoj in India, VASL Artists' Association in Pakistan, and The Samdani Art Foundation, Bangladesh, have been instrumental in providing institutional scaffolding for experimental digital practices. These platforms foster trans local dialogues that bridge rural cosmologies with Artificial Intelligence (AI) and folklore with interactivity.

Ultimately, South Asian new media art resists homogenized readings. It materializes as a fluid, polyphonic field – a site of techno-cultural negotiation, where digitality becomes a vessel for ancestral voices, dissident futures, and plural temporalities. This regional dynamism not only redefines the contours of New Media Aesthetics but also expands the very grammar of what constitutes the digital in the Global South.

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This paper elucidates critical findings on the Techno-Cultural Hybridity of South Asian New Media Art and proffers nuanced suggestions for preserving indigenous epistemes through digitally 'embedded, contextually resonant artistic practises. Indian New Media Artist are not merely integrating technology into adjusting art forms but also architecting a unique dialogical praxis wherein traditional cosmologies, ritual performative and mythic semiotics or dynamically re-encoded through digital interfaces. This reconfiguration is not decorative or didactive. It is ontological, reshaping the very grammar through which cultural memory and speculative features are articulated.

Findings and Suggestions

This paper elucidates critical findings on techno-cultural hybridity of Indian New Media Art and proffers nuanced suggestions for preserving indigenous epistemes through digitally embedded, contextually resonant artistic practices.

1. Techno-Mythopoeia as a core strategy framework, where mythology is not nostalgically preserved but digitally reanimated and reinterpreted through algorithmic and immersive platforms.
2. The dynamic reinterpretation of traditions are not statically reinscribed, generating hybrid visual vocabularies across digital terrains.
3. Digital indigenism was practiced by the contemporary Indian artists drawn from Vedic, Tantric and oral epistemologies, to assert a form of aesthetic sovereignty, resisting techno-colonial paradigms and re-embedding indigeneity within digital formats.
4. The subversion of linear temporality challenges the Eurocentric historicity by invoking cyclical time, spectrally and participatory experience - inhabiting distant art within metaphysical complexity.
5. Intersectionality and plural subjectivities are endowed with the themes of otherness, marginality, and subaltern identity are articulated through a fusion of sacred motifs and New Media.

Suggestions

1. Pedagogical reforms initiated to integrate critical digital literacy and indigenous aesthetics through art and design education to cultivate culturally rooted new media practitioners.
2. The decentralization of digital archives for the open-access, multilingual archival platforms and the dissemination of hybrid new media works, especially those by marginalized artists.
3. The implementation of curatorial innovations to encourage thematic exhibitions and festivals centered on myth-tech intersection, speculative ecologies, and post-human imaginaries in South Asian contexts.
4. The cultural policies are advocated for progressiveness and funding mechanisms that valorize hybrid and experimental art forms as contemporary heritage rather than peripheral innovation
5. Adopting the collaborative interdisciplinarity among artists, technologists, philosophers, and ritual practitioners to explore unexplored syncretic paradigms in digital aesthetics.

These articulations emphasize that Indian new media art is not merely a convergence of tradition and technology, but a radical aesthetic and epistemic intervention that transforms both domains in the process.

Conclusion

In summation, Indian New Media Art embodies a dynamic confluence of ancestral epistemologies and digital innovation, transforming tradition into a living, adaptive force. As

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explored in *From Myth to Machine*, artists mobilize hybridity, digital indigenism, and Techno-Mythopoeia to craft immersive, contextually resonant works that challenge linear narratives and Techno-Colonial frameworks.This paradigm does not preserve tradition passively, but reanimates it through algorithmic and interactive modalities.The digital becomes a conduit for cultural memory and speculative futures, forging a distinct aesthetic ontology. Thus, Indian New Media Art redefines both tradition and technology as interwoven, dialogic realms of creative and philosophical regeneration.

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