

**ISSUE NO. 7**

## Introduction: Open Call

**Carol Stabile**  
**Radhika Gajjala**

Up until this point, **issues** (<https://adanewmedia.org/issues/>) of *Ada* have been edited by **special issue** (<https://adanewmedia.org/submissions/propose-special-issue/>) editors and organized around a theme potential editors propose as a special issue. Editing this open call issue gave us a better sense of how the open peer review process is working, while at the same time allowing us to see the range of disciplines and interests that contributors are bringing to this ever-evolving journal.

Over the past two years, editing *Ada* has encouraged us to rethink the very notion of what constitutes an “issue” for an online publication. First of all, at its heart, an “issue” is a discrete publication intended for sale. Fembot will never sell articles published in *Ada*. Second, “issue” implies a specific temporality that does not line up with how readers access and engage with *Ada*’s content — through a range of devices, visits, re-visits, and rediscoveries of articles when controversies re-animate topics, as was the case when **GamerGate** ([http://www.icahdq.org/membersnewsletter/NOV14\\_ART0009.asp](http://www.icahdq.org/membersnewsletter/NOV14_ART0009.asp)) directed fresh attention to *Ada* (<https://adanewmedia.org/issues/issue-archives/issue2/>), Issue 2, on Feminist Game Studies. As one first step toward reflecting a part of this new understanding, we have begun listing submissions alphabetically, by author’s last name. *Ada* thus has no lead article, but rather a series of contributions that readers discover and interact with in a fashion determined by interest rather than editorial intent.

Editing this issue together also taught us much about the open peer review process we are refining. On one hand, we were reminded of the fragility of online communication, especially when the painful work of critique is involved, and just how much labor needs to be poured into communicating clearly and straightforwardly. On the other hand, we relished the opportunity to read original and provocative new work and to try to provide meaningful feedback and advice for revision, even in those cases where we ultimately decided not to publish contributions.

Issue 7 includes contributions from feminist artists, as well as scholars in communication studies, comparative literature, photography, and rhetoric. Contributors to this issue of *Ada* bring a range of critical perspectives on race, gender, class, and sexuality that have become routine features of the journal.

- In “Of Headshots and Hugs: Challenging Hypermasculinity through *The Walking Dead* Play,” Kristina Bell, Nicholas Taylor, and Christopher Kampe provide a microethnographic study of two young African American men’s game play and their reflections on playing Telltale Games’ *The Walking Dead* game.
- “Inverto,” in the words of artist Alison Bennett follows “the process of physically aligning gender identity with embodied presence.”
- Bonnie Ruberg’s “Curating with a Click,” analyzes how making curatorial practices interactive and accessible can result not only in excluding artwork that challenges “dominant norms of gendered or racial privilege,” but in excluding art by women and people of color specifically.
- In “‘Who Do You Think You Are?’ When Marginality Meets Academic Microcelebrity,” Tressie McMillam-Cottom explores the disproportionate price women of color pay for the online public presences academics are increasingly being encouraged to pursue.
- Bryce Peake also addresses online harassment in his “WP:THREATENING2MEN: Misogynist Infopolitics and the Hegemony of the Asshole Consensus on English Wikipedia,” an ethnographic account of how Wikipedia policies work to facilitate online harassment.
- Lori Beth De Hertogh brings a disability studies perspective to understanding how new normals reinscribe old patterns of oppression in “Reinscribing a New Normal: Pregnancy, Disability, and Health 2.0 in the Online Natural Birthing Community, *Birth Without Fear*.”

Editing this issue together also renewed our commitment to continuing to make visible the labor of the Fembot Collective. *Ada*’s open peer review process foregrounds the labor that reviewers put into reading and commenting on contributions. The open peer review process also makes us all accountable for the comments we make and for having conversations about those comments, either with authors or other reviewers. We know how difficult it is to break out of traditional modes of peer review and familiar patterns. We would like to thank all those who engaged in this undertaking and participated in the open peer review process. We appreciate the work you are doing to help build an inclusive feminist organization. We are grateful to all the authors who responded to our call for papers and submitted contributions for this issue. We are additionally grateful for the work of the invited expert reviewers we asked to participate in the open peer review process so that we were sure that each article got

the in depth expert attention it deserved. Thank you to these invited reviewers: Namita Aavriti (Alternative Law Forum, Bangalore, India), Nina Huntemann (Suffolk University), Sarah Kember (Goldsmith's), Barbara Ley (University of Delaware), Erica Rand (Bates College), and Margaret Rhee (UCLA) .

Last but not least, we are thankful to the multi-talented team that worked so effectively on the production of this issue: Karen Estlund (University of Oregon), Sarah Hamid (University of Oregon), David McCallum (University of Oregon), and Olivia Samerdyke (Bowling Green State University). An extra thank you is in order to David McCallum for creating the wonderful cover for this issue.

◀ CURATION   ◀ FEMINIST DISABILITY STUDIES   ◀ MICROCELEBRITY   ◀ MISOGYNY  
 ◀ OPEN PEER REVIEW   ◀ TRANSGENDER   ◀ VIDEOGAMES   ◀ WIKIPEDIA

### **Carol Stabile** (<https://adanewmedia.org/author/cstabile>)

Carol Stabile is professor of Women's, Gender, and Sexuality Studies and associate dean for strategic initiatives in the College of Arts and Sciences at the University of Oregon. She researches the history of gender, race, and class in media institutions. She received her PhD from Brown University. She is the award-winning author of three books: *Feminism and the Technological Fix*, *White Victims, Black Villains: Gender, Race, and Crime News in US Culture*, and *The Broadcast 41: Women and the Anti-Communist Blacklist*. Her articles have appeared in *Camera Obscura*, *Cultural Studies*, and *South Atlantic Quarterly*. She co-founded the Fembot Collective and co-edits the *Feminist Media Studies* book series for University of Illinois Press. Her book, *The Broadcast 41: Women and the Broadcast Blacklist* (Goldsmiths University Press, 2018) tells the story of a group of women who were driven from US media industries during the Cold War. Stabile received an American Council of Learned Scholars (ACLS) Fellowship to complete the book and is working on a digital companion to it. She is currently collaborating with digital humanities scholar Roopika Risam on a new digital publishing project, *Reanimate*, aimed at restoring the contributions of women and people of color to media history and documenting lost innovations, creativity, and resistance within media industries.

### **Radhika Gajjala** (<https://adanewmedia.org/author/radhika>)

Radhika Gajjala is Professor of Media and Communication and of American Culture Studies at Bowling Green State University, USA. She was Fulbright Professor in Digital Culture at University of Bergen, Norway for the year 2015-2016 and has continued collaborations through affiliation with the Western Norway Research Institute in Sogndal, Norway. In 2012, she was Senior Fulbright scholar at Soegijapranata Catholic University and has continued collaborating with faculty there in the examination of Indonesian craft communities/entrepreneurship. She has researched online activism, DIY crafters and women-centered communities online, non-profit organizations and also engaged in

community partnerships with biracial communities in the U.S. Her work that engages themes related to globalization, digital labor, feminism and social justice. Her experience in critical feminist (digital and ethnographic) research methods, in building digitally mediated networks (since 1995) and also research in craft communities internationally has led to her being invited to participate in various projects internationally as advisor, mentor and collaborator. Published books include "Digital diasporas: labor, affect in gendered Indian digital publics" - co-authored with several online activists and co-researchers - (Rowman and Littlefield International, Forthcoming in Fall 2019). "Online Philanthropy: Connecting, microfinancing, and gaming for change"(Lexington Press, 2017).Lexington "Cyberculture and the Subaltern" (Lexington Press, 2012) and "Cyberselves: Feminist Ethnographies of South Asian Women" (Altamira, 2004). Co-edited collections include "Cyberfeminism 2.0" (2012), "Global Media Culture and Identity" (2011), "South Asian Technospaces"(2008) and "Webbing Cyberfeminist Practice" (2008).



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