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Introduction: Issue 11

Radhika Gajjala
Carol Stabile

This journal has always been grounded in a shared commitment to our authors. From the beginning, we vowed never to sell scholarship and research that had been created by our authors. Unlike other peer-reviewed journals, we have also allowed our authors to choose the Creative Commons license with which they are most comfortable. Years of experience have also taught us that it is a kindness to let authors know when their contributions are not yet ready for *Ada*'s open peer review system. As a feminist journal, we have striven to also encourage all authors whose contributions are not accepted to revise and resubmit to *Ada*, but also to other journals we have felt might be more appropriate for their projects.

We also understand that the media our contributors write about is constantly evolving and changing. Submitting to traditional journals is often not an option for our authors, especially when time to publication can run from one to two years. Because *Ada* only accepts articles for a single, upcoming issue, we do not maintain a pipeline of issues. This has allowed us to publish very large issues — like **Issue 3** (https://adanewmedia.org/issues/issue-archives/issue3/) (on feminist science fiction) and **Issue 10** (https://adanewmedia.org/issues/issue-archives/issue10/) (a general issue). But it has also meant that there are times when we publish a smaller number of articles. We had several submissions with excellent potential for Issue 11, but given the tight turn-around time between open peer review and publication, we decided that the revisions they required were too significant to be ready for publication in time.

The contributions featured in this issue examine online spaces through critical theoretical lenses that look at how power hierarchies shape gender, technology and new media. Sasha Nicole Kruger's **"The Technopo(e)litics of Rupi Kaur: (de)Colonial AestheTics and Spatial Narrations in the DigiFemme Age"** (https://adanewmedia.org/2017/05/issue11-kruger/) examines Rupa Kaur's negotiation of an "unhomed" gendered identity through the visual space of Instagram. Drawing on the work of queer theorists, she explores how Kaur's work serves as a critique of Indian/South Asian diasporas and their queer negotiations of nation and diasporas in the context of contemporary globalization. Kruger shows how Kaur's art is read from a multiplicity of lenses and is based on the use of femininity as terrain to be (re) negotiated.

Joseph Reagle's **"Naive meritocracy and the meanings of myth"**
(https://adanewmedia.org/2017/05/issue11-reagle/) unpacks the notion of "meritocracy" by
exploring geek investments in the idea of this meritocracy as well as feminist critiques.
He notes how the now fixed idea of meritocracy as an oppressive hierarchy has roots in
early computer tech open source geek communities that were in fact formed in order to
contest norms by geeks who perceived themselves as being outside of the mainstream.
Reagle's article shows us how a strong sense of geek identity is manifested through the
desire to form rules for a meritocracy that, while intended to be unbiased, ends up
being exclusionary. Readers of this article may also wish to look at earlier articles in
Ada that , like Bryce Peake, Maggie MacAulay and Rebecca Visser's **"Editing Diversity
In,"** (https://adanewmedia.org/2016/05/issue09-macaulay-and-visser/) Bryce Peake's
**"WP:THREATENING2MEN: Misogynist Infopolitics and the Hegemony of the Asshole
Consensus on English Wikipedia,"** (https://adanewmedia.org/2015/04/issue7-peake/) and Adrienne
Shaw's **"On Not Becoming Gamers,"** (https://adanewmedia.org/2013/06/issue2-shaw/) to name just
a few.

—CITATION—

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 their in the examination of Indonesian craft
communities/entrepreneurship. She has researched online activism, DIY crafers 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).

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.