triple C

darkmatter : Racial Reconfigurations and Networked Knowledge Production

Ashwani Sharma* and Sanjay Sharma**

*University of East London, London, a.sharma@uel.ac.uk,
http://www.uel.ac.uk/adi/staff/ashwanisharma/
** Brunel University, London, sanjay.sharma@brunel.ac.uk,
http://www.brunel.ac.uk/sss/sociology/staff-profiles/sanjay-sharma

Abstract: In the form of a discussion the founding editors of darkmatter journal reflect on the challenges of developing an online race project in the neoliberal context of knowledge production. The independent open access journal, operating at the borders of academia and cultural production, attempts to grasp the shifting contours of contemporary race and racism in a networked postcolonial world. Against the limitations of solely working within disciplines such as Postcolonial or Cultural Studies, darkmatter brings into dialogue a diverse range of conceptual frameworks to address the proliferation of race discourses. Interrogating and reworking the developments in digital publishing, the project constructs a space for the exploration and dissemination of race thinking and creating relations between different fields, sites and groups. The threats posed by the info-colonialism of corporate academic publishing are transversed through the evolution of darkmatter with its experiments in techno-cultural design and innovations in autonomous working practices.

1. Introduction

darkmatter is an open access knowledge space for exploring contemporary operations of race and racism. Sitting both inside/outside the borders of academia, the *darkmatter* project is an experiment that interrogates race in relation to political, im/material, and informational transformations. A digital environment poses a set of challenges and possibilities for those of us concerned with the reconfigurations of networked forms of race and racism.

The journal was launched in 2007, and as the founding editors we reflect on our broader project, particularly in relation to current shifts in the neoliberal politics of academic knowledge production and reconfigurations of open access. Through a discussion format – garnered from conversations, email exchanges and editorial meeting notes – we collectively explore how the *darkmatter* project has engaged with an encroaching info-capitalism that seeks to subsume alternative and independent forms of critical inquiry.

2. Beginnings

Sanjay Sharma: A key motivation for launching our journal was to pursue an open access politics of knowledge production. At the time, there were a number of concerns to address. Firstly, issues of funding, labour and technical skills – the nuts and bolts of running an online journal. Secondly, the journal's authority and credibility; from the outset we agreed to be 'independent' – not being tied to any kind of publisher or institution. We were frustrated with race work existing either through the walled-gardens of costly subscription-only academic journals, or specialized and individualist (USA-centric) race blogs. And thirdly, how the journal would engage with the problematics of race and racism that were increasingly difficult to

address in a neoliberal context, which proliferates forms of racism yet obscuring an analysis of its operations.

Ashwani Sharma: We had extended discussions about the complex way race was being mobilized in contemporary culture, and some of the limitations of the theoretical work dealing with this. Against the drift towards a move away from race as an analytical concept, we maintained that race was an essential conceptual frame to understand the broader shifts, especially in the west. It felt that race and issues of racism were becoming *more* not less significant. What is particularly striking and a trigger for us has been the proliferation of apparently anti-racist rhetoric in a mainstream mediated context. While there's interesting commentary emerging all over the net, it's hard to keep track of it or make much sense of the different positions being taken on racism. One of the impetuses has been to create a shared space to gather and generate in-depth thinking of the evolving events, and to provide and disseminate a more nuanced understanding of the racial dynamics on the web.

Sanjay Sharma: I'd stress that the journal's approach to grasping race has been in constant evolution. It would be too limited to consider we've solely worked, for example, from Post-colonial Studies, Cultural Studies, Autonomist-Marxist perspectives, or by folding race into questions of the Migrant or Borders; because for *darkmatter* there's always been a productive ambivalence concerning how race is to be conceptualized.

At the risk of being reductive, the journal is about *exploding race*, breaching its disciplinary confines. Rather than being too hung up on what race *is*, it's been the case of what the journal *can do with race* – as a type of assemblage (cf. Saldanha 2008). This isn't determined by whether we're inter-disciplinary, trans-disciplinary, or whatever ... It's about bringing together into dialogue – not however without tension - a diversity of race work, which accounts for the types of special issues that have been created[1]. Perhaps *darkmatter* could be accused of being eclectic – though doesn't that miss the point of the project?

Ashwani Sharma: We're operating at an interesting historical conjuncture - between a radically heterogeneous cultural field with the multiplication of differences, to a point where race effectively *disappears* as an analytical or political category (cf. Hardt and Negri 2000), and, shall we say, the empiricism of a 'race relations' paradigm, which tends to reduce race to only the workings of racism, or a symptom of neoliberalism. We cut across these by insisting on the fact of race as a conceptual and material category that does things in the world. Thus, we haven't taken a fixed political position or single theoretical approach, but have remained open to new ways of conceiving the racial problematic. This has led to a speculative approach productively configuring the contours of the journal. But maybe there is something else also underpinning the project, and that's the whole aspect of race and information control? The notion of "independence" isn't just about being autonomous of the institutions of higher education and corporate publishers, but also about the journal being a "black-led" project, with all the attendant risks and dangers this entails.

Sanjay Sharma: I have to admit, *darkmatter* as a black-led project raises some difficult issues. Though I'm not only referring to covert essentialisms that can arise, or naively invoking and celebrating the plurality of what constitutes black. I'm more concerned with a misguided *belief* that there's a ready-made emancipatory space outside of the neoliberal academy. The whiteness of the academy today *differentially includes* many of us marked as racialized "other". Indeed, some of us can "play the game", though fail to acknowledge that we've been incorporated – "*become* the game" (Bourdieu 1988, Puwar 2004) – whether it's through seeking recognition, gaining fast-track promotion or publishing in mainstream journals with "high impact factors". Or the phenomenon of the globalized 'celebrity' academic, who can demand exorbitant private speaking fees!

---

[1] See the section: Issues, *darkmatter Journal*, http://www.darkmatter101.org/site/journal-issues/

Ashwani Sharma: In spite of some of the progressive gains in higher education, it remains structured by a neoliberal, normative whiteness. One of the many things this means is that we have to invariably justify our positions, and are made continuously accountable to an audit-surveillance culture. We just didn't want to keep being determined by the constraints of a sector invested in a "colour-blind" de-politicized (anti-) intellectual space. While some of us have managed to be located within the academy, it's been a sort of a "racial performance" negotiating the demands of a neoliberal agenda that limits the possibilities of our work – and one that readily co-opts us.

Sanjay Sharma: It's possible to become recognized in academia for 'race' work and be sucked into the hierarchies of this institutionalized space - we ourselves can *invest* in the field we become part of. And there's also the demand that we become 'experts', often trapped within disciplinary confines...

Ashwani Sharma: *darkmatter's* somewhat promiscuous approach tries to disseminate the idea of race into the broader fields of culture and theory. I'm not sure how successful we are, but the desire is to "contaminate" thought with some racial matter! To change the contours of thinking and not just to add "a bit of colour". Here the journal has some similarities with the way Stefano Harney and Fred Moten (2013) conceive of the "Undercommons".

Sanjay Sharma: Yes, they highlight it's about creating sets of relationships, between different modalities of work informed by the machinations of race that operate across a range of fields of study – even if we're not necessarily cognizant of how these relations are forming. In these emergent networks of knowledge, which aren't simply regimes of info-capitalism, we could nonetheless claim *darkmatter* acts as a "strange attractor" that *inhabits* thinking and writing.

3. Formations

Ashwani Sharma: Haven't the connections and affinities that the journal generates been also constituted by its evolving online digital form?

Sanjay Sharma: Do you recall how developing *darkmatter* took a few iterations before we discovered an appropriate design? During 2005-6, we experimented with a bare-bones website which simply listed articles - the pursuit of a pure HTML minimalism in reaction to a corporatized Web 2.0! It's only when I began to re-purpose the open source Wordpress blogging platform, did *darkmatter* take its current form.

Ashwani Sharma: Our website has followed a *do-it-yourself* ethos - apart from the minimal cost of using a host server, the work of *darkmatter* has involved only voluntary 'free' labour - though I'm hesitant to employ the term 'free'... It wasn't merely a question of finding a zero-cost online publishing platform. Technology has been entangled with our political project and autonomous working practices.

Sanjay Sharma: Yes, we've paid significant attention to technological form and design. There has been an on-going attempt to work with and adapt the available technologies to our concerns. We can see that the evolution of the site and different sections and elements reflecting the variegated registers that race thinking has taken. The journal doesn't have a teleological goal in relation to the nexus of form and content.

Ashwani Sharma: I believe the evolution of *darkmatter* has been neither simply planned by design, nor developed by random acts of inspiration. If anything has guided the workings of the journal, it has been the multiplicity of race: how it demands to be deployed from a dynamic set of techno-cultural practices.

Sanjay Sharma: Indeed, the current form of *darkmatter* is quite different from what we began with or had imagined. The journal has shifted from a blog-like rolling content to a rather more organized form, while continuing to deploy a "publish-when-ready" approach, because we aren't restricted by the serial publishing deadlines and page limits of print. And as we're able to present multi-media content, the question of how race can be explored has opened up. While the essay form still persists – which says much about what counts as legitimate knowledge in academia - we've aimed to nurture other modes of media and cultural output.

However, on occasions the journal's legitimacy has been questioned. For instance, when we added a link from our "The Wire Files" (Sharma 2008) special issue to the main Wikipedia *The Wire* page (Wikipedia), it was immediately removed by an over-zealous wiki-editor because *darkmatter* was not considered to be an authoritative source - unbelievable! And it involved an excruciating discussion to have our edits reinstated. We were so incensed that it led to us writing a piece about the process of inclusion called "*darkmatter* Journal versus Wikipedia: race and the hierarchy of knowledge" (Sharma and Sharma 2009).

Ashwani Sharma: There's been a long history of the policing of what counts as legitimate knowledge, especially in terms of black folks and the marginalization of certain types of thinking and intellectual work. The technology of web platforms does offer the possibility of new modalities of output, but we've been wary of not fetishizing the digital and networks as inherently progressive in comparison to the past. Given the way racial discourse is tied to western history of science and technology, our approach has practiced a kind of postcolonial re-inscription of the digital into the longer histories of the racialization of technology.

Sanjay Sharma: The history of western technology – how it has been conventionally narrated – has obfuscated race. Only a handful of theorists such as Wendy Chun (2009) and Tara McPherson (2012) have revealed how economic, political and *racialized* relations are embedded and materialized in hardware, software and code. In a modest way, our project customizing Wordpress as a platform for an online *race* journal, renders more visible and has made possible, how software and code can be re-inscribed. And as McKenzie Wark (2004, 004) says: "Whatever code we hack ... we create the possibility of new things entering the world ... While hackers create these new worlds, we do not possess them". However, rather than relying on open source that services neoliberal ideology and info-capitalist economics (Prug 2010), I'd like our project to develop its own journal software platform from the ground-up, and make it available as *Free* Software. If any coders are out there – get in touch!

Ashwani Sharma: *darkmatter* will always exist as an *online* platform, at least by re-appropriating existing software, rather than the prohibitive costs of propriety journal software. Our project conceives software as politics, which is also tied to the politics of making content freely and immediately available – to anyone who has a net connection. During the early 2000s, *open access* journal content was being championed by relatively few academics and organisations. Although the writing was on the wall even back then: publicly funded academic research should no longer be controlled by corporate publishers.

Sanjay Sharma: None the less, we're now in a situation that there are more journals than ever, *but* with less of them run by independent or not-for-profit publishers. And then there are the corrupt monopoly-type practices of publishers selling only "bundled journals" to libraries; as well as some embracing "gold" open access, which merely moves the burden of inflated costs to the author instead of subscription fees.

Ashwani Sharma: Corporate and private for-profit publishers are effectively exploiting mechanism of online distribution, and retaining control over the flow of academic knowledge. As Ted Striphas has so rightly argued, this form of academic capitalism has created both a crisis of over-production, and the production of scarcity of knowledge (Striphas 2010).

Sanjay Sharma: The issue of knowledge exploitation runs deep. It was interesting to discover that at the time of developing *darkmatter*, Open Journal Systems (OJS) was the only purpose-built open source software platform for online publishing. We found its workflow clunky, and ironically its form was rather print-based. Though most significantly, OJS offered the choice of monetization via subscriptions and the timed release of articles: features, which from our practice are ideologically suspect. While *darkmatter* requires technical labour – for which we need to recruit a committed coder – customizing Wordpress has been a pragmatic solution for *darkmatter*. I briefly wrote a piece about how we utilized Wordpress (Sharma 2009), and it's become one of the most journal's read posts – pointing to how solutions for independent online publishing are still being sought after.

Ashwani Sharma: It has become all too apparent that corporate publishers are including elements of both open access and open source software, for their profit making business. And isn't it remarkable, so called radical writing, especially in the fields of race and postcoloniality, remains determined by the exploitative practices of the mainstream publishing sector?

Sanjay Sharma: At least we're seeing alternative initiatives such as the Cultural Studies e-Archive and the Open Humanities Press ...

Ashwani Sharma: But have they focused enough on challenging how academic knowledge is *legitimized*?

4. Formations

Sanjay Sharma: With *darkmatter*, we've spent a lot of time thinking about the "objects" produced by the journal in relation to an ever-expanding info-capitalist knowledge economy. As both the form and content have evolved for the journal, *darkmatter*'s material practices via an online platform has been structured by a pedagogic trajectory. In a discussion about textual materialities and publishing, Nick Thoborn – via Oury and Guattari – reminds us that a "... collectively produced publication works as a therapeutic 'third object', a mediator to draw out, problematize, and transversalise ... relations among groups ... " (Dean et al. 2013, 175-176). The charged politics of race, its affective intensities and mutant becomings has constantly beared upon the practice of *darkmatter* – we incessantly deliberate as to what kind of intervention is the journal making and to what ends. The default position of an *academic* journal can be to slide towards an institutionalization of knowledge practices, servicing a commodified academy driven by insidious research measures such as "quality", "value" and "impact". (Puwar et al. 2011).

Ashwani Sharma: In contrast, *darkmatter* attempts to create forms of thinking and practices outside the logics of capitalist informational processes. It's not just about the content of *darkmatter* but how a readily accessible online archive is able to *re-route* thinking and generate connections. It is less about us being an "authority" or "the experts" and more about creating racially inflected knowledge practices. In this sense *darkmatter* resonates with Harney and Moten's (2013, 115) idea of *study* "... as something not where everybody dissolves into the student, but where people sort of take turns doing things for each other or for the others, and where you allow yourself to be possessed by others as they do something".

Sanjay Sharma: And what's worth stressing is the *entanglement* of the production of racial knowledge *vis-à-vis* academic practices. *darkmatter* has carefully navigated the encumbered terrain of how so-called "academic authority" is mobilized: a couple of years ago – after endless discussion! – we introduced an external 'peer review' practice for particular sections of the journal. Although at the same time, we recognized that orthodox peer review as it often operates - especially in the humanities and social sciences - is at best, flawed, and at worst, broken (cf. Prug 2009).

Ashwani Sharma: Our attempt to innovate an alternative mode of "open" peer review aiming to make the process more transparent is in constant development – the reason why it's presented on our project wiki-space (*darkmatter* Open Peer Review). And it's more than a technical issue of, say, instigating a kind of online crowd-sourced peer reviewing as utilized in some science publications; rather it unravels the ethics of digital knowledge production and how academic legitimacy is instituted. Instead of feeding an already bloated neoliberal academy, the transervality of race needs to be harnessed if we are to make it do political work beyond the university.

Sanjay Sharma: While there was much resistance to introduce any kind of formal peer review for *darkmatter,* none the less it brought into sharp relief how knowledge about race is legitimized. Some "successful" high impact journals, which include those focussing on race, are producing nine or more issues per year – no doubt incited by publishers' profit accumulation and status in the field of metrics. How can peer-review "quality" be maintained with this kind of sped-up over-production? *darkmatter* aims to activate a politics of knowledge generation: the object of race that is materialized is *fraught* – replete with the instabilities, repulsions and affinities – and is constitutive of the dissonant terrain of the journal. Yes, we do some peer review, but we hope our practices will create a "noise" in the academic knowledge economy, by offering an alternative imaginary for how race work can be done.

Ashwani Sharma: There are a whole set of structural limits which bear upon what we do – the uneven development of the web globally and dominance of the English language has meant we operate in a context where we're seeing the continual (re)colonialization of information and knowledge. *darkmatter* with its editorial London-hub at once risks reproducing these relations of power, but at the same time because of this site-ing is able to undo some of the ways that academic knowledge functions. It recognizes and affects a more complex racial topology of power and information.

Sanjay Sharma: For instance, the "Challenging Italian Racism" (Curcio and Mellino 2010) special issue wasn't hampered by institutional, as well as ideological constraints of academic publication in Italy – a fundamental reason why the Italian-based editors of the issue collaborated with *darkmatter*. The transnational forms of "autonomous" intellectual work that the journal engenders, is a form of (anti)institutional "translation" and "displacement" of the authority of knowledge production. Although we aren't alone, and neither are we the first to engage with autonomous publishing: there's a whole tradition, for example, from Bourdieu's Libor Press to Edufactory.

Ashwani Sharma: The hegemony of western academia and the unevenly globalised accessibility of the web, does mean that our user traffic is unsurprising dominated by "Anglo-American" locations. However, because of what could be identified as the "long-tail" effect of network culture we have a readership that spans across over 120 nations, particularly some from outside of the usual consumers of western journals.

Sanjay Sharma: The journal's influence can also be gauged by the popularity it seems to have with students and others outside of tenured academia. We meet, or are contacted by, a range of readers whom enthusiastically declare that they're *darkmatter fans*! – perhaps due to a certain kind of online aesthetic-affective quality of the journal?

How the production of racial knowledge is being blurred across academic and non-academic spaces and reconfigured in converging media spaces is challenging to grasp. And this accounts for why *darkmatter* has evolved into a *project*, rather than only remaining as a journal. For example, we've recently focused on exploring the formation of "digital race" in relation to social media, network effects, algorithmic practices, proliferating online racisms, and the materialities of digital communication (*darkmatter* Digital Race; Sharma 2013).

Ashwani Sharma: The potential is that the networked info-spaces enable us to connect to and *exploit* the communication *protocols* immanent to hegemonic control and further market-ization (cf. Galloway and Thacker 2004). The uneven global development of the net and information flow is producing new geographies and temporalities of racialization that require critical enquiry informed by the histories of (post)colonialism, and the speculations on 'post-racial' futures.

Sanjay Sharma: One of our key challenges is to conceptualize these new modalities of communication power by drawing upon a wide range of disciplines – from software design to archive studies. It requires *collective* intellectual labour that a project space like *darkmatter* has being trying to organize.

Ashwani Sharma: Hasn't it been challenging, given that we are working with almost no funding and no full-time staff? There are limits to so-called "free labour" and the Internet gift economy, especially if we're reliant on university salaries to support our left-field activities! We do need to develop new economic practices for online journal production that enables us to be more independently sustainable, especially now in this latest moment of financial crisis and labour uncertainty (Kleiner 2010).

Sanjay Sharma: Don't we situate *darkmatter* as part of a longer history of anti/post-colonial alter-projects that have had to develop and work in the face of hegemonic whiteness and capitalist subsumption. We try to purse a tactics of re-purposing academic spaces and labour.

Ashwani Sharma: Yes, there's always been a challenge for us to develop other ways of working, and constantly shifting our tactics of intervention and production.

Sanjay Sharma: It's still possible to generate new zones of practice within and outside the academy; even as it becomes intensely commodified. It's not just that we have some new digital tools to play with - can we dismantle the master's house, by dismantling ... no, *hacking* the master's tools?

References

Bourdieu, Pierre. 1988. *Homo Academicus*. Stanford: Stanford University Press.

darkmatter Wiki. Open Peer Review. Accessed June 10, 2013.
  http://www.darkmatter101.org/wiki/open_peer-review

darkmatter Wiki. Digital Race. Accessed June 10, 2013. http://www.darkmatter101.org/wiki/digital-race

Curcio, Anna and Miguel Mellino. 2010. Challenging Italian Racism, *darkmatter Journal* 6. Accessed July 7, 2013. http://www.darkmatter101.org/site/category/journal/issues/6-challenging-italian-racism/

Chun, Wendy. 2009. Introduction: Race and/as Technology; or, How to Do Things to Race, *Camera Obscura* 24 (1): 7-35.

Dean, Jodi, Sean Dockray, Alessandro Ludovico, Pauline van Mourik, Broekman, Nicholas Thoburn and Dmitry Vilensky. 2013. Materialities of Independent Publishing: A Conversation with AAAAARG, Chto Delat?, I Cite, Mute, and Neural. *New Formations* 78: 157-178.

Galloway, Alex and Eugene Thacker. 2004. *Exploit: A Theory of Networks*. Minneapolis, MN: University of Minnesota Press.

Hardt, Michael and Antonio Negri. 2000. *Empire.* London: Harvard University Press.

Harney, Stefano and Fred Moten. 2013. The Undercommons: Fugitive Planning & Black Study, *Minor Compositions*. Accessed September 9, 2013. http://www.minorcompositions.info/wp-content/uploads/2013/04/undercommons-web.pdf

Kleiner, Dmytri. 2010.*The Telekommunist Manifesto*, Notebooks 03, Amsterdam: Institute of Network Cultures. Accessed October 10, 2013. http://telekommunisten.net/the-telekommunist-manifesto/

McPherson, Tara. 2012. U.S. Operating System at Mid-Century: The Intertwining of Race and UNIX. In *Race After the Internet*, edited by Lisa Nakamura and Peter Chow-White, 21-37. London: Routledge.

Prug, Toni. 2009. Open-process Academic Publishing, *Hack The State*. Accessed October 10, 2013.
    http://hackthestate.org/2009/12/16/open-process-academic-publishing-v1-2/

Prug, Toni. 2010. Hacking Ideologies: Open Source, A Capitalist Movement.
    http://hackthestate.org/2010/05/18/hacking-ideologies-open-source-a-capitalist-movement/

Puwar, Nirmal. 2004. *Space Invaders: Race, Gender and Bodies Out of Place.* Oxford: Berg.

Puwar, Nirmal, Gerald Raunig and Brett Neilson, eds. 2011. University Struggles and the System of
    Measure. *Edu-Factory Web Journal* 1: 3-81. Accessed October 10, 2012.
    http://www.edu-factory.org/wp/wp-content/uploads/2011/09/first_issue1.pdf

Saldanha, Arun. 2008. White Ravers in a Goan Village: Race as Machinic Assemblage. *darkmatter
    Journal* 2. Accessed June 6, 2013.
    http://www.darkmatter101.org/site/2008/02/23/white-ravers-in-a-goan-village-race-as-machinic-
    assemblage/

Sharma, Ashwani, ed. 2009. The Wire Files, *darkmatter Journal* 4. Accessed July 7, 2013:
    http://www.darkmatter101.org/site/category/issues/4-the-wire/

Sharma, Sanjay. 2009. WordPress as Academic Journal Software? *darkmatter Journal*. Accessed
    June 15, 2013. http://www.darkmatter101.org/site/2009/12/06/wordpress-as-academic-journal-
    software/

Sharma, Sanjay. 2013. Black Twitter? Racial Hashtags, Networks and Contagion. *New Formations* 78:
    46-64.

Sharma, Ashwani and Sanjay Sharma. 2009. *darkmatter* Journal versus Wikipedia: Race and the Hi-
    erarchy of Knowledge. *darkmatter Journal*. Accessed July 7, 2013.
    http://www.darkmatter101.org/site/2009/06/05/darkmatter-journal-versus-wikipedia-race-and-the-
    hierarchy-of-knowledge/

Striphas, Ted. 2010. Acknowledged Goods: Cultural Studies and the Politics of Academic Journal
    Publishing. *Communication and Critical/Cultural Studies* 7 (1): 3-25.

Wark, McKenzie. 2004. *Hacker Manifesto.* London: Harvard University Press.

Wikipedia. The Wire Files. Accessed July 7, 2013. http://en.wikipedia.org/wiki/The_Wire

About the Authors

Ashwani Sharma
is Principal Lecturer in Media and Cultural Studies at the University of East London (UEL), UK. He is
the programme leader for the MA Media Studies and MA Global Media, and the Co-director of the
Centre for Cultural Studies Research (CCSR) at UEL. Ash is the co-founder and editor of darkmatter
Journal and has edited a number of special issues. He is presently completing a monograph Race and
Visual Culture in the Global Age (forthcoming Bloomsbury Academic) and co-edited Disorienting
Rhythms: The Politics of the New Asian Dance Music (Zed Books, 1996). He has also co-founded and
edits a creative writing 'zine - Southern Discomfort <http://southerndiscomfortzine.wordpress.com/>
where he writes poetry. He is a member of the Black Studies Group (London).

Sanjay Sharma
is a Senior Lecturer in Sociology & Communications at Brunel University, UK. His recent work includes
exploring the pedagogy of racialized representation, and technologies of race. In particular, he is inter-
rogating the materialities of digital race and networked racisms. He is the author of Multicultural En-
counters (2006, Palgrave), and co-edited Disorienting Rhythms: The Politics of the New Asian Dance
Music (Zed Books, 1996). Sanjay is a co-founder and editor of darkmatter Journal. In addition, he is
responsible for darkmatter's project web-site development and hacking bits of code.