Editorial: *sprinkle* and the Untimely

It’s difficult to overstate the challenges faced in the past year, such that the word “challenges” seems deeply insufficient to the task before it. In addition to conducting much of our regular work against the backdrop of the global COVID-19 pandemic, insurgent white nationalism, and the climate crisis, our team also converted the journal’s operations to a fully online platform that centralized our operations within Cal Poly’s Digital Commons. Fortunately, we benefited immensely from the expertise of Angeline Hong, our Bepress consultant, who ensured that the conversion occurred as smoothly and easily as possible. In light of all that, I find it necessary to praise the brilliance and diligence of the editorial team, who worked together to produce yet another excellent edition of the journal. It’s praise they deserve, as the collection of essays and creative work collated in this volume extends the journal’s legacy of publishing innovative thinking. After reviewing this latest volume, I can say with great confidence that *sprinkle* persists as an example of how undergraduate scholarly and creative work is so much more than a rote rehearsal of the ideas and theoretical models passively absorbed in the classroom. Instead, the students featured in this volume push the boundaries of intersectional feminist and queer thought, doing so in ways that should inform both the on-going work of social justice activism and the future intersectional feminist and queer scholarship. If anything, the challenges we have faced demonstrate the continuing need for *sprinkle* and its mix of scholarship, creative work, and activism.

At the same time that I find such praise necessary, I also recognize that it risks construing our editorial team as a group of unflappably plucky go-getters, exclaiming “We got this!” as they effortlessly vault over the series of obstacles the world has laid in their path. Readers familiar with *sprinkle* will recognize that this volume arrives well outside of its normal publication cycle. In fact, a frequent topic of conversation in our editorial meetings was, in light of everything that past year presented to us, whether to produce a volume of *sprinkle* per the journal’s standard schedule or to delay publication for the next year. I think it was in our willingness to countenance such possibilities that we most enacted the journal’s commitment to intersectional feminist and queer principles. Afterall, it’s a core tenet of each that tradition is not self-justifying: just because we have done something one way in the past does not mean we must continue to do it that way in the present. Deadlines and publication schedules are in and of themselves not oppressive things; they can be incredibly useful when they serve the work. However, when they become an end in and of themselves, they transform into disciplinary technologies, reducing our editorial team to mere technicians and reducing the work of our contributors to mere “content.” Put another way, one of the virtues of intersectional feminism and queer theory is their embrace of the untimely. The editorial team’s openness to thinking not only what *sprinkle* is and could be, but also when it is and could be serves as testament to our principles as much as the critical and creative output of those who appear in this volume.

In closing, I would like to thank our student editors, reviewers, and copyeditors, as well as the authors and artists who submitted their work for consideration. Thanks as well
to Dr. Elizabeth Adan for taking the lead on many of the editorial duties as I adjusted to my new role as Co-Editor-in-Chief. Angeline Hong deserves another round of hearty thanks for the timely assistance she provided over the past year as we consolidated our operations through the Digital Commons. On behalf of the entire Editorial Team of sprinkle Volume 14, I also extend our profound thanks to the Instructionally-Related Activities (IRA) Program and the College of Liberal Arts at Cal Poly for their funding and related support, as well as to Academic and Scholarly Communications at Cal Poly’s Kennedy Library, which oversees Digital Commons, our online publishing platform.

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