Guidelines for Contributors

*Radical History Review* seeks to further political debate among historians, to explore radical interpretations of the past, and to stimulate cooperation and interaction among all progressive academics and activists.

*Radical History Review* is organized exclusively around theme-specific issues (i.e., world history, the Americas, empire, transnational labor movements, and so forth). The journal welcomes submissions of articles and essays that correspond with the issues being planned and with currently posted calls for papers. Submissions that are unrelated to these themes will not be considered. We urge readers to check the *RHR* website regularly for updates on future issues.

Submit all manuscripts by e-mail as Microsoft Word or rich text file attachments to the Managing Editor at contactrhr@gmail.com. Contributions should not exceed 35–40 pages. *Radical History Review* reserves the right to copyedit manuscripts to conform to the journal’s style, which follows *The Chicago Manual of Style*, 16th edition. Spelling will be edited to conform to American English. Pieces that are substantially edited will be sent to the authors for review before publication.

Submission of an article implies that it has not been simultaneously submitted or previously published elsewhere. Authors are responsible for obtaining permission to publish any material under copyright. Contributors will be asked to assign their copyright, under certain conditions, to MARHO: The Radical Historians’ Organization, Inc.
Queering Archives: Historical Unravelings

This issue of Radical History Review explores how activists, archivists, and scholars—in engaging grassroots and institutional LGBT archiving efforts and questions of digitization, systems of classification, migration and paperwork, criminal records, post-colonialism, performance, photography, museums, and historical methods—have radically opened up the notion of the queer archive. The essays work to identify, and then fracture, the assembly and systematization of archival knowledge regarding sexualities and gender.

Queer Archival Pasts  
Abram J. Lewis offers a reading of the transgender archive that challenges the secular and rational investments of much queer historical scholarship. Licia Fiol-Matta revisits how archival knowledge is employed by activists and the state in Chile to evince both heterosexist and antihomophobic histories. Marc Stein, drawing on oral histories with scholar-activists Jonathan Ned Katz and John D’Emilio, reflects on the history and historiography of homosexuality in twentieth-century North America.

Archiving Disorder  
Melissa Autumn White traces the material production and circulation of documents and paper files relating to queer migration and asylum in Canada. Martín F. Manalansan IV’s ethnography explores the physical, symbolic, and emotional arrangements of undocumented queer immigrants in New York City through a discussion of archival mess. Rebecka Taxes Sheffield makes an archival intervention by documenting and photographing the diverse contents of lesbians’ bedside tables in Toronto.

Exhibiting Archives / Archiving Exhibits  
Leah Devun and Michael Jay McClure analyze DeVun’s photographic exploration of the ONE National Gay and Lesbian Archives, juxtaposing productively anachronistic bodies, images, and documents. Don Romesburg considers the opening of San Francisco’s GLBT History Museum and the complications of making queer history publicly visible. Margaret Stone and Dale Washkansky reflect on archiving queer histories in South Africa through art installations exhibited in Cape Town.

Classification and the Limits of the Archive  
María Elena Martínez explores how queer performance art in Mexico pushes the boundaries of colonial archives and the political investments of historians. Interrogating archival systems of classification, Ben Cowan critiques the terminology historical actors and archivists used to describe homosexuality under the Brazilian dictatorship. Howard Chiang analyzes concepts of transgenderism in Taiwan, theorizing how historiography functions as a mode of archiving.