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, 17th 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.

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IN THIS ISSUE

Photography and Work
This issue of Radical History Review examines the conceptual and historical connections between capitalism and photography, exploring the potential of photography to enable radical approaches to historicizing the lives of working peoples.

Class  Focusing on work made by British photographer Chris Killip and American photographer Latoya Ruby Frazier, Walter Benn Michaels and Daniel Zamora analyze the way these photographers acknowledge the decline in working-class power while also insisting on the continuing power of the idea of class conflict.

Nature, Empire, and Race  Siobhan Angus shows how photography visually chronicled and materially transformed the wilderness on Canada’s industrial frontier. Adrian De Leon suggests that we think about colonial photographic encounters as negotiations over the terms of labor. Carol Quirke shows how a labor union in New York City produced a vision of interracial class solidarity. Erica Toffoli argues that photography enables migrant workers to protest the effacement of their labor. Claire Corbould considers how model Maurice Hunter adeptly curated his own image within a racialized advertising market.

Portable and Precarious  A photo-essay on construction sites in rural China by Tong Lam.

Reading Photos  In a series of tightly focused essays, Ian Bourland, Rick Halpern, and Oliver Coates offer three different approaches to reading archival photographs.

Practices of Refusal in Images  An interview with Tina M. Campt about her most recent book, Listening to Images.

Cover: Chris Killip, Glue Sniffers, Whitehaven, Cumbria, 1980. Courtesy of the artist, © Chris Killip