**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 email 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

Visual Archives of Sex
This issue of Radical History Review examines impacts of the visual to pose new questions and challenges for scholars of sex.

Roundtable Curators speak openly about sexuality, queer and trans experience, and the challenge of showcasing sexual histories to broad publics in museum and gallery spaces.

Challenging the News Sunny Xiang’s analysis of swimsuit ads and synthetics shows how the white, female “bikini blonde” functioned as an iteration of “atomic culture.” Lynda Nead pieces together photography and self-presentation in the life of Ruth Ellis, the last woman hanged in Britain in 1955. Javier Fernández Galeano reads mugshots of working-class trans women in Francoist Spain, contrasting these with the women’s own personal images. Kyle Frackman shows how in 1970s East Berlin, underground queer networks produced and circulated visual erotica.

Curated Spaces Topher Campbell traces the history of rukus!, a deeply political visual archive of Black LGBTQ+ life in today’s United Kingdom. Carol Leigh, longtime antihomophobic and sex positive activist, takes us to the 2001 Venice Biennale where sex workers’ Red Umbrella movement was born.

Reflections on Sexuality and the Visual David Serlin’s interview of Roland Betancourt interrogates Byzantine religious texts for the positionality of racialized minorities and binary/nonbinary historical actors. João Florêncio and Ben Miller argue against historians’ neglect of sexually explicit sources within queer histories. Sarah Jones argues for support of radical speculation and personal discovery even when certain visual objects provoke students’ awkwardness and embarrassment. Alexis Boylan speaks with artist-scholar Derek Conrad Murray about the breadth and political dimensions of visual culture: from the inequality laid bare by COVID-19 and Black Lives Matter to the ubiquity and uses of selfies.

Cover: Vivian Fu, Self Portrait at Childhood Home, 2015, Giclée print, 11 in. x 14 in.