SUBMISSIONS OF MANUSCRIPTS

Representations welcomes submissions of previously unpublished manuscripts. Two hard copies and a digital file are required; both should include a short abstract. Send hard copies (including photocopies of images) to the editorial office address below. Send digital files to reps@berkeley.edu.

Manuscripts should not exceed 40 pages in length, at no more than 300 words per page, including notes.

MANUSCRIPT STYLE
Double-space throughout, including text, extracts, quotations, and endnotes. Type endnotes separately on pages following the text. In general, follow style guidelines established in the 15th edition of the Chicago Manual of Style.

PROCEDURES
Accepted manuscripts will be returned to authors for a review of copyediting. Proofreading is the author’s responsibility. Authors are also responsible for obtaining permissions to quote extracts or reproduce illustrations.

ILLUSTRATIONS
Legible photocopies are acceptable for first review. Final acceptance of illustrated submissions is conditional upon receipt of high-resolution TIFF files; these will be requested upon initial acceptance. A separate list of captions, including all necessary credits and permission lines, should be submitted with the accepted manuscript, along with photocopies of evidence of permissions granted.

MAILING, CORRESPONDENCE, INQUIRIES
Jean Day, Associate Editor
Representations
322 Wheeler Hall, MC 1030
University of California
Berkeley, CA 94720
reps@berkeley.edu
representations.org
Upcoming in Winter 2011

SPECIAL ISSUE
New World Slavery and the Matter of the Visual
Edited by Huey Copeland, Darcy Grimaldo Grigsby, and Krista A. Thompson

HUEY COPELAND AND KRISTA A. THOMPSON
Perpetual Returns: New World Slavery and the Matter of the Visual

DARCY GRIMALDO GRIGSBY
Negative-Positive Truths

KRISTA A. THOMPSON
The Evidence of Things Not Photographed: Slavery and Historical Memory in the British West Indies

ARTISTS’ PORTFOLIOS
Christopher Cozier, Hank Willis Thomas, Fred Wilson

HUEY COPELAND
Runaway Subjects

MARCUS WOOD
The Museu do Negro in Rio and the Cult of Anastácia as a New Model for the Memory of Slavery

COMMENTARY
STEPHEN BEST, Neither Lost nor Found: Slavery and the Visual Archive