

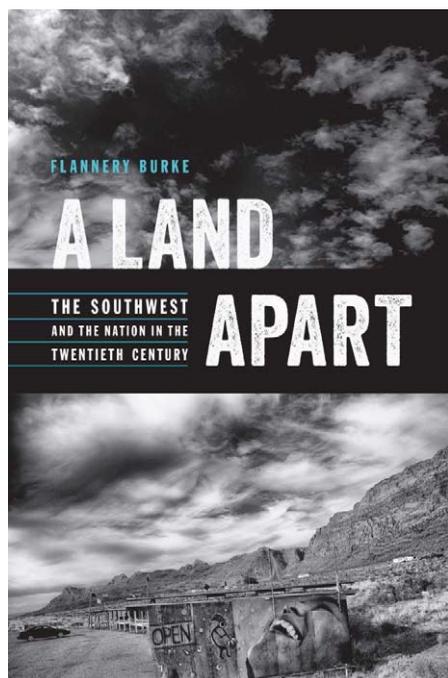
and US governments worked closely together to ensure that the Mexicali Valley served as a homeland for these people and as a response to the US government having deemed them undesirable enriches our historical understanding of the transnational configuration and consequences of these decisive governmental moves to enforce the US-Mexico border. These governments' collaboration to incentivize Mexican immigrant and Mexican American repatriates to settle permanently in Mexicali, and, eventually years later, make it viable to raise a family across the US-Mexico border on a seasonal basis indicates that indeed, both governments consistently exerted an active interest in using the Mexicali Valley to discourage these people from pursuing permanent settlement in the United States. The Mexican government's careful calibration of opportunity revealed in this history makes learning from *The Other California* a worthwhile undertaking when striving to recognize the relational qualities of the inner workings of the Mexican borderlands. It would have been invaluable if the perspectives of Mexican Americans in the United States would have been incorporated. Such insight would have unveiled how they understood and were affected by the promise and limitations of Baja California and in relationship to the US government's relentless efforts to enforce the US-Mexico border. Overall, the power of this history lies in its uncovering the historical relevance of the Mexicali Valley's social world and identifying the impactful reach of the exclusion, expulsion, and valiant activism that bound people of Mexican and Asian descent within and beyond Mexico.

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**A LAND APART:** *The Southwest and the Nation in the Twentieth Century.* By Flannery Burke. (Tucson: University of Arizona Press, 2017, 416 pp. \$30.00 paper). Reviewed by Linda C. Noel.

This well-written cultural history of Arizona and New Mexico in the 20<sup>th</sup> century is clearly personal for the author. In this book, Flannery Burke shares her passion for the Southwest and highlights how much the region and its residents are a part of, and have shaped, the history of the United States. She stresses the area's significance so that the region will no longer be considered, as the title suggests, as "a land apart." Her mission is to help others understand the region's history and people in the hopes that their stories will be better integrated into the mainstream, and that Americans will learn to look to the Southwest for guidance on how to solve current problems concerning the environment, race relations, and more.

Since her overall purpose is to correct people's misconceptions about the region and to persuade readers that it should not be forgotten, marginalized, or relegated to the past, she addresses a variety of topics to persuade them of the region's relevance to the present. She does this through her discussion of Native Americans' current



activities to fight for water rights, her explanation of the Southwest's importance with regard to the development of nuclear power, and her stories about race mixture or *mestizaje* in the region.

Burke does especially well with her section focused on the nuclear age, emphasizing a more modern New Mexican history rather than that which is typically associated with the state. Here, she thoroughly describes the formation of Los Alamos, its construction in secret, and the tight-knit community that developed there. She includes the stories of Native Americans and Nuevomexicanos—who have generally been confined to stories of a more distant past—in this nuclear history. Burke argues that these groups were also a part of the modern history of nuclear power. One especially interest-

ing aspect she uncovers is the tension that developed between the residents of Los Alamos and the commuters who worked there: The commuters disliked that the newcomers in Los Alamos had better schools and resources than did the long term New Mexicans whose children attended schools outside the town. There was also some friction with environmentalists who protested nuclear power. While some locals allied with them due to their distrust of the government, others feared the loss of jobs that such protests might bring.

Burke's work is strongest when she addresses the issue of belonging, and she provides a useful definition for what she means. She writes that newcomers to an area try to belong to the new place either by owning something, conserving or caring for something, or by telling stories about it as a way to feel that they belong to the new community. She points out that while striving for belonging can be positive and bring about the desired result and a feeling of community, it can also have an exclusionary aspect such as when the initial organizers of the Santa Fe Fiesta in the 1920s emphasized the Spanish history of the region to the exclusion of African Americans and others. To address this exclusion, Burke herself is working on connecting the region to the nation by telling the history and stories of people from many different backgrounds. One compelling story includes that of a young artist whose family members had worked at Los Alamos. This artist created work from the reclaimed parts of an old Los Alamos lab and, in so doing, held on to her familial identity that was connected to the region's nuclear history. But this artist also shaped her art into the form of a traditional New Mexican religious sculpture, the Virgin of Guadalupe. In this way, she melded various parts of her history and culture and asserted her belonging in the region and the nation. This section suggests some interesting avenues for further exploration regarding how people assert their belonging in a community.

Burke definitely knows what she is talking about in each of the areas that she tackles, and she tackles a lot. A thoroughly researched book, Burke also incorporates and credits the works of many other authors—academic and otherwise—for their viewpoints. Because of her wide scope in addressing all of the twentieth century, the book is sometimes a difficult read as she covers a diverse set of subjects, including statehood, nuclear history, water issues, unidentified flying objects (UFOs) in Roswell, prison riots, and more. Still, I enjoyed her analysis in each of these areas and her inclusion of a wide variety of source material such as the art of Georgia O’Keefe, the poetry of Jimmy Santiago Baca, and the writings of the novelist Barbara Kingsolver and mystery author Tony Hillerman. As such, this book is well suited for a popular audience who would like an introduction to the Southwest as well as for teachers or textbook authors who are looking for ideas about how best to integrate the region’s history into their curriculum.

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**SOUTH OF PICO:** *African American Artists in Los Angeles in the 1960s and 1970s.* By Kellie Jones (Durham: Duke University Press, 2017, 396 pp. \$29.95 cloth). Reviewed by Lisa Gail Collins.

A true gift of a book, Kellie Jones’s *South of Pico: African American Artists in Los Angeles in the 1960s and 1970s* creatively and convincingly charts the making of dynamic communities of black artists and other cultural workers in the City of Angels amidst, and integral to, the postwar emergence of L.A. as a major art capital. In bringing this unexplored history to light, the gifted art historian and visionary curator also provides new models for interpreting modern and contemporary art through her revelatory analyses of some of the artists’ key creations within their shifting, multilayered contexts.

Drawing on extensive archival and library research, interviews and oral histories, as well as dialogues sparked and insights gained by the author’s award-winning Pacific Standard Time exhibition *Now Dig This! Art and Black Los Angeles, 1960–1980*, which opened in 2011 at UCLA’s Hammer Museum, Kellie Jones’s book expertly weaves together art, social, and cultural history to tell a story of how African American artists—who were either born in L.A. or who made their way to the fabled city—created vibrant sites for creation, imagination, and engaged community.

Migration, movement, struggle, and protest have been and continue to remain core forces within African American history and life. Fully immersed in—and indeed a preeminent scholar of—African American and African Diaspora Studies, the author considers how the pulsing dynamics of these enduring and overlapping forces informed not only the making of black artistic communities in L.A. between