

a “trickster figure” whose public “loyalty to John C. Calhoun” masked the private rebelliousness that he passed on to his children, Sawney Jr. and Issey. In doing so, Thomas reinterprets the suspicions of Floride Calhoun (Calhoun’s wife), who accused both Sawney Jr. and Issey of attempted arson. In the response, Emily Boyter and Edith Maria Dunlap push this interpretation further, arguing that these were intentional, heroic acts against slavery that were invisible to whites blinded by pro-slavery delusions. “Old Sawney’s children’s actions beautifully disrupt that narrative,” Boyter and Dunlap conclude, “by shifting to the forefront the deliberate actions of two members of an enslaved family who were discontented with their lot as laborers on a plantation where they would never reap any substantial benefits” (186).

The core chapters, rather than documenting the array of Black experiences at Clemson University, focus on the experience of Thomas as the leader of this project. These chapters may be useful to public historians working on similar projects in their local contexts, but perhaps the chief benefit is a record of the ups-and-downs of the Call My Name initiative. The centrality of Thomas’s personal story makes this a unique testimony for public history in the early twenty-first century. In contrast, the constant score-settling—with Clemson’s former president, a department chair, docents, a former university historian, and the TEDx staff—takes valuable space away from the commemorative goals of the project.

One concerning question this book implicitly raises is the place of historians and historical literature in the renewed public dialogue about how we, as a society, remember our shared history. Other recent large-scale and well-funded commemorative projects, especially the 1776 Commission Report and, to a lesser extent, the 1619 Project, have little connection to traditional peer reviewed historical scholarship. *Call My Name, Clemson* references only a handful of monographs on the histories of race, slavery, segregation, universities, and convict leasing in the bibliography. Who will call the name of historians? And will historians, whether in academia or the public sphere, continue to respond? Their absence—this peculiar silence in *Call My Name*—raises the uncomfortable question of whether historians, in Thomas’s estimation, are relevant in unpacking the complicated histories at our institutions of higher education and beyond.

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East of East: The Making of Greater El Monte edited by Romeo Guzmán, Carribean Fragoza, Alex Sayf Cummings, and Ryan Reft. New Brunswick: Rutgers University Press, 2020. x + 348 pp.; illustrations, notes, bibliography, index; clothbound, \$120.00, paperback, \$34.95.

Public history is generally understood to mean historical work that takes place outside the academic setting, involves an array of people directly working in communities, employs multi-disciplinary approaches, and seeks to reach a broad

public audience. Especially important is the need to work with underrepresented communities, representative of diversity in terms of racial and ethnic background, gender, sexual orientation, and economic and social class, among other factors.

What makes *East of East* so useful is that it ambitiously and largely successfully achieves all of these attributes. It came out of a grassroots community-building project, features a broad range of contributors from academia and outside of it, incorporates art, music, literature and other fields, and, most vitally, interprets individuals and groups not often enough included in community history projects. Although some parts of the book are not as strong as others, the collective work is impressive, engaging, thought-provoking, and, in its very best moments, powerful, compelling and deeply affecting.

As noted in the introduction, El Monte was a community built in the central San Gabriel Valley, a little over ten miles east of Los Angeles, in the early 1850s by white southern migrants. It remained nearly exclusively Anglo for well over a century and residents established a historical memory that celebrated those roots and ignored other groups, including Indigenous, Latinx, and Asian people who lived in the area before and after its establishment. This remained true until the very recent past, and *East is East* introduced a badly needed and long-overdue counter to this narrative.

In the early chapters of the book, some questions arise. One is the admittedly challenging issue of how to refer to the Indigenous people of the area, with the first essay titled “The Tongva People,” using a name not adopted until the early 1990s, while the piece on “Whittier Narrows Park” relies on the “Kizh,” a tribal group asserting a name with a much older pedigree. These are serious, substantive differences and it would have been useful to have some explanation, thorny as it might be, about this.

A lack of nineteenth-century material appears to have led to the inclusion of an essay on the Pico family, and specifically Pío Pico, the last governor of Mexican California, with the El Monte link being the 2014 death of a descendant. The problem with the attempt to identify Pico as a San Gabriel Valley resident is that his Ranchito is adjacent to, but outside of, the valley and the essay does not identify any direct contact he had with those living in El Monte. Stronger and more direct in its application to the area, however, is the essay on the notorious “Monte Boys,” whose vigilante prowess, however, has been overstated. Moreover, their incompetence at keeping prisoners captured in the aftermath of the 1857 killing of the county sheriff and his small posse was dealt with by Pico’s brother Andrés, who then hung the captured men.

East is East would be an even stronger work if it had focused on the early twentieth century onward, as the essays really come into their own in dealing with later white supremacy movements, labor and labor camps, school desegregation, the Chicano era, and the migration of Latinx and Asian populations in recent decades. Some of these, especially those addressing women activists and laborers, the Asian community, and the sense of place embodied in locales like Hicks Camp, Marrano Beach, and Whittier Narrows Park, are particularly evocative and striking.

Particularly interesting, because they move from more academic structures and language into the realm of popular culture, are the last two parts. Discussions of disc jockey Art Laboe, the punk musician Jeffrey Lee Pierce, the lesbian bar the Sugar Shack, and the story of the Zumba ladies provide windows into little-studied aspects of the community. The quintet of “literary cartographies” that conclude the volume are highly personal vignettes about place and memory and, in the case of Salvador Plascencia’s “Durfee Avenue,” a head-spinning, stream-of-consciousness essay that is an apt reminder that the logic of interpreted history is not always in sync with the often unpredictable and disordered manifestations of our lives.

The editors and some of the contributors are very clear that *East of East* is a “radical” project, so the reader has to decide whether statements such as that gangs are “sometimes necessary” social organizations or that the Mexican Revolution “radically transform[ed] world history” are more reflective of political ideology than evidence-based interpretation. That said, the sheer whitewashing of the history of the El Monte area for so long has been not only undeniable but a gross disservice to people of color, women, the LGBTQ community, and others whose places in history are still a struggle.

This is what makes the achievement of the editors and contributors of *East of East* so impressive and important. It can and should be an inspiration for like-minded collaborative and multi-disciplinary projects seeking to redress the many wrongs of exclusive historical memory. As stated in the epilogue, localized areas like greater El Monte are often active in national and transnational operations of many kinds “in broader networks of trade, work, kinship, culture and migration” (304). This book provides a solid grounding in better understanding these interrelationships, even as “the rest of its stories have yet to be told” (304).

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Exhibitions for Social Justice by Elena Gonzales. New York: Routledge, 2019. xvii + 194 pp.; illustrations, index; clothbound, \$128.00; paperback, \$36.96; eBook, \$19.98.

Can public historians build empathy? With whom, for whom? Elena Gonzales’s *Exhibitions for Social Justice* is exhaustively researched and replete with examples, surveying over twenty institutions using a hybrid ethnographic and archival methodology. Part of the *Museum Meanings* series, edited by Richard Sandell and Christina Kreps, the book’s four chapters take readers on a journey from “empathy to solidarity” (15) by examining exhibition design, visitor impact, content development, and constituent engagement. Each section is helpfully organized by clear subheadings and summaries, punctuated with illustrative examples, and clarified by ample footnotes. Several tables at the end of chapter 4 help codify Gonzales’s complex classification systems for space-making.

Despite its comprehensive approach and structure, *Exhibitions for Social Justice* lacks critical analysis, often taking institutions’ methods and messaging at face