

example, he points out how park superintendent Miner Tillotson fashioned much of the NPS imprint on the canyon but could not stop lightning from causing a tree to fall on his car. In another example, he notes how Charles Russell tried and failed to film a boat trip down the canyon in a vessel called the *Titanic II*. Lago paints a vivid picture of the Grand Canyon and human attempts to make sense of it. In doing so, he delivers a well-rounded and accessible book that should appeal to general readers as well as scholars interested in gaining a greater understanding of the canyon.

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Making an American Workforce: The Rockefellers and the Legacy of Ludlow.

Edited by Fawn-Amber Montoya. (Boulder: University Press of Colorado, 2014. xv + 213 pp. Illustrations, tables, notes, bibliography, index. \$34.95.)

The Ludlow Massacre climaxed the 1913–1914 southern Colorado coal strike, drawing national attention largely because two women and twelve children were among the dead. But others died throughout the strike and its violent aftermath. Nor was Ludlow uniquely violent among U.S. labor conflicts, even in claiming children. Nonetheless, most histories have focused on the massacre and on conditions in the mines and company towns before the strike.

Making an American Workforce examines what came next. Published in conjunction with the 2014 strike centennial, eight essays probe the legacy of Ludlow at the Rockefeller-controlled Colorado Fuel and Iron Company (CF&I) and John D. Rockefeller Jr.'s influence on welfare capitalism. Rockefeller's industrial relations plan combined an employee representation

plan (ERP, or company unions) with "sociological" programs intended to "Americanize" an ethnically diverse workforce through the YMCA, sports, and other community programs.

Fawn-Amber Montoya's introduction provides historical context; Sarah Deutsch's useful historiographic review locates new Ludlow scholarship in contexts of twenty-first century class divides. Chapters explore how eugenics influenced Dr. Richard Corwin, who headed CF&I's Medical and Sociological Departments from 1881–1928; the ethnic and class assumptions of Democratic governor Elias Ammons, who issued state bonds to send troops to the coalfields, assumptions he shared with the Denver elite who bought the bonds; the Rockefeller Plan in CF&I coal camps, steelworks, and Wyoming iron mines; the gender values embedded in CF&I welfare and leisure programs; and the comparative consequences of the ERP at CF&I's Pueblo Steelworks and the British Empire Steel Corporation in Sydney, Nova Scotia. Maria E. Montoya's conclusion locates Ludlow in wider contexts of American class violence and argues that the Rockefeller Plan was a precursor of New Deal labor reform.

The focus on CF&I's post-strike efforts to influence social relationships and leisure may at times obscure continuities with pre-strike Sociological Department programs. And Ludlow's formative influence on the Rockefeller Plan and welfare capitalism might become clearer within wider industrial and international contexts. Only Australian historian Greg Patmore acknowledges Mackenzie King's role in conceiving the ERP, which appears otherwise to originate with the younger Rockefeller rather than with the future Canadian prime minister.

The essays in this book tie Colorado's labor wars to welfare capitalism, the New Deal, and militant labor organizing after the

Wagner Act outlawed company unions. The authors' divergent assessments of the Rockefeller Plan will spark lively discussions among historians of western class, race, gender, and labor. *Making an American Workforce* contributes to histories of western labor and industrial relations and the rise and limits of welfare capitalism.

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A Contested Art: Modernism and Mestizaje in New Mexico. By Stephanie Lewthwaite. (Norman: University of Oklahoma Press, 2015. xv + 284 pp. Illustrations, notes, bibliography, index. \$39.95.)

Like a growing number of scholarly works and art exhibitions, Stephanie Lewthwaite's *A Contested Art* considers Latino artistic production before and outside the frame of the civil rights and social movements of the 1960s. Furthermore, rather than situating this artistic production within a singular context, Lewthwaite places New Mexican artists in conversation with the legacies of colonial art, Euro-American patronage, the rise of art colonies in the state, and the history and aesthetics of modernism. By considering "the fundamentally important connection between intercultural encounter, regional modernism, and critical aesthetic practice," she provides new, provocative ways of understanding and evaluating the significance of Hispano cultural production in New Mexico (p. 4). While establishing a framework that might be applied to other regions, her focus on New Mexico is also a notable art historical intervention, as this region has received relatively scant attention in the scholarship on Latino art.

As Lewthwaite cogently explains in the book's first section, Hispano artists in New

Mexico have been trapped within a paradox: their work has often been dismissed as primitive, while these same qualities are cited as a crucial inspiration for non-Hispano modernists like Georgia O'Keefe, Edward Weston, and Martha Graham. Within this formulation, Hispanos remain timeless and static, their artwork only legible as an affirmation of or departure from forms and aesthetics deemed "traditional." Lewthwaite's book thus directly challenges an art historical lens that ignores Hispano artworks regarded as either insufficiently Hispano or somehow derivative in their engagement with modernity or that likewise refuses to situate them within the history of twentieth-century modernism.

The book's second section further problematizes this perspective by examining the careers of individual artists working in various media: sculptor Patrocínio Barela, photographer John Candelario, and painters Edward Chávez and Margaret Herrera Chávez. In the case of Barela, Lewthwaite pushes against the institutional framing of his work as naïve or primitive folk art to instead argue that "modernism must be viewed on different terms, as expressing not simply a new formalist language as part of a committed rejection of existing artistic norms, but a new perception or sensibility of being modern in a modern world" (p. 92). Conversely, she proposes that Candelario's work, while frequently situated within the history of modern photography, reveals a "transcultural agency" that better allows us to grasp the significance of his work (p. 137). As all of the case studies demonstrate, *A Contested Art* is not concerned with merely inserting Hispano artists into the history of modernism but rather proposing a revised conception of modernism that might produce a more inclusive and varied understanding of twentieth-century American art history.

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