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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. xvi, 396 pp. Cloth, \$104.95. Paper, \$29.95.)

The dreams and displacements of black migrations and the uneven and failed process of desegregation provide a synthetic historical backdrop for Kellie Jones's phenomenal exhaustive history of the approaches, concepts, and institutions in black Los Angeles arts production in the 1960s and 1970s. U.S. twentieth-century black art captures the fraught relationship to space and world making that was a crucible in which the historic shift from segregation through black radicalisms toward neoliberalist state practice took place. *South of Pico* is stunningly broad ranging and critically detailed in its peopling of a movement and in its thorough close reading and contextualizing of art practice and objects. Jones calls on vast theorizations of African American and black cultural production to contextualize diverse objects', exhibitions', and performance installations' powerful address of black oppression, resistance, and diaspora.

Jones provides a vital biographical and interpretive framework for understanding the groundbreaking practices of black artists with national and international reputations and their sometimes-lesser-known contemporaries. Iconic artists such as Charles White, Betye Saar, Melvin Edwards, Senga Nengudi, Sanford Biggers, and David Hammons, among many carefully named under-recognized others, harnessed geographical and social histories to form, materials, and aesthetic abstraction. "Plotting the mind's effect on matter" and human interactivity, artists physicalized the psychological process of searching for safety and a material home while also leveling a radical critique of racism (p. 23).

Jones complicates her linear historicization from the segregated South to an embattled urban existence with a parallel history of stable communities of international urban artists, intellectuals, and culture makers from the pre-war era through the late twentieth century. Jones routes arts practice through alternate intergenerational and generational connections between black artists whose economic and geographical histories vary. Jones identifies

a networked artistic community within and across genres including fine art, music, literature, and film. As such, Jones rescripts a long genealogy of black power in a rhizomatic aesthetic will toward creativity and expression in art.

Jones's illuminating analysis of rich and complex artwork throughout focuses less on structures of movement and geography than on social, racial, and local politics as well as politics of representation. Especially fascinating is Jones's identification of arts practices' engagement with abstractions of black national and global history and heritage that grew out of revolutionary sensibilities. The artwork builds its own timelines, contexts, criticisms, and futures. Jones's nimble analysis of diverse methods, materials, and social and creative philosophies reveals what it meant to be a black artist in the latter half of the twentieth century. The artwork defines this as leftist in a commitment to racial freedom; as mixing and remastering black pasts; and as engaged in a re-orientation of the self and thought in relation to one's social and ecological environments, to time, to memory, to the body, to mythology, to knowledge, and to the unknown from a position within a black social reality. Rather than growing unidirectionally out of a geosocial context, art critically signals and reshapes social and political knowledge. Such vision captures the embedded and emerging personal and political revolutionary consciousness that was nurtured and abstracted in black Los Angeles.

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