

images and quotations are clearly sourced, the narrative text lacks citations for other scholars to follow. The selected bibliography is heavily skewed toward local and regional sources, and the book does little to place the individual gardens into broader, national contexts of garden design and landscape architecture. The book's two-page "Timeline of Garden Styles" extends only to 1900, and misses important design trends such as the stylistic eclecticism of the country place era or "form follows function" Modernism, both of which greatly influenced U.S. residential garden design. And overall, despite the mention of important landscape architects working in Iowa, the differences or intersections between vernacular and designed gardens go largely unexamined. But these issues are perhaps irrelevant. This is not a book that pontificates on what Iowa's gardens mean historically or accomplished artistically. It is instead a book that imagines what these gardens were like—and what they meant to their makers. As a result, *Iowa Gardens of the Past* is much like the personal gardens it documents: visually exuberant, a little bit quirky, and a wonderful place to spend an afternoon.

Angel De Cora, Karen Thronson, and the Art of Place: How Two Midwestern Women Used Art to Negotiate Migration and Dispossession, by Elizabeth Sutton. Iowa and the Midwest Experience Series. Iowa City: University of Iowa Press, 2020. xix, 196 pp. Illustrations, map, notes, index. \$49.95 paperback.

Reviewer Betty A. Bergland is professor emerita of history at the University of Wisconsin-River Falls. She studies Norwegian immigration and ethnicity and co-edited *Norwegian American Women: Migration, Communities, and Identities* (2011).

The women central to the book *Angel De Cora, Karen Thronson, and the Art of Place: How Two Midwestern Women Used Art to Negotiate Migration and Dispossession* represent distinct cultures—Ho-Chunk and Norwegian—and the divergent forces of migration that crossed the Midwest. De Cora's family faced removals and forced migration, while Thronson's family pursued transatlantic migration, supported by U.S. policies of dispossession and ideologies of westward expansion. The well-researched study weaves together the lives of two women, De Cora and Thronson, exploring their artistic expressions inspired by traditions found in the Midwest. Foregrounding a sense of place, Sutton first maps the migrations of the De Cora and Thronson families across the Midwest (especially, Wisconsin, Minnesota, Kansas, Nebraska, and Iowa), revealing the forces that shaped their lives and the region's layered histories. Then, in alternate chapters, Sutton chronicles their lives and emerging

artistic expressions. Though their histories and traditions diverged significantly, both women negotiated loss and new identities through artistic expressions, and both found inspiration in the Midwest. Thus, the final chapter argues that both women found a “sort of home.”

De Cora (c. 1870–1919) was taken at the age of thirteen from her family (then on a Winnebago reservation in Nebraska) and sent to a boarding school (Hampton Institute, Virginia); she completed its curriculum in 1891. Her visible talents led to additional study that included Smith College and Drexel Academy. Eventually, she accepted a teaching position at Carlisle Indian Industrial School and mentored many Indian students; as a professional artist, she exhibited art and published writings. Thronson (1850–1929) emigrated in 1867 with her family (family name Severson) and her soon-to-be husband, Mons; they lived briefly in Wisconsin and Iowa, before homesteading in Kansas. Thronson brought needlework and decorative traditions from Norway and nurtured these in ethnic publications and communities, especially in Story City, Iowa (where Thronson and her mother moved after both became widowed). De Cora’s professional life of teaching, exhibiting, publishing and giving talks remained on the East Coast, yet she drew inspiration from midwestern landscapes and the indigenous traditions of her ancestors. Thronson’s artistic expression never took a professional course, yet she pursued it and passed on designs and traditions to subsequent generations that gave meaning to her endeavors. Thus, with extensive research and sympathetic portrayals, Sutton concludes that De Cora and Thronson each found a “sort of home,” drawing upon the land and traditions of the Midwest that also gave them new identities.

The innovative book draws upon recent trends in historical and interdisciplinary studies. Sutton’s geographic focus gives depth and breadth to the intersection of indigenous and immigration history as she probes forces with divergent impacts. By foregrounding women as producers of art, especially indigenous and immigrant women, she reveals the diversity of this history and offers paths to re-imagine the past. Sutton’s is a bold and worthy achievement that will attract many readers, not only scholars but also readers interested in the Midwest, especially at the intersections of Native American and immigrant history. Thus, the work will help us understand afresh this complex nation and its people.