

in order to fix his 'deformity,' Washington was willing to compromise his bodily integrity and to risk bringing parts of uncouth African Americans within his body" (406). This early republic presidential persona was then communicated via a series of portraits and engravings of the new leader. These allowed subscribers, often women who were barred from participating in politics, to demonstrate their allegiance to the new American nation and its success via the "perfect civility"

(408) of Washington's presidential body—an assemblage of objects that was both "civil and savage" (406).

This beautifully illustrated and engaging work uses the material turn and excellent research to build upon earlier scholarship in thought-provoking, new ways. It is well worth a place on the bookshelf of anyone interested in the material culture of the 18th century Atlantic world and empire.

SANDI STEWART

Review of

Bergey, Barry and Tom Pich. 2018. *Folk Masters: A Portrait of America*. Bloomington: Indiana University Press.

Pp. 264. ISBN: 978-0-253-03233-1 (hardcover), \$30.00

Folk Masters: A Portrait of America provides a genuine glimpse into the lives of traditional artists who have been awarded a National Heritage Fellowship from the National Endowment for the Arts (NEA). The main focus of the text is a diverse series of portraits of one hundred National Heritage Fellows captured by photographer Tom Pich over a 25-year period. During this time, "he has visited and taken portraits of more than 214 National Heritage Fellows located in forty-five states and territories" (6). Barry Bergey, former Director of Folk and Traditional Arts at the NEA contextualizes the photographs, providing insight into both the lives of the artists and the images captured. As Bergey notes, the "common threads" connecting the featured Fellows "are artistic excellence and a lifetime of contribution to our cultural heritage" (13).

Many of the subjects—the bearers of folk and traditional arts—practice their craft anonymously and perform best in their own space. Vernon Owens, a central leader in a regional pottery revival in North Carolina, said it best when asked how things were going during his demonstration

at the annual celebratory concert for the National Heritage Fellowship: "It'd be better at home" (90). Each photograph therefore highlights maker and craft in the environment in which traditional techniques and performance is cultivated, practiced, and performed. Pich captures each subject in their natural environment where they have practiced their traditions, giving life to the space. His photographs transport the audience into the subject's space, whether it be the home, workshop, or community where stories and moments are shared. Pich clearly immersed himself in this environment, foreign to him but so familiar to his subjects, establishing a strong bond, which is evident by the relaxed demeanor of the Fellows in each portrait.

Bergey and Pich offer a snapshot of folk and traditional arts both in motion and standing still. The connections they have made with the National Heritage Fellows is evident in their work. In particular, I appreciate Pich's passion for capturing genuine moments with his subjects and sharing their stories during his journey to photograph the Fellows. The authors also examine