



Smithsonian
2013
**FOLK LIFE
FESTIVAL**

HUNGARIAN HERITAGE
ONE WORLD, MANY VOICES
THE WILL TO ADORN

THE NATIONAL MALL
WASHINGTON, DC





COVER A brightly decorated tulle veil is the status symbol of a married woman in the Kalotaszeg region of Transylvania (Romania). Placed on the bride's head after the wedding ceremony, it can be worn until the birth of her first child.
Photo by Ágnes Fülemlé, Balassi Institute/Hungarian Cultural Center

Smithsonian Folklife Festival

Welcome to the 2013 Smithsonian Folklife Festival. Each year in late June and early July, the Festival brings together hundreds of tradition bearers from around the world to share their culture on the National Mall of the United States.

Initiated in 1967, the Folklife Festival has become an international model for presenting the vitality of contemporary cultural traditions. In producing programs, Smithsonian curators collaborate with partner organizations and communities to conduct research and create strategies for presenting their traditions to a broad public. Through the voices of the communities themselves, the Festival shows that cultural traditions are a living, dynamic part of contemporary life.

This year we have collaborated with numerous partners to present three exciting Festival programs:

HUNGARIAN HERITAGE
ROOTS TO REVIVAL

ONE WORLD, MANY VOICES
ENDANGERED LANGUAGES AND CULTURAL HERITAGE

THE WILL TO ADORN
AFRICAN AMERICAN DIVERSITY, STYLE, AND IDENTITY

A herdsman (*gulyás*) in his fancy coat (*cifraszűt*), from the Hortobágy region of the Hungarian Great Plain (eastern Hungary), stands circa 1930 with his herd of longhorn Hungarian Grey cattle. This special breed of cattle is resistant to disease and raised mainly for infant food due to its high-quality, healthy meat. Courtesy of Museum of Ethnography, Budapest



Smithsonian Folklife Festival Sponsors

Produced by the Smithsonian Center for Folklife and Cultural Heritage

Co-sponsored by the National Park Service

The Festival is supported by federally appropriated funds; Smithsonian trust funds; contributions from governments, businesses, foundations, and individuals; in-kind assistance; and food, recording, and craft sales.

The 2013 Smithsonian Folklife Festival is made possible through the generosity and support of the donors and partners below.

HUNGARIAN HERITAGE

ROOTS TO REVIVAL

Produced in partnership with the Balassi Institute, Budapest.

ONE WORLD, MANY VOICES

ENDANGERED LANGUAGES AND CULTURAL HERITAGE

Produced in collaboration with UNESCO, the National Geographic Society's Enduring Voices Project, and the Smithsonian's Recovering Voices Initiative. Lead support provided by the Dr. Frederik Paulsen Foundation and the Microsoft Local Language Program.

THE WILL TO ADORN

AFRICAN AMERICAN DIVERSITY, STYLE, AND IDENTITY

Supported by Smithsonian Institution funds from the Youth Access Grants Program, the National Museum of African American History and Culture, and other Smithsonian fund sources.

Other support for the 2013 Smithsonian Folklife Festival is from Smithsonian Channel, ExxonMobil, Turkish Airlines, and AARP. The Ministry of Culture of the People's Republic of China is supporting performances and presentations that preview a future Festival program focusing on China.

Renowned Tuvan throat singer Ai-Xaan Oorzhak sings and plays the *igil*, or horse-head fiddle.

Photo by Lynn Johnson, courtesy of National Geographic Society's Enduring Voices Project



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Folklorist, anthropologist,
and exemplar of style
Zora Neale Hurston.
Photo by Carl Van Vechten,
courtesy of Library of Congress,
Prints & Photographs Division,
Carl Van Vechten Collection,
LC-DIG-van-5a52142



Celebrating Free Expression

Michael Atwood Mason

Director, Center for Folklife and Cultural Heritage

Summer in Washington, D.C., would not be complete without its great civic rituals—the Fourth of July concert at the foot of Capitol Hill, the fireworks by the Washington Monument, and the Smithsonian Folklife Festival. A remarkable celebration of the freedom of expression—sharing and seeking ideas and information—the Festival brings you face-to-face with hundreds of tradition bearers from around the world to explore their cultures and histories on the National Mall of the United States. The inherent give-and-take of the Festival creates relationships between people that in turn foster new understandings and new aspirations for communities large and small. I grew up in D.C., and I remember visiting the 1976 Bicentennial Festival with my family and meeting a kayak maker from Alaska. I confess I don't remember anything about his boat. Instead, what left a lasting impression on me was how he complained about the heat and described taking cold showers every day to cool off after his long hours on the Mall. I gained a whole new appreciation for the dog days of D.C. summer through a conversation with someone who was struggling to adapt to a climate that was uncomfortably different from the one to which he was accustomed.

The Festival can only happen through collaboration with experts and supporters from around the world. The Smithsonian Center for Folklife and Cultural Heritage forms partnerships with people and organizations who share our commitment to cross-cultural communication and understanding. Together, we research the vital traditions of the communities we highlight, and imagine and prepare presentations for the public. For this year's *Hungarian Heritage: Roots to Revival* program, we partnered with the Balassi Institute in Budapest, and especially its Hungarian Cultural Center in New York, to create a compelling presentation that highlights the dynamism and diversity of traditional culture in Hungary today. For the *One World, Many Voices: Endangered Languages and Cultural Heritage* program, we collaborated with UNESCO, the National Geographic Society's Enduring Voices Project, and the Living Tongues Institute for Endangered Languages to focus attention on the thousands of endangered languages in the world today and to demonstrate the important role that language documentation and revitalization play in sustaining cultural heritage and tradition. For the *Will to Adorn: African American Diversity, Style, and Identity* program, we engaged artists, organizations, researchers, and scholars from around the country, including a remarkable

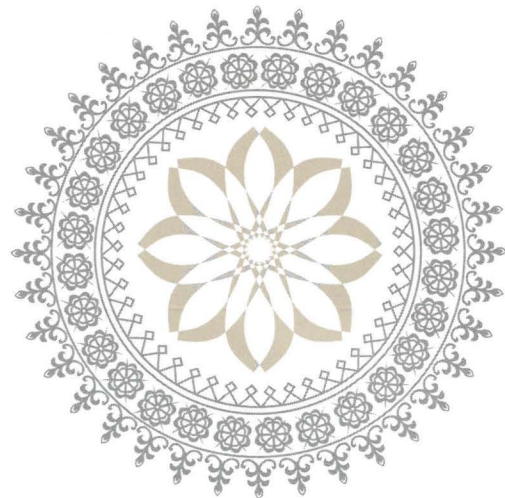
“The traditions presented and stories told at the Festival often spark new curiosity in visitors and participants alike.”

group of educators and youth from Mind-Builders Creative Arts Center in the Bronx, as well as with our Smithsonian colleagues at the National Museum of African American History and Culture, to explore the diversity of African American identity and communities through dress and adornment. At this year's Festival, you can meet, talk with, and learn from the many exceptional people who are working to sustain the world's diverse living cultures.

The traditions presented and stories told at the Festival often spark new curiosity in visitors and participants alike. The public can continue to explore these through our Web site. And over the past few years, we have been thrilled to get a glimpse of the Festival through the camera lenses of visitors who daily share their photos and reflections on the Festival Flickr page. Ultimately, we hope that the Festival serves as a catalyst for ongoing exploration, dialogue, and learning.

After you have left the Mall and you remember your Festival visit, I hope you find yourself reflecting on the people and traditions you encountered who remind you of your own culture and history—and on those who surprised you the most. We would love to hear from

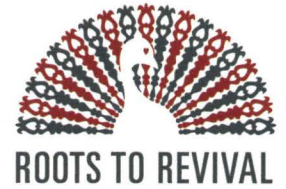
you and gather your stories to add to ours. As a civic ritual in its 47th year, the Festival commemorates the expression of our common humanity and our cultural diversity, as part of the nation and the global community.



Find us at www.festival.si.edu. Follow us and share your stories on the Smithsonian Folklife Festival's Facebook page, by joining our Flickr group, or through Twitter [@SmithsonianFolk](https://twitter.com/SmithsonianFolk), [#2013Folklife](https://twitter.com/SmithsonianFolk).



HUNGARIAN HERITAGE



By Ágnes Fülemile
and James I. Deutsch

Hungary is a small country in Central Europe, roughly the size of Indiana. Its population is approximately 10 million, but another 2.5 million Hungarians reside within the seven countries that surround its borders (Austria, Slovakia, Ukraine, Romania, Serbia, Croatia, and Slovenia) and another 2 million Hungarians live in other parts of the world. These people speak Hungarian—known as Magyar (which is also the word that refers to a person of Hungarian ancestry). The Magyar language is related to the Ob-Ugric Khanty and Mansi languages in western Siberia, and was also influenced by ancient Turkic languages of the Eurasian Steppe, an area from which the Hungarians migrated to the West as equestrian semi-nomads. The Magyars' unique language helped them survive as a cohesive ethnic group and also to develop a distinctive identity and culture.

When the Magyars arrived in what is now Central Europe at the turn of the ninth and tenth centuries, they settled along the rivers of the Carpathian Basin—the largest being the Danube and Tisza—taking advantage of the fertile lands. Much of the countryside, including the flatlands known as the Great Hungarian Plain (east of the Danube) and the hillier regions known as Transdanubia (west of the Danube), was then and remains today very well-suited for animal husbandry and agriculture, especially for growing grains and vegetables, as well as fruits that can produce not only a wide variety of white and red wines renowned for their high quality, but also the powerful distilled spirits known as *pálinka*.

Mária Serestély from Szék, Transylvania (Romania), wears a local traditional bridal dress and wreath for her wedding in 2010.
Photo by Ágnes Fülemile, Balassi Institute/Hungarian Cultural Center



HUNGARIAN HERITAGE

“One of Hungary’s most distinctive cultural resources is how different artists, scholars, and practitioners have perceived, represented, and reinterpreted the country’s dynamic traditions.”

Hungary’s history began with the coronation of its first king, Saint Stephen, in 1000 CE. Major turning points in its history included invasions by the Mongols in the thirteenth century and by the Ottoman Turks in the sixteenth and seventeenth centuries. From the sixteenth century to 1918, seventeen Habsburg rulers occupied the throne of the Kingdom of Hungary, including the period of the Austro-Hungarian Empire from 1867 to 1918. Subsequent periods of foreign domination include those of Nazi Germany during World War II and the Soviet Union from 1945 until 1989. Hungary, in fact, deserves some credit for the end of the Cold War: the Hungarian Revolution of 1956 represented the largest and most far-reaching armed uprising against the Soviet Union’s monolithic power until the 1980s; and in 1989, Hungary dismantled the fortifications along its border with Austria (part of the Iron Curtain), thereby allowing thousands of East Germans to escape to the West.

Traditional floral decorations adorn the walls of many homes in Kalocsa (southern Hungary), 2011. Kalocsa is famous for its folk traditions, especially costume and embroidery with colorful floral motifs. The Kalocsa region—as the home of embroidery, ornamental painting, traditional dress, and folk dance—was recently included on the list of intangible cultural heritage elements in Hungary.

Photo by James Deutsch, Smithsonian Institution

MULTIETHNIC HUNGARY

Throughout its one thousand years of history, Hungary has been a multiethnic country—drawing and incorporating new peoples and traditions. The territory has been an area of contact in Europe’s geographic center, welcoming influences from all directions. The resulting culture expresses itself in a rich and diverse heritage of music, dance, costume, arts and crafts, gastronomy, speech, and even the conventions of naming (Hungarians place the family name *before* the given name, as is the case with most peoples of eastern and southeastern Asia).

Jewish culture has been present in Hungary since at least the tenth century, and reached its cultural and demographic apogee in the late nineteenth and early twentieth centuries, when roughly five percent of the country’s population was Jewish. Hungary’s Jewish population declined initially when the 1920 Treaty of Trianon stripped Hungary of half of its total population and roughly two-thirds of its territory, including several regions where many Hungarian Jews had been living. One generation later,



Painted furniture and textiles were formerly part of a woman's bridal dowry, as in this festive room of a farmhouse in the Kalotaszeg region of Transylvania (Romania) in 2006.

Photo by Ágnes Fülemile, Balassi Institute/Hungarian Cultural Center.



Lajos Busi is a master potter in Mezőtúr (south-eastern Hungary), a community renowned for its pottery traditions.

Courtesy of Office of Intangible Cultural Heritage, Hungarian Open Air Museum



A tradition bearer demonstrates machine embroidery at a festival in Kalocsa.

Courtesy of Office of Intangible Cultural Heritage, Hungarian Open Air Museum

following the cataclysm of the Holocaust in World War II, the Jewish population fell to less than one percent of Hungary's total population. In spite of this history, there remains a thriving community, which contributes greatly to Hungary's cultural heritage.

Various groups of Roma people (also known as Romanies or Gypsies) began arriving in Hungary during the fifteenth century, and Roma musicians started playing music for high society and local communities by the seventeenth century. Roma culture has long contributed to the richness of musical traditions in Hungary. Today, more than half a million Roma people reside in Hungary, making them the largest ethnic minority in the country.

DISTINCTIVE CULTURAL RESOURCES

The richness of Hungarian folk culture found its fullest expression in the nineteenth and early twentieth centuries. In some of the more rural regions, this folk culture—including folk art, music, dance, costume, and crafts—remained vibrant well into the late twentieth

century and started to disintegrate only during the Communist period after World War II. As a result, one of Hungary's most distinctive cultural resources is the way in which different artists, scholars, and practitioners have perceived, represented, and reinterpreted the country's dynamic traditions during the last two centuries.

For instance, the scholarly analysis of Hungarian folk music began in the late nineteenth century and achieved spectacular results, thanks to the efforts of composers Béla Bartók (1881–1945) and Zoltán Kodály (1882–1967), who are generally credited as the founders of ethnomusicology in Hungary. They uncovered a layer in Hungarian folk music based on the pentatonic scale, which connected it to music from the area between the Volga River and the Ural Mountains. Bartók and Kodály were pioneers in collecting, recording, analyzing, comparing, and systematizing folk tunes collected among Hungarians, Romanians, and Slovaks. Later generations of ethnomusicologists and musicians continued collecting folk music, resulting in a repertory of Hungarian vocal and instrumental music with as many as 300,000 melodies.



TOP Before the start of a traditional pig slaughtering in Gyimes, Transylvania (Romania), in 2012, Hunor Román, Botond Kedves, and Csaba Böjte (left to right) play a funeral dirge for the pig.

MIDDLE Although Károly Antal is the one who slaughtered the pig on a Saturday morning in Gyimes, Transylvania (Romania), in 2012, he remains outside the dining room—out of respect for the animal—while others enjoy a festive meal.

BOTTOM Traditional Hungarian sausages, fish, and ham hocks are sold at the 2012 Festival of Folk Arts outside the Buda Castle in Budapest. Photos by James Deutsch, Smithsonian Institution



Similarly, the study of dance achieved significant results in past decades, especially by seminal dance ethnologist György Martin (1932–1983), who was to Hungarian dance what Bartók and Kodály were to Hungarian music. His efforts in collecting and systematizing motifs found in Hungarian folk dances shed light on the many types of historical European dance forms that were preserved in Hungarian dances, including circle dances, weapon dances, elaborate Renaissance couple dances, virtuoso men’s solo dances, and the fiery *csárdás* and *verbunk* dances, which have inspired Romantic composers like Ferenc Liszt (1811–1886), Johannes Brahms (1833–1897), and Hector Berlioz (1803–1869).

REVITALIZING TRADITIONS

Popular interest in folk music and dance traditions was revived by the so-called *táncház* (dance house) movement in the 1970s. This urban grassroots movement reinvented the institution of the village dance in urban settings. Young people were searching for traditions that were “true” and “authentic,” and their interest was focused on the processes of learning dances that were





A young woman circa 1930 in Kazár (northern Hungary) wears a golden bonnet as part of her Sunday best outfit, while the elder woman wears an everyday blue-dye dress.
 Courtesy of Museum of Ethnography, Budapest



Young adults dress in traditional clothing for their First Communion in the Kalotaszeg region of Transylvania (Romania) in 2006. In this most emblematic region of Hungarian folk art, churches encourage the preservation of folk costume for special events and holidays.
 Photo by Balázs Balogh, Hungarian Academy of Sciences, Institute of Ethnology

varied, improvisational, and performed to live musical accompaniment. They strived to thoroughly understand the original techniques, performing styles, and contexts of the dance and the accompanying vocal and instrumental music. Their teachers were remarkable personalities in rural areas of Hungary and neighboring countries who had been able to preserve these traditions in spite of twentieth-century modernization.

A similar motivation to preserve traditional Hungarian handicrafts has provided a boost to a flourishing crafts revival. The *táncház* and the crafts revival provided refreshing alternatives to the mandated, ideologically controlled Socialist youth movement and forms of entertainment of the time. The authenticity of their practices became not only an act of protest, but also a new channel for the expression of collective memory and identity.

Since its inception, the *táncház* movement has also been democratic in the broader sense that it has promoted respect for and attention to not just Hungarian traditions but also to the traditional practices of other ethnic populations within and beyond Hungary. For instance,

it was instrumental in inspiring more thorough explorations of traditional Jewish, Roma, Romanian, and Serbian music and dance.

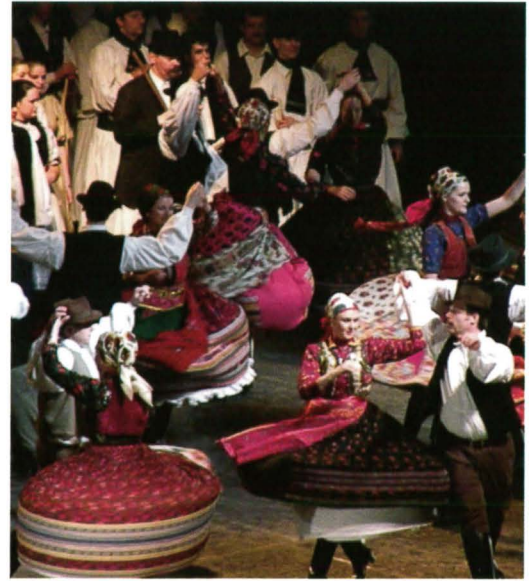
In a similar fashion, the *táncház* movement has helped create a shared cultural language and a common denominator for ethnic communities of Hungarians living abroad—especially young people—who are thus able to connect with each other on an international scale. There are now dance enthusiasts in places as diverse as Argentina, Canada, Japan, the Netherlands, Sweden, Switzerland, and the United States, all of whom appreciate Hungarian dances because of their technical complexity and improvisational character. As a result, the Hungarian “dance-house method” of teaching folk dance and music was recognized in 2011 by UNESCO in its registry of best practices as a paradigm for passing on intellectual and cultural heritage.

Thanks to the transmission of traditional knowledge from these “last preservers” to the new succeeding generations, there is now an enormously rich repertoire and extraordinarily high standard of dance, musical,

HUNGARIAN HERITAGE



A Roma musician in 1929 poses with his family in Sarkad (southeastern Hungary). Photo by Maár Photo Atelier, courtesy of Museum of Ethnography, Budapest



Performances, presentations, and dance teaching take place at the annual Táncház Festival at the Budapest Sport Arena in 2010. Photo by Ágnes Fülemlé, Balassi Institute/Hungarian Cultural Center

and crafts knowledge throughout the country. What had started as an amateur movement thus revolutionized the methods and concepts of choreographed stage performances, thereby creating new sensibilities and possibilities for both contemporary and traditional dance. Recent experiments in music, design, and fashion are reshaping the boundaries and meanings of tradition.

The *Hungarian Heritage: Roots to Revival* program at the Smithsonian Folklife Festival demonstrates not only the diversity and authenticity of these contemporary traditions, but also the significance of the Hungarian folk revival movement worldwide. Featuring highly skilled masters and apprentices from rural areas, as well as musicians, dancers, and artisans from more urban settings, the program highlights the vitality of this culture, as well as the strength it derives from the reinterpretation of traditions.

Ágnes Fülemlé and James I. Deutsch are co-curators of the *Hungarian Heritage: Roots to Revival* program. Fülemlé is currently director of the Balassi Institute's Hungarian Cultural Center in New York, and formerly a research fellow at the Institute of Ethnology of the Hungarian Academy of Sciences and visiting professor of Hungarian Studies at Indiana University. As a program curator at the Smithsonian Center for Folklife and Cultural Heritage, Deutsch has previously curated Festival programs on the Peace Corps, National Aeronautics and Space Administration, Mekong River, U.S. Forest Service, and National World War II Reunion.



Fashion designer Melinda Molnár-Madarász uses Hungarian folk motifs as inspiration for her collections, incorporating not only decorative elements but also traditional structures and values. Her designs encompass women's and men's wear, as well as footwear.

Courtesy of Melinda Molnár-Madarász

RIGHT Made of broadcloth and decorated with embroidery or appliqué work, the fancy coat (*cifraszűr*) was the most representative Hungarian festive male garment from the 1820s to the 1930s. Photo by Ágnes Fülemlé, Balassi Institute/Hungarian Cultural Center

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ONE WORLD, MANY VOICES

ENDANGERED LANGUAGES AND CULTURAL HERITAGE

By K. David Harrison

From the rugged Oregon coast, to the Himalayan foothills, to the Bolivian Andes, languages are struggling to survive. Of the more than 7,000 languages spoken in the world today—many of them unrecorded, and with small numbers of speakers—up to half may disappear in this century.

Languages are humankind's principal way of interacting and of communicating ideas, knowledge, values, memories, and history. As primary vehicles of cultural expressions such as poetry, songs, textile weaving, basket making, and foodways—they are essential to the identity of individuals and communities. Languages also embody the accumulation of thousands of years of a people's science and art—from observations of wind and weather patterns to creation stories. Much of what humans know about the natural world is encoded in oral languages. Safeguarding endangered languages is crucial to preserving cultural and intellectual diversity worldwide.

As languages vanish, communities lose a wealth of knowledge about history, culture, the natural environment, and the human mind. Against this threat, a global cohort of language warriors is mobilizing. They are speaking, texting, and publishing in Hawaiian, Koro, Siletz, and Garifuna. A thousand tongues previously heard only locally are now—via the internet—raising their voices to a global audience. A positive effect of globalization, this benefits us all.

This design displays the word "voice" in several different languages spoken at the Festival. The shape in the center is from the Cherokee syllabary.

weni

ДУН

Voа

voа



“If there’s a hula dancer, there’s words...we can’t dance without narrative.

The language is how we communicate to our universe.”

In June and July 2013, an unprecedented gathering of language experts, all champions for their little-known tongues, are gathering on the National Mall in Washington, D.C., at the Smithsonian Folklife Festival. Speakers of far-flung languages like Kallawaya, Koro, and Siletz have never met each other, and they have seldom spoken their mother tongues so proudly in such a public space and for all to hear. Let’s listen, while we still can, and learn things we never knew we didn’t know.

SILETZ—FROM BASKETS TO CELLPHONES

Alfred “Bud” Lane III of the Confederated Tribes of Siletz Indians in Oregon is one of the only fluent speakers of Siletz Dee-ni, a Native American language of stunning complexity and beauty. He recalls how the Siletz tribal council were outraged when linguists classified their tongue as “moribund” and destined for the dust-heap of history. But the Siletz resolved that extinction was not inevitable and began a painstaking revitalization.

UNUKUPUKUPU is the name of the rigorous hula curricula of Dr. Taupōuri Tangarō at Hawai’i Community College in Hilo, Hawai’i. Dr. Tangarō, a *kumu hula* (master hula teacher), presents a *Hula Kōlani*, a sitting dance of the highest order. Items of ritual regalia are given specific names: the name of his *pā’ū* (ritual skirt) is *Paliolaumeipā’ū*, or Turtle-cliff-skirt. Photo by Maria Andaya

With patience and perfect pronunciation, Bud recorded nearly 14,000 words for the Siletz Dee-ni Talking Dictionary. This was no small feat, since the language packs entire sentences, phrases, and ways of knowing into single words, including many specialized words for basket designs, materials, and types, like *mvlh-ch’vt-dghat*, meaning “acorn sifter basket.” Once endangered, both Siletz basketry and Siletz words are now getting a second wind.

From cradle to cellphone, Siletz continues its journey into the digital age. A young Siletz man remarked, “Sometimes I think I text in the language more than I talk in it.” It’s a struggle, he continued, to find a balance between cultural authenticity for this tongue, considered by the Siletz “as old as time itself,” and modern technology. Savvy language survivors see technology as an opportunity, not a threat. Texting “makes the language cool,” a young speaker mused, and indeed may help save it. But as Bud Lane observed, digital recordings, no matter how popular on YouTube, can never replace a community of speakers.



Alfred "Bud" Lane III of the Confederated Tribes of Siletz Indians in Oregon dances the traditional Feather Dance with his six-year-old granddaughter Halli Chaabayu Lane-Skauge and other members of the Siletz tribe. A tribal leader, basket maker, language educator, and cultural expert, Lane is one of the few fluent speakers of Siletz Dee-ni.

Photo by Ernest Amoroso, courtesy of National Museum of the American Indian, Smithsonian Institution

HAWAIIAN—BACK FROM THE BRINK

Hawaiian is a success story in bringing a language back from the brink of extinction. It now boasts over 10,000 speakers, five times more than in the 1970s. This was done with great effort, and through the introduction of immersion schools that raised a new generation in the language and traditional arts: celestial navigation, poi pounding, canoe building, storytelling, and hula.

Hawaiians are also heirs to an ancient knowledge base. Their ancestors traversed the vast Pacific Ocean without compasses or maps. Memorizing star paths, sensing subtle wave interference patterns, and using their language, they could plot a true course to distant unseen islands. Is Hawaiian still useful in the modern world? Skeptics may assert that it lacks words like "byte" and "hard drive." But like any language, Hawaiian adapts quickly and has coined new words for technologies. A new generation, educated entirely in the heritage language, bridges the gap between older and future technologies.



Virtuoso musicians Dmitriy Sharayev and Viktor Batyrovich Okchayev are among the many young people who are leading a revival of the Kalmyk language and culture in the Republic of Kalmykia in the Russian Federation.

Photo by Chris Rainier, courtesy of National Geographic Society's Enduring Voices Project

Driving them onward into the internet age is an unbroken tradition of hula. It's far more than a dance style. As hula master Taupōuri Tangarō notes: "If there's a hula dancer, there's words...we can't dance without narrative. The language is how we communicate to our universe."

KALMYKS—LANGUAGE AND DANCE

The Republic of Kalmykia lies in Russia, at the southeastern corner of Europe. It is home to the continent's only Buddhist indigenous people, the Kalmyks, who speak an endangered Mongolic language.

In many ways, it is a miracle that the Kalmyk exist at all, considering the genocide they suffered at the hands of Stalin's dictatorship. One night in December 1943, Stalin had the entire Kalmyk ethnic group rounded up and sent to some of the most remote and inhospitable parts of Siberia and Kazakhstan. Many died from the hardships, while the rest, allowed to return only fifteen years later, struggled to reclaim their land and language.



TOP Lola Palluca de Quispe is a Kallawayaya textile weaver and traditional medicine practitioner from the Upinguaya community of the Bautista Saavedra Province in Bolivia. She learned her medicinal knowledge and weaving skills from her mother and grandmother, and has been involved in the care of plants and animals since childhood.
Photo by Beatriz Loza

MIDDLE Abamu Degio and Anthony Degio watch the playback of a Koro song, accompanied by linguist David Harrison, East Kameng District, Arunachal Pradesh, India.
Photo by Jeremy Fahringer

BOTTOM Yaro Richo watches a video recording of a Koro song with children in Kajō village, East Kameng District, Arunachal Pradesh, India.
Photo by Sange Degio



Despite considerable odds, the Kalmyk language, culture, and religion—all intimately connected within the Kalmyk's sense of self-identity—have endured. A fascinating process of cultural renewal and linguistic revival is taking place today in Kalmykia. This grassroots movement is spearheaded by the generation of teenagers and young adults. The Kalmyk have a highly developed oral, musical, and dance culture, centered around the epic tale *Jangar*, which celebrates the conquests of Kalmyk leaders of four hundred years ago, who created an empire that dominated the region stretching from western Mongolia across to eastern Europe.

Kalmyk, once in steep decline, now shows a genuine revitalization, led by the younger generations, and tied explicitly with the renewal of Kalmyk song, dance, and expression.





Kallaway medicinal experts Walter Álvarez and Ramon Álvarez prepare a ritual table in a sacred place in Bolivia called Cantaya. The preparation of the offering is a moment of happiness because it connects the participants with the land, with the spirits of the mountains, and with the messengers of the wind. UNESCO proclaimed the Andean Cosmivision of the Kallaway a Masterpiece of the Oral and Intangible Heritage of Humanity in 2003. Photo by Patricio Crooker

KALLAWAYA—HEALING WITH PLANTS

High in the Bolivian Andes, Kallaway healer Max Chura whispers incantations in a secret language with fewer than one hundred speakers. He and his fellow *curanderos* (healers) call upon their knowledge of medicinal plants, combined with rituals of fire, coca leaves, and animal sacrifice to foretell the future, cleanse, restore, and heal body and spirit. Yet their real power lies in their words, understood by few, yet wielded with confidence and power. Kallaway healers derive their powers from Mount Kaata, which they believe is a living being, whom they ritually feed by pouring blood and fat into the earth during ceremonies.

The Kallaway tongue has survived by being passed down within families and kept mostly secret, known only to the initiated few. Another language, Quechua, is used by the community for everyday talk. Kallaway serves as a vessel carrying something of value to all of humanity, knowledge of how plants can heal us, and of how to maintain spiritual and ecological balance in a challenging high-altitude environment. As many as

one-fifth of Kallaway men and women know how to perform coca-leaf divination, and the entire Kallaway community relies on their rituals to sustain their environment, social relations, and subsistence.

LANGUAGE AND HUMAN GENIUS

The world's endangered languages are speaking up, finding their global voice. No culture has a monopoly on genius, and we never know where the next great idea will come from. Languages provide different pathways of thought, leading us to different places. They are the seedbeds for new ideas. They support identity, creativity, and self-worth.

From an indigenous perspective, Alaskan Yup'ik writer Harold Napoleon concurs: "Many villages have expressed interest in reviving...Native language use in their schools, because it has become evident that practicing one's cultural heritage and speaking one's heritage language promotes self-esteem in young people."



Wayuu dancers from a village in La Guajira Province, Colombia, perform a traditional dance. In the Wayuu community, orators called *pütchipüüi* (in Spanish, *palabros*) are experts in using words and dialogue as a peaceful way to resolve disputes. UNESCO proclaimed the Wayuu Normative System, applied by the *pütchipüüi*, a Masterpiece of the Oral and Intangible Heritage of Humanity in 2010. Photo by Daniel Sheehy



The Wanaragua dance narrates the history of Garifuna resistance to colonial forces. On Christmas and New Year's Day in Los Angeles, Garifuna performers continue this tradition by traveling house to house dancing Wanaragua. UNESCO proclaimed the Language, Dance, and Music of the Garifuna People a Masterpiece of the Oral and Intangible Heritage of Humanity in 2001. Photo by Michele Goldwasser

Linguist Joshua Fishman, who championed Yiddish—a High German language of Ashkenazi Jewish origin—wrote: “The entire world needs a diversity of ethnolinguistic entities...for fostering greater esthetic, intellectual and emotional capacities for humanity as a whole, indeed, for arriving at a higher state of human functioning.”

When a language disappears, unique ways of knowing, understanding, and experiencing the world are lost forever. When a language survives, along with the stories and knowledge it contains, we all gain a deeper connection to our common cultural heritage. The Smithsonian Folklife Festival celebrates the survival of languages, and the wondrous art and knowledge they contain.



Capsey Api carves the name “Delta Queen” into the side of a new canoe along the Pie River, Purari Delta, Papua, New Guinea. Photo by Joshua A. Bell, September 2001

K. David Harrison is the co-curator, with Marjorie Hunt, of the 2013 Smithsonian Folklife Festival program *One World, Many Voices: Endangered Languages and Cultural Heritage*. He is a linguist and advocate for endangered and minority languages and co-founder with Gregory Anderson of the Living Tongues Institute for Endangered Languages. He also co-leads the National Geographic Society's Enduring Voices Project. When not in the field in places like Siberia, India, or Chile, he teaches linguistics at Swarthmore College, and resides in Philadelphia, Pennsylvania.

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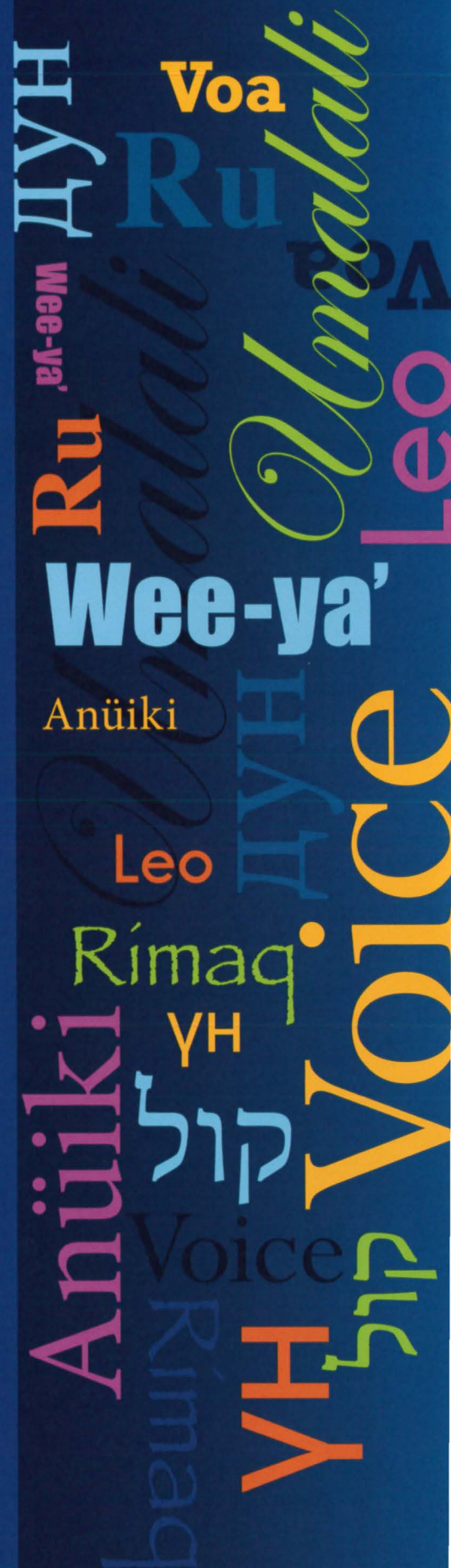
Living Tongues Institute for Endangered Languages documents, preserves, and revitalizes endangered languages worldwide through linguist-aided, community-driven multi-media language documentation projects and the development of talking dictionaries. <http://www.livingtongues.org>

National Geographic Society's Enduring Voices is a joint project with the Living Tongues Institute for Endangered Languages that documents languages and prevents their extinction by identifying crucial areas where languages are endangered. <http://travel.nationalgeographic.com/travel/enduring-voices>

Smithsonian's Recovering Voices Initiative, led by the Smithsonian's National Museum of Natural History in partnership with National Museum of the American Indian and Center for Folklife and Cultural Heritage, promotes the documentation and revitalization of the world's endangered languages through research, collaboration, and resources. http://anthropology.si.edu/recovering_voices/index.htm

UNESCO Atlas of the World's Languages in Danger is an interactive atlas enabling viewers to browse through the world's endangered languages using various search criteria or by clicking on a world map. <http://www.unesco.org/culture/languages-atlas>

UNESCO Endangered Languages Programme monitors and assesses the status and trends in linguistic diversity, and supports advocacy, technical expertise, and training. <http://www.unesco.org/new/en/culture/themes/endangered-languages>





FREEDOM
NOW

THE WILL TO ADORN



AFRICAN AMERICAN
DIVERSITY, STYLE,
AND IDENTITY

By Diana Baird N'Diaye

In her 1934 essay, folklorist and writer Zora Neale Hurston noted that the “will to adorn” was one of the most important aspects of African American expressive culture. Although Hurston was speaking about the love of eloquent and richly embellished speech that she observed among African Americans in her own beloved community in Eatonville, Florida, she could well have been referring to the creative traditions of dress and body arts among people of African descent in the United States.

These traditions reveal continuities of ideas, values, skills, and knowledge rooted in the African continent and in the American experience. They have been shaped by identities born of African heritage; legacies of bondage and resistance; and encounters and alliances between people of African descent, indigenous Americans, Europeans, and more recent African and Caribbean diasporas. They may reflect, for example, shared experiences of the Civil Rights and Black Power movements; group commitments to faith; and the politics of gender. The election of Barack Hussein Obama as President of the United States of America in 2008 and again in 2012 signaled a change, not only in the nation’s perception of its identity but also in the perception of who is African American. That the son of an African father and a European American mother, rather than the descendant of an African who survived the brutal system of captive labor in the United States, would become our first African-descended president expanded again the conception of what is “African American.”

A participant in the 1968 Poor People’s Campaign wears a T-shirt that serves as a platform for his message.

Photo by Diana Davies, Ralph Rinzler Folklife Archives and Collections, Smithsonian Institution



“African American style is as local as the barbershop on the corner and as global as the influence of hip hop dress culture among young people from Japan to South Africa.”

There has been a slow awakening to the implications of this cultural climate change in the demographics of the United States and a growing, if sometimes grudging, inclusiveness. Fordham University Professor Clara Rodríguez notes that “the earlier definition of an American, which was so prevalent in our media of the 1940s, '50s, '60s and to a certain extent the '70s, has given way to a definition that reflects the great diversity of America today.”

The Will to Adorn is, in part, a conversation about this same issue. As we find ourselves revisiting what an American is, we are asking ourselves and others to reconsider what it means to be “African American.” Communities of African descendants in the United States are diverse. African Americans have routinely been identified and discussed as an undifferentiated community, sharing one history and culture. After all, it is possible to identify in many expressions the influence of a common body of ancestral links as well as shared experiences of joy and pathos.

However, there is no one way to be “authentically” African American. African Americans “belong” to many communities variously defined by ethnic, class, gender and gender orientation, regional, religious, political, cultural, and other affiliations that exist in complex interrelationship with each other. Accordingly, there is no single African American aesthetic of dress; there are many aesthetics that at times overlap, intertwine, and are juxtaposed in visual dialogues defining difference and belonging.

Style, the art of dress and personal adornment, is a powerful way to assert complex identities, announce solidarity with a cause, proclaim music and dance preferences, uphold cultural pride, and declare belief in a set of religious and moral principles. In all its glorious diversity, African American style is as local as the barbershop on the corner and as global as the influence of hip hop dress culture among young people from Japan to South Africa. At the 2013 Smithsonian Folklife Festival, we celebrate the communities, artisans, and exemplars of style who contribute to this distinctive, expressive art form and their creative approaches, processes, and performances.

LEFT Young men sport their Easter finery in Bronzeville, Chicago, April 1941. Photo by Russell Lee, courtesy Library of Congress, Prints & Photographs Division, FSA/OWI Collection, LC-DIG-ppmsc-00256

RIGHT Handmade earrings sold at the 2009 Dance Africa celebration in Harlem, New York, celebrate newly inaugurated President Barack Obama. Photo by Jade D. Banks



The Alfred Street Baptist Church in Alexandria, Virginia, produces an annual spring fashion show featuring millinery collections from members of the congregation.

Photo by Sharon Farmer, courtesy of National Museum of African American History and Culture



The late Chuck Brown, a D.C.-area favorite, was known for his musicianship as well as his sense of style.

Photo by Tom Pich

“If you’re a group, you want people to identify with you as such...it made an impact to see a group that was unified, that was dressed alike, that you knew that they were connected to each other.”

—Bishop Nkenge Abi, Church of the Black Madonna, Detroit, Michigan

“Man, [Chuck Brown] was cool, so you wanted to get some of his coolness.... He taught people to be yourself, that self expression is the key to loving who you are, to be who you are.... Now I don’t exactly dress like him, but his ability to beam his self confidence was attractive, so I wanted to feel the same way. It inspired me to try new things.”

—Concert-goers at a 2010 Chuck Brown concert

COMMUNITIES OF STYLE

A Community of Style is a group that shares a common style of dress that communicates a shared sense of identity understood within the group and learned informally. This identity is shaped by similar experiences, knowledge, dress practices, values and ideas about what is pleasing, appropriate or beautiful. Just as we may belong to many groups (or communities) including our families, our school buddies, groups with which we identify through ethnic or cultural background, we may belong to many communities of style.

EXEMPLARS OF STYLE

Exemplars of Style stand out as masters of the arts of dress and body arts. These individuals capture the essence of a community’s ideas of what it is to be well dressed through their artful assembly of hair, apparel, accessories, and body art. Exemplars of style acquire collections of items of dress and personal adornment from which they select to “curate” their personal appearance from myriad choices.



TOP Brenda Winstead is a self-taught clothing designer who uses hand-dyed and woven traditional African fabrics in her collection.
Photo by Dr. Harold Anderson

MIDDLE Master barber Dennis "Denny Moe" Mitchell demonstrates hair cutting/sculpting on Edmond Asante.
Photo by Jade D. Banks

BOTTOM Young people at the 2013 inauguration of President Obama creatively adorn themselves with campaign buttons.
Photo by Diana Baird N'Diaye

RIGHT The handle of an Afro comb manufactured in the 1970s carries political messages referring to Black Power and the Peace Movement.
Photo courtesy of Smithsonian Institution



"I didn't have a whole lot of money...I was in ROTC—and you know how they have the officer's ball and all that. I decided to cut my hair a little bit, and it came out pretty good. Everybody was asking me who cut my hair? I told them I did. A friend of mine said, 'If you can cut yours like that then you can cut mine better,' and I've been cutting ever since."

—Dennis "Denny Moe" Mitchell, Denny Moe's Superstar Barbershop, Harlem, New York City

ARTISANS OF STYLE

Artisans of Style are individuals who use their creativity, special skills, and knowledge of body arts and adornment to support the specialized needs and desires of clients who rely on them to achieve a style that fulfills a vision of their best selves.





Participants in the Dr. Beverly J. Robinson Community Folk Culture Internship Program at Mind-Builders Creative Arts Center in the Bronx, New York, interview master barber Dennis "Denny Moe" Mitchell.
Photo by Jade D. Banks



Ronald Lewis (center) is the president of the Big Nine Social Aid & Pleasure Club, which shows off its fresh sense of style in New Orleans' Second Line parades throughout most of the year.
Photo by Diana Briggs



Members of the Alpha Kappa Alpha sorority in Washington, D.C.
Photo by Ashley Matthews

COLLABORATIVE RESEARCH

The Will to Adorn Festival program is part of a multi-year collaborative cultural research and community engagement project initiated by the Smithsonian Center for Folklife and Cultural Heritage. The project brings together faculty and students at historically (and predominantly) African American colleges and universities, museum and independent scholars, community and student researchers, educators, and cultural practitioners to document and present the wearable art traditions of African Americans from diverse regional, ethnic, occupational, faith, and ideology-based communities. This research has focused on urban style centers—Atlanta, metropolitan Washington, D.C., Baltimore, Chicago, Detroit, New Orleans, New York, St. Croix and St. Thomas in the U.S. Virgin Islands, and most recently Oakland, California. This project identifies and represents a range of traditions of dress and body arts of Americans of African descent across the United States.

A significant portion of this research has been made possible through the use of hand-held mobile devices, including smartphones and tablets for ethnographic fieldwork and oral history interviews, as well as documentation via professional still cameras, and audio and video recorders. Researchers share their fieldwork and reflections with one another through periodic online conference calls (via smartphone, tablet, and computer) as well as through a dedicated social media platform that works similarly to Facebook, developed specifically for the *Will to Adorn* project's multi-sited collaborative process. At the 2013 Festival, this work is highlighted at our Research Tent, where, as part of the Smithsonian's *Will to Adorn* Youth Access project, teen researchers work with visitors to create their own sartorial (dress) autobiographies.

Diana Baird N'Diaye is a folklife specialist, curator, and artisan of style. She developed and leads *The Will to Adorn: African American Diversity, Style, and Identity* Festival program, which is part of a pan-institutional, multi-sited research project. She has worked on many Festival programs, including *African Immigrant Folklife* (1997), *Bermuda Connections* (2001), and in 2010 she led the Smithsonian's support of Haitian traditional artists at the Festival.

Decked Out Accordingly: The Adornment of African American Women from Enslavement to the Mid-Twentieth Century

By Elaine Nichols

Senior curator of culture at the Smithsonian National Museum of African American History and Culture

Adornment is part of the general language of dress. More than the obvious visual and aesthetic presentation, it is a symbolic platform for the expression of the personal and social self. Sometimes dramatic, it is just as likely to be a subtle and nuanced message that reflects and influences the wearer's mood or sense of self. African American women have adorned themselves through their clothing, hair, and accessories, in ways that have created status, respectability, power, and creative expression. They have used adornment to affirm their self-worth, to assert their identity, and to reinforce a sense of communal solidarity.

Beginning in the eighteenth century, dress was a contested issue that pushed Southerners to attempt to regulate the appearance of enslaved African Americans through laws. Generally known as *sumptuary laws* that applied broadly to everyone's personal spending, and moral and religious behaviors, Southerners placed specific limitations on Negroes. These codes restricted Black dress to coarse and inferior materials commonly called "Negro cloth" and prohibited African Americans from wearing "finer cloth." These ideas about distinguishing racial and class differences persisted through the end of slavery, even as Blacks continuously resisted and subverted the standards.

Not all enslaved people worked in the fields or in their owners' homes. During the antebellum period, some men and women produced and manufactured textiles and clothing. They participated in all aspects of production, from caring for the animals (sheep and cattle), cultivating the plants (flax, cotton, mulberry trees), collecting the dyestuff (indigo, bark, leaves, copper), and processing the materials into threads, cloth, and garments.

Highly skilled needleworkers were sometimes allowed to hire themselves out to make clothing for other plantation mistresses and to keep a portion of the wages. Elizabeth Keckley (ca. 1818–1907) was one of the better known seamstresses who used her earnings to purchase her freedom. She later established a successful dressmaking business in Washington, D.C., providing services to an elite White clientele that included Mrs. Mary Todd Lincoln.

African American dressmakers, hairstylists, and fashion designers have been ground-breaking entrepreneurs who have used their skills to create sustaining, exemplary, and affirming work for themselves and their communities. Annie Turnbo Malone (1869–1957) made pioneering contributions to Black hair care and vocational education by a major manufacturing company and training school, PORO Hair and Toilet Preparations, which she established with monies from her highly successful dressmaking business. At one time, the business employed Madame C. J. Walker, who would eventually establish her own thriving hair care corporation.

Some of these stories and artifacts were preserved by the Black Fashion Museum (1979–2007), which was founded in New York by Lois Alexander Lane (1916–2007). Alexander Lane collected designs and creations of such noted designers as Ann Lowe and Zelda Wynn Valdes. She also collected a dress that seamstress Rosa Parks was working on at the time that she was involved in the Montgomery bus boycott. These items are now part of the collection of the Smithsonian National Museum of African American History and Culture.

Historically, African American women have used dress and adornment to differentiate between *their place* and *their space*. *Their place* was the external social, political, racial, and gendered constructs imposed on them. They were bounded by the expectations of what they could and could not do, their stations in life, as well as their physical locales. *Their space* was what they created for themselves as producers (weavers, spinners, seamstresses, dyers, dressmakers, designers) and consumers of decorative arts.

Over time and across space, African American women have used the adornment of their bodies as an individual and collective canvas of cultural expression. They have created identities and beauty of their own making. Their clothing, hair, and accessories have served as concrete and visual representations of an emblematic statement to the world that their presence matters.



Elizabeth Keckley (1818–1907).
Courtesy of the Moorland-Spangarn Research Center, Howard University



Ann Lowe (1898–1981), ca. 1955.
Courtesy of Lenora Cole Alexander, photo by Conway Studio Incorp.

Lowe designed the wedding gown worn by Jacqueline Bouvier Kennedy in 1953.
Courtesy of John F. Kennedy Presidential Library and Museum

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2013 Annual Ralph Rinzler Memorial Concert In Recognition of Peter Seitel

By James Counts Early
Director of Cultural Heritage Policy

The 2013 Ralph Rinzler Memorial Concert pays tribute to Dr. Peter Seitel, whose long and distinguished tenure at the Smithsonian Center for Folklife and Cultural Heritage included service as senior folklorist, director, and Web master. This annual concert honors the life and contributions of the late Ralph Rinzler, whose humanity, organizational vision and skills, and artistic and intellectual contributions built the legacy on which the Center stands today. Peter Seitel was both Rinzler's long-time friend and one of his primary colleagues, epitomizing the type of collaborator that Rinzler sought to further the Center's work with cultural scholars, policy makers, and grassroots communities.

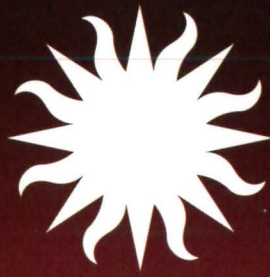
Seitel holds a doctorate in folklore from the University of Pennsylvania. His dissertation was based on fieldwork in Tanzania focusing on the conversational use of proverbs and logical structures in metaphor. This long-term research interest led to his publication of *The Powers of Genre: Interpreting Haya Oral Literature* (Oxford University Press, 1999), and to the invention of Sychrotex, a ground-breaking computer software that enables the creation and playback of richly annotated media files.

Prior to working at the Center, Seitel was assistant professor and head undergraduate advisor in the department of anthropology at Princeton University. Seitel began working with the Smithsonian Office of Folklife Programs in 1974, curating a Folklife Festival program

featuring transportation workers. He was appointed as senior folklorist in 1978 and remained with the Center until 2006, serving as director from 1983 to 1988. His pioneering applications of computer technology helped develop the Center's early Web presence.

Over the last decade, Seitel contributed significantly to the practices and discussions of cultural heritage policy on an international level. He organized a major conference on intangible cultural heritage that included Smithsonian scholars, UNESCO, community tradition bearers, and other stakeholders. He is the editor of *Safeguarding Traditional Cultures: A Global Assessment* (CFCH, 2001). And he played a key role in defining the UNESCO Convention on Intangible Cultural Heritage, which was adopted in 2003.

Peter Seitel is an exemplar of the Center's commitment to join quality scholarship with strong community partnership. The collegial work of Rinzler and Seitel was centered on Rinzler's penchant for having smart, inquiring, scholarly capable, and forthright associates committed to delving into serious concepts and methods for the development of Center projects that engaged communities in their complexities, not simple representation. The Smithsonian Center for Folklife and Cultural Heritage is proud to honor Peter Seitel for his work with Ralph Rinzler and for his development of significant contributions to the fields of folklore, performance studies, anthropology, linguistics, and oral history.



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Mátyás Bolya, *zither*
 James Cockell, *violin*
 Bob Cohen, *violin*
 Anna Csizmadia, *vocalist*
 Péter Deáky, *French horn*
 Elisabeta Dezső, *vocalist*
 Balázs Istvánfi, *bagpipes*
 István "Dumnezeu" Jámbor, *fiddle*
 Martin "Florin" Kodoba, *fiddle*
 Andrea Navratil, *vocalist*
 András Németh, *hurdy-gurdy*
 Csilla Németh, *drum*
 László Orbán, *fiddle*
 István "Gázsa" Papp, *fiddle*
 Bálint Schmidt, *trumpet*
 Gábor Schmidt, *trumpet*
 Jake Shulman-Ment, *violin*
 Áron Székely, *viola*
 Tibor Tillmann, *trumpet*
 István "Kiscsipás" Varga, *fiddle*

ESZTER BÍRÓ AND BAND

Eszter Bíró, *vocalist*
 Sándor Fodo, *percussion*
 Máté Hámori, *guitar*
 Péter Papesch, *bass*
 Nikola Parov, *clarinet*

HEVEDER

György Bajna, *double bass*
 Albert Fazakas, *viola*
 Levente Fazakas, *fiddle*
 Szabolcs Molnár, *fiddle*
 László Szilágyi, *viola, harmonica*

JUHÁSZ FAMILY

Dénes Juhász, *flute*
 Réka Juhász, *vocalist, gardon*
 Zoltán Juhász, *bagpipes, flute*

PARNO GRASZT

Mária Balogh, *vocalist*
 Sándor Horváth, *spoons*
 János Jakocsk, *guitar*
 István Németh, *vocal percussion*
 József Oláh, *guitar*
 János Oláh, *double bass*
 Krisztián Oláh, *accordion*
 Viktor Oláh, *guitar*
 László Sándor, *tour manager*

SZALONNA AND HIS BAND

Róbert Doór, *bass*
 Attila Gera, *wind instruments*

Tamás Gombai, *fiddle*
 Gyula Karacs, *viola*
 István Pál, *fiddle*
 Sándor Ürmös, *cimbalom*

DANCERS

Dalma Bangó
 Zsófia Bartha
 István Berecz
 Dóra Cseke-Császár
 Péter Darabos
 Andrea Dobi
 Péter Ertl
 Tamás Farkas
 Annamária Fekete
 Dezső Fitos
 Kristóf Fundák
 Richárd Hideg
 Brigitta Horváth
 Lili Kaszai
 Kata Kádár
 Kata Kovács
 Zoltán Kovács
 Dániel Légár
 Máté Módos
 Ahmed Moussa
 Zoárd Pálffy
 Gergely Papp
 Máté Papp
 Rita Radics
 Tünde Schnelczler
 Mariann Temkó

FASHION MODELS

Bernadett Foeldi
 Luca Glavativity
 Dalma Kármán
 Ágnes Kerék
 Lili Mosonyi

COMMUNITIES OF TRADITION

GYIMES (TRANSYLVANIA, ROMANIA)
 Csaba André, *dancer*
 Irén André, *vocalist*
 Lóránt Bodor, *dancer*
 Henrietta Simon, *fiddler*

KALOCSA

Éva Bagó, *machine embroiderer*
 Erzsébet Romsics, *folk painter*
 Mária Pandúr, *folk painter*
 Ilona Bolvári, *embroiderer, china painter*
 Rózsa Tóth, *embroiderer*

KARCAG

György Csontos Sr., *shepherd, cook*
 György Csontos Jr., *shepherd, cook*
 Péter Csontos, *shepherd, cook*

KISHEGYES (BÁCSKA, SERBIA)

Ilona Kollár, *cook, egg painter*
 Péter Utasi, *cook*

MÉRA (TRANSYLVANIA, ROMANIA)

György Muszka, *dancer*
 Ilona Muszka, *dancer*
 Enikő Pálfi, *dancer*
 András Tötszegi, *dancer*
 Szilárd Tötszegi, *dancer*

SÁRKÖZ

Ágnes Komjáthi, *weaver*
 Julianna Minorits, *beader*

SZÉK (TRANSYLVANIA, ROMANIA)

Klára Serestély, *wool processor and weaver*
 Zsuzsanna Zsoldos, *wreath maker, weaver*

CRAFTSPEOPLE

Zsuzsanna Angyal Csupor, *gingerbread and candle maker*
 Andrea Barcsay, *potter, folk crafts teacher*
 Bernadett Tenk Czefernek, *horsehair jewelry maker*
 Balázs Fodor, *leatherworker*
 Tibor Gáts, *instrument maker*
 Zoltán Gosztonyi, *bone and horn carver*
 György Jakab, *carver, sculptor*
 Sándor Konyári, *coppersmith*
 Gyula Mihalkó, *hatmaker*
 József András Molnár, *folk games teacher*
 Béla Nagy, *shingle and thatch roofer*
 Katalin Nagyari, *folk crafts teacher*
 Árpád Péter Román, *oven builder*
 Levente Lehel Sütő, *furniture maker*
 Márton László Szakács, *saddler*
 Éva Székelyi, *basket weaver*
 Gábor Miklós Szőke, *sculptor*
 Ildikó Marietta Tóth, *blue-dyer*
 Róbert Vágó, *sculptor*



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SPECIAL THANKS

INDIVIDUALS

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Francine Berkowitz, László Boros, Claire Bright, Beatrice Camp, Kálmán Dreisziger, László Karsai, Rebecca Kokinda, Cathy Lemont, Kálmán Magyar, Jaime Myers, Ildikó Nagy, Judy Olson, Peggy Parsons, Karyn Posner-Mullen, József Salamon, Anikó Gaál Schott, David Stanley, Zsolt Szekeres, Mary Taylor, Ottilia Varga, Peter Voorhis

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Budapest Wine Festival, Centrum Management, City Council of Kalocsa, Csapke Folkdance Camp (Életfa, Csüördögölő, Regős, Tükrös), Festival of Folk Arts and Crafts, György Martin Folk Dance Association, House of Traditions, Hungarian Academy of Sciences-Institute of Ethnology, Hungarian Media Services and Support Trust Fund, Hungarian Open Air Museum, National Museum of Ethnography, Transylvanian Museum of Ethnography

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Luis Misaél Socarrás Ipuana
Marciano Urrariyú Gouriyu

GARIFUNA – LOS ANGELES AND NEW YORK CITY DIASPORA

LIBAYA BABA (*drumming and dance group*)
Dayton Bernardez
Jeff Bernardez
Kelsie Bernardez
Conrad Nolberto
Greg Palacio, *cultural artist*
Carlos “Mingo” Alvarez, *Wanaragua dancer, drummer, drum maker, cultural historian*
Flavio “Paps” Alvarez, *Wanaragua chief*
Philip Gabriel, *Wanaragua dancer*
Carlos Gonzalez, *Wanaragua dancer*
Georgette Lambey, *singer, dancer*
James Lovell, *musician, singer, songwriter, storyteller, educator*
Martha Martinez, *singer, dancer, foodways, cultural leader*
Chester Nunez, *drummer, singer*
Delmo Nunez, *drummer, singer*
Julio Nunez, *drummer, singer*
Ruben Reyes, *language teacher, cultural historian, filmmaker*
Miriam Suazo-Moore, *dancer, educator, poet*

HAWAIIAN

Kalani Akana, *kumu hula*
Kaimana Barcarse, *teacher, radio DJ, voyager*
Chad Kālepa Baybayan, *wayfinder, non-instrument navigator*
Kanani Beniamina, *Ni`ihau shell lei maker*
Snowbird Puananiopaoakalani Bento, *kumu hula*
Pele Ka`io, *hula learner*
Nāoho Kanahale, *hula learner*
Tuhi Kanahale, *hula learner*
Kekuhikui K. Keali`ikanaka`oleohaililani, *kumu hula*
Kalehua Krug, *immersion teacher, musician*
Kihapaiokalani Krug, *language homeschool teacher*
Kamaleikuhalia Krug, *language learner*
Kaulakauikeaokea Krug, *language learner*
Leleapao Krug, *language learner*
Earl Kawa`a, *cultural educator*
Kihei Nahale-a, *makuakane*
Nāhiku Nahale-a, *kikikane*
Wahinepō`aimoku Nahale-a, *kikamahine*
Lolena Nicholas, *Hawaiian language and culture expert*
Puakea Nogelmeier, *Hawaiian language expert*
Aaron Salā, *musician, singer*

Makanani Salā, *dancer*
Noheahiwihiwa Stibbard, *makuahine*
Taupōuri Tangarō, *kumu hula*
Annette Ku`uipolani Wong, *Hawaiian language and culture expert*
Keola Wong, *Hawaiian language expert*

ISTHMUS ZAPOTEC – MEXICO

Rosaura López Cartas, *artisan tortilla maker, knowledge bearer*
Victor Cata, *writer, language activist*
Reyna López López, *field researcher*
Natalia López de Paz, *writer, language activist*
Velma Orozco Trujillo, *expert cook, knowledge bearer*
Martín Fabian Peña Santos, *musician*
Vicente Guerra López, *musician*
Gerardo Valdivieso Parada, *musician*

KALLAWAYA – BOLIVIA

Walter Alvarez Quispe, *medicinal practitioner*
Max Chura Mamani, *medicinal practitioner*
Lucio Cuba Quispe, *medicinal practitioner*
Fernando Huanca Mamani, *medicinal practitioner*
Lola Palluca Nina de Quispe, *weaver, ritualist*
Yola Martina Quispe de López, *weaver, ritualist*

KALMYK – RUSSIAN FEDERATION

Olga Semenovna Andratova, *musician, singer*
Baator Bukhaev, *musician*
Nyamin Songajeyevich Manjeyev, *singer, dancer*
Nina Kochayevna Manjeyeva, *musician, singer*
Ervena Semenovna Matsakova, *musician, singer*
Shard Nigryan Nasanka, *instrument maker, woodcarver*
Viktor Batyroovich Okchayev, *musician*
Dmitriy Sergejevich Sharayev, *musician, singer*

KICHWA – ECUADOR

HATUN KOTAMA
Alfonso Cabascango, *flutist*
Enrique Cachiguango, *founder, flutist*
Mariano Maldonado, *flutist, weaver*
Patricio Maldonado, *flutist, weaver, language teacher*
Mariano Quinchuquí, *flutist, flute maker*
Segundo Quinchuquí, *flutist*
Julio Tabango, *flutist, shoe maker*

KORO – INDIA

Khandu Degio, *basket maker, spirit house maker*
Ramda Degio, *basket maker, spirit house maker*
Sorsomi Degio, *weaver*
Sange Mijew, *basket maker, spirit house maker*
Bhokta Newar, *basket maker, spirit house maker*

QUECHUA – BOLIVIA

LOS MASIS – INDIGENOUS ANDEAN MUSIC
Gonzalo Del Carpio Soria
Rene Figueroa Cano
Walter Montero Valda

Adrián Yamil Patzy Zubieta
Edgar Sahonero Gutiérrez
Roberto Sahonero Gutiérrez
Robert Sahonero Cuellar
Gillmar Sandy Gildres

SILETZ DEE-NI – OREGON

Rosalee Jurado, *dancer, regalia maker*
Kathy Kentta, *dancer, regalia maker, basket maker*
Robert Kenta, *dancer, regalia maker, basket maker*
Alfred “Bud” Lane III, *dancer, regalia maker, basket maker*
Alissa Lane, *dancer, regalia maker*
Cheryl Lane, *dancer, regalia maker*
Sonya Moody-Jurado, *dancer, regalia maker*
Joe Scott, *dancer, regalia maker*
Andrew Viles, *basket maker*
Carson Viles, *dancer*

TUVAN – RUSSIAN FEDERATION

Said Mikhailovich Chüldük, *saddle maker, leatherworker, throat singer, musician*
Marat Boragaevich Damdyn, *instrument maker*
Ayana Samiyaevna Mongush, *musician, composer*
Artysh Kherlievich Salchak, *nomad traditions*
Cheynesh Ivanovna Salchak, *nomad traditions*
Artur Dorzhuevich Shozhunchap, *stone carver*
Aldar Konstantinovich Tamdyn, *instrument maker, throat singer, yurt and furniture maker*
Raisa Kopeekovna Tas-ool, *seamstress*

WABANAKI – MAINE

Cassandra Dana, *Passamaquoddy student, dancer*
Stacey Dana, *Passamaquoddy student, dancer*
Brenda Lozada, *Passamaquoddy language teacher, dancer*
George Neptune, *Passamaquoddy basket maker, museum educator*
Jennifer Sapiel Neptune, *Penobscot basket maker*
Wayne Newell, *Passamaquoddy storyteller, singer, educator*
Jeanette Neptune Parker, *Passamaquoddy basket maker, language educator*
Gabriel Paul, *Penobscot, Passamaquoddy, Maliseet basket maker, language instructor*
Theresa Secord, *Penobscot basket maker*
Blanche Sockabasin, *Passamaquoddy elder, singer, teacher*
Donald Soctomah, *Passamaquoddy historic preservation officer*

WELSH – WALES

Gwyneth Glyn, *singer-songwriter, poet*
Ifor ap Glyn, *poet, broadcaster*
Twm Morys, *poet, musician, singer*
Owen Saer, *language teacher, choir director*

YIDDISH – NEW YORK CITY

AN-SKY YIDDISH HERITAGE ENSEMBLE
Michael Alpert, *singer, violin and accordion player, poyk/drummer, dancer*
Ethel Raim, *singer*
Pete Rushefsky, *tsimbl/hammered dulcimer player*
Jake Shulman-Ment, *violin player*

This program is produced by the Smithsonian Center for Folklife and Cultural Heritage in collaboration with UNESCO, the National Geographic Society's Enduring Voices Project, and the Smithsonian's Recovering Voices Initiative.

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ORGANIZATIONS

Esri, Living Tongues Institute for Endangered Languages, Microsoft Local Language Program

IN-KIND

Epson, Esri

DESIGN STUDIO ARTISANS

Hadia Abul-Qasim, *henna artist, Washington, DC*
 Elena Crusoe Aiken, *jewelry maker, Silver Spring, MD*
 Kwasi Asare, *kente weaver, Washington, DC, and Nwasam, Ghana*
 Akosua Bandele, *jewelry designer, Windsor, NC*
 Vanilla Beane, *milliner, Washington, DC*
 C. Alan Bennett and the Bennett Career Institute, *beauty school, Washington, DC*
 Lawrence Berry, *shoe designer and stylist, Upper Marlboro, MD*
 Andrea Bray, *milliner, Silver Spring, MD*
 Fana Chisolm, *hair braider and stylist, Silver Spring, MD*
 Malaika Tamu Cooper, *hairstylist and hair show organizer, Baltimore, MD*
 Jay F. Coleman, *artist, tattoo artist, painter, lecturer, educator, Washington, DC*
 Evette Everett, *jewelry designer and bead maker, Atlanta, GA*
 Dusan and Rachel Grante, *cosmetologists, make-up artists, stylists, Vienna, VA*
 Alexis Gumbs, *dress artist and cultural activist, New York, NY*
 Diondra Hall, *stylist, wig maker, Alexandria, VA*
 Fannie Hamilton, *master gardener and herbalist, Washington, DC*
 Al Haynes, *designer of Caribbean Carnival costumes, US Virgin Islands*
 Paul Koko, *tailor, Riverdale, MD*
 Crystal Little, *milliner, Washington, DC*
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 Habeebah Muhammad, *confectioner of scents and natural body care products, Washington, DC*
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 Marvin Sin, *leather accessories designer, Windsor, NC*
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 Brenda Winstead, *designer, New Windsor, MD*

ROCK THE RUNWAY STAGE

Fatoukiné Ndiaye Abeille, *style exemplar, Washington, DC, and Paris, France*
 Christylez Bacon, *musician, Washington, DC*

Junious Brickhouse and Urban Artistry, *dancers/voguers, Washington, DC*
 Juanita Britton, *entrepreneur, Washington, DC, and Ghana*
 Sharon Bullock, *designer, owner Metamorphosis Boutique, Silver Spring, MD*
 A'Lelia Bundles, *family historian, writer, Washington, DC*
 Caribbean and Afro-Latino style exemplars, *Washington, DC*
 Cristine Brooks Cropper, *DC fashion commissioner, Washington, DC*
 Emory Douglas, *graphic arts designer, former minister of culture for the Black Panther Party for Self Defense, Oakland, CA*
 Earthen Vessels youth, *style exemplars, Washington, DC*
 Kahil El'Zabar and the Ethnic Heritage Ensemble, *musician, tailor, Chicago, IL*
 Gladys-Marie Fry, *folklorist, UMD professor emeritus, MD*
 In Process..., *Washington, DC*
 Kimberly Kelley, *regalia maker, Nottaway tribal member, Washington, DC*
 Rosemary Reed Miller, *historian and entrepreneur, Washington, DC*
 Lubna Muhammad, *fashion designer, Pennsauken, NJ*
 Betty Keckley Stratford, *family historian, Washington, DC*
 Takoma Park Baptist Church, *style exemplars, Takoma Park, MD*

RESEARCH TENT

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 Geena Paige Mignon, *genealogist, African Ancestry*
 Edmund Asante, Katherine Blanco, Marlon Carter, Chennell Christopher, Phylcia Martin, *Mind-Builders student researchers*
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Smithsonian Institution

*National Museum of African American
History and Culture*

*Office of the Assistant Secretary
for Education and Access*

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Scott Cohen, *Lead Volunteer*
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