



MÉXICO  
ASIAN PACIFIC  
AMERICANS  
SMITHSONIAN  
INSIDE OUT

**2010 SMITHSONIAN FOLKLIFE FESTIVAL**

ON THE NATIONAL MALL, WASHINGTON, D.C.





(Page 2) The Comcáac from the coast of northern Sonora weave beautiful baskets, such as this one made by Clotilde Morales Colosio.  
Photo by Tim Dykman, Ocean Revolution

(Page 4) The National Cherry Blossom Festival in Washington, D.C., attracts a diverse group of participants. © Courtesy of Lia Chang Archive

(Page 6) The Smithsonian Astrophysical Observatory operates four large optical reflectors at the Fred Lawrence Whipple Observatory near Amado, Arizona. Photo by David Steele, Adler Planetarium





## THE 2010 SMITHSONIAN FOLKLIFE FESTIVAL

The annual Smithsonian Folklife Festival brings together exemplary practitioners of diverse traditions from communities across the United States and around the world. The goal of the Festival is to encourage the vitality of these traditions by presenting them on the National Mall so that tradition-bearers and the public can learn from one another and understand cultural differences in a respectful way.

México

Asian Pacific Americans

Smithsonian Inside Out







## 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. Support for select musical performances at this year's Festival comes from the Music Performance Fund, with general in-kind support provided by WAMU-88.5 FM and WashingtonPost.com.

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### MÉXICO

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### ASIAN PACIFIC AMERICANS: Local Lives, Global Ties

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### SMITHSONIAN INSIDE OUT

This program is produced and made possible by the Smithsonian Institution.

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# A Journey of Discovery

Stephen Kidd

ACTING DIRECTOR  
Smithsonian Folklife Festival

Each year in late June and early July, the Smithsonian Folklife Festival brings together hundreds of tradition bearers from around the world to share their cultures on the National Mall of the United States. To make this happen, the planning for each Festival begins years prior—when the Smithsonian and our collaborators form partnerships, undertake field research projects with featured communities, and work with individuals and groups to arrange presentations. During these months and years of hard work, we all make new discoveries through countless conversations about longtime traditions that remain a vibrant part of a community's life. For those of us who organize and participate in the Festival, the preparatory period is a very exciting time.

In planning this year's Festival, our curators traveled throughout Mexico with our partners from that country's National Council for Culture and the Arts (Conaculta) and the National Institute of Anthropology and History (INAH); around the Asian Pacific American communities of the Washington, D.C., area with collaborators from the University of Maryland, George Mason University, and the Smithsonian Asian Pacific American Program; and within the museums, research centers, and workshops of the Smithsonian itself, guided by colleagues who are intimately familiar with many of the Institution's hidden hallways and secluded collections seldom seen by members of the public. Through the Festival, visitors can meet, talk with, and learn from many of the most interesting people our curators and researchers have found in the course of their travels.

The Festival also extends into the future by sparking fresh interest in the traditions presented, and by bringing together compatriots who often end up inspiring each other. We hope the Festival experience will set us all on a path toward discovering new ways of seeing our own communities and better understanding those of others.

This book serves as a key part of that journey of discovery. It provides rich articles that give readers a window into the work leading up to these ten days on the Mall, and it supplies an opportunity to continue learning and to make new connections even after the Festival concludes. You will find in these pages Rodolfo Palma Rojo's portrait of Mexico as a crossroads of communities, Phil Tajitsu Nash's exploration of Asian Pacific American identity, Betty Belanus's expedition through the Smithsonian's museums, and Diana N'Diaye's impressions from a recent visit with artists in Haiti.

For those of you attending the Festival on the Mall, this book should deepen your experience and help you continue your relationship with the communities and culture bearers you have just met. For those of you whose introduction to the Festival comes not on the Mall but in these pages, I hope these articles will act as a portal through which you may engage with the people and traditions featured in these pages, and perhaps even lead you to visit the Festival in person. And for all readers, I hope this book inspires you to think about the world in new and creative ways.

A Naxi Dongba priest in Yunnan Province, China, explains Margaret Lawrence's horoscope as Zhao Gang interprets. This fieldwork was done in preparation for the Mekong River program at the 2007 Smithsonian Folklife Festival.

Photo by Frank Proschan, Smithsonian Institution















# MÉXICO

## From Unknown Mexico to Amazing Mexico

More than anything else, the "x" in Mexico symbolizes a crossroads. Long before Europeans arrived there, Mexico's varied peoples and cultures intersected. Constant migration from north to south, and also in reverse, produced a web of interrelated yet distinct beliefs. A bounty of natural elements united by agriculture and religion formed a broad foundation for highly complex cultures.

### Rodolfo Palma Rojo with Olivia Cadaval

The Mariachi Tradicional Los Tíos from El Manguito, a remote community in the Sierra Madre Occidental mountains of Jalisco, boast a son repertoire distinctive to this region where mariachi music has flourished for more than 150 years. Photo by Cristina Díaz-Carrera, Smithsonian Institution







The legendary hybridization of corn—in which four grains (red, blue, yellow, and white) were deposited in Mexico's earth—also symbolizes these intersections. When the Europeans started arriving in the early sixteenth century, they brought their own hybridizations—mixtures of Arab, Jewish, and African cultures. As a result, the country has become a window onto other ways of seeing and living in the world—a pluralistic, diverse, many-layered Mexico that is challenging to fully know or categorize—part unknown and part amazing.

The *México* program at the 2010 Smithsonian Folklife Festival illustrates the complexity and diversity of these crossroads by focusing on several representative communities in Mexico today. The Festival site on the National Mall also serves as a crossroads where these contemporary communities can engage an international public. Here visitors can meet the Maya—corn cultivators, traditional artisans, and beekeepers; the Téenek, whose ceremonies relate to their position within the natural world and universe; the weavers from Oaxaca who brighten their wool with dyes taken from nature and are neighbors to the producers of mescal and chocolate; the

*artesa* dancers, a living example of the African presence in Mexico, who reaffirm the constant pace and permanence of cultures; the *chinelo* dancers, where the Spanish and Moorish cross with the local; the *chinamperos*, creators of lake agriculture, known as *chinampas*; and the legendary Wixárika who have formed a union to protect their sacred spaces. We can also listen—to the music of the *son*, with harps, violins, and guitars that created the musical region of the mariachi, which extends from Michoacán to Colima; to the dramatic heart-rending a cappella singing tradition of the *cardencheros*, which is so distinctive to the plains of the Comarca Lagunera of Coahuila and Durango; and to the Comcáac, who have incorporated rhythms from the United States into their ritual music.

Far from remaining culturally static—as the heirs of a glorious pre-Hispanic civilization—these communities are making their history and traditions relevant and recognized in today's world. The year 2010 offers the perfect opportunity to reflect back upon this history and tradition. The Mexican wars of independence started in 1810, and were followed exactly one hundred years later by the stirrings of revolution in 1910. These historical events





With permission from their Council of Elders, musicians from the Comcáac community on the Gulf of California formed the group Hamaac Cazim to perform rock music with traditional lyrics and language. The goal is to engage members of the younger generation in the history and culture of their own people. Photo by Tim Dykman, Ocean Revolution

transformed Mexico dramatically—in part by creating a new nation and in part by making the amazing diversity of its people and culture much better known to the outside world.

### UNKNOWN MEXICO

Mexico's multifaceted mysteries—as well as a perennial curiosity for "the other"—have long drawn travelers, researchers, anthropologists, archaeologists, and geographers, each with their own objectives.

One of them was Carl Lumholtz (1851–1922): Norwegian by birth, theologian by education, botanist and geographer by vocation, and photographer and ethnologist in practice. In 1890, Lumholtz led a scientific expedition into the Sierra Madre Occidental mountain range for the American Museum of Natural History and the American Geographical Society. Today, a little more than one hundred years later, Lumholtz's expedition serves as a precedent for today's explorers commissioned by institutions and museums to travel, collect information, and identify contextualizing objects in preparation for this year's Smithsonian Folklife Festival program on Mexico.

Lumholtz's expedition in 1890 proved a success. He collected plant and animal species never seen before by European eyes and he confirmed his hypothesis that some cave-dwelling groups were indigenous to Mexico. Lumholtz returned to New York, raised funds, and went back to Mexico with his research team as soon as he could. Eventually he dissolved the group, deciding to travel as far south as possible by himself. Captivated by this new world, Lumholtz lived there alone for the next two years. In 1893 he took his collections of the objects from the Rarámuris (also known as Tarahumaras) and Tepehuanes to the World's Columbian Exposition in Chicago.

Later, back in northern Mexico with the Rarámuris, Lumholtz began to document their customs and their way of life, and to learn the difficult work of an anthropologist. After living with the Rarámuris, he traveled south to visit the Wixárika people and then north to spend time with the Purépechas. In 1902 he published his experiences in two thick volumes titled most properly *México desconocido* (Unknown Mexico). On each page, he expressed his amazement at the reality of Mexico spread out before him.





**THE CHINELOS** are carnivalesque dance troupes that form part of Mexico's broad repertoire of dramas and masquerades drawing from European and Indian traditions. Costumed in elaborate velvet gowns and headdresses, masked Chinelos playfully mock the white Spanish colonizers of the sixteenth and seventeenth centuries. During community fiestas, they joyfully dance through the town accompanied by the local band, performing distinctive steps. For example, the *tzineloa*, which means hip shake in Náhuatl, purposely makes the Chinelo look awkward or disjointed, thereby adding to the ridicule. The Chinelos have become part of the identity of the state of Morelos. Photos by Rogelio Caballero



### A HISTORY OF TURMOIL

The irony is that at the time when Carl Lumholtz was discovering Mexico and declaring it to be "unknown," the country was just emerging from one century of chaos and about to enter another period of turmoil. Lumholtz could never have predicted that when he left the country in 1910 it was about to enter the whirlpool of a great revolution—the first of the twentieth century.

Mexico's modern history of turmoil began in 1810 with the violent and often dizzying wars of independence against Spain. "The revolution of 1810," states the historian Luis Villoro, "was a rural rebellion joined by laborers and plain folk from the cities, and mine workers, which a few middle-class Spanish-born people tried to lead." Thus, the descendants of the Spanish defeated their own ancestors, relying on the armies of the viceroyalty as well as those of the people. An educated class provided the ideology that on the whole evoked a glorious indigenous past.

The Roman Catholic priest Miguel Hidalgo, imbued with a liberal and populist spirit, delivered the initial call for independence at dawn on September 16, 1810. But it was Agustín de Iturbide, the vindicator of conservative ideas and defender of the Church, who led the triumphant insurgent parade on September 27, 1821. After Iturbide proclaimed himself emperor, a group of liberal former insurgents overthrew him. Chaos was inevitable, despite the drafting of two constitutions, the creation of a federal republic, and a government of inspired and honest men. In addition, the country soon went to war with external forces, starting with the secession of Texas in 1836. From 1846 to 1848, Mexico defended itself against the United States, losing half its territory in the process. In 1864, Maximilian of Hapsburg assumed political control under French rule in a war that lasted until 1867, when General Porfirio Díaz called for a cease-fire. On June 21, 1867, Díaz led the Mexican victory march that reinstalled Benito Juárez as president of the republic. The country then found itself besieged by many revolts and rebellions during the next ten years, culminating with Díaz being elected president in 1877.

Contributing to the turmoil of the nineteenth century were a series of indigenous rebellions throughout the country. For instance, the Caste Wars in the Yucatan Peninsula began at roughly the same time as the confrontation between the United States and Mexico in the 1840s and continued until 1901. These populist movements were aimed primarily at Mexico's hacienda owners.



## INDEPENDENCE AND REVOLUTION—NATIONAL IDENTITY

## Mexican Traditional Son

The vigorous, danceable music called *son* lies at the heart of Mexican mestizo (or mixed race) culture. During colonial times (1521–1810), Mexican creoles and mestizos drew from the rich store of Spanish vernacular music in its Golden Age. They embraced rhythms, instruments, poetry, and forms, and transformed them into a uniquely Mexican array of musical traditions. The *son*, with all its regional variations, became the signature sound of an independent Mexico after 1810. And as the Mexican Revolution (1910–1917) catapulted vernacular cultural expressions to the forefront of Mexican life, the *son* was canonized as the “musical flag” of Mexican identity.



(Above left) Los Nuevos Caporales hail from Tierra Caliente, the flat hotlands of the western Mexican state of Michoacán. This region is the cradle of the *conjunto de arpa grande*, or big harp ensemble. For their distinctive fast-paced *sones*, a second musician may drum on the harp, embellishing rhythms with denser patterns, “rolls,” and several kinds of hand slaps. Photo by Chip Clark, Smithsonian Institution

(Above) Benito Hernández forms part of a mariachi ensemble in Las Varas, Nayarit, but is best known as a fine instrument maker. He builds *vihuelas* and *guitarrones*, the small- and large-bodied guitars typical to mariachi music. Photo by Cristina Díaz-Carrera, Smithsonian Institution

(Left) The dance and music of the Grupo de Fandango de Artesa Los Quilamos from the southern coastal region of Oaxaca combine indigenous, African, and Spanish elements. Their repertoire includes traditional *sones*, as well as *chilenas*, a South American music and dance style probably brought to the area by Chileans traveling to California during the gold rush in the 1840s and 1850s. Photo by Cristina Díaz-Carrera, Smithsonian Institution





Organizing across state lines among their various communities, Wixárika leaders have formed the Wixárika Ceremonial Centers Union for the defense and protection of their sacred spaces, which play essential roles in the group's social and cultural continuity. This photo taken in 1993 in Iztaccíhuatl, State of Mexico, depicts the Wixárika pilgrimage to sacred sites. Photo © Lorenzo Armendáriz, Courtesy CDI, Fototeca Nacho López

## THE PEOPLE OF THE SUN

Withstanding all these years of turmoil in the nineteenth and early twentieth centuries was the practice of religion—a constant for the people of Mexico. Indeed, for nearly all—from the indigenous peoples encountered by the first Spaniards to modern-day Mexican citizens—spirituality has consistently guided the rhythm of life; or better said, Mexican life is imbued with spirituality. Even Lumholtz's travels through Mexico in the early 1890s confirmed this. "Without his shaman, the Tarahumara feels lost in this life and in the next, after death, since the shaman is his priest and his doctor," Lumholtz wrote with great respect. What he observed is that all traditional religious ceremonies are centered around the priest-doctor. Often he would implore the deities for rain, which was necessary for a good harvest. He would also pray to keep the sun alive, a daily concern for the ancient Mexicans. In this religious world, sacrifice was the appropriate mode of collaboration with the deities: the Rarámuri priest-doctor would sustain a calm voice—scarcely a chant, if not a whispered prayer—shaking a rattle while slightly moving the body monotonously for several days.

Lumholtz documented similar rituals during his visit to the Wixárika (or Huichol) people in western central Mexico. To the Wixárika, water is a sacred element. The spring is a sacred site and rain is a gift from the gods. Wixárika homes are round like their temples. The entrances of both face east—toward the rising of the sun; at the center of the temple there is a place for fire to be lit during feasts. Near the temples lie shrines, where religious ceremonies take place. These rituals are led by a shaman and last for many nights. Their chants pay tribute to the deities who created the world and tell the Wixárika what they must do to please them: build ceremonial centers, hunt deer, and collect the *jiculi* or peyote cactus.

Also focused on religion is the beautiful flying ritual of the Téenek (or Huasteco) people in eastern Mexico. Flinging out from the tip of an upright wooden pole, toward the four directions of the world, men spiral down to earth.

Through this dance in the air, they pray for water and fertile land and give thanks for what is yet to come. This elaborate ritual shares a purpose with the brief and simple prayer of the Mayan Indians standing in front of the fields where they will sow corn that year.

## THE PEOPLE OF THE LAND

Like religion, Mexico's diverse and challenging landscape plays a central role in the history and culture of its equally diverse communities. The Rarámuris live above ten thousand feet in the highest mountainous regions of the country, in settlements clinging to deep gorges. Two mountain ranges run parallel from the north of Mexico: the Sierra Madre Occidental to the west and the Sierra Madre Oriental to the east. These mountain ranges stand like gigantic walls before the Pacific and the Atlantic and meet in the south, in Oaxaca, where this intricate knot comes undone.

The north also features flat, arid, desert lands where cactus and thorny bushes abound. In this inhospitable area, waves of indigenous groups formed villages that the Europeans encountered in the early sixteenth century. A neighboring region now forms the states of California, Arizona, New Mexico, and Texas.

Geography has also contributed to the diversity and linguistic relationships between different cultural groups. Although Spanish is the dominant tongue in Mexico, it is neither the official nor the only language in the country. The Rarámuri, Wixárika, and Nahuatl people are all related linguistically, forming part of the Uto-Nahuatl (also known as Uto-Aztec) language family, which extends from the western United States to Central America. For example, Ute is spoken in Idaho, while Nahuatl is not only spoken in most of Mexico but also in El Salvador. Hopi and Tohono O'odham are probably the best known Uto-Nahuatl languages in the United States. In Mexico this language family is found along much of the Pacific coast down to the territories of the Otomíes and Purépechas.



The Téenek of Tamaletón in the Huasteca region of San Luis Potosí celebrate the *Danza del Bixom Tíiw* ceremony. This ritual involves "flying" from a pole, in honor of Dhipaak, the Lord of Corn, to ensure good crops. In a newly inaugurated cultural center, the Téenek also perform for tourists, inviting them to experience local ceremonial and foodways traditions as well as vernacular crafts and architecture. Photo by Salatiel Barragán Santos



RITUAL GIVES MEANING and transcendence to the everyday life of the Wixárika communities of Jalisco, Nayarit, and Durango; the Téenek of Tamaletón, San Luis Potosí; and the Comcáac of Sonora. Their ceremonies situate them within the natural world and the universe and lend coherence to their goals and values. Cyclic collective performances put into play the resources of the group, periodically affirming its present and future existence. It is a way of expressing and renovating identity, while adjusting to changing social and economic pressures. Mexican anthropologist Guillermo Bonfil Batalla best expresses it: "Their importance may be as moments that renew identity and sense of permanence of the group, and thus the existence of the community itself."





## ANCIENT TECHNOLOGY IN CONTEMPORARY AGRICULTURE

*Chinampa* agriculture is a pre-Columbian method of farming still practiced in Lake Xochimilco, on the outskirts of Mexico City. The process involves dredging up silt from the bottom of the lake to form raised fields, or *chinampas*, separated by canals. "From pre-Hispanic and colonial times, Xochimilco provided Mexico City with all its vegetables," says Alfredo Ortega. "In modern terms, its yield is very little because of the decrease of canals and the disappearance of springs. The barge is used to transport the vegetables and the ornamental plants to the market." Photo by

Cristina Díaz-Carrera, Smithsonian Institution

On the Atlantic side, the Mayan linguistic family extends to include the Tének in the northeast and, of course, to the different Mayan groups in the south and southeast of the country. Eight Mayan languages are spoken within this vast territory. In all, Mexico contains eleven indigenous linguistic families with sixty-eight linguistic groups and more than 350 variants. In the southern state of Oaxaca alone, people speak Mixe, Zoque, Chontal, Huave, Amuzgo, Mixtec, and Zapotec.

The country's fertile tropical areas and highlands have been transformed over the centuries by foreign crops. But pineapple, quince, and vanilla are native to Mexico. The same is true for hundreds of species of flowers. These include the marigold or *cempoaxóchitl*, which adorns the tombs each Day of the Dead on November 2, and the *nochebuena*, which Joel Roberts Poinsett, U.S. ambassador in the 1820s, renamed after himself (*poinsettia pulcherrima*), and which for the Nahuas of central Mexico was a symbol of purity. In addition, the dahlia, the narcissus, and more than one thousand orchid species are also native to Mexico. Chewing gum, originally *tzictli* (from which "chicle" is derived in Spanish), is produced from the tree sap of the *zapote blanco*, which was commercialized by Thomas Adams in the United States in 1869.

Before the Spanish conquest in the sixteenth century, the Mexicas, a Nahua people who lived in what is now Mexico City, provided dyes to all the settlements under their domain. Once Mexico became a colony, the dyes instead were sent to Europe. They continued to be made from local ingredients: indigo, the cochineal beetle, the annatto seed (which is also used in Yucatecan cuisine), and Campeche wood. Other indigenous Mexican crops include tomatoes (*xitomatl*), amaranth, squash, cacao (chocolate), beans, chile, many varieties of cacti, avocado, and of course corn.



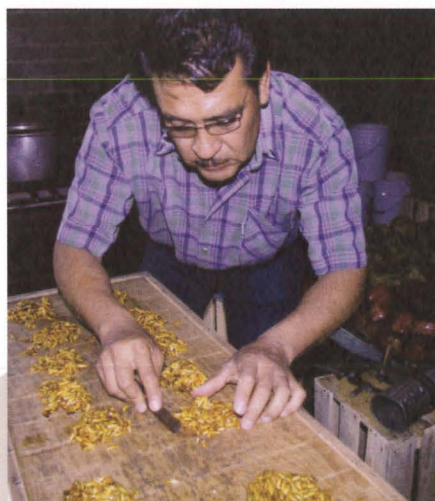
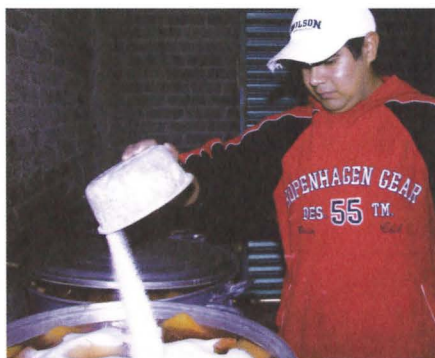
LOS CARDENCHEROS DE SAPIORIZ uphold a dramatic, heart-rending a cappella singing tradition distinctive to the plains of the Comarca Lagunera region in the states of Coahuila and Durango. As Guadalupe Salazar, the bass voice of the group, explains, this tradition comes from the times when men gathered at the edge of town, after a day in the fields, to drink and sing. He continues, "To sing *canción cardenche*, you must feel it—it penetrates like the thorns of the *cardenche* fruit, which are even more painful when they are pulled out."

Photo by Jesús Álvarez Galván



THE MARKETPLACE IS A CROSSROADS for the exchange of goods and resources as well as a site for reinforcing traditions and local economies. In Mexico, craft markets can be emblematic of a region with centuries of cultural heritage. Teotitlán del Valle in the central valley of Oaxaca houses more than one hundred weaving workshops showcasing the rugs that have made this Zapotec town famous. In a more recent tradition, at the Feria Nacional del Dulce Cristalizado in Xochimilco, local candy artisans display in their stands candied fruits and vegetables grown in the area.

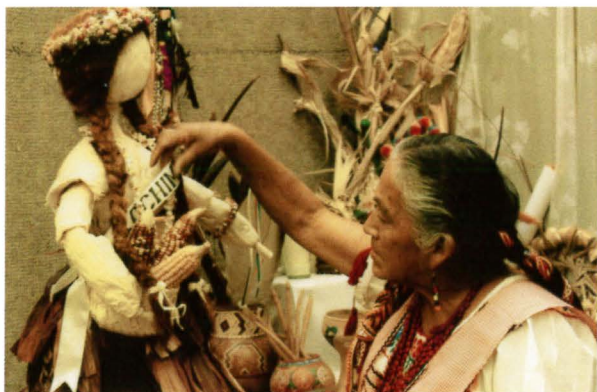
*"Techniques have changed, but what is most important is the creativity one brings to making the candy."*—Alfredo Ortega



(Above and lower left) In the workshop above their home, Joel Vicente and his wife, María Sosa, card, spin, dye and weave wool. Their rug designs, often custom-made for their clients, are influenced by traditional Zapotec patterns as well as by contemporary paintings. Photos by Cristina Díaz-Carrera, Smithsonian Institution

(Upper and center left) Alfredo Ortega often participates in the Feria Nacional del Dulce Cristalizado de Xochimilco. He explains: "My father first started making candy, my brothers followed, and I learned from them and my mother. Certainly, techniques have changed, but what is most important is the creativity one brings to making the candy."





In her home in Xochimilco, Amalia Salas crafts some of the finest corn dolls in the region. She explains, "As little girls, we all had little corn dolls, and our grandmothers taught us how to make the dolls—that is the tradition, and I teach my granddaughters. Corn crafts are typical to Xochimilco." Photo by Cristina Díaz-Carrera, Smithsonian Institution

## THE PEOPLE OF CORN

Corn may have first appeared in Mexico as long as sixteen thousand years ago; the first domesticated seeds date back nine thousand years. Clear evidence exists that the ancient peoples of Mexico and the surrounding regions were acquainted with the wild plant. In a story from Tamoachan mythology, the gods asked an ant carrying a kernel of corn where it came from. She pointed to a hill, which according to one version was drilled by the woodpecker, or in another version, by thunder. The Téenek—one of many groups that claim to have discovered corn—called it *to-nocayo*, or "our flesh," because they believed the gods had made humans out of corn. Similarly, the *Popul Vuh*, the sacred book of the Maya-quiché people, notes that the gods created the body of man from corn dough.

Corn became central to the life of the ancient peoples. Their corn deities soon held a prominent place alongside the gods of *maguey* (agave), from which they still extract drinks like *pulque* and *mezcal*—tequila is a type of mescal—as well as henequen fiber. To this day, ceremonies devoted to the planting and harvesting of corn persist.

At the center of Rarámuri rituals lies the drink *tesgüino*, made from soaked corn that is then cooked, ground, and left to ferment in large clay pots. *Tesgüino* is also given to the newborn for strength or used as payment in the fields, a cure, a tribute, or an offering for the dead or a guest. It is an essential part of all fiestas and weddings. Lumholtz observed in his book, "It is believed that the gods like it as much as the simple mortals." This has led to the key syllogism: "Without *tesgüino*, there would be no rain; but *tesgüino* cannot be made without corn, and corn cannot grow without water."

Just as rice has become a symbol for both Asian and African cultures, and wheat stands for European ones, corn symbolizes an extensive area of the Americas. While it represents a gift from the gods and the very nature of human beings, it also serves as everyday food. Even corn fungus is eaten. With corn, we make soups, tamales,

tortillas, a hot drink known as *atole*, and fermented beverages. Religious offerings and images are made with corn as well: virgins are robed in corn leaves and crucifixes made from corn paste. Corn tortillas wrap and flavor a meal (such as tacos, *gorditas*, quesadillas, and *tlacoyos*), and even take the place of napkins or silverware. Scientific and technological operations as diverse as germ plasm banks, plastic fabrication, and fuel production, can all rely on corn. Today, popcorn is perhaps as popular throughout the world as the movie theaters where it is consumed.

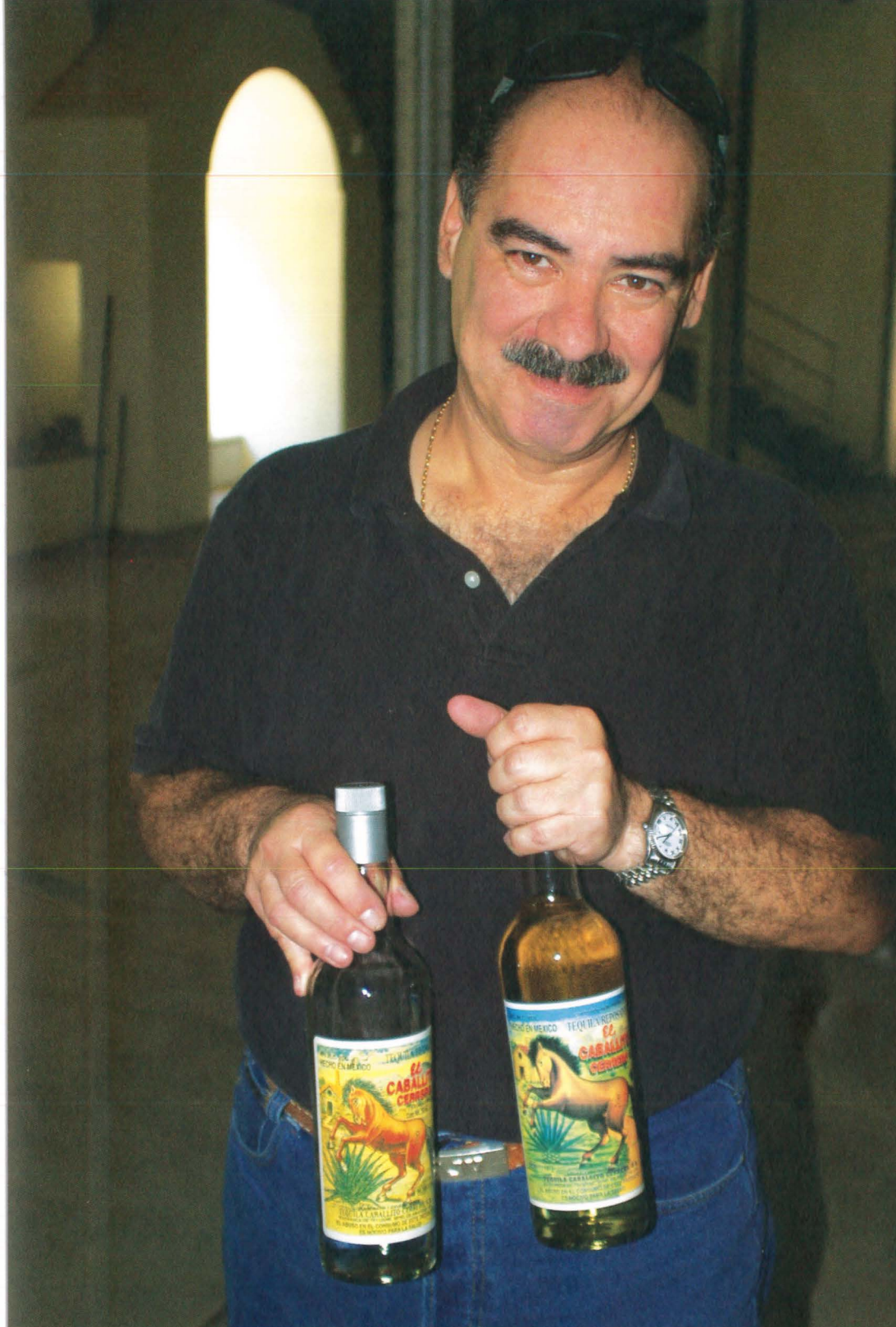
## MAGUEY

A sixteenth-century Jesuit priest and anthropologist, José de Acosta, called the *maguey* or agave plant a "tree of miracles" (*el árbol de las maravillas*) with innumerable uses. Some of its best-known products include tequila, *mezcal*, and henequen fiber for weaving and other crafts. Equally vast are the varieties of *maguey*, which grow in the high valleys of Jalisco and Oaxaca, on the Yucatan limestone shelf, and in other highlands of Mexico.



The green-grey henequen plant gracing the Yucatan countryside is a beautiful sight, but it also serves as a resource for folk creativity. In the nineteenth and early twentieth centuries, the fiber (*sóoskil*) was primarily used for industrial purposes. However, it subsequently evolved into a popular crafting material. Celsa Iuit Moo was inspired to develop a fine craft market based on *sóoskil*, which has sustained her family. "I would like for this tradition to continue in my family. I am now sixty-five years old and have many children and grandchildren, all are artisans . . . all of them work *sóoskil*." Photo by Kandy Ruiz González





(Above) Tequila, originally called *vino mezcal*, is defined by its geographical origin in the state of Jalisco, as well as by its cultural and historical identity. Claudio and Javier Jiménez Vizcarra proudly run their tequila factory in San Juan Bautista de Amatitán, Jalisco, using techniques and processes inherited through the generations. They enjoy telling the story about their label name. La Herradura (the horseshoe) was the original family factory, but when the two cousins running it got into an argument and split, the one who broke away called his tequila El Caballito Cerrero (the wild mountain horse) because it had no horseshoes. Photo by Dan Sheehy, Smithsonian Institution

(Upper and lower right) The village of Santiago Matatlán, near the archaeological site of Mitla in Oaxaca, serves as the world capital of *mezcal*. In fact, the type of *magüey* used for *mezcal* grows exclusively in this region. The local Santiago family has run its *Fábrica de Mezcal Perla Blanca* for generations. This small-scale distillery, typical to the area, stands next to their home. Visitors can tour the premises and learn the process of cooking, fermenting, and distilling *magüey* into *mezcal*. Photos by Cristina Díaz-Carrera, Smithsonian Institution



**CORN IS THE STAFF OF LIFE IN MEXICO.** It serves as a traditional food staple, a ritual offering, and a health remedy. Craftspeople and artists use it both as material and image in the arts, and its cultivation is celebrated by religious ceremonies.

Currently there are about sixty native corn species called *criollo*. Local corn farmers—a mainstay of the rural economy—are committed to preserving these indigenous strains, which reflect different climates, terrains, and local traditional knowledge. Farmers rely on thousands of years of agricultural traditions to decide which corn species to plant in a particular place, and how to care for their crops.

*“My eyes are corn, my mouth is corn, my heart is corn.”*

Corn is such an essential product that the line between the cultivators and the crop itself may be blurred. Those who grow corn meet with devotion each and every moment of the agricultural cycle. They work, they celebrate, and they store the grain for the community. Their skin becomes the color of the earth and they grow attached to the sun and water. The responsibility for life lies in their hands. And then the miracle happens: the seed springs from the earth in the form of corn. It is difficult to express the amazement that the farmer feels at this moment: “My eyes are corn, my mouth is corn, my heart is corn.”

Just as the tradition of growing corn has endured, Mexico's contemporary communities strive to preserve their memories and their history in the context of the present day. The crossroads that is Mexico has, like the Tének fliers, a view of the four directions of the universe while rotating ceaselessly around the sun. When the fliers descend from

heaven, they are like rain falling on the earth to fertilize it. Where on earth they land may be regarded as the very materialization of Tamoachan—the place of creation, which the ancient inhabitants of Mexico imagined as paradise.

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(Below and opposite page) In the Yucatán Peninsula, *criollo* corn is cultivated primarily for family consumption while hybrid corn is grown as a cash crop. In the *ejido* (communal lands) of Santa Rosa Xtampak, Campeche, corn farmers supplement their income with beekeeping, as well as periodic jobs at the nearby archaeological site. Photos by Cristina Díaz-Carrera, Smithsonian Institution







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# MÉXICO

## Del México Desconocido al México Sorprendente

La equis de México significa más que nada cruce de caminos. Así como la hibridación del maíz ocurrió casi de manera natural en el momento de su cultivo, la conjunción de pueblos y culturas se fue dando mucho antes incluso de la llegada europea a estas tierras. Migraciones constantes del Norte hacia el Sur, pero también a la inversa, produjeron creencias afines, pero no uniformes. Los elementos de la tierra, unidos por la agricultura y la religión, formaron un estrato propicio y extenso para una cultura altamente compleja.

### Rodolfo Palma Rojo con Olivia Cadaval

La música del Grupo de Fandango de Artesa Los Quilamos de la costa de Oaxaca combina elementos indígenas, africanos y españoles. Su repertorio incluye sones y chilenas, un estilo de música que fue traído por chilenos durante la fiebre del oro. Fotos de Cristina Díaz-Carrera, Smithsonian Institution









La llegada europea trajo consigo, además de su propio bagaje, las culturas árabe, judía y africanas. Y en los últimos 500 años, México ha sido refugio y casa de muchos pueblos, algunos de ellos lejanos geográficamente, al igual que ventana hacia otras maneras de ver y vivir el mundo. Por eso México es plural, diverso, múltiple, inabarcable y, de ahí, desconocido, pero también sorprendente.

El programa México del Festival de Tradiciones Populares del Smithsonian del 2010 hará presente la complejidad y diversidad de estas encrucijadas al enfocarse en varias comunidades representativas del México contemporáneo. Los jardines de la capital estadounidense donde se presenta el Festival se convertirán en su propia encrucijada para estas comunidades y un público internacional. Ahí se encontrarán con los mayas, cultivadores del maíz, artesanos milenarios y cuidadores de la abeja y de la miel; los téenek cuyas ceremonias los sitúan como intermediarios de los diferentes mundos del universo; los tejedores de Oaxaca que iluminan la lana con los tintes tomados de la naturaleza, coterráneos de los productores del mezcal y del chocolate; y más al Sur, una muestra viva de la presencia africana en nuestro país; presencia que recuerda el paso constante y la estadía de culturas, como puede apreciarse en el baile del chinelo, donde lo español y lo morisco se entrecruzan con lo local; los creadores de la agricultura lacustre, que produjeron extensas áreas de cultivo en donde antes sólo había agua: las chinampas; y los legendarios wixárika que han formado una unión para la protección de sus sitios sagrados. Se escuchará la música del son, en arpas, violines y guitarras, que creó una región extensa: el territorio musical del mariachi, que se extiende desde Michoacán hasta Colima; la canción cardenche con sus versos desgarradores a capella de la Comarca Lagunera, de Coahuila y Durango; los comcáac, indígenas pescadores que han actualizado la música de sus ritos con ritmos que han llegado de Estados Unidos; y mucha vida más.

Lejos de pensarse que se hallan estáticas en el tiempo o que son borrosas herederas de las culturas prehispánicas, ya casi sin nexos, como si fueran glorias de otras personas y

tiempos, estas comunidades actualizan su historia y tradiciones a la luz de los acontecimientos del presente. El año 2010 ofrece una excelente oportunidad para reflexionar sobre estas historias y tradiciones. Las guerras de Independencia comenzaron en 1810, seguidas exactamente cien años más tarde por el principio de la Revolución en 1910. Estos eventos históricos transformaron a México dramáticamente—por una parte, creando una nueva nación y, por la otra, haciendo menos “desconocida” la diversidad de su gente y cultura al mundo externo.

## MÉXICO DESCONOCIDO

Los misterios proteicos de México más una curiosidad perenne por el otro han llevado y traído viajeros, investigadores, antropólogos, arqueólogos y geógrafos, por diversos motivos a México. Es el caso del noruego Carl Lumholtz (1851-1922)—teólogo de formación, botánico y geógrafo por vocación y fotógrafo y etnólogo en la práctica—quien encabezó una expedición científica en la Sierra Madre Occidental, por encargo del Museo Americano de Historia Natural y la Sociedad Geográfica Americana. Ahora a un poco más de cien años de su expedición y siguiendo este precedente, fueron exploradores a México, comisionados por instituciones y museos, a recabar cuanta información y objetos pudieran obtener para finalmente presentar una muestra de la cultura mexicana en el Festival de Tradiciones Populares del Smithsonian.

La expedición de Lumholtz en 1890 fue un éxito: reunió especies vegetales y animales nunca antes vistas por ojos europeos y constató su hipótesis de la permanencia de grupos indígenas que aún habitaban en cuevas. Regresó a Nueva York y se proveyó de mayores fondos, y tan pronto pudo volvió a México con su grupo. Grupo que decidió disolver, después de haber decidido que él se internaría lo más posible en el Sur. Atrapado por ese mundo nuevo, desconocido para él, decide vivir esa experiencia en solitario. Y así permanece casi dos años, hasta no llevar sus colecciones rarámuris (él los llama tarahumaras y, a veces, “gentiles”) y tepehuanas a la Exposición Universal de Chicago en 1893.

Ya en el norte de México, con los rarámuris, Lumholtz comienza a documentar las costumbres, los modos de vida y de ser, así como a aprender el difícil oficio del antropólogo. Después de convivir con esta cultura, habrá de emprender el camino hacia el Sur, hasta llegar con los wixárika y, de ahí, con los purépechas. Publicó sus experiencias en dos gruesos volúmenes a los que tituló con justeza *México desconocido*. En cada página se halla el asombro ante la realidad que se le ha presentado. Bajo su influjo, escribió un largo recuento del México sorprendente.

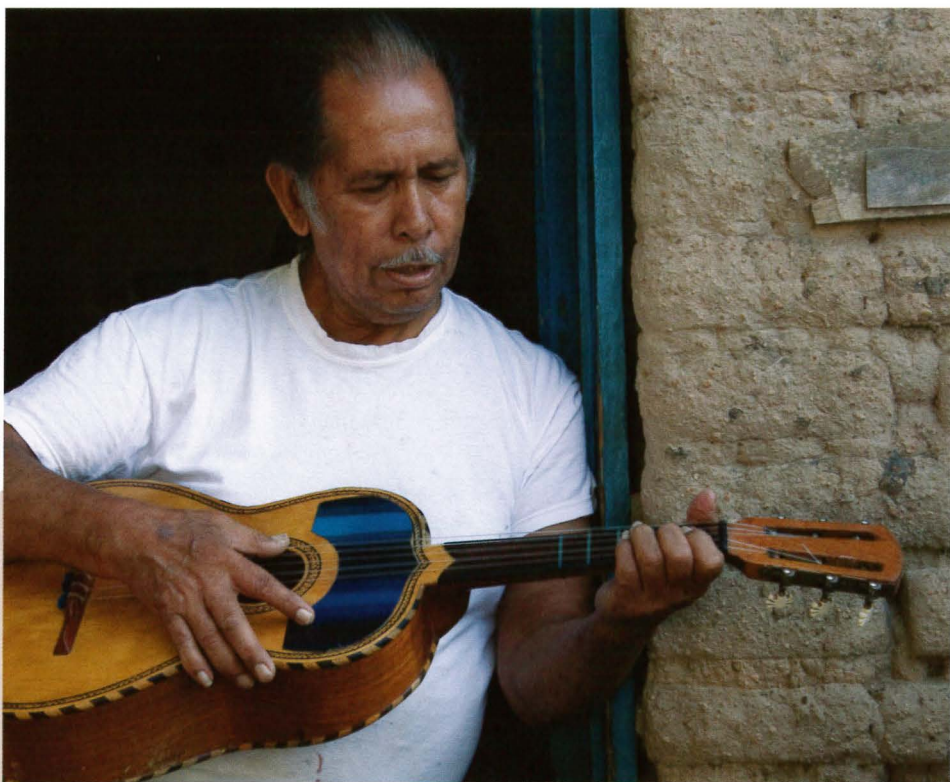
Romelia Barnett Díaz de la comunidad comcáac de Puente Chueca, Sonora, prepara una red de monitoreo que se usa para capturar, marcar y soltar tortugas en el Mar de Cortes para su investigación y protección. Foto de Tim Dykman, Ocean Revolution



## INDEPENDENCIA Y REVOLUCIÓN—IDENTIDAD NACIONAL

### El son tradicional mexicano

La vigorosa y bailable música llamada son yace en el corazón del mestizo mexicano. Durante la época colonial (1521–1810), criollos y mestizos hicieron uso de la rica reserva de música vernácula española del Siglo de Oro. Aprovecharon ritmos, instrumentos, poesía y géneros, transformándolos en tradiciones musicales exclusivamente mexicanas. El son, con todos sus variantes regionales, se convirtió en el sonido insignia de un México independiente, después de 1810. Y así como la Revolución Mexicana (1910) lanzó las expresiones culturales vernáculas al primer plano de la vida mexicana, el son fue canonizado como la bandera musical de la identidad mexicana.



(Arriba izquierda) El Mariachi Tradicional Los Tíos de El Manguito, una comunidad remota de Jalisco en la Sierra Madre Occidental, presume con repertorio distintivo del son de esta región donde la música mariachi ha prosperado más de 150 años. Foto de Cristina Díaz-Carrera, Smithsonian Institution

(Arriba) Benito Hernández es parte de un grupo de mariachis en Las Varas Nayarit, pero es mejor conocido como laudero. Utilizando maderas de la región, construye vihuelas y guitarrones, instrumentos típicos de la música de mariachi. Foto de Cristina Díaz-Carrera, Smithsonian Institution

(Abajo izquierda) Los Verdaderos Caporales de Apatzingán son de Tierra Caliente en el estado de Michoacán. Esta región es la cuna del conjunto de arpa grande. Para los sones rápidos, un segundo músico tamborea en el cajón del arpa, ornamentando los ritmos. La vihuela y la guitarra de golpe aportan el marco rítmico y armónico para los cantantes y demás instrumentistas. Foto de Santiago Rivera Bernal, cortesía Fonoteca INAH





**LOS CHINELOS** son un tipo de comparsa carnavalesca que forma parte del gran repertorio mexicano de danzas y dramas que combinan tradiciones europeas con indígenas. Disfrazados con suntuosos vestuarios y tocados de terciopelo, los danzantes enmascarados hacen burla de los colonos españoles del siglo XVI y XVII. Durante las fiestas de la comunidad, los chinelos jocosamente brincan bailando por el pueblo, acompañados por la banda local. En náhuatl, *tzinelo* significa movimiento de cadera, una característica del brinco que hace al chinelo verse torpe y poco coordinado, contribuyendo a la burla. Los chinelos se identifican con el estado de Morelos. Fotos de Rogelio Caballero

### UNA HISTORIA DE CONVULSIONES

La ironía es que al mismo tiempo que Carl Lumholtz descubría México, declarándolo desconocido, el país salía apenas de un siglo de convulsiones para entrar en otro. Lumholtz no hubiera podido pronosticar, cuando abandonó el país, en 1910, que éste estaba a punto de entrar en la vorágine de una gran revolución, la primera del siglo XX.

La historia moderna de México comienza en 1810 cuando el país se precipita en espirales violentas y vertiginosas, a partir de las guerras por la independencia contra España. "La revolución de 1810", acota el historiador Luis Villoro, "se trata de una rebelión campesina, a la que se unen los trabajadores y la plebe de las ciudades y los obreros de las minas, y que tratará de dirigir unos cuantos criollos de la clase media". De tal manera que los descendientes de españoles derrotaron a éstos, a sus antecesores, apoyándose en los ejércitos tanto del virreinato como de los del pueblo. Una clase ilustrada dio el sustento ideológico que, la mayoría de las veces, invocaba un pasado glorioso indígena.

Si Miguel Hidalgo, imbuido de un espíritu liberal y popular, da el grito de la independencia, en la madrugada del 16 de septiembre de 1810, Agustín de Iturbide, reivindicador de ideas conservadoras y defensor a todo trance de la Iglesia, encabeza el desfile del triunfo insurgente, el 27 de septiembre de 1821. Cuando este último se proclama emperador, es derrocado por antiguos insurgentes, todos ellos liberales. Pero la convulsión es inevitable, a pesar de la redacción de dos constituciones, la creación de una república federal y el gobierno de hombres inspirados y honestos. Además, tempranamente el país entra en combate con fuerzas extranjeras, en la secesión texana de 1836, y, posteriormente, en 1847, contra Estados Unidos, donde México perdió la mitad de

su territorio, y, quince años después, se enfrenta a una nueva invasión, encabezada ahora por Francia, que al poco tiempo traerá consigo la pérdida del control político, que usurpó Maximiliano de Habsburgo, hasta 1867.

Por cierto, fue Porfirio Díaz quien decretó el cese al fuego contra los franceses y, el 21 de junio de aquel año, encabezó la entrada triunfal del ejército mexicano que, a su vez, restableció a Benito Juárez como presidente de la república. Esa misma república que se vio asediada por revueltas y rebeliones que llevaron a Porfirio Díaz al poder.


A estos enfrentamientos políticos o intervencionistas, hay que sumar las constantes rebeliones indígenas no sólo en el norte del país, sino también en el sur. Justo en los tiempos del enfrentamiento entre Estados Unidos y México, se inicia la llamada Guerra de Castas en la península de Yucatán, que se extiende hasta los inicios del siglo XX y que estuvo a punto de triunfar sobre un pequeño grupo de hacendados y políticos.





Los téenek de Tamaletón en la región Huasteca de San Luis Potosí celebran la ceremonia de la Danza del *Bixom Tíiw*. Este ritual involucra el vuelo desde un palo, en honor a Dhipaak, el Dios del Maíz, para asegurar buenas cosechas. En su nuevo centro cultural recién inaugurado, los téenek también se presentan ante los turistas, invitándolos a conocer sus tradiciones ceremoniales y gastronómicas al igual que sus artesanías y la arquitectura vernácula.

Foto de Salatiel Barragán Santos



EL RITUAL DA SIGNIFICADO y trascendencia a la vida cotidiana de las comunidades wixárika de Jalisco, Nayarit y Durango; los téenek de Tamaletón, San Luis Potosí; y los comcáac de Sonora. Sus ceremonias los sitúan dentro del universo y el mundo natural y le dan coherencia a sus metas y valores. Ceremonias cíclicas colectivas ponen en juego los recursos del grupo, afirmando periódicamente su existencia actual y futura. Es una manera de expresar y renovar su identidad, al ajustarse a los cambios sociales y a las presiones económicas. El antropólogo mexicano Guillermo Bonfil Batalla lo expresa mejor: "Pienso en las fiestas anuales, su importancia como momentos en que se renueva la identidad y el sentido de pertenencia al grupo, y por lo tanto la existencia misma de la comunidad".



Organizando a las comunidades en los tres estados, los líderes wixárika forman La Unión de Centros Ceremoniales para la defensa y la protección de sus espacios sagrados y éstos juegan un papel esencial en la continuidad social y cultural del grupo. Foto © Lorenzo Armendáriz, Courtesy CDI, Fototeca Nacho López



## LOS PUEBLOS DEL SOL

La religiosidad ha sido una constante entre los pueblos de México. La religión, en el pasado y en el presente, ha regido el ritmo de sus vidas, o, mejor dicho, la vida ha estado imbuida de religión. Inclusive, los viajes de Lumholtz en México a principio de los años 1890 confirman esta vitalidad. "Sin su chamán, el tarahumara se consideraría perdido en la vida y en la que sigue, después de la muerte, ya que él es su sacerdote y su médico"—escribe emocionado Carl Lumholtz. El sacerdote-médico se halla en el centro de todas las ceremonias y muchas de éstas tienen por objeto la petición de lluvias, indispensables para las buenas cosechas. Se implora entonces a los dioses. Es inevitable recordar la preocupación diaria de los antiguos mexicanos para mantener con vida al Sol. Es igualmente ineludible, entonces, en ese mundo tan religioso, no pensar en el sacrificio como modo coherente de colaboración con las deidades: el sacerdote-médico rarámuri mantiene la voz pausada, es apenas un canto, si no es que un rezo en susurro, agita la sonaja y mueve apenas el cuerpo monótonamente, así, durante días completos.

Y lo mismo documenta en su visita a los wixárika —anota Lumholtz que de ahí se derivaría el nombre "huichol"—: el agua como un elemento sagrado y, por lo mismo, el manantial también lo es; de ahí que la lluvia sea un don de los dioses que está en ellos otorgar y que los wixárika necesitan en demasía para sustentar su agricultura. Sus casas son circulares, así como sus templos. Las entradas de éstos dan al Oriente; en el centro hay lugar para el fuego que debe encenderse durante las fiestas; y cerca de los templos, están ubicados algunos adoratorios. Las ceremonias, encabezadas por un chamán, se prolongan varias noches. Sus cantos relatan cómo los dioses crearon el mundo y lo que tienen que hacer los wixárika para complacerlos: construir templos, cazar venados, recolectar la planta del *jículi* o peyote.

Y mucho de religión también contiene el ritual de los voladores téenek o huastecos. Lanzados desde la punta de un madero, hacia las cuatro direcciones del mundo,

descendiendo en círculos por cuatro pilares, caen los hombres en la tierra. En esta bella combinación, como una danza en el aire, se pide la lluvia, se fertiliza la tierra y ya se agradecen los dones por recibir. Equivale también a la breve y sencilla oración del indígena maya ante las tierras donde sembrará el maíz de ese año.

## UNA NACIÓN, MILES DE PARAJES Y CIENTOS DE LENGUAS

Los rarámuris se hallan en las partes serranas más altas del país, que se elevan por encima de los tres mil metros, en poblaciones enclavadas entre desfiladeros. Dos grandes sierras corren paralelas desde el norte de México, la de Occidente y la de Oriente, como gigantescas murallas frente al Pacífico y al Atlántico, respectivamente, y se encuentran más al sur, en Oaxaca, para de ahí deshacer su intrincado nudo.

También en el norte, se encuentran las planicies áridas, desérticas, donde proliferan el cacto y los arbustos llenos de espinas. De esa inhóspita región bajaron oleadas de grupos que, a la larga, conformaron los pueblos que encontraron los europeos a principios del siglo XVI; una región vecina con los actuales estados de California, Arizona, Nuevo México y Texas.

Prueba de esa larga y prolongada diseminación es la lengua, que emparenta a las comunidades indígenas, a pesar de las alejadas distancias y extensos periodos de tiempo transcurridos desde el momento en que se dispersaron por el territorio mexicano. Se puede observar—aunque no necesariamente siempre fue así—un movimiento expansivo de norte a sur. Así la lengua une los rarámuris, los wixárika y los nahuas, todos de la familia lingüística yuto-nahua (hay quien la conoce como yuto-azteca). Ésta se extiende desde el norte de Estados Unidos hasta Centroamérica incluyendo el yute que se habla en Idaho, así como el náhuatl no sólo en gran parte del territorio mexicano, sino en El Salvador. Seguramente el hopi y el pápago sean las lenguas yuto-nahuas más conocidas en Estados Unidos. En México, esa familia tiene presencia por todo el Pacífico—dejando fuera la península de Baja California y al grupo comcáac (o seri), en Sonora—hasta encontrarse con los territorios que fueron de los otomíes y de los purépechas.





LOS CARDENCHEROS DE SAPIORIZ conservan un dramático y desgarrador canto tradicional a capela distintivo de la región de la Comarca Lagunera en los estados de Coahuila y Durango. Guadalupe Salazar, la voz de arrastre del grupo, cuenta que esta tradición viene de los tiempos en que los hombres se reunían a las afueras del pueblo, después de un día de trabajo en los campos, para beber y cantar. Y continúa: “Para cantar la canción cardenche hay que sentirla—penetra como el cardenche cuyas espinas penetran y son todavía más dolorosas al sacarlas”. Foto de Jesús Álvarez Galván

## ANTIGUA TECNOLOGÍA EN LA AGRICULTURA CONTEMPORÁNEA

Genovevo Pérez cultiva en su chinampa detrás de su casa. La agricultura de chinampa es un método de cultivo pre-colombino que se sigue practicado en el lago de Xochimilco, a las afueras de la ciudad de México. El proceso involucra sacar el lodo del fondo del lago para formar las chinampas, separadas por canales. “Xochimilco desde la épocas prehispánicas y coloniales siempre fue el que dotaba de toda la verdura a la ciudad de México”, cuenta Alfredo Ortega. “Ya en la época moderna rinde muy poco por la disminución de los canales y la desaparición de los manantiales. La canoa se utiliza para transportar verdura y para transportar plantas de ornato”. Foto de

Cristina Díaz-Carrera, Smithsonian Institution

Por el lado del Atlántico, se expandió la familia lingüística maya, que comprende a los tének, en el noreste, y, desde luego, a los distintos grupos mayas, que se extienden por el sur y el sureste del país. Son ocho lenguas de esa familia las que se hablan en ese vasto territorio. Sea dicho de paso, en México existen en total once familias lingüísticas indígenas, lo que implica 68 agrupaciones lingüísticas y más de 360 variantes. Sólo en Oaxaca—un estado del sur—se habla mixe, zoque, chontal, huave, amuzgo, mixteco y zapoteco.

Las áreas tropicales y las del altiplano son peculiarmente fértiles y se han ido transformando a lo largo de los siglos por los diversos cultivos ajenos a estas tierras que han introducido nuevos pobladores. Pero son mexicanas la piña, la guayaba, la vainilla; al igual que cientos de especies de flores, como la cempoaxóchitl, que adorna las tumbas cada 2 de noviembre en el Día de Muertos; la flor de Nochebuena—que un embajador estadounidense, Robert Poinsett, prefirió darle su nombre (*poinsettia pulcherrima*)—y que entre los antiguos nahuas era símbolo de pureza; también la dalia y el nardo, junto con más de mil especies de orquídeas; la popular goma de mascar originalmente se llamaba tzictli (de ahí el español “chicle”), que se producía de la savia del árbol de zapote blanco, la cual—como es sabido—llegó a comercializar en Estados Unidos Thomas Adams, en 1869.

Si antes de la conquista española, los mexicas, desde lo que hoy es la capital de México, abastecían a todos los pueblos bajo su égida de tintes para las telas, ya como colonia, se continuó comercializando, pero ahora hacia Europa: el añil, la grana o cochinilla (“sangre de las tunas”, la llamó el misionero Fray Bernardino de Sahagún), el achiote—que se usa también como condimento en la cocina yucateca—y el palo de Campeche. También son mexicanos el tomate (*xitomatl*), el amaranto, la calabaza, la semilla de cacao (de la que se produce el chocolate), el frijol, el chile, múltiples variedades de cactus, el aguacate y, desde luego, el maíz.





EL MERCADO ES UN CRUCE para el intercambio de productos y recursos, así como un sitio para reforzar las tradiciones y la economía local. En México, los mercados artesanales pueden ser emblemáticos de las regiones y cuentan con siglos de patrimonio cultural. Teotitlán del Valle en el valle central de Oaxaca alberga más de 100 talleres de tejido que fabrican los tapetes que han hecho a este pueblo zapoteco famoso. En una tradición más reciente, en la Feria Nacional del Dulce Cristalizado in Xochimilco, artesanos locales de dulces cristalizados exponen en sus puestos frutas y verduras que se cultivan en el área.

*"Y claro han cambiado las técnicas pero aquí lo que más se interesa hacer de es el ingenio que tiene uno para hacer los dulces."*—Alfredo Ortega



(Arriba y abajo izquierda) En su taller en el segundo piso de su casa, Joel Vicente y su esposa María Sosa hilan, tiñen y tejen la lana. Sus diseños en los tapetes, a menudo hechos por encargo del cliente, son inspirados en patrones tradicionales zapotecos como también en pinturas contemporáneas.

(Abajo) Alfredo Ortega a menudo participa en la Feria Nacional del Dulce Cristalizado in Xochimilco. Nos cuenta: "Mi papá fue el que empezó a hacer dulces y luego mis hermanos, y yo aprendí de mis hermanos y de mi mamá. Y claro han cambiado las técnicas pero aquí lo que más se interesa hacer de es el ingenio que tiene uno para hacer los dulces". Fotos de Cristina Díaz-Carrera, Smithsonian Institution







En su casa en Xochimilco, Amalia Salas elabora las más bellas muñecas de maíz de la región. Nos cuenta: "Desde niñas teníamos muñequitas de maíz y nuestras abuelitas nos enseñaron a hacerlas—esto ya es de tradición—ya yo también les enseñé a las nietas. De aquí de Xochimilco es la artesanía de maíz". Foto de Cristina Díaz-Carrera, Smithsonian Institution

## HOMBRES DE MAÍZ

Tal vez fue hace 16 mil años que apareció el maíz en México y 10 mil años después que comenzó a cultivarse. Los antiguos pueblos lo conocieron de manera silvestre. Fue encontrado en la mítica Tamoanchan. Una hormiga que lo transportaba fue interrogada por los dioses sobre su procedencia; ella señaló un monte, y éste fue taladrado ya sea—según una versión—por el pájaro carpintero, o—indica otra—por el trueno. Los tének—uno de los muchos pueblos que se atribuye su descubrimiento—lo llamaron to-nocayo, esto es, "nuestra carne", porque conocían que los dioses habían hecho al hombre de maíz. En el libro de los mayas-quichés, *Popol Vuh*, se dice que los dioses crean el cuerpo del hombre a base de la masa del maíz.

El maíz se volvió central en la vida de los pueblos antiguos. Sus deidades pronto ocuparon un lugar predominante al lado de los dioses del maguey, del que todavía se extraen bebidas como el pulque y el mezcal—el tequila es finalmente una variedad de mezcal—e hilados como el henequén. Tanto lo fue que aún hoy en día persisten las ceremonias por la siembra y la cosecha del maíz.

En el centro de las ceremonias de los rarámuris se halla la bebida llamada tesgüino, resultado del maíz humedecido y puesto a cocer, para luego ser molido y dejado en reposo en grandes ollas de barro. Se usa para fortificar al recién nacido, como pago en los campos, remedio, tributo, ofrenda para los muertos, o invitado indispensable en las fiestas y en las bodas. Lumholtz anotó en su libro: "Se cree que a los dioses les gusta tanto como a los simples mortales"; y de ahí desarrolla un silogismo clave: "Sin tesgüino, es imposible que llueva, pero no se puede hacer sin maíz, y éste no se produce sin agua".

Así como el arroz es símbolo de las culturas asiáticas y el trigo de las europeas, el maíz lo es de una extensa zona americana. Al tiempo que es dádiva de los dioses y esencia de los hombres, es alimento diario. Incluso el hongo del maíz es comestible. Con el maíz se hacen sopas, tamales,

tortillas, bebidas como el atole y fermentos nutritivos; por supuesto, ofrendas, y con él se elaboran las imágenes religiosas mismas: vírgenes, usando las hojas a manera de atavío, y crucifijos elaborados con la pasta del maíz. Las tortillas, el más claro resultado de procesar el maíz, cubren y condimentan la comida (en tacos, gorditas, quesadillas, tlacoyos, etc.), y hasta sirven de servilletas o cubiertos. El maíz es objeto de estudios científicos y tecnológicos tan diversos como los bancos de germoplasma, la fabricación de plásticos y la producción de combustible. Hoy en día, quizá las palomitas de maíz sean tan populares en el mundo como lo son las salas de cine donde se les consume.





## EL MAGUEY

José de Acosta, cura Jesuita y antropólogo del siglo XVI, llamó al maguey “el árbol de las maravillas” de usos casi innumerables. Sus productos más conocidos incluyen el tequila, el mezcal y la fibra del henequén que se usa para tejidos y otras artesanías. Igualmente numerosas son las variedades que se encuentran en los llanos de Jalisco y Oaxaca, en la planicie caliza de Yucatán y en otras tierras altas de México.



(Arriba y derecha centro) El pueblo de Santiago Matatlán, cerca de la zona arqueológica de Mitla en Oaxaca, es la capital mundial del mezcal. De hecho, el tipo de maguey utilizado para el mezcal crece exclusivamente en esta región. La familia Santiago ha administrado su Fábrica de Mezcal Perla Blanca durante generaciones. La destilería a pequeña escala, típica del área, se encuentra al lado de su casa. Los visitantes pueden recorrer el lugar y aprendiendo el proceso de asar, fermentar y destilar el maguey hasta convertirlo en mezcal. Foto de Cristina Díaz-Carrera, Smithsonian Institution

(Izquierda) Originalmente llamado vino mezcal, el tequila es definido por su origen geográfico como por su identidad histórica y cultural. Claudio y Javier Jiménez Vizcarra orgullosamente administran su fábrica de tequila en San Juan Bautista de Amatitán, Jalisco, utilizando técnicas y procesos heredados de varias generaciones. En el campo agavero, un jimador le quita las hojas al maguey con una coa. Foto de Cristina Díaz-Carrera, Smithsonian Institution

(Derecha abajo) El henequén, o *kih*, verde-gris embellece los campos de Yucatán convirtiéndolos en un hermoso paisaje, pero también sirve como fuente de creatividad popular. En el siglo XIX y comienzos del XX, la fibra, o *sóoskil* era principalmente utilizada para propósitos industriales. Sin embargo, posteriormente evolucionó en un material popular para artesanías. Celsa luit Moo se inspiró para desarrollar un mercado artesanal a base de *sóoskil*, que ha dado sustento a su familia. “Me gustaría que sigan con esta tradición como en mi familia. Ahorita tengo 65 años y muchos hijos y nietos, todos son artesanos, todos trabajan el *sóoskil*”. Foto de Kandy Ruiz González





**EL MAÍZ ES LA ESENCIA DE LA VIDA EN MÉXICO.** Sirve de alimento básico tradicional, ofrenda ritual y remedio para la salud. Los artistas y artesanos lo utilizan en su arte como material e imagen, y su cultivo es celebrado en ceremonias religiosas.

Actualmente existen unas sesenta especies nativas de maíz a las que se les da el nombre de criollo. Agricultores—el pilar principal de la economía local—están comprometidos en preservar estas variedades indígenas, que reflejan los diferentes climas, tierras y conocimientos tradicionales de cultivo. Los agricultores se valen de miles de años de tradición agrícola para decidir que especies de maíz plantar en un lugar particular, y como cuidar de la cosecha.

*“Mis ojos son maíz, mi boca es maíz, mi corazón es maíz”.*



En la península de Yucatán, el maíz criollo es cultivado principalmente para el consumo familiar mientras que el maíz híbrido es sembrado para el comercio. En el ejido (tierras comunales) de Santa Rosa Xtampak, Campeche, los agricultores de maíz complementan sus ingresos con la apicultura, como también con trabajos temporales en las cercanas ruinas arqueológicas.

Fotos de Cristina Díaz-Carrera, Smithsonian Institution



Entre las líneas de ese trazo intenso y moderno, sobresale la mazorca, el grano y la semilla de maíz. Ha habido y sigue habiendo una identificación tan próxima entre éste y quien la cultiva que se llegan a confundir. El campesino cumple con devoción cada uno de los momentos del ciclo agrícola, lo trabaja, celebra y guarda en comunidad. Se confunde con la tierra misma y se ata al Sol y al agua. Es el de la piel color de la tierra y la tierra es su madre. Hace todo lo que está—literalmente hablando—en sus manos para que la vida continúe. Y ocurre el portento: la semilla resurge entre la tierra en forma de maíz. No hay forma de expresar el asombro que el campesino siente: la mazorca abraza la materialización de su propio ser vuelto alimento. "Mis ojos son de maíz, mi boca es de maíz, mi corazón es de maíz".

Así como la tradición del cultivo del maíz ha perdurado, las comunidades contemporáneas de México luchan por conservar su memoria, actualizando sus historias a la luz de los acontecimientos del presente. Hecha por esta vasta tradición, esa encrucijada tiene, como en el palo volador, del que se descuelgan con los brazos abiertos los dadivosos téenek, una vista a los cuatro costados del universo, y gira

incesante tras el Sol. Cuando descienden del cielo, dando giros, semejan aves, parecen lluvia y llegan a la Tierra para fertilizarla. Toda esa vasta superficie a la que arriban puede concebirse como la materialización misma del Tamoanchan: el lugar de la creación; así imaginaban el paraíso los antiguos habitantes de México.

*Rodolfo Palma Rojo es un cineasta, escritor, profesor universitario y productor de radio/televisión en la ciudad de México, donde es director de Divulgación en el Instituto Nacional de Antropología e Historia. Ha producido varias obras de teatro y programas de televisión, impartido cursos de guión cinematográfico y teoría literaria. También ha escrito novelas y cuentos, así como ensayos sobre la historia, la cultura y la economía de México.*

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# ASIAN PACIFIC AMERICANS

## Local Lives, Global Ties

Phil Tajitsu Nash

The practice of sending messages, money, packages, and photos across thousands of miles did not begin in the twentieth century with the Internet or with global shipping companies. Immigrants to America from Asia and the Pacific Islands—known collectively among themselves as Asian Pacific Americans or APAs—started some of these international business practices in the sixteenth century and perfected them by the second half of the nineteenth century.

Local lives and global ties means that even as these immigrants' boots were muddied in the California lettuce fields by day, their thoughts would fly each night like sparks from a campfire to loved ones across the Pacific. These types of connections provide the focus for the *Asian Pacific American* program at the 2010 Smithsonian Folklife Festival. What does it mean to be a person of Asian or Pacific Island descent living in the United States today? What are the primary strategies for adaptation and change versus sustainability and continuity?

(Left) Japanese American Kenny Endo demonstrates the power and grace of Japanese *taiko* drumming. Trained as a jazz musician, he learned *taiko* in California, studied with master drummers in Japan, and returned to create a style that blends many world drumming traditions. © Courtesy of Lia Chang Archive

(Upper right) Members of a Chinese American honor guard from American Legion Post 1291 in New York's Chinatown prepare to march in a Fourth of July parade. Preceding them is a contingent of young Chinese Americans wearing traditional *cheongsam* dresses. Photo © Corky Lee

(Center right) These Hawaiian girls from the hula school, Ka Hale I o Kahala Halau in Honolulu, show the exuberance and excitement that accompanies performances of traditional arts, especially when one's family and friends are there to watch. © Courtesy of Lia Chang Archive

(Lower right) The Sikh American community suffered many unwarranted and unprovoked incidents of violence and discrimination, ranging from insults to a fatal shooting, following the September 11, 2001, attacks on the World Trade Center and Pentagon. Maintaining his traditional turban and beard, this man affirms his patriotism by also wearing the American flag. Photo © Corky Lee







Jack Hsu (left) and Hsu-nami rock out at a 2008 Asian Pacific American Heritage Month Festival in New York City. An electric guitar and drums blend with Hsu's amplified *erhu*, a two-string spike fiddle used in Chinese classical and folk music. Photo © Corky Lee

The Festival program will bring together people from diverse communities in the Washington, D.C., area to highlight the breadth of traditions practiced by APA cultures. It will emphasize the ways in which APAs make connections not only to each other, but also to the broader communities in which they live, work, and play. Through theater, music, dance, and sports performances; demonstrations of language and calligraphy traditions; martial arts, healing arts, and ritual arts; crafts and foodways presentations; and children's activities, Festival visitors will learn about APA identity, history, and culture, and will discover shared and integrated traditions.

The *Asian Pacific American* program is part of a collaborative research and public presentation project between the Smithsonian Center for Folklife and Cultural Heritage and the Smithsonian Asian Pacific American Program. Partnering with the University of Maryland, local APA communities, and other organizations, the project is researching and documenting the cultural heritage of Asian Pacific Americans living in and around the capital region. In addition to the Festival program, the Smithsonian is preserving collected stories, images, video, and audio clips of traditional APA culture in its archives and on the Festival Web site.

## PRESERVATION AND TRANSFORMATION

Living in today's digital age requires a multi-layered consciousness, grounded in one place but with an awareness and concern for others far away. Useful personal tools include fluency in multiple languages, the ability to transact business in several currencies, and an understanding of the laws and customs in several places around the world.

Asian Pacific American immigrants have long been utilizing these tools. As they have adapted to a multi-layered "local lives, global ties" lifestyle, APAs have learned to balance the tension between cultural preservation and transformation that affects all immigrant communities. Sometimes, they have adjusted the recipes for traditional dishes to include new ingredients, like the mayonnaise and cream cheese found in some varieties of sushi. In other cases, folk dances might incorporate moves from jazz or tap. Traditional paintings might use themes based on a Manhattan skyline instead of Vietnam's mountainous Halong Bay.

Along with the Internet, another powerful force for cultural change today is the ease and relatively low cost of long-distance travel. In the nineteenth century, travelers leaving China or the Philippines could reasonably assume they would never see their loved ones again. Today, Vietnamese Americans who fled Saigon in 1975 can return to Ho Chi Minh City every year if they have the money and time. Phone and video conferencing also make it possible for immigrants from all nations to chat with family and friends across the sea on a regular basis.





The materials for making a traditional *willi lei* include inner banana bark strips (soaking in water—top left); baby's breath (broken into small pieces and laid out for easier use); ferns (broken and sorted by size—top right); and raffia that will be used for wrapping the materials to a braided rope of banana strips.



Traditional crafts, such as Hawaiian lei making, are preserved and adapted in the Washington, D.C., area by artists such as Melissa Mokihana Scalp. She uses local materials such as pachysandra, nandina, maple, acuba, statice, and baby's breath. Photos courtesy of Melissa Mokihana Scalp.

### CELEBRATING THE APA COMMUNITY IN D.C.

APAs in the Washington metropolitan area speak dozens of languages, take classes in the languages of their parents, participate in traditional practices, and contribute to the cultural landscape of our nation's capital and its surroundings. With thirty Asian American and twenty-four Pacific Island American groups in the United States, the more than 350,000 APAs who live in the metropolitan D.C. area represent a microcosm of the cultural, linguistic, and religious diversity found from New York to Hawai'i, and every state in between.

Moving from the local to the global, people of Asian and Pacific Islander ancestry make up more than half the world's population and more than five percent of this country's population. The population of the APA community doubled with every census from 1970 to 2000, and today it stands at fourteen million. That number includes a full spectrum of professionals, from farmers to industrial workers to business executives. In our increasingly interdependent world, all of us interact with APAs as friends, family members, business partners, and professional colleagues. APAs have moved from the margins to the mainstream of our society, yet few understand the very rich diversity of cultures they represent. The *Asian Pacific American* program at the 44th annual Smithsonian Folklife Festival will help to promote mutual understanding, respect for diverse cultures, and community pride.

The Asian Pacific American population of metropolitan Washington, D.C., provides an excellent cross-section of the national APA community. Moreover, its rapid growth makes

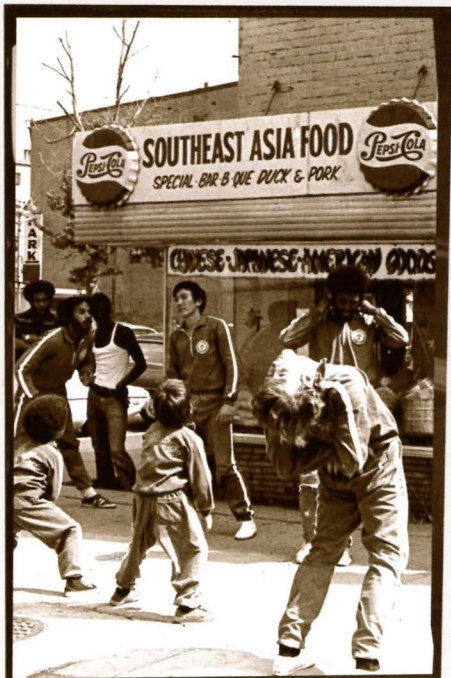
it a good example of the "global/local" and "preservation/transformation" themes that are being celebrated at the Festival. The large number of federal workers and the location of foreign embassies in our nation's capital has brought APAs here from all fifty states and from all Asian countries. While the majority of APAs are foreign-born, those based in D.C. combine both Asian and American influences into many aspects of their lives.

Major immigration law changes in 1965 significantly increased the size of the APA community nationwide. Before then, the APA community in D.C. consisted largely of Chinese and Korean American small business owners; Filipinos, Guamanians, and Hawaiians who came as a result of service in the United States military; and Japanese Americans who were uprooted from the West Coast into World War II-era internment camps and then released at the end of the war. After 1965, Asian Indians, Pakistanis, Chinese, and others came to the United States as part of a "brain drain" that led to many Asian faces at the National Institutes of Health, National Science Foundation, World Bank, and International Monetary Fund. In the 1970s and 80s, companies located in the tech corridors of Northern Virginia and along Interstate 270 in Maryland drew additional immigrants from Asia and the Pacific Islands. Many Southeast Asians arrived as a result of post-1975 refugee programs. A full understanding of the local APA community's growth, however, requires a brief review of national APA history.



*"The arc of the moral universe is long, but it bends towards justice."*

—Dr. Martin Luther King Jr.



### BUILDING COMMUNITIES, BUILDING AMERICA

While some Filipino sailors settled in California in the 1600s and New Orleans, Louisiana, as early as the 1700s, large-scale immigration of Asians and Pacific Islanders did not occur until the late 1800s. At that time, with slavery forbidden in Hawai'i and on the West Coast of the United States, laborers from Asia were recruited to build railroads, plant crops, and serve the needs of factories, canneries, and fishing boats. The U.S. victory in the Spanish-American War in 1898 further expanded the influx of workers from the Philippines.

During the mid-1800s, the establishment of Chinatowns in cities from Seattle to Los Angeles to Boston to New York provided relatively safe havens for Chinese immigrants, who endured intolerance that sometimes escalated into violence. The existence of Chinatowns also fed the popular perception that Chinese and other APAs could never be incorporated into American culture because of their different diets, religions, and customs. This view led to the federal Chinese Exclusion Act of 1882, as well as to state laws forbidding land ownership and local ordinances restricting living arrangements, food practices, and funeral customs.

As the late nineteenth century rolled into the early twentieth century, Koreans, Indians, and others arrived in the United States, especially in Hawai'i and on the West Coast. Political unrest in their countries of origin or a desire for work and educational opportunities often played a role. For instance, Hawaiian plantation owners brought Korean laborers to work for them; and some residents of the Punjab state in northwest India moved to this country to pursue their educations.

Dalip Singh Saund is one such Indian American who deserves far wider recognition. He entered the University of California at Berkeley in 1920 to

(Upper left) Ethnic community markets—such as the Suey Sang Lung grocery store, ca. 1970—were the center of an immigrant's "local lives, global ties" lifestyle. They provided places where one could speak a native non-English tongue, hear stories from one's ancestral home, and meet others from one's country of origin.

(Center left) Members of Willy Lin's Kung-fu School loosen up before class at the corner of Sixth and H Streets in Northwest Washington, ca. 1971. At this time, the local Asian Pacific American community was represented by restaurants that spanned more than one nation of origin, with African Americans and APAs participating in joint activities.

(Lower left) Volleyball played an important role in uniting the disparate Chinatowns across the country in the pre-Internet era. Informal games—such as this one, at the corner of Sixth and H Streets in Chinatown, ca. 1972—required minimal equipment and could accommodate a varying number of players of different skill and fitness levels. Photos courtesy of Harry Chow Collection





The mass incarceration of 120,000 Americans of Japanese ancestry during World War II represented one of the most severe group-based deprivations of human rights in American history. Manzanar, in the eastern California desert, was one of ten large camps built to house the Japanese Americans.

Photo by Ansel Adams, courtesy of Library of Congress, Prints & Photographs Division, LC-DIG-ppprs-00283

study mathematics. Unable to get a job after earning his Ph.D. in 1922, he went into farming. In 1956 he became the first APA member of Congress as a U.S. Representative from California's Imperial Valley. The APA community there remembers him for his courageous stands opposing discrimination and supporting fair immigration laws.

A low point in APA history came during World War II, when the unjust incarceration of Japanese Americans led to the wholesale denial of human rights to more than 120,000 people, most of them American citizens by birth. Upon leaving the camps, Japanese Americans dispersed to all corners of the nation. By the late 1960s, the movement to redress their losses and use public education to remind all Americans about the dangers of group-based denials of liberties became a rallying cry for the nascent Asian American movement.

African American soldiers coming home from World War II had developed global perspectives that underlined the injustice of their second-class status in America. Similarly, returning APA soldiers helped lead their own community's struggle for equal rights and opportunities. For example, Daniel Inouye and Spark Matsunaga of Hawai'i were two U.S. Army officers who went on to distinguished postwar careers in Congress.

World War II, the Korean War, and the war in Southeast Asia changed the APA community through the addition of war brides, mixed-race children, and Asian refugees. Although a perception of Asians as the perpetual enemy lingered in the United States, valiant soldiers with roots in China, Japan, the Philippines, and other Asian-Pacific nations fought in American uniforms. Their heroism set the stage for a re-evaluation of APA patriotism and made it easier for today's APAs to serve in the American military at the highest levels.

Indeed, Maj. Gen. Anthony Taguba (the officer courageous enough to expose the scandal at Abu Ghraib prison in Iraq) and Maj. Gen. Eric Shinseki (the current Secretary of Veterans Affairs) provide just two examples of outstanding service by APA military officers. Their achievements remind us that, as Dr. Martin Luther King Jr. said, "the arc of the moral universe is long, but it bends towards justice."



(Upper right) Filipino Americans celebrate the fourth anniversary of the Commonwealth of the Philippines in 1939 with a banquet at the National Press Club in Washington, D.C. Courtesy of Cacas Family Archives

(Center right) Playing softball and other sports was—and still is—a way to maintain identity and community among APAs. Here Filipino Americans pose following a softball game, ca. 1947. Courtesy of Fran Alayu Womack

(Lower right) A sewing club, probably drawn from members of the Filipino Women's Club of Washington, D.C., provided companionship, skill-building, and relaxation for its members, ca. 1945. Courtesy of Calabia Family



### IMPROVING LOCAL LIVES

While global ties hold great importance, local lives are equally essential. Having watched and participated in the liberation struggles of the 1950s and 1960s, the 1960s generation of APAs decided to challenge the vestiges of their second-class status. They involved themselves in social-change activities such as the student strikes in 1968 and 1969 at San Francisco State College that led to the founding of programs in Asian American studies and ethnic studies. This victory inspired more strikes and more challenges, as young APAs worked throughout the 1970s and 80s to create Asian American studies programs on campuses from Seattle to Chicago to Boston.

All across the United States, children of the internment camps joined the children of field laborers and Chinese laundry workers to document the forgotten history of Asian Pacific America. Their efforts led to the founding of health clinics, legal services agencies, and other self-help institutions. The fervor of the civil rights era encouraged APAs to band together with one another as well as with others to support the 1963 March on Washington, the struggle for women's equality, and other social change movements and activities.

In the process of vindicating their own rights, APAs helped to strengthen rights and opportunities for all Americans. For example, Patsy Takemoto Mink, the first female APA member of Congress, was such a strong advocate for the Title IX law that gives women equal educational opportunities in schools that the law was recently renamed the Patsy T. Mink Equal Opportunity in Education Act.

### APAs IN THE CAPITAL REGION

Here in the nation's capital, several hundred thousand APAs live within an hour's drive from the Chinatown arch at Seventh and H Streets NW in enclaves such as Gaithersburg, Maryland, and Rosslyn, Virginia. Chinatown was once a much more vibrant ethnic neighborhood, but the development of Gallery Place—including the Verizon Center and many non-Asian restaurants and businesses—led to an exodus in the 1990s that has left very few Chinese living there.

Just north of Chinatown, the local Vietnamese American community includes refugee support groups such as Asian American LEAD (Leadership, Empowerment, and Development), which helps pupils with homework and other academic activities. Based on the migration of APA families from the urban core to the suburbs, AALED recently opened an office in Wheaton, Maryland.

Many of today's local APAs did not grow up in the D.C. metro region, and instead relocated from across the country or around the globe. Some, like social worker Cora Yamamoto of McLean, Virginia, came to work on the staff of a Hawaiian legislator and never left. Howard and Harold Koh lived here as the young sons of a Korean diplomat, moved to New England for school and work, and recently returned to D.C. to take high-level jobs in the U.S. Department of Health and Human Services and the U.S. Department of State. In other cases, it was APAs raised in D.C.'s Chinatown who recruited West Coast APAs to work in the nation's capital. Their efforts have significantly affected the lives of all Americans.







#### THE MAKING OF A CHINATOWN MURAL

In the mid-1970s, local youth from Washington's Chinatown created a mural (shown above) on a building wall at the corner of Seventh and H Streets NW. Like comparable projects in New York, Los Angeles, Chicago, and San Francisco, the mural was designed to celebrate ethnic heritage while also protesting the forces of development breaking up minority communities. The mural illustrates Chinese American interconnectedness through the diversity of workers: in a restaurant, garment factory, laundry, laboratory, railroad, farm, and elsewhere. Seated in the center is a young student, trying to find his place in a world where people of his background have been excluded from the history books. Although this particular mural no longer exists, it created important community bonds that have lasted a lifetime. The young community artists later found careers in social service, law, healthcare, and other professions that focused on the needs of local Chinatown residents. Various stages of the mural's planning and production are shown at left and right.

Courtesy of Harry Chow Collection







A multi-ethnic, multi-generational crowd in front of the Lee Association Building in Washington's Chinatown enjoys the lion dance at the 2010 Lunar New Year festivities. Courtesy of Harry Chow Collection

Drums, gongs, clappers, wooden boxes, and cymbals are some of the traditional Korean percussion instruments that continue to play a role in traditional festivals for Korean American audiences. Photo © Corky Lee



For example, locals Frank Lee and Alan Seto convinced other APAs to join them at the U.S. Census Bureau, advocating for a more-inclusive census. Working with the Office of Asian American Affairs at the Department of Health, Education, and Welfare, they created the first APA Federal Advisory Committee for the 1980 Census and collaborated with the federal Office of Management and Budget to make changes that reflected more of America's diversity. One of their greatest successes was to include categories for refugee Southeast Asians, Asian Indians and other South Asians, and Pacific Islanders in the 1980 Census.

Wendy Lim represents another local APA success story. A Chinatown native who participated in the struggle to save and preserve the story of her neighborhood, Lim now works at the Smithsonian Institution as a graphics professional. Her skills are used to document and celebrate the stories of all Americans, not just Asian Pacific Americans.

Washington-area Filipino Americans welcomed the publication this year of *Filipinos in Washington, D.C.*, by Rita Cacas and Juanita Tamayo Lott. Based on pictures, interviews, and archival research, the book paints a loving portrait of one hundred years of Filipino American history in the nation's capital. Cacas used her skills as a photographer and staff member at the National Archives to capture her community's past. Lott, a demographer, policy analyst, and longtime civil rights activist who participated in the first strike to create an ethnic studies program at San Francisco State College in 1969, brought her knowledge of history and writing to the project. Their combined talents have resulted in a community snapshot that will be useful for generations to come. But neither author could have received her high level of education and work experience without the accomplishments of the modern women's and minority rights movements.



## APAs AT THE SMITHSONIAN

As an assignment in my “Asian American Public Policy” class at the University of Maryland, I ask students to visit the National Museum of American History and find all references to Asian Pacific Americans. Aside from one exhibition case containing kimonos, nineteenth-century passports, and other reminders of community life, they do not find much else. The particularly diligent come across reminders of the Japanese American internment camps, valor by Japanese American soldiers during World War II, and a few other items, but most students express frustration at finding so little.

The minimal representation of APAs in Smithsonian exhibitions is mirrored in many cultural institutions around the country, but the Smithsonian and its staff are now leading efforts to correct this situation. For example, the Smithsonian’s Asian Pacific American Heritage Committee, made up of both APA and non-APA staff members, has organized its annual APA Heritage Month activities each May since 1979. And in 1986 Deputy Assistant Secretary James Early reached out to local Filipina American demographer and historian Juanita Tamayo Lott to explore ideas for getting the APA community more involved in all aspects of the Smithsonian experience. As a result, Lott and others made formal recommendations in 1987 for increasing the number of APA visitors, staff, docents, interns, senior management positions, exhibitions, and collections.

The 1980s also marked the development of *Towards a More Perfect Union*, an exhibition at the National Museum of American History about the Japanese American experience that drew unprecedented levels of input from the Japanese American community itself. Their suggestions helped change what was originally conceived as a celebration of Japanese American soldiers in World War II into a far-reaching examination of the Japanese American internment, the struggle to redress that injustice, and the damage to the Constitution that happens when any group is deprived of its human rights.

In the process of donating documents, paintings, and priceless family heirlooms to the Smithsonian for this exhibition, the Asian Pacific American community realized the importance of preserving mementoes and actively participating in the writing of history. Some have evolved into lifelong donors, of both time and money, and others have become docents. Current and retired APA federal employees such as Filipino American Pete Sarmiento have put in countless volunteer hours—in Sarmiento’s case, at the National Air and Space Museum, a place he has loved since seeing it as a boy growing up in the local Filipino American community.

By the 1990s, pressure from within and without led the Smithsonian to establish a Wider Audience Development office, out of which emerged the Asian Pacific American Program in 1999 under the leadership of Franklin Odo, a Japanese American historian. The success of the Smithsonian’s APA program is one of the reasons why the 44th annual Smithsonian Folklife Festival is celebrating Asian Pacific Americans today.



Kang Min, a research assistant at the Smithsonian Center for Tropical Forest Science, has installed dendrometer bands to measure tree growth in the Bukit Timah Nature Preserve in Singapore. Photo by Markku Larjavaara, Smithsonian Institution



Korean American calligrapher Myoung-Won Kwon writes words, biblical verses, poems, and good news using various Hangul (Korean alphabet) styles and themes. Born in Korea and schooled in traditional techniques, he also includes English words alongside Hangul characters. Courtesy of Smithsonian Institution



***“We are all Americans that have toiled and suffered and know oppression and defeat.”—Carlos Bulosan***

### SYNERGIES: EVEN IN ONE HOUSEHOLD

The APA community here in D.C. distinguishes itself with its high level of internal diversity. In northwest D.C., a wife of Vietnamese heritage and her husband of Indian heritage serve as a perfect example. From the street, their home looks like every other brick-and-wood-frame house on the block. As you step onto the porch, however, it becomes clear that this is an APA home. An image of Ganesha, the Hindu elephant god, greets visitors from a small sign on the front door. Enter the foyer and turn right, and you will notice the candles and incense of a Buddhist family altar next to landscapes from Vietnam and the porcelain figurines of eight Chinese gods.

As a child, the wife escaped from war-torn Vietnam in a flimsy, overcrowded boat. She lived in refugee camps in Asia for several years before relocating with her family to Salt Lake City and then New York City. These harrowing experiences, combined with the kindness she received from many strangers during this time period, convinced her to help other refugee children at a social service agency.

She holds undergraduate and master's degrees from American universities, yet moves effortlessly among conversations in English, Cantonese, and Vietnamese. She enjoys visiting family and friends in Vietnam every year, and might consider a job there if the right position offered itself, but she is an American now in citizenship and sensibility.

Her Indian American husband has a background in both engineering and marketing and works as a business school professor. When not teaching or attending to professional duties, he mentors young APA students and volunteers at local service organizations. He has a big heart and tries to give back to his adoptive country. As a global business expert who has taught in France and the top business schools in the United States, he is constantly on his laptop analyzing the latest international trends in marketing. On a personal level, he also represents the local lives and global ties that pervade the APA community. His mother lives in Mumbai (Bombay), India, but keeps in touch with him regularly via e-mail and phone. Thanks to the ease of international air travel, she frequently flies to the United States and, like many Asian family members, stays with her American family and friends for extended periods.

This couple is living a personal variant of the universal APA experience, which commonly includes ties to Asia, ties to the United States, and skills at navigating an interconnected world. When APAs are chatting on the phone while standing next to you in a line outside the local movie theater, they could just as easily be talking to a daughter in New Delhi as a colleague in New York. In twenty-first century America, the bonds across the Pacific are stronger and more enduring than ever.

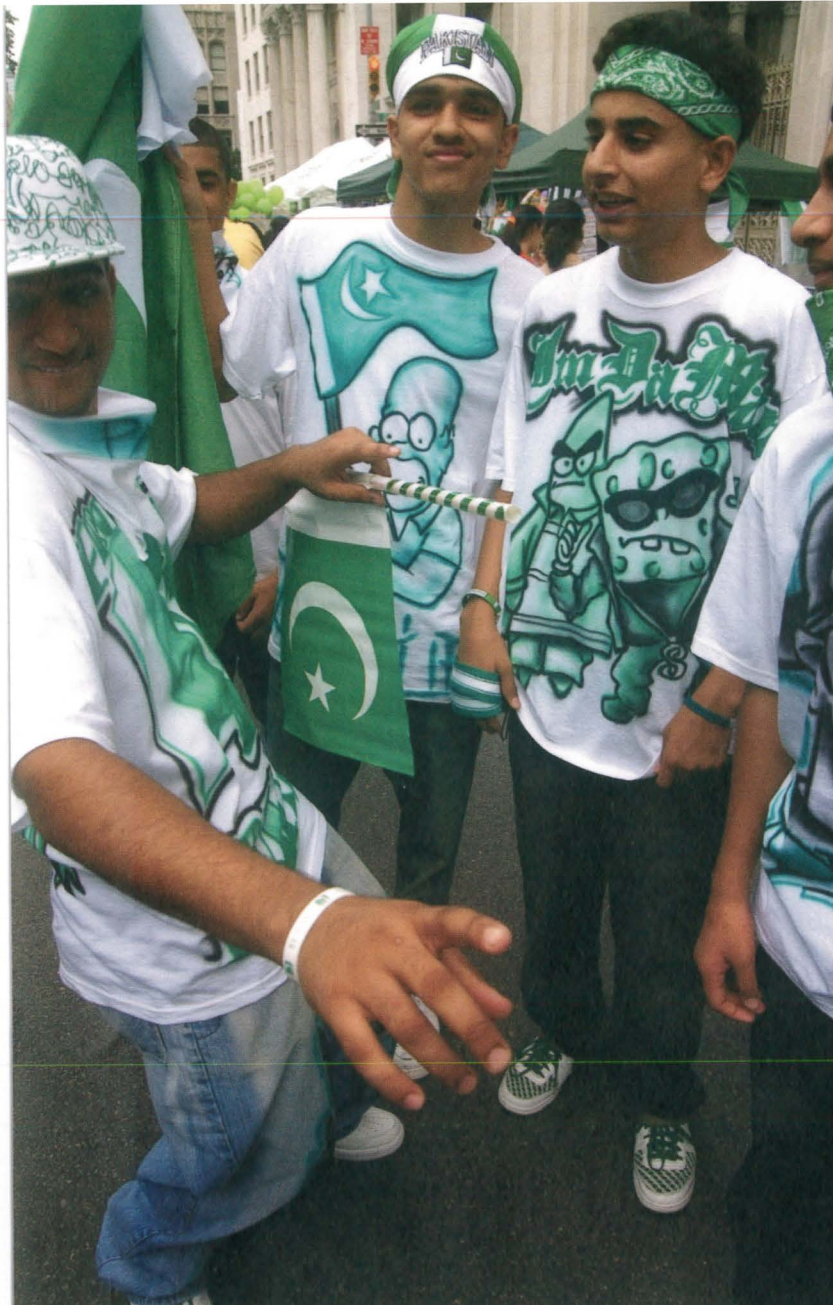
*Phil Tajitsu Nash grew up in the New York-New Jersey area, with a Japanese American mom and New Englander dad who had studied Japanese. His lifelong search for identity has led him to write about, litigate on behalf of, and develop community institutions for the Asian Pacific American community. He currently teaches about art, law, history, and public policy in the Asian American Studies Program at the University of Maryland, and runs NashInteractive.com, which develops Web sites and Internet strategies.*

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Standing by a parade float in New York City, an Indian American shows pride in his Indian origins by wearing the saffron, white, and green tri-colors of the Indian flag. Photo © Corky Lee







### AMERICA IS IN THE HEART

The Filipino American community has grown significantly since its beginnings more than four hundred years ago. Its expansion can be measured by the trajectory of *America Is in the Heart*, the novel written by Filipino American laborer and man of letters Carlos Bulosan. After he died in 1956, his poems and fiction were largely forgotten. When the founders of Asian Pacific American studies rediscovered his works in the late 1960s and 70s, new generations of Americans started reading them. Today, *America Is in the Heart* has become so popular that it even has its own on-line study guide.

Although Bulosan never got to live in the America that fulfilled his aspirations, his words still hold great promise. "America is not a land of one race or one class of men," he wrote. "We are all Americans that have toiled and suffered and know oppression and defeat, from the first Indian that offered peace in Manhattan to the last Filipino pea-pickers."

"America is not bound by geographical latitudes," he continued. "America is not merely a land or an institution. America is in the hearts of men that died for freedom; it is also in the eyes of men that are building a new world."

Pakistani American youth in New York proudly display the flag of their ancestral home, intermixed with symbols of American popular culture, at a parade held in New York City, ca. 2008. Photo © Corky Lee

### FURTHER READING

If you have time to read only one book on the history of Asian Pacific Americans, try Ronald Takaki's *Strangers from a Different Shore: A History of Asian Americans* (first published in 1989). *The Columbia Documentary History of the Asian American Experience* (2002) by Franklin S. Odo and Franklin Pilk is a leading scholarly resource. Those who prefer Studs Terkel-style short biographies may enjoy Joann Faung Jean Lee's *Asian Americans in the Twenty-First Century: Oral Histories of First- to Fourth-Generation Americans from China, Japan, India, Korea, the Philippines, Vietnam, and Laos* (2008).

The Smithsonian *Asian Pacific Americans* Program reviews many APA books on its blog, <http://bookdragon.si.edu>. Lists of APA studies programs, museums, and cultural organizations are found on the APA Program Web site: <http://apa.si.edu/resources.asp>.

For more than forty years, the Asian American Curriculum Project has served as a non-profit multimedia resource for teachers, school districts, parents, and interested readers—serving all age groups, levels of education, and APA ethnic groups. See [www.asianamericanbooks.com](http://www.asianamericanbooks.com).

To locate APA resources in your area or to consult with representatives of the Association for Asian American Studies, see [www.aaastudies.org](http://www.aaastudies.org).





(Left) Workers install Gilbert Stuart's 1796 portrait of George Washington in the newly renovated National Portrait Gallery in 2006. This eight-foot-tall painting is known as the Lansdowne portrait because it was given in appreciation to the Marquis of Lansdowne, an early supporter in England of American independence. Photo by Carl Hansen, Smithsonian Institution

(Right) Scientists from an international team examine a Weddell Seal colony, McMurdo Sound, Antarctica, in 2007. Olaf Oftedal (far left), a Norwegian American research nutritionist at the National Zoo, was thrilled to follow in the footsteps of earlier Norwegian scientists in what he calls "this wild and unconquered part of the Earth." Photo by Lisa H. Ware, Smithsonian Institution

(Below) Children enjoy the activities of Mars Day at the National Air and Space Museum in 2008. This popular annual event, one of many public education programs offered around the Smithsonian, celebrates space exploration. Education and public programming staff design activities and presentations around heritage months, special exhibitions, and other events. Photo by Mark Avino, Smithsonian Institution







# SMITHSONIAN INSIDEOUT

## Crafting a Folklife Festival Program on the Smithsonian **Betty J. Belanus**

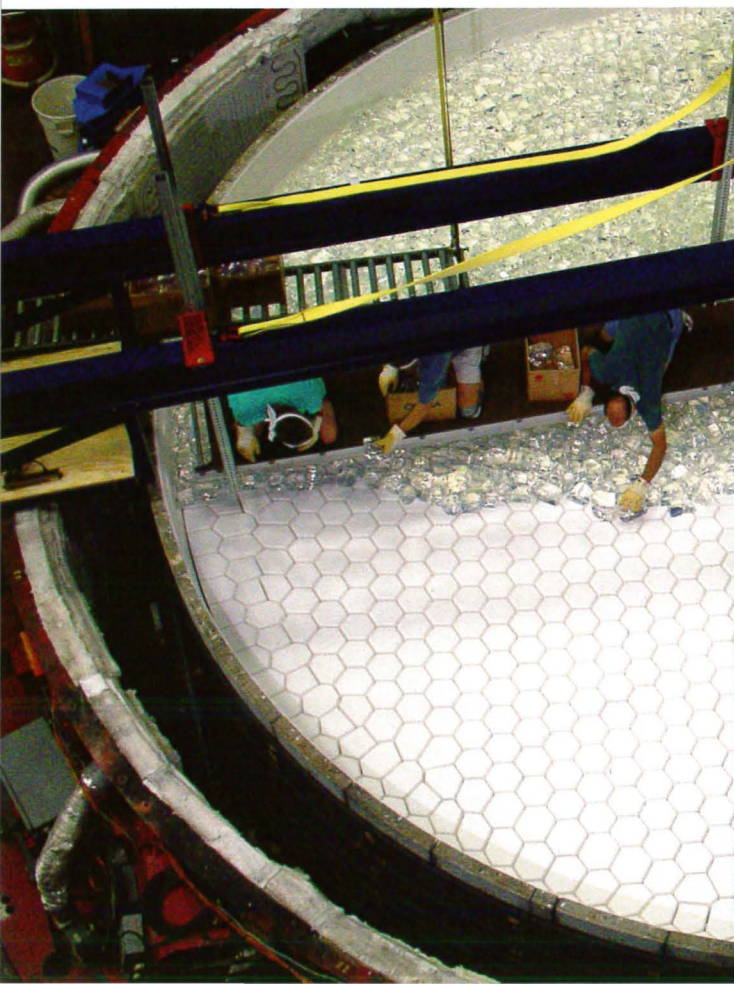
The *Smithsonian Inside Out* program of the 2010 Smithsonian Folklife Festival celebrates the culture of Smithsonian workers. The program explores the daily tasks of the Institution's approximately six thousand employees, as well as its thousands of volunteers, interns, and research fellows. The range of jobs at the nineteen museums and nine research centers of the Smithsonian, not to mention its central support offices, truly boggles the mind. Staff members maintain buildings, care for collections, conduct field and laboratory research, organize archives, present public programs, create exhibitions, feed animals, tend gardens, update Web sites, arrange travel, manage funds, and much, much more.



## THE SMITHSONIAN'S 4 GRAND CHALLENGES

The work of the Smithsonian is undergoing exciting new developments as the result of a recent comprehensive Strategic Planning process. Staff members have been charged with developing programs around four Grand Challenges cutting across disciplines represented by the Smithsonian's world-class research and collections. At the Festival, there is a tent for each of the Challenges, featuring the work of staff from the various museums and research centers. The explanation of the Grand Challenges (shown at right) comes from the Smithsonian's Strategic Plan document, available at [www.si.edu](http://www.si.edu).

Technicians work on the construction of a gigantic telescope mirror for the Smithsonian Astrophysical Observatory (SAO). Glass chunks are heated until they flow together to create a twenty-seven-foot diameter mirror, which is then combined with six more mirrors to form one eighty-foot telescope. Located in Cambridge, Massachusetts, the SAO combines the resources of the Smithsonian and Harvard College Observatory to study the basic physical processes that determine the nature and evolution of the universe. Photo courtesy Carnegie Observatories



### UNLOCKING THE MYSTERIES OF THE UNIVERSE

The Smithsonian will continue to lead in the quest to understand the fundamental nature of the cosmos, using next-generation technologies to explore our own solar system, meteorites, the Earth's geological past and present, and the paleontological record of our planet.

### VALUING WORLD CULTURES

As a steward and ambassador of cultural connections, with a presence in some one hundred countries, and with expertise and collections that encompass the globe, the Smithsonian will build bridges of mutual respect, and present the diversity of world cultures and the joy of creativity with accuracy, insight, and reverence.

### UNDERSTANDING AND SUSTAINING A BIODIVERSE PLANET

The Smithsonian will use our resources across scientific museums and centers to significantly advance our knowledge and understanding of life on Earth, respond to the growing threat of environmental change, and sustain human well-being.

### UNDERSTANDING THE AMERICAN EXPERIENCE

America is an increasingly diverse society that shares a history, set of ideals, and an indomitable, innovative spirit. The Smithsonian will use its resources across disciplines to explore what it means to be an American and how the disparate experiences of individual groups strengthen the whole.





The Folklife Festival first featured Smithsonian workers during the Institution's 150th anniversary in 1996; the articles from that year's Festival program book still make for relevant reading (you can find them on our Web site, [www.festival.si.edu](http://www.festival.si.edu)). However, in many ways, the Smithsonian has reinvented itself since 1996. There are now two new museums—the National Museum of the American Indian and the Steven F. Udvar-Hazy Center—and much has changed inside the physical structures. The interiors of the National Museum of American History, Smithsonian American Art Museum, and National Portrait Gallery, have all been completely renovated. The National Museum of Natural History, the National Air and Space Museum, and others have installed exciting new permanent exhibitions. The Arts and Industries building, too, is currently being remodeled.

Along with the physical manifestations of change since 1996, the new millennium has brought an information explosion via the Internet, making the work of Smithsonian employees much more accessible to visitors all over the world. Even more recently, new leadership at the Institution has identified four Grand Challenges that will inform the research process, the acquisition

National Zoological Park veterinarians Suzan Murray (left) and Carlos Sanchez (right), along with primates curator Lisa Stevens (center), examine Tai Shan 126 days after his birth at the Zoo on July 9, 2005. Like his giant panda parents, Tai Shan is owned by the Chinese government and was sent to China, following a tearful farewell by Zoo staff, in February 2010. Photo by Jessie Cohen, Smithsonian Institution

and maintenance of collections, and the planning of exhibitions. This revitalized vision for Smithsonian staff encourages the continuation of excellence and prioritizes collaboration within the Institution, with outside agencies, and across disciplines. Building on past success, innovative programs will engage educators and the public in lifelong learning using Smithsonian resources, and will also broaden the public's access to Smithsonian materials.

This article presents a behind-the-scenes view of how Folklife Festival staff proceeded from idea to reality with this year's *Smithsonian Inside Out* program. Producing a Folklife Festival program on the wide scope of Smithsonian staffers' expertise in the twenty-first century was a daunting task. But in the end it had to be approached like any other Smithsonian project—through months of research and fieldwork, careful planning, and collaborative consultation.





Bracket-maker Howard Clemenko from the Office of Exhibits Central (OEC) preps Rowlf the Dog for the Smithsonian Institution Traveling Exhibition Service (SITES) exhibition Jim Henson's *Fantastic World* (on tour 2007–2011). SITES and OEC work together to design, fabricate, pack, and maintain traveling exhibitions. SITES has been a part of the Smithsonian since the 1950s; OEC is a relative newcomer, established in 1973. Photo by Angela Roberts, Smithsonian Institution

## OCCUPATION AS CULTURE

One question we often get at the Smithsonian Center for Folklife and Cultural Heritage (CFCH), the parent organization of the Smithsonian Folklife Festival, is "How do you choose topics for the Festival?" The simple answer is, through many different means. Because the 1996 program on Smithsonian workers was so successful, many within CFCH and around the Smithsonian had thought about revisiting this topic. With the four Grand Challenges in place, the year 2010 seemed like a good time to showcase ongoing and new initiatives by using the idea of collaboration across museums, centers, units, and disciplines as a unifying theme. The title *Smithsonian Inside Out* signifies the notion of bringing staff from inside our offices, workshops, or laboratories out to the National Mall to show visitors what we do.

While programs often feature states, regions of the United States, or countries of the world, the Festival has also presented a wide variety of occupational culture programs since its start in 1967. Some of these have concentrated on livelihoods most people would ordinarily consider "folk"—such as basketmaking, coal mining, and farming. However, many other programs have focused on occupations that deliberately challenged preconceptions about folk groups—such as White House workers, trial lawyers, NASA scientists, forest rangers, and Wall Street traders. Once visitors realize that these groups possess their own skills, learning processes, language—and, therefore, culture—they appreciate why occupational culture programs should be included in our Folklife Festival.

Programmatically, a complex organization such as the Smithsonian can be likened to a large country. Indeed, if the Smithsonian were a country, each of its museums, centers, and units would be a province possessing its own government, customs, and dialects. In planning a Festival program, the first job of the curator is to research these cultures, working with their members to learn how to best represent them.

## ETHNOGRAPHIC RESEARCH

"Ethnographic research" or "ethnography" is a term used for the type of work that Folklife Festival curators do. This definition, from the syllabus of an advanced course on ethnographic research from North Carolina State University taught by professor G. David Garson, presents a good summary, especially for the *Smithsonian Inside Out* program:

Ethnography is a form of research focusing on the sociology of meaning through close field observation. . . . Typically, the ethnographer focuses on a community (not necessarily geographic, considering also work, leisure, and other communities), selecting informants who are known to have an overview of the activities of the community. Such informants are asked to identify other informants representative of the community, using chain sampling to obtain a saturation of informants in all empirical areas of investigation.

A number of "informants who are known to have an overview"—in other words, Big Picture People—are key Smithsonian staffers. For instance, Pam Henson, the director of the Institutional History Division of the Smithsonian Archives, has interviewed hundreds of staff members for an ongoing oral history project, has traveled to remote parts of the Institution such as the Tropical Research Institute in Panama, and is currently working closely with National Museum of Natural History staff members in planning programs for their one-hundredth anniversary. Pam knows a wealth of information about colorful Smithsonian staff from the recent and remote past, such as one gentleman intriguingly dubbed "the Naked Janitor." John Barrat, until recently the author of *Inside Smithsonian Research*, and Beth Py-Lieberman, who writes the "Around the Mall" column for *Smithsonian Magazine*, are two other Big Picture People with whom we met early in the program planning. Talking to them and others with an overview of the Institution gave us ideas of people to contact at the various museums and units, and helped us come up with some potential thematic structures.



*"Ethnography is a form of research focusing on the sociology of meaning through close field observation."*—G. David Garson

Lynn Parenti, curator and research scientist in the Department of Vertebrate Zoology, Division of Fishes, National Museum of Natural History (NMNH), stands among a small portion of the museum's four million fish specimens in 2007. The huge collections of animal and plant specimens of the NMNH are housed in storage facilities measuring several football fields in length. Photo by James Di Loreto, Smithsonian Institution

Another technique of the ethnographer when entering unfamiliar territory is the employment of a "native guide"—someone similar to a Big Picture Person, but who serves a more specific purpose, negotiating through the culture on an ongoing basis rather than simply pointing in the right direction. In the case of the Smithsonian, this is extremely helpful, especially in planning visits to the large museums such as Natural History. (There, the joke in the Anthropology Department is that the skeleton collections are augmented by visitors who get lost in the labyrinthian hallways of the "Staff Only" research and collections areas.) Accordingly, the next step in research at the various museums and units was to designate a guide or "point person" who could assist us in identifying potential Festival participants and act as a conduit of information as the program progressed. While actual research trips to every part of the Smithsonian would have been impossible, these point people helped facilitate our in-person site visits.

#### RESEARCH VIA SITE VISIT

During a site visit, the ethnographer can get a firsthand look, feel, and even smell of the native habitat, observe the informants in situ, and ask questions about their culture. We were especially keen on traveling to some of the lesser-known sites, many of which can be accessed via Smithsonian staff shuttle buses. For example, the Office of Exhibits Central is located in the Pennsy Building somewhere in the wilds of Prince George's County, Maryland. Guided by program manager Paula Kaufman, we came face to face with workers manipulating high-tech gadgets straight out of science fiction, such as a 3-D printer that uses special powder and glue to translate a multi-angle scan of an object into an exact three-dimensional replica. We held a copy of a bronze of Abraham Lincoln's hand, and learned how physical anthropologists use copies of ancient skulls to examine intricacies without damaging the original.







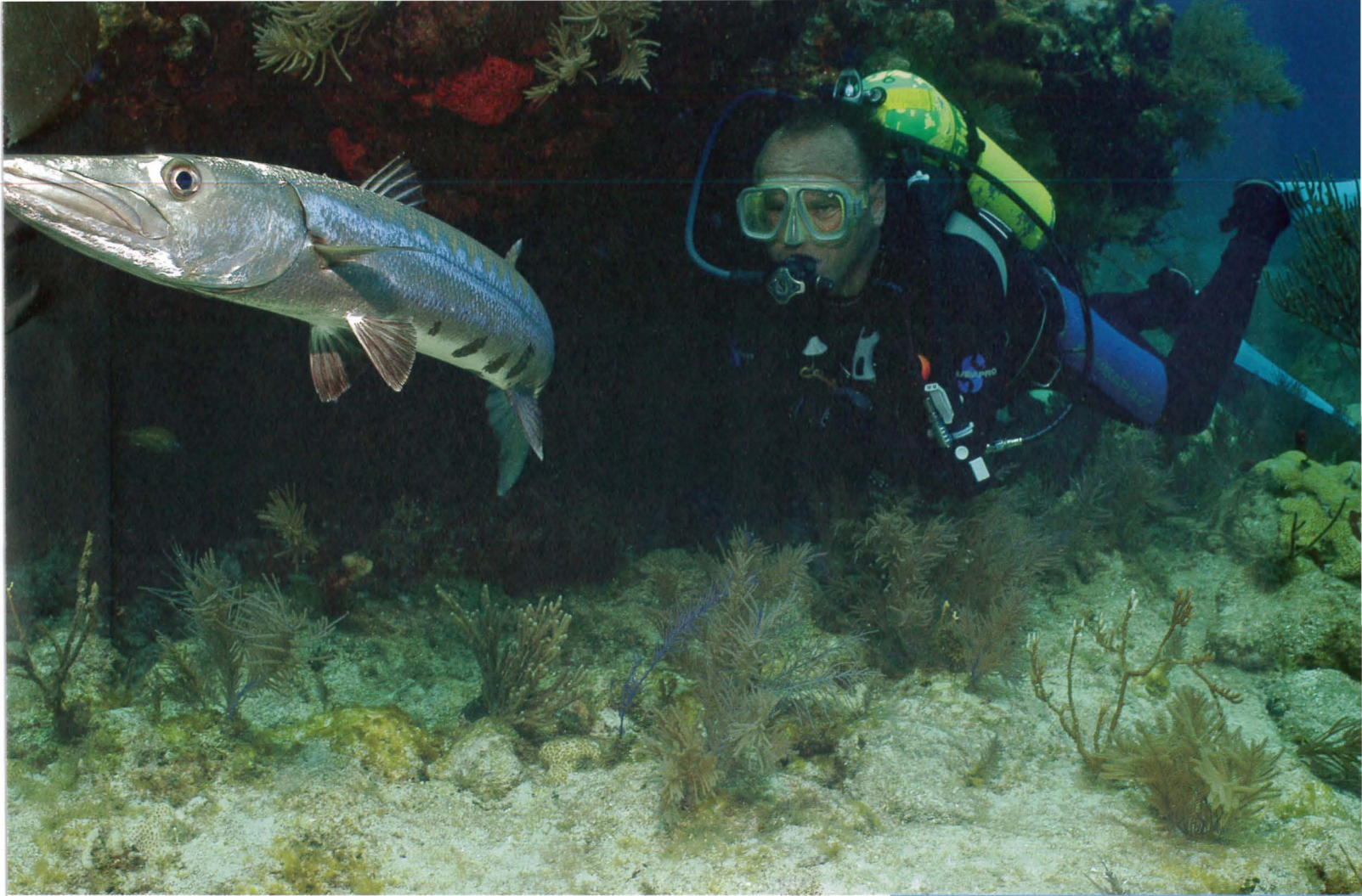
(Above) Jake Homiak (right), director of the Anthropology Collections and Archives Program at the National Museum of Natural History (NMNH), views a pictographic history of Kuna Territory with Achu Kantule, at the National Anthropological Archives in 2009. Kantule is the grandson of the artist, Chief Igwa Nigdibippi. The NMNH has launched Recovering Voices, a major collaborative initiative to document and support indigenous languages and knowledge. The Smithsonian Center for Folklife and Cultural Heritage and the National Museum of the American Indian are partnering with NMNH on the Recovering Voices program. Photo by Amy Staples, Smithsonian Institution

(Below) National Zoo landscaper Brian McLaren and horticulturist Preston Burke help create a garden setting for "Uncle Beazley," a fiberglass triceratops statue, in 2007. The installation illustrates collaboration among Zoo staff; the Office of Exhibits Central, which restored the statue; and the Office of Facilities Management and Reliability's Horticulture Division, which grew the ferns, papyrus, and giant taro—all descendants of species that flourished in the age of the dinosaur. Photo by Jessie Cohen, Smithsonian Institution

Another shuttle bus transported us to the Museum Support Center (MSC) in Suitland, Maryland, which houses a vast collection from the Natural History Museum's Anthropology Department. From the outside, the MSC looks like a cluster of modern warehouses stretching several football fields in length. Inside, workers care for thousands of artifacts, ranging from original drawings made by Chief Sitting Bull to the oldest Hawaiian outrigger canoe in existence. The same building complex contains the Museum Conservation Institute, where point person Ann N'Gadi, an information officer who dubs herself "Miss Information," showed us through impressive laboratories where conservators study artifacts ranging from the recently acquired Rosa Parks dress to scale-model replicas of the Chinese Forbidden City. N'Gadi often fields inquiries from the public about







preserving personal items for posterity; some of her favorite callers include the home gardener who grew a tomato in the shape of a duck and the family that found a piece of grandma's wedding cake in the attic.

We also visited the Smithsonian Environmental Research Center (SERC) in Edgewater, Maryland. Our point person there, public affairs expert Tina Tennesen, led us through several labs, including the National Ballast Information Clearinghouse. Here, ecologist Whitman Miller and his staff track the ballast water from hundreds of ships coming into ports across the United States, monitoring it for microscopic invasive marine plant and animal species. A few miles from the main SERC campus, among beautiful marshland, plant physiologist and biogeochemist Pat Megonigal oversees the world's longest ongoing research project on the effects of CO<sub>2</sub> on plant life. Along with a great deal of scientific equipment explained to us by environmental engineer Gary Peresta, we noticed evidence of a "cat in residence" inside the lab workshop. Apparently, mice enjoy chewing on the tubing that pumps the CO<sub>2</sub> to the plastic chambers controlling the experiments; thus the cat provides an important preventative measure in the name of ground-breaking science.

Few people know about the Smithsonian's research center on a tiny, idyllic-looking island off the coast of Belize. No doubt we would have enjoyed visiting it, or the Smithsonian Tropical Research Institute in Panama, or the Smithsonian Marine Station in Fort Pierce, Florida, especially since much of the Festival's research took place during a record winter of cold and snow in Washington, D.C. But for these and many other Smithsonian locations, virtual visits had to suffice, via secondary sources.

(Above) Michael Lang swims near a barracuda in the Florida Keys National Marine Sanctuary in 2006. Lang is the diving officer for the Smithsonian Scientific Diving Program, a multi-disciplinary group of rigorously trained researchers who use scuba diving in their work. Traveling from the tropics to Antarctica, they represent six of the Smithsonian museums and research centers, creating one of the largest scientific diving programs in the country. Photo by Carl Hansen, Smithsonian Institution

(Below) Security officer Brian Koelsch, Office of Protection Services, works at the Smithsonian Environmental Research Center (SERC). Located near Annapolis in Edgewater, Maryland, SERC serves as the world's leading research center for coastal zone environmental studies. Each of the Smithsonian's museums and research centers is serviced by security officers who rise to the challenges of ensuring visitor safety in a wide variety of settings. Photo by Ken Rahaim, Smithsonian Institution







Lonnie Bunch, director of the National Museum of African American History and Culture (NMAAHC), addresses a Contributing Membership gathering at the Smithsonian Castle in 2008. Bunch and his fellow Smithsonian museum directors must raise funds as well as oversee museum operations and staff. The NMAAHC will break ground in 2012. Meanwhile, its staff is organizing several exhibitions in galleries at the National Museum of American History, and is collaborating with the Center for Folklife and Cultural Heritage on Festival programs. Photo by Ken Rahaim, Smithsonian Institution

## RESEARCH VIA SECONDARY SOURCES

For ethnographers, a secondary source includes any previously published report with information pertinent to their own research. This type of source is used to build on previous studies and gather other points of view about the culture. Admittedly, secondary research can make a pale substitute for actually visiting the native habitat. But relevant secondary sources can also be extremely helpful in supplying points of comparison for one's own research.

In the case of *Smithsonian Inside Out*, as with many other Festival programs, reliance on secondary sources was absolutely essential. The sheer scale of the Smithsonian and the breadth of its staff, as well as a relatively short research period, prohibited even a representative sampling of face-to-face site visits, much less in-depth research at each. Fortunately, publications, media products, and the Internet all boast an array of easily accessible information about the work of Smithsonian staff.

For instance, during a preliminary visit to the National Zoological Park in December, we obtained current and back issues of the Zoo's excellent publication, *Smithsonian Zoogoer*. The magazine features articles about the work of various Zoo staff, including animal keepers, nutritionists, and veterinarians. By pairing it with several excellent Internet videos available on topics such as feeding and caring for animals, and even live coverage from inside some animal cages, you can formulate a good idea of daily activities at the Zoo.

Moreover, many Smithsonian staff members now write blogs, which make extremely useful tools for those researching their work. One posting on the National Air and Space Museum (NASM) blog explains how the NASM Collections Department transported an eighteen-foot-wide Beechcraft D18S (a twin-engine airplane) from the downtown museum to the Stephen F. Udvar-Hazy Center in Chantilly, Virginia. Another blog follows curator Valerie

Neal as she searches an on-line NASA catalog for artifacts to augment the museum's Space Shuttle collection.

Secondary sources can also help sharpen the focus of our fieldwork by facilitating the selection of possible interviewees. Several of our Folklife Festival interns identified topics that interested them via secondary sources, and then followed up with telephone calls and in-person interviews. For example, Erin Ryan selected the Migratory Bird Center of the National Zoo and interviewed Robert Rice about the Center's efforts to research and promote "bird friendly" shade-grown coffee. Another intern, LaTasha Johnson, researched photography collections depicting minorities and interviewed several Smithsonian staff members, including curators Paul Gardullo of the National Museum of African American History and Culture and Steve Velasquez of the National Museum of American History.

The Webography provided at the end of this article may help the reader negotiate some of the secondary research used in planning the Festival program, but it should also come with a disclaimer: you may find so much fascinating information that you will become hopelessly lost and forget what you were researching in the first place.

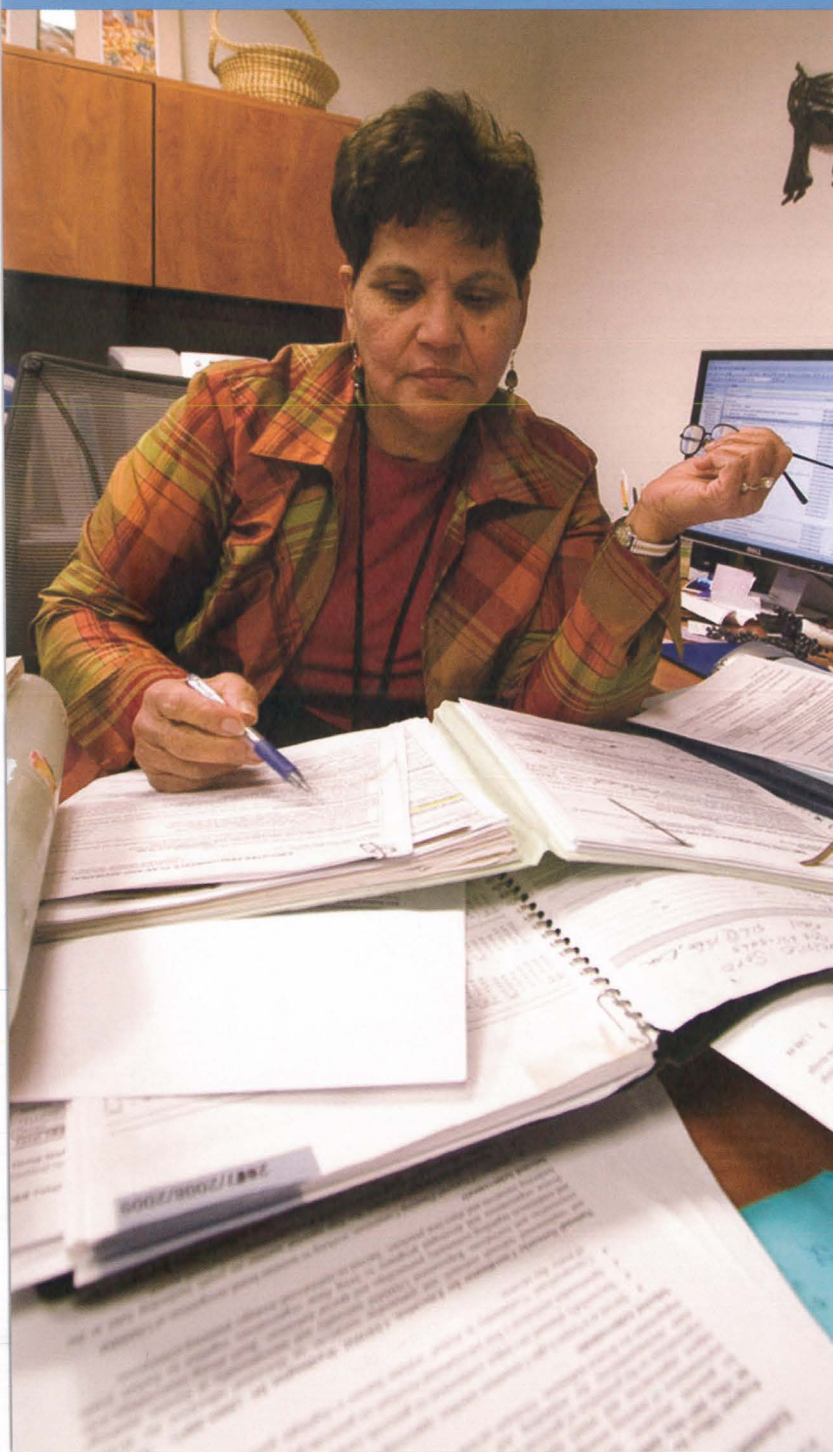
## RESEARCH AND FOLKLIFE FESTIVAL PROGRAMMING

Research is truly the backbone for a Folklife Festival program. It is essential to so much: the writing of program book articles such as this one, the creation of informational signs placed around the Folklife Festival site, the postings on our CFCH Web site, the assembly of news releases, and finally the presentation of the Festival program on the National Mall.

The research also informs the physical space and scheduling of the Folklife Festival. How best to bring the work of an art historian, an entomologist, or an astrophysicist to represent one of the Grand Challenges



Painting conservator Xiangmei Gu concentrates on a piece at the Freer Gallery of Art in 1999. Originally from China, she has worked at the Smithsonian since 1990. Staffers such as Gu are not only world-class experts in their own fields, but teachers as well. The Freer recently hosted two conservators-in-training from China, who spent three months working with Gu. Of her own work, Gu says, "Until you stop working, you never stop learning," which could serve as a motto for many Smithsonian experts in all fields. Photo by John Tsantes, Smithsonian Institution



in a tent on the National Mall? What props do members of the cleaning staff need to explain how they dust an airplane or polish a priceless marble floor? How often will members of the horticulture staff be able to give hands-on workshops on arranging hanging baskets? How many tables do educators from the National Postal Museum need to engage children in a design-your-own-postage-stamp activity? What strategies of presentation does a Folklife Festival curator employ to demonstrate a scientific illustrator's talents and expertise? These may seem like logistical questions, but they are also research functions. They require Festival staff members to gather practical information that affects everything from building the infrastructure of the Festival space to travel arrangements for program participants.

For example, the Smithsonian Office of Facilities Management and Reliability (OFMR) offered to bring to the Festival the huge five-thousand-pound crate that recently transported Happy the Hippo, a former National Zoo resident, to another city's zoo. Displaying the crate would allow OFMR staff to explain how they built it and Zoo staff to explain the safe transport of animals. It would also serve as an engaging point of interest for Festival visitors.

Barbara Strickland, associate director for finance and administration with the Center for Folklife and Cultural Heritage, reconciles grants and contracts for the 2008 Smithsonian Folklife Festival. Hired in 1975 to work on the Festival's Native American program, Strickland is a member of the Lumbee Indian tribe of North Carolina. She and hundreds of administrators around the Smithsonian keep programs on course through their behind-the-scenes work: writing purchase orders, making payments, and balancing budgets. Photo by Charlie Weber, Smithsonian Institution





In order to make this idea a reality, Festival staff needed to research the story of the crate (to determine whether it would justify the possible cost and difficulty in getting it to the Mall and back); obtain the crate's specifications (dimensions, weight, materials used) in order to plan for its transport; and facilitate negotiations between our technical director, Rob Schneider, and the staffs of OFMR and the Zoo. As of the writing of this article, displaying the crate looks likely, thanks to the background research required to make it possible.

Research for the *Smithsonian Inside Out* program was challenging and rewarding—but always compellingly fascinating. As with many Folklife Festival programs, we wished we had years instead of months to do the research, but felt privileged to spend even a brief period of time exploring the skills and discovering the stories of Smithsonian staff. The Institution is a truly remarkable place, and bringing just a sampling of its work to the Folklife Festival has been worth all the hours of research and planning. Meanwhile, Festival fieldworkers have already begun their ethnographic research and exploration of secondary sources for several of the Folklife Festival programs in 2011, 2012, and beyond. We hope that our Smithsonian workers will always be planning future Festivals.

*Betty J. Belanus has been curating Smithsonian Folklife Festival programs since 1987. She co-curated the Working at the Smithsonian program in 1996 during the Smithsonian's 150th anniversary. Working at the Smithsonian, and learning about her many fellow workers, never fails to amaze her. She cannot imagine working anywhere else.*

(Above) Douglas Owsley (left) and archaeologist Danny Schmidt examine a double burial. Owsley leads a team of forensic anthropologists at the National Museum of Natural History, which developed the 2009 exhibition, *Written in Bone*. By examining skeletal remains from recent discoveries at historic Jamestown, Virginia, the exhibition shed new light on early American history. Owsley and fellow experts at the museum also work with agencies such as the FBI to identify bones found at crime scenes. Photo by Chip Clark, Smithsonian Institution

(Right) Harrison Jones, a member of the objects cleaning crew at the National Museum of Air and Space, dusts the X-15 aircraft hanging in the Milestones of Flight Gallery. Jones and his fellow custodial staff members face many out-of-the-ordinary challenges at the Smithsonian. Recently, crews from the Office of Facilities Management and Reliability have been experimenting with environmentally safe cleaning products in an ongoing effort to make Smithsonian operations more sustainable. Photo by Eric Long, Smithsonian Institution





## A WEBOGRAPHY OF SMITHSONIAN RESOURCES

These Web sites will lead you to many more links related to Smithsonian staff, research, and public programs.

### Collections at your Fingertips

[www.siris.si.edu](http://www.siris.si.edu)

[www.folkways.si.edu](http://www.folkways.si.edu)

Smithsonian staff and volunteers have spent countless hours digitizing parts of their vast collections. For example, SIRIS (Smithsonian Institution Research Information System) allows Web visitors to search "over 2.3 million records, with 290,000 images, video and sound files from Smithsonian museums, archives, and libraries." And via Smithsonian Folkways Recordings, you can search for music from around the world, hear samples, and read extensive downloadable liner notes.

### Encyclopedia Smithsonian

[www.si.edu/Encyclopedia\\_Si](http://www.si.edu/Encyclopedia_Si)

From Aeronautics to Zoology, this site links visitors to a mind-boggling, alphabetical array of Smithsonian research, collections, and collaborations.

### From Print to Digital

[affiliations.si.edu](http://affiliations.si.edu)

[www.smithsonianmag.com](http://www.smithsonianmag.com)

Many Smithsonian print publications can also be found on the Web, such as the Smithsonian Affiliates newsletter. Other publications, such as *Smithsonian Magazine*, maintain lively Web sites with selections from current issues and on-line enhancements including video clips and blogs.

### On-line Lectures and Seminars

[www.smithsonianeducation.org/educators/professional\\_development/professional\\_development.html](http://www.smithsonianeducation.org/educators/professional_development/professional_development.html)

Many lectures and symposia attended by Smithsonian scientists, curators, educators, and museums professionals are now fully accessible on the Web. See, for instance, the on-line, interdisciplinary seminars organized by the Smithsonian Center for Education and Museum Studies.

### Smithsonian Folklife Festival

[www.festival.si.edu](http://www.festival.si.edu)

Everything you need to know about the Festival, including tips for visitors, schedule information, and video features. New information is posted each day of the Festival, so be sure to check this Web site frequently.

Paper conservator Perry Choe examines an architectural drawing by Ely Jacques Kahn at the Cooper-Hewitt National Design Museum in New York City. With more than 250,000 design objects and an extensive library, the Cooper-Hewitt is the only museum in the United States devoted exclusively to historic and contemporary design. Conservators such as Choe work throughout the Smithsonian, specializing in the research and repair of artifacts made from a myriad of materials: paper, plastic, wood, metal, and even chocolate and pollen. Photo by Jill Boomer, Smithsonian Institution



### Staff Blogs

[www.si.edu/blogs/default.htm](http://www.si.edu/blogs/default.htm)

Many Smithsonian staff members find blogs an engaging way to share their research, current activities, and thoughts. This is like picking the brain of a Smithsonian expert and peeking behind the scenes in a very intimate way.

### Videos Featuring Smithsonian Staff

[www.youtube.com/user/smithsonian](http://www.youtube.com/user/smithsonian)

Nearly two hundred videos produced by the Smithsonian are posted on YouTube, featuring everything from feeding zoo animals to conserving works of art made from chocolate and pollen.





# Haiti's

## Unshakeable Spirit

Diana Baird N'Diaye

CURATOR AND CULTURAL HERITAGE SPECIALIST  
Smithsonian Center for Folklife and Cultural Heritage

As the curator of the Smithsonian Folklife Festival program on Haiti in 2004, celebrating the nation's two hundred years of independence, I came to know Haiti not only as a nation of great cultural riches and indefatigable spirit, but also as a place continually beset by alarming contradictions and startling ironies. Traveling throughout the country, I could easily find powerful and imaginative expressions in architecture, crafts, language, music, painting, religion, and sculpture, in spite of the many challenges faced by the people.

Two months after the devastating earthquake of January 2010, I returned to Haiti as part of a Smithsonian delegation to assist with cultural recovery. My first impression was that the earthquake had literally touched Haitians at all levels of society and in incalculable ways. One friend, a high-level government official and one of my co-curators in 2004, lost both parents; a young college student whom I met

at a forum in Washington, D.C., reported the loss of fifteen relatives. The magnificent Cathedral of Port-au-Prince and the Church of the Trinity that once housed masterpieces of Haitian art were both reduced to rubble. Climbing over the bricks of the cathedral, I could see the remaining portion of a fresco of the Baptism of Christ and another of the Last Supper, both by Haitian masters of the twentieth century.

I came away shaken by the scope of the devastation and Haiti's many pressing needs. But my longstanding appreciation for the courage, strength, hard work, creativity, and resilience of the Haitian people was strengthened by what I had seen this spring. For every tent brought in from abroad, there were three times as many improvised shelters made of tarp and zinc, and covered with cardboard. On the streets of Port-au-Prince, the painters are back with impromptu galleries in front of tents and crumbling walls.





However, Haiti still needs our help. That is why the Smithsonian has joined in solidarity with the arts and cultural heritage communities of Haiti to bring artists, musicians, and nearly two thousand Haitian craft items to the Folklife Festival this summer. Sequined-flag artist Mireille Delismé and painter Levoy Exil are demonstrating their arts in the Festival Marketplace each day. The Haitian contemporary music group Boukman Eksperyans and guest artist Tines Salvant are performing Saturday, June 26. And who knows how far the sale of Haitian masks, bowls, recordings, or paintings at the Festival Marketplace can go in rebuilding Haitian livelihoods?

These Folklife Festival activities are only one part of the Smithsonian's long-term commitment to Haiti. In collaboration with the people of Haiti, several national and international agencies, and the President's Committee on

Henri-Jean Louis was one of the first artists in Haiti to begin painting immediately after the earthquake struck. He explained, "I want other countries to see the abyss in which Haiti fell."

Photo by Jean-Claude Coutasse

the Arts and the Humanities, the Smithsonian is coordinating an effort to salvage, restore, and safeguard art treasures damaged or endangered by the earthquake. Moreover, the National Museum of African Art is hosting an exhibition, *The Healing Power of Art*, which documents the earthquake through Haitian eyes.

We hope that the Haitian artists and musicians at the Festival will inspire you to learn more about the nation's history and culture. We also hope that you will enjoy everything you see, hear, and take home to share. Haitian art and music enrich us all. Now we can only begin to repay.



## The Folklife Festival

# Marketplace

Since its founding in 1967, the Smithsonian Folklife Festival has helped thousands of traditional artists and musicians from around the globe by selling their arts, crafts, and music in its Marketplace tent. The size and location of the Marketplace may change from year to year, but its mission remains the same: to honor and support the Festival's participants, many of whom lack other outlets for sharing the beautiful work they create.

In 2010, the Festival Marketplace—located adjacent to the Freer Gallery of Art—is offering for sale approximately thirty thousand objects of cultural, aesthetic, and educational significance. Moreover, many of the artists and musicians whose work is featured there will also be demonstrating and performing at the Festival. The opportunity to meet the artists and to learn more about their cultural traditions by watching them work or perform is one of the primary benefits of attending the Smithsonian Folklife Festival.

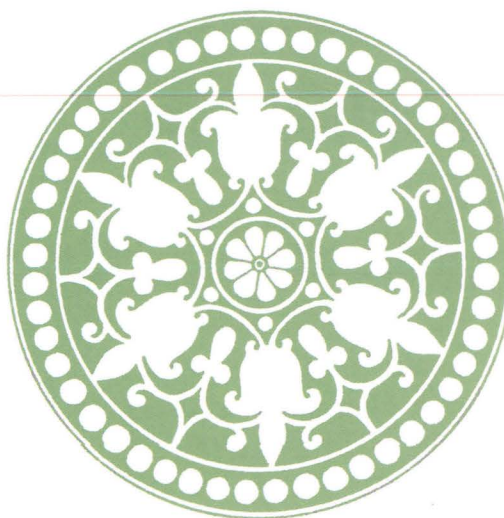
For example, coming from Haiti to the Festival Marketplace are the textile artist Mireille Delismé, who sews colorful sequined flags based on voodoo traditions,

and the painter Levoy Exil, whose vibrant and colorful images capture the essence of the Saint-Soleil school of which he is a founding member. Both Delismé and Exil tragically lost most of their materials, their stock, and their studios in the devastating earthquake of January 12, 2010. Dozens of other Haitian artists were similarly affected and although they will not be attending the Festival, their traditional crafts will be featured inside the Marketplace tent: vetiver grass baskets, sequined bottles, colorful bowls, decorative metalwork, papier-mâché masks, maracas, miniature houses, stone sculptures, voodoo flags, and much more. Haitian artists affected by the earthquake have handcrafted each one of these items. Purchasing their work will help support their efforts to rebuild their lives and resume their artistic creativity.

Coming to the Festival from Mexico are groups representing the Wixárika (or Huichol) people of western central Mexico who make beaded jewelry, yarn paintings, and woven bags; the Téenek people from northeastern Mexico who are renowned for their embroideries; and other communities whose traditional crafts include dolls made of







corn and delicate figures carved from ironwood. Each of these items has been carefully selected for the Marketplace to highlight the creative spirit of Mexico's distinctive regions.

Representing the Asian Pacific American program at the Festival Marketplace are items from thirty different cultural groups, including Laotian textiles, Chinese paper arts, Mongolian and Korean masks, Japanese dolls, and Thai soap carvings. Many of the artisans are recognized masters who are now training new generations to carry on these traditions.

Another highlight of this year's Marketplace is a selection of some of the best items from previous Folklife Festivals, including African wired baskets, clothing from India, and stoneware from Alabama. In its own way, each item traces the relationships the Smithsonian has built since 1967 with Folklife Festival participants from every region of the United States and more than ninety nations.

Many of the products in the Festival Marketplace are not available through regular retail outlets. Please take advantage of this once-a-year opportunity to help enrich your life and the lives of Festival artists and musicians. The Festival Marketplace is open every day of the Festival from 10 a.m. to 6 p.m.

(Above) The Marketplace tent is open from 10 a.m. to 6 p.m. every day of the Festival.  
Photo by Jane K. Fox, Smithsonian Institution

(Left) The Festival Marketplace offers thousands of items for sale. Photo by Leah Golubchick, Smithsonian Institution

(Right) The Festival Marketplace in 2006 featured hand-crafted ceramics from Turkey.  
Photo by Jane K. Fox, Smithsonian Institution





## A Tribute to Moses Asch

Jeff Place

HEAD ARCHIVIST, RALPH RINZLER FOLKLIFE ARCHIVES AND COLLECTIONS  
Smithsonian Center for Folklife and Cultural Heritage

Each year the Smithsonian Folklife Festival holds a special evening concert to honor both its co-founder Ralph Rinzler (1934–1994) and a key person with whom he collaborated. The 2010 Ralph Rinzler Memorial Concert pays tribute to Moses Asch (1905–1986), the founder of Folkways Records, by presenting Hazel Dickens, Alice Gerrard, Bernice Johnson Reagon, and others who recorded for Folkways during Asch's lifetime.

Moses Asch was the great sound documenter of the twentieth century. As the son of acclaimed novelist, Sholem Asch, he grew up amidst artists and intellectuals first in Europe and then New York City. In 1939 he started his own record company, Asch Records, based on his desire to release music that had something to say, not necessarily music that was popular or would sell well. Some of the individuals who fell into the Asch orbit were Woody Guthrie, Pete Seeger, Lead Belly, Sonny Terry and Brownie McGhee, Burl Ives, Mary Lou Williams, and Langston Hughes. The Asch label was followed by the Disc Recording Company of America and then by the Folkways Records and Service Corporation in 1948.

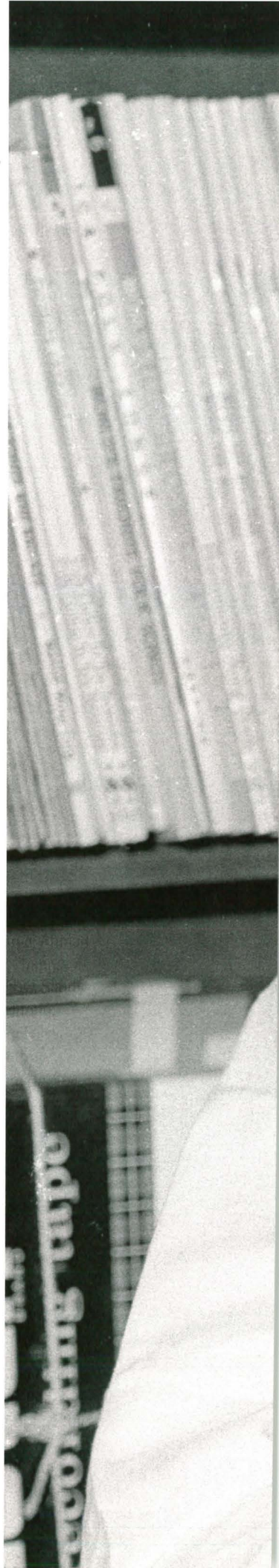
During the next thirty-eight years, Asch released nearly 2,200 albums. He kept every title in print, even if it sold rarely. "You don't take Q out of the alphabet just because you don't use it as often," he explained. Asch's corpus of recordings is an amazing feat—not only for being primarily one person's effort, but also for creating a veritable encyclopedia of sound—human, natural, and mechanical.

The Folkways catalog was divided into world traditional music, jazz, blues, folk, ragtime, songs of protest, spoken word, science and nature recordings, and his crucial children's section. Some of Asch's best children's recordings—especially by Guthrie, Seeger, and Ella Jenkins—sold so well that he could afford to produce unusual specialty recordings like *Sounds of the Office* or *Using Self-Hypnosis to End Test Anxiety*, which he knew would never make money.

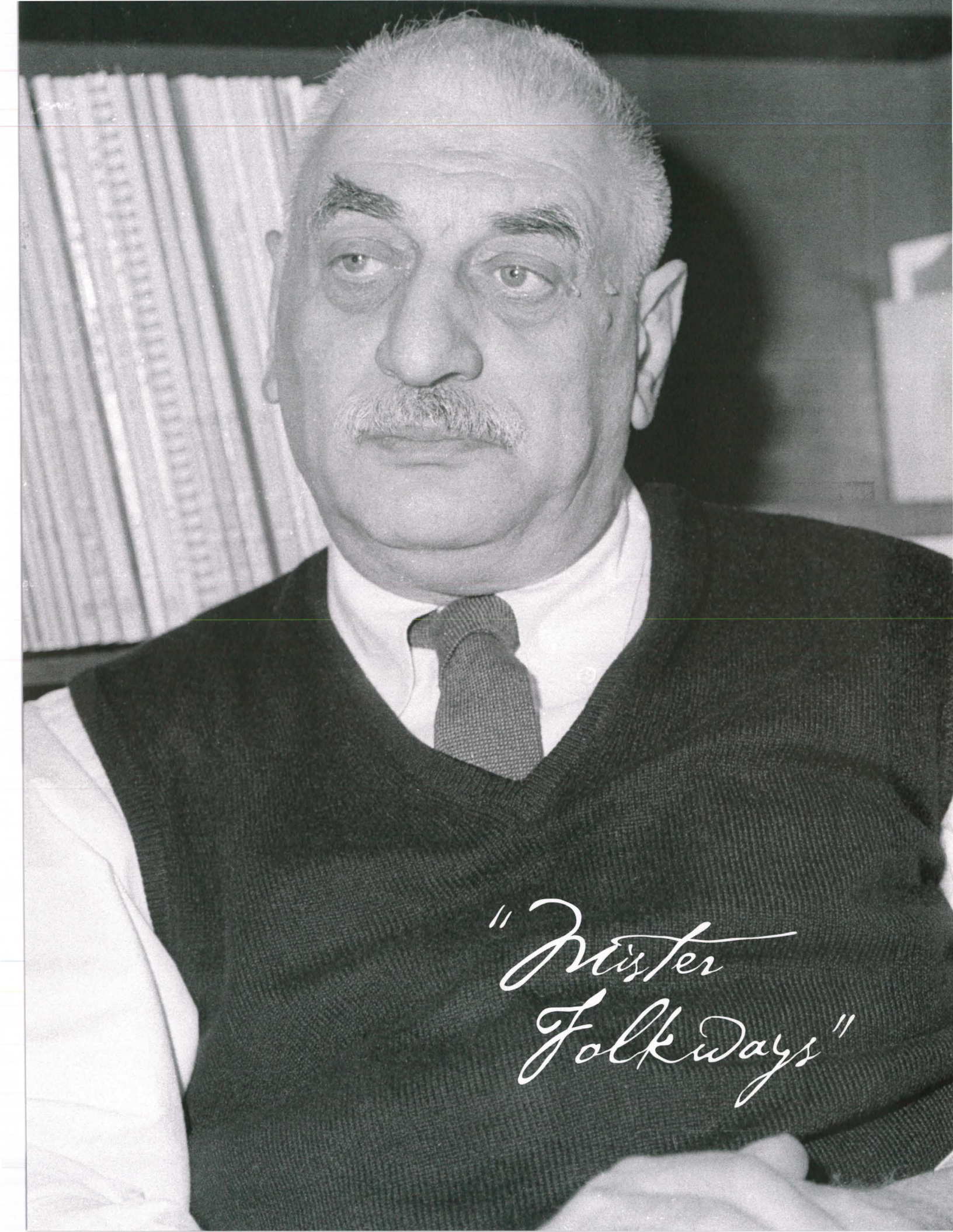
Each Folkways record came with heavy black cardboard sleeves and a booklet tucked inside. These liner notes were crucial to fulfilling Asch's desire that his recordings inform; they were written by some of the foremost experts in the field. One of those writers—during the great folk revival of the late 1950s and 1960s—was a young Ralph Rinzler who contributed liner notes for *American Banjo* (1957), thought to be the first bluegrass LP ever released. Rinzler later brought his own recording projects to Asch for release, and subsequently became the director of field research for the Newport Folk Festival.

In 1967, the Smithsonian hired Rinzler to help organize the first Festival of American Folklife, which was a four-day event held on a stage outside the Smithsonian Castle. Thanks in part to the continuing success of the Festival, Rinzler became the Smithsonian's assistant secretary for public service and in that position was able to wage a successful campaign to acquire Folkways Records in the mid-1980s.

During the later years of his life, Asch was worried that no one would carry on his life's work, but rather would retain only the best-selling Folkways titles and scrap everything else. Fortunately, Rinzler was able to convince Asch that the Smithsonian would keep the label alive. The collection came to the Smithsonian in 1987 and Smithsonian Folkways Recordings was founded in 1988—not only to continue the Asch legacy by maintaining every single recording, but also by issuing new releases in a similar vein. During the past twenty-two years, Smithsonian Folkways has released more than four hundred titles—a respectable number, though not equal to the amazing pace managed by "Mister Folkways" himself, Moses Asch.



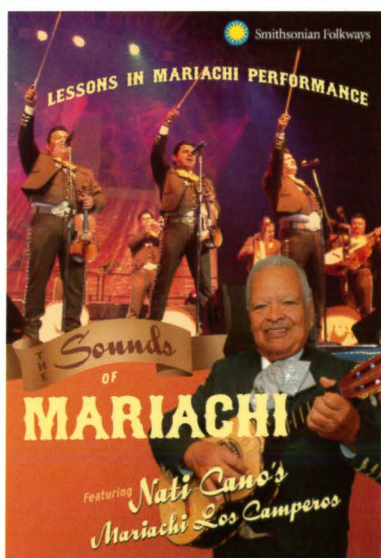
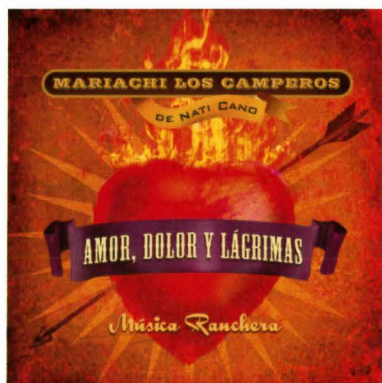
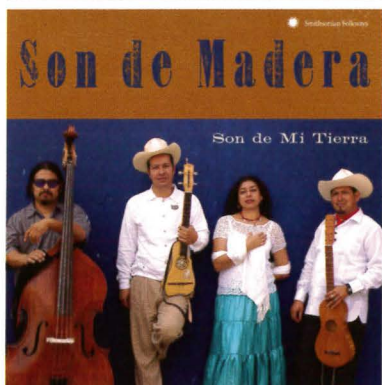




*"Mister  
Folkways"*



# SMITHSONIAN FOLKWAYS



## La Bamba: Sones Jarocho from Veracruz

FEATURING : José Gutiérrez & Los Hermanos Ochoa



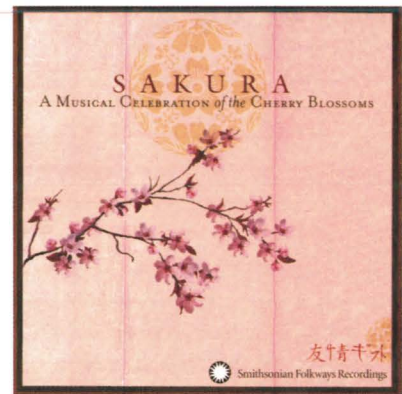
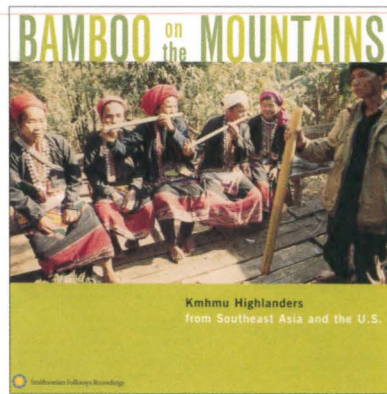
Smithsonian Folkways Recordings

SMITHSONIAN FOLKWAYS RECORDINGS, the nonprofit record label of the Smithsonian Institution, is dedicated to supporting cultural diversity and increased understanding among peoples through the documentation, preservation, and dissemination of sound. Its mission is the legacy of Moses Asch, who founded Folkways Records in 1948 to document "people's music," spoken word, instruction, and sounds from around the world. The Smithsonian acquired Folkways from the Asch estate in 1987. Through the dissemination of audio recordings and educational materials, Smithsonian Folkways seeks to strengthen people's engagement with their own cultural heritage and to enhance their awareness and appreciation of the cultural heritage of others.

Smithsonian Folkways has produced many albums relating to the music and cultural heritage of Mexico. For instance, *La Bamba* (2003) presents one of Mexico's most exciting musical traditions, the *son jarocho*, from the southern coastal plain of Veracruz. And *Borders y Bailes* by Los Texmaniacs, which breathes new life into the century-old music of the Texas Rio Grande Valley, received the 2009 GRAMMY award for Best Tejano Album.



...of the People, by the People, for the People



The music of Asia and the Pacific basin is easily found on Smithsonian Folkways Recordings—from Indonesian *dangdut* to the sounds of the *tabla* in India and reed instruments in the highlands of Laos, Thailand, and Vietnam. Also highly recommended is *Sakura: A Musical Celebration of the Cherry Blossoms*, which features traditional Japanese folk songs, classical instrumentals, and live ensemble performances.

FREE DIGITAL DOWNLOADS, OUR NEW ON-LINE FOLKWAYS MAGAZINE, AND MORE!

## Tabla Tarang — Melody on Drums

Pandit Kamalesh Maitra • *tabla tarang*  
Trilok Gurtu • *tabla*



INTERNATIONAL INSTITUTE  FOR TRADITIONAL MUSIC

THE WORLD'S MUSICAL TRADITIONS

[www.folkways.si.edu](http://www.folkways.si.edu)



# FESTIVAL PARTICIPANTS

## MÉXICO

### *Artesanía de Hoja de Maíz*

Ariedna Garcilazo Rosas, Rosalinda Rosas Salas,  
Amalia Salas Casales, *corn husk crafts*

### *Cardencheros de Sapioriz*

Genaro Chavarría Ponce, Fidel Elizalde García,  
Guadalupe Salazar Vázquez, Antonio Valles Luna, *singers*  
Juan Francisco Cázares, *presenter*

### *Chinelos de Atlatlahucan*

Lucio Román Aranda Aparicio, Oscar Nazario Aranda Aparicio,  
Francisco Javier Aranda Arenales, Antonio García Ramírez,  
Ligorio García Ramírez, Rogaciano Clemente García Ramírez,  
Bertín Martínez Neri, Amado Torres Sánchez, *musicians*  
Miguel Ángel Fuentes Barrios, Luis Granados de la Rosa,  
María del Socorro Martínez Peña,  
Édgar Aman Martínez Rodríguez, Alma Delia Reyes Linares,  
Karem Rodríguez Pacheco, *dancers*  
Edmundo Saúl Jahen Anzures, *craftsman*

### *Comcáac (Seri)—Hamac Caziim*

Juan de Dios Martínez Ibarra, *second guitar*  
Jeremías López Félix, *electric bass*  
Francisco Molina Sesma, *vocalist, dancer*  
Anselmo Morales Astorga, *first guitar*  
Diana Reyes González, *coordinator*  
Israel Robles Barnett, *director, drums*  
Silvia Irene Robles Blanco, Angélica Irene Romero Montaña,  
Mayra Alejandra Valencia Martínez, *craftswomen*

### *Dulces de Santa Cruz Acalpixca, Xochimilco*

María del Carmen Francisco Colín,  
Alfredo Ortega Melquiades, *candy makers*

### *Fábrica de Mezcal, Perla Blanca*

Julia Gutiérrez Santiago, *mezcal production, cook*  
Cutberto Santiago Sernas, Lorenzo Antonio Santiago Gutiérrez,  
*mezcal production*

### *Grupo de Fandango de Artesa Los Quilamos*

Primitivo Efrén Mayrén Santos, *director, musician, singer*  
Rosa Cruz Del Valle, Víctor Manuel Díaz López,  
Catalino Arlindo Mayrén Cruz, Julio César Mayrén Santos,  
Bianca Beatriz Palacios Hernández, *dancers*  
Tirso Salinas Juárez, *musician*  
Tirso Pablo Salinas Palacios, *musician, fisherman*  
Dulce María Santos Sandoval, Juana Vargas Castañeda,  
*dancer-singers*

### *Las Chinampas*

Roberto Páez González, *chinampa historian*  
José Genovevo Pérez Espinosa, *chinampa farmer*

### *Laudero*

Benito Hernández Villagrana,  
María Guadalupe Hernández Curiel,  
*mariachi instrument makers*

### *Los Verdaderos Caporales de Apatzingán*

Ricardo Gutiérrez Villa, *director, violin*  
Taurino Duarte Murillo, *arpa grande*  
Polito Juárez Barragán, *vihuela*  
Isidoro Morfín Martínez, *jarana*  
Manuel Pérez Morfín, *violin*

### *Mariachi Tradicional Los Tíos*

Mayra Alejandra Hernández Salcedo, *dancer, cook*  
Gustavo Salcedo Gutiérrez, *vihuela, mechanic*  
Salvador Salcedo Sánchez, *guitarrón, carpenter*  
Héctor Uribe Castillo, *dancer, blacksmith*  
Juan Zabalza Sánchez, *violin, carpenter*  
Fidel Zavalza Lepe, *guitar, carpenter*

### *Milperos Maya de Campeche*

Elsa María Dzul Cahuich, Alejandra Vera Uc,  
*milpa farmers, cooks*  
Juan Leonel Cahuich Ramírez, Gerónimo Uc May,  
*milpa farmers, beekeepers*  
Gerónimo Alfredo Uc Vera, *children's games*

### *Mujeres de Xocchel, Artesanía de Henequén*

Celsa María Iuit Moo, Sara Carolina Pool Matú,  
*henequen fiber weavers*

### *Son de Madera Trio*

Ramón Gutiérrez Hernández, *guitarra de son,*  
*singer, jarocho instrument maker*  
Patricio Hidalgo Belli, *singer, jarana musician*  
Rubí Oseguera Rueda, *dancer*

### *Tapetes de Teotitlán*

María Sosa Luis, *weaver, cook*  
Joel Vicente Contreras, Marcela Vicente Sosa, *weavers*

### *Téenek (Huastecos)*

Mariana Crisóstomo Zapata, Hilaria Martínez Santos,  
María Concepción Méndez Orta,  
María Juana Santos Miramontes,  
*Palo Volantín ceremony: dancers*

Bernardino Martínez Santos, Rodrigo Martínez Zapata,  
Juan Reyes Méndez, Manuel Reyes Crisóstomo,  
*Palo Volantín ceremony: fliers*

Benigno Robles Reyes, *Palo Volantín ceremony: director*  
Juan Miguel Santiago Reyes,  
*Palo Volantín ceremony: musician, flier*

### *Wixárika (Huichol)*

Alejandro Severiano Carrillo Carrillo,  
Anselmo Carrillo Moreno, Macario Matías Carrillo,  
*craftsmen*  
José Santos Carrillo Carrillo,  
Cristóbal Carrillo de la Cruz, *musicians*  
Lucina Carrillo Carrillo, Susana Carrillo López,  
Demetria de la Cruz de la Cruz, Marcelina López de la Cruz,  
Basilía Muñoz de la Cruz, *craftswomen*  
Jaime Carrillo López, *president of the Wixárika Union's*  
*Vigilance Committee*

Ramón de la Cruz Carrillo, *marakame/shaman*  
Eleuterio de la Cruz Ramírez, *Wixárika Union president*  
Francisco González de la Cruz, Felipe Serio Chino,  
*Wixárika Union secretaries*

Juan Ortiz de la Cruz, *traditional governor*

### *Tequila Caballito Cerrero, Fábrica Santa Rita*

Claudio Jiménez Vizcarra,  
Javier Jiménez Vizcarra, *co-owners*  
Javier Jiménez Terán, *manager*



### CRAFT TRADITIONS

Menosh Hashim, *Indian American Urdu teacher*  
Hongyi He, *Chinese American papercutter*  
HIRO, *Japanese American painter and calligrapher*  
Vu Hoi, *Vietnamese American calligrapher*  
Akiko Keene, *Japanese American doll maker*  
Myoung-Won Kwon, *Korean American calligrapher*  
Mereadani Lomaloma, *Fijian American tapa painter*  
Peni Lomaloma, *Fijian American tapa painter*  
Bertrand Mao, *Chinese American calligrapher*  
Sushmita Mazumdar, *Indian American bookmaker*  
Helen Sze McCarthy, *Taiwanese American painter*  
Gankhuyag Natsag, *Mongolian American mask maker and calligrapher*  
Khin Mg San, *Burmese American chinlone master and ball maker*  
Teresiter Sauler, *Fijian American tapa painter*  
Melissa Mokihana Scalp, *Hawaiian lei maker*  
Sala Sucu, *Fijian American tapa painter*  
Sivoni Sucu, *Fijian American tapa painter*  
Sue Tun, *Burmese American muralist*  
Paiboon Uthikamporn, *Thai American calligrapher*  
Debi Velasco, *Hawaiian lei maker*

### FOODWAYS TRADITIONS

Roohi Ahuja, *Sikh*  
Karuna Baskaran, *Bangladeshi American*  
Najmieh Batmanglij, *Iranian American*  
Evelyn Bunoan, *Filipina American*  
Darlene Butts, *Hawaiian*  
Meenu Chadha, *Sikh*  
Ray Chen, *Chinese American*  
Nantana Nagavajara Chitman, *Thai American*  
Franklin Fung Chow, *Chinese American*  
Judith Do, *Singaporean American*  
Nasreen Hasan, *Bangladeshi American*  
Hi Soo Hepinstall, *Korean American*  
Aiko Ichimura, *Japanese American*  
Sukiman Kadir, *Indonesian American*  
Sunda Khin, *Burmese American*  
Lani Lizarda, *Filipina American*  
Litia Lomalagi, *Fijian American*  
Louise Lomaloma, *Fijian American*  
Nit Malikul, *Thai American*  
Mya Mya Myaing, *Burmese American*  
Hiu Newcomb, *Chinese American*  
Tien Nguyen, *Vietnamese American*  
John Tin Pe, *Burmese American*  
Penny Phoon, *Malaysian American*  
Seng Luangrath Pradachith, *Lao American*  
Vilayphone Rattana, *Lao American*  
Noriko Sanefuji, *Japanese American*  
Terry Segawa, *Japanese American*  
Shantanu Sen, *Indian American*  
Warren Sonoda, *Hawaiian*  
Viengmone Sophavandy, *Lao American*  
Lehua Melanie Stewart, *Hawaiian*  
Sala Sucu, *Fijian American*

Sam-Oeun Tes, *Cambodian American*  
Lok Tiwari, *Nepalese American*  
Arnedo "Nedo" Valera, *Filipino American*  
Benita Wong, *Chinese American*

### PERFORMANCE TRADITIONS

*Aloha Boys* (Hawaiian)  
Glen Hirabayashi, Isaac Ho'opi', Irv Queja  
*American Bando Association* (Burmese American)  
Dara Brown, Bryan Carr, Sidney Grandison, Richard Gray, Fredericka Prevost, Levron Scuchalter, John Tolbert, André Turner, Duvon Winborne  
*Bhangra and Giddha: Folk Dances of Punjab*  
*Burma American Buddhist Association*  
*Burmese American Dance*  
Kyaw Tha Hla, Myat Yin Chaw  
*Cambodian American Heritage Inc.*  
Solei Becker, Paula Chea, Bonavy Chhim, Juliana Dos, Angela Ea, Laura Kun, Marina Kun, Lynna Lam, Alyssa Lim, Davina Lim, Maleena Lim, Samontha Lushinski, Victoria Mam, Diana Ouk, Kristina Ouk, Aleeyha Sophia Prak, Grace Rafferty, Megan Jean Smith, Chhomnimol Murielle Sokhon, Voleak Evelyn Sokhon, Kesarah Touch, Elizabeth Yap, Erica Yap, Katherine Yap, Regina Yap, Stephanie Yap, Darlene You, Vannika Jasmine You  
*Cambodian Buddhist Society Culture Group*  
Anthony, Khalarath Bloesch, Kim Bloesch, Rachna Chhay, Rachny Chhay, Ngek Chum, Sovan Chum, Key Ek, Viphas Heng, Sophy Hoeung, Ra Klay, Elizabeth Korn, Dinita Mani, Masady Mani, Sok Nou, Chanversa Omkar, Chris Omkar, Joanna Pecore, Annong Phann, Dante Phann, Bobbharath Rithipol, Manida Sam, Vathana Say, Suejane Tan, Sunny Tech, Allsyia Thao, Victor Thao, Sochietah Ung, Ganbott Voey  
*Chinatown Community Cultural Center and the Wong People*  
Sifu Raymond Wong, Mei Cao, Sue Lin Li, Damian Ma, Charles Meadows, Michael Peters, Dat Phan, Can-Ye Wong  
*Chinese Opera (Society for Kunqu Arts)*  
*Dana Tai Soon Burgess & Company* (Korean American)  
*Dhroopad* (Bangladeshi American)  
*Fiji Vesi Tagitagi Ensemble*  
Litia Lomalagi, Sili Lomalagi, Louise Lomaloma, Sala Sucu, Saula Sucu  
*Fil-Am Dance Ensemble (Migrant Heritage Commission)*  
*Ganga* (Bengali American)  
Hitabrata Roy, Krishna Roy, Broto Roy, Nupur Lahiri, Indrajit Roy Chowdhury, Gautam Adhikari  
*Hakka Association in the Washington Metropolitan Area*  
*Hakka TungFa Chorus of Greater Washington, D.C.*  
*Halau Ho'omau* (Hawaiian)  
*Halau O'Aulani* (Hawaiian)  
*Hawaiian Serenaders and Dancers*  
*Himalayan Music Group from Nepal with Prem Raja Mahat*  
*India International School*



# FESTIVAL PARTICIPANTS

## ASIAN PACIFIC AMERICANS

### *Kaur Foundation (Sikh)*

#### *Korean American Cultural Arts Foundation*

#### *Lao American Break-dancers*

Binly AKA Lancer, Kennedy Phounsiri, Ranny Sitthideth,  
Issy Visarayachack

#### *Lao American Women's Association of Greater Washington, D.C.*

Sue Chaison, Reagan Naughton, Sengpheth Sandara,  
Nicky Tummatip

#### *Lao Heritage Foundation Musicians*

Briana Chaisone, Bobby Inthavong,  
Khamsa Sounviengxay, Xai Souphom

#### *Lao Swan Dance Group*

Mimi Chanthaphone, Sivilay Phabmixay,  
Silidavone Phanthavong, Christina Sivanthaphanith

#### *Marshallese Community*

#### *Mongolian School of Greater Washington*

#### *Mongolian Wrestlers*

#### *Nen Daiko—Ekoji Buddhist Temple (Japanese American)*

Cordula Dahal, Brant Horio, Maya Horio, Emily Ihara,  
Lisa Iwahara, Diane Miyasato, Greg Nakamura,  
Lisa Noguchi, Kevin Shin

#### *Nepal Dance School*

#### *Nguyen Dinh Nghia (Vietnamese American)*

Fa Hoang, Tuan Hoang, Tung Huynh, Hoa Nguyen,  
Phuong Nguyen, Trang Nguyen

#### *Northern Virginia Rondalla (Filipino American)*

#### *Pakistani American Association*

#### *Rumah Gadang (Indonesian American)*

Muhammad Afdal, Nani Afdal, Ni Nyoman Noviantari  
Djangkuak, Obaida Farid, Zaaifira Jaya, Hendri Julizardo, Malik  
Kadir, Sukiman Kadir, Urooba Khan, Julia Kurnia, Tera Kurnia,  
Aldo Lawindo, Alya Lawindo, Abdul Malik, Hairul Nizam, Raisha  
Nanda Noer, Putri Sudrajat, Vita Sumedi, Ni Kadek Sutami,  
Amara Wibowo, Jannah Alfallah Yusuf

#### *Sama Ensemble (Persian American)*

Ali Analouei, Giti Abrishami, Whoman Bahrami,  
Behnaz Bibizadeh, Steve Bloom, Naser Khorasani,  
Azam Shariatpanahi, Soury Shirzadi

#### *Samia Mahbub Ahmad (Indian American)*

Samia Mahbub Ahmad, Vasanti Athavale, Debapriya Nayak

#### *Samoan Community of Washington, D.C.*

#### *Shizumi Kodomo Dance Troupe (Japanese American)*

Misaki Buker, Sakurako Buker, Carolyn Hane, Shizumi Manale,  
Chie Meier, Maki Meier, Naomi Meier, Oksana Micheale,  
Jessa Nather, Rena Schwartz, Ami Yanai

#### *Sikh Kirtani Jatha*

#### *Somapa Thai Dance Company*

Suteera Nagavajara, Chotima Eiamchim, Saul Gonzalez,  
Puangtip Manakul, Geoffrey Nelson, Boosaba Pananon, Warin  
Tepayayone, Kotchakorn Thepnorarat, Daranee Yongpradit

### *Sri Lankan Ensemble*

#### *Sulu D.C. (Asian Pacific American)*

Kilusan Bautista, Lily Bee, Regie Cabico (host), Alexander Cena,  
Simone Jacobson, Gowri K, Jenny C. Lares, iLL-Literacy,  
The Pinstriped Rebel (deejay), SNRG, Tiayi Sun, Yoko K

#### *Sutera Malaysia*

#### *Sutradhar Institute (Indian American)*

#### *Tae Kwon Do*

#### *Ultimate Kali-Eskrima (Filipino American)*

Walter H. Crisostomo, Wesley H. Crisostomo,  
Lexi D. Crisostomo, Kibok Kim, Ron Laster,  
Hans Ege Werger

#### *Veiyasana Dance Troupe (Fijian American)*

Venina Bulewakula, Akisi Catanasiga,  
Emali Catanasiga, Evaloni Catanasiga,  
Emma Koroiveibau, Adi Lusiana Lomalagi,  
Sailasa Lomalagi, Mereadani Lomaloma,  
Josivini Tokalauvere

#### *Washington Chushan Chinese Opera*

#### *Washington Gu-Zheng Ensemble*

Grace Chu, Alice Kan, Kent Kan, Jane Li,  
Li Li, Phoebe Liu, Angela Wang

#### *Washington Toho Koto Society*

Zainab Abdul-Rahim, Miya Aoki, Jim Best, Kyle Brady,  
Wanda Butler Hardie, Colin Khem, Lombard Martinez,  
Kyoko Okamoto, Keiko O'Rourke, Sachiko Smith,  
Izumi Tamanaha, Yoshiko Tucker

#### *Wat Thai of Washington, D.C.*

## TALKSTORY DISCUSSION STAGE

Kiran Ahuja, Keola Akana, Chris Baltazar, Kumar Barve, Ahmad  
Borhani and family, Hung Bui, Eric Byler, Yoonmee Chang,  
Nicholas Chen, Wendy Cheng, Laura Chin, Harry Chow, Sandy  
Hoa Dang, Judith Do, Tammy Duckworth, Kimmie Duong,  
Ryan Edgar, Eni Faleomavaega, Theo-dric Feng, Cora Foley,  
Jennie Chin Hansen, Lisa Hasegawa, HIRO, Mazie Hirono,  
Vu Hoi, Michael Honda, Bel Leong Hong, Terry Hong, Nasima  
Hosain, Kun-yen Huang, Hoa Tu Huong, Tommy Hwang,  
Grant Ichikawa, Gina Inocencio, Tim Johnson, Tanya Joshua,  
Harminder Kaur, Mark Keam, Phyllis Khaing, Jeong H. Kim,  
Yann King, Harold Koh, Howard Koh, Soohyun Julie Koo,  
Ford Kuramoto, Chin-fun Kwok, Myoung-Won Kwon, Cherry  
Kwunyeun, Rosetta Lai, Jenny Lares, Brigitte Le, D. Lee, Susan  
Lee, Wendy Lim, Michael Lin, Lawrence Liu, Juanita Tamayo  
Lott, Gerald Maa, Harpal S. Mangat, Bertrand Mao, Gale Awaya  
McCallum, Lurline McGregor, Norman Mineta, V. Mirandah,  
Ruby Moy, Myamya Myaing, Hiu Newcomb and family,  
Long Nguyen, Franklin Odo, Annabel Park, H.K. Park,  
Alakananda Paul, Dilip Paul, Saswati Paul, Mali Phonpadith,  
Lili Qi, Shirley Queja, Sonia Reynolds, Anna Rhee, Amy Rider,  
Miriam Riedmiller, Noriko Sanefuji, Larry Shinagawa, Eric  
Shinseki, Shiro Shintaku, Sala Sucu, Saula Sucu, Carol Takafuji,  
Annie Tao, Take Toma, Sandi Tun, Carmelita Tursi, Kris  
Valderrama, Yeni Wong, Gerald Yamada, Bruce Yamashita,  
Joanne Yamauchi, Al Yanger, Charlotte Yeh, Joanna Zhao



*Anacostia Community Museum*

Alcione Amos, Anthony Gualtieri, Sheila Montague Parker, Tony Thomas, Roderick Turner

*Archives of American Art*

Liza Kirwin

*Center for Folklife and Cultural Heritage*

Toby Dodds, David Horgan, Mary Monseur, Jeff Place, Stephanie Smith, Atesh Sonneborn

*Cooper-Hewitt, National Design Museum*

Andrea Lipps, Caroline Payson

*Freer and Sackler Galleries*

Regina Belard, Eric Breitung, Louise Cort, Janet Douglas, Stephen Eckerd, Xiang-mei Gu, Andrew Hare, Hisashi Higuchi, Emily Jacobson, Paul Jett, Blythe McCarthy, Claire Orologas, Evelyn Peng, Courtney Shimoda, Yumi Shintani

*Hirshhorn Museum and Sculpture Garden*

Kerry Brougher, Ryan Hill, Deborah Horowitz, Kevin Hull, Milena Kalinovska, Susan Lake, Scott Larson, Jennifer Leehey, Kristy Maruca, Al Masino, Larissa Radell, Gabriel Riera, Jennifer Rossi, Gwynne Ryan, Sam Scharf, Rebecca Withers

*National Air and Space Museum*

Rose Aiello, Sarah Andre, Maria Banks, Elizabeth Borja, Erin Braswell, Barbara Brennan, Bruce Campbell, Jennifer Carlton, Lynn Carter, Ann Caspari, Paul Ceruzzi, Martin Collins, Tom Crouch, Jim David, David DeVorkin, Sharleen Eusebio, Mychalene Giampaoli, John Grant, Marilyn Graskowiak, Hunter Hollins, Ashley Hornish, Andrew Johnston, Diane Kidd, Tom Lassman, Roger Launius, Cathy Lewis, Ted Maxwell, Katie Moore, Beatrice Mowry, Valerie Neal, Alan Needell, Michael Neufeld, Sharon Purdy, Kelly Shockey, Margaret Weitekamp, Shelley Witte, Jim Zimbelman, Lise Zinck

*National Museum of African American History and Culture*

Reneé Anderson, Dorey Butter, Rex Ellis, Tuliza Fleming, John Franklin, Paul Gardullo, Cori Howard, Michèle Gates Moresi, Elaine Nichols, Dwandalyn Reece, Paul Rosenthal, Jackie Serwer, Bryan Sieling

*National Museum of African Art*

Curtis Beeler, Johnnetta B. Cole, Richard Collins, Keith Conway, Clarissa Fostel, Bryna Freyer, Julie Haifley, Christine Mullen Kreamer, Katherine McKee, Steve Mellor, Nailah Penic, Pier Penic, Nora Severson, Nicole Shivers, Amy Staples, Deborah Stokes, Laura Strombotne, Kevin Tervala

*National Museum of American History*

Larry Bird, Joan Boudreau, Dwight Bowers, Michelle Delaney, Richard Doty, Tricia Edwards, Robyn Einhorn, John Fleckner, Petrina Foti, Tanya Garner, Lisa Kathleen Graddy, Rayna Green, David Haberstick, Wallace Harold, John Hasse, Cynthia Hoover, Paul Johnson, Paula Johnson, Cathy Keen, Peggy Kidwell, Karen Lee, Bonnie Campbell Lilienfeld, Melinda Machado, Steve Madewell, Amanda Murray, Craig Orr, Sue Ostroff,

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*National Museum of Natural History*

Mary Jo Arnoldi, Elizabeth Ban, Debbie Bell, Bill Billeck, Dave Bohaska, Amy Bolton, Noel Broadbent, Lisa Burkoski, Cari Corrigan, Elizabeth Cottrell, Elio Cruz, Christine Deloff, Carla Dove, Richard Efthim, Nate Erwin, Bill Fitzhugh, Vicki Funk, Margery Gordon, Leslie Hale, Gary Hevel, Jake Homiak, Helen James, Igor Krupnik, Rob Leopold, Lauren Marr, Elizabeth Neville, John Ososky, Stefan Ososky, Sarah Perry, Colleen Popson, Jeff Post, Gale Robertson, Ruth Selig, Kristen Simmons, Barbara Stauffer, Catherine Sutura, Jackie Swift, Catherine Urban, Lorain Wang, Pam Wintle, Mike Wise, Rick Wunderman

*National Museum of the American Indian*

José Barreiro, Howard Bass, Erin Beasley, Sharla Blanche, Sarah Block, Megan Byrnes, Suzanne Davis, Luba Dovgan-Nurse, Ann Drumheller, Cara Fama, Heather Farley, Carrie Feldman, Elizabeth Kennedy Gische, Angela Gonzales, Linda Greatorex, Susan Heald, Doug Herman, Mark Hirsch, Helen James, Marian Kaminitz, Emily Kaplan, Laura Krafus, Beverly Lamberson, Hayes Lavis, Mary Jane Lenz, Leonda Levchuck, Ramero Matos, Kelly McHugh, Ann McMullen, Barb Mogel, Pat Nietfeld, Jennifer O'Neal, Vilma Ortiz-Sanchez, Carolyn Rapkiewicz, Jane Sledge, Wayne Smith, Terry Snowball, Rajshree Solanki, Lou Stancari, Kathy Suter, Jackie Swift, Gabrielle Tayac, Tanya Thrasher, Jennifer Tozer, Rebecca Head Trautmann, Shelly Uhler, Amy Van Allen, Nancy Kenet Vickery, Erin Weinman

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Adam Metallo

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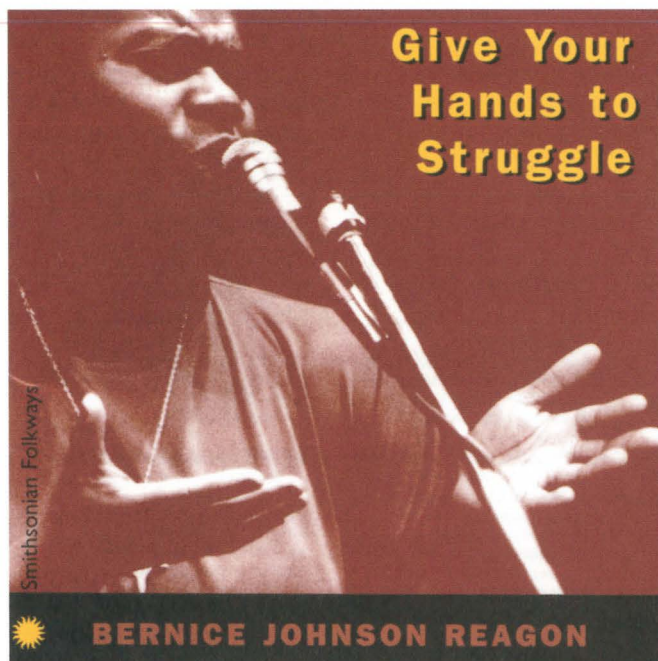
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**TRIBUTE TO HAITI CONCERT**

**June 26**

*Boukman Eksperyans*

Gérald Alfred, Mimerose P. Beaubrun, Paul Dory Beaubrun, Théodore Beaubrun Jr., Cynthia Casasola, Jean Lourdy Coiscou, Hans Dominique, Ricardo Leconte, Eliphete Louis, Lexis Raymond, with special guest Tines Salvant

**SMITHSONIAN FOLKWAYS RECORDINGS CONCERT**

**June 27**

*Chanchona Los Hermanos Lovo*

Trinidad Lovo, Alfredo Lovo, Christino Lovo, Edgar Lovo, Eliseo Lovo, Jonathan Lovo, José Osmin Lovo

*Los Reyes de Albuquerque*

José Carrillo, Tamara Lucero, Roberto Martinez, Antonio Orduño

**RALPH RINZLER MEMORIAL CONCERT**

**July 3**

Hazel Dickens, Alice Gerrard, Bernice Johnson Reagon, and others



# STAFF

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 Richard Kurin, *Under Secretary for History, Art, and Culture*

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 Jennifer Jameson, *Assistant Volunteer Coordinator*  
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