A brightly decorated tulle veil is the status symbol of a married woman in the Kalotaszeg region of Transylvania (Romania). Placed on the bride’s head after the wedding ceremony, it can be worn until the birth of her first child.

Photo by Ágnes Fulémí, Balassi Institute/Hungarian Cultural Center.
Smithsonian Folklife Festival

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

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

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

HUNGARIAN HERITAGE
ROOTS TO REVIVAL

ONE WORLD, MANY VOICES
ENDANGERED LANGUAGES AND CULTURAL HERITAGE

THE WILL TO ADORN
AFRICAN AMERICAN DIVERSITY, STYLE, AND IDENTITY
Smithsonian Folklife Festival Sponsors

Produced by the Smithsonian Center for Folklife and Cultural Heritage

Co-sponsored by the National Park Service

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

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

HUNGARIAN HERITAGE
ROOTS TO REVIVAL
Produced in partnership with the Balassi Institute, Budapest.

ONE WORLD, MANY VOICES
ENDANGERED LANGUAGES AND CULTURAL HERITAGE
Produced in collaboration with UNESCO, the National Geographic Society’s Enduring Voices Project, and the Smithsonian’s Recovering Voices Initiative. Lead support provided by the Dr. Frederik Paulsen Foundation and the Microsoft Local Language Program.

THE WILL TO ADORN
AFRICAN AMERICAN DIVERSITY, STYLE, AND IDENTITY
Supported by Smithsonian Institution funds from the Youth Access Grants Program, the National Museum of African American History and Culture, and other Smithsonian fund sources.

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

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

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

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

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

After you have left the Mall and you remember your Festival visit, I hope you find yourself reflecting on the people and traditions you encountered who remind you of your own culture and history—and on those who surprised you the most. We would love to hear from you and gather your stories to add to ours. As a civic ritual in its 47th year, the Festival commemorates the expression of our common humanity and our cultural diversity, as part of the nation and the global community.

Find us at www.festivalsi.edu. Follow us and share your stories on the Smithsonian Folklife Festival's Facebook page, by joining our Flickr group, or through Twitter @SmithsonianFolk, #2013Folklife.
Hungary is a small country in Central Europe, roughly the size of Indiana. Its population is approximately 10 million, but another 2.5 million Hungarians reside within the seven countries that surround its borders (Austria, Slovakia, Ukraine, Romania, Serbia, Croatia, and Slovenia) and another 2 million Hungarians live in other parts of the world. These people speak Hungarian—known as Magyar (which is also the word that refers to a person of Hungarian ancestry). The Magyar language is related to the Ob-Ugric Khanty and Mansi languages in western Siberia, and was also influenced by ancient Turkic languages of the Eurasian Steppe, an area from which the Hungarians migrated to the West as equestrian semi-nomads. The Magyars' unique language helped them survive as a cohesive ethnic group and also to develop a distinctive identity and culture.

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

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

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

Jewish culture has been present in Hungary since at least the tenth century, and reached its cultural and demographic apogee in the late nineteenth and early twentieth centuries, when roughly five percent of the country’s population was Jewish. Hungary’s Jewish population declined initially when the 1920 Treaty of Trianon stripped Hungary of half of its total population and roughly two-thirds of its territory, including several regions where many Hungarian Jews had been living. One generation later,
Painted furniture and textiles were formerly part of a woman’s bridal dowry, as in this festive room of a farmhouse in the Kalotaszeg region of Transylvania (Romania) in 2006. Photo by Ágnes Filemile, Balassi Institute/Hungarian Cultural Center.

Lajos Busi is a master potter in Mezőtúri (south-eastern Hungary), a community renowned for its pottery traditions. Courtesy of Office of Intangible Cultural Heritage, Hungarian Open Air Museum

A tradition bearer demonstrates machine embroidery at a festival in Kalocsa. Courtesy of Office of Intangible Cultural Heritage, Hungarian Open Air Museum

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

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

DISTINCTIVE CULTURAL RESOURCES
The richness of Hungarian folk culture found its fullest expression in the nineteenth and early twentieth centuries. In some of the more rural regions, this folk culture—including folk art, music, dance, costume, and crafts—remained vibrant well into the late twentieth century and started to disintegrate only during the Communist period after World War II. As a result, one of Hungary’s most distinctive cultural resources is the way in which different artists, scholars, and practitioners have perceived, represented, and reinterpreted the country’s dynamic traditions during the last two centuries.

For instance, the scholarly analysis of Hungarian folk music began in the late nineteenth century and achieved spectacular results, thanks to the efforts of composers Béla Bartók (1881–1945) and Zoltán Kodály (1882–1967), who are generally credited as the founders of ethnomusicology in Hungary. They uncovered a layer in Hungarian folk music based on the pentatonic scale, which connected it to music from the area between the Volga River and the Ural Mountains. Bartók and Kodály were pioneers in collecting, recording, analyzing, comparing, and systematizing folk tunes collected among Hungarians, Romanians, and Slovaks. Later generations of ethnomusicologists and musicians continued collecting folk music, resulting in a repertory of Hungarian vocal and instrumental music with as many as 300,000 melodies.
Similarly, the study of dance achieved significant results in past decades, especially by seminal dance ethnologist György Martin (1932–1983), who was to Hungarian dance what Bartók and Kodály were to Hungarian music. His efforts in collecting and systematizing motifs found in Hungarian folk dances shed light on the many types of historical European dance forms that were preserved in Hungarian dances, including circle dances, weapon dances, elaborate Renaissance couple dances, virtuoso men's solo dances, and the fiery csárdás and verbunk dances, which have inspired Romantic composers like Ferenc Liszt (1811–1886), Johannes Brahms (1833–1897), and Hector Berlioz (1803–1869).

REVITALIZING TRADITIONS

Popular interest in folk music and dance traditions was revived by the so-called tâncház (dance house) movement in the 1970s. This urban grassroots movement reinvented the institution of the village dance in urban settings. Young people were searching for traditions that were "true" and "authentic," and their interest was focused on the processes of learning dances that were
varied, improvisational, and performed to live musical accompaniment. They strived to thoroughly understand the original techniques, performing styles, and contexts of the dance and the accompanying vocal and instrumental music. Their teachers were remarkable personalities in rural areas of Hungary and neighboring countries who had been able to preserve these traditions in spite of twentieth-century modernization.

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

Since its inception, the tâncház movement has also been democratic in the broader sense that it has promoted respect for and attention to not just Hungarian traditions but also to the traditional practices of other ethnic populations within and beyond Hungary. For instance, it was instrumental in inspiring more thorough explorations of traditional Jewish, Roma, Romanian, and Serbian music and dance.

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

Thanks to the transmission of traditional knowledge from these "last preservers" to the new succeeding generations, there is now an enormously rich repertoire and extraordinarily high standard of dance, musical,
and crafts knowledge throughout the country. What had started as an amateur movement thus revolutionized the methods and concepts of choreographed stage performances, thereby creating new sensibilities and possibilities for both contemporary and traditional dance. Recent experiments in music, design, and fashion are reshaping the boundaries and meanings of tradition.

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

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

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

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


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

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

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

This design displays the word “voice” in several different languages spoken at the Festival. The shape in the center is from the Cherokee syllabary.
"If there's a hula dancer, there's words...we can't dance without narrative.
The language is how we communicate to our universe."

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

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

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

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

UNUKUPUKUPU is the name of the rigorous hula curricula of Dr. Taupōuri Tangaro at Hawai'i Community College in Hilo, Hawai'i. Dr. Tangaro, a kumu hula (master hula teacher), presents a Hula Kōlāni, a sitting dance of the highest order. Items of ritual regalia are given specific names: the name of his pa'u (ritual skirt) is Päliolaumeipä'ū, or Turtle-cliff-skirt. 
Photo by Maria Andaya
Alfred "Bud" Lane III of the Confederated Tribes of Siletz Indians in Oregon dances the traditional Feather Dance with his six-year-old granddaughter Halli Chaabayu Lane-Skaug and other members of the Siletz tribe. A tribal leader, basket maker, language educator, and cultural expert, Lane is one of the few fluent speakers of Siletz Dee-ni.

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

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

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

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

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

In many ways, it is a miracle that the Kalmyk exist at all, considering the genocide they suffered at the hands of Stalin's dictatorship. One night in December 1943, Stalin had the entire Kalmyk ethnic group rounded up and sent to some of the most remote and inhospitable parts of Siberia and Kazakhstan. Many died from the hardships, while the rest, allowed to return only fifteen years later, struggled to reclaim their land and language.
TOP Lola Palluca de Quispe is a Kallawaya textile weaver and traditional medicine practitioner from the Ulinguaya community of the Bautista Saavedra Province in Bolivia. She learned her medicinal knowledge and weaving skills from her mother and grandmother, and has been involved in the care of plants and animals since childhood. Photo by Beatriz Laza

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

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

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

Kalmyk, once in steep decline, now shows a genuine revitalization, led by the younger generations, and tied explicitly with the renewal of Kalmyk song, dance, and expression.
KALLAWAYA—HEALING WITH PLANTS
High in the Bolivian Andes, Kallawaya healer Max Chura whispers incantations in a secret language with fewer than one hundred speakers. He and his fellow curanderos (healers) call upon their knowledge of medicinal plants, combined with rituals of fire, coca leaves, and animal sacrifice to foretell the future, cleanse, restore, and heal body and spirit. Yet their real power lies in their words, understood by few, yet wielded with confidence and power. Kallawaya healers derive their powers from Mount Kaata, which they believe is a living being, whom they ritually feed by pouring blood and fat into the earth during ceremonies.

The Kallawaya tongue has survived by being passed down within families and kept mostly secret, known only to the initiated few. Another language, Quechua, is used by the community for everyday talk. Kallawaya serves as a vessel carrying something of value to all of humanity, knowledge of how plants can heal us, and of how to maintain spiritual and ecological balance in a challenging high-altitude environment. As many as one-fifth of Kallawaya men and women know how to perform coca-leaf divination, and the entire Kallawaya community relies on their rituals to sustain their environment, social relations, and subsistence.

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

From an indigenous perspective, Alaskan Yup’ik writer Harold Napoleon concurs: “Many villages have expressed interest in reviving...Native language use in their schools, because it has become evident that practicing one’s cultural heritage and speaking one’s heritage language promotes self-esteem in young people.”
Wayuu dancers from a village in La Guajira Province, Colombia, perform a traditional dance. In the Wayuu community, orators called *pichipüüi* (in Spanish, *palabreros*) are experts in using words and dialogue as a peaceful way to resolve disputes. UNESCO proclaimed the Wayuu Normative System, applied by the *pichipüüi*, a Masterpiece of the Oral and Intangible Heritage of Humanity in 2010. Photo by Daniel Sheehy

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

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

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

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


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

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

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

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

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

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

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

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

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

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

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

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

COMMUNITIES OF STYLE

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

EXEMPLARS OF STYLE

Exemplars of Style stand out as masters of the arts of dress and body arts. These individuals capture the essence of a community's ideas of what it is to be well dressed through their artful assembly of hair, apparel, accessories, and body art. Exemplars of style acquire collections of items of dress and personal adornment from which they select to "curate" their personal appearance from myriad choices.
TOP: Brenda Winstead is a self-taught clothing designer who uses hand-dyed and woven traditional African fabrics in her collection. Photo by Dr. Harold Anderson

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

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

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

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

—Dennis “Denny Moe” Mitchell, Denny Moe’s Superstar Barbershop, Harlem, New York City

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

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

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

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

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

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

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

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

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

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

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

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


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

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

Prior to working at the Center, Seitel was assistant professor and head undergraduate advisor in the department of anthropology at Princeton University. Seitel began working with the Smithsonian Office of Folklife Programs in 1974, curating a Folklife Festival program featuring transportation workers. He was appointed as senior folklorist in 1978 and remained with the Center until 2006, serving as director from 1983 to 1988. His pioneering applications of computer technology helped develop the Center’s early Web presence.

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

Peter Seitel is an exemplar of the Center’s commitment to join quality scholarship with strong community partnership. The collegial work of Rinzler and Seitel was centered on Rinzler’s penchant for having smart, inquiring, scholarly capable, and forthright associates committed to delving into serious concepts and methods for the development of Center projects that engaged communities in their complexities, not simple representation. The Smithsonian Center for Folklife and Cultural Heritage is proud to honor Peter Seitel for his work with Ralph Rinzler and for his development of significant contributions to the fields of folklore, performance studies, anthropology, linguistics, and oral history.
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MUSICIANS
Mátyás Bolya, zither
James Cockell, violin
Bob Cohen, violin
Anna Csizmadia, vocalist
Péter Deák, French horn
Elisabeta Dezső, vocalist
Balázs Istvánfi, bagpipes
István “Dumnezeu” Jámbor, fiddle
Martin “Fiorin” Kodoba, fiddle
Andrea Navratil, vocalist
András Németh, hurdy-gurdy
Csilla Németh, drum
László Orbán, fiddle
István “Gázaa” Papp, fiddle
Bálint Schmidt, trumpet
Gábor Schmidt, trumpet
Jake Shulman-Ment, violin
Aron Székely, viola
Tibor Tillmann, trumpet
István “Kiscsipás” Varga, fiddle

ESZTER BÍRÓ AND BAND
Eszter Bíró, vocalist
Sándor Fodo, percussion
Máté Hámori, guitar
Péter Papesch, bass
Nikola Parov, clarinet

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

JUHÁSZ FAMILY
Dénes Juhász, flute
Réka Juhász, vocalist, gordon
Zoltán Juhász, bagpipes, flute

PARNO GRASZT
Mária Balogh, vocalist
Sándor Horváth, spoons
János Jakocska, guitar
István Németh, vocal percussion
József Oláh, guitar
János Oláh, double bass
Kristián Oláh, accordion
Viktor Oláh, guitar
László Sándor, tour manager

SZALONNA AND HIS BAND
Róbert Deör, bass
Attila Gera, wind instruments

Tamás Gombai, fiddle
Gyula Karacs, viola
István Pál, fiddle
Sándor Úrmmös, cimbalom

DANCERS
Dalma Bangó
Zsófia Bartha
István Bercz
Dóra Cseke-Császár
Péter Darabos
Andrea Dobi
Péter Ertl
Tamás Farkas
Annámária Fekete
Dezső Fitos
Kristóf Fundák
Richard Hideg
Brigitta Horváth
Lili Kaszai
Kata Kádár
Kata Kovács
Zoltán Kovács
Dániel Léglár
Máté Módos
Ahmed Moussa
Zoárd Pálfy
Gergely Papp
Máté Papp
Rita Radics
Tünde Schneižer
Marian Temkó

FASHION MODELS
Bernadett Foeldi
Luca Glavatity
Dalma Kármán
Ágnes Kerék
Lili Mosonyi

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

KALOCSA
Éva Bagó, machine embroiderer
Erzsébet Romsics, folk painter
Mária Pendúr, folk painter
Ilona Bolvári, embroiderer, china painter
Rózsa Tóth, embroiderer

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

KISHEGYES (BÁCSKA, SERBIA)
Ilona Kollár, cook, egg painter
Péter Utasi, cook

MÉRA (TRANSYLVANIA, ROMANIA)
György Muszka, dancer
Ilona Muszka, dancer
Enikő Pálfy, dancer
András Tőszegi, dancer
Szilárd Tőszegi, dancer

SÁRKÖZ
Ágnes Komjáthi, weaver
Juliana Minorits, beader

SZÉK (TRANSYLVANIA, ROMANIA)
Klára Serestély, wool processor and weaver
Zsuzsanna Zsoldos, wreath maker, weaver

CRAFTSPEOPLE
Zsuzsanna Angyal Csupor, gingerbread and candle maker
Andrea Barsay, potter, folk crafts teacher
Bernadett Tenk Csupor, horsetail jewelry maker
Balázs Fodor, leatherworker
Tibor Gáts, instrument maker
Zoltán Gostonyi, bone and horn carver
György Jakab, carver, sculptor
Sándor Konyári, coppersmith
Gyula Mihálkó, hatmaker
József Andrássy Molnár, folk games teacher
Béla Nagy, shingle and thatch roofer
Katálma Nagyari, folk crafts teacher
Árpád Péter Román, oven builder
Levente Lehel Sütő, furniture maker
Márton László Szakács, saddler
Éva Székelyi, basket weaver
Gábor Miklós Szőke, sculptor
Ilidiko Marietta Tóth, blue-dyer
Róbert Vágó, sculptor
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ORGANIZATIONS
Budapest Wine Festival, Centrum Management, City Council of Kalocsa, Csipke Folkdance Camp (Eletta, Csúrdöngölő, Regős, Tükörő), Festival of Folk Arts and Crafts, György Martin Folk Dance Association, House of Traditions, Hungarian Academy of Sciences-Institute of Ethnology, Hungarian Media Services and Support Trust Fund, Hungarian Open Air Museum, National Museum of Ethnography, Transylvanian Museum of Ethnography
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ORGANIZATIONS
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IN-KIND
Epson, Esri
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Elena Crusee Aiken, jewelry maker, Silver Spring, MD
Kwasi Aṣare, kente weaver, Washington, DC, and Nwasam, Ghana
Akosua Bandele, jewelry designer, Windsor, NC
Vanilla Beane, milliner, Washington, DC
C. Alan Bennett and the Bennnett Career Institute, beauty school, Washington, DC
Lawrence Berry, shoe designer and stylist, Upper Marlboro, MD
Andrea Bray, milliner, Silver Spring, MD
Fana Chisolm, hair braider and stylist, Silver Spring, MD
Malaika Tamu Cooper, hairstylist and hair show organizer, Baltimore, MD
Jay F. Coleman, artist, tattoo artist, painter, lecturer, educator, Washington, DC
Evette Everett, jewelry designer and bead maker, Atlanta, GA
Dusan and Rachel Grante, cosmetologists, make-up artists, stylists, Vienna, VA
Alexia Gumbs, dress artist and cultural activist, New York, NY
Diondra Hall, stylist, wig maker, Alexandria, VA
Fannie Hamilton, master gardener and herbalist, Washington, DC
Al Haynes, designer of Caribbean Carnival costumes, US Virgin Islands
Paul Koko, tailor, Riverdale, MD
Crystal Little, milliner, Washington, DC
Peterbug Mathews, cobbler and educator, Washington, DC
Dennis “Denny Moe” Mitchell, barber, New York, NY
Habeebah Muhammad, confectioner of scents and natural body care products, Washington, DC
Januwa Moja Nelson, dress artist, Washington, DC
Cynthia Sands, textile artist, Washington, DC
Marvin Sin, leather accessories designer, Windsor, NC
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Thomas Tate, shoe designer and stylist, Upper Marlboro, MD
Brenda Winstead, designer, New Windsor, MD

ROCK THE RUNWAY STAGE
Fatoukine Ndiaye Abeille, style exemplar, Washington, DC, and Paris, France
Christylez Bacon, musician, Washington, DC

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

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Yemaya Jones, resist dyer, U.S. Virgin Islands
James Pogue, Darius Smith, Frank McClarin High School student researchers, Atlanta GA
Debra Robinson, videographer/educator, Frank McClarin High School
Rene M. Taylor, health activist, CEO of Zuriworks for Women’s Health, Washington, DC

Edmund Asante, Katherine Blanco, Marlon Carter, Chennell Christopher, Phylicia Martin, Mind-Builders student researchers

Geena Paige Mignon, genealogist, African Ancestry
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Andrés Bustamante, Katherine Grasso, Ka'ai McKee-Torco, Katie McCormick, Christina Obialuja, Anne Pedersen, Eliot Reiniger, Jaclyn Rosenlund, Perry Sherouse, Lindsay Taushcher, Hannah Tucker, Juliana Velez, Interns

THE WILL TO ADORN: AFRICAN AMERICAN DIVERSITY, STYLE, AND IDENTITY
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Sally A. Van de Water, Program Coordinator
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Gwendolyn Robinson, Chicago Researcher
Simone Forde, Deborah Smith Pollard, Detroit Researchers
Diana Briggs, Malik Stevenson, New Orleans Researchers
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Shukuru Sanders, Oakland Researcher
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Camila Bryce LaPorte, Olivia Smith-Elnagar, Deborah Smith Pollard, Communities of Faith Researchers
Rachel Delgado-Simmons, Gabrielle Tayac, Native/ African American Communities Researchers
Keisha Martin, On-Line Communities of Style Researcher

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