

2020
NATIONAL HERITAGE
FELLOWSHIPS





Birchbark Canoe by Wayne Valliere

Photo by Tim Frandy

COVER: *“One Pot Many Spoons” beadwork by Karen Ann Hoffman*

Photo by James Gill Photography

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Message from the Acting Chairman of the National Endowment for the Arts

THANK YOU for helping us celebrate the 2020 class of NEA National Heritage Fellows. These fellowships represent the nation's highest honor in the folk and traditional arts, and are reserved for outstanding individuals who uphold their culture through their remarkable talent and dedication.

During a year when many of us have felt isolated and adrift, artists and advocates like our NEA National Heritage Fellows ground us, reminding us who we are and connecting us with our communities through the arts. Many of the art forms practiced by our fellows have persisted unbroken for centuries, enduring historical trauma and dislocation, and yes, even pandemics. In fact, not only have they endured, but they continue to enrich our world with beauty and meaning.

And they will continue to thrive thanks to the generosity, talent, and commitment of our Fellows. These men and women have dedicated their lives to practicing their art forms and passing them on to the next generation, regardless of circumstances and challenges. Take Onnik Dinkjian, whose melodic voice expresses the depths of Armenian culture and reminds us of its perseverance despite unspeakable tragedy. Or Wayne Valliere, who has helped revive two of the most defining features of Anishinaabe heritage through his exquisite craftsmanship of Anishinaabe birchbark canoes and work as an Ojibwe language teacher.

The link between our Fellows, the culture bearers who came before them, and those our Fellows have mentored to continue their practices, serves as a reminder that the world will continue to spin, artists will continue to create, and our nation's cultural heritage will remain a collective source of richness and pride. I want to thank our Fellows for making sure this link remains unbroken, and to offer my congratulations on their NEA National Heritage Fellowship award.



Ann Eilers
Acting Chairman, National Endowment for the Arts



Photo courtesy of Ann Eilers

Message from the Director of the Folk & Traditional Arts Program

FOR THE FIRST TIME in the 38-year history of this program, we are unable to gather in person to recognize the National Heritage Fellows. This interruption in the Arts Endowment's own tradition—that of celebrating the National Heritage Fellows in ceremony and concert in the nation's capital—is symbolic of the ways in which every community and tradition has been challenged by a global pandemic.

The 2020 class of National Heritage Fellows were selected for recognition prior to the public health crisis that caused mass gatherings to cease in March. They were selected because the stunning depth of their artistry is matched only by their commitment to the stewardship of living traditions, demonstrating a fortitude in their communities throughout the intertwined public health, civil rights, and economic crises of the past year.

Getting to know the Fellows and their traditions is to be reminded that calamity is not a new neighbor, but rather a regular intruder who must be rebuffed. The National Heritage Fellows inspire us by their example to confront calamity with eyes wide open, to overcome, and to grow. We are humbled to know them, and honored to celebrate them.



Clifford R. Murphy, PhD
Director, Folk & Traditional Arts, National Endowment for the Arts

A Brief History of the NEA National Heritage Fellowships

In a 1982 program book for a celebration of the first class of National Heritage Fellows, Bess Lomax Hawes, then-director of the Folk Arts program at the National Endowment for the Arts, wrote: “Each year, we will greet, salute, and honor just a few examples of the dazzling array of artistic traditions we have inherited throughout our nation’s fortunate history. . . . We believe that this can continue far into the future, each year’s group of artists demonstrating yet other distinctive art forms from the American experience.”

In the nearly 40 years since, the Arts Endowment has realized this vision, each year bringing national attention to the great diversity of folk and traditional artists practices in our country. Inspired by the Japanese Living Treasures program, this one-time award to individuals recognizes both their artistic excellence as well as their efforts to conserve America’s many cultural traditions for future generations. While some of the almost 450 recipients are well known nationally—such as Mavis Staples, Michael Flatley, B.B. King, and the quilters of Gee’s Bend—many recipients are best known in their home or cultural communities, where they are lauded as masters of crafts, dance, music, oral traditions, visual arts, and more.

The first class of Heritage Fellows included the blues singer/harmonica player Sonny Terry and his frequent performing partner, guitarist/singer Brownie McGhee, as well as the Mexican-American singer Lydia Mendoza, bluegrass musician Bill Monroe, and ornamental ironworker Philip Simmons. Since then, the award has recognized artists representing more than 200 traditional art forms, such as Passamaquoddy basketmaking, cowboy poetry, Cambodian classical dancing, and Tejano accordion playing. This range



1984 National Heritage Fellow Ralph Stanley (center, with banjo) leads his band in a concert outside the Old Post Office Building in Washington, DC, in 1984.
NEA file photo

reveals the breadth and depth of the traditional art forms practiced in our nation.

All National Heritage Fellowships begin with a nomination, often by someone from the artist’s community, which also includes supporting materials and letters of support. Those are reviewed by a panel of experts with a range of experience in the folk and traditional arts, as well as one lay person. The panel’s recommendations are then reviewed by the National Council on the Arts, with the final decision made by the chairman of the National Endowment for the Arts. The amount of the award started at \$10,000 in 1982 and grew to \$25,000 in 2009.

The program has also expanded in other ways since its inception. Initially an award just for individuals, in



1990 National Heritage Fellow Kevin Locke, Lakota and Anishinaabe.
Photo by Michael G. Stewart



2018 National Heritage Fellow Marion Coleman.
Photo by Tom Pich

1989, the African-American *a capella* gospel quartet the Fairfield Four became the first group to receive a Heritage Fellowship. Since then, 34 duos and groups have been honored. In 2000, the Arts Endowment added an annual award which honors an advocate in the folk and traditional arts. Named the Bess Lomax Hawes Fellowship as a tribute to the former Arts Endowment director, this award recognizes an individual who has made major contributions to the excellence, vitality, and public appreciation of the folk and traditional arts. Chris Strachwitz, record producer and cultural advocate, received the first of these awards.

While the Heritage Fellowships are a central component of the Arts Endowment’s support of the folk and traditional arts, the agency also has a long history of providing grants to nonprofit organizations to support projects ranging from festivals to documentary and media projects, exhibitions, and educational programs. The agency has also played an essential role in the creation and support of folk arts partnerships at the state level, providing opportunities for fieldwork, apprenticeships, and more opportunities for the public to experience and gain an appreciation for our nation’s diverse and ever-growing cultural traditions. In the coming year, the Arts Endowment will make a \$1,000,000 investment in a National Folklife Network to develop new infrastructure in spaces where it does not currently exist. In addition, the folk arts partnerships will expand to include all states, territories, and regions of the country for the first time in the program’s history.

As the years have gone by, an increasing number of honorees cite past Heritage Fellows as mentors, an example of how the folk and traditional arts are passed down from generation to generation, such as with Pops

and Mavis Staples or Jennie Thlunaut and Clarissa Rizal.

Haudenosaunee Raised Beadworker and 2020 National Heritage Fellow Karen Ann Hoffman said of her award: “I was very honored by that because I know full well that that honor is built on the talents of thousands of Haudenosaunee artists from the past, that are currently practicing, and that will practice in the future, and I shoulder this responsibility gratefully and solemnly and will do my very best to live up to the representation that I’ve been gifted with.”

Through this award, the National Endowment for the Arts can both celebrate the richness of our nation’s cultural traditions and honor the immense dedication of the recipients in ensuring these art forms will continue to thrive for years to come.

2013 National Heritage Fellow Veronica Castillo.
Photo by Tom Pich



2011 National Heritage Fellows Roy and PJ Hirabayashi with performers from San Jose Taiko.
Photo by Michael G. Stewart

Soul Singer and Songwriter

William Bell

ATLANTA, GA

Born in 1939 and raised in Memphis, Tennessee, William Bell was among a small group of musical artists who signed with a fledgling Memphis record label named Stax Records in the early 1960s, shortly after it was established in a shuttered movie theater. Although the owners had set out to record country music, they soon drew the interest of young people from the neighborhood and changed their focus to recording a genre new to them: rhythm and blues. As the first male solo act signed to Stax, Bell played a pivotal role in ushering in the genre known as Southern soul music, which later resulted in the globally influential “Memphis Sound.”

Although much of the early music at Stax was more grit than glamor, Bell brought with him the sophistication of a balladeer, first writing and releasing the melancholy “You Don’t Miss Your Water” in 1961 (later recorded by Otis Redding and the Byrds), which landed him a tour that included a gig at the legendary Apollo Theater in New York City. It was during that engagement that Bell was drafted in the Army, putting his singing career on hold.

Upon returning to Stax after his stint in the military, Bell released albums and songs that helped launch the label into even more international success. He also co-wrote the blues classic “Born Under a Bad Sign,” which became internationally known at the hands of bluesman Albert King and the British rock band Cream.

After Stax records closed in 1975, Bell moved to Atlanta and formed his own record label, releasing “Trying To Love Two” in 1977, which reached number one on the R&B charts and number ten on the pop charts and was the biggest hit of his career.

For several decades, Bell performed occasional world tours and special concert appearances while focusing on production and songwriting. In 2016, he signed with the newly revived Stax Records and released the LP *This is Where I Live*, for which he received a Grammy Award for Best Americana Album.

Bell’s resurgence into the limelight also found him in the 2014 documentary, *Take Me to the River*, in which he shared his craft with younger musicians. This led to the creation of the Take Me to the River Education Foundation, in which Bell remains heavily involved. He is also a supporter of the Stax Music Academy in Memphis, participating in workshops and performances with the students, including performances at the 2011 Smithsonian Folklife Festival in Washington, DC.

Bell is the recipient of the Rhythm and Blues Foundation’s R&B Pioneer Award, a BMI Songwriter’s Award, and is a member of the Georgia Music Hall of Fame and Memphis Music Hall of Fame. Although his historic contributions to the world are highlighted and celebrated at the Stax Museum, he continues to write, produce, record, and tour the world.

By Tim Sampson, Soulsville Foundation



Photo by Tony Knuppel

“ In Memphis we were mixing all these influences we grew up on of blues, gospel, jazz, R&B, and doo-wop and coming up with our own sound.

We didn’t even know at the time we were actually creating the musical art form that soon became known as soul music.”

—William Bell

Onnik Dinkjian

FORT LEE, NJ

Onnik Dinkjian is one of the most beloved and influential Armenian singers in America. Four generations have listened to his recordings and have treasured his singing at Armenian concerts, dances, weddings, and church services throughout the United States. Dinkjian's tenor voice is soothing and expressive, conveying both the utter joy and passions of his Armenian heritage and the deep sorrow of its painful history.

Dinkjian was born in 1929 in Paris, France. His parents, born in Dikranagerd (Diyarbakir), Turkey, were survivors of the 1915 Armenian Genocide, and died when he was an infant. His godparents, also survivors of the genocide from Dikranagerd, adopted him and they immigrated to America in 1946. The Armenian dialect from Dikranagerd is unique and Dinkjian is one of the last remaining Armenians who speaks and understands it, and perhaps the last who sings in this endangered dialect.

Dinkjian's earliest musical experiences were in the Armenian Church, where he became a featured soloist. Upon joining the U.S. Army in 1952, he became soloist of the famed Winged Victory Chorus, which entertained the troops throughout Europe during the Korean War.

Apart from the sacred music of the Armenian Church, Dinkjian's repertoire consists of mainly folk and popular songs from the Anatolian (Eastern Turkey) villages, Armenia, and the Armenian Diaspora. Dinkjian is also a composer and lyricist, whose songs have become standards in the American-Armenian community.

Dinkjian made his first recording in 1948 on the Bat Masian label (78 rpm), followed by subsequent 78s, 45s, LPs, and CDs. His recordings quickly became bestsellers in the American-Armenian communities, which resulted in decades of live performances. Much of the repertoire heard at Armenian functions in America was learned from Onnik Dinkjian. He has continuously and generously spent time with young American-Armenian musicians, encouraging them to treasure their cultural identity by sharing their talent. Specifically, he has written out hard-to-decipher lyrics and guided young singers with lyric translations and proper diction.

In 2009, Dinkjian was invited to do a concert in Diyarbakir, dramatically bringing the local Armenian folk songs back to their place of origin after having kept them alive for generations in America. Although there were virtually no Armenians present, he was welcomed and honored by the Kurdish and Turkish communities, as well as by the mayor. A documentary film titled *Garod (Longing)* was produced by Kurdish and Turkish filmmakers in recognition of this historic event.

Dinkjian has performed at the Library of Congress, the Smithsonian Folklife Festival, and the Kennedy Center's Millennium Stage.

By Carolyn Rapkiewicz, Armenian Dance Director and Smithsonian Educator Emeritus



Photo courtesy of the artist

“This is the real me. I feel it all the way down to my toes. **This is my language – ‘Let me open the door of your soul. . .’**”

—Onnik Dinkjian

Zakarya and Naomi Diouf

OAKLAND AND CASTRO VALLEY, CA

Dr. Zakarya Sao Diouf and Naomi Gedo Diouf are culture bearers and artists from Senegal and Liberia, respectively, who have contributed to the practice and performance of West African dance, drum, and culture in African diasporic communities for more than four decades.

One of the first native-born Africans to begin teaching traditional Senegalese dance in the U.S., Zakarya's pioneering work in the preservation, presentation, and transmission of African culture has contributed to the Bay Area's reputation as a center for African diaspora dance and music. Before immigrating to the U.S. in 1969, he led the Mali Dance Ensemble and served as artistic director of Les Ballet Africaines of Guinea and National Ballet of Senegal. In 1969, Zakarya joined the faculty of Southern Illinois University and was invited to dance with the dancer and choreographer Katherine Dunham. He later earned a PhD in ethnomusicology from University of California, Berkeley.

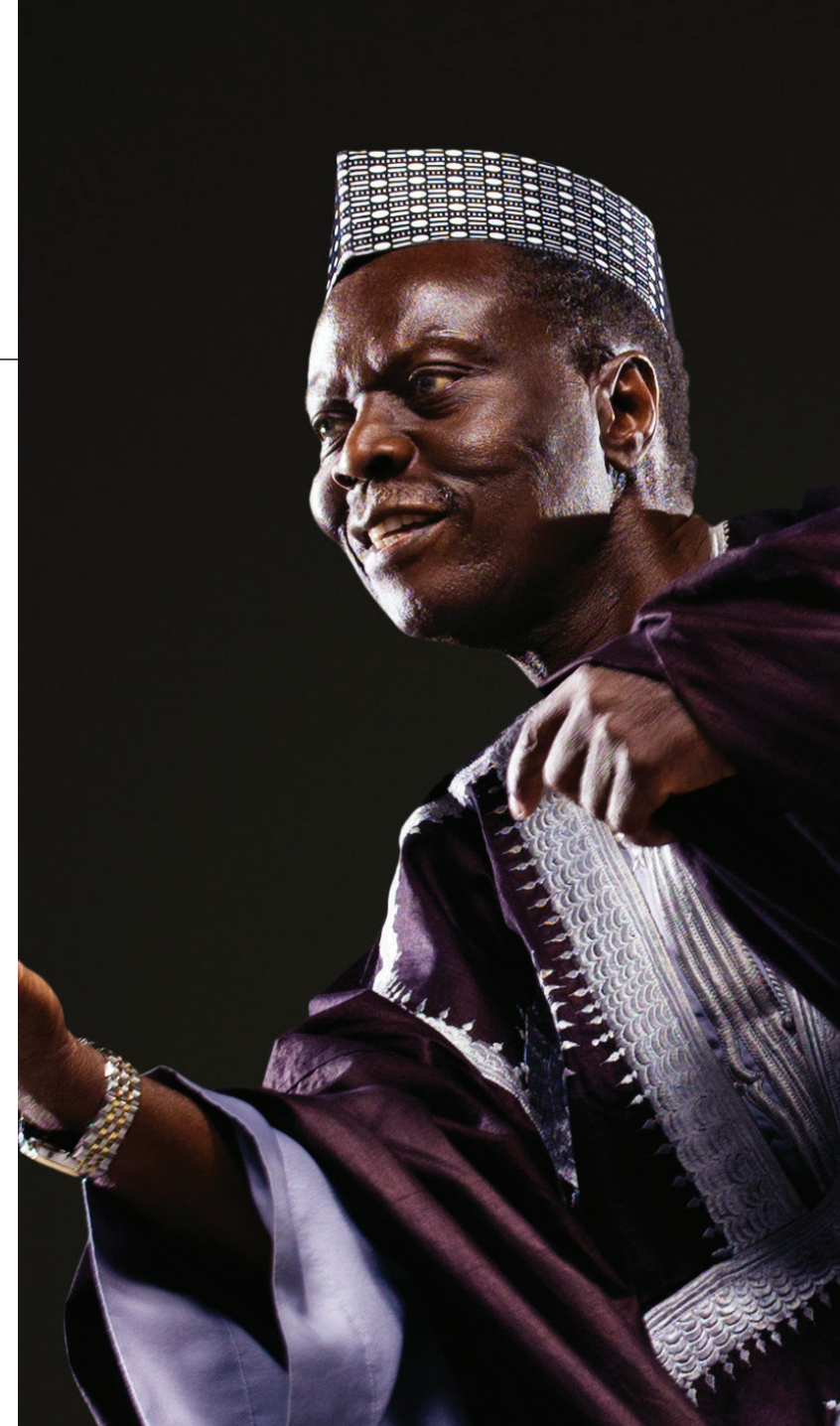
Naomi Gedo Diouf grew up in Liberia and began dancing as a child, learning from dancers of her Grebo ethnic group and Kendeja Cultural Center of the Liberian National Troupe and studying with Liberian dancers and later with prominent dancers and musicians from other West African nations. She came to Los Angeles as a high school student as a member of the Youth for Understanding Exchange Program and later returned to the U.S., earning a degree in sociology at University of California San Diego, an MA in organization management, and a California secondary teaching credential. In 1979, she met Zakarya who asked her to join his new dance company.

Zakarya and Naomi relocated to the Bay Area in 1987, with Naomi becoming the artistic director of Diamano Coura West African Dance Company. Established in 1975 at San Jose State University, Diamano Coura or "those who bring the message" in the Wolof language, has a vast repertoire reflecting Senegal and Liberia as well as material originating in Mali, Guinea, Côte d'Ivoire, and the Gambia. They have featured dances of the Wolof, Serer, Kpellé, Kru, Vai, Gio, Lorma, Mandingo and Bassa ethnic groups, just to name a few. The result is a complex presentation and understanding of Africa through its diversity of peoples, languages, rituals, beliefs, clothing, and masks. The company has performed both nationally and internationally—including in Ghana, the Ivory Coast, Senegal, and Mali—and Zakarya and Naomi's eight children are actively involved in the company.

For 28 years, Naomi also taught West African dance at Berkeley High School, designing the first public high school African American Studies Department curriculum in African dance. For her work, she was acknowledged with proclamations from the Berkeley City Council and the Oakland City Council, and received recognition from the Alameda County Supervisors Office.

Zakarya received an Emmy Award for his part in the musical score of Alex Haley's *Roots* "Part I" in 1976, among his many awards. Among Naomi's awards is the 2019 inaugural Dance USA Fellowship, intended to recognize dance artists engaged in social change.

By Lily Kharrazi, Alliance for California Traditional Arts



Photos © RJ Muna

“Being mesmerized by Coura Thiew in my younger days growing up in Senegal, surrounded by a diversity of music and dance; watching the majestic movements of the men and women was the inspiration for some of my greatest songs, music, movements and choreographies.”

—Zakarya Diouf

“Listening to music wakes up the inner level of my being and makes me want to move in unimaginable ways; it's like really being possessed by the dance deity. It's the joy that keeps one smiling (Ha-ha).”

—Naomi Diouf



Haudenosaunee Raised Beadworker

Karen Ann Hoffman

(Oneida Nation of Wisconsin)

STEVENS POINT, WI

Karen Ann Hoffman has been beading peace, beauty, and meaning through her Haudenosaunee Raised Beadwork since the 1990s. Haudenosaunee Raised Beadwork (also known as Iroquois Raised Beadwork) is unique to the Six Nations of the Haudenosaunee Confederacy, characterized by lines of beads that arch above the textile surface for a three-dimensional effect, typically sewn onto velvet. Hoffman is a respected national leader in this art, known for reimagining existing forms to expand their significance for today and the future.

Raised by her first teachers—parents Robert and Betty Ann Messner—as a citizen of the Oneida Nation of Wisconsin, Hoffman grew up in Oshkosh, south of the Oneida reservation. As an adult, she settled in Stevens Point, marrying Michael Hoffman (Menominee/Ottawa) with whom she built a Native tradition-centered life. In the 1990s, she learned Haudenosaunee Raised Beadwork from Samuel Thomas and Lorna Hill, Cayuga artists who traveled to Wisconsin from Ontario to teach.

The history of Haudenosaunee Raised Beadwork derives from 19th-century tourism at Niagara Falls. Around 1850, Mohawk and Tuscarora beadworkers developed ornately decorative items to appeal to Victorian tastes, selling them as souvenirs, or “whimseys.” The aesthetic endured and expanded onto objects for internal community use. Hoffman’s beading combines these two ways of beading to create a third: objects that arise from traditional forms and are infused with Haudenosaunee understandings but that otherwise are new. Two examples of this are large multi-sided beaded urns, derived from small 16th-century Haudenosaunee birchbark seed containers, or

“jardinières”; and a series of large mats, each beaded with a traditional seasonal story, emerging from small tourist items like table toppers and more traditional council mats.

Hoffman describes her work as being in the Thomas Hill style: beads raised to a particular height, a select color palette, strong connections to the past, best quality materials, and strictly connected to story. But all of those strictures “are the most freeing things about this beadwork,” she explained in a phone interview with Anne Pryor. “Because you must always do your best work, you’re free to be excellent. Because you may never take a stitch without it having a meaning, you’re free to be thoughtful. Because what you do stands for the people, your ego is free from being part of the piece and lets you focus on what’s really Iroquois and what’s really important.”

Retired from a sales career, Hoffman pursues her twin goals of strengthening Haudenosaunee Raised Beadwork within the Haudenosaunee community and gaining recognition for it more widely. She produces two to three large pieces each year, with some in the permanent collections of the Smithsonian National Museum of the American Indian, the Field Museum, the Iroquois Indian Museum, and the Oneida Nation Museum. She teaches and hosts a beading circle at her home. She is a co-organizer of the annual International Iroquois Beadwork Conference and has curated multiple exhibits of work by Native artists.

By Anne Pryor, folklorist, Madison, Wisconsin



Photo by Jim

“The reason the Creator put the Iroquois people on earth is to foster peace. That is the reason to bead.”

—Karen Ann Hoffman

Traditional Religious Dancers

Los Matachines de la Santa Cruz de la Ladrillera

LAREDO, TX

Los Matachines de la Santa Cruz are a ritual dance troupe whose origin can be traced back to a festival on the feast day of the Holy Cross during the Colonial period in Real de Catorce, a mining town in Central Mexico. In the late 19th century, several miners and their families relocated to work in the coal mines on the northern banks of the Rio Grande in a small town called Dolores, Texas. When the coal mines closed in the late 1930s, many of the families moved to Laredo and settled near the brick factory that gave the barrio its name, La Ladrillera; they brought with them the fiesta and the group became Los Matachines de la Santa Cruz de la Ladrillera. They have continuously honored the Holy Cross on May 3rd and the Virgen de Guadalupe on December 12th with a blend of Indigenous and European cultural expressions.

The *matachines* event involves multiple art forms—dancing, music, foodways, and traditional dress design and embroidery. As part of the celebration, the matachines dance in procession along the barrio streets to the nearby Holy Redeemer Catholic Church and back to the small shrine, where the Holy Cross is housed. Typically, the celebration lasts from three to five days depending on when the feast of the Holy Cross falls. At any one time during the fiesta, up to 50 dancers participate in the strenuous and physically taxing event. They line up in two rows and perform a repertoire of approximately 12 different *sones*, or dance tunes. Many vow to dance in memory of someone who has passed away or who is ill. For many it is a lifelong commitment.

The *sones* have descriptive names—“*La encrucijada*,” “*La Cruz*,” or “*La Malinche y el Viejo*.” The music includes drum, accordion, and occasionally guitar. At one time, a violin was included. Women are involved in food preparation—most often brisket or chicken *mole*, although it varies. They also embroider the red vest and *nagüilla*—a skirt made of two flaps with reed cane strung with jingle bells that function as noisemakers during the dance. Dancers carry a *sonaja* (a rattle) and a stylized bow and arrow usually made by the men.

The group received an apprenticeship grant from Texas Folklife Resources in the 1980s. In addition, they have participated in the Smithsonian American Folklife Festival, the Texas Folklife Festival in San Antonio, and in numerous local events and private ceremonies.

The current members of the group are the descendants of the original mining families who founded Los Matachines more than 100 years ago—Ortiz, Liendo, Castillo, Martínez, and others. They continue to teach the younger generations and engage with the general public, explaining the traditions’ origins and sharing their story and their faith belief in the Holy Cross.

By Norma E. Cantú, Murchison Professor in the Humanities,
Trinity University, San Antonio, Texas



Photo by Norma E. Cantú

“The dance itself
is prayer.”

—Florencio Ortiz (1926–1993)

Old-time Fiddler and Banjo Player

John Morris

IVYDALE, WV

An acclaimed fiddler, banjo player, guitarist, songwriter, and lifelong resident of Clay County, West Virginia, John Morris is the living carrier of the old-time fiddle and banjo tradition particular to his rural home county and the surrounding area.

Morris grew up just outside Ivydale, West Virginia—in an area once known as “Kidtown”—into a musical family of farmers and teachers. He first started playing music around age seven, learning clawhammer banjo from his grandfather Amos Morris, and guitar from his mother Anna Hill Morris. When he was ten, esteemed Clay County fiddler French Carpenter gave him his start on the fiddle. Morris also studied with Clay County fiddlers Wilson Douglas, Ira Mullins, Lee Triplett, and Doc White, among others. In 1965, John and his brother David (singer, songwriter, and guitarist) formed their band, the Morris Brothers.

In 1968, the Morris brothers became interested in labor rights, leading to them offering their music to Joseph A. “Jock” Yablonski’s campaign for president of the United Mine Workers of America (UMWA). As they traveled across the region and country with the UMWA into the next decade, they shared their original and traditional songs performed in the Clay County style. John and David saw traditional mountain culture as a source of empowerment for Appalachian people in their struggle against exploitation by the mining industry. That connection was recognized by Barbara Kopple, who featured the Morris Brothers’ music in her Academy Award-winning documentary Harlan County, USA, supported by the National Endowment for the Arts. In the late ’60s and early ’70s, John and David hosted

old-time music festivals across the state and region, including the Morris Family Old-Time Music Festival at their family home place. That festival model, located in the rural areas where the tradition and its practitioners lived and which encouraged sharing between locals and outsiders, young and old, became the gold standard for a community-based traditional music festival in Appalachia.

Morris has taught fiddle and banjo at the traditional music camp Allegheny Echoes, the Augusta Heritage Center, Dwight Diller’s Yew Pine Mountain Retreats, and the 4-H Mountain Heritage Weekends. He has been recognized by the West Virginia Music Hall of Fame (as the Morris Brothers, following David’s passing in 2016), at countless fiddler’s conventions, and was the 2015 recipient of the West Virginia Heritage Fiddler Award.

In 2018, Morris was a master artist in the West Virginia Folklife Apprenticeship Program, leading an apprenticeship in old-time fiddle and Clay County storytelling with Jen Iskow. He regularly invites young people to his home to play, learn, and share stories. Morris continues to play a crucial role in sustaining and promoting West Virginia traditional music and is one of the few fiddlers to continue an older regional style, infusing his playing with all the sounds of Clay County—its environment, its history, and its people.

By Emily Hilliard, West Virginia State Folklorist,
West Virginia Humanities Council



Photo by Michael Keller

“Music is my pipeline
back to the past.

Most music has a story behind it. . . It’s just as important to have a musical history as it is to have a written history. A lot of small community histories are never written down. Every time the fiddlers got together in a group, they played the tune and the event was remembered. It would be a group history lesson.”

—John Morris

Nueva Canción Singer and Songwriter

Suni Paz

HENDERSON, NV

Suni Paz was one of the first artists to bring the *nueva canción* tradition—the “new song” music of the 1960s and 1970s—to North American audiences. For more than half of a century, her work as an American songwriter and performer of Latin American folk music has resonated as a cultural force, engaging people of all backgrounds and ages.

Born with the name Elsa Calandrelli Solá, she was raised in Buenos Aires, Argentina, by a family with Italian and Catalan roots, all lovers of music and art. By her teens, she was already singing, writing, and playing guitar. Her skills were honed at *peñas folklóricas*—spirited social and dance gatherings. Atahualpa Yupanqui, an Argentinian legend, championed the music of indigenous people and fueled her passion for *música con conciencia* or “music with a conscience.”

When she came to California in 1965, she chose the stage name “Suni Paz,” which means “everlasting peace” in the Quechua language of the Andes. After earning her master’s degree, she wrote a curriculum for teaching Latin American culture through songs, stories, and dances, and began performing in schools. She sang at United Farm Workers Union rallies and was heard in 1980 on the first broadcasts of Radio Bilingüe. She performed at folk music concerts both nationally and internationally. In 1973, she recorded her first album, *Brotando Del Silencio/Breaking Out of the Silence*, on Paredón Records, accompanied by her son, Ramiro Fauve. Twenty-two albums followed, including 11 on Smithsonian Folkways. Since 1976, she recorded and performed with cellist Martha Siegel, and recently with Elizabeth Mitchell and Lisa S. Garrison.

Paz’s instruments include the Spanish guitar, the Andean *charango*, the Colombian *caja*, the Argentinian *bombo legüero*, *Caribbean guiro*, and maracas. She has recorded more than 500 songs for children and performed alongside American icons such as Arlo Guthrie, Pete Seeger, Bob Dylan, Don McClean, and Phil Ochs, to name a few, and at Madison Square Garden with El Grupo. Her passion for music was passed to sons Juan Cruz Fernandez and Ramiro Fauve. Fauve produced her *Bandera Mía* album and has co-written dozens of songs with her as well as having performed with her on stage since the age of seven, carrying on the folk tradition in his own work.

A 1985 project to create a Spanish-language reading curriculum led to decades of collaboration with renowned authors Alma Flor Ada and Francisca Isabel Campoy (Del Sol Books). “Suni’s gifted voice and exquisite performance reaches all, from young children to adults,” wrote Ada. “Her life has been a determined commitment to support the development of a positive identity in all Latino youth.”

Paz has received many honors, including the CMN Magic Penny Award, the National Culture Through the Arts Award from New York State Association of Foreign Language Teachers, the National Federation of Local Cable TV Programming Award, and successive ASCAP Plus Awards. In 2017, Paz’s autobiography, *Destellos*, was recognized by the International Latino Book Awards.

By Rebecca Snetselaar, Folklife Specialist, Nevada Arts Council



Photo by Ramiro Fauve

“The work of poets and singers is like the wind.

One may choose to blow sand in the eyes of the people, blinding them to reality—or one may scatter seeds of consciousness that help to nurture in the peoples hearts a passion for justice. I promised myself to sow the knowledge of our true history through poems and songs, that history which is being written daily by our people...”

—Suni Paz

(from the liner notes of *Brotando Del Silencio/Breaking Out of the Silence*, released by Paredón Records, 1973)

Birchbark Canoe Builder

Wayne Valliere

(Lac du Flambeau Ojibwe)

WAASWAAGANING (LAC DU FLAMBEAU), WI

Birchbark canoes are considered an apex of Anishinaabe culture—aesthetically beautiful objects that for centuries represented one of the most sophisticated inland watercrafts in the world. Mino-Giizhig (Wayne Valliere) is one of only a handful of Native birchbark canoe builders today in the United States, and he has dedicated his life to carrying his culture forward through traditional arts.

Born with a white streak in his hair, it was said Valliere would be an elder before his time. According to Valliere’s grandmother, it signified that a “spirit of an old Indian” went into Valliere.

From a young age, Valliere took a great interest in Anishinaabe culture. In high school, he learned to paint scenes of traditional Ojibwe life. Over time, he became increasingly interested in producing the traditional arts that he was depicting in his paintings. He spoke with elders, like Joe Chosa, Marvin DeFoe, and Ojaanimigiizhig, to learn to construct the crafts he painted. Later, he began studying ethnographies and working with historical artifacts to reverse-engineer historical technologies and crafts.

Valliere has a vast artistic repertoire: beadwork, quillwork, regalia, drums, basketry, pipes, lodges, weaponry, hunting tools, and more. He is a respected singer and storyteller. But of all these talents, he is best known as a birchbark canoe builder, a craft he learned alongside his brother Leon.

Because of the craft’s complexity, it takes years to learn to independently build a canoe. One must have a deep understanding of the forest to locate, harvest, and

process natural materials for the canoe: thick, pliable birchbark for the hull; straight-grained cedar for ribs and sheathing; spruce roots for stitching and lashings; and pine pitch, which is mixed with oak ash and deer tallow to tar the stitching.

In older times, birchbark canoes were used for transportation, fishing, harvesting wild rice, and hunting. Canoes still are used in these ways. They are a way of life, and they represent a way of perceiving the world for Anishinaabe people. In the Ojibwe language, for example, the words for the bow and stern of a canoe—*niigaan jiimaan* and *ishkweyaan jiimaan*—also refer to the notions of the future and the past, conceiving of one’s passage through life as a journey by canoe.

Valliere, who works as an Ojibwe language and culture teacher at the Lac du Flambeau Public School, has been actively working with apprentices and other Native communities to help keep this important art alive. He was recognized for this work in 2015 with the Jennifer Easton Community Spirit Award from the First Peoples Fund, and a 2017 Mentor Artist Fellowship from Native Arts & Cultures Foundation. From the ceremonial harvest of birchbark and sacred cedar to the creative and innovative modifications to the process of their construction, these canoes carry culture and traditional knowledge. They carry identity and worldview. They carry the future of the Anishinaabe people.

By Tim Frandy, Western Kentucky University



Photo by Tim Frandy

“ Everywhere the Anishinaabe went in this area, they went by *wiigwaasi-jimaan*. . . . At one time, everybody in our community knew how to build these birchbark canoes.

It’s my dream that we carry that forward into the next generations, and keep this craft and part of our identity alive for future generations to come.”

—Wayne Valliere

Radio Producer & Network Builder

Hugo N. Morales

FRESNO, CA

THE 2020
BESS LOMAX HAWES
AWARD

Cultural heritage and radio shaped the extraordinary life of Hugo Morales, recipient of the 2020 Bess Lomax Hawes National Heritage Fellowship, for his lifetime of work opening spaces for Latino voices in media.

The Moraleses were indigenous Oaxacan farmworkers, Mixtecs who migrated in the 1950s to Healdsburg, California, to pick prunes. Hugo Morales' violinist father played in a Mexican indigenous farmworker *banda* and always told his children around the dinner table to be proud of who they were. *Corridos* in Spanish blared every weekend across the labor camp that was their home. Morales saw how music was essential to people's well-being and strength as a community.

He credits a bout with tuberculosis in the seventh grade as transformative. While isolated for months, he read extensively and gained new perspectives. He listened to radio news and knew that people of color and their concerns were absent.

Radio further captured his imagination when his brother Cándido launched a local radio show featuring beloved Mexican *música*. Morales saw how the show deeply moved friends and neighbors, including his brother's proud use of Spanish over the air.

In high school, Morales excelled, winning scholarships to Harvard College and Harvard Law School. He returned home every summer to work with his family. "Much more than getting prunes into those buckets, living that life helped me understand poverty and all the cultures around us in the fields," he said in a phone interview with Dan Sheehy. "Mexican, but also Filipino, Punjabi, and Native American—it gave me a strong feeling for the power of traditional arts."

With law degree in hand, Morales returned to California in 1975 to co-found nonprofit Radio Bilingüe, which in 1980 became the first Latino-controlled full-power FM radio station to serve the San Joaquín Valley. Based on "honest" culture by and for the people—and with its multiplicity of sounds, multilingual voices, and values—Radio Bilingüe itself became the trusted voice of community.

Today, Radio Bilingüe is the leading Latino public radio network and content producer in U.S. public media, with 24 stations and 75-plus affiliates serving more than a half million listeners weekly. It is a curator of Latino culture through series like *Línea Abierta* and *Raíces: Art Moments on Radio* and major festivals of mariachi and Norteño-Tejano music, with teaching workshops for youth.

Staff and volunteer announcers—Latino, indigenous, and multiethnic—host musical programs like *La Hora Mixteca*, *Mañanitas con Mariachi*, *Arriba el Norte*, *Música Folklórica*, *Son del Caribe*, and new-generation folk-rooted and crossover genres.

Morales' public service earned him a MacArthur Foundation Fellowship, the Corporation for Public Broadcasting's Edward R. Murrow Award, the Lannan Foundation's Cultural Freedom prize, two honorary doctorates, and more.

He said, "It's critical for people to help themselves by sharing opinions and cultural experiences. That's what I heard in the fields. We put it on the radio."

By Daniel Sheehy, Ph.D., Director & Curator Emeritus,
Smithsonian Folkways Recordings, 2015 Bess Lomax Hawes
National Heritage Fellow



Photo courtesy of Radio Bilingüe

The Bess Lomax Hawes National Heritage Fellowship honors "keepers of tradition" who through their efforts as organizers, educators, producers, cultural advocates, or caretakers of skills and repertoires have had a major beneficial effect on the traditional arts of the United States. A member of the Lomax family of pioneering American folklorists, Bess Lomax Hawes (1921–2009) committed her life to the documentation and presentation of American folk artists. She served as an educator both inside the classroom and beyond, and nurtured the field of public folklore through her service at the National Endowment for the Arts. During her tenure as director of the NEA Folk Arts Program (1977–1993) an infrastructure of state folklorists was put in place, statewide folk arts apprenticeship programs were initiated, and the National Heritage Fellowships were created. In 1993 she received the National Medal of Arts for her many contributions in assisting folk artists nationwide and in bringing folk artistry to the attention of the public.



“I have been blessed with the opportunity to learn about radio as a community medium to attract thousands of Latino volunteers and staff who live the diversity of Latino folk art and music.

They then project their own voices and those of thousands more traditional artists on the radio both for listeners who themselves feel strongly connected to the traditions and for new audiences to appreciate.”

—Hugo Morales

ACKNOWLEDGMENTS



NATIONAL ENDOWMENT FOR THE ARTS

Ann Eilers, Acting Chairman

Ra Joy, Chief of Staff

Jennifer Chang, White House Liaison and Senior Advisor to the Chief of Staff

Sonia Chala Tower, Director of Strategic Communications and Public Affairs

Ayanna Hudson, Acting Deputy Chairman for Programs & Partnerships

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Cheryl T. Schiele, Folk & Traditional Arts Specialist

Clifton Archuleta, Audiovisual Production Specialist

Elizabeth Auclair, Public Affairs Specialist

Don Ball, Assistant Director - Publications

Paulette Beete, Social Media Manager

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Josephine Reed, Media Producer

Kelli Rogowski, Visual Information Specialist

Erin Waylor, Division Coordinator

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Dudley Connell, Audio Archivist

Julia Gutiérrez-Rivera, Community Engagement Coordinator

Brooks Long, Living Traditions Network Specialist

Amy Millin, Development Specialist

Founded in 1933, the National Council for the Traditional Arts (NCTA) is the nation’s oldest folk arts organization. The NCTA presents the nation’s finest traditional artists to the public in festivals, national and international tours, concerts, radio and television programs, films, recordings and other programs. For over 30 years, the NCTA has worked with the National Endowment for the Arts on a consulting basis to manage and coordinate the National Heritage Fellowships activities honoring the Fellowship recipients.

Special thanks to Norma Cantu, Emily Hilliard, Barbara Harmon-Schamberger, Tom Pich

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FILM CREDITS

THE CULTURE OF AMERICA
A Cross-Country Visit with the National Endowment
for the Arts National Heritage Fellows

Produced by
Hypothetical

Director: Olivia Loomis Merrion

Producers: Elivia Shaw and Olivia Loomis Merrion

Co-Producer: John Picklap

In Association With
The National Council for the Traditional Arts
for
The National Endowment for the Arts

Host: Karen “Queen Nur” Abdul-Malik

Executive Producer: Clifford Murphy

Supervising Producer: Cheryl T. Schiele

Coordinating Producer: Madeleine Remez

Additional production assistance provided by Clifton Archuleta, Elizabeth Auclair, Don Ball, Allison Hill, Victoria Hutter, Josephine Reed

Editors: Olivia Loomis Merrion, Elivia Shaw, Lorena Alvarado, Omri Shir, Rose Kang

Assistant Editor: Talia St. Clair

Archival Producer: Emmy Scharlatt

Re-Recording Mixer/Sound Designer: Matthew Tammariello, Roast n’ Post (Oakland, CA)

Colorist: Sean Wells, Roast n’ Post (Oakland, CA)

ON-SITE CREWS

Wayne (Mino-Gühzig) Valliere
Director: Olivia Loomis Merrion
Director of Photography: Jake Zalutsky
Field Producer: Carol Ann Amour

John Morris
Director/Director of Photography/Drone Footage: Mark E. Trent
Interviewer: Emily Hilliard
Second Camera: Chris McMillion

Onnik Dinkjian
Director: Marie Hinson
Director of Photography: Melissa Langer

Hugo N. Morales
Director: Elivia Shaw
Director of Photography: Olivia Loomis Merrion

Suni Paz
Director/Director of Photography: Olivia Loomis Merrion
Second Camera: Elivia Shaw

Zakarya and Naomi Diouf
Director: Olivia Loomis Merrion
Director of Photography: John Picklap
Second Camera: Elivia Shaw
Performance filmed at Flying Studios in Oakland, CA

Karen Ann Hoffman
Director: Olivia Loomis Merrion
Director of Photography: Jake Zalutsky

Los Matachines de la Santa Cruz de la Ladrillera
Director: Paloma Martinez
Director of Photography: Corbett Jones
Production Sound Mixer: Martin Pedersen

William Bell
Director/Director of Photography: Joel Adrian
Second Camera/Caffer/Drone Footage: Kristian Melom
Field Producer: Sissie Lang

William Bell Performance Crew
Director: J. Nance
Director of Photography: Juan Londono
B Cam Op: David Haynes II
C Cam Op: Fernando Flores

On My Time TV
Sound Engineer: Samuel Haygood
Lighting Tech: Leroy Lovelace, Jr.
A/V Tech: Lauren Whittaker
Stage Manager: Harry Nixon
Production Manager: Rod Whittaker
Performance filmed at Encore Film and Music Studio in Atlanta, GA

Queen Nur
Director/Director of Photography: Alex Pritz, Will Miller

NATIONAL HERITAGE FELLOWS, 1982-1989

1982

Dewey Balfa *
Cajun Fiddler
Basile, LA

Joe Heaney *
Irish Singer
Brooklyn, NY

Tommy Jarrell *
Appalachian Fiddler
Mt. Airy, NC

Bessie Jones *
Georgia Sea Island Singer
Brunswick, GA

George Lopez *
Santos Woodcarver
Cordova, NM

Brownie McGhee *
Blues Guitarist/Singer
Oakland, CA

Hugh McGraw *
Shape Note Singer
Bremen, GA

Lydia Mendoza *
Mexican-American Singer
San Antonio, TX

Bill Monroe *
Bluegrass Musician
Nashville, TN

Elijah Pierce *
Carver/Painter
Columbus, OH

Adam Popovich *
Tamburitza Musician
Dolton, IL

Georgeann Robinson *
Osage Ribbonworker
Bartelsville, OK

Duff Severe *
Saddle Maker
Pendleton, OR

Phillip Simmons *
Ornamental Ironwork
Charleston, SC

Sanders “Sonny” Terry *
Blues Harmonica/Singer
Holliswood, NY

* Deceased

1983

Sister Mildred Barker *
Shaker Singer
Poland Spring, ME

Rafael Cepeda *
Bomba Musician/Dancer
Santurce, PR

Ray Hicks *
Appalachian Storyteller
Banner Elk, NC

Stanley Hicks *
Appalachian Musician/
Storyteller/Instrument Maker
Vilas, NC

John Lee Hooker *
Blues Guitarist/Singer
San Francisco, CA

Mike Manteo *
Sicilian Marionettist
Staten Island, NY

Narciso Martinez *
Texas-Mexican Accordionist/
Composer
San Benito, TX

Lanier Meaders *
Potter
Cleveland, GA

Almeda Riddle *
Ballad Singer
Greens Ferry, AR

Joe Shannon *
Irish Piper
Chicago, IL

Simon St. Pierre
French-American Fiddler
Smyrna Mills, ME

Alex Stewart *
Cooper/Woodworker
Sneedville, TN

Ada Thomas *
Chitimacha Basketmaker
Charenton, LA

Lucinda Toomer *
African-American Quilter
Columbus, GA

Lem Ward *
Decoy Carver/Painter
Crisfield, MD

Dewey Williams *
Shape Note Singer
Ozark, AL

1984

Clifton Chenier *
Creole Accordionist
Lafayette, LA

Bertha Cook *
Knotted Bedspread Maker
Boone, NC

Joseph Cormier *
Cape Breton Violinist
Waltham, MA

Elizabeth Cotten *
African-American Singer/Songster
Syracuse, NY

Burton Craig *
Potter
Vale, NC

Albert Fahlbusch *
Hammered Dulcimer Player/Builder
Scottsbluff, NE

Janie Hunter *
African-American Singer/Storyteller
Johns Island, SC

Mary Jane Manigault *
African-American Seagrass
Basketmaker
Mt. Pleasant, SC

Genevieve Mougin *
Lebanese-American Lace Maker
Bettendorf, IA

Martin Mulvihill *
Irish-American Fiddler
Bronx, NY

Howard “Sandman” Sims *
African-American Tap Dancer
New York, NY

Ralph Stanley *
Bluegrass Banjo Player/
Appalachian Singer
Coburn, VA

Margaret Tafoya *
Santa Clara Pueblo Potter
Española, NM

Dave Tarras *
Klezmer Clarinetist
Brooklyn, NY

Paul Tiulana *
Eskimo Mask Maker/Dancer/Singer
Anchorage, AK

Cleofas Vigil *
Hispanic Storyteller/Singer
San Cristobal, NM

Emily Kau’i Zuttermeister *
Hula Master (Kumu Hula)
Kaneohe, HI

1985

Eppie Archuleta *
Hispanic Weaver
San Luis Valley, CO

Periklis Halkias *
Greek Clarinetist
Astoria Queens, NY

Jimmy Jausoro *
Basque Accordionist
Boise, ID

Mealii Kalama *
Hawaiian Quilter
Honolulu, HI

Lily May Ledford *
Appalachian Musician/Singer
Lexington, KY

Leif Melgaard *
Norwegian Woodcarver
Minneapolis, MN

Bua Xou Mua *
Hmong Musician
Portland, OR

Julio Negrón-Rivera *
Puerto Rican Instrument Maker
Morrovis, PR

**Alice New Holy
Blue Legs ***
Lakota Sioux Quill Artist
Rapid City, SD

Glenn Ohrlin *
Cowboy Singer/Storyteller/Illustrator
Mountain View, AR

Henry Townsend *
Blues Musician/Songwriter
St. Louis, MO

**Horace “Spoons”
Williams ***
Percussionist/ Poet
Philadelphia, PA

1986

**Alphonse “Bois Sec”
Ardoin ***
Creole Accordionist
Eunice, LA

Earnest Bennett *
Anglo-American Whittler
Indianapolis, IN

Helen Cordero *
Pueblo Potter
Cochiti, NM

Sonia Domsch
Czech-American Bobbin Lace Maker
Atwood, KS

Canray Fontenot *
Creole Fiddler
Welsh, La

John Jackson *
Black Songster/Guitarist
Fairfax Station, VA

Peou Khatna *
Cambodian Court Dancer/
Choreographer
Silver Spring, MD

Valerio Longoria *
Mexican-American Accordionist
San Antonio, TX

Doc Tate Nevaquaya *
Comanche Indian Flutist
Apache, OK

Luis Ortega *
Hispanic-American Rawhide Worker
Paradise, CA

Ola Belle Reed *
Appalachian Banjo Picker/Singer
Rising Sun, MD

Jennie Thlunaut *
Tlingit Chilkat Blanket Weaver
Haines, AK

Nimrod Workman *
Appalachian Ballad Singer
Macon, & Chattanooga, TN/WV

1987

Juan Alindato *
Carnival Maskmaker
Ponce, PR

Louis Bashell *
Slovenian Accordionist
Greenfield, WI

Genoveva Castellanoz
Mexican-American Corona Maker
Nyssa, OR

**Thomas Edison
“Brownie” Ford ***
Anglo-Comanche Cowboy
Singer/Storyteller
Herbert, LA

Kansuma Fujima
Japanese-American Dancer
Los Angeles, CA

Claude Joseph Johnson *
African-American Religious
Singer/Orator
Atlanta, GA

Raymond Kane *
Hawaiian Slack Key Guitarist/Singer
Waialeale, HI

Wade Mainer *
Appalachian Banjo Picker/Singer
Flint, MI

Sylvester McIntosh *
Crucian Singer/Bandleader
St. Croix, VI

Allison “Tootie” Montana *
Mardi Gras Chief/Costume Maker
New Orleans, LA

Alex Moore, Sr. *
African-American Blues Pianist
Dallas, TX

Emilio & Senaida Romero *
Hispanic-American Tin and
Embroidery Workers
Santa Fe, NM

Newton Washburn *
Split Ash Basketmaker
Bethlehem, NH

1988

Pedro Ayala *
Mexican-American Accordionist
Donna, TX

Kepka Belton
Czech-American Egg Painter
Ellsworth, KS

Amber Densmore *
New England Quilter/Needleworker
Chelsea, VT

Michael Flatley
Irish-American Stepdancer
Palos Park, IL

Sister Rosalia Habert *
German-American Bobbin
Lace Maker
Hankinson, ND

John Dee Holeman
African-American Musician/Dancer/
Singer
Durham, NC

**Albert “Sunnyland Slim”
Laundrew ***
Blues Pianist/Singer
Chicago, IL

Yang Fang Nhu *
Hmong Weaver/Embroiderer
Detroit, MI

Kenny Sidle
Anglo-American Fiddler
Newark, OH

Willi Mae Ford Smith *
African-American Gospel Singer
St. Louis, MO

Clyde “Kindy” Sproat *
Hawaiian Cowboy Singer/Ukulele
Player
Kapaaee, HI

Arthel “Doc” Watson *
Appalachian Guitarist/Singer
Deep Gap, NC

1989

John Cephas *
Piedmont Blues Guitarist/Singer
Woodford, VA

Fairfield Four
African-American a Capelle
Gospel Singers
Nashville, TN

José Gutiérrez
Mexican Jarocho Musician/Singer
Norwalk, CA

Richard Avedis Hagopian
Armenian Oud Player
Visalia, CA

Christy Hengel *
German-American Concertina Maker
New Ulm, MN

**Vanessa Paukeigope
Jennings**
Kiowa Regalia Maker
Fort Cobb, OK

Ilias Kementzides *
Pontic Greek Lyra Player
and Builder
South Norwalk, CT

Ethel Kvalheim *
Norwegian Rosemaler
Stoughton, WI

Mabel E. Murphy *
Anglo-American Quilter
Fulton, MO

LaVaughn E. Robinson *
African-American Tap Dancer
Philadelphia, PA

Earl Scruggs *
Bluegrass Banjo Player
Nashville, TN

Harry V. Shourds *
Wildfowl Decoy Carver
Seaville, NJ

Chesley Goseyun Wilson
Apache Fiddle Maker
Tucson, AZ

NATIONAL HERITAGE FELLOWS, 1990-1997

1990

Howard Armstrong *
African-American String
Band Musician
Boston, MA

Em Bun *
Cambodian Silk Weaver
Harrisburg, PA

Natividad Cano *
Mexican-American Mariachi Musician
Fillmore, CA

**Giuseppe * and
Raffaella DeFranco**
Southern Italian Musicians and
Dancers
Belleville, NJ

Maude Kegg *
Ojibwe Storyteller/Craftsperson/
Tradition Bearer
Oranmia, MN

Kevin Locke
Lakota Flute Player/Singer/
Dancer/Storyteller
Wakpala, SD

Marie McDonald *
Hawaiian Lei Maker
Kamuela, HI

Wallace McRae
Cowboy Poet
Forsyth, MT

Art Moilanen *
Finnish Accordionist
Mass City, MI

Emilio Rosado *
Woodcarver
Utado, PR

Robert Spicer *
Flatfoot and Buckdancer Dancer
Dickson, TN

Douglas Wallin *
Appalachian Ballad Singer
Marshall, NC

* Deceased

1991

Etta Baker *
African-American Guitartist
Morgantown, NC

George Blake
Native American Craftsman
(Hupa-Vurok)
Hoopa Valley, CA

Jack Coen *
Irish-American Flautist
Bronx, NY

Rose Frank *
Nez Perce Cornhusk Weaver
Lapwai, ID

Eduardo "Lalo" Guerrero *
Mexican-American Singer/Guitarist/
Composer
Cathedral City, CA

Khamvong Insixiengmai
Southeast Asian Lao Singer
Fresno, CA

Don King *
Western Saddlemaker
Sheridan, WV

Riley "B.B." King *
African-American Blues Musician/
Singer/bandleader
Itta Bena, MS

Esther Littlefield *
Alaskan Regalia Maker (Tlingit)
Sitka, AK

Seisho "Harry" Nakasone *
Okinawan-American Musician
Honolulu, HI

Irvan Perez *
Isleno Singer (Canary Islands)
Poydras, LA

Morgan Sexton *
Appalachian Banjo Player/Singer
Linefork, KY

Nikitas Tsimouris *
Greek-American Bagpipe Player
Tarpon Springs, FL

Gussie Wells *
African-American Quilter
Oakland, CA

Arbie Williams *
African-American Quilter
Oakland, CA

Melvin Wine *
Appalachian Fiddler
Copen, WV

1992

Francisco Aguabella *
Afro-Cuban Drummer
Los Angeles, CA

Jerry Brown *
Potter (southern stoneware tradition)
Hamilton, AL

Walker Calhoun *
Cherokee Musician/Dancer/Teacher
Cherokee, NC

Clyde Davenport *
Appalachian Fiddler
Jamestown, TN

Belle Deacon *
Athabaskan Basketmaker
Greyling, AK

Nora Ezell *
African-American Quilter
Five Points, TN

Gerald Hawpetoss *
Menominee/Potowatomie
Regalia Maker
Neopit, WI

Fatima Kuinova
Bukharan Jewish Singer
Rego Park, NV

John Yoshio Naka *
Bonsai Sculptor
Whittier, CA

Marc Savoy
Cajun Accordion Player/Builder
Eunice, LA

Ng Sheung-Chi *
Chinese Toissan Muk'yu Folk Singer
New York, NY

Othar Turner *
African-American Fife Player
Senatobia, MS

Tanjore Viswanathan *
South Indian Flute Maker
Middletown, CT

1993

Santiago Almeida *
Texas-Mexican Conjunto Musician
Sunnyside, WA

Kenny Baker *
Bluegrass Fiddler
Cottontown, TN

Inez Catalon *
French Creole Singer
Kaplan, LA

Elena & Nicholas Charles *
Yupik Woodcaver/Maskmaker/
Skin Sewer
Bethel, AK

Charles Hankins *
Boatbuilder
Lavallette, NJ

**Nalani Kanaka'ole & Pualani
Kanaka'ole Kanahele**
Hula Masters
Hilo, HI

Everett Kapayou *
Native American Singer (Meskwaki)
Tama, IA

McIntosh County Shouters
African-American Spiritual/
Shout Ensemble
St. Simons Island, GA

Elmer Miller *
Bit and Spur Maker/Silversmith
Nampa, ID

Jack Owens *
Blues Singer/Guitarist
Bentonla, MS

**Mone & Vanxay
Saenphimmachak**
Lao Weaver/Needleworker
and Loom Maker
St. Louis, MO

Liang-Xing Tang
Chinese-American Pipa (Lute) Player
Bayside, NY

1994

Liz Carroll
Irish-American Fiddler
Mundelein, IL

**Clarence Fountain * & The
Blind Boys of Alabama**
African-American
Gospel Singers
Atlanta, GA

Mary Mitchell Gabriel *
Native American (Passamaquoddy)
Basketmaker
Princeton, ME

Johnny Gimble *
Western Swing Fiddler
Dripping Springs, TX

Frances Varos Graves *
Hispanic American "Colcha"
Embroidery
Rancho De Taos, NM

Violet Hilbert *
Native American (Skagit) Storyteller/
Conservator
Ca Conner, WA

**Sosie Shizuye
Matsumoto ***
Japanese Tea Ceremony Master
Los Angeles, CA

D.L. Menard *
Cajun Musician/Songwriter
Erath, LA

Simon Shaheen
Arab American Oud Player
Brooklyn, NY

Lily Vorperian
Armenian (Marash-Style) Embroidery
Glendale, CA

Elder Roma Wilson *
African-American Harmonica Player
Oxford, MS

1995

Bao Mo-Li
Chinese-American Jing-Erhu Player
Flushing, NV

Mary Holiday Black
Navajo Basketmaker
Mexican Hat, UT

Lyman Enloe *
Old-Time Fiddler
Lee's Summit, MO

Donny Golden
Irish-American Step Dancer
Brooklyn, NV

Wayne Henderson
Appalachian Luthier, Musician
Mouth of Wilson, VA

Bea Ellis Hensley *
Appalachian Blacksmith
Spruce Pine, NC

Nathan Jackson
Tlingit Alaskan Woodcaver/
Metalsmith/Dancer
Ketchikan, AK

Danongan Kalanduyan *
Filipino-American Kulintang Musician
South San Francisco, CA

Robert Jr. Lockwood *
African-American Delta Blues Singer/
Guitarist
Cleveland, OH

Israel "Cachao" López *
Afro-Cuban Bassist, Composer, and
Bandleader
Miami, FL

Nellie Star Boy Menard *
Lakota Sioux Quiltmaker
Rosebud, SD

Buck Ramsey *
Anglo-American Cowboy Poet, Singer
Amarillo, TX

1996

Obo Addy *
African (Ghanaian) Master Drummer/
Leader
Portland, OR

Betty Pizio Christenson *
Ukrainian-American Pysanky
Suring, WI

Paul Dahlin
Swedish-American Fiddler
Minneapolis, MN

Juan Gutiérrez
Puerto Rican Drummer/Leader
(Bomba and Plena)
New York, NY

**Solomon * & Richard *
Ho'opi**
Hawaiian Falsetto Singers/Musicians
Makawao, HI

Will Keys *
Anglo-American Banjo Player
Gray, TN

Joaquin Lujan *
Chamorro Blacksmith
GMF, GU

Eva McAdams
Shoshone Crafts/Beadwork
Fort Washakie, WV

**John Mealing & Cornelius
Wright, Jr. ***
African-American Work Songs
Birmingham, AL

Vernon Owens
Anglo-American Potter
Seagrove, NC

Dolly Spencer *
Inupiat Dollmaker
Homer, AK

1997

Edward Babb *
"Shout" Band Gospel Trombonist &
Band Leader
Jamaica, NV

Charles Brown *
West Coast Blues Pianist & Composer
Berkeley, CA

Gladys Leblanc Clark *
Acadian (Cajun) Spinner & Weaver
Duson, LA

Georgia Harris *
Catauba Potter
Atlanta, GA

Wen-Yi Hua
Chinese Kunqu Opera Singer
Arcadia, CA

Ali Akbar Khan *
North Indian Sarod Player
& Raga Composer
San Anselmo, CA

Ramón José López
Santero & Metalsmith
Santa Fe, NM

Jim * & Jesse McReynolds
Bluegrass Musician
Gallatin, TN

Phong Nguyen
Vietnamese Musician/Scholar
Kent, OH

Hystercine Rankin *
African-American Quilter
Lorman, MS

Francis Whitaker *
Blacksmith/Ornamental
Iron Work
Carbondale, CO

NATIONAL HERITAGE FELLOWS, 1998–2005

1998

Apsara Ensemble
Cambodian Musicians & Dancers
Fort Washington, MD

Eddie Blazonczyk *
Polish Polka Musician/Bandleader
Bridgeview, IL

Bruce Caesar
Sac Fox-Pawnee German Silversmith
Anadarko, OK

Dale Calhoun *
Boatbuilder (Reelfoot Lake
Stumpjumper)
Tiptonville, TN

Antonio De La Rosa *
Tejano Conjunto Accordionist
Riviera, TX

Epstein Brothers
Klezmer Musicians
Sarasota, FL

Sophia George
Yakima Colville Beadwork
and Regalia
Gresham, OR

Nadjeschda Overgaard *
Danish Hardanger Embroidery
Kimballton, IA

Harilaos Papapostolou *
Byzantine Chant, Greek Orthodox
Potomac, MD

Roebuck “Pops” Staples *
Gospel /Blues Musician
Dalton, IL

**Claude “The Fiddler”
Williams ***
Jazz Swing Fiddler
Kansas City, MO

1999

Frisner Augustin *
Haitian Drummer
New York, NY

Lila Greengrass Blackdeer
Hock Black Ash Basketmaker,
Needleworker
Black River Falls, WI

Shirley Caesar
Gospel Singer
Durham, NC

Alfredo Campos
Horeshair Hitcher
Federal Way, WA

**Mary Louise Defender
Wilson**
Dakota Hidatsa Traditionalist
and Storyteller
Shields, ND

Jimmy “Slyde” Godbolt *
African-American Tap Dancer
Hanson, MA

Ulysses “Uly” Goode *
Western Mono Basketmaker
North Fork, CA

Bob Holt *
Ozark Fiddler
Ava, MO

Zakir Hussain
North Indian Master Tabla Drummer
San Anselmo, CA

Elliott “Ellie” Manette *
Trinidadian Steel Pan Builder,
Tuner, Performer
Osage, WV

Mick Moloney
Irish Musician
New York, NY

Eudokia Sorochaniuk *
Ukrainian Weaver, Textile Artists,
Embroidery
Pennsauken, NJ

Ralph Stanley
Master Boatbuilder, (Friendship Sloop)
Southwest Harbor, ME

2000

Bounxou Chanthraphone
Lao Weaver, Embroiderer
Brookland Park, MN

Dixie Hummingbirds *
African-American Gospel Quartet
Philadelphia, PA

Felipe García Villamil
Afro-Cuban Drummer/Santero
Los Angeles, CA

José González *
Puerto Rican Hammock Weaver
San Sebastián, PR

Nettie Jackson
Klickitat Basketmaker
White Swan, WA

Santiago Jiménez, Jr
Tex-Mex Accordionist/Singer
San Antonio, TX

Genoa Keawe *
Hawaiian Tto Singer/
Ukulele Player
Honolulu, HI

Frankie Manning *
Lindy Hop Dancer/Choreographer/
Innovator
Corona, NV

**Joe Willie “Pinetop”
Perkins ***
Blues Piano Player
La Porte, IN

Konstantinos Pilarinos
Orthodox Byzantine Icon Woodcarver
Astoria, NV

Chris Strachwitz
(Bess Lomax Hawes Award)
Record Producer/Label Founder
El Cerrito, CA

B. Dorothy Thompson *
Appalachian Weaver
Davis, WV

Don Walser *
Cowboy & Western Singer/Guitarist/
Composer
Austin, TX

2001

Celestino Avilés *
Santero
Orocovis, PR

Mozell Benson *
African-American Gospel Quilter
Opelika, AL

Wilson “Boozoo” Chavis *
Zydeco Accordionist
Lake Charles, LA

Hazel Dickens *
Appalachian Singer
Washington, DC

Evalena Henry
Apache Basketweaver
Peridot, AZ

Peter Kyvelos *
Oud Builder
Bedford, MA

**João “João Grande” Olivera
Dos Santos**
Capoeira Angola Master
New York, NY

Eddie Pennington
Thumbpicking Style Guitarist
Princeton, KY

Qi Shu Fang
Peking Opera Performer
Woodhaven, NY

Seiichi Tanaka
Taiko Drummer Dojo Founder
San Francisco, CA

Dorothy Trumpold *
Rug Weaver
High Amana, IA

Fred Tsoodle *
Kiowa Sacred Song Leader
Mountain View, OK

Joseph Wilson *
(Bess Lomax Hawes Award)
Folklorist/Advocate/Presenter
Fries, VA

2002

Ralph Blizzard *
Old-Time Fiddler
Blountville, TN

Loren Bommelyn
Tolowa Singer, Tradition Bearer,
Basketmaker
Crescent City, CA

Kevin Burke
Irish Fiddler
Portland, OR

Francis & Rose Cree *
Ojibwa Basketmakers/Storytellers
Dunseith, ND

**Luderin Darbone/
Edwin Duhon ***
Cajun Fiddler and Accordionist
Sulphur/Westlake, LA

Nadim Dlaikan
Lebanese Nye (Reed Flute) Player
Southgate, MI

**David “Honeyboy”
Edwards ***
Delta Blues Guitarist/Singer
Chicago, IL

Flory Jagoda *
Sephardic Musician/Composer
Alexandria, VA

Losang Samten
Tibetan Sand Mandala Painter
Philadelphia, PA

Bob McQuillen *
Contra Dance Musician/Composer
Peterborough, NH

Clara Neptune Keezer *
Passamaquoddy Basketmaker
Perry, ME

Jean Ritchie *
(Bess Lomax Hawes Award)
Appalachian Singer/Songwriter
Dulcimer Player
Port Washington, NV

Domingo “Mingo” Saldivar
Conjunto Accordionist
San Antonio, TX

2003

**Basque “Bertsolari” Poets
Jesus Arriada**
San Francisco, CA

Johnny Curutchet
South San Francisco, CA
Martin Goicoechea
Rock Springs, WY

Jesus Goni
Reno, NV

Rosa Elene Egipciano
Puerto Rican Bobbin Lace “Mundillo”
New York, NY

Agnes Oshanee Kenmille *
Salish Beadwork and Tanning
Ronan, MT

Norman Kennedy
Weaver/Ballad Singer
Marshfield, VT

**Roberto * & Lorenzo
Martinez**
Hispanic Guitarist & Violinist
Albuquerque, NM

Norma Miller *
African-American Jazz Dancer,
Choreographer
Cape Coral, FL

Carmencristina Moreno
(Bess Lomax Hawes Award)
Mexican-American Singer, Composer,
Teacher
Fresno, CA

Ron Poast
Hardanger Fiddle Luthier
and Player
Black Earth, WI

Felipe I. & Joseph K. Ruak
Carolinian Stick Dance Leaders
Saipan, MP

Manoochehr Sadeghi
Persian Santour Player
Sherman Oaks, CA

Nicholas Toth
Diving Helmet Builder
Tarpon Springs, FL

2004

Anjani Ambegaokar
Kathak Dancer
Diamond Bar, CA

Charles “Chuck” T. Campbell
Gospel Steel Guitarist
Rochester, NY

Joe Derrane *
Irish-American Button Accordionist
Randolph, MA

Jerry Douglas
Dobro Player
Nashville, TN

Gerald Subiyay Miller *
Skokomish Tradition Bearer
Shelton, WA

Milan Opacich *
Tamburitza Instrument Maker
Schererville, IN

Eliseo & Paula Rodriguez *
Straw Applique Artists
Santa Fe, NM

Koko Taylor *
Blues Musician
Country Club Hills, IL

Yuqin Wang & Zhengli Xu
Chinese Rod Puppeteers
Tigard, OR

Chum Ngek
(Bess Lomax Hawes Award)
Cambodian Musician and Teacher
Gaithersburg, MD

2005

Herminia Albarrán Romero
Paper-Cutting Artist
San Francisco, CA

Eldrid Skjold Arntzen
Norwegian-American Rosemaler
Watertown, CT

Earl Barthé *
Decorative Building Craftsman
New Orleans, LA

Chuck Brown *
African-American
Musical Innovator
Brandysville, MD

Janette Carter *
(Bess Lomax Hawes Award)
Appalachian Musician, Advocate
Hiltons, VA

Michael Doucet
Cajun Fiddler, Composer,
and Band Leader
Lafayette, LA

Jerry Grceвич
Tamburitza Musician,
Prim Player
North Huntingdon, PA

Grace Henderson Nez *
Navajo Weaver
Ganado, AZ

Wanda Jackson
Early Country, Rockabilly, and Gospel
Singer
Oklahoma City, OK

**Beyle Schaechter-
Gottesman ***
Yiddish Singer, Poet, Songwriter
Bronx, NY

Albertina Walker *
Gospel Singer
Chicago, IL

James Ka’upena Wong
Hawaiian Chanter
Waianae, HI

* Deceased

NATIONAL HERITAGE FELLOWS, 2006–2013

2006

Charles M. Carrillo
Santero (Carver and Painter of Sacred Figures)
Santa Fe, NM

Delores E. Churchill
Haida (Native Alaskan) Weaver
Ketchikan, AK

Henry Gray *
Blues Piano Player, Singer
Baton Rouge, LA

Doyle Lawson
Gospel and Bluegrass Singer, Arranger, and Bandleader
Bristol, TN

Esther Martinez *
Native American Linguist and Storyteller
San Juan Pueblo, NM

Diomedes Matos
Cuatro (10-String Puerto Rican Guitar) Maker
Deltona, FL

George Na’ope *
Kumu Hula (Hula Master)
Hilo, HI

Wilho Saari
Finnish Kantele (Lap-Harp) Player
Naselle, WA

Mavis Staples
Gospel, Rhythm and Blues Singer
Chicago, IL

Nancy Sweezy *
(Bess Lomax Hawes Award)
Advocate, Scholar, Presenter, and Preservationist
Lexington, MA

Treme Brass Band
New Orleans Brass Band
New Orleans, LA

2007

Nicholas Benson
Stone Letter Carver and Calligrapher
Newport, RI

Sidiki Conde
Guinean Dancer and Musician
New York, NY

Violet De Cristoforo *
Haiku Poet And Historian
Salinas, CA

Roland Freeman
(Bess Lomax Hawes Award)
Photo Documentarian, Author, and Exhibit Curator
Washington, DC

Pat Courtney Gold
Wasco Sally Bag Weaver
Scappoose, Or

Eddie Kamae *
Hawaiian Musician, Composer, Filmmaker
Honolulu, HI

Agustin Lira
Chicano Singer, Musician, Composer
Fresno, CA

Julia Parker
Kashia Pomo Basketmaker
Midpines, CA

Mary Jane Queen *
Appalachian Musician
Cullowhee, NC

Joe Thompson *
African-American String Band Musician
Mebane, NC

Irvin L. Trujillo
Rio Grande Weaver
Chimayo, NM

Elaine Hoffman Watts *
Klezmer Musician
Havertown, PA

2008

Horace P. Axtell *
Nez Perce Elder, Spiritual Leader, and Drum Maker
Lewiston, ID

Dale Harwood
Saddlemaker
Shelley, ID

Betty Kimbrell *
Quilter
Mt. Olive, AL

Jeronimo E. Lozano
Retablo Maker
Salt Lake City, UT

Walter Murray Chiesa *
(Bess Lomax Hawes Award)
Traditional Crafts Advocate
Bayamón, PR

Oneida Hymn Singers Of Wisconsin
Hymn Singing
Oneida, WI

Sue Yeon Park
Korean Dancer and Musician
New York, NY

Moges Seyoum
Ethiopian Church Musician
Alexandria, VA

Jelon Vieira
Capoeira Master
New York, NY

Michael G. White
Jazz Clarinetist, Band Leader, Scholar
New Orleans, LA

Mac Wiseman *
Bluegrass and Country Singer and Musician
Nashville, TN

2009

The Birmingham Sunlights
A Cappella Gospel Group
Birmingham, AL

Edwin Colón Zayas
Cuatro Player
Orocovis, PR

Chitresh Das *
Kathak Dancer and Choreographer
San Francisco, CA

Leroy Graber *
German-Russian Willow Basketmaker
Freeman, SD

“Queen” Ida Guillory
Zydeco Musician
Daly City, CA

Dudley Laufman
Dance Caller and Musician
Cantebury, NH

Amma D. Mcken
Voruba Orisha Singer
Brooklyn, NY

Joel Nelson
Cowboy Poet
Alpine, TX

Teri Rofkar *
Tlingit Weaver and Basketmaker
Sitka, AK

Mike Seeger *
(Bess Lomax Hawes Award)
Musician, Cultural Scholar, and Advocate
Lexington, VA

Sophiline Cheam Shapiro
Cambodian Classical Dancer and Choreographer
Long Beach, CA

2010

Vacub Addy *
Ghanaian Drum Master
Latham, NY

Jim “Texas Shorty” Chancellor
Fiddler
Rockwall, TX

Gladys Kukana Grace *
Lauhala (Palm Leaf) Weaver
Honolulu, HI

Mary Jackson
Sweetgrass Basketweaver
Johns Island, SC

Del McCoury
Bluegrass Guitarist and Singer
Hendersonville, TN

Judith McCulloh *
(Bess Lomax Hawes Award)
Folklorist and Editor
Urbana, IL

Kamala Lakshmi Narayanan
Bharatanatyam Indian Dancer
Mastic, NY

Mike Rafferty *
Irish Flute Player
Hasbrouck Heights, NJ

Ezequiel Torres
Afro-Cuban Drummer and Drum Builder
Miami, FL

2011

Laverne Brackens
Quilter
Fairfield, TX

Bo Dollis *
Mardi Gras Indian Chief
New Orleans, LA

Jim Griffith
(Bess Lomax Hawes Award)
Folklorist
Tucson, AZ

Roy and Pj Hirabayashi
Taiko Drum Leaders
San Jose, CA

Ledward Kaapana
Slack Key Guitarist
Kaneohe, HI

Frank Newsome
Old Regular Baptist Singer
Haysi, VA

Carlinhos Pandeiro De Ouro
Frame Drum Player and Percussionist
Los Angeles, CA

Warner Williams
Piedmont Blues Songster
Gaithersburg, MD

Vuri Yunakov
Bulgarian Saxophonist
Bloomfield, NJ

2012

Mike Auldridge *
Dobro Player
Silver Spring, MD

Paul & Darlene Bergren
Dog Sled and Snowshoe Designers and Builders
Minot, ND

Harold A. Burnham
Master Shipwright
Essex, MA

Albert B. Head
(Bess Lomax Hawes Award)
Traditional Arts Advocate
Montgomery, AL

Leonardo “Flaco” Jimenez
Tejano Accordion Player
San Antonio, TX

Lynne Yoshiko Nakasone
Okinawan Dancer
Honolulu, HI

Molly Jeannette Neptune Parker *
Passamaquoddy Basket Maker
Princeton, ME

The Paschall Brothers
Tidewater Gospel Quartet
Chesapeake, VA

Andy Statman
Klezmer Clarinetist, Mandolinist, and Composer
Brooklyn, NY

2013

Sheila Kay Adams
Ballad Singer, Musician, & Storyteller
Marshall, NC

Ralph Burns
Storyteller, Pyramid Lake Paiute Tribe
Nixon, NV

Verónica Castillo
Ceramicist & Clay Sculptor
San Antonio, TX

Séamus Connolly
Irish Fiddler
North Yarmouth, ME

Nicolae Feraru
Cimbalom Player
Chicago, IL

Carol Fran
Swamp Blues Singer & Pianist
Lafayette, LA

Pauline Hillaire
(Bess Lomax Hawes Award)
Tradition Bearer, Lummi Tribe
Bellingham, WA

David Ivey
Sacred Harp Hymn Singer
Huntsville, AL

Ramón “Chunky” Sánchez *
Chicano Musician & Culture Bearer
San Diego, CA

* Deceased

NATIONAL HERITAGE FELLOWS, 2014–2019

2014

Henry Arquette *
Mohawk Basketmaker
Hogansburg, NV

Manuel “Cowboy” Donley *
Tejano Musician and Singer
Austin, TX

Kevin Doyle
Irish Step Dancer
Barrington, RI

The Holmes Brothers
Sherman Holmes
Wendell Holmes *

Popsy Dixon *
Blues, Gospel, and Rhythm
and Blues Band
Rosedale, MD
Saluda, VA

Yvonne Walker Keshick
Odawa Quiltworker
Petoskey, MI

Carolyn Mazloomi
(Bess Lomax Hawes Award)
Quilting Community Advocate
West Chester, OH

Vera Nakonechny
Ukrainian Embroiderer, Weaver
and Beadworker
Philadelphia, PA

**Singing and Praying Bands
of MD and DE**
African-American Religious Singers
Maryland and Delaware

Rufus White
Omaha Traditional Singer
and Drum Group Leader
Walthill, NE

2015

Rahim AlHaj
Dud Player & Composer
Albuquerque, NM

Michael Alpert
Yiddish Musician and
Tradition Bearer
New York, NY

**Mary Lee Bendolph,
Lucy Mingo, and
Loretta Pettway**
Quilters of Gee’s Bend
Boykin, AL

Dolly Jacobs
Circus Aerialist
Sarasota, FL

Vary Livan
Cambodian Ceramicist
Lowell, MA

Daniel Sheehy
(Bess Lomax Hawes Award)
Ethnomusicologist/Folklorist
Falls Church, VA

Drink Small
Blues Artist
Columbia, SC

Gertrude Yukie Tsutsumi
Japanese Classical Dancer
Honolulu, HI

Sidonka Wadina
Slovak Straw Artist/Egg Decorator
Lyons, WI

2016

Bryan Akipa
Dakota Flute Maker and Player
Sisseton, SD

**Joseph Pierre “Big Chief
Monk” Boudreaux**
Mardi Gras Indian Craftsman
and Musician
New Orleans, LA

Billy McComiskey
Irish Button Accordionist
Baltimore, MD

Artemio Posadas
(Bess Lomax Hawes Award)
Master Huastecan Son Musician
and Advocate
San Jose, CA

Clarissa Rizal *
Tlingit Ceremonial Regalia Maker
Juneau, AK

Theresa Secord
Penobscot Nation Ash/Sweetgrass
Basketmaker
Waterville, ME

Bounxeung Synanonh
Laotian Khaen (free-reed mouth
organ) Player
Fresno, CA

Michael Vlahovich
Master Shipwright
Tacoma, WA/St. Michaels, MD

Leona Waddell
White Oak Basketmaker
Cecilia, KY

2017

Norik Astvatsaturrov
Armenian Repoussé Metal Artist
Wahpeton, ND

Anna Brown Ehlers
Chilkat Weaver
Juneau, AK

Modesto Cepeda
Bomba and Plena Musician
San Juan, PR

Ella Jenkins
Children’s Folk Singer
and Musician
Chicago, IL

Dwight Lamb
(Bess Lomax Hawes Award)
Danish Button Accordionist and
Missouri-Style Fiddler
Onawa, IA

Thomas Maupin
Old-time Buckdancer
Murfreesboro, TN

Cyril Pahinui *
Hawaiian Slack-key Guitarist,
Waipahu, HI

Phil Wiggins
Acoustic Blues Harmonica Player
Takoma Park, MD

Eva Vbarra
Conjunto Accordionist and
Band Leader
San Antonio, TX

2018

Feryal Abbasi-Ghnaim
Palestinian Embroiderer
Milwaukie, OR

Eddie Bond
Appalachian Old-Time Fiddler
Fries, VA

Kelly Church
Anishinabe (Gun Lake Band) Black
Ash Basketmaker
Allegan, MI

Marion Coleman *
African-American Quilter
Castro Valley, CA

Manuel Cuevas
Rodeo Tailor
Nashville, TN

Ofelia Esparza
Chicana Altarista (Day of the Dead
Altar Maker)
Los Angeles, CA

Barbara Lynn
R&B Musician
Beaumont, TX

Ethel Raim
(Bess Lomax Hawes Award)
Traditional Music and Dance Advocate
New York, NY

Don & Cindy Roy
Franco-American Musicians
Gorham, ME

2019

Dan Ansotegui
Basque Musician and Tradition Bearer
Boise, ID

Grant Bulltail *
Crow Storyteller
Crow Agency, MT

Bob Fulcher
(Bess Lomax Hawes Award)
Folklorist and State Park Manager
Clinton, TN

Linda Goss
African-American Storyteller
Baltimore, MD

James F. Jackson
Leatherworker
Sheridan, WY

Balla Kouyaté
Balafon Player and Djeli
Medford, MA

Josephine Lobato
Spanish Colcha Embroiderer
Westminster, CO

Rich Smoker
Decoy Carver
Marion Station, MD

Las Tesoros de San Antonio
**Beatriz (La Paloma del
Norte) Llamas and
Blanquita (Blanca Rosa)
Rodríguez**
Tejano Singers
San Antonio, TX



*“Thunderbird Whimsey” beadwork
by Karen Ann Hoffman*

Photo by James Gill Photography

* Deceased



The 2020 NEA National Heritage Fellows were able to gather together *virtually* last fall. Top Row: Zakarya and Naomi Diouf, Suni Paz, and William Bell. Middle Row: Rey Ortiz (representing Los Matachines de la Santa Cruz de la Ladrillera) with his brother Roberto, Onnik Dinkjian, and Hugo N. Morales. Bottom Row: John Morris, Wayne Valliere, and Karen Ann Hoffman.

Photo by Olivia Merrión