

Performing Arts Archive and Laboratory

Student Building 048

**Director and Founder, Chancellor's Professor Anya Peterson Royce, Ph.D., D.Litt.,
Indiana University; Adjunct Professor, Irish World Academy of Music and Dance,
University of Limerick**

The archive and laboratory in the performing arts began as a small collection in 1974. Its first collaboration was the international conference, "New Directions in the Anthropology of Dance," which brought together the leading scholars of the day, including György Martin, then the most important dancer/scholar of Hungarian dance. The archive has continued to grow with Professor Royce's own research and that of her students and visiting colleagues. It has proven to be a valuable resource for scholars in the fields of dance, music, theater, movement, and visual and literary arts. It covers historical and contemporary, popular and classical phenomena, and provides all the material for a thorough grounding in the theory and methods of the arts and creativity, especially the performing arts. Specialized holdings (outlined below) allow students and visiting scholars to pursue research in their particular areas of interest.

Professor Royce has organized informal seminars whenever there is sufficient interest in a particular topic. She also offers at least one, usually two courses a year in the areas of the arts, aesthetics, and creativity. The courses are listed as both undergraduate and graduate and include workshops, performances, and lecture-demonstrations by practicing artists, which has led to many cross-disciplinary partnerships and collaborations. International collaborations allow Professor Royce to advise students about the best opportunities for them to continue their education. The Irish World Academy of Music and Dance, for example, has a number of specialized graduate programs and Professor Royce has recommended it to several potential students. She also has a student with an M.A. from IWAMD who is completing her doctorate here.

The collection does not circulate. The space, though small and not large enough to house all the materials that comprise the collection, provides a comfortable, quiet workspace with good lighting and a wireless connection.

Archival collections—microfilm and Xerox of primary materials:

Italy: commedia dell'arte--archives in Venice, Modena, Padova, Parma; the company of the Duke of Modena, and the development of the commedia dell'arte in Venice.

Paris: rare theatrical works of the Bibliothèque Historique de la Ville de Paris (Collection du Ménil); manuscripts, ephemera, and photographs of the Bibliothèque de l'Opera (Bibliothèque Nationale) and the Bibliothèque de L'Arsenal (Collection Auguste Rondel). Late history of the commedia dell'arte; early history of the Ballets Russes de Diaghilev.

Austin, Texas, Harry Ransom Humanities Collection: materials pertaining to the

Diaghilev Ballets Russes de Diaghilev, including photographs and original designs for sets and costumes, and manuscripts and memoirs concerning Michel Fokine and Leonid Massine.

Bancroft Library, Berkeley, Calif.: materials in the Paget-Fredericks Dance Collection, especially ephemera pertaining to the early years of the Ballets Russes de Diaghilev and original drawings and sketches of Vaslav Nijinsky.

New York City, Library of the Performing Arts: Olga Spessivtseva, Ballets Russes

London: collections of the British Library, the Theatre Research Centre, the Royal Academy of Music, and the Public Records Office. Research on the 1726–27 season at King's Theatre, Haymarket, of an Italian company of commedia players.

Archival and library collections—photographs, notebooks, film, programs, DVDs

Rauner Collection, Dartmouth: Pilobolus Dance Theater

American Dance Archives, Duke University—Pilobolus Dance Theater

Books, films, recordings:

Areas of particular strength: History and theory of Dance and other Performing Arts. Within this, materials—primary and secondary and visual, on the commedia dell'arte make a unique collection. Similarly, the Diaghilev Ballets Russes represents an exhaustive collection. Encyclopedias and runs of journals also support research. Areal strengths: Russia and Eastern Europe, Poland; Hungary; Italy, France, the American southwest, and Latin America, especially Mexico.

The Isthmus Zapotec collection is definitive and broader than the arts but the latter are represented by primary materials dating from the 1960's to the present that include comprehensive runs of literary magazines and journals (*Neza and Neza Cubi, Gucha'chi Reza*), books of poetry, children's stories, local history (in Zapotec and Spanish), and drawings, paintings, lithographs, poster art by local Zapotec artists.

Collaborations:

Within Indiana University, we collaborate with IU's Folklore and Ethnomusicology, Theater, Drama, and Contemporary Dance, Comparative Literature, The Media School, the School of Art, Design and Architecture, the Center for Latin American and Caribbean Studies, Latino Studies, Center for Arts and Humanities, Russian East European Studies, the Mathers Museum of World Cultures, the IU Cinema, the Jacobs School of Music, Mini University, and other community outreach programs.

International links include the Irish World Academy of Music and Dance (at the University of Limerick); Dance Research Forum Ireland; Professor Helena Wulff in Social Anthropology, Stockholm University; Professor Felföldi László, Dance Academy, Budapest and the Ethnology

and Cultural Anthropology department, Szeged University; Professor Janos Fügedi, Hungarian Academy of Arts and Sciences, Budapest; Jacek Luminski, Ludwik Solski State Theatre School, Krakow, and the Adam Mickiewicz University, Poznan; Dance Theatre Department, Bytom with the Ludwik Solski State Drama School, Bogliasco Foundation, Liguria, Centre nationale de la danse, Pantin, France.

Visiting scholars, graduate students, international students

The collections are available to scholars who may spend a semester in residence or shorter periods of time. Since space is limited, Professor Royce brings materials into the archive/laboratory that corresponds to the particular research interests of individuals, and they are able to work with them there.

Recent visitors:

2017 Dr. Pedro Serrano, UNAM, poet, translator, scholar, to give two workshops on translation

2015 Dr. Colin Quigley, Irish World Academy of Music and Dance, to work on Hungarian materials

2015 Dr. Gabriela Vargas-Cetina, University of Mérida, working on performance theory

2014 Lic. Arturo Salinas, Mexican composer, musician, scholar, project on poetry in indigenous languages of Mexico, consulted with Royce about Isthmus Zapotec poetry and music.

2013 Dr. Catherine Foley, Irish World Academy of Music and Dance, fall semester sabbatical, festival and music and dance communities.

E460/660 Creativity and Collaboration in the Arts, a Them-ester offering, with seven workshops and performances.

Foley gave a lecture/demonstration for the class as well as a lecture at Notre Dame.

2012 Rucsandra Pop, Fulbright scholar from Romania, writing an intellectual biography of M Pop, the founder of Folklore studies in Eastern Europe

Daniella Aguiar, Brazil, working on her Ph.D. in Comparative Literature, “Gertrude Stein: Literature and Dance.”

Dr. Joao Queiroz, Brazil, Professor of Semiotics, working on the semiotics of performance

All attended E460/660 Arts: Creativity and Collaboration, which included two workshops Pop also attended E400/600 Reading and Writing Ethnography for which she wrote a long essay on her research and presented it to the class.

- 2011 Jacek Luminski, Silesian Dance Theatre and Ludwik Solski State Theatre School, Krakow, and the Adam Mickiewicz University, Poznan. A brief visit to consult some dance materials as well as to discuss ways to evaluate the new academic performance program in Bytom.
- 2008 Felföldi Laszló, Director, Dance Academy, Budapest. Here for the *Twenty-Eighth György Ránki Hungarian Chair Symposium* "Folk Music Revival and the Dance-House Movement in Hungary." He made a donation of books and recordings on Hungarian dance and music to the Archive in acknowledgement of our 1974 hosting of his predecessor and close colleague, György Martin.
- 2008 Liz Lerman and the Liz Lerman Dance Theater, 'Bringing Worlds Together Around the Genome: A Residency at Indiana University with the Liz Lerman Dance Exchange,' January 2008. This was a ten day residency that included panels, lectures, and workshops spanning dance, biology, literature, theatre and drama, the Medical School, anthropology, the Stone Age Institute, history and philosophy of science, fine arts. It culminated in a performance at the IU Auditorium of "Genome," an evening-long dance production.

Students

Students have benefitted from the archive and laboratory since its inception when it was situated in an anteroom to Professor Royce's office in Rawles Hall. It became designated the Performing Arts Archive and Laboratory when the Department of Anthropology moved to its current home in the Student Building where it occupies a small space adjacent to Professor Royce's faculty office. It has continued to grow and has been a resource for students and visiting scholars. Below are listed the Ph.D. and M.A. dissertations that have come out of many of these resources and that have contributed to it. The space is quiet and lends itself to such informal teaching. Many of these students hold academic appointments and have contributed books, chapters and articles in the areas of arts, aesthetics, and identity.

Undergraduate students have always been important contributors to the scholarly and practice-based focus of the archive, its seminars, classes, and collaborations. They represent a diversity of majors and professional schools, many going on to be major influences in their chosen fields. One of Royce's earliest undergraduates, Rucina Ballinger, did her Honors thesis on Balinese dance and ritual, based on field research in Bali. She has continued that commitment and recently published one of the most comprehensive studies of Balinese dance, drama, and music. Another, Ari Pescovitz, graduated with Honors in Biology and Anthropology and a BFA in Fine Arts. He has since completed a degree in Architecture. Claire Repsholdt graduated in 2016 with

Distinction and PBK honors and is now pursuing a degree at the Yale Divinity School. Others have gained admission to highly competitive programs such as NYU's Performance Studies and UCLA's School of Fine Arts. Some have made extraordinary documentary films about immigrants and their life as musicians, built hurdy-gurdies, composed and performed songs, documented how dancers learn choreographies, and much more. Others go on to careers in medicine, business, and their own not-for-profits. These students have learned that mastery of craft underlies any lasting creative work. Or as Yo-Yo Ma puts it, "imagination filtered through the discipline of knowledge."

All students and visitors are welcome to participate in classes, workshops, and informal seminars.

Current students (list includes only those with dance and performance interests)

Gabriel Escobedo, interests: dance, martial arts, identity—has been awarded a Graduate McNair Fellowship.

Emily Buhrow, double Ph.D. with Folklore, interests: material culture of native peoples of the Southeast U.S.

Julian Carillo, Ph.D. topic, performance in the Mixteca region of Oaxaca, especially a "circus-type" theater known as La Maroma.

Meredith Johnson, Ph.D. topic, Merging Homes: Chickasaw Homeland Tours and Cultural Identity

Michael Courtney (Ras Mikey), Ph.D. in Arts Practice, Irish World Academy of Music and Dance, Ethiomodern, A Reflective ethnography of Ethiopian Dance (external examiner)

Meg Morley, Belly dance, American modern and Egyptian.

Dana Vanderburgh, Ghanaian dance

Thierry Veyrié, Northern Paiute storytelling, with an emphasis on embodied meaning.

Completed Ph.D. and M.A. (only those in dance and performance)

2017 Sarah Mitchell, Ph.D. topic, the Toronto International Film Festival

Susan Lamberth, Ph.D. topic Balinese dance and religion

2016 Elizabeth Burbach, double Ph.D., Baseball City: Cultivating Ballplayers in Boca Chica, Dominican Republic

Elizabeth Painter, Ph.D. in Arts Practice, Irish World Academy of Music and Dance, on Cuban casino and origins of salsa (Professor Royce served as her external supervisor)

2015 Andrea Conger, Ph.D. topic, Bodies of Knowledge: Embodied Learning in American University Dance Majors

- 2013 Gillian Richards-Greaves, *African Guyanese Kweh-Kweh Ritual Performance: Triculturalism, Rediasporization, and the Negotiation of Identities in Guyana and New York*
 Audrey Ricke, *The Aesthetics of German-Brazilian Identity: Nation, Ethnicity, and Sensory Connection in Daily Life and Festivals*
- 2012 Kelly Hogue, *“We Are All Related”: Kinship, Identity, and Pilgrimage in the Kateri Movement*
 Caroline Subiño Sullivan, *Dancing Connections: The Practice of Guinean Dance and drum in Xalapa, Veracruz, Mexico*
 Minjung Cho, *“Paths to Effortlessness: Mauricio Fuks Pedagogical Perspectives on The Art of Violin Playing”* (research director, Ph.D. in Violin)
- 2010 Abigail Rich (M.A.), *Capturing the Fleeting Moment: Preserving the Paul Taylor Dance Company’s Repertoire Through Student Reconstructions*
 Lauren Miller Griffith, *Capoeira Pilgrims: Negotiating Legitimacy in a Foreign Field*
- 2009 Sarah L. Quick, *Performing Heritage: Metis Music, Dance, and Identity in a Multicultural State*
 Patricia Ann Hardwick, *Stories of the Wind: The Role of Mak Yong in Shamanistic Healing in Kelantan, Malaysia*
- 2007 Alfredo Minetti, *Sensivel: A study of Social Aesthetics, Group Creativity, and Collective Emotion*
 Julie Fairbanks, *Adyg Identity, Performance and Historical Memory*
- 2004 Castaneda, Angela Nicole, *“Veracruz Tambien es Caribe”: Power, Politics, and Performance in the Making of an Afro-Caribbean Identity*
 Jennifer Cash, *In Search of an Authentic Nation: Folkloric Ensembles, Ethnography, and Ethnicity in the Republic of Moldova*
- 2001 Kazuko Yamazaki, *Nihon Buyo: Classical Dance of Modern Japan.*
- 2000 Bridget L. Edwards, *Making the Floor Talk: Irish Social Dance as Cultural Juncture*

- 1997 Mary M. Doi, *From the Heart: Marginality and Transformation in the Lives of Uzbek National Dancers 1929-1994*
- 1995 Frank A. Hall, *Irish Dancing: Discipline as Art, Sport, and Duty*
- 1993 Linda D'Amico, *Expressivity, Ethnicity and Renaissance in Otavalo*
- 1991 Suze Mathieu, *The Transformation of the Catholic Church in Haiti*
- Mary Elizabeth Neal, *Devil's Instrument, National Instrument: The Hardanger Fiddle as Metaphor of Experience in the Creation and Negotiation of Cultural Identity in Norway*
- Pamela J. Dorn, *Change and Ideology: The Ethnomusicology of Turkish Jewry*
- 1990 Katherine Seibold. *Social Change as Reflected in the Textiles of Choquecancha, Cuzco, Peru*
- 1987 Cathy Winkler, *Changing Power and Authority In Gender Roles: Women in Authority in a Mexican Artisan Community*
- 1981 Gloria A. Young, *Powwow Power: Perspectives on Historic and Contemporary Intertribalism.*
- Kuter, Lois. *Breton Identity, Musical and Linguistic Expression in Brittany France*
- Alan Goldberg, *Commercial Folklore and Voodoo in Haiti: International Tourism and the Sale of Culture*
- 1980 David B. Coplan, *The Urbanization of African Performing Arts in South Africa.*
- 1979 Mary Ellen Makreas (M.A.), *Cretan Dance: The Meaning of Kefi and Figoures.*

Royce publications, keynotes, invited lectures (includes only those associated with dance, performing arts, and aesthetics):

Books

- nd *Pilobolus: The Anatomy of a Collaborative Creative Enterprise, 1971-2011.*
under contract with Wesleyan University Press, in process.
- 2014 *Antropologia Tanca. [The Anthropology of Dance, Polish translation].* Includes a new

- chapter bringing the field up to date since the 2002 edition. Warsaw: Warsaw University Press.
- 2011 *Antropologia Sztuk Performatywnych: Artzým, Wirtuozeria, i interpretacja w perspektywie międzykulturowej.* Warsaw: Warsaw University Press.
- The Anthropology of Dance*, Chinese translation, in progress, with DanceBooks Ltd. [publisher of the reprint edition in 2002]
- 2005 *Διαθεσιμότητα: Κυκλοφορεί.* [*The Anthropology of Dance*]. Greek translation by Magda Zografou. Athens: Island Press. [ISBN: 960-8392-17-9]
- 2004 *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective.* Walnut Creek, Calif.: AltaMira Press.
- 2002 *The Anthropology of Dance*, Repr. ed. with a new introduction by the author. London: Dance Books.
- 1993 *Ch'um-üi illyuhak [The Anthropology of Dance]* Trns. Mae-ja Kim. Seoul: Mirinae. [ISBN: 8970820175 9788970820170].
- 1984 *Movement and Meaning: Creativity and Interpretation in Ballet and Mime.* Bloomington: Indiana University Press.
- 1977 *The Anthropology of Dance.* Bloomington: Indiana University Press. [American Dance Guild Book Club Selection for January 1982.]

Selected articles

“Embodying Strangers: Public Art in Oaxaca, Mexico,” essay with 21 color plates submitted (2017) to *Emisférica* for a special issue on the theme of the excluded.

“Landscapes of the In-Between: Artists Mediating Cultures,” In *The Artist Turned Inside-Out*, a volume commemorating the 20th anniversary of the founding of The Irish World Academy of Music and Dance. Helen Phelan and Graham Welch, eds., in press.

“Embodied Legacies: Dance Research, Dance Practice, Embodied Reflection,” in Proceedings of the Dance Legacies International Conference, Dance Ireland. In press.

“Anthropologies of Dance and Movement: Transformations and Continuities;” in

- Proceedings ofChoreomundus Symposium, Budapest, November 23. In press.
- “Introduction,” in Spanish and in English to *Sketches for a Poetry of Desire/ Bosquejos por una Poesía del Deseo* by Oscar Mascareñas, Universidad de Nuevo León Press, in press.
- 2014 "Epilogue: State of the Art," new chapter for the Polish translation. *Antropologia Tanca, of The Anthropology of Dance*, Warsaw: Warsaw University Press,
- 2013 “Taking the Long Way Round: Journeys of Transformation,” in *Of Our Times/Comhaimseartha*, August. Limerick: The Irish World Academy of Music and Dance.
- 2010 "Conversation/Comhrá," in *Of Our Times/Comhaimseartha.*, pp.4-6. Limerick: The Irish World Academy of Music and Dance.
- 2008 “Voices of the True Peoples: Indigenous Mexican Poets and Writers for the Theater.” Review essay discussing *Poetry and Theater*, Vols. 2 and 3 of *Words of The True Peoples—Palabras de los Seres Verdaderos: Anthology of Contemporary Mexican Indigenous-Language Writers*, edited by Carlos Montemayor and Donald Frischmann (Austin: University of Texas Press, 2007). *e-misférica* 5.2 (Hemispheric Institute for Performance and Politics, New York, N.Y.).
- “Dance.” In *International Encyclopedia of the Social Sciences*, 2d ed., edited by William A. Darity, Jr., 2:223—25. Detroit, Mich.: MacMillan Reference USA.
- 2007 “Dance.” In the *Encyclopedia of Sex and Gender*, edited by Fedwa Malti-Douglas, Thomson-Gale.
- 2005 “Conclusions.” In *Anthropologie de la danse: Genèse et construction d’une discipline*, edited by Andrée Grau and Georgiana Wierre-Gore, 35-41. Pantin, France: Centre National de la Danse.
- “George Balanchine,” “Ballet,” “Mikhail Baryshnikov,” and “Agnes DeMille.” In *The Encyclopedia of New York State*, edited by Peter Eisenstadt. Syracuse, N.Y.: Syracuse University Press.
- 1992 “Mime.” In *Folklore, Cultural Performances, and Popular Entertainments*, edited by Richard Bauman, 191–95. New York: Oxford University Press.
- “Mime.” In *International Encyclopedia of Communication*, edited by George Gerbner. New York: Oxford University Press.
- 1991 “The Guardian Spirit of Judith Jamison.” In *A Celebration of Black Women*, edited by

- Herman Hudson. Bloomington: Department of Afro-American Affairs, Indiana University.
- “Katherine Dunham.” In *International Dictionary of Anthropologists*, edited by Christopher Winters, 168–69. New York: Garland Press.
- “Music, Dance, and Fiesta: Definitions of Isthmus Zapotec Community.” *Latin American Anthropology Review* 3:51–60.
- “The Fool and the Trickster: Commedia Characters in Classical Ballet.” In *Comedy and Tragedy in the Italian Tradition*, 20–23. Classics in Context Festival, 1990. Louisville, Ky.: Fund for the Arts.
- “Who Was Argentina? Player and Role in the Late-Seventeenth-Century Commedia dell’Arte.” *Theatre Survey* 30(1–2): 45–57.
- 1987 “The Anthropology of Performance and the Performance of Anthropology.” In *Cultural Anthropology: A Perspective on the Human Condition*, edited by Robert H. Lavenda and Emily A. Schultz, 146–48. St. Paul, Minn.: West Publishing Company.
- [with Anthony Seeger] “Music, Dance, and Drama.” In *Latin America: Perspectives on a Region*, edited by Jack W. Hopkins, 201–14. New York: Holmes and Meier.
- “Limits of Innovation in Dance and Mime.” *Semiotica* 65(3/4): 269–84.
- “Masculinity and Femininity in Elaborated Movement Systems.” In *Masculinity/Femininity: Basic Perspectives*, edited by June Machover Reinisch, Leonard A. Rosenblum, and Stephanie A. Sanders, 315–43. New York: Oxford University Press.
- 1986 “The Venetian Commedia: Actors and Masques in the Development of the Commedia dell’Arte.” *Theatre Survey* 27(1/2): 69–87.
- “A Dancer’s Life.” In *Women in the Arts: A Celebration*, edited by Audrey McCluskey. Indiana University Women’s Studies Program Occasional Papers 2. Bloomington: Indiana University Women’s Studies Program.
- 1984 “Culture, Tradition, Identity Conference [opening remarks].” *Journal of Folklore Research* 21(2/3).
- “Collection and Documentation of Traditional Dance” In *Proceedings of the Consulting Seminar on the Collecting and Documenting of the Traditional Music and Dance for the Arabian Gulf and Peninsula Sponsored by the Arab Gulf States Folklore Centre, December 1984*. 3 Vols. Doha, Qatar.

“Art, the Mundane, and Art of the Mundane.” In *Opportunity, Constraint, and Change: Essays in Honor of Elizabeth Colson*, edited by Jack Glazier et al, 135–49. Kroeber Anthropological Society Publications 63 and 64. Berkeley, Calif.: Kroeber Anthropological Society.

Recent keynotes and invited lectures presented by Professor Royce

- 2014 Invited lecture, “Balance, Space, and Form: Balinese dance, Argentine Tango, Mikhail Fokine, and Henri Matisse,” Irish World Academy of Music and Dance, November.
- 2014 Keynote, “Performing Identities: Embodying Knowledge,” International Conference, Mary Immaculate College, University of Limerick June 2014
- 2014 Keynote, “Dance Legacies,” 5th International Conference, Dance Research Forum Ireland, Dublin, July 2-4.
- 2014 “Henri Matisse: Impressions of Dance,” IU Art Museum, noon talk, April 17, 2014
- “Isthmus Zapotec Clothing and Aesthetics,” Mathers Museum, collections talk, January 25, 2014.
- 2013 “Anthropologies of Dance and Movement: Transformations and Continuities,” Keynote, Society for Ethnomusicology annual meetings, November, Indianapolis.
- 2013 “Diaghilev and the Ballets Russes,” lecture presented at the Irish World Academy of Music and Dance.
- 2012 "Dancers: Their Lives and Their Art," Invited lecture, Irish World Academy of Music and Dance, University of Limerick, September 12
- "The Anthropology of Dance: History and Contemporary Trends," Invited lecture, Irish World Academy of Music and Dance, Limerick, Ireland, September
- "Collaboration and Creativity in the Performing Arts," Invited lecture, Irish World Academy of Music and Dance, March
- 2011 "Pilobolus Dance Theatre: Collaborative Play in Civil Society--Dancers, Directors. Collaborators, and Publics," Seminar, September 7, 2011. The University of Limerick, Irish World Academy of Music and Dance.
- 2010 "The Architecture of Reinvention: The Pilobolus Dance Theatre and Other

- Tribes," Seminar, September 29, 2010. The University of Limerick, Irish World Academy of Music and Dance
- 2009 "Pilobolus Dance Theatre: Collaboration, Innovation, and the Embodiment of Forms," International Conference, "Understanding Dance," sponsored by the Ludwik Solski State Theatre School, Krakow, and the Adam Mickiewicz University, Poznan, November 19—21, 2009, Bytom, Poland
- "Pilobolus Dance Theatre: The Evolution of a Philosophy of Collaboration," American Anthropological Association annual meetings, December 9, Philadelphia.
- 2008 "An Aesthetic of the Ordinary: Embodying Zapotec Gesture, Movement, and Craft." Paper presented at the annual meetings of the American Anthropological Association, November 19-23, San Francisco, Calif.
- "Toward a New Vision for the Anthropology of Dance." Introductory statement and concluding remarks for the *Twenty-Eighth György Ránki Hungarian Chair Symposium* "Folk Music Revival and the Dance-House Movement in Hungary," Indiana University Bloomington, April 4-6, Bloomington, Ind.
- 2007 "Embodying Conscience: The Choreographies of Bill T. Jones and Pilobolus." Paper presented at the annual meetings of the American Anthropological Association, November 18-21, Washington, D.C.
- "Reflections on the Importance of 'Story' for the Study of Cultural Performance." Paper presented at the international seminar 'Stepping Stones towards the New Vision,' Irish World Academy of World Music and Dance, April 15-18, Limerick, Ireland.
- 2001 "Virtuosity: The Masque of Nonchalance." Keynote address to the International Conference on Comparative Arts, Indiana University, Bloomington.
- "Marcel Marceau—Mime to the World." Introduction for the Department of Theater and Drama Marcel Marceau Lectures and Workshops, Indiana University, Bloomington, April 2001.

Symposia and conferences organized on arts, and aesthetics topics

- 2008 "Moving Experiences: Dance, Performance, and Embodied Ethnography." Panel organized and co-chaired (with Jonathan Marion), sponsored by the Society for Humanistic Anthropology, for the annual meetings of the American Anthropological Association, November 19-23, San Francisco, Calif.
- 2005 "Roundtable Discussion with Marta Casals Istomin." Panel moderated for the

- Twenty-Seventh Annual Celebration of the Eva Janzer Memorial Cello Center,
Indiana University Bloomington, September 25, Bloomington, Ind.
- 2003 “Beauty in Contemporary Art: Compliment or Criticism?” Panel organized and moderated for Arts Week 2003, Indiana University Bloomington, January 24, Bloomington, Ind.
- 2002 “Artistry, Virtuosity, and Interpretation.” Panel organized and moderated for Arts Weeks 2002, Indiana University Bloomington, February, Bloomington, Ind.
- 2001 Moderated the question-and-answer session following the first lecture of the Marcel Marceau Lectures and Workshops, Department of Theater and Drama, Indiana University Bloomington, April, Bloomington, Ind.
- “A Conversation about Virtuosity with Janos Starker and Violette Verdy.” Panel organized and moderated for the International Conference on Comparative Arts and Literature, Indiana University Bloomington, April, Bloomington, Ind.
- 1999 “Performance Plus: Composing, Teaching, Writing Criticism, Creating Musical Partnerships, and Educating Future Performers and Audiences.” Panel organized and moderated for the conference “For Janos Starker: A Seventy-Fifth Birthday Celebration,” School of Music, Indiana University Bloomington, April, Bloomington, Ind.
- 1997 “Moving Experiences: Dance as Embodied Knowledge.” Symposium organized for the annual meeting of the American Anthropological Association, November 23, Washington, D.C.
- 1978 “Dance Anthropology and Dance History: A Comparison of Approaches.” Panel discussion organized for the CORD/ADG Conference on Twentieth-Century Traditional Dance in Asia, Honolulu, August, Honolulu, Hawaii.
- 1974 “New Directions in the Anthropology of Dance.” International Conference, Indiana University Bloomington, March, Bloomington, IN.