Performing Arts Archive and Laboratory, Student Building 048
Director and Founder, Chancellor’s Professor Anya Peterson Royce, PhD, DLitt.

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 my own research and that of my 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 both historical and contemporary, popular and classical phenomena. It 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.

I organize informal seminars whenever there is sufficient interest in a particular topic. I also offer 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. That has led to many cross-disciplinary partnerships and collaborations. International collaborations allow me 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 I have recommended it to several potential students. I also have a student with an MA 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 work space 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 Méril); 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; 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, dvd’s**

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 the departments of Folklore and Ethnomusicology, Communication and Culture, Theater, Drama, and Contemporary Dance, Comparative Literature, the School of Fine Arts, 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; 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, I bring materials into the archive/laboratory that corresponds to the particular research interests of individuals and they are able to work with them there.

**Visiting scholars**

Planned for 2014-2015:

Dr. Colin Quigley, Irish World Academy of Music and Dance, to work on Hungarian materials
Dr. Gabriela Vargas-Cetina, University of Mérida, working on performance theory

2013  Dr. Catherine Foley, Irish World Academy of Music and Dance, fall semester sabbatical, festival and music and dance communities. We are co-writing an article.

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 PhD 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.

The three visitors and I also met on a regular basis to talk about their work.

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 my 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 my faculty office. It has continued to grow and has been a resource for students and visiting scholars. Below I have listed the PhD and MA 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 my 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. 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, their own not-for-profits. I like to think that they 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, informal seminars.

**Admitted PhD student for 2014**
Gabriel Escobedo, interests, dance, martial arts, identity

**Current students (list includes only those with dance and performance interests)**
Andrea Conger, PhD topic, Bodies of Knowledge: Embodied Learning in American University Dance Majors
Elizabeth Painter, PhD in Arts Practice, Irish World Academy of Music and Dance, on Cuban casino and origins of salsa (I serve as her external supervisor)
Julian Carillo, PhD topic, performance in the Mixteca region of Oaxaca, especially a “circus-type” theater known as La Maroma.
Sarah Mitchell, PhD topic, the Toronto International Film Festival
Susan Lamberth, PhD topic Balinese dance and religion
Elizabeth Burbach, double PhD, Baseball City: Cultivating Ballplayers in Boca Chica, Dominican Republic
Meredith Johnson, PhD topic, Merging Homes: Chickasaw Homeland Tours and Cultural Identity

**Completed PhD’s and MA’s (only those in dance and performance)**


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 Subino 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, PhD in Violin)

2010 Abigail Rich (MA), *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*


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*


2000  Bridget L. Edwards, *Making the Floor Talk: Irish Social Dance as Cultural Juncture*


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*

Kuter, Lois. *Breton Identity: Musical and Linguistic Expression in Brittany France*

Goldberg, Alan. *Commercial Folklore and Voodoo in Haiti: International Tourism and the Sale of Culture*


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

**Books**


2004 *Anthropology of the Performing Arts: Artistry, Virtuosity, and Interpretation in a Cross-Cultural Perspective.* Walnut Creek, Calif.: AltaMira Press.


**Selected articles**


“George Balanchine,” “Ballet,” “Mikhail Baryshnikov,” and “Agnes DeMille.”


“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.


**Recent Keynotes and Invited Lectures**

2014 Keynote, “Performing Identities: Embodying Knowledge,” International Conference, Mary Immaculate College, University of Limerick June 2014


2012 "Dancers: Their Lives and Their Art," Invited lecture, Irish World Academy of Music and Dance, University of Limerick, September 12


"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.


“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.


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
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.


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.


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.