An Illustration is Worth a Thousands Words

It’s an exhilarating feeling when all essential elements of a creative project come together, especially when it involves 23 illustration students, five exciting theatrical productions, four professors, and one good-looking, four-color brochure.

The Department of Theatre’s new 2008–09 season brochure is filled with illustrations done by students from continuing lecturer Chris Campbell’s Illustration IV class in Visual Communication and Design (VCD). This interdepartmental project blended individual illustration efforts into a final project for the theatre customer, with each student working to satisfy a common design goal.

Tamara Winkler, who designed the artwork for the upcoming musical How To Succeed in Business Without Really Trying, will soon see her work used in a variety of ways to advertise the show, which runs from Oct. 3–Oct. 12 in Williams Theatre.

“I have wanted to work on this integration concept for a number of years,” said Susan Domer, marketing and public relations specialist for the College of Visual and Performing Arts. “Finally, everything fell into place. Theatre chose its season early, Chris felt it was a perfect project for his class, and I had the enthusiasm and feedback of all of the directors in the Department of Theatre. It couldn’t have been more perfect.”

In the beginning, after talking with director John

In Search of… AfroCuban Visual Art

Nigerian-born Haig David-West has a great interest in AfroCuban visual art, its impact on higher education, and how similar cultural developments happened in societies on two completely different hemispheres: Nigeria and Cuba.

Nationalities in what is now Nigeria were brought to the homogeneous culture of Cuba, with the advent of slavery, missionaries, and sea trade. David-West’s research throughout Cuba will undoubtedly cast more light on the iconography of too very intense and secretive groups that have a past in ancient Africa: the Yoruba and Efik nationalities.

The Yoruba fostered a tradition of Santería, where they appeared to be worshipping their owner’s Catholic saints, while all along worshipping their own deities. This “worship of the saints” evolved into a supremely magical, religious practice throughout Cuban society, and for many, a practice to be feared.

A displaced nationality of Efik slaves also subscribed to a secret society known as Abakú in Cuba. Originally comprised of indigenous reasons, the society’s main function in Cuba was to keep people out of slavery, making them a mysterious and powerful liberating force to be feared, as well.

“While living in Nigeria, I owned a life-size Elige (akin to Abakú) masquerade doll that was installed on my patio,” David-West said. “Mads and visitors would not go within six feet of the masquerade doll for fear of a mysterious mishap or sudden death. The house was even inexplicably skipped during a robbery raid.”
Christopher Ganz was promoted to associate professor in printmaking with tenure in spring 2008. He received a Bachelor of Fine Arts from the University of Missouri-Columbia in 1995 and a Master of Fine Arts in printmaking from Indiana University-Bloomington in 2002.

Ganz’ teaching and prolific exhibition schedule have inspired a new generation of printmakers at IPFW, and exhibitions that are open to the public. Visit our Web site at www.ipfw.edu/vpa.

Her works have been exhibited and purchased by the Museum of Art, titled “The Two-Way Mirror: Self-Portraits by Christopher Ganz.” Other solo shows include 2007’s “Alter Egos: Drawings and Prints by Christopher Ganz” at Ohio University in Athens and “Christopher Ganz: Drawings” at the Carnegie Visual and Performing Arts Center in Covington, Ky.

He also displays his drawing and printmaking work nationwide in juried exhibitions, some of which include “The Boston Printmakers North American Biennial,” “Border to Border: A National Drawing Competition” and “Paper in Particular Paper: A national works on paper competition. Ganz just recently won a grand prize for his drawing, “The Descent” at the Fort Wayne Museum of Art’s national juried 2008 biennial exhibition “Contemporary American Realism.”

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James Farrell Vernon, director of Jazz and saxophone studies, was promoted to associate professor of music with tenure in spring 2008. He has a Bachelor’s degree in Jazz Studies from Indiana University where he was awarded the prestigious Performer’s Certificate on saxophone. Vernon also has a Master of Music in Jazz Performance from the University of Denver and Doctor of Arts degree in Saxophone Performance and Pedagogy with a secondary emphasis in Jazz Studies at the University of Northern Colorado.

The main focus of Vernon’s research is the soprano sax, the smallest and most rarely played member of the saxophone family. A soprano sax, tuned in the key of E-flat, sounds an octave above the alto saxophone and can have an incredibly sweet sound, as Vernon has shown. He has also written original music and transposed music for the little-known instrument.

Vernon is a prolific performer, educator, composer, arranger, clinician and adjudicator. In both 1996 and 1999, Down Beat magazine named Vernon the top Blues/Pop/Rock Instrumental Soloist and he has performed in venues across the country with stars including Ray Charles, Linda Ronstadt, Tito Puente, Bobby Shew, Al Jarreau, and Roberta Flack.

Eid Puts the Pressure On

Cynthia Eid is a master of the hydraulic press and its applications for creating exciting works of art from metal. There are certain effects or outcomes that can only be achieved with metal, creativity, and intense pressure. And Eid’s remarkable vessels and beautiful jewelry attest to that fact.

Using the hydraulic press, “the biggest hammer in the shop,” is easy to learn and many high schools and college art departments already own hydraulic presses. Eid will be conducting a three-day workshop at IPFW on June 12–14, 2009, through Continuing Studies for anyone with basic metalsmithing skills, and the course will be offered for credit.

Eid’s myriad techniques include working with Bonny Doon, forming tools such as anticlastic and synclastic tool sets. You will make and use your own embossing and silhouette dies, including how to create hollow forms. The workshop can accommodate up to 20 participants who want to learn how to use the press to enhance their own creativity, in their studio and in the classroom.

The cost of the three-day workshop, including materials, is $595 for non-credit. The workshop is also available for undergraduate credit and for graduate credit. To find out more on how to register for this exciting class with the award-winning designer, call IPFW Continuing Studies at 260-481-6619.
New Faculty and Staff in the College of Visual and Performing Arts

For complete biographical information, please visit our Web site and review all of our exciting faculty listed under “About Us” for each department.

**Visual and Performing Arts**

Charles O'Connor  
Dean of the College of Visual and Performing Arts  
Degree: M.F.A. in Set Design, University of Southern California  
Previously: Chair of the Department of Theatre and executive director of the Nevada Conservatory Theatre at the University of Nevada Las Vegas  
Other experience: Served on the faculties of the University of Arizona and the University of Nebraska–Lincoln. At the University of Nebraska–Lincoln, O’Connor was the head of Film and New Media and an interim chair of the Department of Theatre Arts.  
Research interests: His field of study is scenic design and computer simulation for theatre and broadcast media. His activities in virtual set design are known internationally.  
Exhibitions and accolades: O’Connor’s creative accomplishments include resident scenic designer for the Utah Shakespeare Festival, where he designed nine shows in three years. He also worked as a television designer for NBC, NBC Universal, Fox, and Showtime.  
Recent adventures: He and his wife, Pilar, spent a month in South America visiting her family before moving to Indiana.

**Music**

Chad Nicholson  
Assistant Professor  
Director of Instrumental Studies  
Degree: D.M., Indiana University  
Previously: Associate Director of Bands, Colorado State University  
Teaching emphasis: Conducting the wind ensemble and teaching music education courses.  
Research interests: His doctoral dissertation was titled “A Thematic Catalog of Select Wind Band Repertoire.”  
Publications and accolades: He has been a featured clinician at both regional and national levels, including the Midwest Clinic in Chicago. He has authored a book to be published by Meredith Music in 2008 titled *The Wind Band's Core Repertoire: A Conductor's Guide to 100 Top Works.* He has published articles in *The Instrumentalist,* as well as in four volumes of *Teaching Music through Performance in Band.*

**Theatre**

Peggy Farlow  
Continuing Lecturer in Music Therapy  
Degree: M.A.E., Ball State University, MT-BC  
Previously: Having already received a Master of Arts in Education, she opened Farlow Music Therapy Service in Fort Wayne after receiving a B.S. in Music Therapy from IPFW.  
Professional certifications: Farlow is a board certified music therapist, retains a lifetime State of Indiana teacher’s license, and is a member of the American Music Therapy Association and of Indiana Music Therapists.  

Cyril A. Myers Jr.  
Visiting Instructor of Music in Voice  
Degree: Currently working to complete a D.M.A. in Choral Conducting, Michigan State University  
Previously: Music teacher for the Dakota Adventist Academy in Bismarck, N.D., where he managed an active voice studio, the band ensemble, and four choirs.  
Professional experience: Myers most recently received an invitation to sing in the world premiere of Appomattox by Philip Glass for the San Francisco Opera. He has been a member of Male Ensemble Northeast (MEN) since 2004 and is a vocalist with the 54-voice professional choir of the Oregon Bach Festival conducted by Helmuth Rilling.

Mark DeLancey  
Assistant Professor and Technical Director  
Degree: M.F.A. in Scenic and Lighting Design, University of Alabama  
Previously: Resident designer and technical director for the Stella Adler Studio of Acting in New York City.  
Teaching emphasis: DeLancey specializes in theatre stagecraft and practicum, along with scenic painting and instructing directors on basic design terminology and theory to facilitate the collaborative process.  
Artistic endeavors: Scenic artist for shows including *The Seagull* at the Detourco Theatre in Central Park and Jesus Nopped the A Train with Philip Seymour Hoffman directing; and was the designer for *Been So Long* at the American Academy of Dramatic Arts.

Jeanne Pendleton  
Costume Shop Supervisor  
Degree: M.F.A. in Costume Design with Distinction, Humboldt State University  
Previously: Interim costume shop manager for the Clarence Brown Theatre at the University of Tennessee–Knoxville. She joined UT after five years as the costume shop assistant and later the costume shop lead at the Hollywood Entertainment Costume Shop.  
Specialties: Pendleton specializes in pattern drafting, period costumes, corsetry, millinery, dyeing, puppetry, and draping.  
Designs and accolades: While at Humboldt, she received two nominations for the Kennedy Center American College Theater Festival for costume design of a student original production and for a dance and physical theatre concert.  
Previous adventures: As Hollywood Entertainment’s costume team lead in Pigeon Forge, Tenn., Pendleton costumed shows ranging from Broadway-style “Golden Olies” and country western shows to covert-style country and bluegrass productions, as well as children’s storybook theatre and character costumes. She also created more than 30 garments for the namesake of the park, Dolly Parton.

Haig David-West  
Chair and professor  
Degree: Ph.D. in Art Education, New York University  
Previously: Chair of the Department of Arts and Philosophy at Miami Dade College  
Teaching emphasis: David-West teaches figure drawing, graphic design, the history of graphic design, and senior seminar for graduates presenting their senior projects.  
Research interests: He is currently researching the expression of indigenous African iconography in contemporary Afro-Cuban art and design.  
Special qualifications: He is a past vice president and regional coordinator of the International Council of Graphic Design Associations (ICGDA). He has served on the international jury at the Biennales of Graphic Design in Brno, Czech Republic. He has been a commissioned recommender at the International Design Awards in Osaka, Japan; participated in graphic design biennals in Poland, Finland, Iraq, and the Czech Republic; and has presented papers at several international conferences.  
Recent adventures: His research has taken him to Havana, Cuba, where he is documenting conversations with Afro-Cuban art historians, artists, film makers, museum curators, and Santeria priests and priestesses.

Allen Ettor  
Visiting Assistant Professor  
Degree: M.F.A. in Painting, Bowling Green State University  
Previously: Ettor has been a faculty member at IPFW in both the Departments of Fine Arts and Visual Communication and Design, teaching a variety of disciplines prior to his appointment.  
Teaching emphasis: Drawing, painting, and design.  
Research interests: Digital film production.  
Recent adventures: He continues to work on the film *Darkness Aftermath.* Aftermath is an independent film with a script by Ettor and is a joint student film between IPFW and ITT Technical Institute.

**Visual Communication and Design**

AllyCatherine Wild  
Visiting Assistant Professor  
Degree: M.F.A. in Painting and Design, University of Arkansas  
Previously: Assistant Professor of Creative Studies in Dar Al-Hekma, Jeddah, Saudi Arabia.  
Teaching emphasis: 2-D foundations of art and design, along with painting, drawing, ceramics, and mixed media.  
Research interests: The concept of moving intention to action in the realm of art and creativity  
Exhibitions and accolades: Her professional creative practice includes 45,000 views of her digital videos posted on www.youtube.com/allycatherine.  
Recent adventures: She recently volunteered as an interpretive guide and graphic designer for Big Bend National Park.
Visual Arts

IPFW Visual Arts Gallery
Douglas Baldwin
The Great Duck Wood Fire School

IPFW Visual Arts Gallery
Douglas Baldwin creates a unique and ethnological world of hand-built works of clay that feature hundreds of ducks who attend The Great Duck Wood Fire School. Their ceramic kils are constantly fired to keep up with the charming and often hilarious projects generated in this miniscule duck-related world.

August 25–September 29
All of the events featuring the artist will take place in the IPFW Visual Arts Building.

Thursday, September 18
9 a.m.–Artist at work building a small sculpture 6–7:30 p.m.: Lecture and slide show by Douglas Baldwin with gallery reception to follow

Friday, September 19
All Day: Raku Firing
9 a.m.: Conceptual project: “Brick in a Bag” Noon: Potluck lunch

Visual Arts Gallery hours: Monday–Friday, 8 a.m.–9 p.m. Saturday–Sunday, 10 a.m.–5 p.m. For more information, call the Department of Fine Arts at 260-481-6705 or visit www.ipfw.edu/vpa/finearts.

Madrigal Dinner: December 5–7
The annual Madrigal Dinner at IPFW has all the ingredients to transport you back to the 17th century in a celebration of the Christmas season. The king, queen, and their royal court, in spectacular costumes, invite everyone to celebrate with them as they sing, dance, and make merry the first weekend in December.

“We were thrilled by the response last year to our inaugural event,” said Todd Prickett, director of vocal studies and of the event. “The early seating sold out very quickly last year, so we have added a second early seating on Sunday, Dec. 7.”

The medieval feast for all of the royal guests consists of Cornish game hen and fragrant bread pudding, after the boar’s head is presented to his royal majesty. The court jester navigates the evening’s performance for all of the players, and royalty will mingle with guests in the Waib Student Union Ballroom throughout the evening.

Performances are scheduled for Saturday, Dec. 6 and Sunday, Dec. 7 at 4:30 p.m. and Friday, Dec. 5 and Saturday, Dec. 6 at 7:30 p.m. The King’s table at $400 and the Baron’s table at $320 for each performance are only sold as tables of eight, while Nobility and Gentry tickets are sold individually at $30 and $25, respectively.

Tickets may be purchased at the new Schatzlein Box Office. Conveniently located in the main lobby of the Rhinehart Music Center, the box office is open Monday–Friday, 10:30–11:30 p.m., from September 1–May 31. For ticket reservations, call the box office at 260-481-6555 or to connect through TTD call 260-481-4105.

Music

All concerts are in the Rhinehart Music Center and are charged the following admission prices, unless otherwise noted.

Admission for IPFW students with ID is free. $5 Adults, $4 Seniors, $3 Other students

For information, call the Department of Music at 260-481-6714 or visit www.ipfw.edu/music.

Friday, October 10
6 p.m.
The concert will talk about her work in the Visual Arts Building, Room 204, with a reception in the gallery immediately following.

Admission is free.

Visual Arts Gallery Visual Arts Gallery hours: Monday–Friday, 8 a.m.–9 p.m. Saturday–Sunday, 10 a.m.–5 p.m. For more information, call the Department of Visual Communication and Design at 260-481-6705 or visit www.ipfw.edu/vpa/vcd.

IPFW Visual Arts Gallery
Senior B.F.A. Exhibition—Visual Communication and Design
Graduating seniors from the Department of Visual Communication and Design will show their work.

November 14–December 12
12 Artists’ Reception—Friday, Nov. 14 6–8 p.m.

IPFW Visual Arts Gallery
Admission is free.

Visual Arts Gallery hours: Monday–Friday, 8 a.m.–9 p.m. Saturday–Sunday, 10 a.m.–5 p.m.

For more information, call the Department of Visual Communication and Design at 260-481-6705 or visit www.ipfw.edu/vpa/vcd.

IPFW Department of Visual Communication and Design
Douglas Kirkland—A Fifty-Year Love Affair with Photography

Award-winning photographer Douglas Kirkland, a member of Canon USA’s prestigious “Explorers of Light” group, is one of the best-known photographers of our time and has worked for Look and Life magazines, where he photographed such icons as Elizabeth Taylor, Marilyn Monroe, and Marlene Dietrich. He will reflect on his amazing career and share some of his experiences behind the camera. Copies of his books, An Evening with Marilyn and Fierce Flame are currently available at Follett’s IPFW Bookstore in the basement of Ketter Hall and will be available for purchase immediately after his lecture.

Wednesday, October 8
6 p.m.
Classroom-Medical Building, Room 159

A book signing will immediately follow Kirkland’s presentation. For more information, call the Department of Visual Communication and Design at 260-481-6705 or visit www.ipfw.edu/vpa/vcd.

IPFW Visual Arts Gallery
Shirley Henderson
Courtyard Illustrations

For the past 28 years, Shirley Henderson has been hired as the courtroom illustrator, covering nearly every major federal trial in the South Florida District. From Noreiga, to the Gambino crime family, to the custody dispute over Cuban refugee Elian Gonzalez in the mid-1990s, she has been there. Her exhibits will highlight, in rich pastels, the legal panorama that constitutes the dark side of an otherwise vibrant cosmopolitan area.

www.ipfw.edu/vpa
A 50-Year Love Affair with Photography

Douglas Kirkland will reflect on his amazing career and share some of his experiences behind the camera with some of the world’s most famous icons. Kirkland is a member of Canon USA’s prestigious A 50-Year Love Affair with Photography

Courtroom Illustrations

For the past 28 years, Shirley Henderson has been hired as a courtroom illustrator, covering nearly every major federal trial in the South Florida District. From Noriega to the Gambino crime family, to the custody dispute over Cuban refugee Elian Gonzalez in the mid-1990s, she has been there. An exhibition of her work will be featured in the Visual Arts Gallery opening Oct. 10.

Florida law prohibits cameras or videotaping in court. Henderson’s rapid, accurate sketches provide the central documentation of participants’ reactions in the courtroom as trials unfold. Her sketches highlight, in rich pastels, the legal panorama that constitutes the dark side of an otherwise vibrant cosmopolitan area.

“Courtroom illustration is a schizophrenic situation,” Henderson said. “It’s like drawing the cast of Ben Hur in five minutes or less. Even though I’m an artist, I have to think like a reporter, newscaster, and camera person.”

Capturing the energy and excitement of major crime trials, her sketches manage to overcome the static physical limitations of a courtroom. They look beneath the skin to capture the turmoil of a soul being judged by his peers and facing a fate that can and has included execution at the hands of the state.

Henderson received an MFA from Kent State University, and her work is owned by numerous corporate and private collections. Her courtroom illustrations have appeared on Dade County and national television, CNN, and in publications such as Newsweek.

Her exhibition runs from Oct. 10–Nov. 6 in the IPFW Visual Arts Gallery. She will give a presentation on her work Friday, Oct. 10 at 6 p.m. in the Visual Arts Building, Room 204. A reception will follow in the Visual Arts Gallery. Admission is free.

Angela Cheng

Consistently cited for her brilliant technique, total beauty, and superb musicianship, pianist Angela Cheng is one of Canada’s brightest stars. She will perform at IPFW in the Rhinehart Recital Hall on Friday, Nov. 14, 7:30 p.m., as part of the Indiana Music Teachers Association (IMTA) State Conference.

Angela Cheng was the 1986 gold medal winner at the Arthur Rubinstein International Piano Masters Competition, as well as the first Canadian to win the prestigious Montreal International Piano Competition (1988). She has appeared as a soloist with virtually every orchestra in Canada, as well as the Birmingham Symphony, Buffalo Philharmonic, Colorado Symphony, Houston Symphony, Indianapolis Symphony, Jackywanlel Symphony, Louisville Philharmonic, Saint Louis Symphony, Syracuse Symphony, Utah Symphony, and the Israel Philharmonic, among others.

On Nov. 14, she will perform Haydn’s “Sonata in C Major, L. 60” and Beethoven’s “Sonata No. 31 in A-flat Major, Op. 110,” along with other works by Schumann and Schubert. Tickets are $10, while admission for IPFW students with ID is free. Tickets can be purchased at the new Schatzlein Box Office, which is conveniently located in the main lobby of the Rhinehart Music Center, Monday–Friday, 12:30–6:30 p.m., from September 1–May 31. Call 260-481-6555 for ticket sales by phone. To connect through TTD, call 260-481-4105.

Fort Wayne Children’s Choir, FAME, Unity Performing Arts, and the Fort Wayne Community Band.

If you have not been on our campus lately, then you must see our new John and Ruth Rhinehart Music Center, made possible by generous gifts from many people who believe deeply in what the arts and the university can bring to our community. But you can help make more of a difference. Our students need scholarships, better computers and technology, and the opportunity to travel. If you are an alumnus, a patron, or just someone who is interested in us, consider giving a tax-deductible gift to our college or work with us to establish your estate plan. Please stay in touch with us.

I hope to see you this year on our campus. I encourage you to come to our events, sign up for a continuing education course, or send your child to our Community Arts Academy. Please be sure to say hello.
Summer Intensified

Performing in the Indianapolis Museum of Art and using Gabriel García Marquez’s novel *One Hundred Years of Solitude* as source material for exploring fear, loneliness, death, and the constant transit of souls has all the hallmarks of being intense.

Equally intense was the opportunity to work with internationally renowned director Augusto Boal in creating ensemble pieces, using techniques he developed for the Theatre of the Oppressed.

“Intense training. That is how theatre professor Jeff Casazza prefers to spend his summers. “I am a dedicated student of the Boal technique, which incorporates Image Theatre, Invisible Theatre, and Forum Theatre, all developed for the Theatre of the Oppressed,” Casazza said.

Casazza, who directs the acting and voice program at IPFW, believes in being well trained to bring the widest range of acting experiences to his students. Working with Boal at the Association for Theatre in Higher Education (ATHE) Conference in Denver was just one of many wide-ranging performance practices that he brings back to his students.

Under the watchful eye of Boal, Casazza and other ensemble members at the ATHE conference created a play focusing on challenges found in the American education system, from bureaucracy and funding for the arts to bullying and education as consumerism. These were all topics that teachers in higher education face on a daily basis, making it relevant to the audience participation component of a Forum Theatre play.

“It is essential during the second performance of the play, that community audience members facing these issues replace the protagonist,” Casazza explained. “They devise and explore potential solutions they might be able to use when returning back to their every day lives.”

Casazza also worked with Wendell Beavers this summer, exploring the Viewpoints at the Experimental Theatre Wing in New York as created by Mary Overlie. Overlie has trained numerous actors in the Viewpoints, including Anne Bogart who has since adapted them for her work and Beavers who more closely follows the Overlie method.

His summer of intense training concluded with a workshop with Michael Robb, the founding director of the Sojourn Theatre, exploring his adaptations of Boal’s techniques to devise solo and group performances as a social dialogue.

Erica Coffing’s illustration for *Shrew* was chosen to set the tone for all other illustrations to follow and future illustrations were to be complimentary to her work. Her illustration for *The Daveners* was eventually chosen to illustrate this Depression-era drama by New Haven native, Jim Leonard Jr.

Directors Craig A. Humphrey (*How to Succeed . . .*) and Jeff Casazza (*Two Rooms and The Daveners*) then worked with all of the students to share thoughts and direction about their upcoming productions.

“*Two Rooms*, about a hostage taken in Beirut, became an intense piece to illustrate without giving away too much of the story. I think student Christopher Strong handled it well,” Casazza said.

The final illustrations were chosen at the end of the semester, and the IPFW Publications office assembled the brochure this summer. The student illustrators were thrilled to get a final copy for their portfolios thanks to their customer in the Department of Theatre.

Keep your eye out for postcards, posters, and program books featuring the exciting illustrations used in the 2008–09 season brochure. To receive a brochure or if you have questions, call the Department of Theatre at 260-481-6551 or visit www.ipfw.edu/vpa/theatre.
Woven throughout this tapestry of mysticism, sorcery, and solidarity throughout Cuba, a new generation of visual artists has chosen to blend palpable Santería or Abakuá influences with visual imagination. Their artwork is illuminating.

Juan Picasso, known as “el Picasso negro,” demonstrates a deconstruction of Santería symbols in a visual narrative that extols their deities, known as orishas. A limited palette of juxtaposed darks and ochres is negotiated with distorted geometric constructs. Some of his linear work recalls aspects of Nsibidi—an ancient calligraphic system developed by the Egie society.

Recent conversations in Havana with Roberto Amate and Corina Matamoros, curators of contemporary Cuban art at the National Museum of Fine Arts in Havana, confirmed that his research, interviews, and travels will take him well beyond Havana.

To learn more about this fascinating research, visit the Visual Communication and Design Web site to read David-West’s recent article, “Expression of Indigenous African Iconography In Contemporary AfroCuban Visual Art.”

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At IPFW, our goal is to provide a great education for anyone who has the talent and desire to seek it. We strive to make IPFW one of the best values in the state, but instruments, equipment, and technology are expensive – and the costs are rising every year. Your donations help us provide the many things that students need in their studios, stages, and practice rooms as well as support scholarships and special travel opportunities. Your gifts will be acknowledged in IPFW arts programs.

Supporting the arts at IPFW can be one of the most rewarding experiences you can have. Please be a part of the generous IPFW arts family by giving now.

Feel free to contact Charles O'Connor, Dean of the College of Visual and Performing Arts at 260-481-6977, or you can make a donation online at www.ipfw.edu/develop.