

# Exhibit evokes emotion

Celia Fox  
Capital Times Staff

Shaped by the hands of a genuine artist, truth makes the strangest fictions of all.

The photographs on display in the Gallery Lounge during the month of October witness to the power of reality to confuse and disturb, more than most lies could.

Alida Fish's photocollages combine

## ART REVIEW

natural elements in unusual juxtapositions, cutting off an initial sense of familiarity and forcing the viewer to consider more than just the crisp forms and jewel-like colors. Shape and shadow give textural illusion as well as a sense of uneasiness.

A delicate sadness inhabits Fish's works, enhanced by a wistful longing in the eyes of the various creatures pictured.

There is no mistaking this art for nature photography after the first glance.

The composition owes more to the tradition of still-life than to action photography. These are not "slices-of-life," frozen moments of real events; they are carefully posed all elements arranged quite formally. An old-fashioned curio display, a shadowbox, creates a similar effect by grouping a variety of objects in open-sided boxes within a common frame.

A photo that lends itself especially well to the shadowbox interpretation is #7, showing a sapphire and emerald snake with a sliver of ruby tongue, white flowers and a butterfly. The elements are integrated only in a formal artistic sense, leaving the viewer struggling for a sense of meaning.

The most striking image in the exhibit is an untitled piece depicting the face of a monkey against a backdrop of high-rise cityscape. The sense of the animal's suffering imposed by the works of man is even more haunting, because of the identification with the humanlike features that gaze at us.

The fantasy jungle gives no feeling of peace. The recurring images of dead fish are disturbing, when you consider the artist's name.

You keep looking for the pins transfixing the butterflies.

## Diversity, from page 1

"It's unlikely that we, the committee, would actually develop a course," Bowers said. "We're still looking for course proposals from the divisions."

Bowers said he hopes the committee will receive more proposals from the "wide range of faculty at Penn State Harrisburg."

"The vote in favor of a requirement is the faculty's first step toward a commitment in principle," he said, "to improving the quality of student's education."



Trick-or-treaters from Stepping Stone, Inc. garbed in Halloween attire parade around the Olmsted Building in search of treats. Keli Fetterhoff, left, gives a friendly lion smile while pumpkin Joey Lucas, right, munches on an apple.

Photos by Elin Marcel

# Humanities division head slams door on faculty expression

T.J. Brightman  
Capital Times Staff

**HOLD IT.** Here comes the latest Penn State Harrisburg scandal which has sent certain humanities faculty members into screams of protest regarding a particular form of "open door policy."

It all started when William "iron fist" Mahar, division head of humanities, put a lock on the creative integrity of Western Civilization, ordering faculty members to remove posters, clippings and photos from their office doors to make room for "new mailboxes and handsome name plates."

Slap on your hip boots, it gets messier.

Saying this might possibly be his last official act as department head, Mahar said it was a "done deal," and that the mailboxes were already in.

Troy Thomas, associate professor of humanities and art, was first in line to express his displeasure when he sent out his own memorandum asking other faculty members to join him in a writing campaign. Thomas said his chief concern was a matter of expression.

In the memorandum leaked to the Capital Times, Thomas wrote, "It seems to me that our office doors are the last (and only) preserve we have to express our personalities and interests in this very sterile building."

He added, "I strongly object that we be forced into yet one more bureaucratic maneuver."

The real problem that Thomas is concerned about is not enough space for large posters and announcements that otherwise could be displayed without a plastic mailbox sucking up the surface

area of the door.

To solve this problem, the Capital Times sent out its Measuring Correspondent to get a real feel for the amount of space these "little nuisances" actually occupy. Here's what we found:

Size of office door- 6' 8" x 3' (approximately 20 square feet)

Size of plastic nuisance- 119" (approximately .80 square feet)

Remainder of door space- 2281" (approximately 19.2 square feet for expression)

Thomas' proposal was to let faculty decide for themselves whether they wanted a mailbox on their door or a system where mail could routinely be picked up in the office. This according to Thomas was quickly shot down by Mahar

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