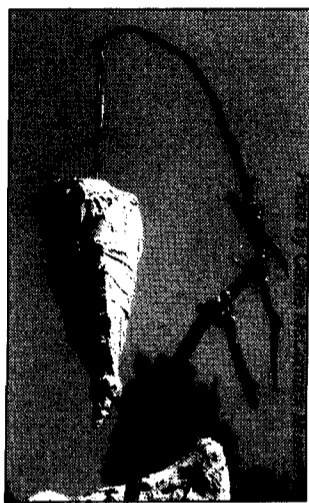


## Voices in the Garden of the Olmsted Building

By Ana Paulina Gomez  
Capital Times Staff Writer

As you walk to the gardens of the Olmsted building, you will see something new; seven structures surrounded by little rocks. You may hesitate to pass this physical barrier, because even though the rocks are small, they have a presence. But soon, curiosity will make you enter a world of white, expressive sculptures.



Miller's sculpture employs heavily textured surfaces.

The exhibition has a primitive and abstract style; perhaps it has an African or an Indian influence. The

seven sculptures are made of white plaster. "It shows the rawness of them. It is the natural way they are," Miller said.

The sculptures are placed in amandala shape, the Indian symbol of transcendence. Six of the structures, together with small rocks, form a circle. Inside this circle is the seventh sculpture, "Tear Pool."

Miller used a layering technique to create her structures. "There is a skeleton underneath" she said. Most of the materials she used were from nature (wood, branches, little rocks and leaves), but she also used found objects and copper.

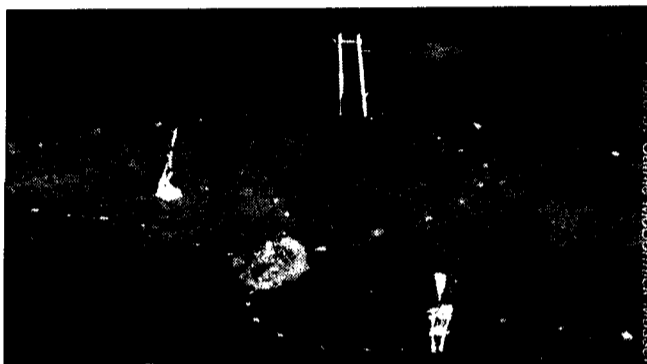
Miller's sculptures have deep personal roots, interests and concerns. "These seven sculptures are my meditation. When I am with them I connect to them in very personal ways. They are part of me," says Miller.

An important part of Miller's work is the public. "The sculptures are not complete until someone sees them, and develops a feeling towards them. If nobody looks at them, they are not complete," she

said. "Surfacing Voices" is a good example of captured thoughts, voices and feelings. It is also a communication tool. Don't wait. Go to the gardens of the Olmsted building and become involved in the dialogue.



One sculpture seen through another.



Seen from the roof of the Olmsted building, Miller's installation takes on a maze-like configuration.

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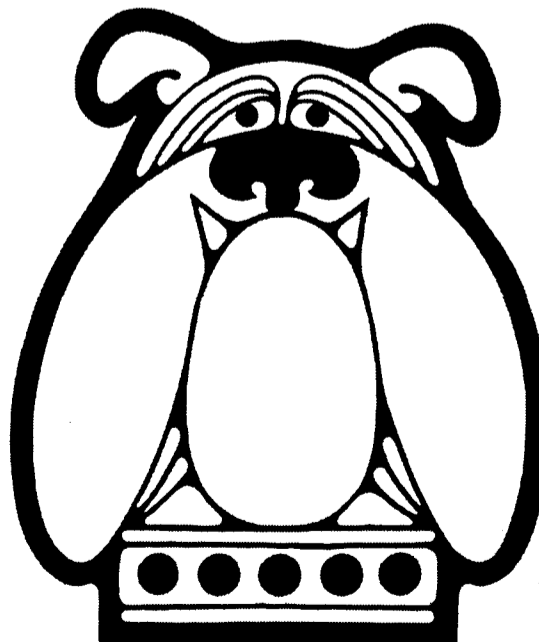
### "Best in Show"

By Matt Mosley  
Capital Times Staff Writer

If you really think about it, the dog show world isn't that much different from Hollywood. Both are full of glamour, glitz, trophies and fierce competition. What sets the two worlds apart though, are the dogs. Somewhere down the line, people created a world in which the dogs are the superstars. In a show not unlike the Academy Awards, they are put on pedestals, paraded around, vying for awards, and dressed to impress. Now, even the deepest, most devoted dog lover must realize in some part of their soul how absolutely absurd this is. That absurdity is what fuels the new film *Best In Show*, the uneven, yet funny little satire from the creators of *Waiting For Guffman*.

*Best In Show* features an all-star cast of mockumentary clowns including Eugene Levy, Catherine O'Hara, Michael Hitchcock, Parker Posey, and Christopher Guest just to name a few. The film looks at an assortment of dogs and their eccentric owners as they make their way to the prestigious Mayflower

Kennel Club Dog Show in Philadelphia. In the process, it is made abundantly clear that it isn't the dogs who care about winning, it's the people, and that's where the comedy lies. Director Christopher Guest has definitely solidified his position as king of the mockumentary. Along with writing, directing and starring in *Waiting For Guffman*, he is also credited with



### film reviews

scripting and acting in the hugely funny and successful *This Is Spinal Tap*. Unfortunately, *Best In Show* doesn't quite reach the comedic pinnacle of the other two.

The film picks up where *Waiting for Guffman* left off with highly improvised dead-pan humor; both look at people who search for self-importance in trivial, silly things (Guffman deals with a cast of characters doing small-town theater with Broadway sensibility.)

In my opinion, *Waiting For Guffman* was one of the funniest films of the 90s. The whole thing is presented in low-key, natural humor that you would miss if you weren't paying attention.

For the most part, *Best In Show* utilizes this same technique, but it's as smooth as the Rocky Mountains. There are ideas that just aren't funny because they deviate from that natural feel. For example, two contestants don't have money for a room, so the hotel clerk lets them sleep in the maintenance closet. It doesn't work. If you are mocking documentaries, you have to make it plausible.

In the end, *Best In Show* is a very funny, entertaining movie that achieves what it sets out to do. It just could have been better.