

## CONTROVERSY...WHAT CONTROVERSY?



**MICHAEL MOORE**

## Cheap seats and sticky floors

### Fahrenheit 9/11 Review

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The latest documentary by Michael Moore is in fact not a documentary, but rather an op/ed piece showing one point of view. A true documentary show or at least attempts to show both sides of the issue. Moore tends to think that his film is the only truth in this issue, and there is no other side. In this film, Moore presents footage from the actual politicians, generals, and soldiers with direct quotes. Moore did not need to prove the points he was making, he had the principles involved say it for him. The film, for the most part, features Moore showing how the Bush Administration was more

concerned with connecting the terrorist acts of 9/11 to Saddam Hussein and Iraq, instead of to the known responsible participants. Moore cleverly uses humor however; he tends to undermine the power of his film with his presence. In a funny scene, Moore drives around Capitol Hill in an ice cream truck reading what is actually stated in The Patriot Act. While that is amusing, his point becomes lost in the spectacle and creates a situation in which viewers classify all his points as ridiculous. Moore proves the truth by the footage he shows. He will make an accusation in the narration and then the accusation is proven by the accused. Though the viewer is bombarded with a plethora of images supporting Moore, the viewer cannot deny all the disturb-

ing images spread throughout the film. One of the more powerful images deals not with the war in Iraq or the 9/11 attacks, but simply with President Bush sitting with a completely blank expression in the Florida Elementary School classroom for seven minutes after being told about the terrorist attacks.

Overall, the film is powerful, scary, and amusing, a difficult feat to achieve in a rather short film. The film also allows audiences to question their political views, which is also difficult to do.

Lions Gate Films / IFC Films presents a documentary by Michael Moore. Narrated by Michael Moore. Running time 110 Minutes. Rated R for disturbing violent images and brief strong language.

## This Makes That

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There was a little plaque outside the door that stated "maximum occupancy 100 persons," which was odd to see right before stepping into a completely empty room. Every chair was vacant, the piano in the corner emitted no sound, and the paintings on the walls had no audience, except myself. Welcome to the Olmsted W107 Gallery Lounge.

I slowly walked around the exhibit and admired the works by Nathan Brumbach, artist of the exhibit "This Makes That" which will be on display through October 15th.

Brumbach applies his paint thick, similar to icing on a cake, using layered strokes in a bold Paul Cézanne manner. His landscapes are predominantly blue, brown and green, full of trees and sky. In "Boulder, CO #1," the paint is so thin in some areas you can see raw canvas peeking through, while in other areas

he builds thick, cake frosting layers. I liked this picture because of the simple sky and the clouds that looked like the ones I used to stare at in my backyard, sprawled on the grass, shoes kicked off to the side. The clouds seemed playful to me, like they were enticing me to find hidden shapes and stories spurred by imagination.

Looking deeper, I saw a man's face or the outline of Spain, while someone else may see something completely different.

I almost overlooked one of the smaller paintings in the room. At first glance, it just looked like abstract shapes, but a closer look revealed a woman hidden in the lines and shapes, with a large red breast and her head tilted to one side. I glanced at its title, "Eve." Maybe the breast doubles as a symbol for forbidden fruit, suggested by its title, but I cannot assume the artist's intention. This little oil painting is my favorite one in the gallery, because it's meaning, if any, isn't entirely clear and the peach, blue, and red colors played off of each other in an interesting way.

In another of the gallery's paintings, "This Makes That

#1," dashed lines against a white background connect colorful shapes. It seemed primitive to me, but not crude. It had a fun cartoon quality that looked like a Martian's instruction manual with the words "this makes that . . ." scrawled across the top. That picture, and one similar with the words "that makes this . . .," would look phenomenal above the couch in the dream house I don't have yet . . .

Brumbach's work appeared as if abstraction meets cubism but with a softer, playful kick. I enjoyed viewing his work and will probably visit again before the exhibit ends. However, the guest book contained only two signatures so far; I am hoping the lines will be filled with comments by October 15th.

More students should visit the gallery. So much talent visits this campus but many here seem apathetic to the arts. If you want a place to see new art, hang out, or use the eleven years of piano lessons your mother made you take against your will, I recommend you check it out and bring your friends. Feel free to love or hate the work on display but remember that a gallery lounge should be filled with the buzz of music and the conversations of art savvy students and faculty. It would be awesome to see that "maximum occupancy" get pushed to the limit.

"Green To Think," an acoustic rock band played in Vertan Plaza on September 2. The band consisted of two friends who play guitar together often. They shared some of the humorous experiences of their jam sessions with the audience



Photo by Sharon Fufaro



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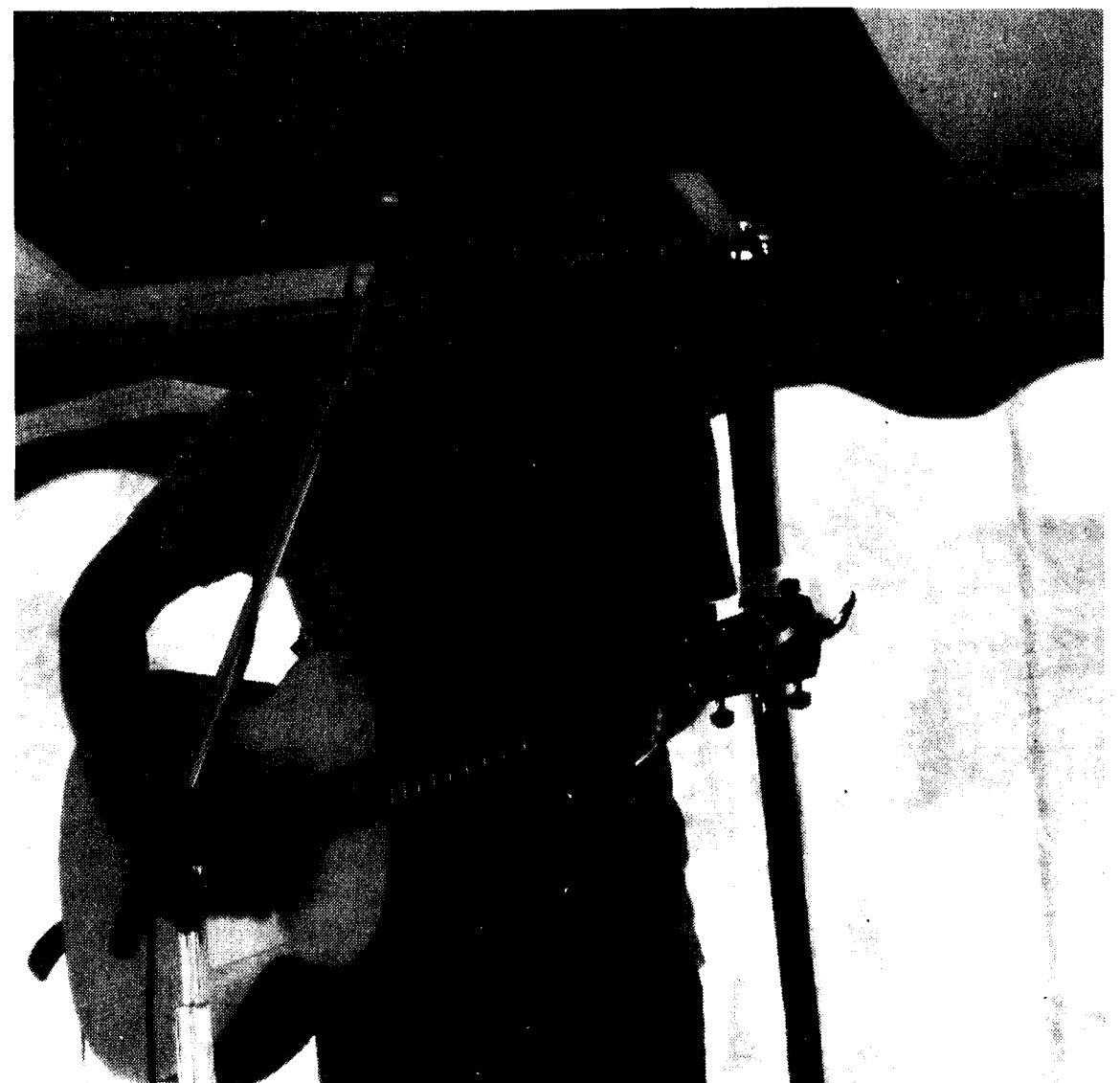


Photo by Sharron Fufaro