

•Faculty Trio, featuring Winifred Goodwin, Robert Jesselson and Constance Lane, 7:30 p.m. Thursday, the School of Music building. Free.

"Desiderata," for your nirvana's viewing pleasure.
<http://reality.memex.co.uk/staff/acg/Pages/desiderata.html>

Creed Week discourages stereotypes, discrimination

asst. features editor
DENESHIA GRAHAM

Imagine that you're a member of society in the Game of Life. You have just been denied a loan at the bank, even though you were more than qualified. The housing agency you went to has miraculously found a buyer for the home just after you showed interest in it. And even though the restaurant you have entered looks empty, you have yet to be waited on.

The Game of Life, sponsored by the Peer Conduct Board, is one of several activities taking place this week for Carolinian Creed Week.

This activity is free and open to all students, and it'll be held at 7 p.m. Monday in the Towers Area Lobby.

The participants in the Game of Life aren't aware that they're being discriminated against as they travel from business to business in this pretend community.

The whole point of the game is to show the stereotypes that plague our actual society, said Jasmine Wright, Peer Conduct Board president.

Creed Week is based on the Carolinian Creed, an institutional document that attempts to discourage discrimination and disrespect by outlining a code of civilized behavior for individuals and the entire university community to follow.

"[The Carolinian Creed] is there to set an ideal standard for faculty, staff, students and the overall university community," said Scott Lewis, director of judicial affairs.

Lewis, along with Assistant Director of Judicial Affairs Alisa Cooney, are the coordinators for this year's Creed Week celebration.

Throughout this week, students, university organizations, faculty and staff will use events, activities, WRHA movies and discussions to promote the Creed's five tenets.

In spring 1989, a group of faculty, staff and students led by Dennis Pruitt, then the vice president for student affairs, got together to study what appeared to be a growing number of hate crimes and incidents of uncivilized behavior on college campuses across America.

The group recognized that, in addition to academics, members of the Carolina community should know how

The Carolinian Creed

As a Carolinian...

I will practice personal and academic integrity;

I will respect the dignity of all persons;

I will respect the rights and property of others;

I will discourage bigotry, striving to learn from differences in people, ideas, and opinions;

I will demonstrate concern for others, their feelings and their need for conditions which support their work and development;

Allegiance to these ideals obligates each student to refrain from and discourage behaviors which threaten the freedom and respect all USC community members deserve.

to tolerate and respect each other's differences.

The goal was to develop an institutional creed that would outline a higher standard of behavior for all Carolinians to follow.

In fall 1990, after much examination and evaluation, the Carolinian

Creed became an official university document after getting approval from USC's National Advisory Board, the Board of Trustees, the Student Trustee Liaison Committee, the Student Senate and the Faculty Senate.

"[The attempt was to have] individuals raise their behavior to a high-

er level," said Pruitt, now the vice president for student and alumni services.

Unlike honor codes for most colleges, where minimal behavior and standards are defined, Pruitt said the Creed seeks to promote ideal behavior.

"It is more a desired state than a forced state," Pruitt said.

In addition to promoting respect and integrity, Cooney said the Carolinian Creed has added to the university in other ways.

"When outside students are evaluating colleges [to attend, the Carolinian Creed promotes USC because] it's an extra standard that supports who

you're trying to become as a student and also as a person," he said.

Students also see the importance of recognizing the Creed.

"It reminds students to be honest and respect other students on campus," junior Jamar Rutledge said.

Rutledge said he's seen copies of the Carolinian Creed in the Russell House, residence halls and on pamphlets all over campus.

"The Creed lets everyone know that there is a standard at Carolina and that you have to respect others," senior Lateca Wise said.

While some might think the Creed tries to define personal morals, Director of Judicial Affairs Lewis disagrees.

"It does not legislate morality," Lewis said. "The Creed is very vague."

He added that because it's so vague, it leads to discussion of what can be defined as bigotry, respect or integrity. Discussion of such topics, Lewis said, is very important.

Professors and instructors have been asked to incorporate discussion of the Creed into their classes this week.

Sophomore Lauren Clark agrees that the Creed is not an attempt to define morals.

"I think it says what most people would consider right or wrong, anyway," Clark said. "I don't think it compromises too many people's morals by being so specific."

Creed Week is sponsored by several on-campus organizations, including Omnicron Delta Kappa, the Residence Hall Association, Student Government, Carolina Productions, the Bisexual, Gay and Lesbian Association, University 101, and the Honors College.

In addition to activities, Web Services of Columbia sponsored a \$500 scholarship for the Creed Week essay contest. The winner will be announced this week.

Other events for Creed Week include:

- "Albatross," an exercise in diversity, 8:30 a.m. Tuesday, Patterson Hall.
- Phi Beta Kappa sponsors Philip Zimbardo in "Social and Personal Dynamics of Shyness," 11:15 a.m. Wednesday, the Russell House Ballroom.
- Omicron Delta Kappa and Mortar Board present "Would You Get An 'A' in Cheating 101?," a faculty and staff panel, 6 to 7 p.m. Thursday, the ODK/Mortar Board Room.

Art exhibit brings 'little, tiny travels' to gallery wall

features editor **KRISTIN FREESTATE**

If Robert Walton ever wants his fortune told, he won't look through incense-laced air into a crystal ball; instead, he'll look through a camera at a globe.

Walton, a senior, is a photographer whose inspiration comes from "being somewhere different, seeing new things."

"Some people don't want to travel, and that's unfathomable to me," he said. "People should definitely travel, even if it's just around the block. I've sat in front of the TV long enough."

Walton's love for the camera and the road is the focus of "The Random Roads Project: A Celebration of Travel, Near and Far," his first exhibition and sale.

The exhibition, which runs from 7 to 9:30 p.m. through Wednesday at Gallery 80808 on Lady Street, features 24 of Walton's pictures, regional and international, color and black and white.

Walton wrote short sketches for each picture that tell a little about the shots and the impressions they made on him.

"The point [of the exhibition] is to show that a trip 60 miles down the road is just as valid as a trip overseas," Walton said. "Sixty miles away can be just as different as across the Atlantic Ocean."

"It was the first morning I woke up in a my dream. I had dreamed of the Caribbean for years, longing for the day when the water would be a clear, blue-green color I could lose myself in. It was the first journey I ever made."
— "St. Croix Sunrise"

Walton's journey with the camera began when he joined his high school newspaper.

He worked his way up to editor there, but was so displeased with the quality of the photography that he began doing some of the shoots himself. The school had a darkroom, and his father taught him about photography.

The interest stayed with Walton after graduation, and, as he also enjoys traveling, the combination of the two seemed natural.

Walton took his first trip three years ago to St. Croix, one of the U.S. Virgin Islands.

He took one particular shot there, "St. Croix Sunrise," which shows the dark outline of hills and building tops against layers of orange sky and orange clouds, and liked it so much that he framed it and hung it on his living room wall.

"After awhile [taking pictures], you stop thinking. You just watch, look for details, look for people's faces, for light, and you click the shutter."

Robert Walton
photographer

Shortly after that, he took a week-long trip to southern Mexico for the sole purpose of shooting pictures.

He ended up liking seven or eight shots from that week, framing them, and hanging them on the wall, too.

Since then, Walton has also shot in Ireland, Italy, Spain and towns near Columbia — and each time, he hung all the pictures he liked on his living room wall.

"When I first took these pictures, they weren't for anyone to see," he said. "The pictures really say something to me. Every one of them speaks to me very personally."

But the living room wall became more and more filled up, and eventually, Walton began to play with the idea of having an exhibition.

"It was other-worldly, with shafts of light cutting through the torn-tin roof and falling on pieces of industrial junk. This piece stood out to

me, seeming to pull itself from the darkness and into the light."
— "Emerging"

Although Walton wanted to show his pictures, he admits that's not what the exhibition is about.

"It has very little to do with the photographs on the walls," he said.

Instead, it was more of a challenge to himself — a challenge to see if he could put together his own exhibition, complete with invitations and a formal opening reception, which was held Friday night.

Walton said about 70 people came to the reception, and that he sold six pieces.

Although fewer people have come since then, he considers the show a success.

"The pictures look so different on the gallery walls than they do in my living room," he said.

The pictures cut a line across the white of the gallery walls.

The color shots, which he takes on trips overseas, stand out starkly; the black-and-white ones, which he takes in South Carolina, more subtly.

The color pictures, like "St. Croix Sunset," show brown, wrinkled faces, ruins overlooking the sea, a row of tomatoes.

The black-and-white shots, like "Emerging," show pieces of discarded scrap metal, the remains of a burned roller rink, panes of glass.

Walton said each picture is special to him, not necessarily because of its quality, but because of the memories it evokes.

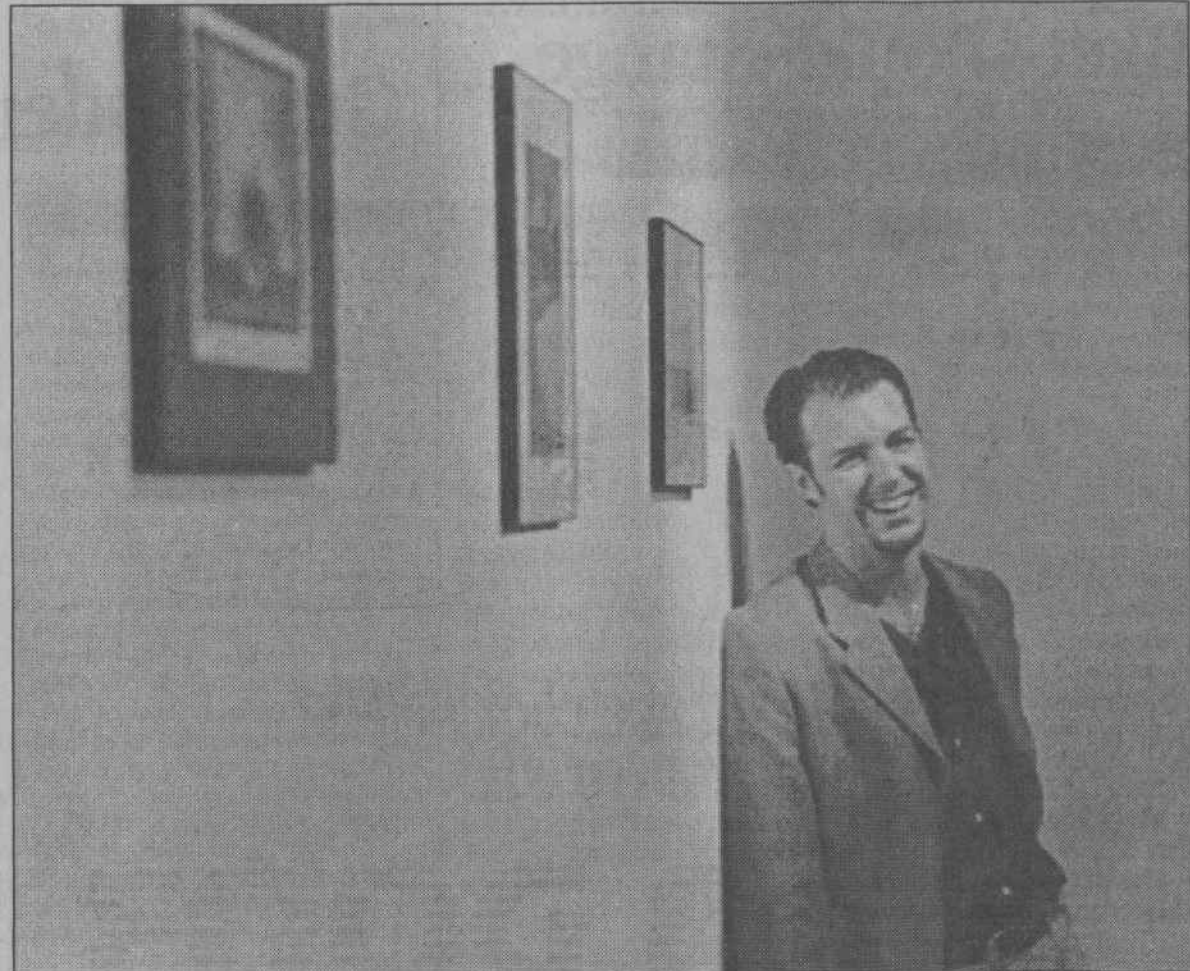
The memories, while pleasant, can also make the pictures hard to give up.

"It's exhilarating [to sell the pictures]," he said, "but I also look at them and think to myself, I'm really attached to these."

They are, after all, his 24 favorites from the hundreds of rolls of film he's shot in these three years.

In spite of all the experience, though, Walton still considers himself a novice of sorts.

"Everything I do is practice," he said. "I've never taken a perfect picture and probably never will."



Senior Robert Walton poses beside some of the photos on display at his exhibition and sale, "The Random Roads Project: A Celebration of Travel, Near and Far." Walton draws his inspiration from the sights he's seen and the places he's been.

"She didn't see me, and I never revealed myself... I shot this picture while crouched behind a car, and then I walked away."
— "Oaxacan Beggar"

The picture, taken in Oaxaca, Mexico, is of a beggar woman shrouded in a blanket of royal blue, staring over her left shoulder and down the sidewalk. "Each trip is made up of these moments that I wouldn't trade for anything," Walton said. "I don't think I've ever been anywhere I didn't like. It's such an amazing world."

He hopes to convey some of that sense of celebration through his photos and exhibition.

"The exhibit is about little, tiny travels," he said. "Traveling is an amazing experience. It's a very purifying experience."

As it happens, the experience is as much one of suspension as it is of action.

There's a movement to getting in line at customs, exploring a foreign city, trying to understand the people there.

But the movement is exclusive to what happens in front of the camera, not behind it.

"After a while [taking pictures], you stop thinking," Walton said. "You just watch, look for details, for people's faces, for light, and you click the shutter. You

start reacting and seeing. You have to really learn to see, you have to really learn to look."

His picture of Dingle, Ireland, "Irish Storm," has in the foreground a rocky bank that curls around the dark, lapping water, and winds against a background of perfectly green hills. The remains of a stone castle stand crumbly and gray against a sky mottled pink and purple.

"Hiking around the Dingle peninsula, on the West coast, I slept on high cliffs overlooking the sea. And when this storm rolled in, more sound than fury, I found what I was looking for."

NIKKI THORPE Photo Editor