

FLOR GARDUNO



DAN MILLER/GUILFORDIAN

Flor Garduno's images (see above) draw pensive gazes.

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favorite, and what they thought it meant. Some remained quiet, deep in thought.

"I think it's a celebration of women and fertility," said Theresa N. Hammond, the Director and Curator of the Guilford College Art Gallery.

Garduño has been publishing her photography since her first book in 1985. She has been focusing on the photography of still life and nudes

since the birth of her second child, Olin, in 1995.

"Photography always shows aspects of things or of other people that you don't know of," said Garduño in *Inner Light*.

Whether it's photography or any other type of art, the Guilford College Art Gallery continues to represent a broad spectrum.

"Guilford makes sure that their art exhibits come from many different places, constantly changing and

bringing in new cultures," said senior Laura Dukeshire, who attended the reception.

Hammond first found Flor Garduño's art in a search for something to go along with Isabel Allende coming for the Brian series and the current celebration of Latin American culture at Guilford.

Hammond looked around the exhibit the day after the opening, it's quiet and peaceful atmosphere contrasting with that of the previous day.

"In each of these pictures, there's a story ... it's a gift and I hope that students would appreciate it and enjoy it," Hammond said.

Hammond is not the only one who finds Garduño's work moving; she has been called a "poet photographer," depicting countless messages within her work.

"Powerfully suggestive atmospheres, people and objects transformed, enhanced, by the aura of the poetic metaphor," Volcow said about

Garduño's work.

Garduño speaks to Volcow in *Inner Light* about how most of the women in her pictures are friends, and the immense gift it is for them to pose.

"It seems that the women who decide to pose for a picture go through a very profound acceptance of their womanhood and their image, they dare to pose and feel beautiful and be themselves," Garduño said. "Something inside becomes unbound."

"Sex, lies, and the morning after"

By Joanna Bernstein
STAFF WRITER

"Consent is the freedom to say 'spank me daddy' to your partner during sex," said senior Joe Pelcher during "Sex, Lies, and the Morning After" (SLMO).

Presented by seniors Ana Martinez, Michael O'Malley, and Madeleine Pope, SLMO was performed by Guilford students on Nov. 1 in affiliation with Students Against Rape Culture (SARC).

"The vignettes present very complex issues regarding sexual assault, and consent, or shared permission for sexual activity in a dramatically simplified form," Martinez said.

While the crowd laughed as the actors mocked the craziness of the college party scene, the motivation behind the production of SLMO was serious.

"Only three percent of rapes on college campuses are reported (to the police)," Martinez said during the show. This low number represents the shame that rape victims often feel after being assaulted.

According to RapeHelp.com, many women feel that being raped or sexually assaulted was partially their fault because they did not clearly say no or withdraw consent during foreplay.

SLMO aimed to erase this victim guilt and show students how to clearly give or withdraw consent before or during sexual intercourse.

"We can work together to end sexual violence and change our culture," said senior women's studies major Katie Yow. "But first we need to talk about it."

The first skit began the dramatized dialogue that Yow insisted be started. Sophomore Mary Pearl Monnes was disgraced when Joe Pelcher continued to fill up her cup of coffee after she clearly told him to stop. Monnes felt violated that her wishes had been ignored.

During the next vignette, an innocent man, first-year

David McKinley-Ward reported being robbed. When Michael O'Malley, the policeman, arrived, he accused McKinley-Ward of looking as if he had wanted to be robbed.

Suggesting that McKinley-Ward "was asking for it" by wearing a nice jacket and shoes is similar to the explanation that numerous rapists use when attempting to excuse their actions. According to RapeHelp.com, many rapists and attackers reported that the victim seemed like, but did not say that, they wanted to have sex.

The actors began to mock the college party scene during the third vignette. Junior Nasimeh Easton was flirting with Katie Yow and moving progressively closer to her on the couch. As Easton moved in for what viewers expected to be a kiss, she asked Yow for two hundred dollars, a metaphor for sex.

"No!" Yow said. Easton continued to pressure Yow, invading her personal space further, but Yow wouldn't budge. Yow made it clear that while not consenting isn't always easy, it's vital to maintaining self-respect and security.

While the first three vignettes featured two actors at a time, the last two simultaneously involved all of the cast members and directors.

In the fourth skit cast members offered various definitions of what consent is, and ways that it can be expressed.

"Consent is fully conscious and confident intimacy," Pelcher said. "It's about safer and better sex."

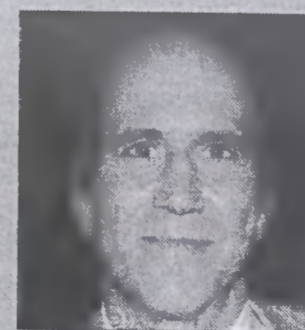
The rest of the cast echoed similar messages before transitioning to the final vignette.

The play concluded with "Sex Kwan Doe", an x-rated martial arts class. Michael O'Malley played a karate instructor teaching his fellow cast members the three principles that comprise consent.

"Communication, observation, and respect equals consent!" the cast shouted, mimicking their instructor.

On that collective and empowering chant, the cast joined hands and bowed.

DON'T MISS THIS Bathanti to speak at Guilford



Joseph Bathanti is an acclaimed poet from North Carolina.

Joseph Bathanti, an award-winning novelist and poet, will give a poetry reading on Monday, Nov. 12 at 7:30 p.m. in Founders Gallery. He is currently professor of creative writing and co-director of the Visiting Writers Series at Appalachian State University.

Bathanti is the author of four books of poetry: "Communion Partners," "Anson County," "The Feast of All Saints," and "This Metal," which was nominated for The National Book Award and won the 1997 Oscar Arnold Young Award from The North Carolina Poetry Council.

His first novel, "East Liberty," was published in 2001 and was the winner of the Carolina Novel Award. His latest novel, "Coventry," was the winner of the 2006 Novello Literary Award.

"They Changed the State: The Legacy of North Carolina's Visiting Artists, 1971-1995" is his book of nonfiction that was published in early 2007.

Most recently, his collection of short stories, "The High Heart," won the 2007 Spokane Prize and was published by Eastern Washington University Press in fall 2007.

Bathanti has won numerous national and state awards and his poetry, fiction, and non-fiction have been featured in publications and journals across the nation.