



Photo: Niza Fabre

The World Expo Global Fair showcases cultural diversity in its sixth year at Ramapo. Flamenco dance is one of the various cultural representations in celebration of World Expo 2018. This event was sponsored by The Roukema Center for International Education and coordinated by Ben Levy, director of the Roukema Center. This event took place on April 4, 2018.



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## THE CULTURAL JOURNAL



Stivenson Magloire's "Untitled" Abstract Painting

# The Cultural Journal

## Spring 2018

### **The Culture Club, Salameno School of Humanities and Global Studies, and Africana Studies**

*The Cultural Journal* is a non-profit magazine devoted to sharing experiences with an emphasis on culture. Contributions of prose, poetry, literary criticism, short stories, essays, poems, anecdotes, drawings, photos, and recipes concerning culture, perceptions and interactions of people from different countries are accepted. Submissions can be in any language provided they are accompanied by an English translation. Text should be typed and if possible submitted on a flash drive along with a printout. We also accept online submissions. \*

<b>Editors:</b>	Niza Fabre Karl Johnson Joe Moncada '15
<b>Consultants:</b>	José Hernández '98 Karl Johnson
<b>Layout and Graphic Design:</b>	Joe Moncada '15 Giuseppe Sorrentino

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\***From the editors:** Accepted submissions will be published in the order received as space permits. Articles will be edited at the editors' discretion. Opinions expressed by contributors do not reflect the editors' points of view.

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## College President Peter P. Mercer

Dear Students, Colleagues, and friends: On April 20, 2018, Ramapo College will host *Our Campus, Our Safety* at 11AM in Trustees Pavilion. All are welcome to attend. Following a meeting on April 11 with the Faculty Assembly Executive Council, SGA President, AFT President, and my office, participants agreed to co-deliver a program focused on providing



**Photo: Ramapo Marketing and Web Administration**

information about safety and fostering a dialogue on the topic. The event featured a panel discussion and opportunity for Question and Answer. *Our Campus, Our Safety* coincides with the National Day of Action. Organized by students and supported by various education groups, the day recognizes the 19th anniversary of the massacre at Columbine High School in Colorado, where two students opened fire in 1999, killing 12 of their fellow students and a teacher. Dr. Peter P. Mercer, College President  
**For the complete information on *Our Campus, Our Safety* and the presentation go to Ramapo Web/ Administration Office of the President/ President Post #129: Our Campus, Our Safety.**

## Beth Barnett, Ed.D., provost and vice president of Academic Affairs.



**Photo: Carolyn Herring**

In September 2017, Provost Barnett announced that AY 2017-2018 will be her last year. Expressed gratitude and gratification for collaboration with faculty and optimism for College's ongoing growth. Dr. Barnett joined Ramapo College as provost on July 1, 2006. Previously, she held the position of provost and vice president for academic affairs at The University of Scranton in Pennsylvania. She was also dean of Seidel School of Education and Professional Studies at Salisbury University in Maryland; dean Services and graduate program of the School of Education and

Human coordinator for counseling at Manhattan College in New York City; and coordinator of the master's program in motor development at Columbia University in New York City. Dr. Barnett brought to Ramapo College a range of experience and accomplishments that complemented and augmented the mission of the college.  
**On May 4<sup>th</sup> 2018, faculty, staff and friend attended the reception to wish Beth well as she embarks on the next chapter of her life.**

## Susan Hangen, Ph.D., dean of SSHGS

### Message from the Dean

Greetings everyone! I am the new Dean of SSHGS and began this role on July 1, 2017. During the month of June, I worked closely with outgoing Dean Stephen Rice and learned a tremendous amount about the operations of our Unit. After 15 years of experience in teaching at Ramapo, and several years of running the Honor Societies and Honors Programs, I am thrilled to be taken on new responsibilities at the College. It is rewarding to have the chance to support our talented faculty in their roles as outstanding teachers and researchers. The achievements of many of our faculty are highlighted in this newsletter, and I hope this gives you a sense of what a vibrant learning community we have. There are exciting new developments in our school. In January, we inaugurated the Topken World Languages Lab, a renovated facility that will enhance language



**Photo: Carolyn Herring**

learning for students. **For the complete Message from the Dean go to:SSHGS Perspectives. The Newsletter of the Salameno School of Humanities and Global Studies. Fall 2017, pp. 1-2. Editor, Patricia Ard, Ph.D., professor of lierature.**



**Photo: Carolyn Herring**

Left: Susan Hangen, Ph.D., dean SSHGS. Center: Carter Meyer, Ph.D., recipient of the 2018 Thomases Award, and. Beth Barnett, Ed.D., provost, vice president of Academic Affairs. **They posed at the Thomases Award Reception, on February 28, 2018.**



## Professor Carter Meyer, Ph.D.

Carter Jones Meyer, Ph.D. professor of history, Salameño of Humanities Global Studies, made a presentation on,

### Retracing a Journey: Remarks for the Thomases Award

Perhaps it's best to start the journey here, with **"Tewa Tales of Suspense: Behold Po'Pay"** A contemporary clay tile by Jason Garcia (Okuu Pin – Turtle Mountain). Garcia, a Native artist from Santa Clara Pueblo in New Mexico, grew up with comic books, but the heroes of those comics were white men, with few exceptions. His realization of this, coming as it did on the heels of Indian activism in the 1970s and 1980s, and the rise of tribal self-determination, made Garcia cast about for a new hero, someone who could challenge the triumphal narrative of Anglo conquest and offer an alternative vision. His masterful

comic book-style clay tile, "Behold Po'Pay," does just that. Po'Pay was a Pueblo Indian who masterminded the Pueblo Revolt of 1680, a massive, brilliantly executed uprising of Indians in the southwest against the Spanish, who had tried to stamp out their religion and way of life. The Indians succeeded in driving them out of the territory for a period of twelve years. Po'Pay was vilified by the Spanish, of course, and later "vanished" from the history books (though he now is honored by the State of New Mexico with a statue in the U.S. Capital building [slide 4]). He remained a hero to many of the Pueblos, however, and Garcia chose to honor him as a kind of indigenous Superman. He drew his inspiration from the 1968 Marvel Comics' "Avengers" cover [slide 5], but in place of the Vision, who commands the foreground, he features the heroic Po'Pay, rising from the chaos and destruction of the Pueblo Revolt, his arm extending outward over diminutive Spanish soldiers and missionaries, now consumed in the fire and smoke of Native retribution. It's meant to be satirical, and as with much of Garcia's work, there is a powerful subtext that demands a re-examination of old, exclusionary historical narratives.

I use this tile in a number of my courses to introduce students not only to the Pueblo Revolt, but also to counter narratives Natives have developed to challenge the colonial project. Anyone who has been to my eclectic office in B-Wing will have seen on the wall a serigraph print that Jason created from his original image. He has also made only four of the tiles; one is owned by the Smithsonian, and I'm fortunate to own one of the others.

"Behold Po'Pay" represents an abiding interest of mine in American Indian art, particularly the art of Southwestern Native peoples. I've amassed quite a collection of Pueblo pottery, katsinas and paintings over the past twenty-odd years. [slide 6] And when I say "quite a collection," I mean one that spills out from bookshelves, covers walls, and when there's no room, fills up a few too many closets. It's probably out of control, but

...

Carter Meyer, Ph.D.

(Continues on p. 4)



Photo: Niza Fabre

(Continued from p. 3)

### Retracing a Journey: Remarks for the Thomases Award

well ... never mind. What's key here is that I most likely would never have become an Indian art collector – and would never have known about "Behold Po'Pay" or Jason Garcia – without the scholarship I have conducted here at Ramapo. Scholarship led to collecting, but how? Who, or what, became the link? In short, I owe it all to Edgar Hewett.

Edgar Lee Hewett "introduced" himself to me while I was conducting research for my dissertation. The subject of that dissertation focused on John Collier, Mabel Dodge Luhan, Mary Austin and early twentieth century U. S. Indian policy reform, yet no matter in what direction my research led me on this topic, it seemed Edgar Hewett was there, a mysterious figure lurking in the shadows of New Mexican history. Whether admirers or detractors, his contemporaries called him "El Toro" for his uncompromising leadership style. Detractors also eagerly labeled him a double-crosser, a "fake archaeologist," or, when he appeared in white ducks and a pink sash for Santa Fe Fiesta, "a eunuch who couldn't find his scimitaro the heck is this man?" I wondered, not really sure what place he held in the larger story I wanted to tell about Indian reform.

I began to do preliminary research on him a few years after I started teaching at Ramapo. I particularly wanted to understand the ways in which regional identity was constructed in the Southwest in the late nineteenth and early twentieth centuries, and Hewett appeared to be a key figure in this process. So, I spent a lot of time in various archives in Santa Fe, and as I did so, I came to see the power he wielded over the formation of Southwestern identity and the varied ways in which it was expressed.

An archaeologist by training, Edgar Hewett came on the scene in New Mexico at a time when the Southwest had begun to attract considerable interest among Americans caught up in the urban-industrial growth of the late nineteenth and early twentieth centuries. A number of self-styled promoters of the Southwest had been there before him, attracted by the region's breathtaking landscapes and dry, sun-filled climate, or the exoticized Indian and Hispanic cultures, which from their perspectives seemed to defy modernity's corrosive effects. Writers Susan Wallace and Charles Lummis come to mind as part of this group. So, too, do archaeologists, most prominent among them Adolph Bandelier. Indian traders Jake Gold and H. L. Hubbell popularized Indian arts and crafts while the Santa Fe Railway, through its employment of Southwestern artists and the inimitable entrepreneur Fred Harvey, marketed the beauty of the region, along with its native arts and crafts, for would-be tourists from the east. So the Southwest that Hewett encountered, beginning in the 1890s, had already begun to assume some of the shape for which it would be known later in the twentieth century. What it lacked was a center of authority to oversee its cultural development

For me, personally, collecting, and being a part of the Indian art world, has profoundly enriched the scholarly journey I pursued not too many years after joining the Ramapo faculty. That journey began with research and writing on Edgar Hewett; it was he, and his associates, who introduced me to Southwestern Indian art. It took a long time, and a lot of study, to learn more about it (and I have a lot further to go), but through it, the seeds of a new passion were planted. That passion received some potent fuel from Santa Fe Indian Market, and the contemporary Native art and culture to which I was introduced. The subversive narratives that I encountered in artwork such as Jason Garcia's "Behold... Po'Pay" led me to think more critically about the persistence of colonialism in American history and about Native resistance to it. Indian Market also led me to friendships with the artists themselves. I treasure these more than anything else on this journey, not only for what they've meant in broadening my own vistas, but for what they've meant for my students' vistas as well.

Author: Carter Meyer, Ph.D. This presentation took place at the Thomases Award Reception on, February 28, 2018.

## Professor Zelealem Lyew Temesgen

Shomburg Award for Distinguished Scholars Recipient

Professor of linguistics, Addis Ababa University, Addis Ababa, Ethiopia, Professor Tenesgen made a presentation on, "Language, Literacy and Culture." At the 2018 Ramapo College Language, Literacy and Culture Symposium. we learned about the Ethiopian sociolinguistic profile titled Ethiopia: An overview of language and society. The talk was conducted in two sessions on the 9th of April in the presence of faculty students and staff from across the schools of Ramapo College of New Jersey. The morning session was an introduction to African languages in general and Ethiopian languages in particular. Language diversity and the theoretically debatable issue of language /dialect dichotomy were among the topics discussed.

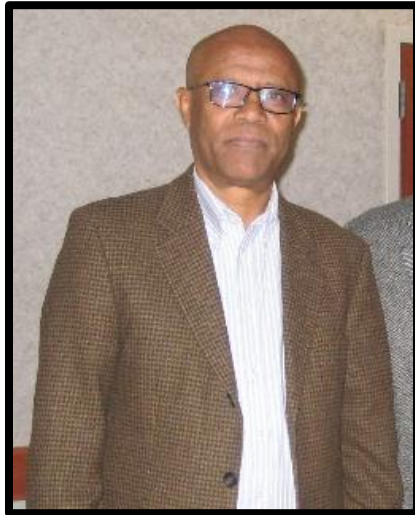


Photo: William Hooper '19

Other general theme featured in the morning presentation included the genetic classification of Ethiopian languages, namely Afro-Asiatic (Cushitic, Omotic and Semitic) and Nilo-Saharan; the major and minor languages and the competing scripts (Latin & Ethiopic). Following the introductory presentation, a Q & A session ensued in which the Attendand raised questions to which the answers offered relevant explanations. The second presentation, which took place in the afternoon, covered a wide array of micro- and macro linguistic aspects. At the micro level, the general phonological, morphological and syntactic features of Ethiopian languages were presented. At the macro-level, subjects related to the Ethiopian language policy, language diversity, linguistic human rights and language endangerment were discussed. In addition, the role of English as an international language and a medium of instruction and its impact on indigenous languages were thoroughly examined in the afternoon session. Both sessions were enhanced with power-point audiovisuals of maps, linguistic data, and texts. In general, the topics of the presentation were informally discussed with students and faculty attending the symposium. It was an impressive degree of turnout with enthusiasm, interest, and participation exhibited by the audience.

**This event took place on April 9, 2018. It was organized by Tilahun Sineshaw, Ph.D., professor of psychology, SSHS, and Michael Bitz, Ph.D., professor of education SSHS. The event was sponsored by the Schomburg Grant and The Culture Club.**

### The Evening

I

Why is the evening so sad?  
Gray hours, divine conception  
drawn in shadow -old gold,  
blue- violet sorrow in timid  
repeated sighs, last cry,  
symphony in Sol, collected silence.  
In the silence

**José Pérez salgueiro. *Synthesis/ Síntesis*. Miami: Lázaro Graphics, 1995, p. 69. Spanish Translation on p. 27.**

II

Why is the evening so sad?  
Yes, why so sad?  
Melancholy. Already, bloody  
twilight converted into order  
today and tomorrow, two shores—  
Sadness You, perfect harmony.



Photo: William Hooper '19

Left to right: Michael Bitz, Ph.D., professor of teacher education, SSHS, Zelalem Lyew Temesgen, Ph.D. professor of linguistics, Addis Ababa University, Tilahun Sineshaw, Ph.D. professor of psychology, SSHS. They posed after professor Temesgen's presentation, on April 9, 2018.



Photo: Niza Fabre

Left to right: Berlin Ann Rivera '19, D'meriah Cuavers '19, and Wesley May '19. They made a presentation on "Experiences in Ghana." This activity took place on April 19, 2018. It was sponsored by the African American relations with Ghana group.



## Edouard Eloi and Shalom Gorewitz

Left: Edouard Eloi, Berrie Center operations Manager. Right: Shalom Gorewitz, School of Contemporary Arts, professor of video art and new media, made a presentation on “**Elegy for Stevenson Magloire,**” a short film produced and written by Edouard Eloi and Shalom Gorewitz, about Magloire’s extraordinary art work. This movie was selected for the 2017 Haiti Film Festival. Stivenon Magloire was a great Hatian artist who was assassinated for mysterious reasons in 1994. **This event took place on February 26, 2018, it was sponsored by the African Ancestry Month Committee and the Culture Club.**



Photo: William Hooper '19



Photo: William Hooper '19

Left to right: Zach Bressler '07, Media Center, audio video technician, Edouard Eloi, Shalom Gorewitz, and Michael Savianeso, assistant manager, Media Center, at the Stivenon Magloire’s presentation, for the African Ancestry Month celebration on, February 26, 2018.

## Natalia Santamaria Laorden, Ph.D.

Natalia Santamaria Laorden, associate professor of Spanish, Salameno School of Humanities and Global Studies, made a presentation on “**Las ecuaciones ideales de Rafael Altamira: Historiografía, jurisprudencia y positivismo,**” the Eighth Annual Conference of the Nineteenth- Century Hispanistas XIX Network, Ramapo College of New Jersey. March 2-3, 2018.



Photo: Niza Fabre

**Rafael Altamira** fue una figura académica muy conocida en el período de fin de siglo XIX en España

Fue uno de los principales representantes del llamado período de “regeneracionismo”, un movimiento que buscó encontrar una solución a los problemas socio-económicos y políticos que España enfrentaba en ese momento. Su ensayo “El problema de las dictaduras tutelares en la historia” (1895) se enmarca dentro de la retórica del “regeneracionismo”: identifica la sociedad como un organismo vivo y afirma la “superioridad” de unos individuos sobre otros. Siguiendo esta retórica, Altamira continúa justificando la necesidad de una dictadura para contrarrestar los elementos “patológicos” en la sociedad y utiliza la historiografía, muy creativamente, para apoyar sus puntos de vista sobre textos escritos por filósofos tan diversos como Platón y Guizot. Natalia Santamaria Laorden centró su conferencia en las formas en que Altamira justifica la existencia de tal dictadura y recrea la relación entre el dictador y la sociedad.

### Rafael Altamira

Rafael Altamira was a well- known scholarly figure in the fin-de-siècle period in Spain. He was one of the main representatives of the so- called “regeneracionismo” period, a movement that sought to find a solution to the socio-economic and political problems Spain was facing at that point. His essay “The problem of *tutelary* dictatorships in history” (1895) is framed within the “regeneracionismo” rhetoric: he identifies society as a living organism and states the “superiority” of some individuals over others. Following this rhetoric, Altamira goes on to justify the need for a dictatorship to counteract the “pathological” elements in society and uses historiography, very creatively, to support his views on texts written by philosophers as diverse as Plato and Guizot. Natalia Santamaria Laorden focused her lecture on the ways in which Altamira justifies the existence of such dictatorship and recreates the relation between the dictator and society.

**The Eighth Annual Conference of the Nineteenth-Century Hispanistas XIX Network, was sponsored by the Salameno School of Humanities and Global Studies. It was also part of The Ramapo Year of Europe, (Spanish Language Week 26, February-03 March 2018.)**

## Maricel Mayor Marsán

Maricel Mayor Marsán, author, poet, playwright, and redactor of *Baquiana Literary Magazine*, member of number of the North American Academy of the Spanish Language and therefore correspondent member of the Royal Academy of the Spanish Language.

### Pasar Factura

*A un poeta recién llegado a la ciudad . . .*

El puñal se alza en cualquier esquina,  
detrás de alguna puerta entreabierta,  
listo para ser empuñado  
de manera certera,  
ahora o en otro instante,  
y así asestar una puñalada profunda  
capaz de cobrar alguna supuesta deuda  
de tiempos pasados,  
en ultramar adquirida.

El puñal también se porta en un bolsillo,  
va en la punta de una lengua,  
viene escondido, casi seguro,  
para resarcir resentimientos y odios..  
La ciudad del sol a veces se oscurece,  
se unta de veneno y desfasado capricho,  
no tiene más objetivo que el daño,  
el caso es pasar factura

**Maricel Mayor Marsán.** *Miami, poemas de la ciudad / Poems of the City.*  
**Miami, Florida: Ediciones Baquiana, ©2015, p. 32.**



Photo: Courtesy of Maricel Mayor Marsán

### To Take Its Toll

*To a poet recently arrived to the city.*

The dagger goes up in any corner,  
behind some half-open door,  
ready to be seized  
in a precise manner  
now or in another instant,  
and then to strike a deep stab wound  
capable of collecting some hypothetical debt  
from old times,  
acquired in a country overseas.  
The dagger is also carried in a pocket,  
it goes in the tip of a tongue,  
it comes hidden, almost secure,  
in order to make up for resentments and hatred.  
The city of sunshine sometimes gets dark,  
it smears itself with poison and shameless whim,  
its only objective is to hurt.

The purpose is to take its toll.

**Maricel Mayor Marsán.** *Miami, poemas de la ciudad / Poems of the City.*  
**Miami, Florida: Ediciones Baquiana, © 2015, p. 82.**



Photo: Niza Fabre

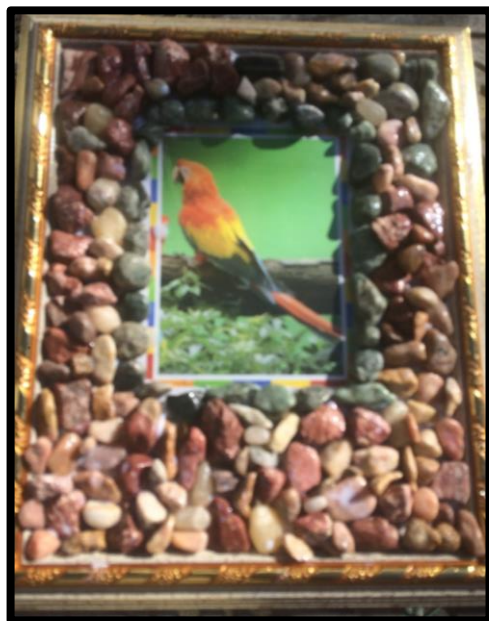
Left: Gerardo Piña-Rosales, Ph.D., president of the North American Academy of The Spanish Language (ANLE). Center: Alister Ramírez Márquez, Ph.D. professor of Spanish language and Hispanic American literature in the BMCC Modern Languages Department. Right: Eduardo Lolo, Ph.D., professor of Spanish language and Hispanic literatures, Kingsborough Community College. The North American Academy of the Spanish Language in conjunction with the King Juan Carlos I Center of NY awarded Elister Ramírez Márquez. the Membership of Number of the North American Academy of the Spanish Language. The new academic made a presentation on, "Antecedentes del Romanticismo en la obra de Rubén Darío." Eduardo Lolo, acknowledged Professor Ramírez's presentation.

This event took place on April 13, 2018.



Photo: Professor Eronini Egbujor, Augusta University of Georgia  
"The Haitian Experience In Literature," Faculty Resource Network Seminar, New York University NYU, Summer 2018.





**Photos: Rosetta D'Angelo**

Two pieces from the collection of the creative mosaic glass and mosaic ceramic art work by principe Mattia Cipriano. **This exhibit took place in May 2018, at Forgia restaurant in Suffern, NY.**



**Photo: Forgia Restaurant staff**

Left to right: Gaetano Forgione, Forgia restaurant owner, Cav. Mattia Cipriano, Rosetta D'Angelo, professor of Italian, Ramapo College, Angelo Santoli, Niza Fabre, associate Professor, Ramapo College, Carmine Gizzo, Gavi restaurant owner. The group celebrated Cav. Mattia Cipriano's gallery of mosaic glass and mosaic ceramic art collection. **This event took place at Forgia restaurant, Suffern, NY. in May 2018.**

Cav. Mattia Cipriano with Rosetta D'Angelo, Ph.D., displayed a picture of one of his mosaic ceramic art collection. **Picture taken outdoors of Coriandoli restaurant in Piedmont, NY, April, 2018.**



**Photo: Coriandoli Restaurant's Staff**

Cav. Mattia Cipriano with Niza Fabre, Ph.D., displayed a picture of one of his mosaic glass art collection. **Picture taken outdoors of Coriandoli restaurant, Piedmont, NY, April 2018.**



**Photo: Coriandoli Restaurant's Staff**

Cav. Mattia Cipriano explained procedures and gave instructions on mosaic glass and mosaic ceramic arts, to Rosetta, (not picture) and Niza, at Coriandoli restaurant, **Piedmont, NY, April 2018.**



**Photo: Coriandoli Restaurant's Staff**





Photo: Niza Fabre

Anita Sanseverino, center, an award winning photographer, lecturer and scholar of Italian history, made a presentation on "Celebrating Naples's History," on February 15, 2018. She also made a video presentation on "Carnevale de Venezia," in which she spoke on the historic perspective of the famous revelry and rituals of the Carnevale and ,how it evolved over the centuries, and how the participants lived out their fantasies behind the mask. **This activity took place on February 28, 2018. This presentation as well as the presentation on February 15, were sponsored by the Italian Club.**

Art work, painting and sculpting by **Chiara D'Angelo**, second grade at the Italian school: Guglielmo Marconi in New York. Chiara is a daughter of Maximo D'Angelo and granddaughter of **Rosetta D'Angelo**, professor of Italian at Ramapo College.



Photo: Rosetta D'Angelo



Photo: Niza Fabre

Left: D'meriah Cuavers '19, psychology major. Center: Alberta Quick, Student Center, assistant director Equity & Diversity. Right: Emely Cruz '19, major Science technology & society. They posed at the African ancestry month closing banquet. **This event took place on February 28, 2018. It was sponsored by the African Ancestry Month planning committee.**



Photo: William Hooper '19

Left: Dr. Peter P. Mercer, College president. Right: Nicole Morgan Agard, chief Equity Diversity Officer, director of Employee Relations, at the **African ancestry month closing banquet, February 28, 2018.**



Photo: Niza Fabre

Left to right: Richard Brown, director of the Center for Student involvement. Elaine Patterson, professor of nursing, and Asha Mehta, nursing advisor, at the African Ancestry Month closing banquet, on **February 28, 2018**.

### Mary Cicitta' 07, '16

Mary Cicitta '07,'16, College publications director, attended Eileen Qualino's retirement party. On May 27, 2018 a group of friends, faculty and staff gathered together to celebrate Eileen Qualino's retirement. Party.



Photo: Niza Fabre

### Marshall Harth, Ph.D. and Eileen Qualino

Eileen Qualino announced that she was retiring on July 1, 2018 with her last day in the office being May 25. After 33 and a half years of working and loving her job with the Ramapo College community, this was a hard decision for her to make. She stated, "It has been an honor to work at Ramapo College of NJ and I know I will miss it, but it was time I am looking forward to spending it with my children, grandchildren, great grandchildren, and traveling with my husband."

**On May 27, 2018, a group of friends, faculty and staff gathered together to celebrate Eileen's retirement party.**



Photo: Niza Fabre

Left: Marshall Harth, professor emeritus, School of Social Science and Human Service. Right: Eileen Qualino, assistant director, career advisor, Cahill Center.

#### Metaphor

How else can you describe what's inside  
Internal conflicts that won't subside  
Raging waters pounding like the tide  
Anguishing thoughts with nowhere to hide  
Disturbing fault lines do now reside  
Echo chambers waiting to confide

A parallel universe at my bedside  
Where planets and comets often collide  
Launching probes, an observational ride  
of astronauts working, solutions tried.

.Marshall Harth, Ph.D., professor emeritus, SSHS.

#### In Memory of Nick Tanelli

I

Your bold and sweet image,  
your sincere and attractive smile  
are signs of the good young man  
that was in you.  
In the center of your family  
you were a selected prince.  
The love of your dear ones  
made you precious to them.  
Your jovial character  
was appreciated by the family  
and by your many friends.

II

Your departure has created  
an immense crater of sorrow  
in our hearts.  
but one thing is certain:  
your memory will remain  
forever in our minds.  
We love you very much, Nicola.  
We will never forget you!

Franca Rizzi, Januari 4, 2015. *Il Ponte Italo-Americano*. July 2015, p. 5.





Photo: Niza Fabre

### Family Pets

I get the sense myths have always just finished a moment ago, no matter how or when you tell them.

How time spent with a dead pet feels immediate even if it was a year ago. My mother and brother say that the bird we had, passed down and between family at least three times, lived a vacation of a life.

He never had to fight for food, only bit us near the end, and had real feathers. But the myth in which an angel falls for a cherub-costumed trapeze artist makes me wonder whose wings were real, if feathers are better than plastic, and if our angel followed the rule I was taught as a child: to never use *love* when speaking of an object. Was it the wings he loved? or the way her synopsis of flight, the moment between ascend and descend, rouses the crowd and convinces them of life more than anything he could reveal? It doesn't matter. The ropes become metal, the stripes on the tent bars of a cage, which is neither a jungle nor heaven. Watch our pet run across the floor, call a phrase when in need of attention, using the voice of a relative who died years ago.

**Author: Paul Brennam '18, literature major, read this poem at the Literature Capstone Day. This event took Place on April 30, 2018.**

### Dog Due Haiku

Yellow dandelions  
Grow beneath cherry blossoms  
Dog shit on the shoe

**John Kenselaar. Poetry Jam. Mahwah N.J. / Monroe.N.Y: Yin Yang Press, 1992, p.17.**

### Dogs Barking, Hammer

banging nails into roofbeams  
a bird flies away

**John Kenselaar. Poetry Jam. Mahwah N.J. / Monroe.N.Y: Yin Yang Press, 1992, p.1.**

## Nelson Potter '18

Nelson Potter '18,  
major literature,  
concentration  
creative writing,  
read: "1970,  
Poem to his  
Father," "Home  
Sick," "Important  
Things my Mother  
Has Said To Me,"  
at the Literature  
Capstone Day.  
This event took  
Place on April  
30, 2018.



Photo: Niza Fabre

### Reflection in the Wood

I  
I bought you for seven dollars  
and I asked my friends if I really  
did lack taste and was assured  
that the bastion of light that occupies  
your middle and is made half by the  
tree whose black trunk looks more  
like a messy spill of paint, is a very  
nice touch, a reproduction, something  
I'd find in Bed Bath and Beyond.

II  
But it was 1970 and I don't know where  
you lived before, or the truck that brought you,  
its driver never having the time to look at  
still things that that have no answers.  
You must have been cramped against frames  
that looked too similar a bunch of still moments  
rattling against each other, some becoming  
ruined and unsellable as the friction tears  
what was meant to be captured.

III  
I see the man when he first caught you,  
living the cabin and his friends  
because he was the first to see  
the sub spearing itself  
through the window on their night  
that went on too long.  
A beautiful rhythm of assurance comes over him.  
He got you in one try, ripped you from your  
still moment, that you thought was only yours.

IV  
You are cheap art now, and have nicks  
in unfavorable places. You were donated  
which is just a different system  
of handling garbage, and sometimes  
it works out for me.

V  
And now you're here and still silent  
when I catch myself stopping to stare  
into a camera's failure.  
You only had a part of the story.  
I imagine photos like you weep  
When they see themselves elsewhere.

**Author: Nelson Potter '18, literature major.**

### Today's Rhyme

I drink so much cheese  
and I eat so much wine  
I am #\$\$%^  
all the time.

**John C. Kenselaar. Poetry Today. Monroe, NY/ Mahwah, NJ:  
Yin Yang Press, 2011, p. 19.**

## Lola Benítez Molina

Lola Benítez Molina, author and prolific writer from Málaga, Spain.

### El paraíso de las horas

En el paraíso de las horas me encuentro, entre lo onírico y lo real, allí donde los sueños son alcanzables, y el "realismo mágico" de Gabriel García Márquez se hace patente. Su idiosincrasia lo distingue en la cúspide del "boom" literario, que marcó historia, y que supuso un impacto cultural en la década de 1960 al despertar el interés mundial por la literatura latinoamericana. Es tal su trascendencia que aún quedan reminiscencias en la estructura de la literatura actual.

Rodeada de los grandes titanes de las letras, me dejo guiar por ellos y, de la mano de Julio Cortázar, me adentro en el



Photo: Courtesy of Lola Benítez

bosque del olvido para rescatar todo aquello que el tiempo volvió imperecedero y que me trae a la memoria, fuente de inspiración inagotable, su gran obra maestra: "Rayuela".

Cortázar, al igual que Jorge Luis Borges, cultiva el "cuento fantástico" y en sus relatos breves ahonda en el enigma, que puede encerrar lo cotidiano, en un intento de encontrar el sentido profundo de lo real. Incansable en su afán innovador, da cuenta de ello con su estilo peculiar, con lo que consigue alejarse de las creencias y rutinas establecidas. A su sensibilidad artística se une su marcada preocupación social.

Yo me dejo llevar a esos mundos, en los que Neruda me susurra al oído las palabras de amor que nunca caerán al abismo porque son el sustento de nuestras vidas, y me rescatará de posibles naufragios, que ellos ya vivieron, pero a los que resultan incólumes.

Proseguí mi andadura junto a los mexicanos Juan Rulfo y Carlos Fuentes, pertenecientes ambos al "boom" mencionado. Asida a sus manos arribé a un nuevo sueño que apacigua las tormentas y me sumerge en hermosos arrecifes.

Carlos Fuentes diría que "el llamado Boom, en realidad, es el resultado de cuatro siglos, literariamente, llegado a un momento de urgencia en que la ficción se convirtió en la manera de organizar las lecciones del pasado".

Cuando me hallaba perdida en el mar de las horas una brisa me acarició en el fulgor de la noche y volví a ser rescatada por Mario Vargas Llosa, el autor más joven de este movimiento, quien describe con maestría la sociedad peruana e intenta ahondar en el conocimiento del ser humano para tratar de comprender los diferentes hechos históricos y culturales.

Todos ellos "nos mostraron caminos literarios completamente nuevos, y no para seguirlos por el mismo sendero, sino para buscar salidas nuevas en cualquier encrucijada", palabras sabias de Héctor Abad Faciolince.

**Author: Lola Benítez Molina, Málaga. English translation on p. 20.**

#### Kaiku

Irises arise  
and bring messages from gods;  
early Spring morning

**John Kenselaar. Poetry Jam. Mahwah N.J. / Monroe.N.Y: Yin Yang Press, 1992, p.17.**

## The Paradise of Time

In the paradise of time, I find myself, betwixt the suggestion of dreams and reality, the place where dreams are attainable and the magical realism of Gabriel Garcia Marquez manifests itself. His idiosyncrasy stands out on the summit of the literary boom that made history. It signified a cultural impact in the Sixties, awakening the world's interest in Latin-American literature. Such is its transcendency that reminiscences still remain in the structure of present-day literature

Surrounded by the titans of literary culture, I let them guide me and led by Julio Cortazar I enter the forest of oblivion to rescue everything that time has converted in unforgettable and that brings to memory the unfailing source of inspiration, his masterpiece: "Hopscotch". Cortazar, like Jorge Luis Borges cultivated the "fantastic tale" and in his short stories delves into the enigma, hidden in the commonplace, in an attempt to discover the deep meaning of reality. Tireless in his desire to innovate, he accounts for this, in his distinctive style, that distances himself from established beliefs and routines. His artistic sensitivity is related to his pronounced social preoccupation.

I allow myself to transported to those worlds where Neruda whispers to me the words of love that will never disappear into the abyss because they are the daily bread of our lives, and will save me from the potential calamities that they have themselves experienced before me and from which they have emerged unscathed.

I continued on my way in the company of the Mexicans Juan Rulfo and Carlos Fuentes, both belonging to the aforementioned boom. Holding their hands I drifted into a new dream that calmed the storms and immersed me in beauteous reefs.

Carlos Fuentes would say that "the so-called boom is actually the consequence of four centuries, in a literary manner of speaking, that arrived at a moment of urgency where fiction became the way of organizing the lessons of the past.

When I was lost in the sea of time, a breeze caressed me in the radiance of the night and once again I was rescued, this time by Mario Vargas Llosa, the youngest author in this movement, who described Peruvian society in masterly fashion and attempted to delve into human knowledge, endeavouring to understand different cultural and historical facts.

In the wise words of Hector Abad Faciolince, they "showed us completely new literary paths, not that we follow the same path but for us to search for new departures at any of the crossroads.

**English translation: Diana Mathieson. Original in Spanish on p. 19.**

### Books and Magazines Received

*Audubon*, Spring / Summer 2018.

*Africana Heritage*. Vol., 18, No. 1, Fall 2017

*America's Wilderness*. Vol. XX, No. 2, Spring 2018.

Benítez Villodres, Carlos. *En medio de la selva*, Granada: **Granada Club Selección S.L.**, 2017.

*Faith, Magazine of Life Study Fellowship*. Vol. 78. No. 2, 3, 4. March, April, May, June, July, August, September, 2018.

*PETA Global*. Issue 2, Summer 2018.

*Ironwood Pig Sanctuary*. Jan., Issue 80, Feb., March, issue 81; April, May, Issue 82, Jun., Issue 83, July 2018.

*MLA News Letter*. Vol. 50, No. 2. Summer 2018.

*PMLA*. Volume 133, Nos., 1, 2. Jan., March 2018.

*Pawprints*. Issue 1, Spring 2018.

*Ramapo College Magazine*, Annual Report, 2017-2018.



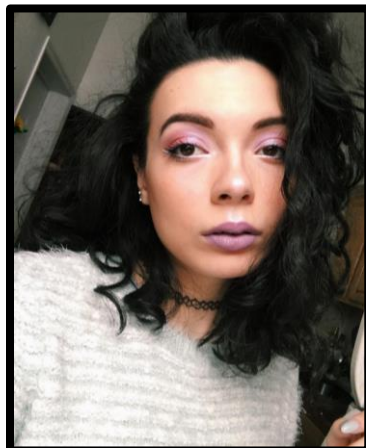
**Letter to the Editors  
(March 20, 2018)**

Dear Editors,

I've received the final version of *The Cultural Journal*, (Fall 2017), and the entire issue is great. Thank you for sending one out to me. One of my favorite pieces from the journal was "**Le Butin de L'amour**" p.14, by Nelson Potter. I quite enjoyed the reference to certain movies and characters in the writing. I also enjoyed the entirety of page 21, particularly "**Mariachi Night**" by John Grey. The simplicity of "American romance" is precisely detailed through the culturally elegant band. I loved every work. Thank you for this opportunity and for allowing my piece, "Shinning Distraction," to be a part of *The Cultural Journal*, Vol. XXVII. Fall 2017, p.26. I'd love to write for your magazine again. I am open to themes, ideas, and suggestions to help the piece better fit the journal.

**Sincerely. Madelyn Guerra, major creative writing, York College, class 2016.**

**Madelyn Guerra**



**Photo: Inés Guerrero**

**Scenes from The Dating Game**

I concede that love is a labyrinth.

But, my knowledge  
of these elaborate constructions  
is of a single path  
waylaid by dead ends  
and trails that lead back  
to where they started from.

They're a deception  
that demands  
concentration and persistence.  
And, to my mind, solution is impossible  
because of the constant interference,  
the superimposition of daily life

Thus, we have  
a belligerent disruption  
of something that was  
hypothetical to begin with.  
So where should we eat tonight?  
My treat.

**Author: John Grey RI, USA.**

John Grey is an Australian poet, US resident. Recently published in *New Plains Review*, *Stillwater Review* and *Big Muddy Review* with work upcoming in *Louisiana Review*, *Columbia College Literary Review* and *Spoon River Poetry Review*.

**Blanca Segarra,**  
writer, author, and poet.



**Photo: Courtesy of Blanca Segarra**

**Aprendizaje**

Se me escapó la rienda  
mas no libera su carga el cruel destino

yo sigo en la contienda  
de hallarte en cualquier vuelta del camino.

Se me escapó la rienda en el galope  
de haberte amado más de lo debido  
hoy, la lejanía es un azote  
desgarrando los días sin sentido.

Se me escapó la rienda a galope tendido  
sin una mano que agarrar  
me volví equilibrista en el camino  
y sabía al esperar.

**Author: Blanca Segarra, Miami, Florida.**

**Learning**

I lost got grasp of the rein  
but the cruel destiny, does not release  
its burden

I continue struggling  
to find you in any turn of the road

I lost grasp of the rein in the gallop  
of having loved you more than I should  
today, the distance is a scourge  
that tears the days with no sense.

I lost the grasp of the rein at a full gallop  
without any hand to grasp  
I turned into a tightrope walker on the road  
and wisely wait.

**Translation, Niza Fabre**

**David Stone**

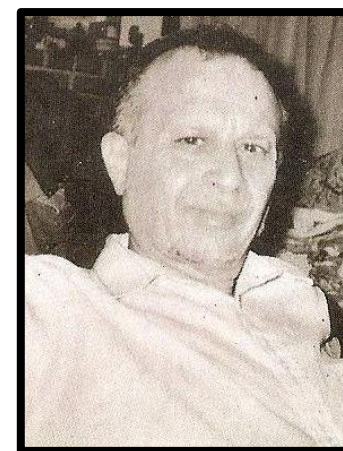
**Poet, Mail Art Curator,  
editor of *Black Bird*. Baltimore, MD.**

**Avenue**

*For Marilyn (Fragment)*

Our Ketubah: You did the art  
and I the lettering

Now/ You/ Are/ In/  
/The/ Realm/ Above/  
/ . . . /  
/ while / / I / remain/ here/  
/ below, / . . . /  
with you somewhere/ in  
the land of OZ/ . . . /



**Photo: Courtesy of Teresinka Pereira**

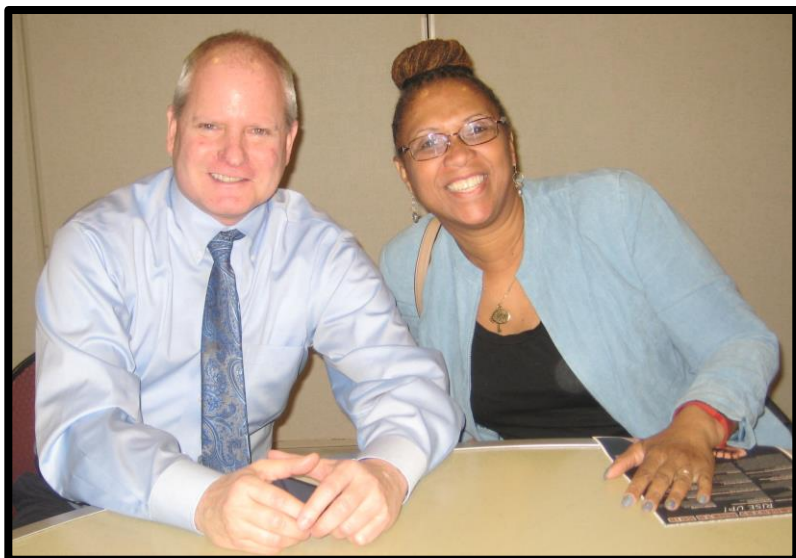


Photo: Niza Fabre

Left: Richard Brown, director of the Center for Student involvement. Right: Regina Clark, associate professor of journalism, School of Contemporary Arts. They posed at the African Ancestry Month opening proclamation, on **February 1, 2018**.

## Ebony Jackson

Ebony Jackson, coordinator of the Women Center, at The Introduction of the Equity and Diversity program opening proclamation of African Ancestry Month. This Event took place on February 1, 2018. It was sponsored by The African Ancestry Mont Planning Committee. In March 2018, Ebony accepted the position of Assistant Director of the Office of Equity & Diversity/ Coordinator of the LGBTQ Center at Montclair State University where she currently works.



Photo: Niza Fabre

## Alisha Grant '19

Alisha displayed her certificate of induction into Sigma Tau Delta, the international Literature Honor Society, at the Annual Literature Luncheon, in which literature majors, minors, faculty and family come together to celebrate the induction of students into the honor society.

### Alisha's Scholars' Day Presentation Abstract

The purpose of this study is to explore the long and rich history of Newark, New Jersey in order to understand the fifty years post rebellion



Photos: Niza Fabre

the Black Community of the city still suffers many of the ills that lead to the Rebellion of 1967. One of the oldest cities in the history of the United States, the settlement of Newark was established by a group of Puritans in 1666. For a city with a 350-year history, this paper argues that Newark has been purposely kept stagnant for the past 50 years. This study examines the development and maintenance of the Black ghetto in Newark. This study finds that though changes were made after the five days of civil disorder that took the lives of 26 people, the changes were not substantial enough to cause significant change. This research engages heavily with primary and secondary and uses photojournalism to prove these conclusions. With the many changes happenings in Newark it is important now, more than ever, to record the history of Black Newark. The second part of this study is a reflection of my work at the New York Public Library. I was hired by the library as an archival assistant, under a grant, to help digitize collections related with the great migration of African American into Newark and promote learning and outreach to Newarkers. **Faculty Mentor, Karl Johnson, Ph.D., April 11, 2018.**

The Annual Literature Luncheon took place on April 4, 2018. It was sponsored by the literature group and the Salameo School of Humanities and Global Studies.







Photo: Niza Fabre  
Randall Bembry, class 2018, literature major, posed after Arching Day Ceremonies, on May 9, 2018. Randall will pursue graduate studies.



Photo: Niza Fabre  
Andrew Herrera, class 2018, environmental studies major, posed after Arching Day ceremonies, May 9, 2018. He was the recipient of the outstanding academic achievement award in Environmental Studies. Andrew made two presentations at the Scholar's Day "The New North Jersey," faculty mentor, Vasishth Ashwani, Ph.D., and "Impacts of Contamination in Pompton Lakes and Ramapo Water Supply," faculty mentor, Michael Edelstein, Ph.D. Andrew received the Reverend William Mercer Scholarship, in memory of President Mercer's father. **These events took place in April 2018.**

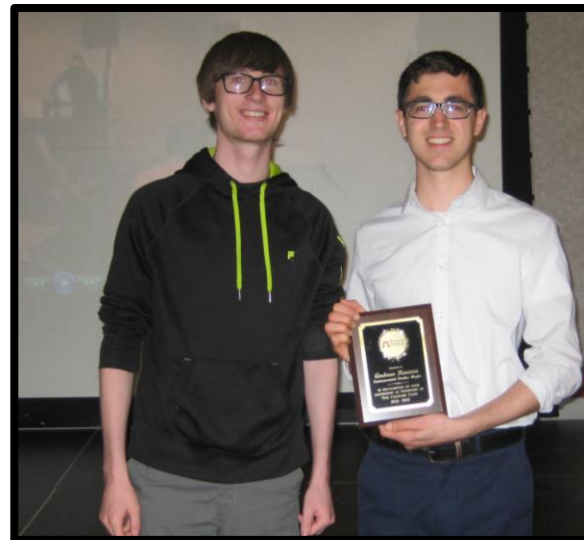


Photo: Niza Fabre  
Left: William Hooper '19, political science ma Culture Club treasurer and incoming Culture Club president. Right: Andrew Herrera '18, environmental studies major, posed at the Culture Club's End of Semester and Farewell Part in honor of Andrew, Culture Club, president, 2015-2018. Andrew will pursue graduate studies. **This event took place on April 23, 2018. It was sponsored by the Culture Club.**

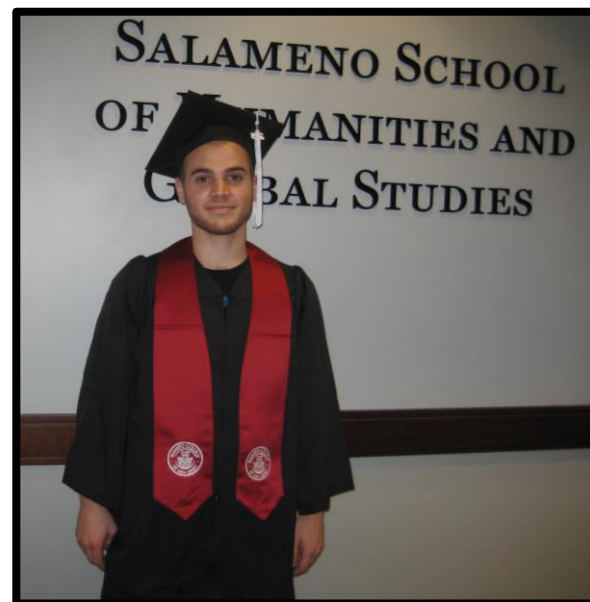


Photo: Niza Fabre  
Alex Palmiere '18, literature major, concentration, English teacher certification. Alex posed after Arching Day Ceremonies, on May 9, 2018. He will pursue graduate studies.

## Nilda Cepero,

author, poet, singer and editor.

### OM

*Great danger Lyceius, threatens if you seek  
elusive shadows an embrace deception.*

—Luis de Góngora y Argote

Hesitantly she turns one hand  
then the other  
Ancestral voices murmur monitorial whispers  
“ravin, ravin, ravin”

—Alee auguring menace— / She trusts his  
chosen terms independent of each other /  
Her conscience now acquisitive for sharing  
world, words / and undifferentiated  
yesterdays of grieving / Canvassing lulls of  
good faith she relies upon / maybes and perhaps / By now oscillating voices  
embellish chants / of resonance / against his razor-sharp cravings / An addicted  
wishful thinker / mites of hope yield quivering steps / backwards / Blossoming skills  
she reflect an encore / of paths that might cross again /  
to find depth beyond God's creations.

**Nilda Cepero.** *A Blue Cantata.* Miami, Florida: LS Press, ©1999, p. 36.



Photo: Courtesy of Nilda Cepero

## Alan Britt,

Alan Britt, poet, professor of  
English and creative writing,  
Towson University.

### Jaguar

Black smoke rings—  
flatbed Ford tattooing rain water  
onto stained, khaki nightmares.

(Like Congress could spell *khaki*  
if their lies were bound and gagged  
between the quivering hips  
of 50-caliber gun sights)

Jaguar squeezes copper eyes,  
relaxes spotted shoulder,  
licks her split saffron nose,  
yawns,  
then curls her golden head  
into a long catnap

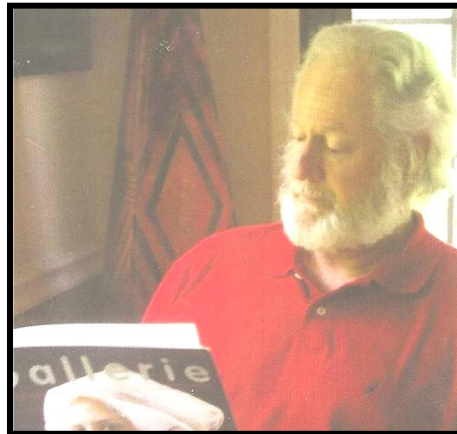


Photo: Charles P. Hayes

**Alan Britt.** *Lost Among the Hours.* New York City: Rain Mountain Press, 2014. p. 14.

### La tarde

I

¿Por qué la tarde es triste?  
Horas grises, concepcion divina  
dibujaba en sombra —oro viejo,  
dolor azul violeta en tímidos  
suspiros repetidos, grito ultimo,  
sinfonia en Sol, silencio recogido  
en el silencio.

**José Pérez Salgueiro.** *Synthesis/ Síntesis.* Miami: Lázaró Graphics, 1995, p. 69.

II

¿Por qué la tarde es triste?  
Sí, ¿por qué tan triste?  
Melancólico Ya, crepúsculo  
sangriento convertido en orden,  
ayer, hoy y mañana, dos orillas—,  
Tristana Tú, armonía perfecta.

English version on p. 5.



Photo: Courtesy of Karl Johnson

The entire Ramapo students and staff group that went to KNUST University in Ghana during Spring Break community service trip. This activity took place in March 2018.

## Rosetta D'Angelo, Ph.D.

Rosetta  
D' Angelo in  
Ghana visited a  
school which  
is part of  
KNUST  
University in  
Kumasi. She  
also gave  
several lectures  
on “Global  
Women Voices”  
for the same  
university.  
Professor  
D'Angelo's  
trip to Ghana  
took place in  
March 2018 as  
part of her  
commitment  
to the Africana  
Studies  
Program at  
Ramapo  
College.



Photo: Courtesy of Rosetta D'Angelo



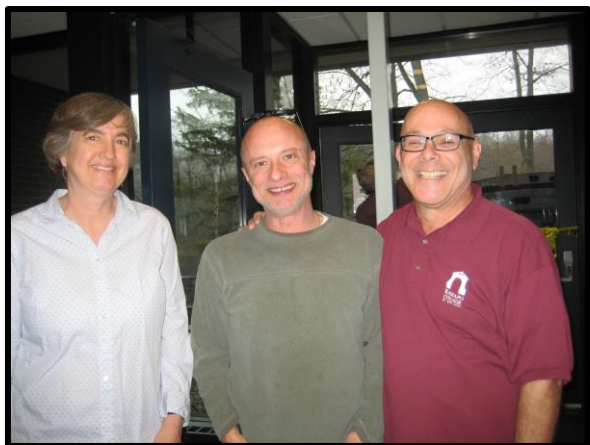


Photo: Niza Fabre

Left to right: Trish Williams, team implementation specialist, Instructional Design Center, José Hernández '98, graphic artist, Communications PR, and Michael Savianeso, assistant manager of Academic Media Service. They posed at the retirement party in honor of Michael Savianeso. **This event took place on April 27, 2018. It was sponsored by the Media Center, with the cooperation of the faculty, staff, friends.**



Photo: Niza Fabre

Left: Michael Savianeso. Right: John Kenselaar, communication arts equipment technician, Academic Media Services. John joined Ramapo College on April 1, 1985, he retired in 2009. John attended Michael's retirement party held on April 27, 2018.

#### Haiku

The rusty grackle  
staggers about on wet marsh  
drunk on the Spring rain.

John Kenselaar. *Poetry Jam*. Mahwah N.J. / Monroe.N.Y: Yin Yang Press, 1992, p.17.

## Nicholas Mallari '18

Nicholas Mallari '18, chemistry major, represented the South Asian Club at the Lunar Chinese New Year event. The South Asian Club brings all the South Asians at Ramapo together and provides awareness regarding the South Asian culture to all members of the Ramapo community. The club holds different events, highlighting the richness and diversity of the South Asian culture, music, art, and traditions.



Photo: Niza Fabre

The Chinese New Year event took place on February 16, 2018.



Photo: William Hooper

The Muslim Student Association invited all to wear the veil at the Try on a Hijab Day. Ethnic food and refreshment were served. This event took place on March 22, 2018.

## Michael Svechin '17

Michael Svechin '18 music performance major, class 2018. Michael is an experienced piano player and vocalist. His repertoire consists of traditional songs of Frank Sinatra, Engelbert Humperdink, Johnny Mathis, Elvis Presley, Tom Jones, etc. He sings in English, Russian, and Spanish. While pursuing his undergraduate degree, he performed at several Ramapo College's events organized by The Culture Club, Literature Club, the Italian Club. Among other student organizations



Photo: William Hooper '19

Michael played the piano at the End of Semester Party, sponsored by The Culture Club, on April 23, 2016.

## Flor Mina

Flor Mina, received the certificate of voluntary chaplain from the U.S. Chaplain International Association, Ministry Incorporated at Secretary of State. This event took place on June 2, 2018. Flor, a senior building maintenance specialist, was one raffle winners



Photo: Niza Fabre

of a fern plant at the Ramapo Faculty Staff Annual College Picnic. The event included food, games, lip-sync Battle. This activity took place on May 24, 2018. It was sponsored by the College Foundation.

## RAMAPO COLLEGE

Spring 2018

## CULTURAL AND ACADEMIC ACTIVITIES

### Mardi Grass Celebration, February 13

Theme: New Orleans Art and Culture

Activities: Exhibit of artistic hubs, posters, masks and food

Sponsor: The French Club

### Movie afternoon, February 22

Theme: African Americans in Film

Activity: Screening of *Mudbound* Film

Sponsor: Africana Studies

### Movie Trip, February 24

Event: *Black Panther*, movie screening

Theme: The Jabari Tribe to form the nation of [Wakanda](#)

Sponsor: Brothers Making a Difference

### A Women's Her Story, March 1

Event: Lenape Myths. Women of the Lenape Nation

Activity: Panel discussion, Visual talk and film showing

Sponsor: New York State Council on the Arts

### Potter Library Exhibition, March 7

Theme: The Women from Ramapough Lenape Nation

Activity: Panel Discussion, Visual Talk and Film

Sponsor: The Decentralization Program of NYS Council

### Wellness and self-care coalition, March 28

Theme: Helpful tips on improving overall wellness

Activity: Bicycle peddled to make delicious drinks

Sponsor: Krame Center

### International Food Festival, April 4

Event: Different food options from Europe

Theme: Cultural awareness through European cuisine

Sponsor: The Roukema Center for International Education

### Sixth Annual Scholar Day, April 11

Theme: Celebration of Student Creativity

Activities: Faculty mentored Posters and Scholarly presentations

Sponsor: The Office of the Provost

### End of Semester and Farewell Party, April 23

Event: Award in honor of Andrew Herrera

Activity: Reception, international music audiovisuals

Sponsor: The Culture Club

### Diverse Tea, May 16

Theme: "Where there's tea there's hope" Arthur Wing Pinero

Activity: Share stories of success, stories of aspiration, best practices

Sponsor: Office of Affirmative Action

### Picnic at the pavilion, May 24

Event: Faculty and staff get together

Activities: Food, games, raffle, music, and prizes

Sponsor: The Ramapo Foundation

*Baquiana, Revista Literaria.* Director Ejecutivo: Patricio E. Palacios.  
Directora de Redacción: Maricel Mayor Marsán. Ediciones Baquiana,  
P.O. Box 521108. Miami, Florida, 33152-1108, [info@baquiana.com](mailto:info@baquiana.com)



## Corrections

From the *Cultural Journal*, Volume XXVII, Fall 2017



Photo: Courtesy of Orazio Tanelli

Left to right: Julia and Joe **Carino**, Maria Carmela Macchia, Principe Giuseppe Livreri, Principe Mattia Cipriano, and Egida Livreri. **Painting, Gallery in Sicily, Italy, December, 2010.** The Last name of Julia and Joe was written **Casino** instead of **Carino.**, p. 11.

On the fourth line of the Marshall Hart's poem "**A musing**" the word **accepting** was misspelled, p. 31.



Photo: Niza Fabre

Shabnam Tobaccowala, Ph.D. **adjunct professor**, (SSHS). Her title and her Position, were inadvertently left out, p. 20.

## Recipe Torta de camote

### Ingredientes

Un kilo de **camote**  
Canela en rajas, al gusto  
Canela en polvo, al gusto  
Clavo y pimienta de olor, al gusto  
1/2 taza de mantequilla  
5 huevos grandes  
1 1/2 taza de azúcar  
Pasas, vino y queso, al gusto

### Preparación

Cocinar el camote con la canela, clavo y pimienta de olor. Cuando los camotes estén cocidos hacerlos puré agregando la mantequilla derretida.

Batir a mano los huevos con el azúcar y la canela en polvo.

Agregar el batido al puré **de** camote.

Añadir las pasas, el vino y el queso. Llevar la preparación a un molde enmantecado y enharinado. Prender el horno a 350 x 45' o hasta que esté medio doradita encima, si se quiere más dorada, prender la parrilla y **dejarla** ahí por 5 minutos.

Author: Maggi Albuja de Fabre, Guayaquil, Ecuador



Photo: Courtesy of Maggi Albuja de Fabre

## Sweet Potato Pie

### Ingredients

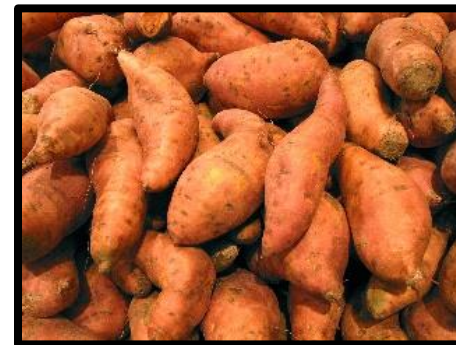
2 1/2 pounds sweet potatoes  
cinnamon sticks, to taste  
cinnamon powder, to taste  
clove and whole allspice, to taste  
1/2 cup butter  
5 big eggs  
1 1/2 cup sugar.  
Raisin, wine and cheese to taste

### Instructions

In a pot place sweet potatoes, cinnamon sticks, clove and whole allspice. Bring to boil until sweet potatoes are tender.

When the sweet potatoes are cooked make them pureé, add the melted butter. Put aside. Beat the eggs by hand with the sugar and the cinnamon powder. Add the egg mix to the sweet potato pureé. Add the raisin, wine, and cheese. Mix well until everything blends together. Pour the preparation in a mold greased with melted butter. Set the oven at 350 degrees and cook for 45 minutes or until the crust is crispy. For a crispier pie, place it in the oven for 5 more minutes.

Author: Maggi Alguja de Fabre. Translation, Niza Fabre



Free images from the web

## Animal Corner Brooke

Brooke, is a 2-year old border collie/ chow-chow mix. We adopted her from Ruff Rehab. She loves to play with her favorite rubber pig toy, and loves to eat lots of apples and carrots!

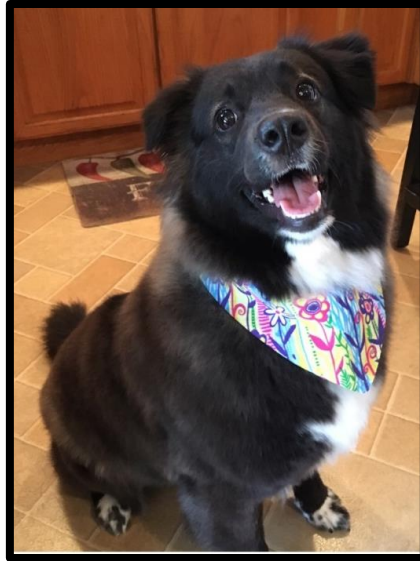


Photo: Amanda Caravello '19, major literature, concentration creative writing.

## Housefly

Flies are insects of the order **Diptera**, the name being derived from the Greek πτερόν *di-* "two", and *pteron* "wings". Insects of this order use only a single pair of wings to fly, the hindwings having evolved into advanced mechanosensory organs known as halteres, which act as high-speed sensors of rotational movement that allow dipterans to perform advanced aerobatics. Diptera is a large order containing an estimated 1,000,000 species including horseflies, crane flies, hoverflies and others, although only about 125,000 species have been described. Flies are important pollinators, second only to the bees and their Hymenopteran relatives. Flies may have been among pollinators responsible for early plant pollination, the evolutionarily earliest pollinators. Fruit flies are used as model organisms in research. Blowfly larvae, known as gentles, and other dipteran larvae, known more generally as maggots, are used as fishing bait and as food for carnivorous animals. They are also used in medicine in debridement to clean wounds; flies mostly have short lives as adults.

<https://en.wikipedia.org/wiki/Fly>



Photo: Angel R. Otero, Jr. Crew Supervisor/ Locksmith, RCNJ.

## Animal Corner Nibby

Nibby is a mix between a doxin and yorkie. We adopted her when she was a year old, from an Adoption Center. She has been a part of my family for 7 years. Nibby loves to be outside on warm days and lay in the sun. She is an awesome dog!



Photo: Connor Walsh '18. history major.

## Luna

Luna is a 6 month-old Shih Tzu. She loves to play fetch and be cuddled! She also loves to play in the snow. As far as tricks, she knows how to roll on her back. She loves any chicken flavored dog food! I adopted her from my cleaning lady/ family friend who is a breeder.

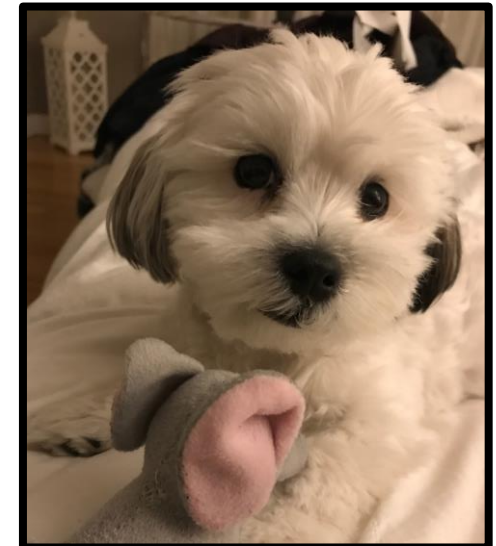


Photo: María García '20, international studies major, political science minor.