

CENTERSPREAD
PG. 6-7
DECOLONIZE THIS
PLACE: NYPD VS.
NEW YORKERS
NEIL GUNNION



ARTS
PG. 9
UKRAINIAN ART
IN NEW YORK
CITY
CROSS NELSON



THE MONITOR

VOLUME 22, ISSUE 06

MARYMOUNT MANHATTAN COLLEGE'S STUDENT NEWSPAPER

February 21st, 2020

A RECAP OF JANUARY: WHAT THE FIRST MONTH BROUGHT US

By Ariana Contreras
Staff Writer

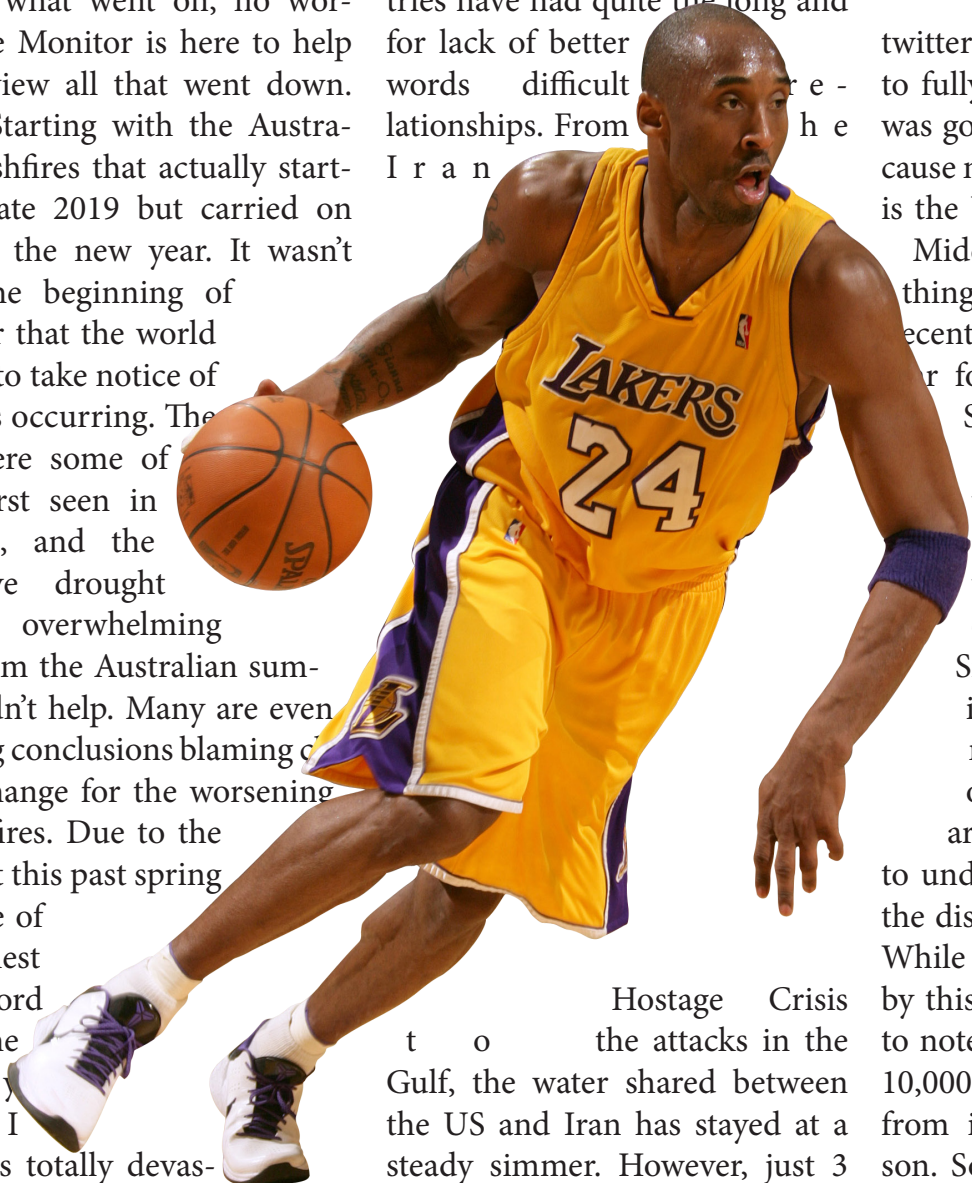
Congratulations Griffins you've made it past the first month of not only a new year but a new decade and boy was it quite the start. We are only one month and some days into this new season of life, but with all that's happened over the past month, it feels as though we've gone through a whole year's worth of events in just the first 31 days. If you can't remember exactly what went on, no worries The Monitor is here to help you review all that went down.

Starting with the Australian bushfires that actually started in late 2019 but carried on over to the new year. It wasn't until the beginning of the year that the world started to take notice of the fires occurring. The fires were some of the worst seen in decades, and the extensive drought and overwhelming heat from the Australian summer didn't help. Many are even drawing conclusions blaming climate change for the worsening of the fires. Due to the fact that this past spring was one of the driest on record for the country.

"I think its totally devastating because I don't feel like the

whole world is reacting to it like a global climate problem. People were like oh it is just a fire but it literally looked like an apocalypse down there and when scientists started explaining what would happen if we didn't change our habits one of the main repercussions would be mass natural disasters." Said Junior Willow Samu.

Yet another event that had been simmering since before the new year started was the US-Iran conflict. The two countries have had quite the long and for lack of better words difficult relationships. From Iran



Hostage Crisis to the attacks in the Gulf, the water shared between the US and Iran has stayed at a steady simmer. However, just 3 days into the new year that sim-

mering pot turned into a fast boil after Trump ordered an airstrike to intentionally kill Iran's top general, Qasem Soleimani. Which in turn provoked Iran to mistakenly shoot down a Ukrainian airplane killing all 176 people on board. While tensions may have been at an all-time high at the beginning of the month, even inciting #WWIII to trend worldwide on twitter for a couple of days, the strain on the situation has seemed to calm down.

"I first heard about it on twitter and it took me a while to fully understand exactly what was going on. It's concerning because my whole life all I've known is the US having conflicts in the Middle East with little hope of things getting better, and this recent tension just makes me nervous for the future of the U.S." Said Senior Maddy Nortz.

Anywhere you turned this month, the Coronavirus seemed to be the word that consumed everyone and everything. Since its first detected case in Wuhan, China the coronavirus has claimed a little over 800 lives and scientists are racing to try their best to understand this new strain of the disease and the severity of it. While many are being affected by this new virus it is important to note that in just the U.S alone 10,000 people have already died from influenza so far this season. So why is it that this coronavirus getting more attention?

Well, scientists are saying that that lack of knowledge is what is causing such a stir because the flu has been around for so long, we've had time to study and understand it. Unlike the coronavirus which has scientists still trying to figure out how efficiently it spreads from person to person.

"I do think it is interesting that when I lived back home in Colorado Springs I wasn't too concerned about issues such as being affected by viral diseases, but now living in the city I am a lot more aware of the serious risks of just getting sick in general." Said Junior Josh Owen.

With just 5 days left in the month of January, it seemed as though we were in the clear, a time to finally catch our breath after a month full of profound events. However, the world stopped just once more on January 26 as the death of NBA legend Kobe Bryant caught everyone by surprise. Bryant, his daughter Gianna, and 7 others including the pilot perished in a helicopter crash near Calabasas, Cal. on foggy Sunday morning. The cause of the crash has yet to be determined since the time that this article is being written, but details are slowly being released by investigators.

We've made it past this first month and we are well on our way to making it through the second. No matter what these next couple of months bring we should be able to take on it all if we do it one day at a time. Here's to a great Spring semester Griffins.

LETTER from the EDITOR



Dear Readers,

Hello and welcome to the spring semester of the 2019-20 school year. This is the first issue out of five that we will be releasing this year and I am extremely excited with the progress our staff has made this year.

Spring semesters always bring upon a fresh, clean feeling, allowing us to look forward to summer, spring break, and even graduation. So get your planners filled, spend time bettering yourself, and know that you can finish this year strong.

This issue we covered the big headlines we weren't able to cover during January, as the first month of this year brought upon brutal news, including sports, politics, etc. Check out the centerspread for Neil Gunnion's profile of a group called Decolonize This Place and their efforts to take the NYPD out of the MTA.

Thank you for reading another issue of The Monitor and I look forward to the rest of this semester with all of you Griffins.

Yours truly,
Megan Arnold
Chief



MMC's The Monitor is the entirely student run newspaper of Marymount Manhattan College. It is published 6 times each semester, with the exception of January and Summer sessions. MMC's The Monitor has a circulation of 1,000 and a shared readership. MMC's The Monitor is funded through the Student Activity Fee supplemented by generous, local businesses purchasing ad space. Single copies are free to Marymount Manhattan College students, faculty, staff, and community members. For advertising information, or for comments, questions, suggestions, or letters to the editor, please email MMC's The Monitor at monitor@mmm.edu.

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HOW DO WE ASSESS RISK?

NOVEL CORONAVIRUS VS. SEASONAL FLU



Photo from Toronto Star

By Avereer Nelson
Staff Writer

Every year, millions of people run to their local pharmacy for vaccinations, in fear of falling ill with a miserable fever. This rapidly spreading virus has infected up to 26,000,000 people and has caused up to 25,000 deaths according to the Centers for Disease Control and Prevention. This virus is the seasonal flu, which affects more and more people every fall.

The flu is not the only villain this year. Wuhan, China is the focal point of the novel respiratory illness, coronavirus, which is believed to be associated with the seafood and poultry markets in Wuhan. By the time people started falling ill with the symptoms of fever, cough, and shortness of breath, the virus had already spread globally.

In early December of 2019, the first case of the coronavirus appeared at a hospital in Wuhan. However, the Chinese government did not act quickly on the threat because they thought it would be easily contained. By mid- January, cases of this virus began popping up all over Wuhan. People traveling out of the city to other countries unknowingly spread it before any prevention action could be taken. The public had already absorbed a common fear of this virus.

A post from the Centers for Disease Control and Prevention circulated on social media platforms, informing the public of the imminent danger and how to avoid spreading germs. Although this informational post can be seen as helpful, it can also raise more fear in the public because of the unknown risk factors. Unlike the flu, a domestic and seasonal virus in the United States, the coronavirus evolved internationally. For many people, the thought of an unknown disease causes immediate fear.

As of now, according to CNN live coverage, the virus has infected 40,700 people across 25 countries and has killed at least 1,000 people (the numbers of those affected are growing everyday). The United States has put major precautions in place to keep the threat of an epidemic at bay. Airports have set up quarantine stations to screen people who get off planes from Wuhan to make sure they are not carriers of the coronavirus. Public officials have been keeping the people updated on the threat to their local communities. In New York City, Mayor De Blasio held a press conference to alert the public that the risk of infection in the city is relatively low at the moment.

“Do the basics, like wash your hands,” de Blasio said. New Yorkers can “go about their lives normally,” but they should also be aware that germs are everywhere. The protocol is just like the standards we follow during the flu season. It is important to wash your hands, sneeze and cough into your arm, and try to stay healthy. Unlike the flu, Americans are uneasy about the coronavirus because it is inexorably spreading in China.

Professor Doherty, who has a Ph.D. in Health Communication from Purdue University and teaches courses such as “Health Communication and Promotion” in the Marymount Manhattan College Communication department, sheds some light on the fear factors associated with the coronavirus and how the media portrays it. “I think fear of the illness is caused by a wide variety of factors, but the 24-hour news cycle and the ambiguity of the unknown are certainly two of the big ones,” Professor Doherty explains. It can be rather unnerving to constantly be updated that more people are being infected and dying in another country by a virus that was previously

unknown to the general public. The ambiguity of an epidemic can unleash pandemonium.

“Because this coronavirus is novel, there are a lot of unknowns and it’s a constantly evolving situation,” Professor Doherty points out. Health care professionals and scientists are still trying to find a cure for this virus, so the public eagerly awaits an answer when it is still in the early stages. “When no one really has the full facts yet, but the media and the public are very eager for information, speculation and fear can often result,” Doherty concludes.

In this time of uncertainty, it is also important to be aware of the symptoms and how to prevent the spread of disease. Everyone assesses risk differently, “but the news coverage certainly influences our assessment of the risk associated with coronavirus,” Professor Doherty explains. There has been increasing concern of racism and xenophobia with the spread of the coronavirus. Particularly on social media, there is documentation of people purposely avoiding others or even confronting others because of the coronavirus.

People around the globe have been starting their own crusades to end these acts of hate and ignorance. For instance, in France the hashtag #JeNeSuis-PasUnVirus meaning ‘I Am Not A Virus,’ has gone viral to counter racism and prejudice against Asians on social media. However, spiteful reactions to novel viruses are not exclusive to coronavirus. During SARS and Ebola outbreaks, people reacted to the fear of disease based on their pre-existing prejudices. Unfortunately, there seems to be a systematic need to blame a group of people close to the epicenter of the outbreak when epidemics occur. On the more extreme end of reactions to the outbreak, the Uni-

versity of California, Berkeley, posted a photo on Instagram listing the “Common Reactions” to the coronavirus. This could have been an opportunity for the university to spread knowledge on the topic, but they listed xenophobia as a common reaction. Backlash soon followed from students, questioning the wording by the university. UC Berkeley deleted the post and apologized for the language used in the post. “We regret any misunderstanding it may have caused and have updated the language in our materials,” they wrote responding to the uproar. “Social media can make it easier for misinformation and rumors to spread, which is why it’s so important to always critically evaluate the information you encounter online,” Professor Doherty highlights. Fake news and rumors only exacerbate a situation when there are already many unheard people involved. There have been countless stories told via Twitter and Instagram where innocent bystanders are accused of having the coronavirus because of their race. The next steps in this situation are to find a cure for the disease and to help those with the symptoms receive proper treatment. As Professor Doherty articulated, it is important to evaluate the news and seek the facts yourself before posting inaccurate information. The resources are readily available through the CDC. In addition to the viral post from the CDC, they also update their website everyday with more information on the case. The outbreak is being closely monitored and the importance of finding a way to stop the spread of the illness and to stop the spread of misrepresentation is key to this organization. For accurate updates and more information on the coronavirus, visit [cdc.gov](https://www.cdc.gov). It is crucial to stay informed and vigilant.

MANUEL CRUZ

A TRANSFER STUDENT’S EXPERIENCE AT MARYMOUNT



MarymountManhattan

- ABOUT US
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- ADMISSIONS
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- GIVING
- NEWS & EVENTS
- OFFICES & SERVICES

Admissions » Admission Requirements » Transfer Applicant » Transfer Credit

Transfer Credit

Transferring credits to MMC is easy. Let us advise you on the process.

B.A., B.F.A., and B.S. Degree Requirements

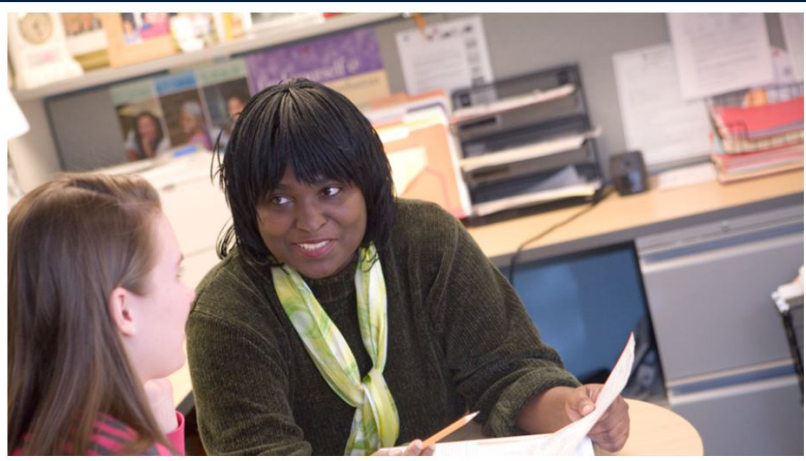
Marymount Manhattan College is on a Fall and Spring semester calendar, with mini-sessions in January and the Summer. Courses are usually 3 credits each and full-time status requires a minimum of 12 credits. A minimum of 120 credits is required for graduation.

Major Requirements: 34-60+ Credits

Academic major credit requirements vary, refer to the college catalogue for information pertaining to a specific major.

General Education Curriculum: 42 Credits

Foundation Courses: 9 credits



Admissions

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Admission Requirements

First-Year Applicant

Transfer Applicant

International

Fine and Performing Arts

Each semester at Marymount Manhattan College brings new classes, experiences, knowledge, and most importantly, new students. Like most colleges, Marymount Manhattan has the option for students coming from other colleges, for any number of reasons, to be admitted upon acceptance to MMC through a transfer program. Many students transfer to their new school in the fall semester with most incoming new students, but some, like Manuel Cruz, transfer in the middle of the academic year, bringing an array of challenges differing from those who come into the school at the beginning of the year.

Manuel Cruz is a spring semester transfer from a suburb of Dallas, Texas majoring in public relations and strategic communication. Prior to coming to Marymount, Cruz attended a community college in the Dallas area after high school. His original plan was to attend King’s College in New York City. When an issue

arose, it caused him to go to community college near home for a period of time before finally coming to Marymount over Kings.

Transferring to a new school brings many challenges, including, but not limited to, being accepted into a new community of individuals, getting previous credits transferred, and getting the school-specific help they need regarding college life in general, especially in NYC. Many transfers have a hard time shaking the assumption that they know exactly what they are doing since they have done college before.

While many transfers may find it more difficult to integrate into a new school in the middle of the year, Cruz stated “the transfer experience to MMC was very easy considering I was coming in for second semester. Overall, it was an easy transition getting here.”

However, Cruz still had his own struggles with Marymount’s process specifically. Moving from a suburb of a

competitively small city to the center of the largest American city was a challenge. He noted that he “would recommend they (MMC) be a little more hands-on considering not everyone comes from a big city.”

For fall transfers, nearly an entire week is given to help them adjust to the city before the start of classes. For Cruz, this was another difficulty stemming from coming in the spring. “Once officially moved in, I do recommend they check in more often with their transfer students since we do come in the middle of the year,” Cruz said. “We need a bit more guidance compared to those who come in the fall.”

This fact does not undercut the challenges faced by fall transfers under the assumption that they know what they’re doing since they’ve already been in college, but coming in the spring can allow for transfers to often be overlooked and seen as if they’ve been at the school for the entire year.

Though Cruz had his challenges moving to New York City, he says that he had a lot of help along the way. “If it wasn’t for my awesome roommate, I wouldn’t have known how to get to school.” He is very thankful that he had the support and understanding from his roommates.

After college, Cruz hopes to become a publicist for a celebrity. He plans to stay in New York City for as long as his lifestyle and job allow, with a very open minded possibility of moving back to Dallas at some point.

Though he had challenges, Cruz is eager to continue his experience at Marymount Manhattan with a positive attitude. Thus far, he has truly enjoyed the experience. He wishes all the other transfers a positive adjustment and empathizes with any struggles they may have or have had moving to MMC.

Black History Month

2020

THURSDAY,
FEBRUARY

6

TRAP KARAOKE
Regina Peruggi Room from 6:30 pm to 8:00 pm
TRAP Karaoke is all about cultural empowerment, community building, and fun safe spaces! Come out and let's get lit - your host for the day is Danielle Hay, Class of 2020.

FRIDAY,
FEBRUARY

7

DRAG SHOW
Commons from 8:30 pm to 11:00 pm
The Marymount Drag Show is back for its 4th annual performance on February 7th. Being one of the most popular events of the spring semester, this event acts as both a start of the spring semester and a start of Black History Month. Come on out to celebrate drag culture and the student body!

MONDAY,
FEBRUARY

10

BLACK HISTORY MONTH FILM SCREENING
Regina Peruggi Room from 1:00 pm to 3:00 pm
Enjoy fresh pizza with this Black History Month film screening that is based on the inspirational life of an iconic American hero who is often called the Black Moses.

WEDNESDAY,
FEBRUARY

19

STORYTELLING THROUGH SOUL FOOD
Regina Peruggi Room from 1:00 pm to 2:30 pm
Join Jacqueline Orange, the owner of Taste of Harlem Food Tour Inc., as she connects the history of soul food through storytelling. Participants are invited to share their own stories and enjoy a meal.

SATURDAY,
FEBRUARY

22

NATIONAL MUSEUM OF AFRICAN AMERICAN HISTORY AND CULTURE IN WASHINGTON D.C.
ALL DAY TRIP - Must sign up in advance on the MMC website
The National Museum of African American History and Culture is a place where everyone can learn about the richness and diversity of the African American experience, what it means to their lives, and how it helped shape this nation.

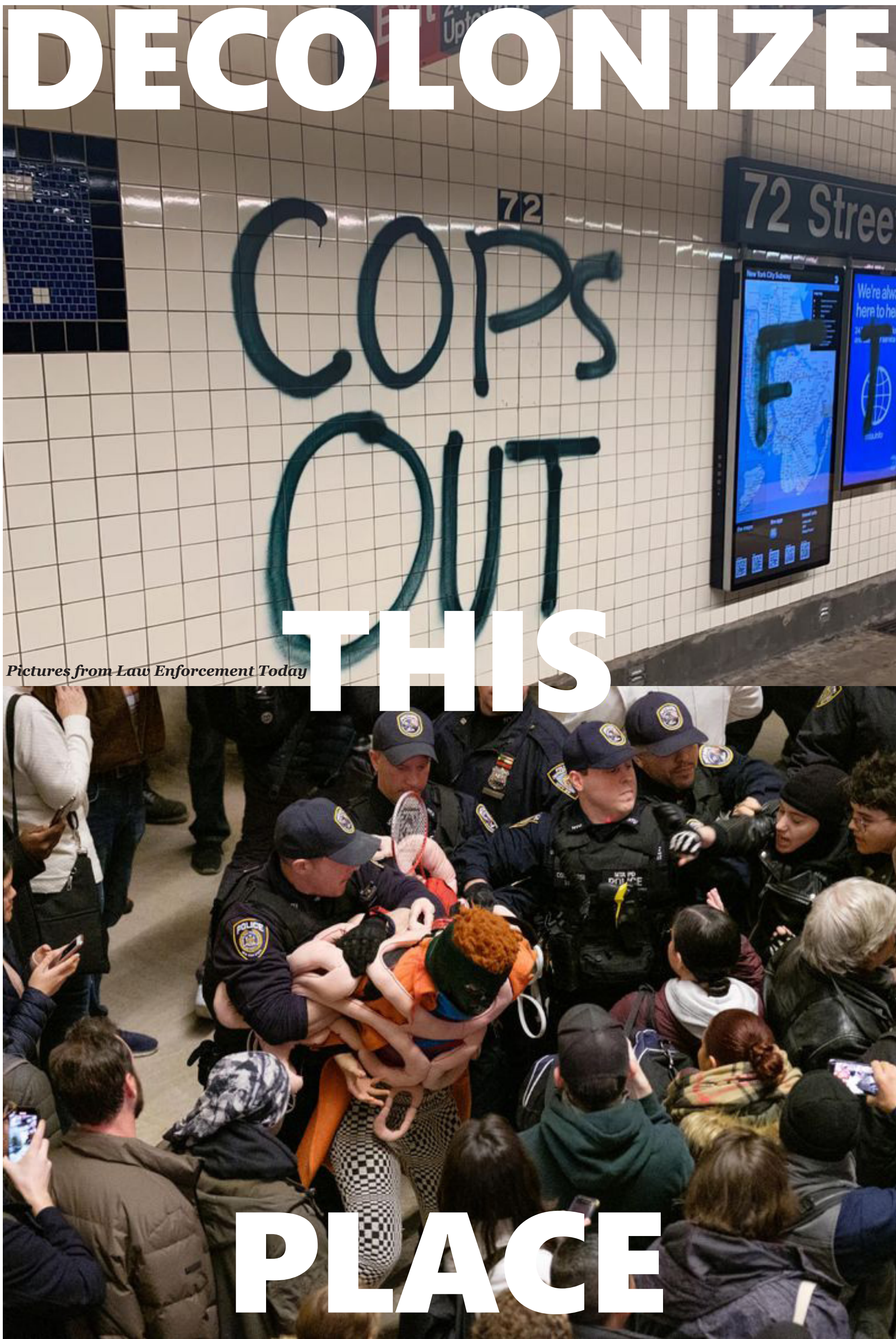
THURSDAY,
FEBRUARY

27

THE BLACK EXPERIENCE: IDOLIZED AND STIGMATIZED
Great Hall from 8:00 pm to 10:00 pm
This trailblazing showcase will look at Black culture and Black history through the eyes of some of the media's most prolific and iconic Black TV hosts. Tune in, because this is a show you won't want to miss!



This program is sponsored by: The Office of Student Development and Activities, Student Activities Advisory Board, Campus Activities Board, The Throne, SocAttack, and the Student Government Association. If you have any questions, please contact activities@mmm.edu



Pictures from Law Enforcement Today



By Neil Gunnion
Staff Writer

On January 31st, 2020 around 500 protestors gathered in Grand Central Terminal to protest recent increases in hiring for the MTA Police; an action which is part of a larger effort by the governor to crack down on fare evasion. The Grand Central Protest, called “J31” was organised by a coalition of anti-capitalist movements called the “MTL+” Collective. Its most recent actions concerning the MTA were made possible by Decolonize This Place, one such group in the collective. So who are Decolonize This Place, and what do they want? The Monitor reached out to DTP’s instagram account, and were redirected to their statements made to other press outlets, as well as their operations manual. Their website calls DTP an “action-oriented movement and decolonial formation in New York City” made up of grassroots groups and art collectives. Most of DTP’s actions have focused on cultural spaces, such as museums--the group first gained prominence when they protested inside the Whitney museum, calling for the removal of Warren Kanders (whose company Safariland’s

tear gas has been used against migrant families at the southern border, as well as against protestors in both Ferguson, MO, and the Standing Rock Indian Reservation). Kanders stepped down from his position at the Whitney in July of 2019. However, the group has been active since 2016, primarily focusing their activism at museums. They first started out by organising at the American Museum of Natural History, where they encouraged the renaming of Columbus Day to “Indigenous People’s Day”, as well as the removal of a statue of Teddy Roosevelt. Additionally, they attempted to highlight the ways that the museum allegedly depicted African and Native American art in a derogatory way. This year, DTP is focusing on reacting to the MTA’s crackdown on fare evasion and the hiring of hundreds more police officers. They argue that the system of policing disproportionately targets racial minorities and the poor. Their operations manual contains a section about this very subject. Titled “Protect and Serve Who?”, it examines the history of policing in America and frames the history of New York’s police force as the history of a force made to “..

control the immigrant working class and put down their wage rebellions”. Additionally, they argue that since the Cold War, America’s police forces have been conducting “domestic warfare against consent”, observing the increased militarization of local police forces. A popular tagline on communiqués distributed by DTP reads “We keep us safe, because they won’t. They never have.” So, why the subways? DTP’s Operations Manual argues that like the Transcontinental Railroad, “the builders of the city’s subway lines completed the work of settler expansion. They served capital by connecting to cheap labor pools; they delivered ‘virgin’ land to real estate developers, and over time, they brought gentrifiers to black and brown neighborhoods created by the white flight”. To DTP, the subways symbolize the mechanisms of oppression, and so their demands to make it free and accessible to all are an attempt at justice for the crimes of the past. DTP’s methods are reminiscent of civic disobedience movements from throughout American history. A focus is made on disrupting the avenues of normalcy as a way of making their voices heard. This started with mass turn-

stile-hopping campaigns, and eventually morphed into demonstrations at one of America’s most iconic train stations: Grand Central Terminal. DTP also encourages people to create protest art and “swipe it forward”. Their operations manual also instructs demonstrators not to carry weapons. Critics of DTP mostly criticize their methods. The New York Daily News’ editorial board argues that “trashing the subway is a crime, not political speech”, and by disrupting the subway system, they’re actually just making things harder for the people who need it to work. However, Amin Husain, an organizer for DTP told the Gothamist that “this movement is about creating a space for people to resist in their own ways, and to create a pressure completely outside the power structure that forces that structure, if it wants to stay at the center of the conversation, to make concessions. But we’re not trying to cooperate with non-profit advocacy groups or liberal politicians. If the political system isn’t working, why would you appeal to continue to appeal to that structure?” Decolonize This Place can be found at www.decolonizethisplace.org.

THE RISE OF THE FACE MASK

FASHION STATEMENT OR FLU PREVENTION



Photo courtesy of pexels.com

By Rayiah Ross
Staff Writer

Within the past few years, American culture has seen a rise in what is considered “HypeBeast” Streetwear. This sense of fashion being loosely defined as a person that follows a specific trend in fashion to stay in style and/or make a statement.

In *The Development of Streetwear and the Role Of New York City, London, and Supreme NY* by Mayan Rajendran, he describes streetwear as “a social interactionist object and connotes a state of mind rather than a style of dress.”

Streetwear style was generally born out of Los Angeles surf culture and New York City hip hop culture of the late 1970s and early 1980s, but HypeBeast culture began to rise in the mid-2000s. Growth of the Hypebeast culture stems from many clothing brands including, Bape, Supreme, Off White, Palace, Louis Vuitton, Balenciaga, and Gucci who took the

negative connotation surrounding HypeBeast and turned it into a term of endearment. The trend itself is inspired by a 1990s fashion for clothing covered in brand names and logos.

One popular HypeBeast trend is the use of “Hype Masks.” This fashion statement originally wasn’t used for cosmetic reasons, and rather, in a medical sense. Severe acute respiratory syndrome or the SARS outbreak of 2002 in Hong Kong led to a rise in surgical masks in the area. For the majority of civilians, the increasing use of face masks was about protecting their own health and preventing disease transmission.

As time passed, the reasoning for wearing face masks became more cosmetic and less medical. In 2011, Japanese news site News Post Seven surveyed 100 people in Shibuya, Tokyo, and found that 30 percent of them were wearing masks for reasons unrelated to sickness. People explained that their reasons for wearing these masks were to hide

their faces when they didn’t want to wear makeup, to hide their emotions, and for a lack of identity all around.

Curiosity about Japan is nothing new, considering much of America’s 19th century is influenced by Japanese art. Even more recently, American cars and television are influenced by a sophisticated understanding of Japanese culture. The growing numbers of Japanese coming to America to visit or live may also have a large effect on American culture.

In a study of fashion consciousness of Chinese, Japanese and American teenagers by R. Stephen Parker, Charles M. Hermans, and Allen D. Schaefer, the study examined similarities and differences in attitudes toward fashion across these three markets. The results showed that significant differences in fashion consciousness exist between Chinese teens and their Japanese and US counterparts. At the same time, the US and Japanese teens show similarities in their

attitudes toward fashion.

Undeniably, the growth of Japan’s influence in fashion and design has been particularly dramatic. You can see these shifting dynamics in American culture through stores like Bloomingdale’s, the first American establishment to carry such trendsetting Japanese designers as Issey Miyake. Other popular brands like Hanae Mori’s couture design and perfumes, UniQ-lo by Tadashi Yanai, Comme des Garçons by Rei Kawakubo, and The Kenzo Brand by Kenzo Takada are all extremely popular in America.

Today, Japan’s countless brands, publications, retailers and creatives are influencing the way American men dress. This evolving exchange between American and Japanese fashion has become a growing source of inspiration for American fashion designers and artists in a variety of forms. All that’s left to do is witness the never-ending inspiration from two very different, yet very similar creative industries.

UKRAINE IN NEW YORK CITY

A VISIT TO MANHATTAN'S UKRAINIAN MUSEUM

By Cross Nelson
Staff Writer

When you
think of
New York

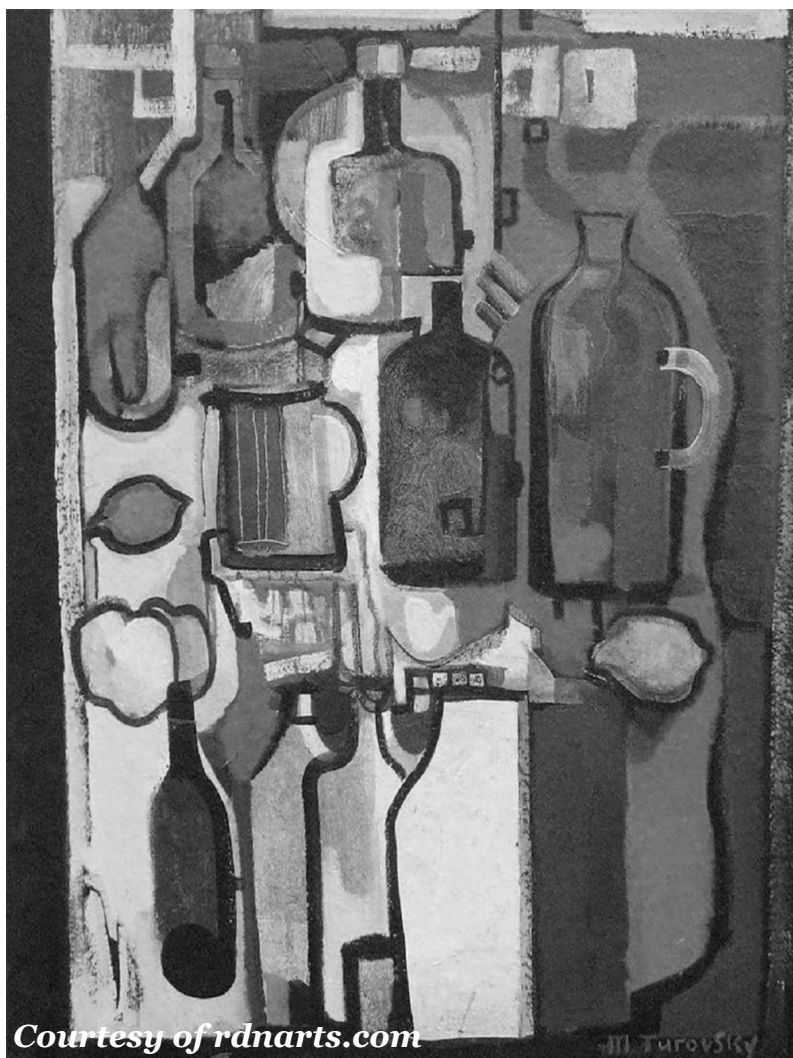
art museums the first ones to come to mind are most likely the Metropolitan Museum of Art, the MoMA, or the Guggenheim. These Museum Mile icons are home to some of the world's most renowned works of art, but hidden in the shadow of these institutions are numerous other art museums whose walls are filled with equally inspiring and important works. Many of these museum's collections showcase the works of one specific culture, time period, or country, and grant you a specialized, in depth look at a specific category of art that you may not receive at a larger art museum. Located neighborhoods away from Museum Mile, and nestled in between the townhouses and shops on East 6th Street is a museum that tells the story of one country's vibrant and tumultuous history through its art. The Ukrainian Museum is a hidden gem of the East Village in Lower Manhattan, and once you find it, you will wonder why you didn't know about it sooner. Every year this museum hosts several exhibitions that highlight the work of Ukrainian artists from specific time periods or historical events in Ukrainian history. While yes, the museum is small in comparison to a museum such as the Met, there are currently five different exhibitions on display, and each one tells its own meaningful story. Within the largest gallery on the main floor of the museum is an exhibition titled, *From Darkness to Light: The Paintings of Mikhail Turovsky*. Born in Kyiv in 1933 and raised in a war torn Ukraine, Turovsky's rich oil paintings are steeped with the powerful emotion and hopeful pride that he feels for his country. Through a wide range of subject matters, such as the tragic Ukrainian Holodomor, Casat-like images of mother and child, and poetic nature scenes, Turovsky provides a narrative of Ukrainian

history and sheds light on both the darkness and the beauty of it. Moving up to the second floor gallery of the museum you are met with a diverse selection of late nineteenth and early twentieth century works in the exhibition, *The Impact of Modernity*. This exhibition explores the art of a rapidly changing Ukraine at the turn of the twentieth century, and emphasizes the heavy influence Modernism had on the canon of Ukrainian art. By combining the many different artistic styles from this time, such as realism, avant-garde experimental art, Impressionism, and even Cub-

artists. On the lower level of the museum are two exhibitions that bring attention to the tragic deportation of Crimean Tatar Ukrainians to Asia during the Crimean War, as well as the conflict that still continues to devastate Ukraine today. Photographed by Crimean photographer, Zarema Yaliboyleu, *Faces of the Crimean Tatar Deportation 75 Years Later*, is an exhibition of photographed portraits of the survivors of the Crimean Tatar Deportation of 1944, that bring you face to face with the people who have withstood a painfully dark and trying past. Standing in front of each photo-

graph is a profoundly moving experience, and there is a powerful story of resilience, pride and sorrow within each person's face that is told without words. This exhibition is followed by another exhibit that focuses on the current conflict in Ukraine, titled, *A Conversation: Five Years of War in the Donbas*. Installed as a performance piece, the artist, Vlodko Kaufman, drew a portrait of a fallen soldier on a small scrap of paper every time he heard about the death of a soldier in the Donbas region over the last five years, until he was eventually able to cover the walls of the gallery with hundreds of these drawings. Together, these two exhibitions aim to educate people on the conflict that has darkened Ukraine's past and continues to ravage the present, and they are

a profound tribute to the innocents who have fallen victim to this conflict. After walking through the museum and experiencing each exhibition, I found myself fully immersed in Ukrainian art history and the epic story that it tells. The thoughtful curation of the exhibitions and the captivating artwork will leave you curious to know more about Ukrainian art and the inspiring people who create it. Take an afternoon to experience this country's robust art history for yourself, and leave the museum enriched by a culture that will continue to inspire you long after your visit.



Courtesy of rdnarts.com

ism, this exhibition provides a visual timeline of the shifting social and political climate of Ukraine during this period. Similarly, the museum's third exhibition, *Alexander Archipenko: Selected Works*, focuses singularly on the work of the avant-garde sculptor and painter Alexander Archipenko. Archipenko was greatly inspired by artists such as Pablo Picasso and George Braque, and his innovative artistic style melded the styles of Eastern and Western Europe and greatly enhanced the modern art movement in Ukraine. Along with art from Ukraine's past, the museum also exhibits art by contemporary Ukrainian

WAS THE SENATE TRIAL FAIR?

AN UPDATE ON PRESIDENT TRUMP'S TRIAL

By Seamus Fallon
Staff Writer

On Wednesday February 5th, after two weeks and six days of endless rhetoric and debate, the United States Senate acquitted President Donald Trump of two articles of impeachment ratified by the House of Representatives mainly along party lines which were abuse of power and obstruction of congress. These two charges came after President Trump, in short, threatened to withhold Ukraine of their federal aid money in order to investigate former Vice President Joe Biden's son, Hunter Biden's, business dealings within Ukraine; count one. The House Judiciary committee requested and subpoenaed the White House to comment on the matter raised and denied every and any attempt made by the committee to formally testify before congress; count two.

Per the constitution, once articles of impeachment are ratified, the process moves to the Senate to where a trial is conducted. Senators are the jurors and the Chief Justice of the Supreme Court presides over the trial as the judge. After the White House's counsel delivered their case before the jury and the House of Representatives' counsel delivered their case before the jury, the jury voted on both articles nearly along party lines therefore failing to satisfy Article I Section 3 of the Constitution which requires a two-thirds majority of jury (i.e. senate) votes to remove a sitting president, therefore acquitting President Trump of both charges; however, can this specific trial of President Trump be considered an impartial and fair trial? In the White Houses' point of view, of course they won the trial - who's going to debate the process if they are the victor? But in the People's point of view, not so much - and after all, isn't this country supposed to be run for and by the people?

"No, I don't think the overall outcome really references what an appropriate trial or a fair trial is," said Professor Robin Nackman, Esq., professor of Constitutional Law at Marymount Manhattan College and former attorney for 20 years in New

York State. "There's witnesses to be called, there's evidence to be viewed, it's impossible to make a fair, accurate and impartial decision without all that to be viewed." Prof. Nackman further stated that it was clear that this wasn't an impartial decision. Senate Majority Leader Mitch McConnell (R-KY) staunchly told reporters in a press briefing after openly denouncing the articles of impeachment on the floor of the Senate on December 17th warning reporters and the people that he would not act as an impartial juror within the then upcoming trial. Majority Leader McConnell was quoted saying "I'm not an impartial juror," and "this is a political process. There's not anything judicial about it. Impeachment is a political decision." McConnell's quoted statements insinuated that he'll be standing with his party and behind the president regardless of what evidence is brought in front of the jury.

"The sad part about that is [McConnell's statements are] true, the no bipartisan action that happens anywhere these days" citing the country's deep political divide in our current era forcing our politicians to form alliances to their party.

Alexander Hamilton raised arguments within Federalist Papers numbered 65 and 66 that the Senate possesses the "judicial character as a court for the trial of impeachments", thought these two essays Hamilton repeatedly referred to the senate as the "court of impeachments" asserting that the Senate shall hold the judicial integrity and impartiality that respective jurors are supposed to withhold contrary to Majority Leader McConnell's statement.

The Sixth amendment of the United States guarantees all citizens "to be confronted with the witnesses against him; to have compulsory process for obtaining witnesses in his favor". A key question throughout the course of the trial was whether to allow additional testimony (i.e. witnesses) before the jury. It spiked such rhetoric on the senate floor to where the jury had to vote on whether to subpoena additional witnesses to testify. The vote, like others, were among party lines with 49

votes for additional subpoenas and 51 against therefore not allowing any additional testimony.

To apply the Sixth Amendment to this circumstance we'd have to "turn this on its head because [President Trump] didn't want witnesses, didn't want to compel testimony, didn't want anybody to say anything or provide any evidence" because, Prof. Nackman continued, it might have led to a guilty verdict. "The sixth amendment of the constitution talks about criminal trials governed by the state and federal courts" said Professor Howard Code, Esq. Professor of Political Science at Marymount Manhattan as well. "The impeachment of a president is not literally governed by the Sixth but rather the constitution itself." Prof. Code further added that "unfortunately the constitution addresses with reference to the trial only 40 words," opening a so-called gray area.

In light of that vote, it sets dangerous precedent for future impeachments. Why? It gives future presidents on trial, who very well may be guilty of whatever crimes him or her may be accused of, the opportunity to control the allowance of evidence into the record.

Only two other presidents have ever faced a trial before the senate; the 1999 trial of Democratic President Bill Clinton and the 1868 trial of Democratic President Andrew Johnson. President Clinton was accused of, count one, perjury and count two, obstruction of justice. The trial lasted from December 19, 1998 until February 9, 1999. Both of which had witnesses testify for the purpose of entering testimony into the record for the trial.

During the trial of President Clinton, Republican Senators moved to depose witnesses. The motion passed, along party lines, to depose witnesses in private, closed doors sessions. Over three days, House Counsel took videotaped depositions from witnesses Monica Lewinsky, Vernon Jordan and White House aide Sidney Blumenthal. The video tapes were played in front of the Senate a few days later, featuring 30 excerpts of Lewinsky discussing her relationship with then President Clinton, the hiding

of small gifts President Clinton had given her, and his involvement in procurement of a job for Lewinsky. A verdict was reached acquitting on both counts lacking the two-thirds majority of the jury's votes required.

In the case of President Andrew Johnson who was charged with "eleven high crimes and misdemeanors" all relating to the handling of the reconstruction of the nation post Civil War. Trial commenced on February 24, 1868 and lasted until May 26, 1868. Both the White House counsel and House Counsel called several witnesses in the course of the trial's proceedings. The jury eventually acquitted President Johnson on all counts shy one single vote of the two-thirds majority.

"It's a complicated thing," Prof. Code says "theoretically the House is the investigatory body of the process-there's nothing in here" tapping several times on Code's printed copy of the constitution "that says there should be [witnesses] or there shouldn't be"

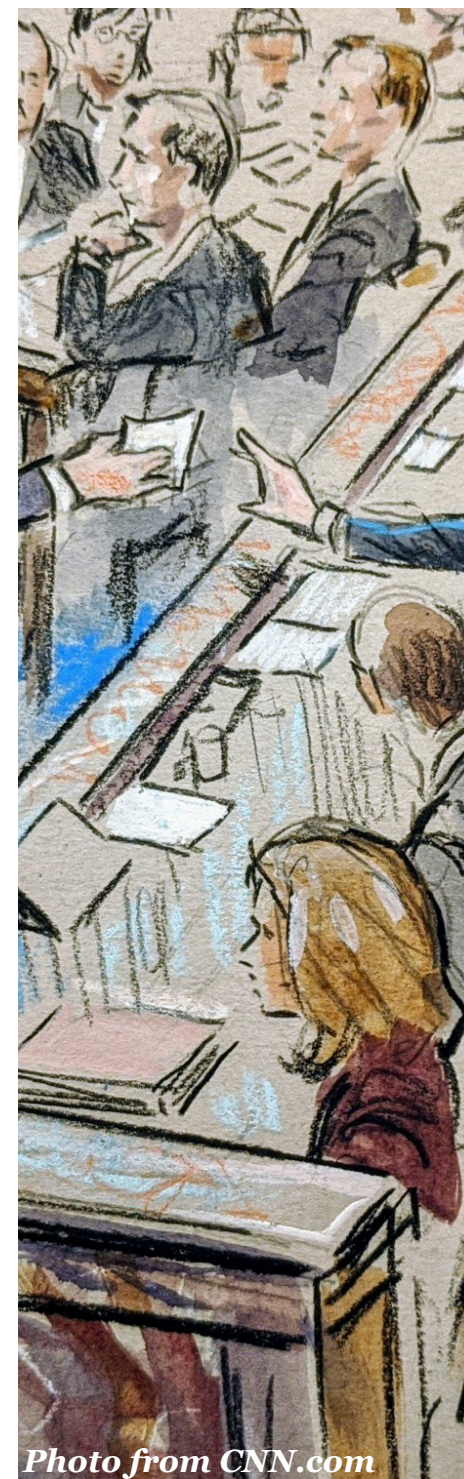


Photo from CNN.com

MONETIZATION OF MEMES

THE BABYFICATION OF POPULAR CHARACTERS



Photo from Lucas Films

By Gabrielle Fiorella
Staff Writer

When you think of memes, what are the first things that you think of? Vine? (RIP) Tik Tok? Memes that you casually see on Instagram, or Twitter? Well all of these are viable responses and all of these forms of memes make money, lots of money. Memes have been popularly monetized for many years now, with this past year being a huge year for money making. Meme pages on Instagram have the potential to make between \$300,000 to \$400,000 for posts that become extremely popular. Meme crazes are also huge contributors to monetization in the way of making and selling various types of merchandise to huge followings. One of the biggest crazes, if not the biggest craze over these past few months, has been Baby Yoda. Babyfication is a popular trend that has had people going crazy. Disney has completely marketed this phenomenon, even recently adding two more characters, Baby Chewie and Baby Jabba the Hutt, to the mix. Groot from Marvel's Guardians of the Galaxy, dies and has to start growing again, as he is a tree, and goes through a cute little dancing baby phase in his little pot. Baby Groot has been around for a while now, and Disney decided to make Pop Figures (with me admittedly owning one of them) and other merchandise to market off of

his fanbase. Other corporations have also made baby versions of their characters to get a bigger following. Baby Sonic the Hedgehog has appeared in the trailer of the upcoming Sonic movie. Boss Baby became a franchise within the past two years and people went crazy over it. In the recent Super Bowl Mr. Peanut commercial, it shows his funeral and other companies' mascots attending and suddenly he is resurrected as Baby Nut, all because of the Kool-Aid man crying on to his grave. An odd concept, I know, but the company wanted to become involved in the "baby versions of popular characters" following, so they would hopefully get more business due to its new appeal. The whole cast of Spongebob was babyfied in various episodes, with the likes of them becoming popular stickers and gifs, still being very relevant today. Senior Tristan Spicer, when asked what he thought about the trend of "babyfication", said "It's great, but not when it's in the form of commercialization. Characters such as Yoda and Groot elicit a certain reaction because we've known the older, original characters already. Mr. Peanut just randomly becoming Baby Nut is just a form of commercialization." Another trend that has blown up is the "Im baby", which has circulated the internet since 2017, became exponentially more popular this past year, with couples being the biggest contributors by

retweeting and posting them. On Snapchat, the baby filter alone made the user platform grow to 7 to 9 million last year. "Baby Shark", the song that blew up on YouTube last year and it's still what people continue to hear in random stores or from little kids always playing music out loud from their iPads in public. Within the 4 years that it has been released, the song has received over 8 billion streams on YouTube. YouTube is another influential platform that has become monetized for videos that surpass a certain amount of minutes. Meme videos are a special case, making double the money for length and content. The song Baby Shark soon after its release, became a huge dance trend on Tik Tok, and the baby filter on Snapchat became popular on Tik Tok as well. Tik Tok has become such a huge platform all around the world that creators with millions of followers have begun to make significant amounts of money for the entertainment they are providing. As of right now, the app is worth \$75 billion, with it being 3 times more than Spotify's current market value. Tik Tok has also provided a viable platform for businesses to expand their networks. Brand awareness is at its highest on the app. The platform has become exponentially larger and more influential with global reach than Instagram has. With its user base being over 500 million, it comes close in competition to Instagram,

with a little over 800 million users. Tristan also commented on the topic of Tik Tok, and how he feels about creators with a large following making lots of money, saying "Social media is meant to create buzz and it's good for people to make a living, but I believe they shouldn't be making as much money as they are." The songs and sounds used on Tik Tok don't primarily stream from popular music that you would hear on the radio, but from unique and small, sort of freaky sounds that are remotely unfamiliar before they're put on the app. The platform thrives off of zany, charismatic videos that its users create, for others to become engulfed in while watching them. The monetization of memes goes in and out of being popular as time progresses. Companies have made T-shirts with famous meme sayings on them, as well as baby versions of popular characters. There have been numerous periods of time where memes just weren't making money, and the companies that made merchandise based off of memes really struggled to sell things. But in this past year, that was definitely not the case whatsoever. So next time you get on Instagram, Twitter, Tik Tok, or YouTube you could just very well post something that could garner your fanbase and start you off making money.



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