Notes from the Academic Office...

This semester has seemingly flown by:

**Catherine Robson** and **Amy Rowe** have continued to host a series of faculty lunches to better know all those who work for NYUL. While these will change slightly in the upcoming year, there will remain many opportunities for faculty to engage with Academic Office staff and share their thoughts and opinions.

**Kate Atwell** coordinated many lunchtime lectures and **Idroma Montgomery** facilitated discussing diversity sessions alongside LS Visiting Professor **Brendan Hogan**.

Over the summer, there will be lots of exciting changes: faculty should expect to see enhanced facilities with the addition of a new kitchen, and one of the semester’s faculty meetings will be held over the lunch period, rather than in the evening.

Have a wonderful summer break, and we look forward to seeing you in the Fall.
Meet Our New Faculty!

Veronica Rivera-Gould, Global Perspectives in Child and Adolescent Mental Health - Advanced Seminar
Veronica has a Ph.D. in Human Development and Education from Colorado State University; a Master’s Degree in Human development: Family and Developmental Studies and Child-Family Therapy from Colorado State University; a Master’s Degree in Research Methods from Universidad de El Salvador; and a Bachelor’s Degree in Sociology–Psychology from Swinburne University in Melbourne, Australia. She has also completed the Post-Graduate Certificate in Primary Care Behavioural Health from the University of Massachusetts and the Post-Graduate Diploma in CYP-IAPT from Kings College London. Veronica has spent the last fifteen years conducting research, teaching, and working clinically in the fields of child, adolescent, and adult mental health, attachment, trauma, and cultural appropriateness in clinical practice. Veronica has worked with government and non-government organizations, universities, health care systems, and children services. She has completed a vast amount of direct work in rural and urban communities in El Salvador, Australia, the United States and the UK.

Azadeh Moaveni, Journalism and Society
Azadeh Moaveni is former senior lecturer in journalism at Kingston University and has reported on the Middle East for nearly two decades as correspondent for Time magazine and other publications. She is the author of Lipstick Jihad, Honeymoon in Tehran, and co-author of Iran Awakening. Her current research focuses on women, identity, and militancy, and her book about ISIS women will be published by Random House in 2019.

Veronica Isaac, History of British Fashion
Veronica Isaac is a dress historian, with a particular specialism in the dress and theatre costume of the nineteenth and early twentieth century. She works as a museum curator and lecturer and her PhD thesis investigated the personal and theatrical dress of the actress Ellen Terry (1847–1928). Alongside her work for NYUL she teaches at the University of Brighton and Rose Bruford University. She has also worked for local and national museums, including: Chertsey, Petersfield and the Victoria & Albert Museum.
Recent publications include:
• ‘A Well-Dressed Actress’: Exploring the Theatrical Wardrobe of Ellen Terry (1847-1928), due for publication in Costume, 52.1 (March 2018)
She is currently finalising a guidebook about Ellen Terry and Smallhythe Place for the National Trust and working with Yale University Press to put together a proposal for a new biography of Ellen Terry.
Co-Curricular Spotlight: The Clothworkers Centre, V&A Museum Stores, Blythe House

Veronica Isaac, History of British Fashion: The importance of engaging with primary sources – both surviving garments and any material culture which sheds light on the context in which these items were created – is emphasised within the History of British Fashion course. Co-curricular trips to museum collections therefore play a key part in teaching and a highlight was a visit to the Clothworker’s Centre (where Victoria & Albert Museum keeps over 75,000 dress and textile objects) in March 2018. [https://www.vam.ac.uk/info/the-clothworkers-centre-for-the-study-and-conservation-of-textiles-and-fashion/]

Organised in collaboration with the museum’s Fashion & Textile Department and with support from the Archive of Art & Design, the trip gave the students the opportunity to learn more about these collections and to see where and how they are stored. [http://www.vam.ac.uk/content/articles/v/the-v-and-a-textiles-and-fashion-collection/]
The aim of the session was to explore the development in the female silhouette over the course of the 19th century as ideas surrounding the desirable body shape shifted.

To address these questions, students were given the chance to engage directly with a selection of dress and accessories dating from across the 19th Century, together with a selection of material from the archives of the House of Worth and the couturier, Lucile.

They were also encouraged to consider what can be learnt from direct engagement with surviving garments (particularly regarding materials and construction methods) and to discuss how they might seek to learn more about, and contextualise, the garments they examined. They responded well to these challenges and interesting conversations and questions resulted from the visit.

Keen to build on the success of this first session, I am continuing to work with the museum and hope that in future semesters this initial visit will be followed by ‘research appointments’ in which students will have the opportunity to pursue independent research with an object/objects of their choice from the collections. This research will feed directly into their assignments and should also allow them to gain further confidence in carrying out independent research: an important skill for the future.

Publishing Spotlight: Yulia Kovas


The findings from "Twin Classroom Dilemma," which suggest there is no evidence for implementing rules that separate pairs of twins in school, has attracted mainstream media attention, including articles in The Telegraph, The i, The Herald and featured in a BBC World News Service report.
The Revival of the Royal Bell, Bromley

Benedict O’Looney, Recycling Architecture & Seeing London’s Architecture, describes a new project that his architectural firm is working on...

NYU London’s architecture and building conservation teacher Benedict O’Looney is working on an interesting project to revive one of the main landmarks in Bromley town centre, the Grade II listed Royal Bell Hotel. This wonderful late Victorian, Queen Anne Style, Hotel was designed by Ernest Newton RA on a prominent position on Bromley High Street opposite the town’s parish church.

The Royal Bell was established in the 17th century and has been at the centre of the town’s social and economic life. This hotel was widely celebrated - Jane Austen’s character Lady Catherine de Bourgh commends it in Pride and Prejudice, and it took on the prefix ‘Royal’ when it was appointed as a posting house to Queen Victoria. The Bromley High Street is on one of the principal roads south east from London to the coast.

For most of the last decade the building has been disused. Postwar, a third of the building was sold off and the Royal Bell became a Berni Inn restaurant. It latterly failed as a nightclub.

Benedict O’Looney Architects are working on turning the Royal Bell back into a hotel and social hub for Bromley. The plan is to remove the disused stable and coach house to the rear and build a new hotel extension with 45 rooms. This will be combined with refurbishing many of the hotel original guest rooms. The well-preserved ballroom and function rooms will be restored with Arts and Crafts wall papers and fabrics inspired by historic interior views of the hotel. The new hotel extension to the rear takes its architectural cue from the commercial architecture of the period offering a low key, but hopefully artistic, backdrop to these restored Victorian elevations of this handsome building.

By re-introducing the hotel use with the, commercially viable, minimum of 50 guest rooms, the remarkably well-preserved interiors of the Royal Bell can be once again enjoyed by visitors and the people of Bromley!
Joint Co-curricular visit to the Oxford Literary Festival

Emily Midorikawa, Writing II, and Emma Sweeney, Creative Writing: Since the publication of our book A Secret Sisterhood in June 2017 we have grown used to giving public talks together. We have spoken about our research and co-writing at, among others, the British Library, Chawton House Library and as keynote speakers at the George Eliot Fellowship’s annual lecture. While in the past we have often attended talks by other authors as a pair, more recently this has been a rarer pleasure. And so, it was always going to be a treat to experience a literary festival together, not from the stage but as audience members. More importantly, since we would be taking our Creative Writing and Writing II groups with us, it would also give us chance to introduce our students to the work of British writers who they might not otherwise have encountered.

We set off by coach for Oxford on Sunday 25 March, with envelopes full of tickets for two events: talks by Lucy Hughes-Hallett, author of the critically acclaimed biography The Pike, and Susie Boyt, Financial Times columnist and author of the unusual memoir My Judy Garland Life. Hughes-Hallett’s talk, on her debut novel Peculiar Ground, proved particularly fascinating, especially in terms of how it overlapped in so many areas with themes and craft points we had discussed in earlier class sessions with our students. In follow-up classes after the event – as well as linked teaching tasks on the day, in the gap between the two public talks – students were able to draw on points made by Hughes-Hallett to expand their knowledge of the craft of writing as well as related texts they had been studying this semester.

We thought this was such a good talk that, afterwards, we wrote to the author, mentioning that we had come to the event with our writing students. In her reply, Hughes-Hallett commented that she had noticed a surprising number of young people in attendance and said how glad she was to have had them there. We were delighted to learn that, just as the quality of Hughes-Hallett’s talk had enriched this semester’s learning experience for our students, their attentive presence as audience members had added to the joy of the event for her.

Emily Midorikawa and Emma Claire Sweeney are the authors of A Secret Sisterhood: The hidden friendships of Austen, Brontë, Eliot and Woolf. Joint articles by them have recently been published in the Paris Review, TIME and the Washington Post. The also co-run the blog Something Rhymed, which celebrates female literary friendship.

Views on Co-Curricular Trips: Clive Bloom, CFII & Gothic Literature

Bedford Square is a great location for our students but its potential gets even greater with the museums and galleries on its doorstep, from the British Museum right down to hidden gems such as the John Soane’s Museum, the newly opened Mithraeum or the Guildhall. There is a rich heritage of visitor attractions and life outside the classroom is both stimulating and different. I have been taking my students on study trips for years. My Gothic Literature class goes to Strawberry Hill to learn about Horace Walpole, to Tower Bridge to see gothic architecture and technology and (usually the highlight for the students) to Highgate Cemetery to enjoy a stroll through the bizarre Egyptian Arcade, see real Victorian coffins and, of course, see the burial place and monument to Karl Marx. Since beginning the course I’ve noticed that my organised visits have also encouraged students to explore for themselves in a wider context which they often then use in their research for an essay. Students have visited sites as different as the Old Operating Theatre in St Thomas Street and the Whitby Goth Festival. Freshmen in my Cultural Studies class are quickly introduced to the joys of seeing the Egyptian, Greek, Chinese and Islamic galleries at the British Museum where short trips are easy to arrange. We have walked the London Streets looking for Roman clues (behind a hotel or in a hairdressing shop) and simply walking to venues means you can point out all sorts of hidden gems – just look at the myriad secrets of Gower Street. Sometimes I am required by a venue like the Globe Theatre to use a guide (dressing as a Tudor is not only interesting and memorable as well as good for class bonding), but over the years I’ve learned to take students to Westminster Abbey or the National Gallery without a Blue Guide who might be overly orientated to dealing with tourists rather than students and, of course, I can tailor a visit and a talk to the needs of my class. To my mind, going out instead of sitting in a hot or noisy classroom is the perfect antidote to student learning ‘fatigue’ and text message boredom and it certainly keeps this teacher on his feet.
Recently Published Works


My entry on “Anti-Imperialism” will be out in the Palgrave Handbook of Anarchism in May 2018. I am currently editing a collection of essays by the Indian anarchist M.P.T. Acharya, including a short biography, to be published by AK Press later this year.

**Laurence Scott, Writing II:** Laurence Scott’s latest non-fiction book, *Picnic Comma Lightning*, will be published in the UK by Penguin Random House this July, and by W.W. Norton in the U.S. in Spring 2019. It is an exploration of how our current sense of reality is being compromised and reshaped by recent cultural, commercial, digital, and political forces, and asks how we maintain a sense of reality in an increasingly fantastic world.

**Eve Grubin, Writing II:** Eve Grubin’s translation from the Hebrew of Yehuda Halevi’s poem ‘You Knew Who I Was’ was commended for the PN Review Translation Prize. The poem was published in PN Review’s March-April 2018 issue.

**Alan Powers, Expressive Culture: Architecture in London:** Alan’s book was recently published: *Enid Marx, the Pleasures of Pattern* (Lund Humphries, 2018). [https://www.lund Humphries.com/products/94942]

It is the first major book about an important woman designer and artist. There will be an exhibition of her work at the House of Illustration, Granary Square, King’s Cross, for which I am the joint curator, 25 May to 23 November [https://www.houseofillustration.org.uk]

**Clive Bloom, CFII and Gothic Literature:** I have just recorded two programmes with Stephen Fry for new Amazon series called Victorian Secrets. One is on Spiritualism and the other on the secret life of Sherlock Holmes!

**Deborah Cherry, Expressive Culture: Images:** My essay is called "Suitcase Aesthetics: The Making of Memory in Diaspora Art in Britain in the Later 1980s" - this essay explores the theme of memory in the work of two artists of South Asian heritage working in the UK today--Chila Kumari Burman and Zarina Bhimji, published in *Art History*, special issue on Image and Memory Volume 40, Issue 4 [https://onlinelibrary.wiley.com/doi/abs/10.1111/1467-8365.12338]

Contributors to this special issue were all previous editors of the journal, published by the Association of Art Historians. I was editor of *Art History*, 2002-8. The special issue will be released as a book later this year.

**Deborah Cherry, Expressive Culture:** My article “Anarchist Anti-Imperialism: Guy Aldred and the Indian Revolutionary Movement, 1909-1914” has just been published in the *Journal of Imperial and Commonwealth History*, 46:2 (2018), 286-303 [https://www.tandfonline.com/doi/full/10.1080/03086534.2018.1431435]

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Two Perspectives on the 2018 Gallatin Global Faculty Symposium

In March, Dr. Royce Mahawatte and Dr. Philipp Wirtz both represented NYU London at the Gallatin Global Faculty Symposium, held in Berlin. Here, they each share their reflections...

Royce Mahawatte, WR11 and Fashion, Culture, and the Body: I teach the Fashion, Culture and the Body on the Gallatin fashion track at the London campus and was keen to meet the Gallatin team and find out more about their multidisciplinary approach to pedagogy. This year’s theme was ‘Cultural and Social Consciousness at the End of Eras’ and attendees were asked to send in one or two pieces of reading material that would engage with these ideas. I submitted journal articles on Victorian sexual health anxieties and fin de siècle boys’ adventure stories which are part of my ongoing work on body and Victorian male elitism.

About twenty tutors, representing most campuses, took part, each one presenting a short talk on their submissions and commenting on the other readings. The discussion was informal, collegiate and very timely as one could imagine. Particular highlights for me were the discussion of Modernist quasi-Gothic fiction, Lu Xun’s ‘Diary of a Madman’, and Jan Vansina’s historiographical work ‘The Power of Systematic Doubt’. One idea that emerged was the idea of cultures viewing themselves as being in ‘crisis’, which, in turn evolved into a critique of how the world ‘crisis’ itself is now a currency of the far right. For my spot, I replaced ‘crisis’ with ‘threat’ and talked about whiteness as a bodily discourse, not in crisis, but instead ontologically and reflexively imagined as being under threat.

In between discussions, we had great dinners and visited galleries in refurbished grey Nazi bunkers in the sleet. We spent a lot of time in dungeons, experiencing neither crisis nor threat, but rather thinking through how these immovable traces of conflict have been refashioned for different types of cultural work. It was a very productive two days, where I got to see how an multidisciplinary faculty engages with the symposium format and I also managed to see another side of one of my favourite cities.

Philipp Wirtz, Islam and the West: This symposium regularly brings together scholars of NYU’s Gallatin School with faculty of NYU global centres. The theme of this year’s symposium was “Historical and Cultural Consciousness at the End of Eras.” Berlin proved to be the ideal choice to discuss this year’s theme, as the city not only produces a lot of “history per capita” but also has experienced several poignant “end of an era” moments in its long history.

Being used to scholarly gatherings that follow a rather rigid and regimented form, I found this symposium to be extremely refreshing—in more than one way. The 24 participants (most of them broadly from the Arts and Humanities spectrum) did not give papers in the classical sense, even though the gathering was structured in three thematic sessions. Instead, each participant had been asked to submit a short text from their field of research, which relates to the main topic of the symposium and which the other participants were to read as basis for discussion. Academics being the way they sometimes are (the writer of these lines emphatically included), most participants chose to send several texts, or longer texts, collating to an impressive, 600-page reader. A few of us probably arrived in Berlin feeling very much like our students occasionally feel about readings done or not done!

In the end, the lack of the classic “conference structure” turned out to be rather liberating. Submissions and resulting conversations ranged from apocalyptic imagery in modern painting to architecture and the urban space at the beginning of the 20th century. Revolutions as far apart as Mexico, Germany and the Ottoman Empire were debated just as fears of the future in Irish and Chinese literature. The idea to gather a small number of specialists on a wide range of topics to have a relatively informal conversation on where their topics intersect was a welcome departure from highly specialised conference panels. The conversations continued most animatedly over lunches and dinners—what, after all, is the original meaning of “symposium”? Over all proceedings, the city of Berlin and the many-layered histories of Europe loomed large. In the symposium conversations as well as the small but select cultural programme (a visit to an exclusive art gallery in a WW2-era bunker…) or even some of the venues (the former brewery housing NYU Berlin) and the conference accommodation (a grandiose former public bathhouse and municipal swimming pool), it was never a long way back to the strong sense that we were in a place that has been a vibrant focal point of history and to seeing how endings of eras hold in themselves new beginnings.
Conference Paper News

Brendan Hogan, SFII and Critiques of Capitalism: I just returned from delivering a paper with fellow Liberal Studies Faculty member, Dr. Lawrence Marcelle, in New Orleans, LA at the American Philosophies Forum. The theme of the conference was "Memory, Mood, Hope, and Agency". In addition, I delivered the lecture, "Critique and reconstruction: pragmatism, social science, and democracy" at the University of Ghent in February. I have also been co-directing a doctoral seminar on "Pragmatism for social scientists: histories, criticisms, and opportunities". Both events are under the auspices of the Department of Conflict and Development Studies.

Eve Grubin, WRII: Eve gave a poetry reading and participated on a panel on 9 November 2017 at the TECHNE / AHRC conference at the Amnesty International UK Human Rights Action Centre.

Royce Mahawatte, WRII and Fashion, Culture, and the Body: I am giving papers at the following conferences this year:

- 1 August 2018, Manchester Metropolitan University, International Gothic Association Bi-Annual Conference.

I will also be taking a sabbatical from NYU and CSM next year in order to take up a Research Fellowship at the Morphomata Center at the University of Cologne. I will be back...

Co-curricular visit to Charleston House

Laurence Scott, Writing II: This semester Professor Laurence Scott’s Writing II students took a day trip to Charleston Farmhouse in Sussex. The house is the former home of Bloomsbury Group artists Vanessa Bell and Duncan Grant, both of whom were key figures in British modernism. In the period between the World Wars, Charleston was a gathering place for artists, writers, and intellectuals: Bell’s sister Virginia Woolf was a regular visitor, as was the influential economist John Maynard Keynes. The Charleston Trust have restored and maintained the house and garden beautifully, so that the place exudes the artistic styles of its owners. Bell and Grant painted almost every surface with their designs: Doors, walls, beds, and even bath tubs! The students very much enjoyed their guided tour of the house, which expanded their sense of the Bloomsbury Group and European modernist influences more generally. After having tea in the farmhouse café, we went to explore and have lunch in the nearby town of Lewes before heading back, appropriately enough, to Bloomsbury.

Do you have a submission for the next newsletter?

We welcome updates from faculty regarding: current research projects and recently published works; editorial and professional promotions, prizes and recognition; news of upcoming academic events and conferences; any reports from co-curricular trips and outings or in-class activities that have enhanced your course.

Email academics@nyu.ac.uk to be featured in the next edition.