Over the summer break in 2018, the Academic Office moved to room 202. Idroma Montgomery, Brooke Sheldon, and Chloe Spinks are now located together in a communal office space, leading through to Kate Atwell’s office. Amy Rowe remains in 207, and 206 is now home to Kate Stein, Graduate Programme Coordinator, and Lindsay Davies, who is the Liberal Studies Visiting Professor for 2018-19.

Upstairs in room 304 are Courtney Hopf and Abby Kendrick, who joined NYUL in October as Lecturer & Programme Manager for Business, Political Economy & Entrepreneurship. Other reconfigurations and renovations also took place across the Academic Centre over the summer, including a new kitchen and lounge space in 205, and the upgrade of classrooms computers and the wifi network.

Staff Spotlight: Brooke Sheldon
Brooke co-ordinates all aspects of the NYU Tisch London Program in liaison with NYU Tisch Special Programs in New York. Brooke also works in close contact with course delivery partner, the Royal Academy of Dramatic Art (RADA). As part of the Academic Affairs team, she helps organise theatre outings, co-curricular trips and assists with immigration. Brooke has a BA in Anthropology (cultural) and History (Victorian & generalist), an Honours degree in Anthropology and a Masters in Museum Curation (Social Inclusion in Museums) from the University of Queensland, Australia. The accent is still strong as is her love of Vegemite, Tim Tams and Cherry Ripes.
She was previously a Senior Hospital Claims Adjudicator for Bupa Australia, the country’s second largest private health fund, before moving to London and taking up her current position in January 2011.
**Benedict O’Looney, Recycling Architecture & Seeing London’s Architecture:**

Architecture History and drawing lecturer for NYU London, Benedict O’Looney, has written the foreword for, and been featured in a new book about how architects use hand drawing in their design work. The book is called Making Marks, Architects’ Sketchbooks the - Creative Process and is written by Will Jones and published by Thames & Hudson.

Making Marks celebrates hand sketching skills and how this is a critical part of the design process – still vital - in the digital age. Benedict’s drawings are featured alongside well-known designers like Daniel Libeskind, the engineer Cecil Balmond and the Dutch master Jo Conen. The foreward looks at how sketching is both the most direct way to think through design problems, and how sketching great buildings is an important way to learn about and internalize successful & significant architecture we encounter. This further invigorates the design process.

**Phillip Drummond, British Cinema:**

Phillip (British Cinema) has been elected Joint Editor of the online, peer-reviewed Film Journal published by the Société d’études et de recherches sur le cinéma anglophone (the Society for Studies and Research in Anglophone Cinema), the leading European academic association in the field of English-language film and media, based in France. Elected as Phillip’s editorial partner at SERCIA’s 2018 Annual Conference and Annual General Meeting held in Sweden in September 2018 was Sébastien Lefait, Professor of American Studies and Media Studies at the University of Paris VIII. Phillip and Sébastien are committed to increasing the frequency of the Journal and to extending the range of its coverage, as well as that of its occasional publications, more broadly across the Anglophone world. Special issues on Cinema and the Supernatural, and on actor-directors, are to be published shortly.

In November 2018 Phillip gave a Paper on representations of the de-industrialised north in The Full Monty and Brassed Off at a conference on the cinema and the post-industrial city held at the University of St. Etienne, France, and another on films dealing with familial disruption and reconstitution in the Scottish islands at the Annual Conference of the French Society for Scottish Studies, held at the François Rabelais University in Tours. In 2019 he will be speaking on a Panel entitled ‘Questions of Migration and Diversity in British Film and Television’ at the Annual Conference of BAFTSS (the British Association for Film, TV, and Screen Studies) to be held at the University of Birmingham. The Panel, also involving colleagues from Queen Mary and LSE, represents the BAFTSS Special Interest Group on British Cinema and Television which Phillip founded and convenes. In the course of the year he will also be speaking at further conferences in the France and Greece on a range of issues to do with personal and national identity in British Cinema.
Elizabeth Kutesko, 
Fashion, Culture, and the Body:
My new book *Fashioning Brazil: Globalization and the Representation of Brazilian Dress* in National Geographic was published by Bloomsbury this October. It explores the various ways in which Brazil has been fashioned by the pioneering ‘scientific’ and educational magazine National Geographic throughout the 20th and 21st centuries. Exploring the complex dynamics between photographer, subject and viewer, *Fashioning Brazil* encourages us to look beyond stereotypes of exotic difference. It brings to light an extensive history of self-fashioning within Brazil, as Brazilians have used local and global clothing cultures to construct their identities in response to cross-cultural contact, slavery and immigration.

Varsha Panjwani, 
Shakespeare & the Elizabethan Stage:
My article ‘Shakespeare and Indian Independent Cinema: 8x10 Tasveer and 10ml Love’ was recently published in *Shakespeare and Indian Cinemas* (Routledge, 2018). My article talks about the way in which *Hamlet* and *A Midsummer Night’s Dream* has been adapted by the thriving Indian indie cinema. The book itself contains many interesting articles by leading scholars and is the first to explore the rich archive of Shakespeare in Indian cinemas. The volume visits diverse film genres, starting from the earliest silent cinema, to diaspora films made for global audiences, television films, independent films, and documentaries, thus expanding the very notion of ‘Indian cinema’ while also looking at the ways in which Shakespeare is shaped by this cinema industry.
**Elizabeth Kutesko:**
Elizabeth Kutesko (PhD, Courtauld Institute of Art) is a fashion historian, with a particular interest in Latin American bodily practices and the intersection between dress, cultural identity, representation and power. She is currently Lecturer in Cultural Studies at Central Saint Martins and the author of Fashioning Brazil: Globalization and the Representation of Brazilian Dress in National Geographic (Bloomsbury, 2018).

**Aga Kosinska:**
Dr. Aga Kosinska has an MSc engineer degree in Chemical Technology from Gdansk University of Technology in Poland, and received her PhD in organic and medicinal chemistry from the University of St Andrews. She has participated across many international endeavours and educational systems around the world, including conducting research at the University of San Francisco (USF) and teaching at UCL’s Centre for Preparatory Studies in Astana, Kazakhstan. Returning to the UK, she worked at Plymouth University and completed a Postgraduate Certificate in Academic Practice and became a Fellow of Higher Education Academy. Currently, she is working at the UCL CLIE as the UPCSE Senior Chemistry Teaching Fellow and Chemistry Coordinator where she has been sharing her innovative learning and teaching approaches to international students.

**Kiran Hassan:**
Dr Kiran Hassan has a master’s degree in Social Anthropology from the London School of Economics and Political Science and a PhD in Political Communication from the Institute of Commonwealth Studies, University of London. She has taught International Relations and South Asian Politics at SOAS, University of London. Before this, she has been the South Asian expert at the International Institute for Strategic Studies in London. She has also contributed to various media research projects with the BBC World Service in London. Her area of focus includes media, politics, culture and radicalization. She has extensively presented her research on various international academic conferences and policy platforms. She continues to publish her academic research.

**Nick Beech:**
Nick Beech is an architectural historian. His research interests include mid-twentieth century modern architecture, and the transformations of architecture resulting from the Second World War and post-war reconstruction in Britain. He has taught the history of London’s architecture at a number of London universities, including Queen Mary University of London, University of Westminster, UCL, and now—very happily—NYU in London.

**Sai Englert:**
Dr Sai Englert is a Visiting Lecturer at NYULondon where he teaches the internship course. He also teaches at the New College of the Humanities and SOAS in the fields of International Relations and Development Studies. Sai recently completed a PhD on the effects of the neoliberal transition on the relationship between the Israeli state and the labour movement, and his research interests touch on neoliberalism, settler colonialism, labour, and political economy.
On a sunny Saturday in October, I took my ‘Fashion, Culture and the Body’ students to the Pitt Rivers Museum in Oxford. It’s a fascinating space showcasing the archaeological and anthropological collections of the University of Oxford, but it is not without controversy. Nestled deep within the Natural History Museum, visitors to the Pitt Rivers are greeted by a semi-lit cathedral-like space of densely packed objects in crowded display cases, a multisensory cornucopia of different sights, sounds and smells.

Founded by Lieutenant General Pitt Rivers in 1884, many of the objects on display are the result of colonial interaction and tell a dark history of globalization. That the museum maintains a Victorian method of display, whereby objects are ordered by type (e.g. weaponry, vessels, musical instruments, jewelry, textiles, masks) and displayed in glass cabinets that lack contextualization aside from tiny hand-written labels, adds to the ‘otherness’ of the exhibition space. Historically, this typological method of display was used by the Victorians to illustrate colonial ideas on the evolution of design and technology. It has prompted contemporary calls for the museum to be ‘decolonized’ (what that might actually entail is, perhaps, less clear), amidst concerns about the glorified message of empire that it projects to students, children and tourists who visit from around the world. Such concerns are, of course, well founded. But I wanted my students to engage in a more nuanced dialogue with the Pitt Rivers collection, rather than simply calling for its closure. Firstly, it is important to note that whilst the museum maintains a typological (as opposed to geographical or chronological) mode of display, it do so today with a very different intent to that of Lieutenant General Pitt Rivers in 1884. Current director Laura Van Broekhoven is only too well aware of the need to ethically review the museum in the 21st century, and make transparent the colonial violence that has led to some of the objects existing in the collection today. Van Broekhoven maintains the original method of display with a revisionist intent: to give museum visitors the opportunity to ‘see how many different people have solved common problems and how many different solutions have been found over time or in different parts of the world’. In a similar vein, I urged my students to consider how we might insert a postcolonial narrative into the current museum setting. This would surely be more beneficial in educating current and future visitors, than for history to be razed and an impossible programme of repatriation embarked upon.

My students and I brainstormed how we might re-think the power dynamics invested within the objects, whether through re-display, more extensive contextualization (possibly with supplementary information derived from contemporary communities), or the use of photography as an interventionist tool. We also talked about how fashion – as evidence of changing ways of dressing the body – could be a tool to review the cultures on display in a more dynamic light. It was a truly fascinating afternoon. The objects that we discussed were anything from static and fixed in our conversations, but demonstrated how crucial the past is in enabling us to make sense of the present.
**Phillip Woods, History of Slavery, and Cultures & Contexts: Multinational Britain:**

With funding from NYUL, I gave a talk in Oxford earlier in the semester to the Families in British India Society on ‘Photographers of Indian Independence and Partition’. I also shared a studio in late November with novelist Georgina Harding on Radio 3’s ‘Free Thinking’. The discussion (30 minutes into the programme) was around representing the Burma campaign 1942-45 in fiction and history: https://www.bbc.co.uk/sounds/play/m00017mc

**Emma Sweeney, Creative Writing:**

I recently won a Society of Authors Award for a work that aims to increase social awareness. I was awarded it for my new novel-in-progress, *The Sister Who Throws Scissors*.

**Deborah Cherry, Expressive Cultures: Images:**

Deborah Cherry and Jane Beckett have co-written an extensive foreword to a new book on women’s suffrage and the arts. *Suffrage and the Arts: Visual Culture, Politics and Enterprise*, published by Bloomsbury Academic, celebrates the centenary of the first, limited enfranchisement of women in the United Kingdom. Our essay draws attention to the vast range of decorative materials designed and produced by women to support votes for women, from spectacular banners to sashes, badges, posters, cups and saucers. We draw attention to the cultural and class diversity of the suffrage campaigns, and map their geographical spread from metropolitan centres such as Glasgow to the activism in the towns, ports and countryside of East Anglia. Suffrage campaigners were highly instrumental in forming today’s museum and archive collections, donating their treasured materials to ensure their survival and the legacy of those who campaigned with courage and creativity for women’s democratic rights.

**Eve Grubin, Writing I/II:**

Eve will give a talk on ‘Emily Dickinson and the Poetics of Reticence’ at Kingston University on 27 February 2018. She read from her work and a favourite Amichai poem at the Yehuda Amichai Festival on Monday night November 12th, 2018 at Free Word in London. She gave a poetry reading with other Rack Press poets on November 20th, 2018 at Lumen in London.

**Eliya Ribak, Cultural Foundations I/II:**

I gave a paper: “Teaching Diversity in Brexit Britain” in the AASAP Teaching British Studies Conference at Harlaxton College, Grantham in June 2018. The paper reflected on my experience of teaching about religious and ethnic diversity in Britain today and how this impacts on pedagogy and student experience. I will also giving a paper: “Integration status: Conflicted. A case study of the Jewish Community of Hendon, North West London” at the conference Migrating World: Interdisciplinary Approaches to Migration and Integration, Greenwich University, taking place in March.

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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 or in-class activities that have enhanced your course.

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