

Terra Visiting Professorship at the Kennedy Institute Rizvana Bradley's Courses in the Summer Term 2024

BA

HORROR AND THE CINEMATIC UNCONSCIOUS

Wednesdays noon – 2 p.m., Kennedy Institute (Lansstr. 7-9, 14195 Berlin) room 319; course number 32101-S24, first session on April 16, 2024.

The philosopher and media theorist Eugene Thacker has argued that “horror is about the paradoxical thought of the unthinkable.” But how might such a conception of horror be complicated, enriched, or problematized if we were to approach the genre by way of the racial underside of the unthinkable? This course will explore cinematic and artistic exemplars of horror in order to think through the philosophical intersections of race and gender with notions of the haunted, the macabre, the Gothic, the monstrous.

Please register at: culture@jfki.fu-berlin.de with your name, matriculation number, study program, home university (if applicable), zedat email address or email address of home university, and type of exchange program (if applicable). **Deadline for registration is April 8, 2024.** Please register on Campus Management as well and as soon as possible.

MA

POLITICAL DEPRESSION AND THE AESTHETICS OF SOVEREIGNTY II

Wednesdays 4 – 6 p.m., Kennedy Institute (Lansstr. 7-9, 14195 Berlin) room 319; course number 32114-S24, first session on April 16, 2024.

Last winter term, Political Depression and the Aesthetics of Sovereignty (I) began from the following questions: How might we begin to approach the affective contours of what Lauren Berlant theorized as the “impassivity” of the historical present, in ways that do not immediately circumscribe the terms of inquiry by demanding they lead to resolution, reparation, or redress? What forms of attunement, accompaniment, and experimentation might be occasioned by inhabiting what the Feel Tank Chicago termed “political depression” as an open question, rather than through predetermined diagnostics? Political Depression and the Aesthetics of Sovereignty II differentially extends these questions by attending to cinematic exemplars of the catastrophic imagination associated with the socio-ecological crises of late capitalism and the so-called Anthropocene.

This course takes up such lines of inquiry through explorations of affect theory, its interlocutors, and its critics, with a particular emphasis on what Sianne Ngai terms “minor feelings” and “negative affects,” in their racial and gendered dimensionality. We will pay special attention to films that obliquely take up this constellation of affective themes, investigating how they aesthetically refract, rather than simply reflect, the myriad impasses (economic, ecological, scientific, political, racial, gendered, etc.) of the present and the project of recuperating sovereignty in the midst of global crisis. Completion of Political Depression and the Aesthetics of Sovereignty (I) is not a prerequisite for enrollment.

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