

Terra Visiting Professorship at the Kennedy Institute Rizvana Bradley's Courses in the Winter Term 2023

BA

ART, RACE, AND MEDIA POETICS

Wednesdays noon – 2 p.m., Kennedy Institute (Lansstr. 7-9, 14195 Berlin) room 319; course number 32101-W23, first session on November 1, 2023.

This course focuses on the relationships between black aesthetics and the ongoing redefinition and reinvention of art and media cultures. Poetics will be taken up, not as a specific literary form per se, but as a modality of formal innovation that obtains across a variety of genres and mediums. The course will take three modes of black cultural production as its foremost objects of inquiry: film, art, and poetry. Our aim will be to draw from texts and visual material in order to critique the nature of what the contemporary poet, Claudia Rankine, terms the “racial imaginary.”

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 October 16, 2023.** Please register on Campus Management as well and as soon as possible.

MA

POLITICAL DEPRESSION AND THE AESTHETICS OF SOVEREIGNTY

Wednesdays 4 – 6 p.m., Kennedy Institute (Lansstr. 7-9, 14195 Berlin) room 319; course number 32115-W23, first session on November 1, 2023.

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? 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.

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