1. How can one listen to an image in Campt's terms? What are the lower frequencies of the ‘quiet’ photographs she discusses?

Campt uses the word litany, which is a form of prayer. Talking about the Gulu Real Art Studio, she points out that their litany is almost deafening, because one is able to hear it through the seriality of the cutouts - the uniformity of their clothes and the photos themselves.

In Campt’s view listening to an image is about seeing past the image itself and understanding it in more affective ways and letting it resonate through you through “quiet frequencies” [our feeling touched – but you need to say why and how we can get affectively touched. Quiet photographs resonate on lower frequencies that in Campt’s words [note: campt draws on science here to argue that humans can still feel frequencies of sounds that cannot be heard) are felt rather than heard. I understood the “listening” to them as “reading between the lines”, because these frequencies (generated in through minor details) express hold the message of aspiration (to move, to move up...), of a better future for black people, political reforms etc. The viewer has to connect with this message and Campt is teaching us how to do it.

3. What is ‘gaga feminism’? How does noise, breakdown, resonance, rhythm and dissonance relate to Campt’s concept of the hum and practices of refusal? (Think about the scream vs. the quiet images)

Halberstam defines Gaga feminism y defined like this: “I define gaga feminism as a form of activism that expresses itself as excess, as noise, as breakdown, drama, spectacle, high femininity, low theory, masochistic refusal, and moments of musical riot.”[[1]](#footnote-1) Describe some of the inspirations here He uses the example of the song “The Boiler” by The Bodysnatchers, saying that the screaming voice of Rhoda Dakar at what point was one of anarchy, symbolizing rape in her song - this is what he says is a part of gaga feminism, a loud, dissonant scream.

You have a good grasp of these texts, now engage more with the details

The term also contains the question of the gender, Lady GaGa being one to question gender roles and the male-female binary. She is surrounded by her aura of gender ambiguity.

Campt’s concept of the hum is quiet and it needs to be listened to, resonated with and understood, whereas the noise, the screams are loud and clear and they conform to no rules (just like the screams of Dakar were almost always improvised).

1. Halberstam, Jack (2013) ‘Go Gaga: Anarchy, chaos, and the wild’ (p.125) [↑](#footnote-ref-1)