1- **What does the ‘wild’ and the scream do according to Halberstam and how does this relate to Muñoz’s description of the queerness as utopian potentiality and to Campt’s black futurity?**

The metaphor of “Wild” expresses a protest against normalization. Give an example of wild in artistic black and queer performances – the ‘wild’ scream e.g.. wild can leads to change in normalization of women in culture and change the meaning of sexuality. Wild exist in a moment where is can breach boundaries of what? Boundaries of body and lies outside of the bounded here and now and make changes.

the wild is not limited to a place, person, or practice; it can be considered as a potential in a corporeal performance, in the sense that José E. Muñoz describes the queer utopian potentiality in [Herko’s … details]: “Queerness is essentially about the rejection of a here and now and an insistence on potentiality or concrete possibility for another world.” (Muñoz,1). Queerness is beyond from this present moment. In other words, Queerness is not hear yet since there is no place for it. But we see momentary expression in the excess of dance, scream, gestures…

Based on Campt’s argument, the grammar of black feminist futurity is a performance of a future that hasn’t yet happened but must. (Campt, 17). It is power to imagine beyond present fact. Hence, if we want realize this future, we can seed that in the forms of ‘wild’ excessive act and action. it is the tense of possibility that grammarians refer to as the future real conditional or that which will have had to happen for liveable lives, freedom, equality to be realized .

**2- What is the difference between identity politics and ‘trans figurative politics’ (Campt 2017, 43)? How do they relate to practices of refusal?**

Identity politics is organizing by language. In organizing there might be sharing of affect, a hum. Yes, true Campt argues that there are photographs created to validate and verify identity as a uniform set of multiples intended to produce an aggregate image of a group of individuals. For example, the forms of uniformity, homogeneity, and governmentality that identity photos seek to impose on their subjects but which is disturbed when we listen to image’s lower affective frequencies….

In term of transfigurative politics, Campt invites us to engage to the sonic frequencies of photographs. Yes! It offers an alternate take on “watching” or looking *at* towards listening with photos that materializes their transfigurations, albeit not in the form of statements of fact or as narratives of transit or mobility. They are accessible at the frequency of vibration, like the vibrato of a hum felt more in the throat than in the ear. (Campt, 8). A sonic politics of transfiguration invites us to attend to the “lower frequency” through which these transfigurations are made audible and accessible (Campt, 6). practicing refusal highlights the tense relations between acts of flight and escape, and creative practices of refusal—nimble and strategic practices that undermine the categories of the dominant.

I like the detailed reading – contextualise with the details of the performances/images the authors engage with

References

Campt, Tina (2017) ‘Quiet soundings: the grammar of black futurity’, In Listening to Images, Durham: Duke University Press.

Muñoz, J. E. (2009). A jete out the window: Fred Herko’s incandescent illumination. Cruising utopia: The then and there of queer utopia, 147-168.