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

For Campt, silence is loud. She explains that instead of seeing silence as absence it could be full of other senses (Yes!] and seen, or rather felt, in different dimensions (as reverberation, like a hum…).

She proposes “to listen to the sonic dimensions through which they also register” and to to reflect on what you see by “attending the musical patterns, rhythms”(Campt, 23) .

Sound has high and low frequencies that humans cannot hear. Lower frequencies Compt describes as “a quiet hum full of reverband vibrato. Not always perceptible to the human ear, we feel it more in the throat.” (Campt, p.45).Those lower frequencies are rather felt than heard: they vibrate and hum translating the narrative of the pictures which is unseen on the pictures into afffective resonance/reverberation but according to Campt - audible and could be referred to as unsayable truth. Being able to listen to the picture means to be able to attune to the lower frequencies and hear what is in its resonation.

This is already very good. Go one step further and venture out how you understand this – examples are necessary. Campt is touched not by the absent face by the hand gestures, clothing htat now come into view and speak of aspiration, a quest for dignity….

2. 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?

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)

Gaga Feminism is introduced as expressive activism. It is remarkable by the excess of expression in the forms of noise, scream, spectacle, high femininity etc in black and queer artistic performances that disrupt…. . It is associated with musical riot and anarchism, even chaos but in its creative form. “Gaga” originates from the famous performer Lady Gaga, who in their turn adopted it from the song Radio Ga-Ga by The Queen. Gaga as a term means something crazy, ambiguous, controversial. Going gaga means going to “the edge of the senses'' (Halberstram, p.127). Being ambivalent as Lady Gaga presents themself is an important part of Gaga Feminism, it implies controversy of categorisation and new ways of exploring the femininity. Unlike the quiet pictures Tina Campt is talking about, Gaga Feminism is loud and dissonant, but both loudness of “Gaga” and humming quietness of black people on the quiet photos are related to protest and refusal to comply with the situation.

Very good!

4. How does Lady Gaga represent an alternative feminism and what is the problem with building contemporary (post)feminism around her? What kind of gender performances does she enact alongside Grace Jones, Poly Styrene and Rhoda Dakar? How do they compare with the gender performances discussed by Campt?

5. What are the methods the two authors use in challenging the existing (linguistic) structures through bringing together different archives? What does this produce in the research presented and what are these existing linguistic structures? And why do they both see the experience of shifting forms of signification as worthy of our attention?

6. What is the difference between identity politics and ‘transfigurative politics’ (Campt 2017, 43)? How do they relate to practices of refusal?

the discussion.