**QandA – blok III Jana Mazancová**

1. What does Campt mean by ‘listening’ to images?

I understand the listening as unfolding of various layers of the image itself beyond visual scrutinity. The unfolding involves the process of applying more senses in exploring more sensory levels of an image. She uses listening not only in hearing itself, but in attunement to different levels of photographic audibility (ability to move us).

What is her approach to get access to the lower frequencies of 'quiet' photos?

To apply the *ensemble of seeing, feeling, being affected, contacted, and moved beyond the distance of sight and observer* (p- 42). Through the listening to the images we can get *the access to the hum of utopian dreams and diasporic aspiration* (black futurity) (p.45).

How do these frequencies emerge?

Through the stories of the images (individual ad well as contextual) and unsayable truth.

Are there risks in reading very different photographic archives together?

Well, I am not sure whether I got the questions correctly. Generally, I do not see any risk in listening the images from different archives. What can be risky on being affected and moved beyond the role of (*passive*) observer/reader?

1. Describe what Campt means by “quotidian practices of refusal”. How do these practices contribute to a black futurity?

Refusal to be refused. Striving for freedom. Claims to survival and resilience. Every day effort to balance power inequality of white supremacy. Every day effort to live experience of blackness as compatibility with live experience of whiteness. (p.32)

5. How does Hayward describe the cut of the body not as castrating, but as offering generative (or regenerative) possibilities? Once the body has been cut, what is a continuity between its different forms?

She sees the cut off a bodily part as opening *conditions of physical and psychical regrowth*. *The cut is the possibility* (p.72). The cut is a generative *effort to pull the body back through itself to feel mending and to feel the growth of new margins*. The cut is a part *of ongoing materialization* and goes beyond the physical meaning – it opens the space for *psychical possibility* to become.

What do you think of the claim that human bodies share this capacity of trans-formation with starfish?

I perceive such approach to the human body very exciting. It resonates with me in the way that no matter how the physical body looks like (what parts it has or does not have got) it is still a star(fish). Viable, recognisable, with a potential to grow into the full form (or not). The capacity mentioned open the possibility and goes beyond the margins of the physical body (or its part).

6. What methods do the three authors invent? How does Hayward’s method of ‘critical enmeshment’ of text/song, starfish and transwoman relate to Munoz’s animation of queer utopian potentials in movement and Campt’s method of listening to images?

I would call the method as unfolding the layers with different senses and going even beyond the senses by affection and movement. Outreaching beyond the margins, wish-projecting and looking up the futurity.