Discussion Questions Block III:

**1.What does Campt mean by ‘listening’ to images? What is her approach to get access to the lower frequencies of 'quiet' photos? How do these frequencies emerge? Are there risks in reading very different photographic archives together?**

For Campt, listening to images is a process by which the spectator pays attention to something intrinsic to those images, as if they had a back story, they have more to tell than just a simple picture . the picture is silently talking, and telling its story silently. Campt describes these talks that happen between both of them as something that happens in a lower frequency, as a “felt sound”. To listen in these lower frequencies the spectator has to pay attention to the social and historical context surroundings, to look beyond what is shown. More details here; historical context and reading archieves through one another...

However, it needs to be a conversation between a specific image or image sequels (series) – i.e. archives. when different pictures are involved facts can be assumed as if they are part of the primary picture., when it can or cannot be true, the spectator can assume things.

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

For Campt black futurity is “not a question of ‘hope’—though it is certainly inescapably intertwined with the idea of aspiration.” Is not a “maybe future possibility”, but something she describes as a real conditional future; is something that hasn’t happened yet but it must for creating a present future that is livable for black subjects.

In the images that she analysed, she describes passport photos of black men that left their country to aspire to something bigger. These are not just quotidian passport photos, they mean more. They mean hope, futurity, working for something better, something that could have been theirs, as these refusal implies the denial of something that has been taken away. A feeling of an immigrant or of someone who is from a country that was an ex colony that had its people, freedom,culture and wealth taken away and diminished, and this quotidian practices of refusal go against all of that.

**3. Describe what Munoz means by queer utopian surplus by discussing two examples of Herko’s movement and performances. What does it do to straight time?**

Two Herko’s performance that are really emblematic for the disturbance for the straight time and aim at queer utopian are “ Once or twice a week I put my sneakers and go uptown” and the suicede performance. When he performed the first one it was meant to ridicule the straight time society, trying to reverse what they do when they go downtown by “ornamental and fairy-tale-like performances [which] denaturalize movement, theatrical and quotidian. To denaturalize the way we dwell (move) in the world is to denaturalize the world itself in favor of a utopian performativity”. (page no)His last performance by jumping out the window dancing is the high point of his disruption with this straight and minimalistic world, as if by dancing and jumping into death he was jumping into his own utopian world, finally overcoming the stricutres and the unloibvability of his time – in a public way (art) that we can still feel (in Campt’s term of lower frequencies) today.

On a good way, add more detail to your answers!