**Muňoz, José Esteban (2007) A jeté out of the window: Fred Herkos incandescent illumination’, In *Cruising Utopia: The There and Then of Queer Futurity*, pp. 147-167, New York: New York University Press.**

He perceived death, life and art as naturalized hierarchies, death is not antiutopian as would seem in western perspective (end of potentiality), but: “to make `death art`,…,is to move beyond death as finitude.” He is shifting the traditional notions of finitude with his final queer act. The failure of politics is exposing collision between paradoxes: majestic and wretched, horrific and laughable; queer failure is showed cased as a rejection of normative protocols, furthermore the point of collision illustrates the queer performativity. (p. 154) The act of failing creates an opportunity to experience a new impossible reality. It is temporal, and interrupts now and here.

It is explained there was no such a thing as minimalism in Hersko’s dance, it was excessive, full of insane outfits, flamboyant, erratic and beautiful movement, eccentric behavior. He chose the undominated way to perform aesthetic codes. Herko denaturalized moment: “…*to denaturalize the way we move in the world is to denaturalize the world itself in favor of a utopian performativity*.” (p. 151)

Munoz perceicves the suiside as a “performance,” which is in agreement with Warhol`s wish to capture the overcoming the end of potentiality. The lack is exampled as the feeling of failure in the audience (family, friends), however for sure it has interrupted now and here, as the thoughts of what is missing became present regardless of person and time.

**Hayward, Eva (2008) ‘More lessons from a starfish: Prefixial flesh and transspeciated selves’, W\_o\_m\_e\_n\_’s\_ \_S\_t\_u\_d\_i\_e\_s\_ \_Q\_u\_a\_r\_t\_e\_r\_l\_y\_ \_36 (3/4): 64-85.**

The approach to example the prefixe, trans as in elseshere, projected into the music in the transformative sense: “Singing that starts one place and ends in another place.” (68) The phrase “I`ve been moved,” is often following an emotional (music) experience, could be yet another explanation of a physical and corporeal shift experience. Therefore, being trans- is also to be transcending. Therefore the term could be also used as a tool to for: “reworking the relationality of male and female, human and animal.” The notion of worlds order and dependency underlines the argument of intertwined being. The coexistence and constitution through encounters dismantle the order.

The lack presented as the “cut” is linked to growing back and healing (p. 71): through the cut (MtF) one is given the opportunity to regrow oneself. To be allowed to fold in own body. The starfish embodiment is: “a visual-haptic-sensory apparatus,” (p. 70) rather than to say their abilities are visually haptically embodied. Transwoman also wishes to ‘: “be of her body, to speak from her body.” (p. 72)