Jose Munoz argues that the queer performances and movements of Fred Herko carry a utopian surplus of other ways of moving and being in the world. What is are these utopian traces and what do they do?

Munoz explains surplus through Ernst Blochs work, which describe surplus as either “aesthetic excess” or as “sort of deviance from conventional forms”. Thus Herko’s suicide could be useless and excessive for himself, but on the other hand it is one step close to queer utopia in straight time – in heteronormative dominancy, to the utopia which is not yet here yet or even maybe will not come ever.

How do you understand the notion of trans-speciation? What does Hayward mean when referring to the starfish as being “more than a metaphor”? (How does she understand metaphor differently from merely a figure of speech?

Hayward compares starfish rays with penis and phallus of transgender/transsexual woman which cutting of brings transformation. The aim of this cut is not lose a part of body but rather to heal, to complete the image. Moreover Hayward notes that rays of the starfish are their visual and haptic sensor which helps them recognizing self from others, thus for Hayward it is not just cutting a part of her body, as she states, she is of her body. According to Hayward starfish in her essay is not just a metaphor for transgender body, but rather it is trans-species relation. She states the language dichotomy such as “human and not”, “animal and not”, we can continue it as “female and not” for transwoman person and then analyze the embodiment not only in the frame of one specie but also between species. As well as reproduction of new individuals by starfish is more than metaphor, trans-formation of transgender person is also materialistic.