The domestication of the term queer, now largely mainstreamed and employed, it seems, as a "funky" way to designate (male) homosexuality, as well as the sedimentation of its function as an adjective or noun, rather than a verb, may go some way to suggest why, in the eyes of many of its former practitioners, queer theory is "over." Rather than resigning myself to this fact, and give up on queer altogether, however, I argue that it is the affective turn, and, more specifically, the so-called new vitalism, that at once inscribes the centrality of queer theory in the emergence of the nonhuman turn generally, and that, more specifically, offers possibilities for pursuing a more radical project of ontological dissolution than either a psychoanalytic or a deconstructive model of gender and sexual (de)construction allows.

In this paper, I will focus on the active participation of nonhuman forces in the ongoing event of un/becoming queer, with particular focus on the operation of art, with its immediate affective power over and beyond its potential semiotic functions, as a privileged site, or forcefield, of non/human deterritorialization, or, indeed, of the dissolution of being (human) per se.

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