

QUEER NATURE

Valerie's Factory, in its insistence on intermedial futurities, presents two young artists, Trinidad Metz Brea (1994) and Valentina Quintero (1997), who are deeply engaged in queering nature by dismantling the binary of nature/culture. In their works, the "queer performativity of nature" is mutable, multiple, indeterminate, discontinuous, inventive, materializing, and promiscuous. Life thinks and speaks everywhere, transforming nature into a system of cultural differences.

Metz Brea aligns herself with industrial materials such as 3D prints, bioplastics, resin, fiberglass, and with native woods and metals like bronze and aluminum. She also fosters speculative imaginations of monstrous natural eroticism and a choreography of collaborative survival between common bodies and the shared Earth. Metz Brea seems to affirm the existence of a "third nature" one capable of surviving despite capitalism. Could art be a way of knowing and doing with the ruins of our capitalist lives? Could art become an ecology of remnants and traumas as the foundation for a new political imaginary? Metz Brea dares to explore an intermedial artistic ecology with tentacled beings. Through her intermediality, she connects human communities and non-human populations, documents differential cultures across multispecies and forms of life on Earth, promotes kinder encounters between human materialities and the materialities of things, assembles dissimilar temporalities with specific historical moments, and confronts the inhuman or indeterminate within "us" to materialize or transition toward another humanity.

Valentina Quintero is committed to a trans-materiality of bodies marked by the binary sex-gender regime of cis culture. In her drawings, she wanders through the virtual forms of binarized flesh. Here, the virtual is a layering of (im)possibilities, energetic pulses, and material forces of creativity and (re)generation. Quintero is a flesh-based creator hacking the cis-sexist framework of binarized bodies. For her, matter is not something given but something that can be transformed. She undertakes an imaginative material exploration of the non-man and the non-woman, in relentless trans*formation.

Nature, in this view, is a trans-materiality in permanent reconfiguration, generating new imaginaries, ways of becoming, coalitions, lines of inquiry, and world-making possibilities.

If nature is pure queer performativity, then the self-determination, free gender expression, and self-creation of trans* and non-binary people's bodily and sexual identities challenge the moral order of patriarchy and its binary regime, which is rationally grounded in the fantasy of nature as immutable, fixed, and eternal. The radical existence of trans*/non-binary lives reclaims nature and disrupts the patriarchal lineage of the heteronormative family, which functions as a private network for the circulation of wealth within capitalist rationality. What might a trans*/non-binary world become? A world without the heterosexual family? Would the end of cis-sexism mean the end of capitalist relations?

Quintero's trans*desire suggests that we can learn to reconfigure our flesh and regenerate the materiality of the world.