

*VALERIE'S
FACTORY*

pinta
Miami

Pinta Miami / 5 DIC - 8 DIC 2024
VALERIE'S FACTORY / SECTOR RADAR

VALERIE'S FACTORY MANIFESTO

Valerie's Factory is a contemporary art gallery directed by Jimena Lusi, Xul Jan and Sandro Guevara.

It is a space for the crossover of languages with visual arts at its core, which values collaborative work between artists, designers, musicians, curators and managers. We are excited by challenges and passionate artists, fashion and the future, works that augur that spirit that loves sunny days, girl-girls, boy-girls, girl-boys and boy-boys. is to project an image of potentiality and possibility in the name of another time and another place, undermining the fabric of reality. An in-between image of the future, we deny the present that saddens us.

Our organism as an illegality, no legality except pleasure. Our factory.



TRINIDAD METZ BREA

Identities more than human, new myths and fantastic chronicles that emerge from the potential that resists within the anthropocene. Contorted and mutant bodies, of bestial metamorphoses and anthropophagic operations that bear the marks of a planet in flame.

TRINIDAD METZ BREA has a degree in Visual Arts from the Universidad Nacional de Arte and entered the UTDT 2024 Artists Program. In 2023 she was selected for the OSDE Argentine Visual Arts Award and had her third solo exhibition Ferales, curated by Sofía Dourron at Aura fabrica. In 2022 she received the first prize at the Salón del Litoral de Santa Fe and was selected for the Klemm Foundation and ITAU Foundation awards. Also, in 2021 she was selected in the Klemm Foundation Award, in the Biennial of Young Art and received the ARTEBA Work Award.

His practice focuses on sculpture, incorporating 3D processes, painting, drawing and other media. In his work he creates ecological worlds and climatic fictions that are at once strange and familiar, generating new myths and fantastical chronicles that emerge when non-human entities become entangled with human infrastructure projects, and explores the material and conceptual relationships between artistic traditions and new technologies. At the same time it interweaves diverse influences: mythologies and art history merge with gaming narratives, cyberpunk and dystopia, biological studies, bestiary and Latin folk tales, emerging from the potential of what subsists/resists. From these material encounters emerge new bodies and a poetics of transition that explores what it means to be human or more than human in the Anthropocene, in a context of climatic, ecological and political challenges, giving way to tentacular subjectivities and porous becomings.

Through experimental practices that blend traditional techniques with digital mediums, in sculpture, drawing and printmaking, often working interdisciplinary with scientists, engineers, performers and musicians, I explore the material and conceptual relationships between artistic traditions and new technologies as I delve into the possibility of a planetary existence that transcends our current reality through speculative fictions and myth making from an ecophilic perspective.

In emotionally charged landscapes and hybrid figures, traversed by the use of technology and expanding digital means, I explore what it means to be human or more than human in the Anthropocene, giving rise to tentacular subjectivities and porous realities. Generating new myths and fantastic chronicles that serve as monuments to an alternative civilization, amid the uncertainty brought about by technology, ecological crisis, and a paradigm shift.

In my work I draw from mythologies and art history to biological studies and bestiaries, internet, gaming, manga, anime and Latin American cosmology and ancestral knowledge related to identity, nature and magic. I seek to channel the sensitivity of folklore, world-building, and science fiction to address my own concerns regarding representation, identity, and the viability of living on a planet we have set on fire. I'm interested in scenarios that veer from individuality to collective, dissident and queer practices from a multi-species approach.



MURAL

Digitally modeled and 3D printed in PLA which is a bio product.

24 piece ensemble.



**VALERIE'S
FACTORY**

s/t

PLA, polyester resin, fibreglass,
polyester putty, synthetic paint and lacquer

27 x 56 x 6

2024

3 copies + PA

C1 USD 8.000

C2 USD 9.000

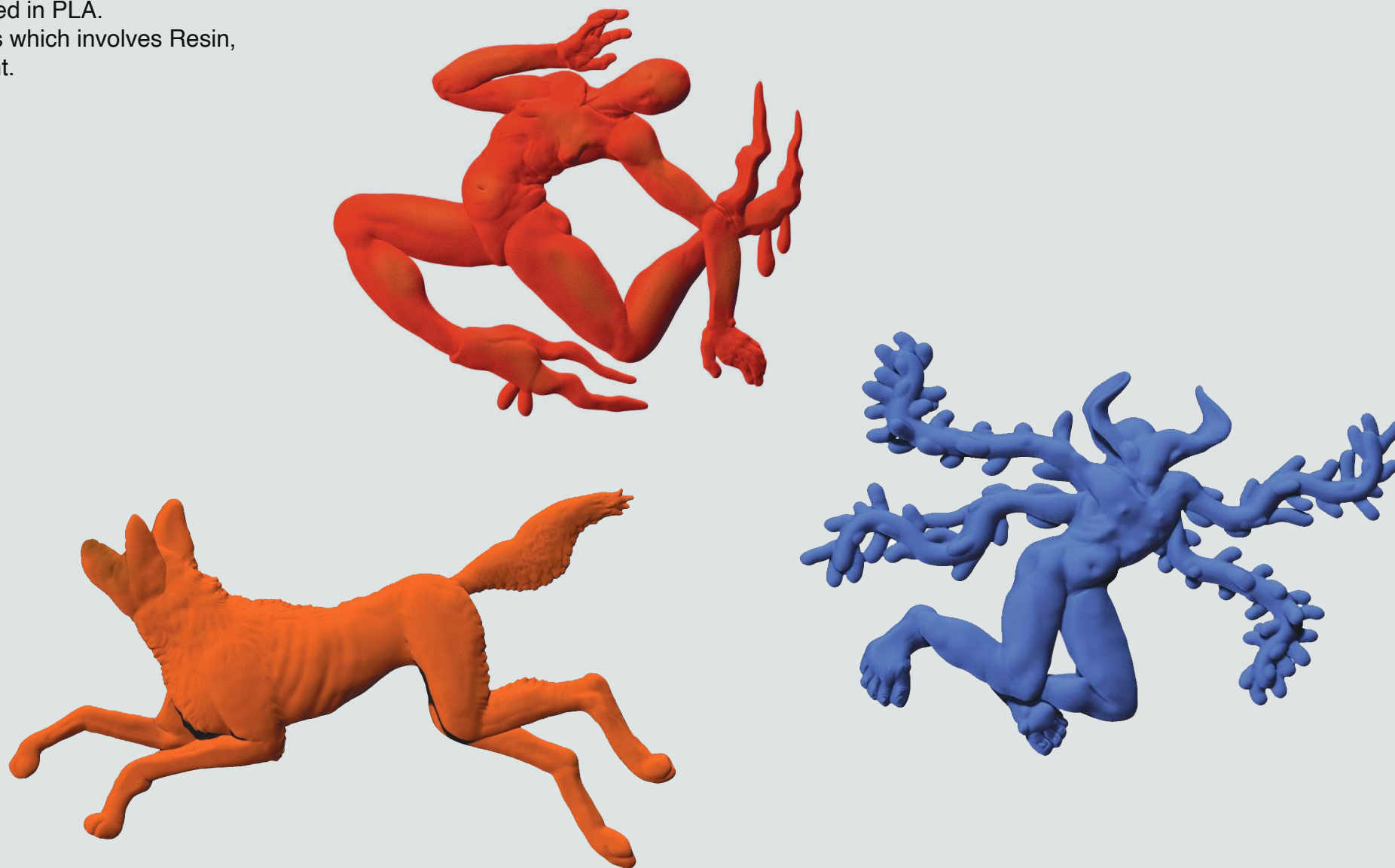
C3 USD 10.000

RELIEFS

3D modeled and printed in PLA.

Manually post process which involves Resin, plaster, and mate paint.

*VALERIE'S
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USD 12.000

s/t
PLA, polyester resin, fibreglass,
polyester putty, synthetic paint and lacquer

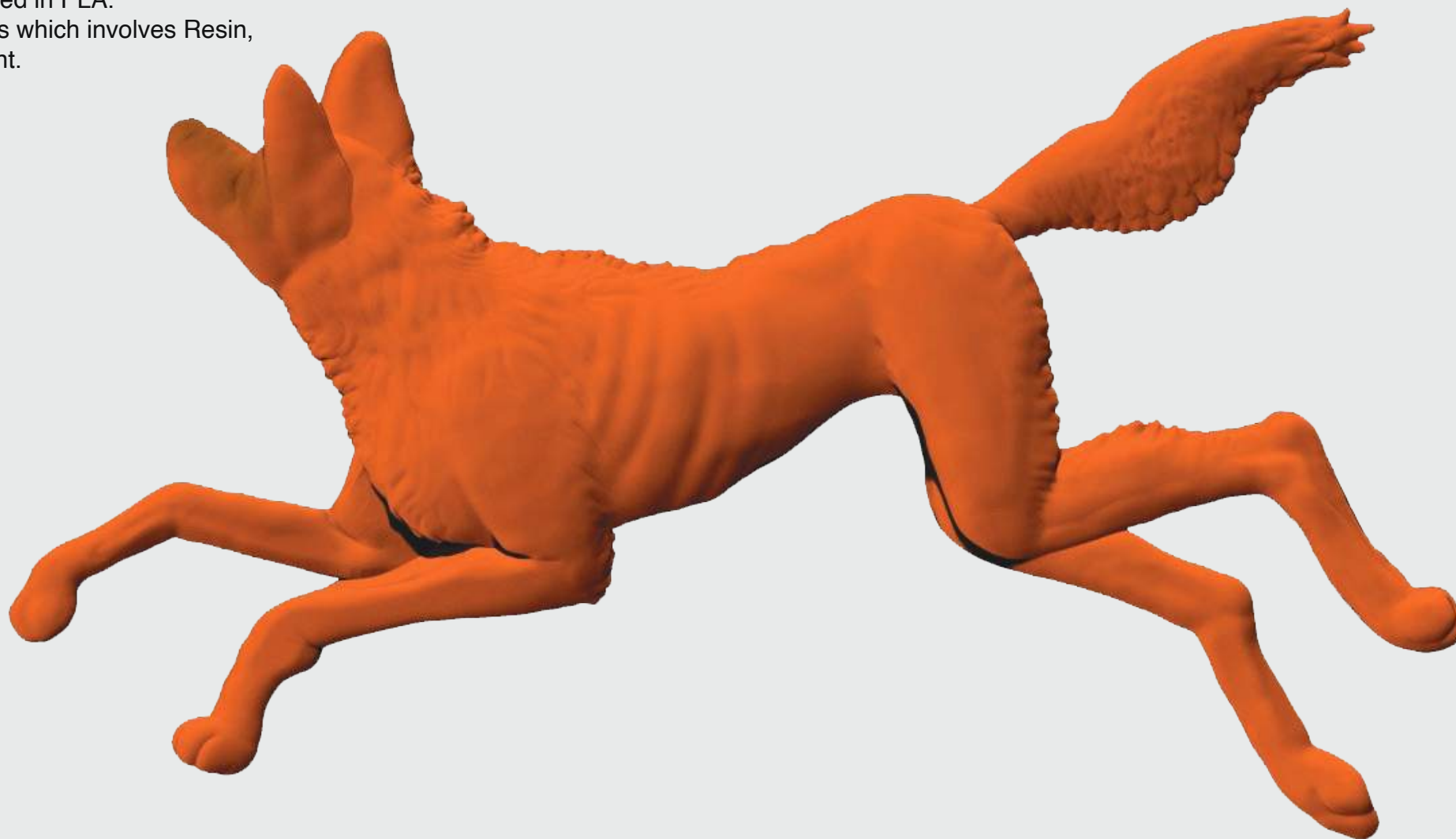
2024

RELIEFS

3D modeled and printed in PLA.

Manually post process which involves Resin, plaster, and mate paint.

*VALERIE'S
FACTORY*



3 copies + PA
C1 USD 5.000
C2 USD 6.000
C3 USD 7.000

s/t
PLA, polyester resin, fibreglass,
polyester putty, synthetic paint and lacquer

140 x 90 x 10 cm

2024

RELIEFS

3D modeled and printed in PLA.

Manually post process which involves Resin, plaster, and mate paint.

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3 copies + PA
C1 USD 5.000
C2 USD 6.000
C3 USD 7.000

s/t
PLA, polyester resin, fibreglass,
polyester putty, synthetic paint and lacquer
90 x 100 x 10
2024

RELIEFS

3D modeled and printed in PLA.

Manually post process which involves Resin, plaster, and mate paint.

*VALERIE'S
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3 copies + PA
C1 USD 4.000
C2 USD 5.000
C3 USD 6.000

s/t
PLA, polyester resin, fibreglass,
polyester putty, synthetic paint and lacquer

80 x 80 x 10

2024

WOOD

3D modeled, and carved with a CNC machine.
(it's a computer controlled machine which involves a subtractive manufacturing process, which creates reliefs by removing material from a block). Which is then manually sanded and finished.

2 wood pieces, one is wood and resin.

*VALERIE'S
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Unique piece
USD 5.000

s/t
Carved guayubira and resin
27 x 56 x 6
2024

WOOD

3D modeled, and carved with a CNC machine.
(it's a computer controlled machine which involves a subtractive manufacturing process, which creates reliefs by removing material from a block). Which is then manually sanded and finished.

2 wood pieces, one is wood and resin.



*VALERIE'S
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Unique piece
USD 4.500

s/t
Carved guayubira
27 x 56 x 6
2024

WOOD

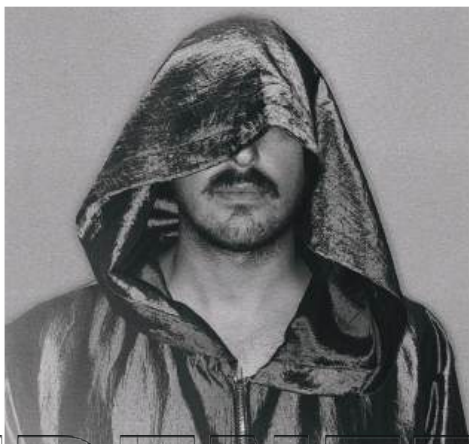
3D modeled, and carved with a CNC machine.
(it's a computer controlled machine which involves a subtractive manufacturing process, which creates reliefs by removing material from a block). Which is then manually sanded and finished.

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Unique piece
USD 4.000

s/t
Carved guayubira
50 x 70 x 6
2024



FRENETIK VOID

He is a digital artist who works with multiple tools and technologies. His relationship with this medium began at a young age with video games. The possibility of creating worlds within worlds inspired him to create his own virtual universe. Through 3D, digital collage and Artificial Intelligence, Frenetik Void created a large body of work that was exhibited over the years in various digital galleries.

Starting in 2019, he dedicated himself to exploring the incipient art platforms on the blockchain, which quickly positioned him as a local referent of this medium. His works are exhibited and marketed on platforms such as Superrare, Foundation, Makersplace and KnownOrigin.

In 2020 he created “CryptoArg” the largest community of crypto artists in Latin America with four shows under his belt. In 2021 he created with Milton Sanz and Oxeegeno “Game Disease” a project of collectible NFTs with a transmedia perspective. In 2023 he inaugurated “Sereno de mi Mente”, his first solo show at C.h.e.L.A and “Psipsi Koko” an exhibition with Julian Brangold at Aura Galería. His work has also been exhibited in several group shows in New York, Paris, Lisbon, Miami, Mexico, Sao Paulo, Milan, Turin and Venice.

In 2024, Frenetik Void had his first solo show at Valerie's Factory in Buenos Aires called “_PARA EDITAR” curated by Carlos Huffmann where he was able to experiment with new spatial configurations of his backlights achieving a phygital experience.

FRACASADO & NEW PORTRAITS: BETWEEN COLLAPSE AND BECOMING

In Fracasado, figures twist and fracture, caught between dissolution and emergence, their forms melting into surreal landscapes. These beings, frozen in the fear of forward motion, embody the fragile beauty of failure, where stagnation becomes a gateway to transformation.

Each piece in Fracasado is punctuated by frames and dimensions that act as portals—windows to impossible elsewhere(s). These fragmented views tease the idea of escape, yet offer no solace; the infinite spaces beyond feel both alluring and oppressive, dreamlike yet unnervingly distant. They reflect the discomfort of yearning for movement while remaining trapped, an exploration of the tension between longing and fear.

Nuevos Retratos reimagines identity as a chimera, hybrid faces piercing through their digital origins. These portraits blur the boundaries between creature and machine, reflecting a self in perpetual evolution, fragmented and layered, yet vividly alive.

The works transcend their medium through the backlit technique, where light breathes life into pixels and color. Here, luminosity becomes both a sculptural and emotional force, amplifying depth, texture, and presence. The backlight reveals the tension between the tangible and intangible, turning each piece into a living, glowing organism.

This is a world where failure shimmers, identity dissolves, and transformation unfolds in the liminal space between collapse and becoming.



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Fracasado

Mixed media
Backlight

87 x 58 cm
2024

Unique piece
USD 6.000

Unique piece +NFT 3E

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Humo

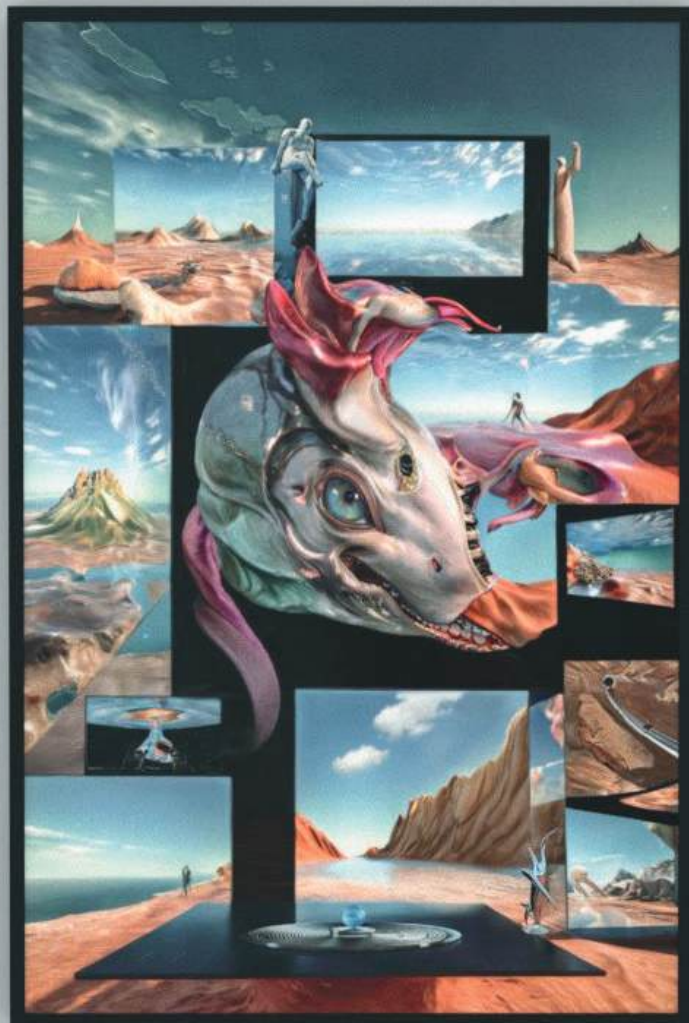
Mixed media
Backlight

87 x 58 cm
2024

Unique piece
USD 6.000

Unique piece +NFT 3E

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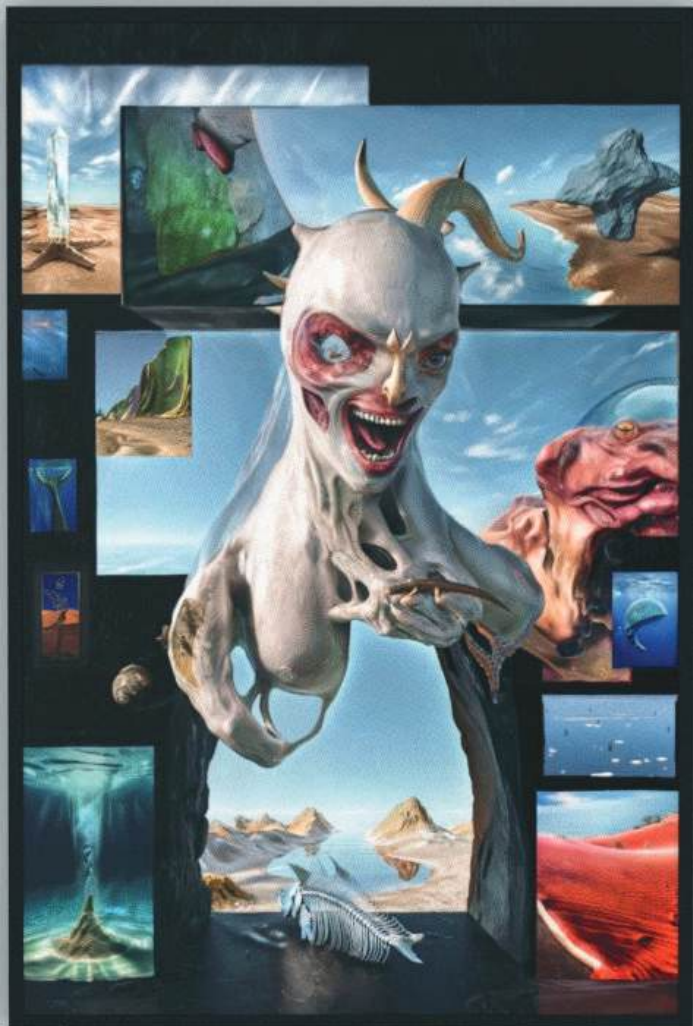
Correcaminos

Mixed media
Backlight

87 x 58 cm
2024

Unique piece
USD 6.000

Unique piece +NFT 3E

Mixed media
Backlight

87 x 58 cm
2024

Unique piece
USD 6.000

Unique piece +NFT 3E



Rabona

Mixed media
Backlight

36 x 48 cm
2024

Unique piece
USD 4.000

Unique piece + NFT 2E

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Ave

Mixed media
Backlight

48 x 36 cm
2024

Unique piece
USD 4.000

Unique piece + NFT 2E

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