



Miguel Paredez.



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BIOGRAPHY

Miguel Paredes was born in New York in 1966. He is an artist and urban realist who combines the exhilarating sense of New York graffiti art with the skill and perceptiveness of a truly exceptional artist.

Growing up on 72nd Street in the Upper West Side of Manhattan, Paredes exuded early signs of artistic ability and accepted an invitation to New York City's prestigious Fiorello La Guardia High School of Music and Art – immortalized in the musical and movie *Fame* – in the early 1980s. His studies at Fiorello coincided with the explosion of street culture in the city. Paredes drew inspiration from notorious pop artists like Andy Warhol and Keith Haring and plunged headlong into the world of graffiti and pop art taking the name "Mist" as his moniker.

Another influential figure in Paredes' artistic career is his mentor, Ronnie Cutrone. Cutrone was Andy Warhol's immediate assistant at the Factory during the notorious pop artist's most productive and prestigious years. To Paredes, his mentor's paintings are the essence of pop: colorful, lively and highly accessible. Cutrone's constant use of bright and fluorescent colors not only influenced Warhol's return to such hues, but shaped Paredes' color palette choices as well. Paredes' piece "Ronnie, is that you?" pays homage to Cutrone and features one of Paredes' sons painted on a vintage Mickey Mouse bed cover. The child represents the artist looking for Ronnie.

Paredes left New York to come to burgeoning Miami Beach and took a studio at the Art Center of South Florida, where he became one of their most prosperous artists, focusing on mixed media and conceptual art. At one of his first showings he sold every piece in the exhibit and broke solidly into the Miami Beach art scene.

His artistic success caught the attention of several local venues and they often offered their space to showcase Paredes' work. He ultimately opened his own gallery, Miguel Paredes Fine Art Gallery, in the Wynwood Arts District in August 2010. That same year, Paredes created an 18x26 foot mural titled "Pulgha World" in the heart of the Wynwood Arts District as a donation to the neighborhood.

In February 2011, the artist relocated Miguel Paredes Fine Art Gallery to a larger Wynwood space and unveiled his first 3D interior mural entitled "Brownstone Lounge" – a collaborative project with Miami-based interior designer, 3D specialist Jeff Vaughan and celebrated Broadway scenic designer and producer Antonio Marion, CEO of Marion Theatrical Productions in New York City. A month later, Paredes donated a mosaic mural entitled "The New Yorker/Senator" to the Miami Design Preservation League's Art Deco Welcome Center located in the heart of South Beach. The artist became the first Miami-Dade resident to ever receive two simultaneous proclamations from the City of Miami Beach and Village of Pinecrest honoring his support of historic preservation, devotion to the city and positive impact on the community.

In an effort to continue his commitment to the community and dedication to charitable public art works, Paredes was joined by Mayor Cindy Lerner to unveil two separate charitable art projects at Pinecrest Elementary in October of 2011: an expansive, permanent 24-foot, tile mosaic and a custom-painted dog sculpture, which is part of the SmARTy Dog for SmART Schools program, commissioned to raise money for electronic "Smart Boards" to be installed in classrooms.

As a judge in the 2011 BOMBAY SAPPHIRE® Artisan Series, Paredes supported the efforts of BOMBAY SAPPHIRE®, Russell & Danny Simmons' Rush Philanthropic Arts Foundation and Complex Media to launch a nationwide search to identify the finest undiscovered talent in the field of visual arts. South Florida's regional competition was held at his gallery during a semi-finals event on October 22, 2011. The finale event is to take place during Art Basel 2011 co-hosted by Russell Simmons.

Miguel Paredes was named the official artist of the 12th Annual Latin GRAMMY® Awards. The Latin Recording Academy® announced at the September Nominee Press Conference that Paredes has received the highly acclaimed honor of being the commissioned artist to create the artwork for the VIP event invitation, commemorative show tickets, collectible poster and official program book for the industry's pinnacle recognition of Latin music.

Miguel was then invited to create the commemorative design for the 50th Anniversary of the Junior Orange Bowl for which he received a Certificate of Appreciation from the City of Coral Gables during their kick off reception on Nov.1, 2011. The Junior Orange Bowl International Tennis Championship has consistently drawn talented players, who have gone on to gain international recognition in the professional circuit including Andre Agassi, Chris Evert, Jimmy Connors, Andy Roddick, Monica Seles and many more. The tournament is considered to be one of the most prestigious junior tennis tournaments in the world.

Paredes is well known for his iconic, Japanese anime-inspired digital series Pulgha™ & Birds. In this delightful collection, Pulgha™, a magical flea, and her friends, the spirited Birds Yori & Kosue, join forces for good.

Paredes has also signed on with ACME Archives to create custom art work for Disney Underground which celebrates the interpretations of a new generation of visual artists stemming from the urban underground pop art movement. Paredes is breaking new ground in this exciting and innovative art movement and continues to make his mark by further expanding his inspirational environment while simultaneously showcasing his works at local, national and international shows, including Artist-In-Residence at the iconic National Hotel during Art Basel Miami Beach, 2010, the KIAF International Art Fair 2011, and solo show at Galleria Bellarte in Seoul, Korea.

As an extension of his artistic career, in 1998 Paredes noticed a trend of nightclubs distributing flashy flyers and, drawing from his extensive knowledge of Japanese animation and comic book characters, he decided to overcome his fear of computers and purchased a Macintosh. The very first flyer he produced was such a hit among management and patrons of the trend-setting nightclub, Groove Jet, that the club immediately designated him as their sole designer. Other clubs caught on and from this grew his multi-million dollar, nationwide graphic design and printing company, PK Graphics. The company now services printing needs for 75,000 clubs nationwide and numerous corporate accounts. PK Graphics is the largest postcard printer in the United States and is an industry leader for printing affordable, fast and high impact material.



LOS NIÑOS

With *Los Niños* Miguel Paredes has taken what he calls “the best he has ever created in his life”, his children, and made them the subjects for his revealing drama about the timeless hopes of all parents and the resolve needed to face the unknown battles of the future. The children in these paintings are larger than life, heroic and provocative. In the context of such sobering realities as contemporary urban life and global conflict these innocents seem as vulnerable as the artist who has shared them with the world. The faces in *Los Niños* are brushed with an unsettling maturity and a seductive tension. The perilous shadows of transformers charge the familiar with a heightened symbolism. A decaying culture is at work on an entire generation of young people and the rights of passage are uncertain and dangerous. In order to tackle this new world, Paredes arms his children with “jammies”, cap guns, tricycles, graffiti masks, milk cartons and a large slice of “whas-up” attitude. There is a highly sophisticated set of instincts at work in *Los Niños* and every piece of Paredes’ narrative is pieced together by every detail with nothing left to chance. The entire experience of these paintings is shockingly honest, risky, and flies in the face of three decades of neo pop and post-modern ideas that no image is truer or deeper than the next. Hopeful, energetic and miraculous, the children of *Los Niños* dream of a better world and the aspirations Paredes has for them are as thrilling as existence itself.



“SUPERHERO”

48" x 60"

• 2011 •

Oil on Canvas



“CLOWNING II”

56" x 135"

• 2010 •

Oil on Canvas



“CLOWNING”

40" x 40"

• 2009 •

Acrylic & Lead on Canvas



“LUCKY CAT II”

78" x 33"

• 2010 •

Oil on Canvas



“MISS UNIVERSE 2020”

56" x 56"

• 2009 •

Oil & Acrylic on Canvas



“WRITER”

56" x 56"

• 2009 •

Mixed Media on Canvas



“FLYING HIGH”

42" x 72" (55" with net)

• 2009 •

Acrylic, Gold Leaf, Oil and Vinyl on Basketball Backboard



“RONNIE IS THAT YOU?”

42" x 62"

• 2009 •

Oil and Acrylic on Vintage Fabric

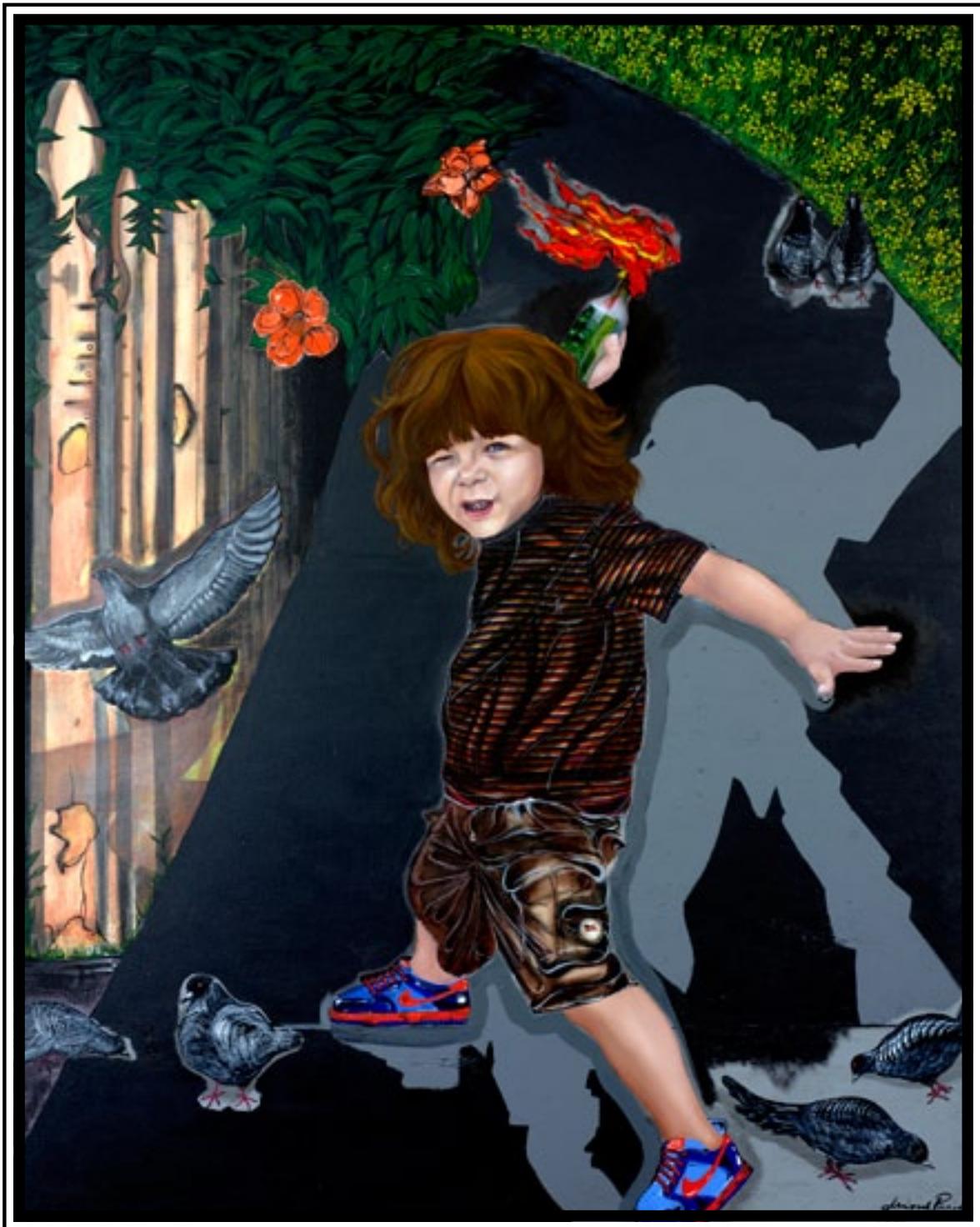


“OUTLAW”

30" x 30"

• 2008 •

Oil on Canvas



“IN THE NAME OF AMERICA”

92" x 76"

• 2009 •

Oil on Canvas



“BOY EATS RAT”

26" x 38"

• 2009 •

Oil & Acrylic on Canvas



"DHIVA"

36" x 36"

• 2009 •

Oil on Canvas



“BONNIE AND CLYDE”

30" x 40"

• 2010 •

Oil on Canvas



“LA VIRGEN DE GUADALUPE”

36" x 60"

• 2010 •

Oil on Canvas



“HAPPY BUDDHA WITH CHILDREN”

48" x 60"

• 2010 •

Oil on Canvas



“WEEPING BUDDHA”

48" x 60"

• 2010 •

Oil on Canvas



"ESCHER"

36" x 24"

• 2010 •

Mixed Media on Canvas



“ESCHER II”

45" x 60"

• 2010 •

Mixed Media on Canvas



"CLOWNING CANS"

36" x 24"

• 2010 •

Mixed Media on Canvas



“DESCENDING AEROSOL”

36" x 24"

• 2010 •

Mixed Media on Canvas



NEW YORK STORIES

Miguel Paredes grew up in the Upper West side of Manhattan's 73rd Street, between Amsterdam and Columbus, where the tar and concrete urban playgrounds of Central Park, Lincoln Center, the Bronx and the lower east side were home to vibrant hip-hop and break dance revolutions. Although the times were exciting creatively, crime in New York City in the 1980s was also at an all time high. Homelessness became a serious problem as the crack epidemic started to deteriorate communities across the city. Paredes' ability to recreate his observations and memories through art and to capture the tumultuous mood of this time period is evident in his New York Stories series. A piece entitled "Gray's Papaya" depicts this Manhattan landmark next to Paredes' rendition of a historic graffiti wall by renowned Pop artist, Keith Haring. The homeless protagonist is featured in gray, symbolizing death, darkness and isolation from the once vibrant city which is represented in deep, fiery reds. Another poignant figure in Paredes life was a childhood friend who is featured in the larger than life piece, "Ghost Writer." The in-depth narrative of the piece is symbolically reflected throughout the work. A samurai slays a demon on one side, while Paredes' signature birds welcome the "Ghost Writer" on his new journey through life. The series vividly reflects scenes from Paredes' life and times in New York, including the friends and characters whose stories are immortalized by each piece.



“GHOSTWRITER”

111" x 55"

• 2004 revised in 2011 •

Oil on Canvas



“NEEDLE PARK”

110" x 56"

• 2004 revisited in 2011 •

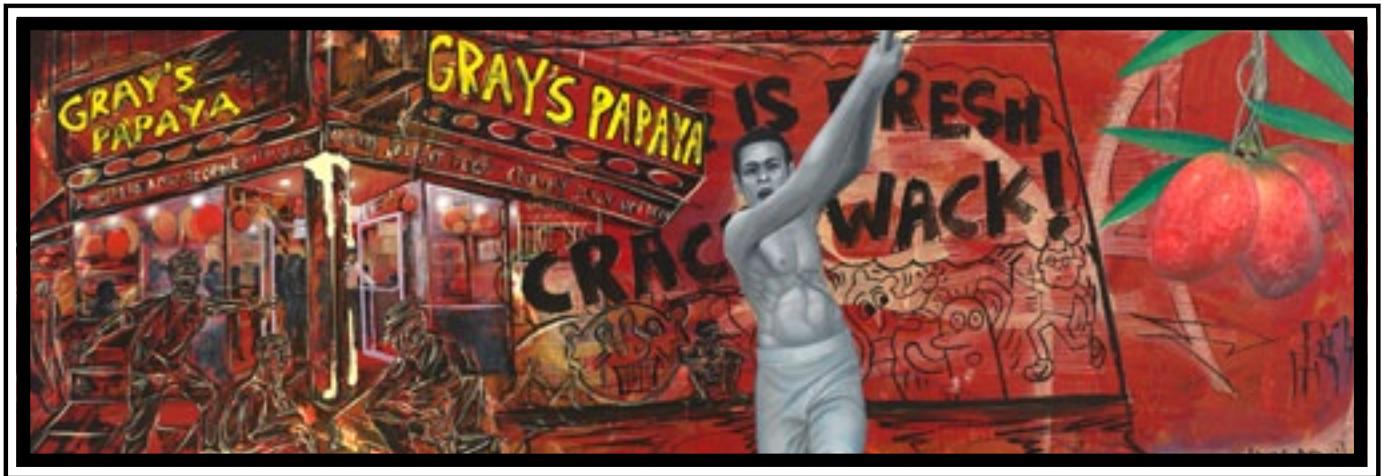
Oil on Canvas



“DOÑA LAURA”

56" x 56"

- 2004 revisited in 2011 •
- Mixed Media on Canvas



“GRAY'S PAPAYA”

24" x 72" (32" X 80" with frame)

• 2004 revisited in 2011 •

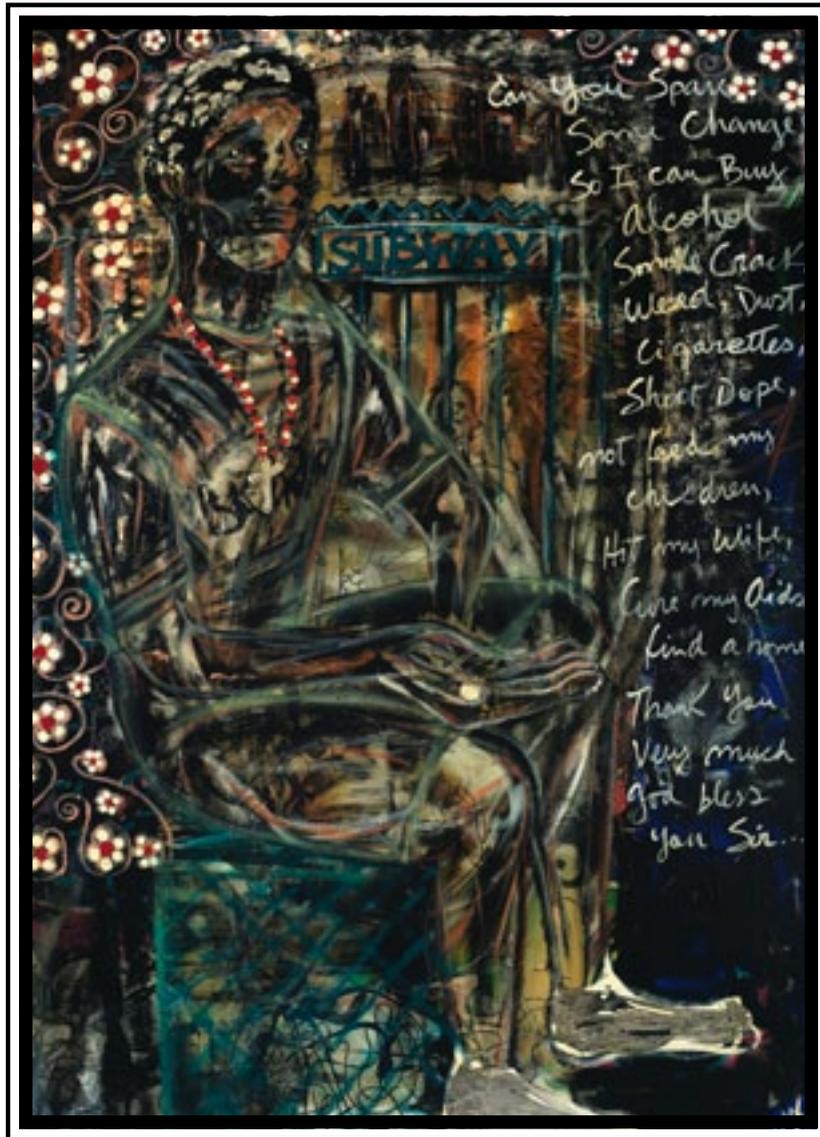
Mixed Media on Canvas



“THE ARTIST WITHIN”

136" x 81" • 2007 revisited in 2011 •

Mixed Media on Canvas



“ROSARIO”

46" x 64" • 2007 •

Mixed Media on Canvas



BOROUGH'S

In his Boroughs series of paintings, Miguel Paredes gives us the four points of the compass of his childhood: Brooklyn, Manhattan, Queens and the Bronx. With white line work on the blackened surfaces, hints of colors glowing like bright neon lights, the paintings register as semi-familiar images, inverted in places but clearly conveying the darkness of a humid city night. Paredes' energetic mix of figurative and rich graphic elements and his predilection for mixing mediums work together to stylize these city scenes and abstract the artist's thoughts and ideas. The metal surface of trains, the hard lines of wires and cables and the sharp edges of thorns and fire escapes crisscross through the faintly drawn images. The line work is frenetic and fervent. The decorative and floral attentions, purely intuitive, add a rich narrative quality to the paintings. Paredes transports us from being external observers to stand smack in the middle of these four symbolic coordinates. The radical elements at work throughout Boroughs show that Paredes is atypical from other so-called multi-cultural artists and he does not paint through a lens of self-imposed exile. The psychological and material meaning he experiences cross all boundaries of memory, time and place. What makes the Boroughs paintings so magnificent is that there is no self-indulgence, no sympathetic sense of homage on the artist's behalf and the mystery, the overlapping focus, and the drips of color and line are deliberate parts of the enchantment.



“QUEENS”

56" x 56"

• 2010 •

Oil on Canvas with Copper & Gold Leaf



“BROOKLYN”

56" x 56"

• 2010 •

Oil on Canvas with Copper & Gold Leaf



"THE BRONX"

56" x 56"

• 2010 •

Oil on Canvas with Copper & Silver Leaf



“MANHATTAN”

56" x 56"

• 2010 •

Oil & Gold Leaf on Canvas 2010



ELEMENTS OF AN ARTIST

In the Elements Of An Artist series, Paredes deconstructs his pieces and highlights the elements which are reoccurring themes in his work. The basic elements of an artist include line, shape, form, space, texture, value and color. Artists manipulate these elements, mix them with principles of design and compose a work of art. In Paredes' world his basic themes and visual elements include detailed florals, colorful graffiti, playful anime and his most important element, his children. In Elements Of An Artist, Paredes takes these elements and makes them the focal point of each piece, allowing them to shine on their own. Throughout this series the use of his digitally hand-drawn, anime bird characters translate to the canvas via rich oil paints. His florals jump from the backgrounds and become their own entity, showcasing their own true basic elements of beauty. The Elements Of An Artist series allows the building blocks of Paredes' signature style to become the focal point. Elements of art enable us to communicate our thoughts and discoveries using their common language, and in this series Paredes speaks volumes, transmitted by his style and execution.



"FLORECIENDO I"

36" x 36"

• 2010 •

Mixed Media on Canvas



“FLORECIENDO II”

36" x 36"

• 2010 •

Mixed Media on Canvas



“FLORECIENDO III”

36" x 36"

• 2010 •

Oil on Canvas



"FLORECIENDO IV"

36" x 36"

• 2010 •

Oil on Canvas



“FLORECIENDO V”

50" x 50"

• 2011 •

Oil on Canvas



“KOSUE”

12" x 12" (18.5" x 18.5" with frame)

• 2009 •

Oil on Canvas



"YORI"

12" x 12" (18.5" x 18.5" with frame)

• 2009 •

Oil on Canvas



“SYNTHETIC I”

40" x 20"

• 2010 •

Oil on Canvas



"SYNTHETIC II"

42" x 20"

• 2010 •

Mixed Media on Canvas



“GOLDEN MIST I”

36"x36"

• 2012 •

24K Gold Leaf Spray Can on Canvas

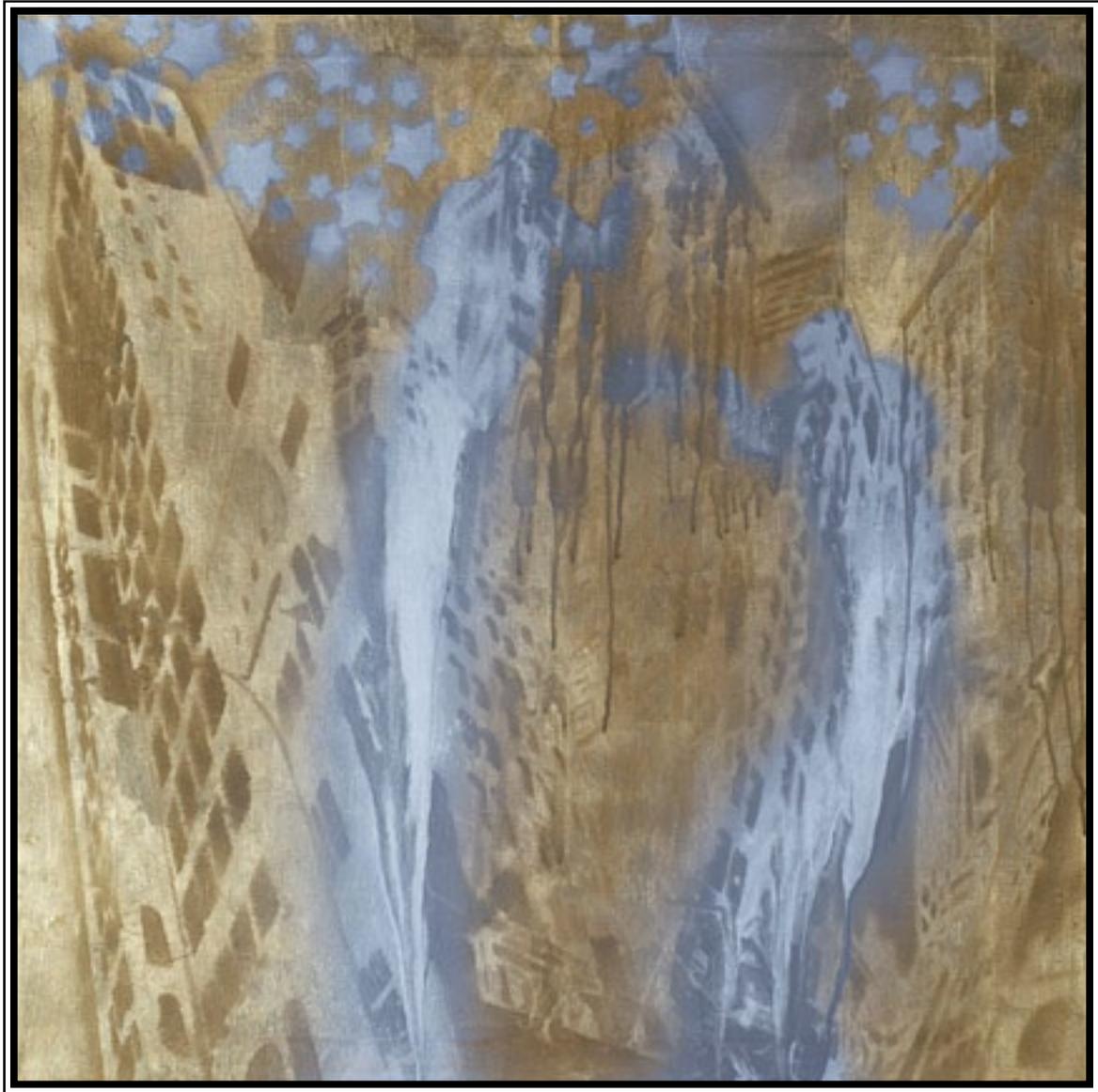


“GOLDEN MIST II”

36" x 36"

• 2012 •

24K Gold Leaf Spray Can on Canvas



“GOLDEN MIST III”

36" x 36"

• 2012 •

24K Gold Leaf Spray Can on Canvas



WORKS ON PAPER

Upon returning from his exhibitions in Korea, Paredes was inspired by Professor, Soo Ryung Song, and traded technique and styles with her. The professor would utilize inks from plants and seeds on natural paper. Paredes began creating new new works on Arches paper with oils.

Arches papers are manufactured from pure cotton fiber in France. These oil works on paper will remain beautiful and vibrant for centuries without conservation. Arches is the product of five centuries of papermaking experience with 100% cotton fiber content. They are acid-free, pH-neutral, gelatin-sized, and air-dried. Sheets have two deckle edges, and are watermarked and embossed.

The gorgeous works in this original series were developed in late 2011 and were first shown during Art Basel Miami Beach 2011.

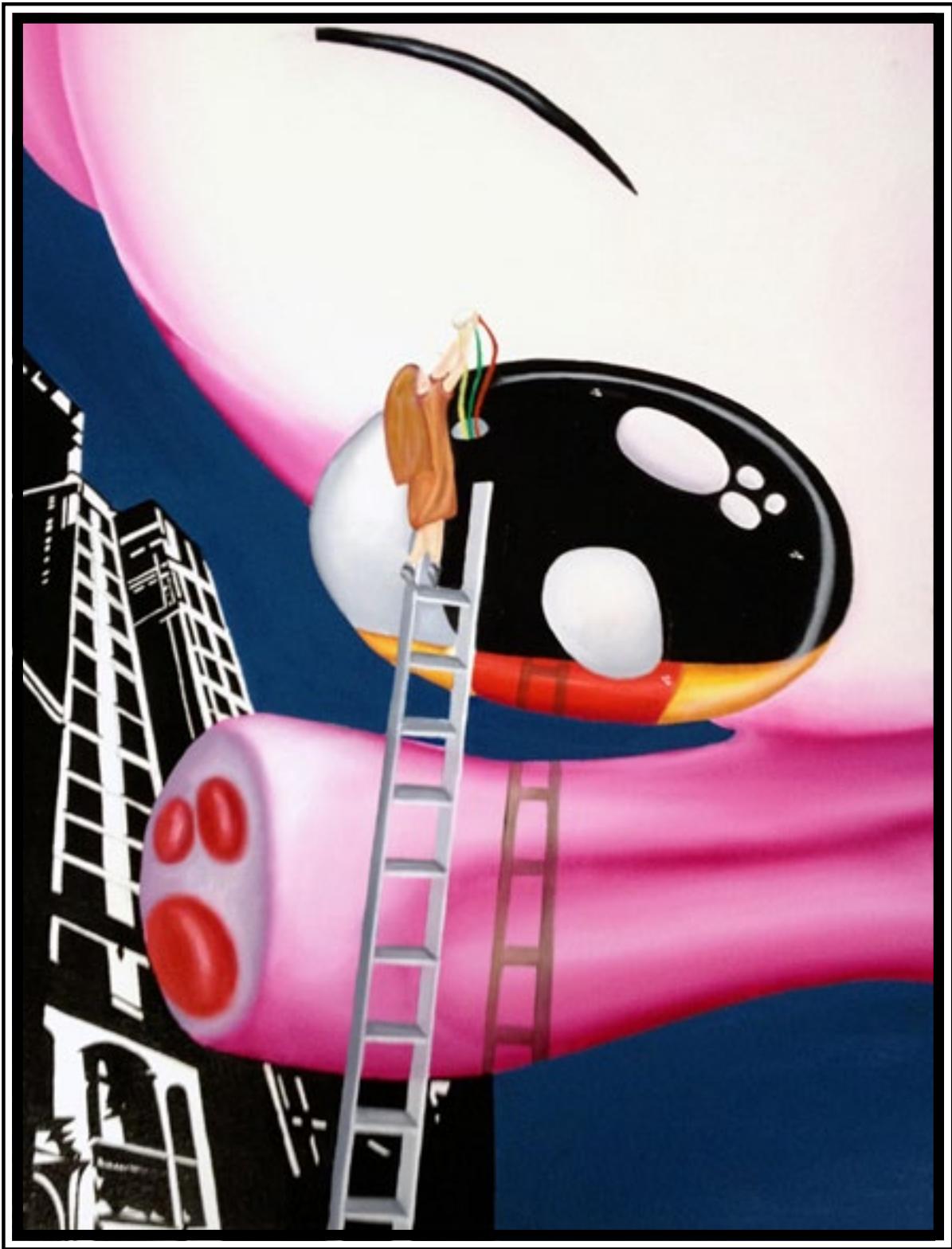


“GENTLE TOUCH”

22" x 30"

• 2011 •

Oil on Arches Paper

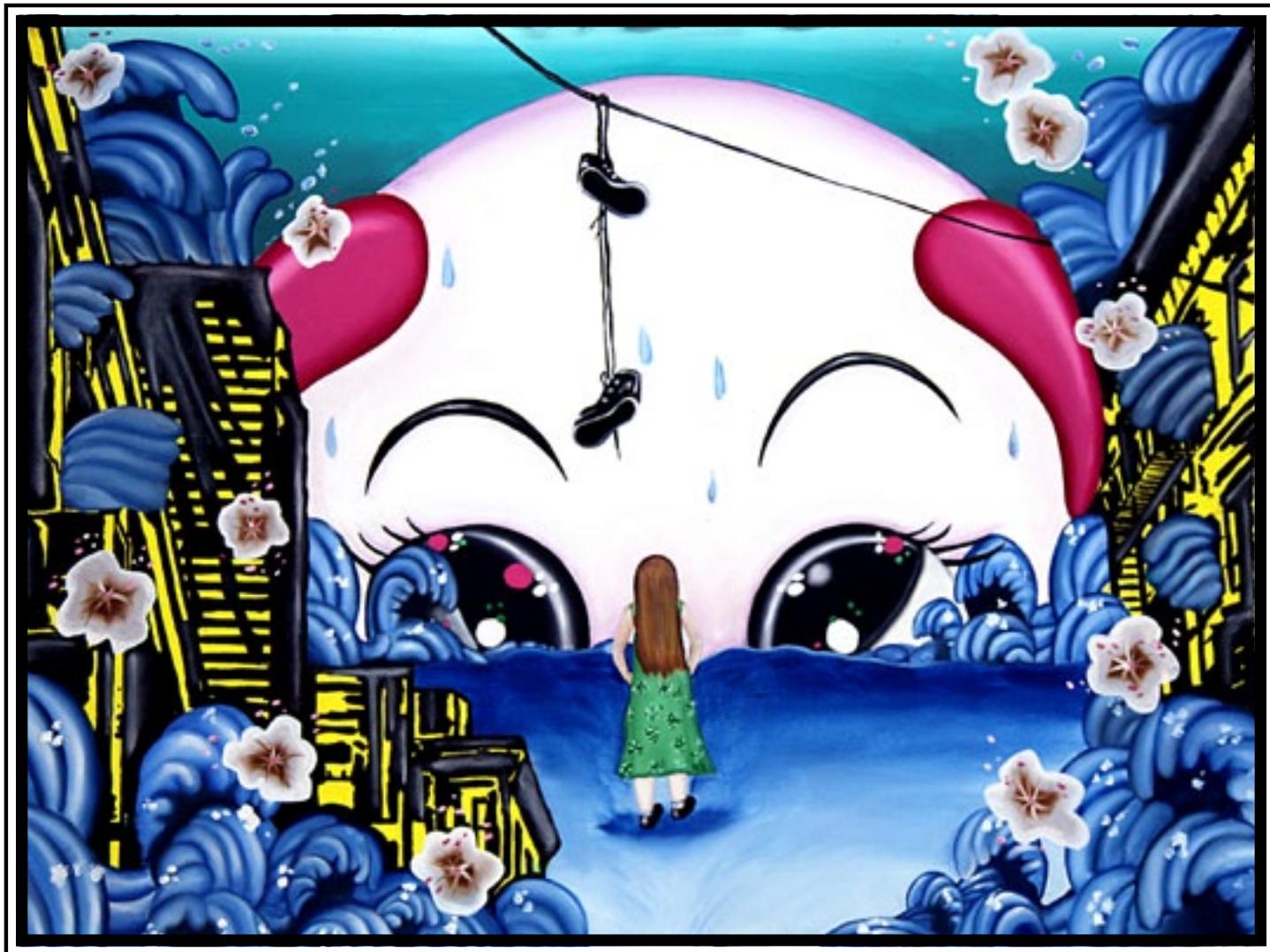


“CHANGING HIGHLIGHT”

22" x 30"

• 2011 •

Oil on Arches Paper



“PULGHAT™ RISING”

22" x 30"

• 2011 •

Oil on Arches Paper



“LOOKIN’ GOOD”

30" x 44"

• 2011 •

Mixed Media on Arches Paper



DISNEY UNDERGROUND

The Disney Underground Art Collection by Acme Archives announced the signing of renowned artist Miguel Paredes to the successful urban-pop Disney Art Program in November of 2011. Utilizing urban imagery, elements from nature, graffiti, anime and his children, Paredes creates multiple masterpieces that resonate to a broad audience. Chris Jackson, Acme's Director of Creative Affairs and Product Development notes, "Miguel's inspired take on the urban-pop movement makes him a perfect fit for Acme's Disney Underground line. He is poised to become one of the headlining artists for the program and we at Acme are very proud to be working with Miguel and his excellent staff." The new partnership began in December of 2011 with an exhibition during Art Basel at the esteemed Gansevoort Hotel. The artist showcased his inaugural piece, "Mickey Rising" for the Disney Underground line. Miguel's Disney work is showcased among the top tier of Acme's licensed art in galleries worldwide including the new Acme Gallery at FAO Schwartz Fifth Ave in New York.



“MICKEY RISING”

24' x 34'

• 2011 •

Oil on Canvas



“MICKEY PARADE”

36' x 36'

• 2012 •

Oil on Canvas



MURALS & PUBLIC ARTS

Miguel Paredes has always found ways to surround his world with art, therefore it was only a matter of time before public works and larger than life installations became another developed form of expression for the artist. Examples of his works include giant light boxes that illuminate the streets at night and detailed multi-dimensional murals that completely surround the viewer such as Brownstone Lounge. The 14 X 21 foot interior mural installation invites guests to literally become part of the artwork as they are able to stand inside of it or lounge on its the front steps. The work features Paredes' iconic New York brownstone buildings, including an interpretation of the artist's childhood home; a Manhattan apartment building located at 144 W. 73rd St. In February 2011. A month later, Paredes donated a mosaic mural entitled "The New Yorker/Senator" to the Miami Design Preservation League's Art Deco Welcome Center located in the heart of South Beach. The artist became the first Miami-Dade resident to ever receive two simultaneous proclamations from the City of Miami Beach and Village of Pinecrest honoring his support of historic preservation, devotion to the city and positive impact on the community. In an effort to continue his commitment to the community and dedication to charitable public art works, Paredes was joined by Mayor Cindy Lerner to unveil two separate charitable art projects at Pinecrest Elementary in October of 2011: an expansive, permanent 24-foot, tile mosaic and a custom-painted dog sculpture, which is part of the SmARTy Dog for SmART Schools program, commissioned to raise money for electronic "Smart Boards" to be installed in classrooms.



“POP UP PIANO MIAMI”

37 1/2" tall x 56" long x 24 1/2" deep

• ART BASEL 2011 •

Public Arts project with Steinway Piano's Gallery and The Black Key Group, all pianos donated to charity



“SMARTY DOG”

Dog is 5' tall at head and weighs 120 lbs.

• 2011 •

Custom-painted reinforced fiberglass dog sculpture, part of the SmARTy Dog for SmART Schools program



“PINECREST ELEMENTARY MURAL”

95" x 296"

• 2011 •

Tile mural installed in the Pinecrest Elementary courtyard, 1250 SW 57th Ave. Miami, FL 33156



“BROWNSTONE LOUNGE”

Left Wall 14' x 35' Center Wall 14' x 21' Right Wall 14' x 30'

• 2011 •

3D mural installed at the Miguel Paredes Fine Art Gallery, 173 NW 23rd St. Miami, FL 33127



“THE NEW YORKER / SENATOR”

12' x 8.7'

• 2011 •

Tile mural installed at the Art Deco Welcome Center for the Miami Design Preservation League,
1001 Ocean Drive Miami Beach, FL 33139

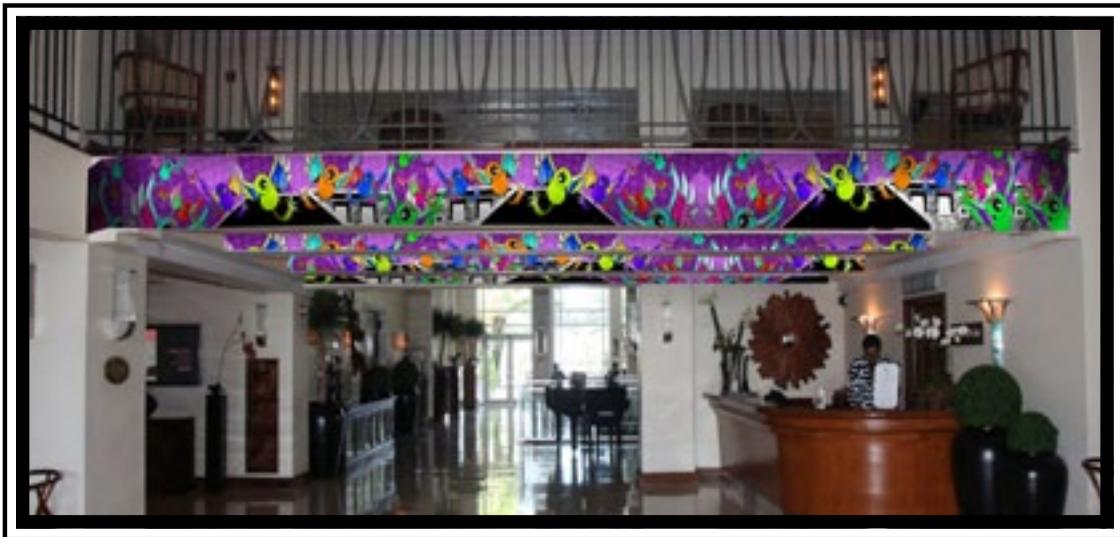
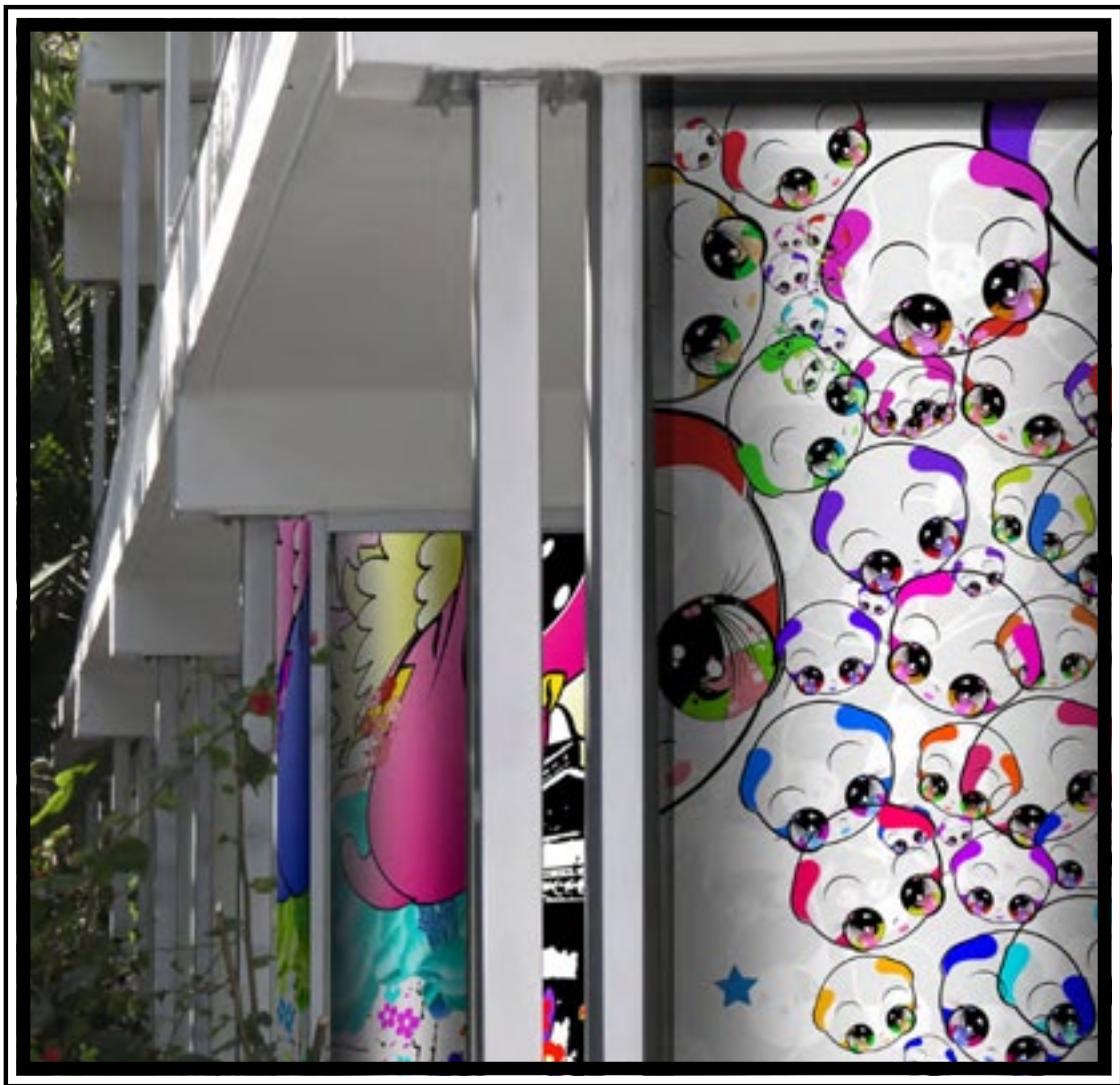


“NATIONAL HOTEL INSTALLATION”

Two 90' custom canvases | Interior column in main lobby

• ART BASEL 2010 •

Custom art work and installation throughout the hotel, 1677 Collins Ave. Miami Beach, FL 33139



“NATIONAL HOTEL INSTALLATION”

36 Glass Panel Dividers | Main Lobby Entrance

• ART BASEL 2010 •

Custom Art Work and Installation throughout the Hotel, 1677 Collins Ave. Miami Beach, FL 33139



“PULGHA WORLD”

18' x 26'

• 2010 •

Tile mural installed in the Wynwood Arts District, 2399 NW 2nd Ave. Miami, FL 33127



“PULGHA PARADE II”

30' x 8'

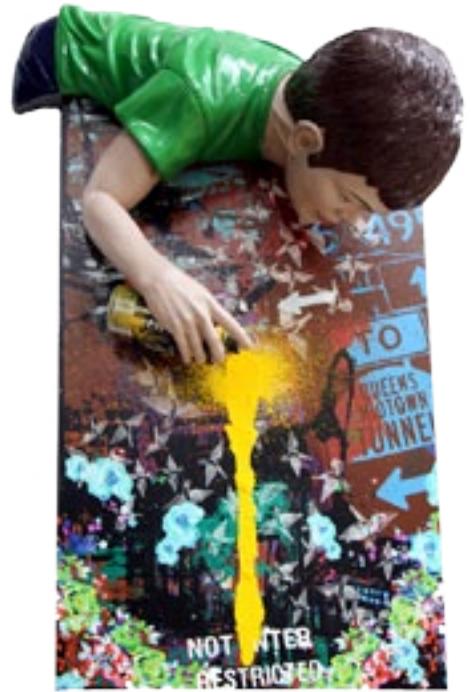
• 2010 •

Giant lightbox mural installed at the Art Center of South Florida, 924 Lincoln Rd. Miami Beach, FL



SCULPTURES

Cast in a quality designer fiberglass resin and measuring nearly four feet off the floor, Miguel Paredes released a limited edition set of sculptures based on his *Los Niños* oil paintings. These sculptures are a passionate celebration of the artist's ambition to master new mediums, transfer experience from one modality to another, and the visually beautiful influence his children continue to have on his art. The sculpture *In the "Name of America,"* like the painting of the same name, has Paredes' son leaning back with Molotov cocktail in hand, ready to engage in an apparent defense of either his territory or the new Nike sneakers on his feet. In *"Miss Universe 2020,"* Paredes' daughter, barefoot and in pajamas, sits astride a tricycle two sizes too young for her. She is a beauty queen from the future, when today's obsession with youth has gone so far that six year olds are the beacons of seduction. The sculptures are finished in either a fully painted, air brushed version or in enamel sprayed all yellow, pink, green or red editions. Paredes makes use of this high-gloss pop ethos to grab our attention and extend the impact of his color as a catalyst for seeing different details, shapes and curves. But Paredes is too smart to be enclosed by the pop desire to create instant meaning and dispense with real narrative. His sculptures are a startling contradiction between their child-like humility and the bright, bold and upbeat exterior of the material. Their inherent opposition of values forces you to search for meaning. Paredes uses the three-dimensional form of his previously painted image to heighten each child's action and the desire to interact with the performance of this human activity is unsettling.



“TAGGER”

22" x 16"

• 2010 •

Hand-painted Fiberglass Sculpture on Canvas



“MISS UNIVERSE 2020”

32" x 22" x 36"

• 2009 •

Hand-painted Fiberglass Sculpture on Tricycle



“IN THE NAME OF AMERICA”

36" x 36" X 36"

• 2009 •

Hand-painted Fiberglass Sculpture on Circular Platform



“IN THE NAME OF AMERICA WITH SPRAY CAN”

36" x 16" X 36"

• 2010 •

Hand-painted Fiberglass Sculpture on Platform



“IN THE NAME OF AMERICA YELLOW”

36" x 16" X 36"

• 2009 revisited in 2011 •

Hand-painted Fiberglass Sculpture on Circular Platform



MARBLE MOSAICS

These unique pieces are created based on a 16th century Roman art form called Pietra Dura. Made of cut stone, each piece is in-laid to create a modern mosaic. The art form evolved from Byzantine mosaics created by hand-carving stone into shapes and arranging them like puzzle pieces. With today's technology, the stone pieces are cut using water jets to allow for precision detailing. The colored areas in the mosaics are composed of various types of stone including granite, onyx, marble, quartzite, travertine and limestone.



“BIRDS & RAINBOW”

33" x 30"

• 2009 •

Stone and Marble Mosaic



“FLEA DRESS”

35" x 32"

• 2009 •

Stone and Marble Mosaic

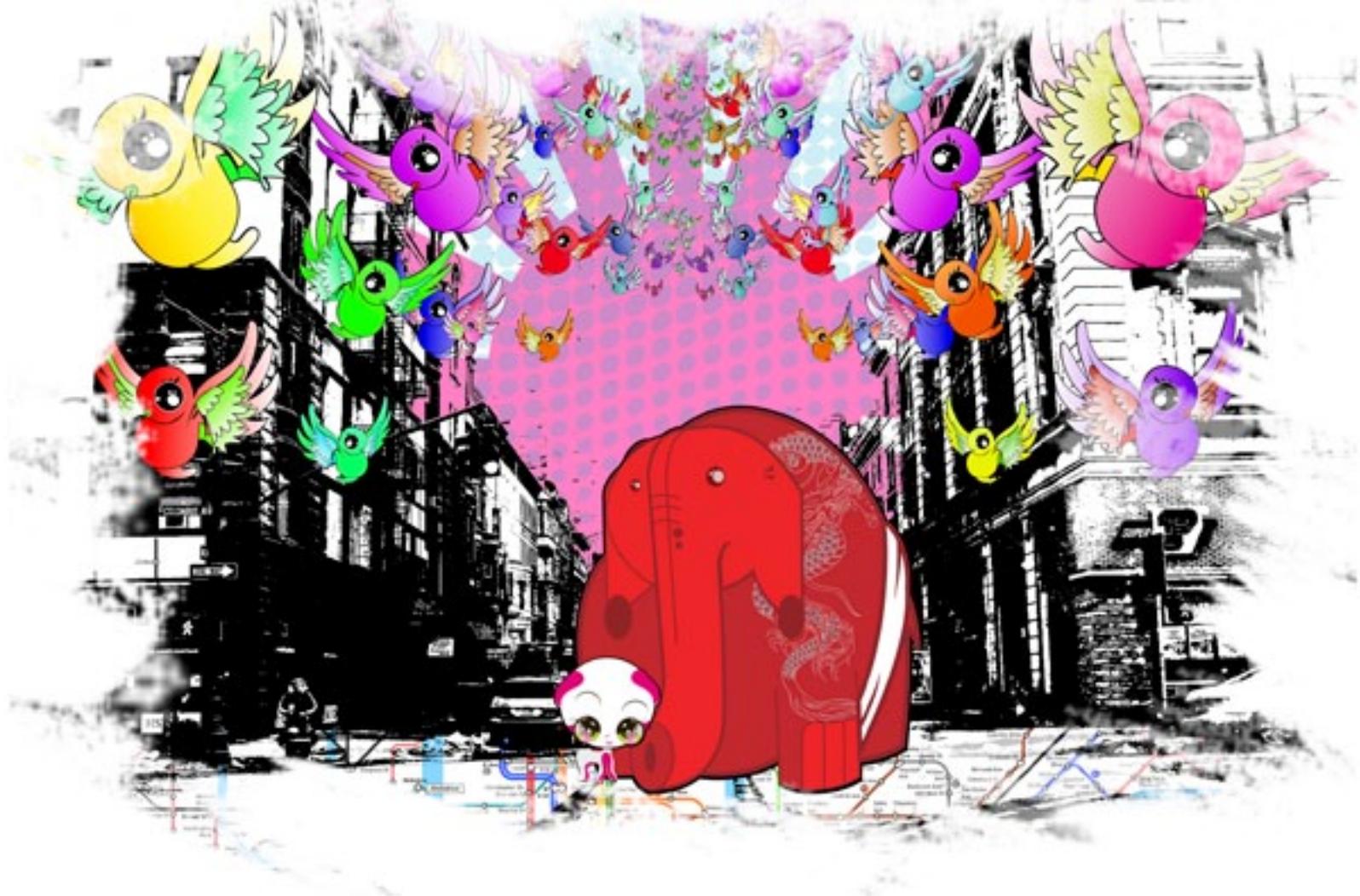


“PULGHA IN BURNING FOREST”

24.5" x 50"

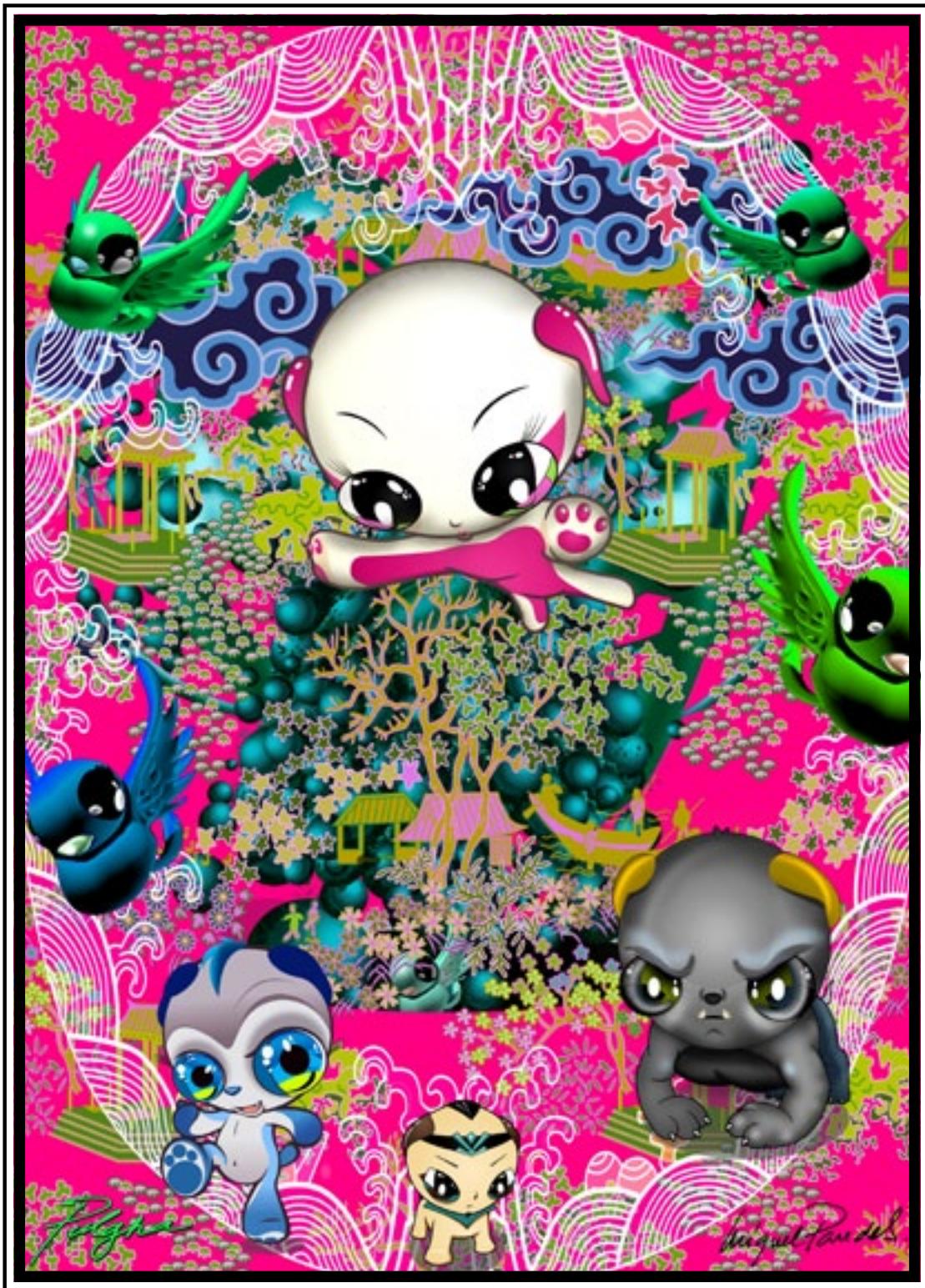
• 2009 •

Cut Marble



PULGHA™ & BIRDS

With his invention of the Pulgha™ and its concurrent world of Birds, Geishas, and puckish and child-like tricksters, Miguel Paredes has found a viscerally fresh method of crossing over from oil painting to the creation of hand drawn works of art. His admiration of Japanese Anime is apparent, but in his imaginative hands he reappropriates this language with his Latin and urban sense of digital mysticism and narration. Pulga means flea in Spanish, but there is nothing small or irritating here. Instead, the Pulgha™ and Birds are creative emissaries, seeding innovation, luring younger generations of anonymous housebound gamers and online exiles out in to a public world of human interaction and community. In an epoch of technical reproducibility Paredes is a multi-dimensional traveler, leading the charge for a global pop culture renaissance that is as much about preventing the destruction of rain forests as it is an elaborate fiction in itself. Commenting on the multiple expressions of "self" and identity in today's global landscape, Paredes draws the viewer's attention to a cacophony of adorable enchantments, skittle colored birds radiating out of red elephants and other ageless, adorable creations that never seem to stop coming. As he builds bridges between our predilection for secret digital fantasies and real world action, Miguel Paredes is humanizing life with a new kind of storytelling.

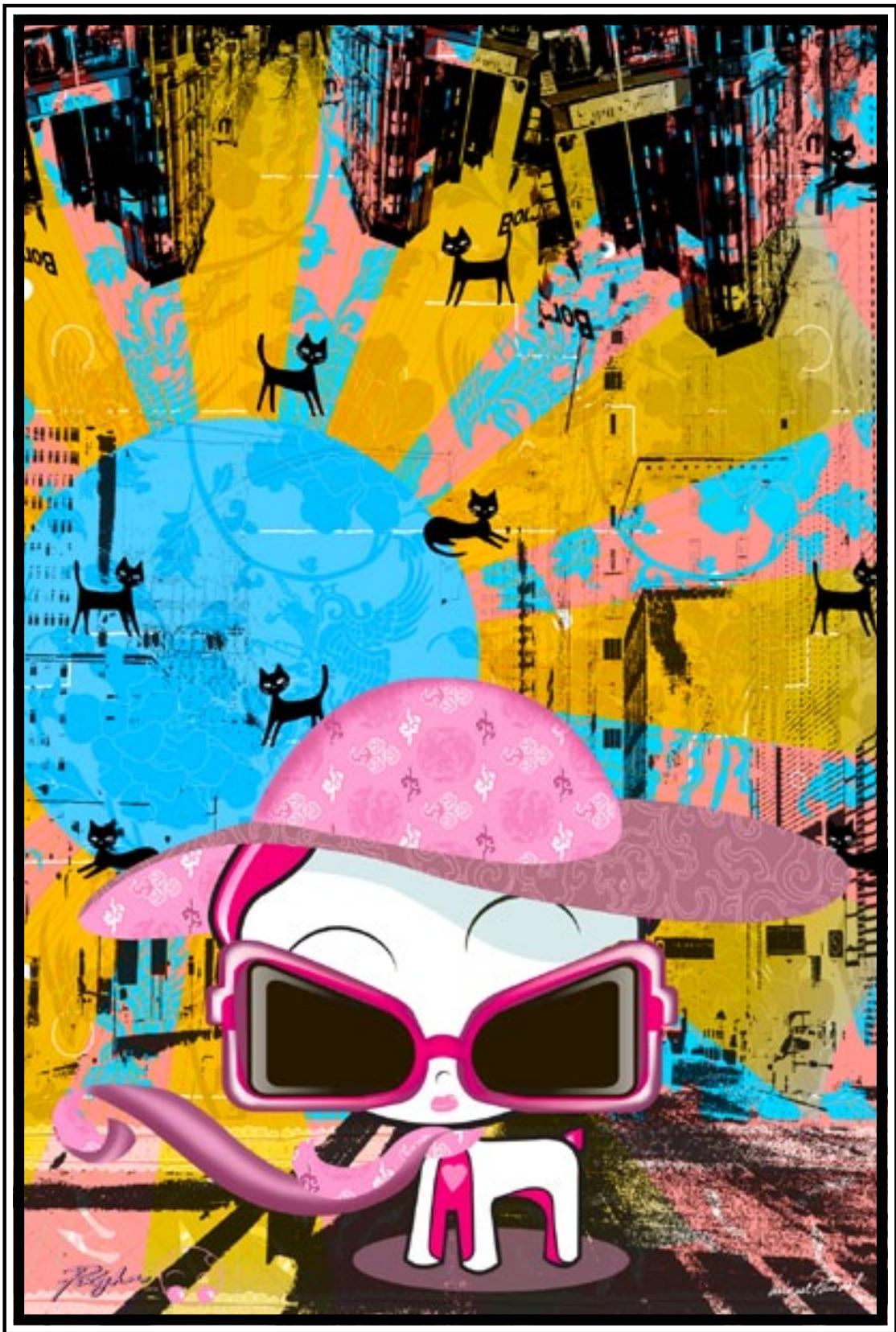


"PINK VILLAGE"

32" x 40"

• 2011 •

On Metal



"MONROE"

30" x 45"

• 2011 •

On Metal



“MONROE II”

30" x 30"

• 2012 •

Oil on Canvas



“PULGHA JAPAN”

30" x 45"

• 2011 •

On Metal



“CREATING JAPAN I”

50" x 75"

• 2012 •

Mixed Media on Canvas



“PULGHA FLIGHT IN OIL”

50" x 50"

• 2011 •

Oil on Print



“PULGHA DRAGON”

30" x 30"

• 2011 •

On Metal

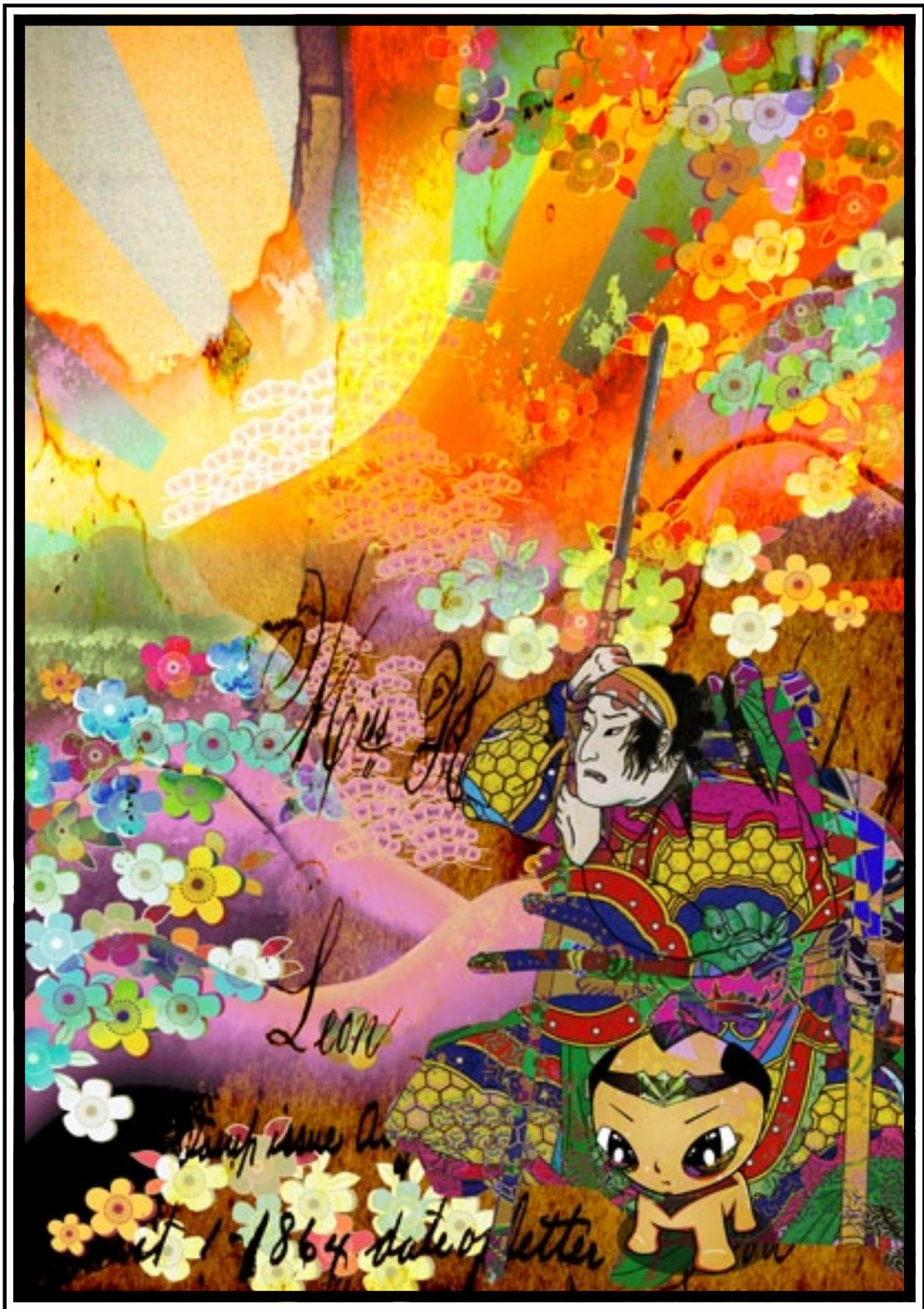


“MASTER PULGHA”

40" x 28"

• 2010 •

On Canvas



"JOURNEY"

40" x 28"

• 2010 •

On Canvas



“PULGHA & FRIENDS”

30" x 30"

• 2010 •

On Canvas



“OVER MANHATTAN”

36" x 24"

• 2010 •

On Canvas

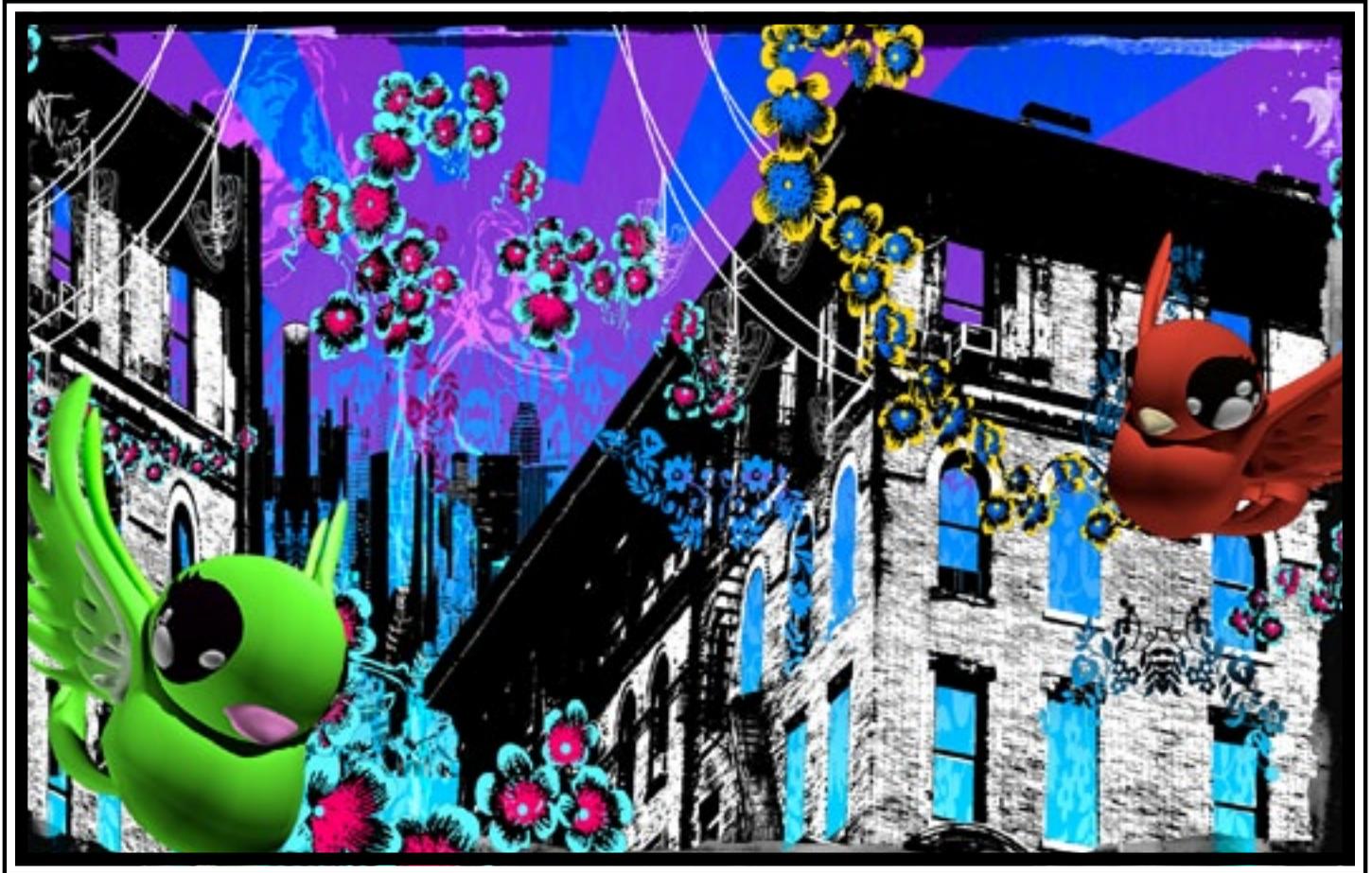


“BIRDS OVER MANHATTAN II”

30" x 30"

• 2011 •

On Metal



“BIRDS OVER MANHATTAN III”

47" x 30"

• 2011 •

On Metal



“BIRDS”

30" x 32"

• 2008 •

On Canvas



“BIRDS & RAINBOW”

30" x 30"

• 2009 •

On Canvas & Metal

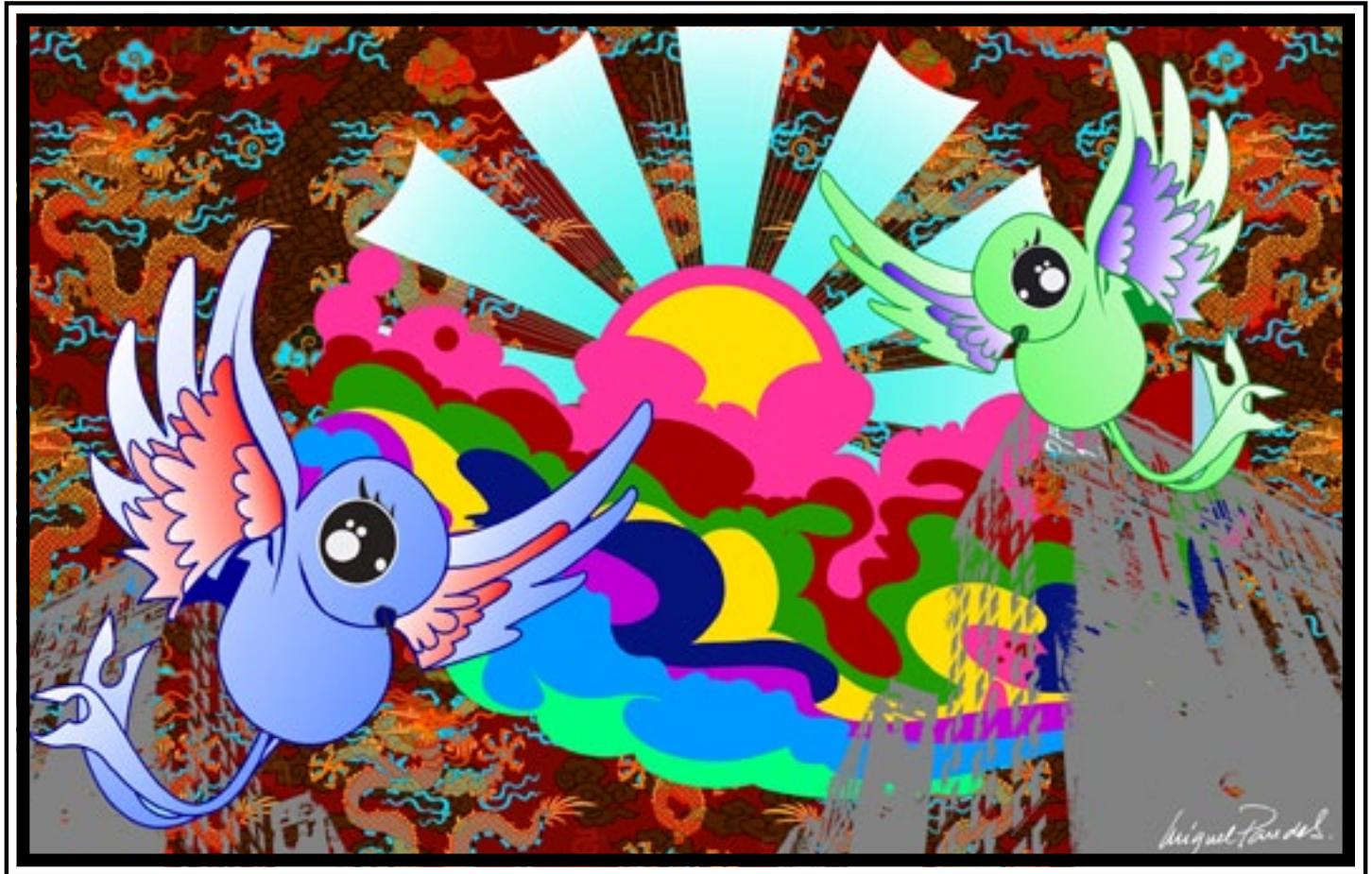


"BIRDS & RAINBOW II"

30" x 30"

• 2010 •

On Canvas



“BIRDS & RAINBOW III”

45" x 30"

• 2011 •

On Metal



“NIGHT OWL”

30" x 45"

• 2011 •

On Metal



“LUCKY CAT”

60" x 45"

• 2010 •

On Canvas



“LUCKY CAT III”

30" x 45"

• 2011 •

On Metal

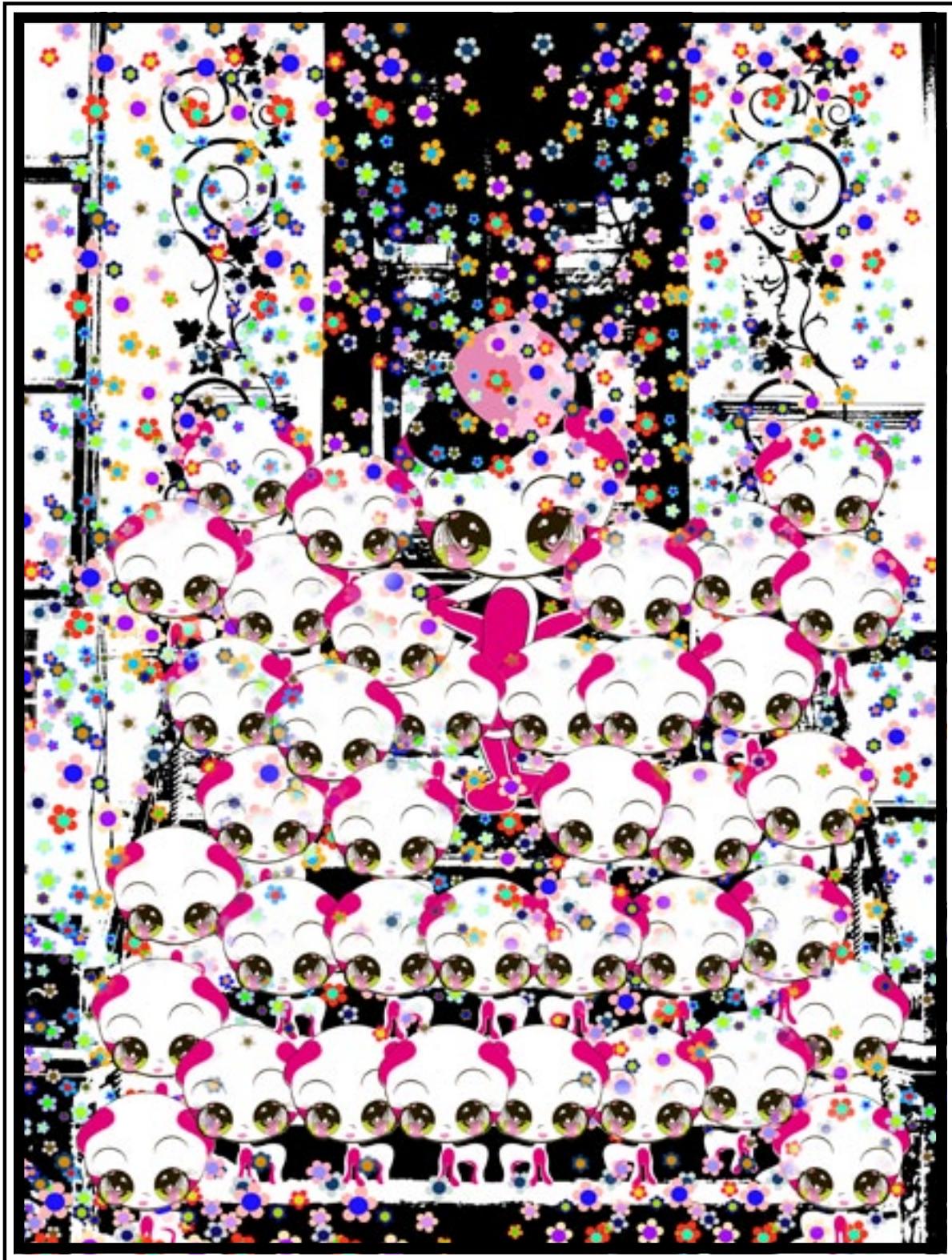


“PULGHA RUG”

40" x 60"

• 2009 •

On Canvas



“FLEA PARADE”

45" x 60"

• 2009 •

On Canvas



“PULGHA BLOSSOM”

60" x 45"

• 2010 •

On Canvas



“HAPPY BUDDHA WITH PULGHAS”

40" x 40"

• 2009 •

On Canvas



“72ND STREET PARADE”

40" x 60"

• 2009 •

On Canvas & Metal

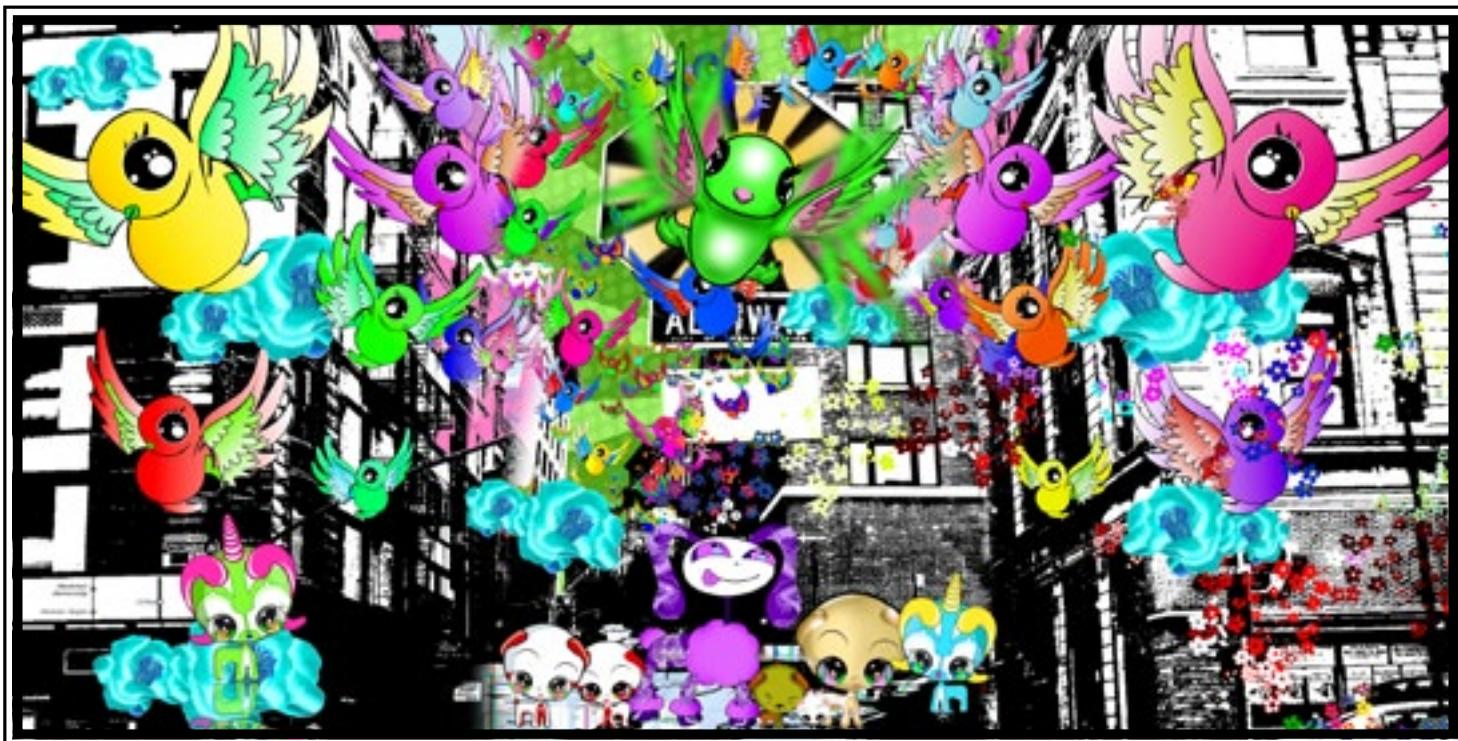


“FLYING BIRD”

45" x 60"

• 2010 •

On Canvas



“FLYING BIRD II”

45" x 90"

• 2010 •

On Canvas



“PULGHA WORLD”

45" x 60"

• 2010 •

On Canvas



“FLEA DRESS”

30" x 30"

• 2009 •

On Canvas & Metal

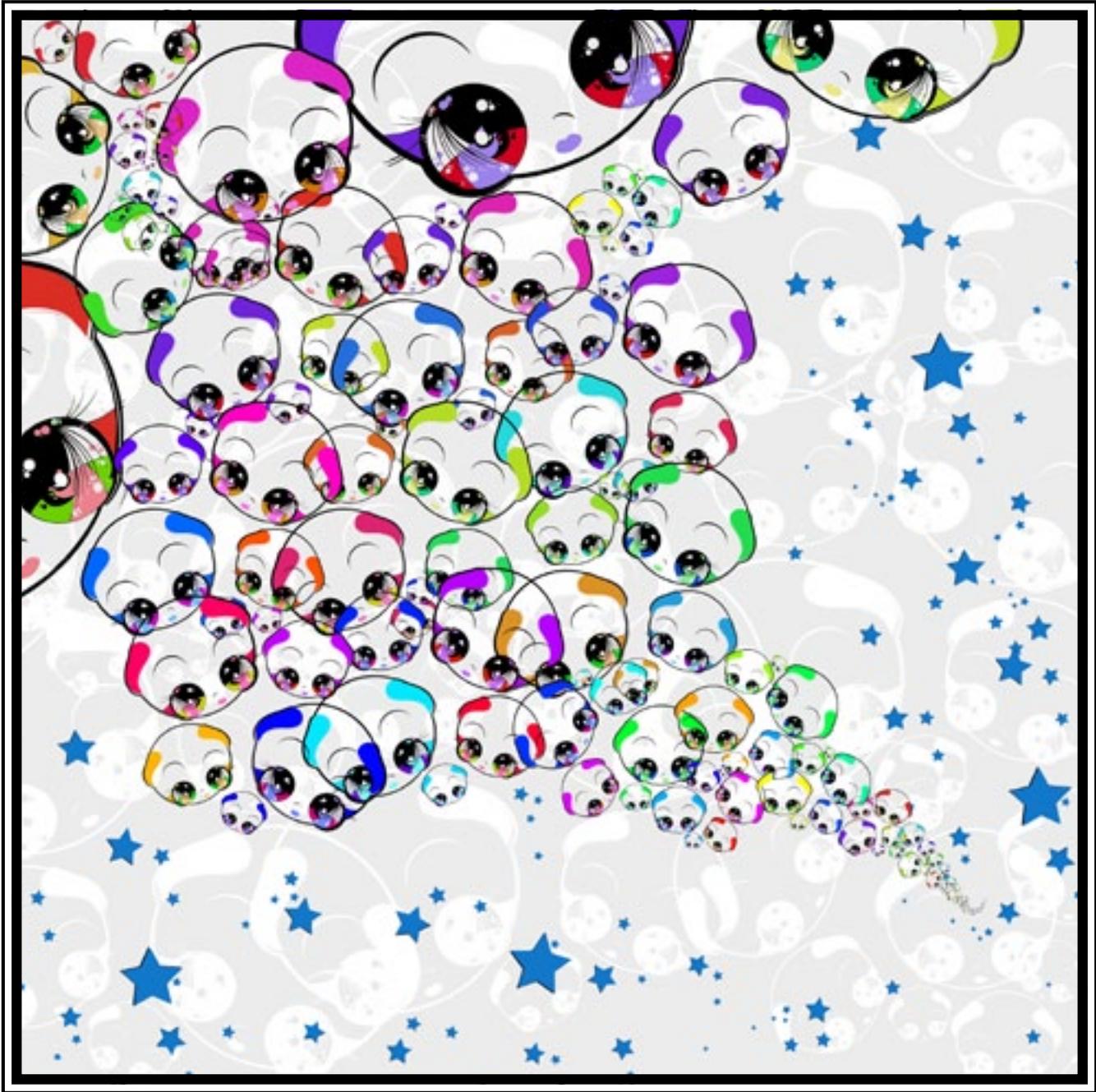


“FLEA DRESS II”

39" x 36"

• 2010 •

On Canvas



“PULGHA BUBBLES”

30" x 30"

• 2009 •

On Canvas & Metal



“STOP SIGN”

45" x 60"

• 2009 •

On Canvas



“PULGHA & HUMMINGBIRDS”

40" x 60"

• 2009 •

On Canvas



"PULGHA NIGHT"

18" X 18"

• 2009 •

Oil on Canvas



“PULGHA NIGHT II”

20" x 22.5"

• 2012 •

Oil on Canvas



“PULGHA NIGHT III”

20" x 22.5"

• 2012 •

Oil on Canvas



"PULGHA NIGHT VI"

20" x 22.5"

• 2012 •

Oil on Canvas



“ENCHANTED I”

24" x 36"

• 2012 •

Oil on Canvas



“ENCHANTED II”

30" x 40"

• 2012 •

Oil on Canvas



“FREEDOM”

24"x36" | 30"x40" | 24"x36"

• 2012 •

Mixed Media on Canvas with Two Fiberglass Sculptures



“PULGHA SUNBURST”

50" x 50"

• 2009 •

On Canvas



“PULGHA SUNBURST II”

30" x 45"

• 2011 •

On Metal



“GEISHA I”

30" x 40"

• 2009 •

On Canvas



“GEISHA II”

40" x 40"

• 2009 •

On Canvas



“GEISHA III IN OIL”

60" x 45"

• 2011 •

Oil on Print



"2 BLUE GEISHAS"

67" x 46"

• 2009 •

On Canvas



"2 RED GEISHAS"

34" x 28"

• 2009 •

On Canvas

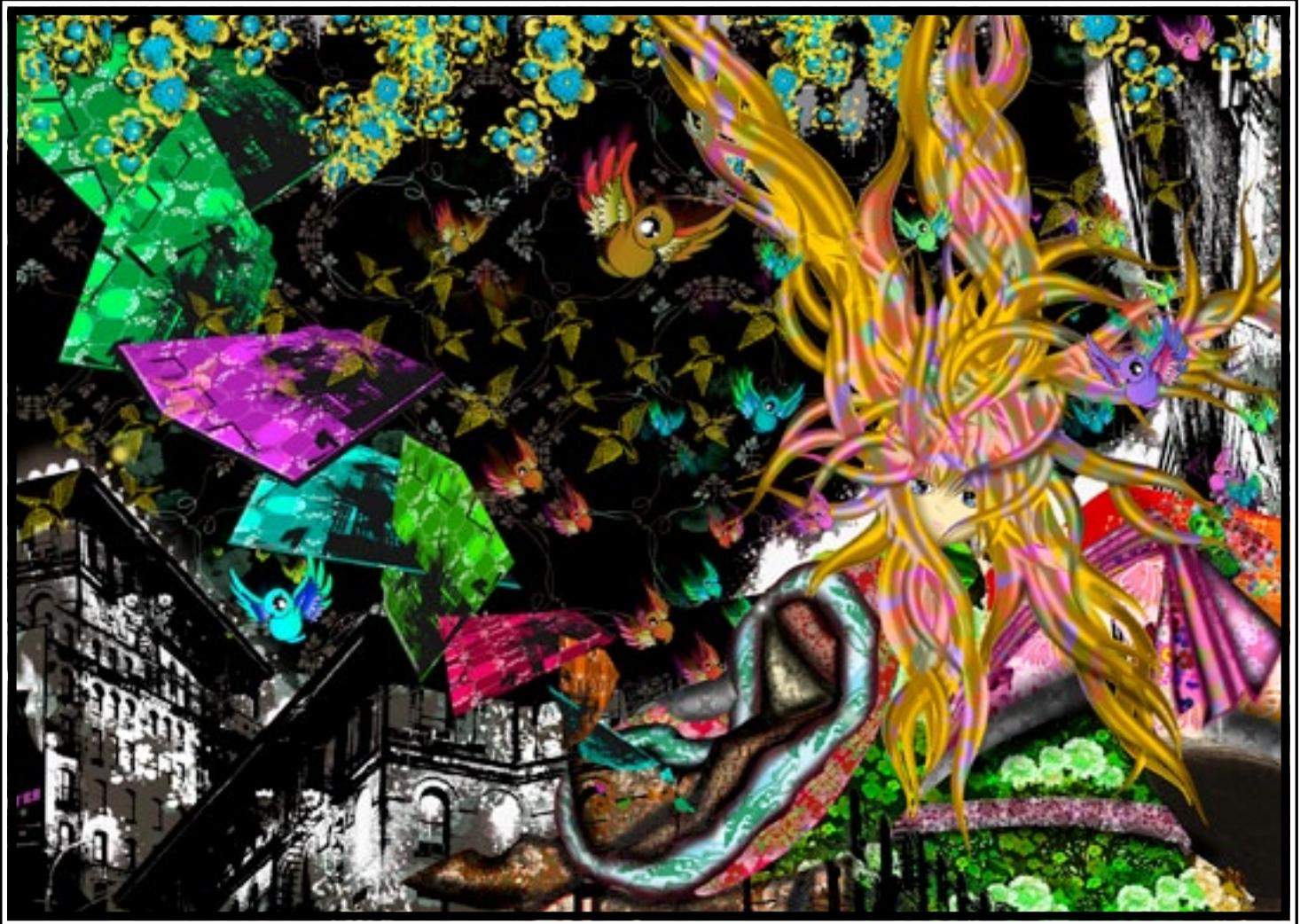


“PULGHA WITH TWO GEISHAS”

30" x 45"

• 2011 •

On Metal



“URBAN GEISHA”

43" x 60"

• 2010 •

On Canvas

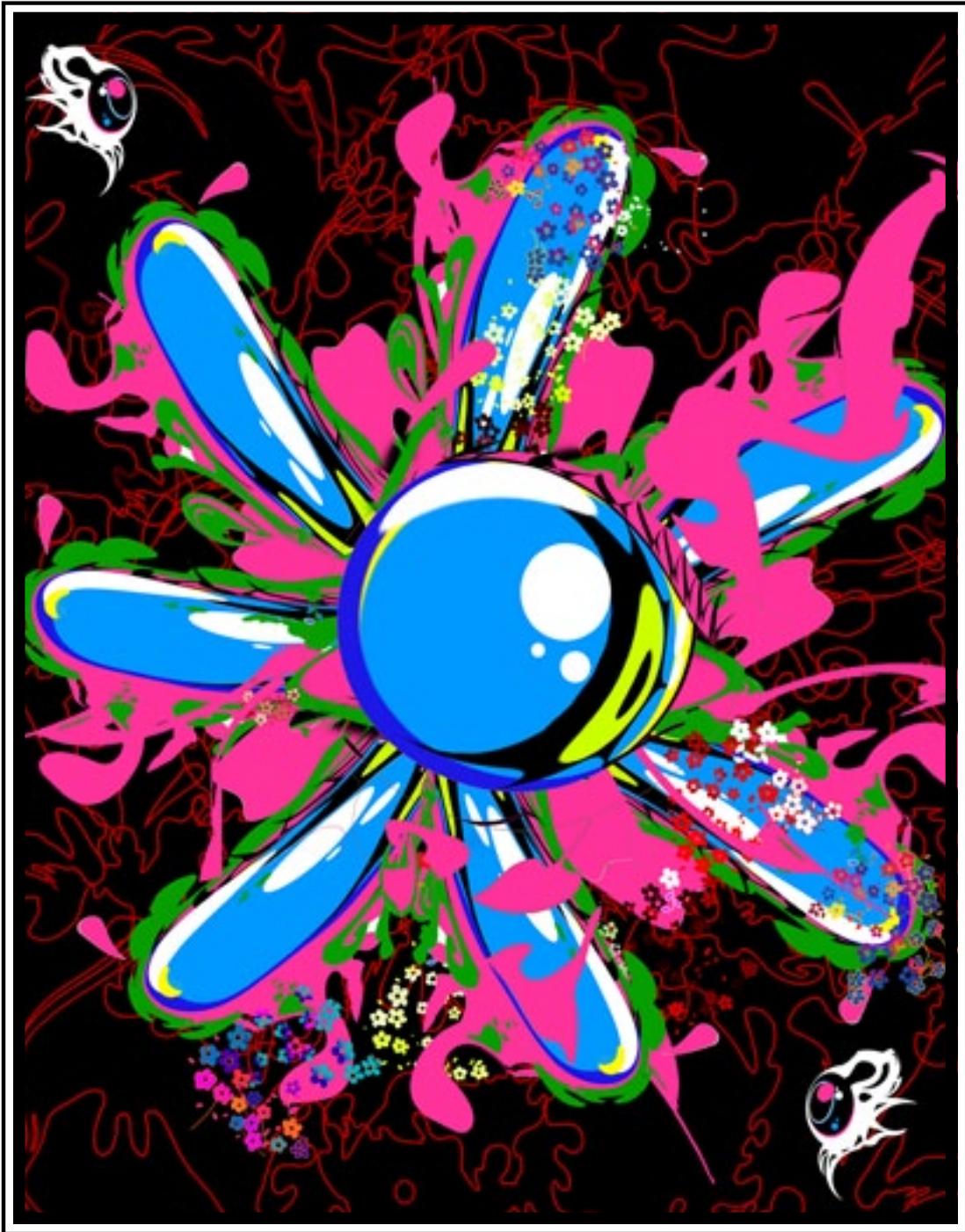


“URBAN GEISHA II”

30" x 30"

• 2011 •

On Canvas

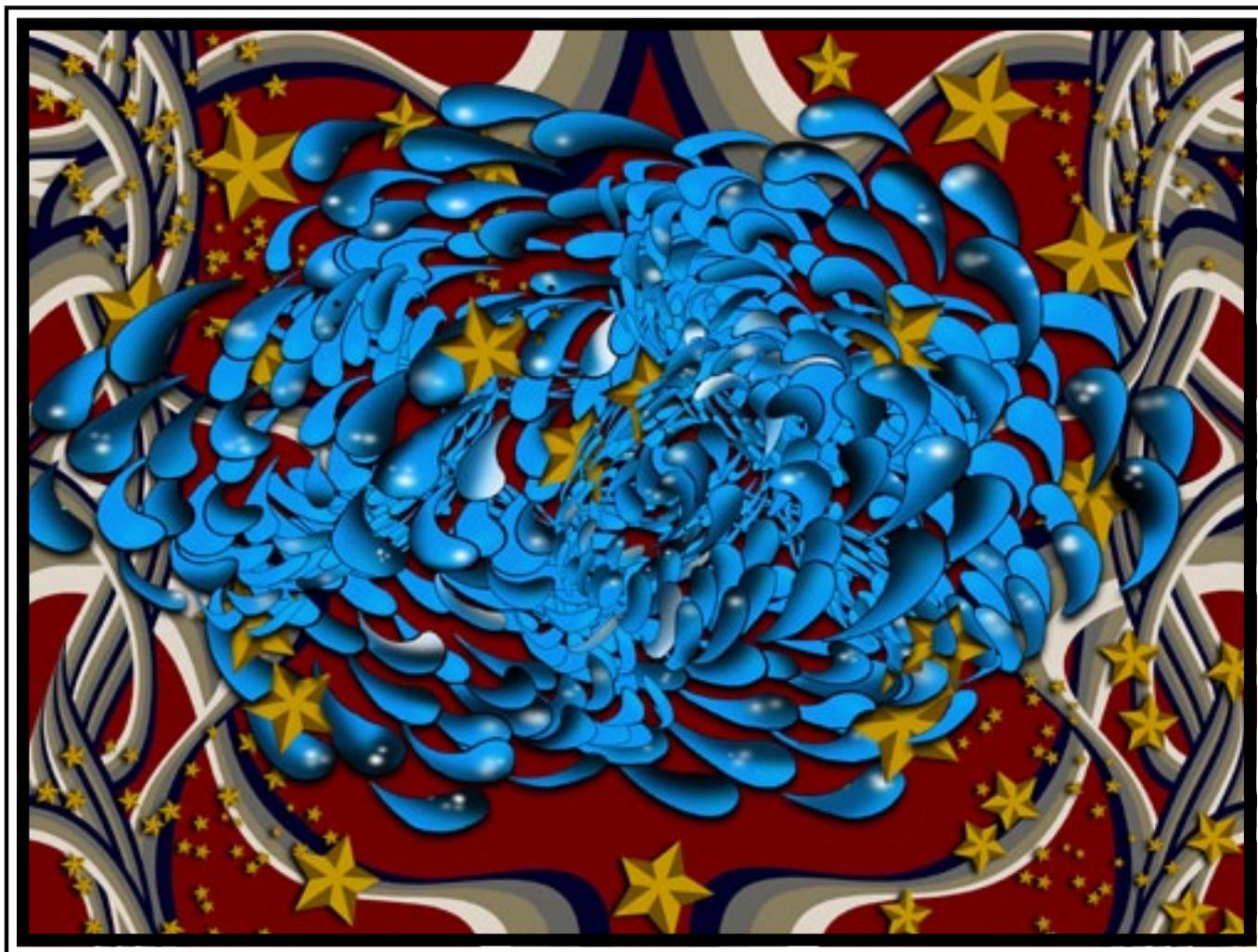


"PINBALL"

60" x 45"

• 2009 •

On Canvas



“WATERDROPS”

30" x 40"

• 2009 •

On Canvas



“MYNT”

39" x 29"

• 2009 •

On Canvas



URBAN DREAMS

Miguel Paredes is one of the small groups of painters who have mastered the art of drawing directly onto a digital tablet while successfully exploiting the spontaneity and excitement of this evolving artistic tool. Paredes' hand-drawn digital paintings keep pace with the elusive, ever-changing present; the speed and immediacy allowing him to imagine more and do more. Technology, as Paredes knows, is not neutral, it affects the art of it's era and creates new thinking zones, new possibilities. Paredes is a pioneer, auditioning the future for a new generation of visual interpreters. In his Urban Dreams series, the artist explores parallel spectrums of color and tone and modifies the urban landscape, combining photographic realism with the rich graphic elements of floating vines, flowers and leaves. Paredes animates New York's brownstones by darkening the darkest corners, layering one vanishing point across the other and squeezing streets and alleys into exaggerated vertical tunnels. Over the distorted buildings, Paredes added his colorful signature floral creations and other vibrant elements from nature to balance out the extremes and bring his own form of balance to the piece. He turns the untamed nature of the urban setting in which he works and thinks into a playful pop pastoral which becomes both an authentic source of internal expression and an unique threshold for collective dreaming. The overall result is much more a sweet reverie than it is a nightmare and the nation-less urban blocks of his childhood turn from places of neglect into dreams of unfettered possibility.

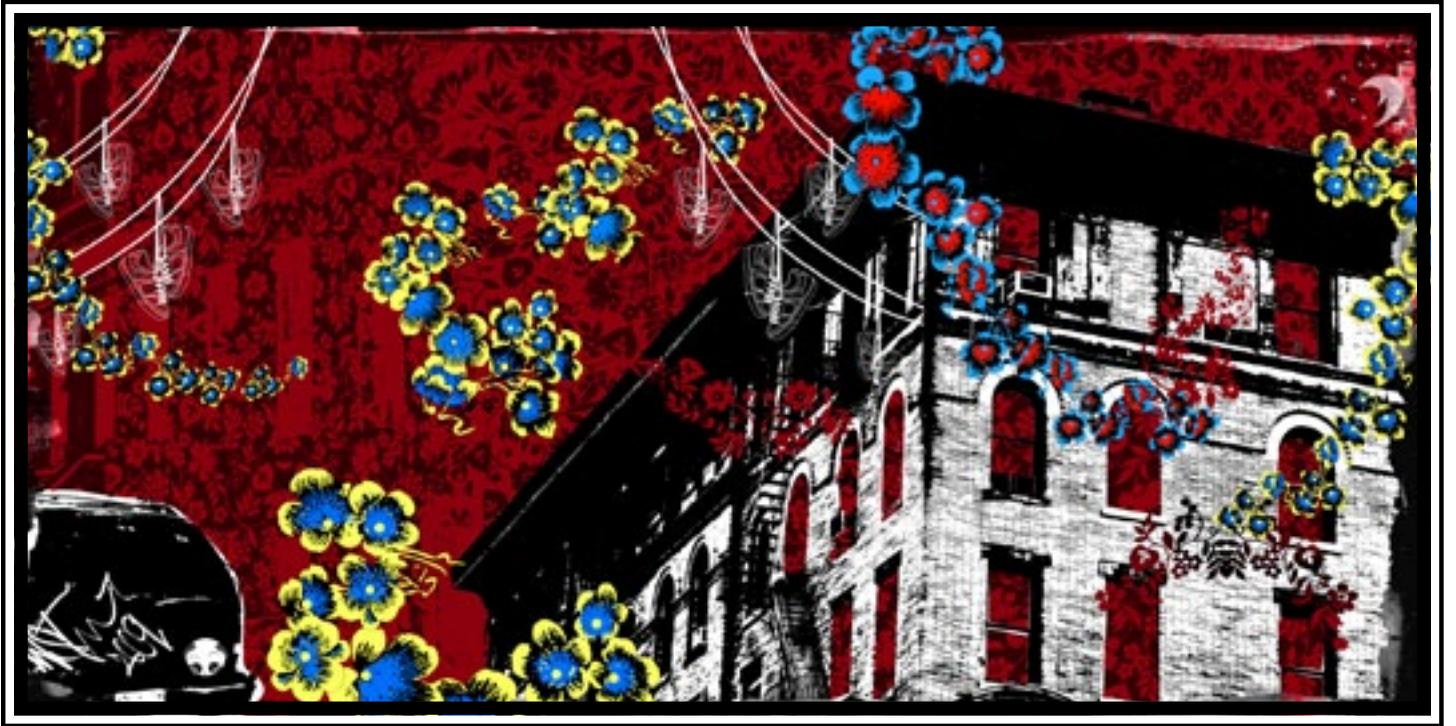


“BROWNSTONES”

30" x 32"

• 2009 •

On Canvas



“BROWNSTONES II”

30" x 60"

• 2009 •

On Canvas



“THE KID”

30" x 30"

• 2010 •

On Canvas



"GANGSTER"

40" x 54"

• 2009 •

On Canvas



“THE BRIDGE”

50" x 60"

• 2009 •

On Canvas



“WALK”

30" x 30"

• 2010 •

On Canvas



“CITY FLORALS”

40" x 40"

• 2010 •

On Canvas



“THE CITY”

60" x 45" | 45" x 30"

• 2010 •

On Canvas & Metal



“THE CITY II”

30"x45"

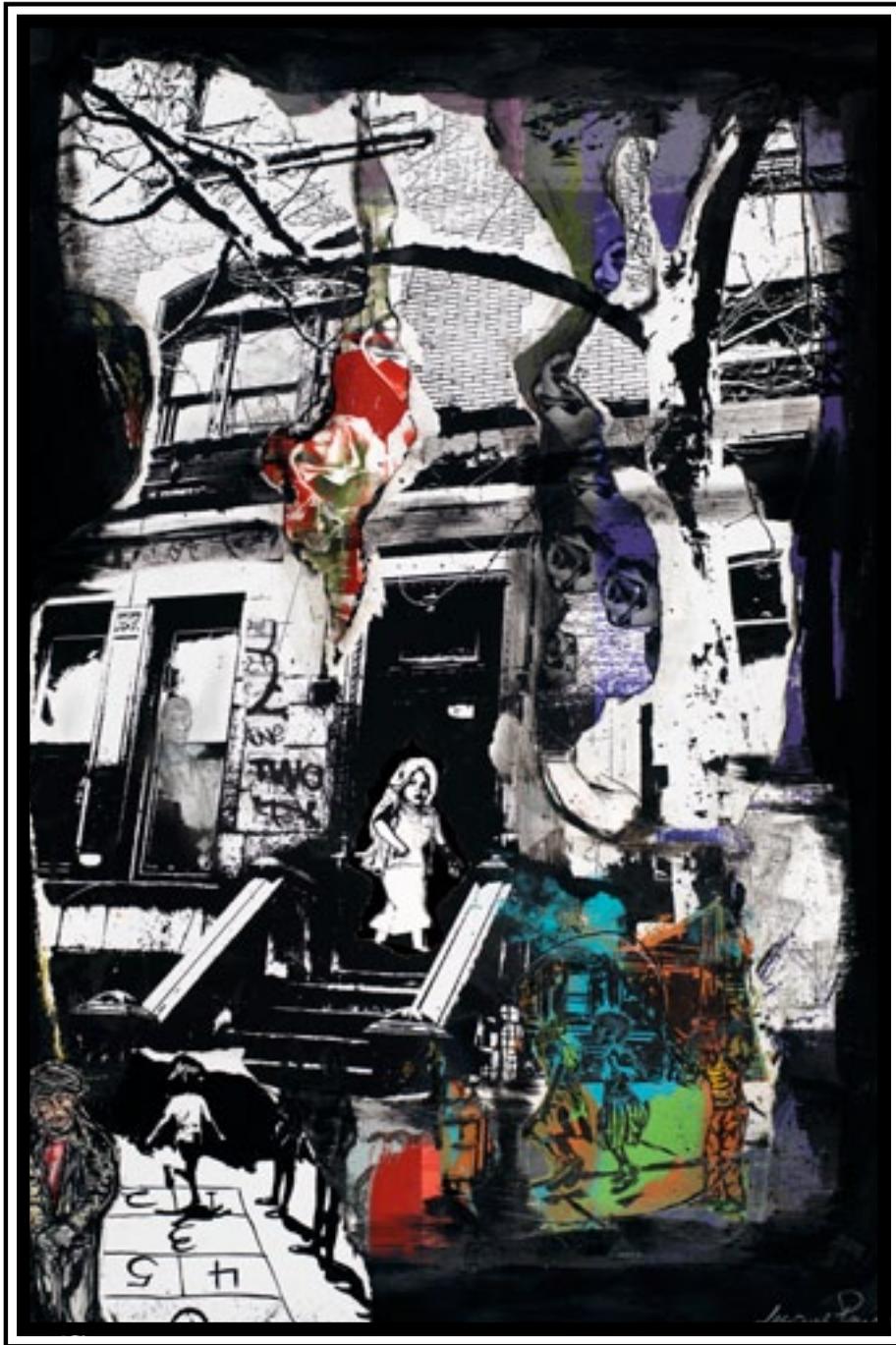
• 2011 •

on Metal



BROWNSTONES

In his Brownstones series of paintings, Miguel Paredes captures the neighborhoods of his youth, peeling back the wallpaper on a complex web of isolation, circumstance and accidents of time. As a child, Paredes would spend hours staring out of his window at the streets and into the other windows of his neighborhood. For the young Paredes these brownstone portals were fertile ground for a host of imagined magical stories and like a game of musical chairs he circled around from one place to another, grabbing hold of an empty chair and claiming a new invitation for adventure. This is still how the artist wants to remember those formative days and though he does not shy away from the tortured reality and dulling natural elements of those streets his brilliant, unconventional crossover of style and medium allows him to dazzle the viewer with color, romance and a surreal mix of city lights, exploding skies, and a rising tide of golden balloons. Angels, streetwalkers, and returning lovers add a sense of soul to these paintings. The broken façades break the surface of reason. The quasi-magical effect his paintings with unfinished images, that still seem to be evolving, remind us that Brownstones is not about the city itself, but the people who lived there and who continue to live in the artist's memories.



"PLAYTIME"

12" x 18"

• 2008 •

Mixed Media on Canvas



“BROWNSTONE”

54" x 86"

• 2007 •

Mixed Media on Canvas



“PLAYTIME II”

42" x 18"

• 2009 •

Mixed Media Canvas



TRAIN SERIES

For Miguel Paredes, the electric and fluorescent flash, the hurricane-like rumblings and the underground rush that accompanies life on the subway trains of New York City are a part of a thousand, cherished actions, which must not be overlooked. In his Trains series, Paredes reveals the drama of these below ground passages and empowers transient, lifeless intersections with an out of this world power to become places for human contact. Trains, plays Paredes' memories and urban, Latin culture like an instrument, refusing to allow even the most neutral settings from appearing inert. In Paredes' skilled hands, the people who journey between the notes and signs of their lives retain an inner spark that allows them to improvise, create new music, instigate new dialogues, and discover new routes up and out into the world. Paredes enables us to inhabit these places by honestly negotiating all that is enthralling, fantastic and precarious into something meaningful and mythic. Cultures crumble around the people who inhabit the Trains paintings, but Paredes builds bridges of promise and beauty with his rich narrative fantasies enchanting both his on-canvas travelers and his viewers.



"DESCENDING ANGELS"

48" x 48"

• 2007 •

Mixed Media on Canvas



“THE BATTLE OF THE MATTER”

64" x 34"

• 2007 •

Mixed Media on Canvas



"PINK PANTHER"

64" x 34"

• 2007 •

Mixed Media on Canvas

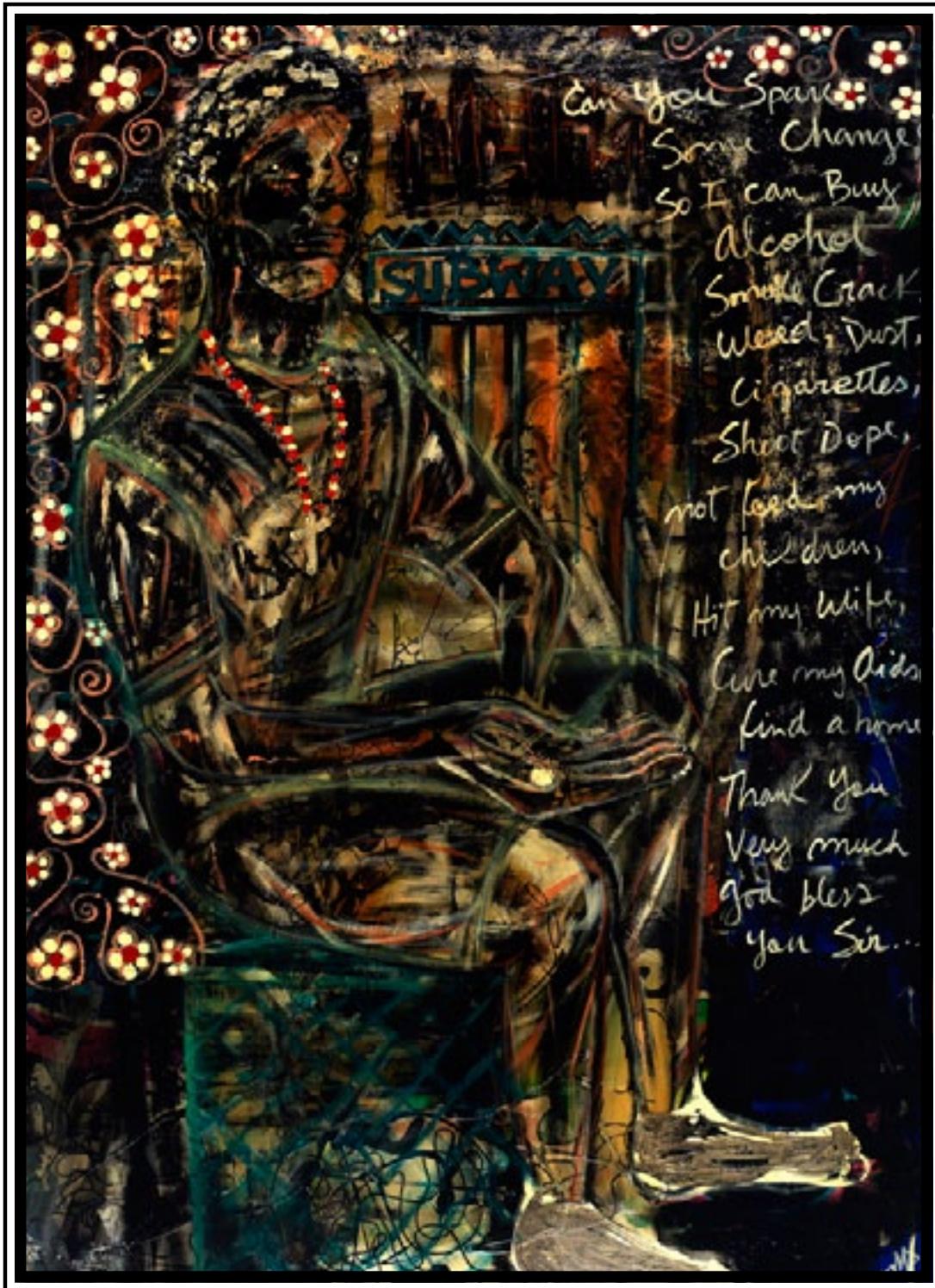


"THE EXECUTION OF ST. PATRICK"

34" x 64"

• 2007 •

Mixed Media on Canvas

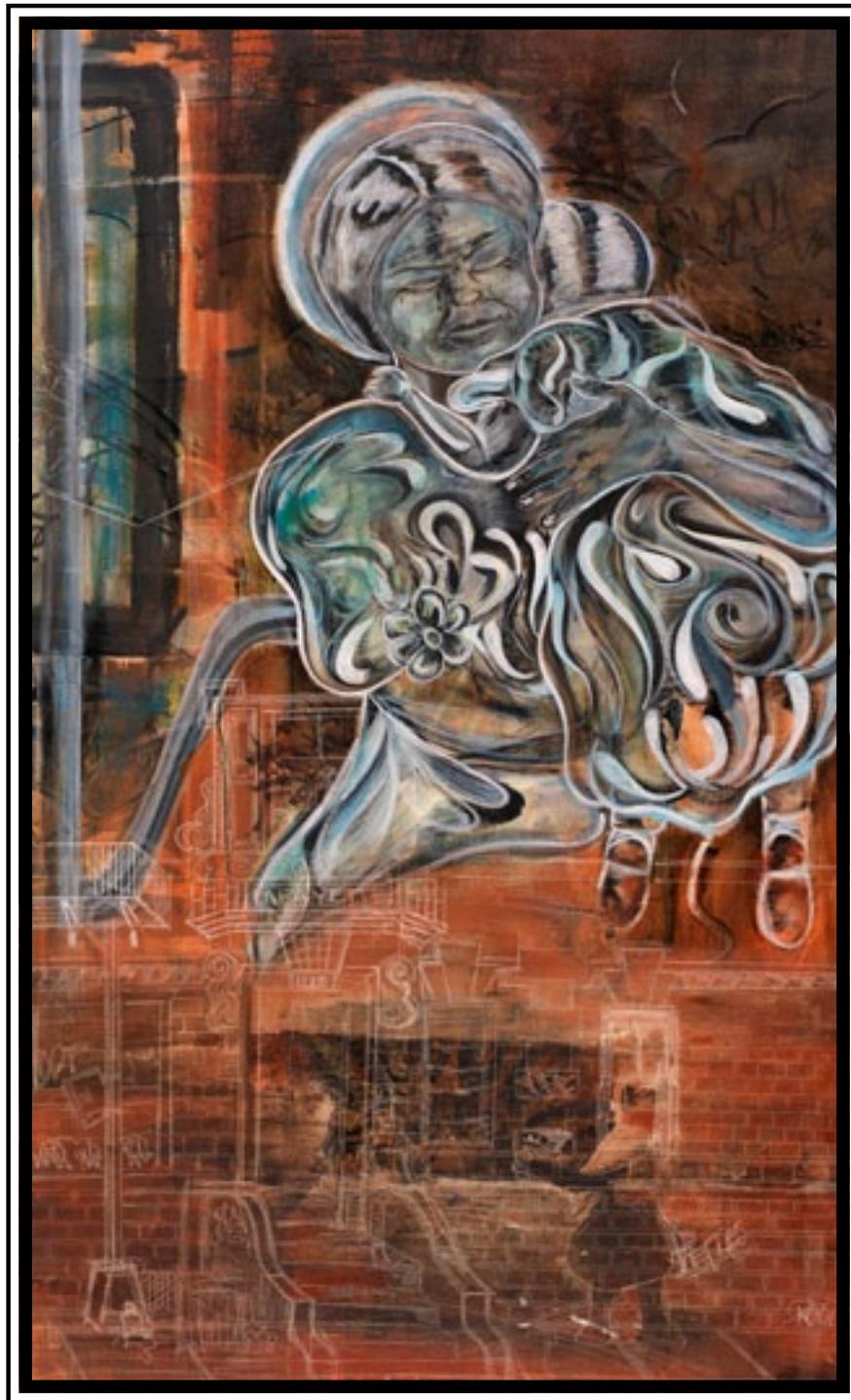


"ROSARIOS"

46" x 64" (50" x 68" with frame)

• 2007 •

Mixed Media on Canvas

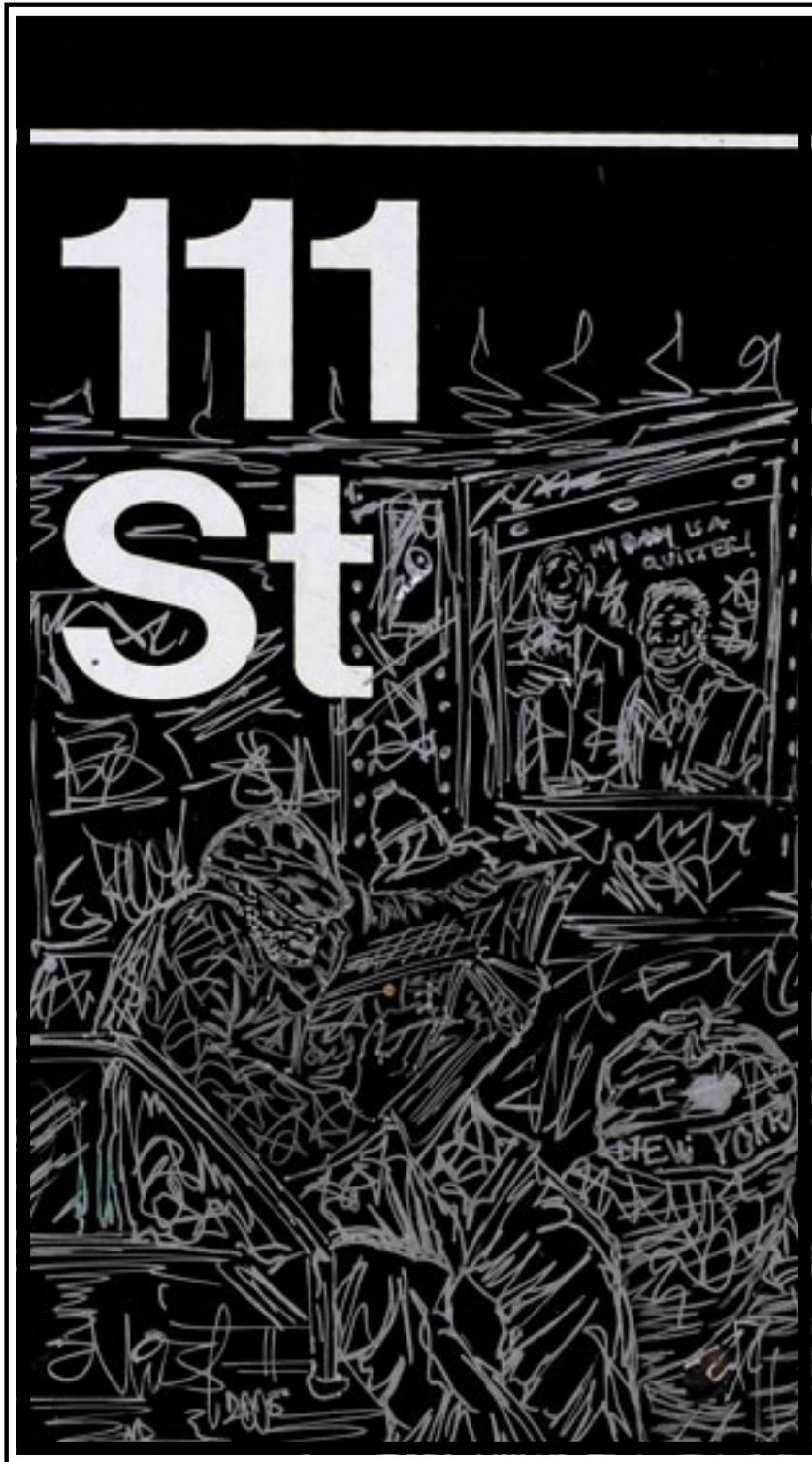


"MOTHERHOOD"

64" x 34"

• 2007 •

Mixed Media on Canvas

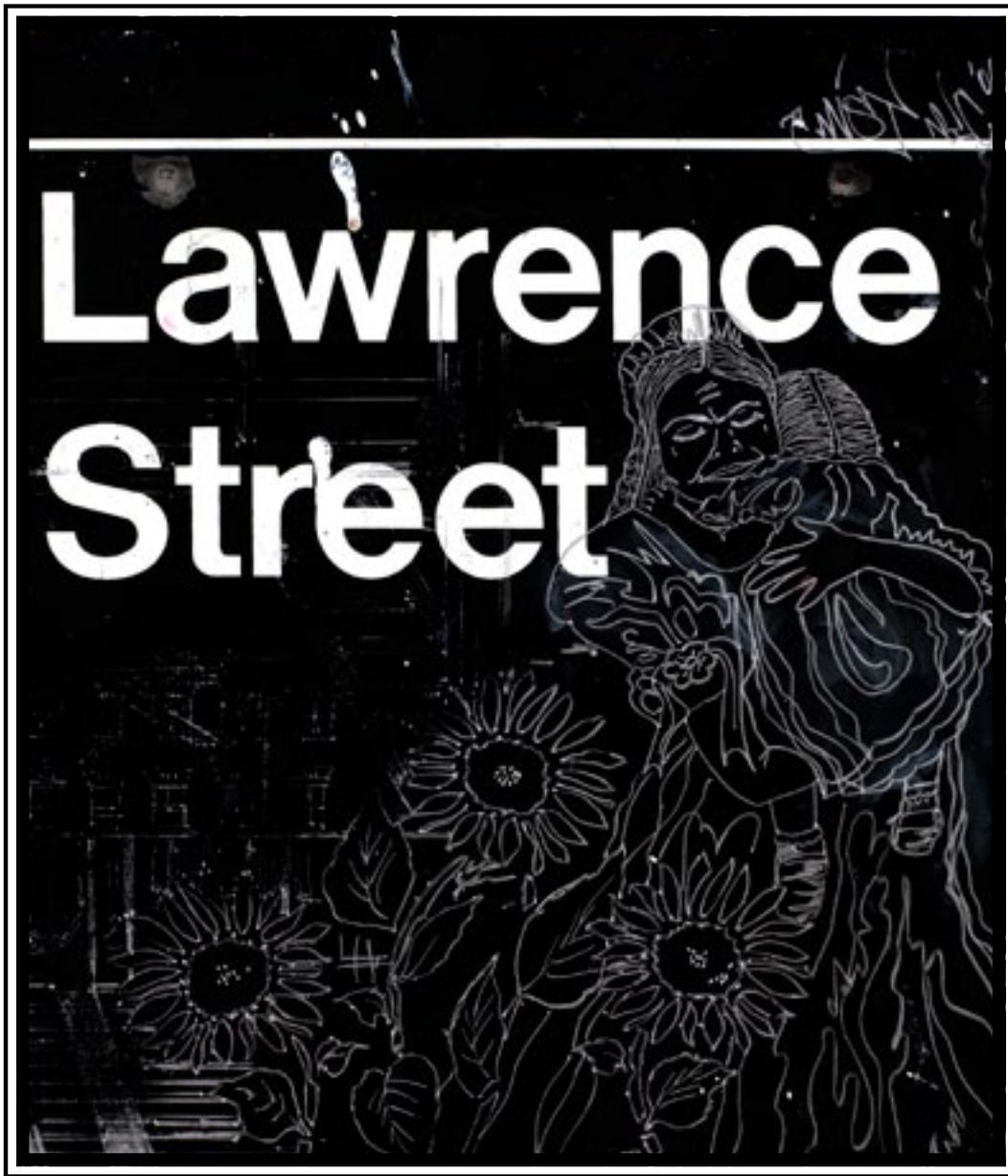


“111 STREET”

7" x 13.5"

• 2007 •

Mixed Media on Metal Subway Plate

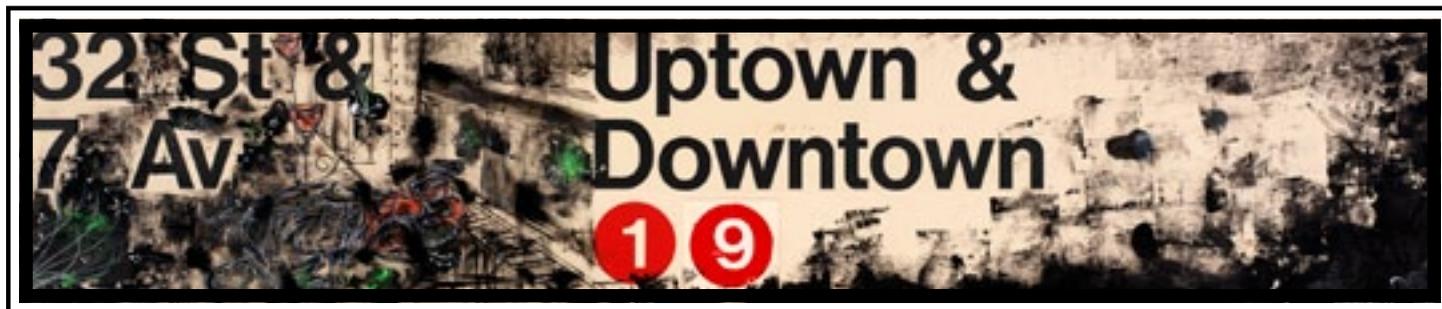


“LAWRENCE STREET”

12" x 13.5"

• 2007 •

Mixed Media on Metal Subway Plate



“UPTOWN DOWNTOWN”

25" x 60"

• 2007 •

Mixed Media on Metal Subway Plate



“WALL STREET”

12" x 72"

• 2012 •

Mix Media on Metal Subway Sign

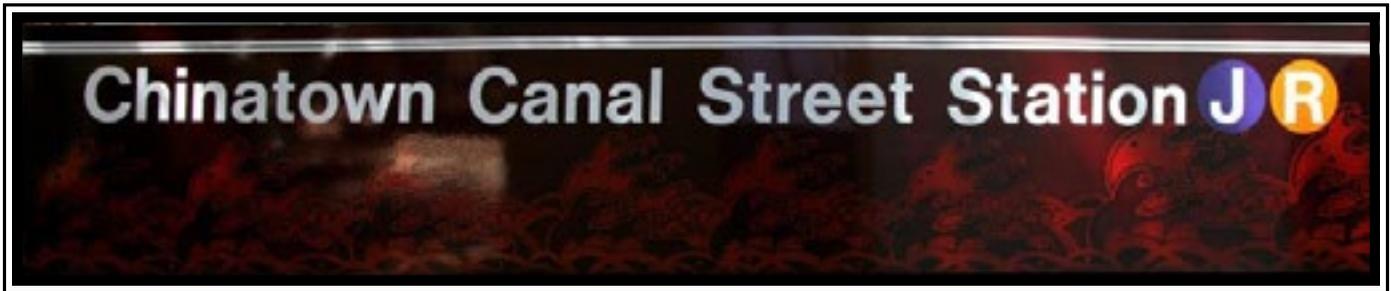


“CANAL STREET”

12" x 60"

• 2012 •

Mix Media on Metal Subway Sign



"CHINATOWN"

12" x 72"

• 2012 •

Mixed Media on Metal Subway Sign



“GUN HILL ROAD STATION”

46.5" x 25.5"

• 2007 •

Mixed Media on Metal Subway Plate



B-BOYS

Miguel Paredes is a living conduit to the Hip Hop Cultural Revolution which shaped the physical and metaphysical New York urban landscapes of his childhood and which continues to influence and drive new generations of artists, thinkers and entrepreneurs. In B-Boys, one of his most unique series of paintings, you can feel the fun Paredes had with this massive "throw down," speaking the language of his youth, promoting the phenomenon and spirit of break dance battles which he sees as a force of unity, a coming together and not a competition. The music and blood that pumps through the veins of these paintings are meant for adaptation and this is a mother tongue to Paredes who unleashes the angst of those streets as easily as he unleashes himself. Everything and everyone is either dancing or like the Madonna, pregnant with a dancer-child. Gorgeous plumes of vines explode from the ground, fire hydrants and bridges give the work a fantastical and memory soaked sacredness. Ultimately, Paredes wants us to know that he admires the people, the style and most importantly how the confrontive assaults of Hip Hop always end with a handshake or a hug. If there is a political message for the nations and leaders of the world to find in B-Boys, it might just be the artist's belief that like the dancing antagonists in his paintings, who release every bit of their passions and souls, that the idiom of Hip-Hop is a lesson in art, love and peace.



“BREAKING I”

12" x 12"

• 2007 •

Mixed Media on Canvas



“BREAKING II”

12" x 12"

• 2007 •

Mixed Media on Canvas



"GOLDIE"

30" x 30"

• 2007 •

Mixed Media on Canvas



“MADONNA & CHILD”

30" x 24"

• 2007 •

Mixed Media on Canvas



SALSEROS

The Salseros series of paintings by Miguel Paredes, weave memories of both the artist's childhood and the childhoods of his parent's generation, as he pays homage to Latin Salsa giants like Celia Cruz, Willy Colon and Sammy Figueroa, to name a few. The artist is both an observer to the timelessness of Salsa and an integral part in its revival. His approach is completely inclusive and both those familiar and conversant with Salsa, as well as the uninitiated, are drawn in. With his fluid and vigorous strokes of paint, Paredes captures the vibrancy, color and the energy of the people, streets, homes, and barrios where this music was/is always present. Paredes is enthralled by the search for subject through the search of time. His explorations are not fixed. they sweep together the entire flavor and understanding the artist has discovered in the span from one end of his lifetime to the other. Salseros is the epitome of this kind of landscape and process. Vine and floral patterns add a dream like quality to the work; while abstractions of color blend and fade so naturally that you feel the music. Paredes makes it all work here: thick, weighty, airy and light. The surface treatment of pigments suspended in fluid, the decorative tropical gardens and even the occasional ghetto grittiness are inspired touches that only a painter of this skill could handle. There are no impediments to Paredes evoking and accentuating the complete Salseros ethos. If this is his romantic vision of Paradise, then one can and must go home again.



“12th ANNUAL LATIN GRAMMY®”

24" x 36"

• 2011 •

Official art work commissioned by the Latin Recording Academy



"CHOCOLATE"

24" x 36"

Mixed Media on Canvas



"HECTOR LAVOE"

24" x 36"

• 2007 •

Acrylic on Canvas



“JOHNNY PACHECO”

22" x 28"

• 2007 •

Acrylic on Canvas



“MONGO SANTAMARIA”

22" x 28"

• 2007 •

Acrylic on Canvas



"SAMMY FIGUEROA"

24" x 36"

• 2007 •

Acrylic on Canvas



“WILLIE COLON”

22" x 28"

• 2007 •

Acrylic on Canvas



"YOMO TORO"

22" x 28"

• 2007 •

Acrylic on Canvas



POP COLLAGES

Miguel Paredes' Pop Collage paintings are neither illusions of psychological insight nor about the first impressions so many abstract constructions rely on. Paredes' roots in urban graffiti give him a special facility with collage work and he uses the overlapping technique as another way to express his belief that things are much more beautiful and energetic than we think. The frenzy of image fragments seem to communicate with each other, creating a whimsical ensemble of ideas and vitality. Paredes' Pop Collage works remain in step with the rest of his life as he fills the voids between what is seen and what is acknowledged. Mixing mischievous eyeballed shapes, drips and swirls of paint, and Japanese letters, the visual treat he serves up is wondrous. Paredes' technical mastery can entertain with its hybrids of objects and decorative shapes and its combination of unrestraint and accuracy. In the end, however, it is the artist's over-riding strong, populist pleasure and expectation that gives this work an essential integrity.



"POP COLLAGE I - POPSICLE"

20" x 16"

• 2002 •

Mixed Media on Canvas



“POP COLLAGE II - CRIME”

20" x 16"

• 2002 •

Mixed Media on Canvas



“POP COLLAGE III - RONNIE”

20" x 16"

• 2002 •

Mixed Media on Canvas



"POP COLLAGE IV - STICK UP KID"

20" x 16"

• 2002 •

Mixed Media on Canvas



“POP COLLAGE V - ADIDAS”

20" x 18"

• 2002 •

Mixed Media on Canvas



CULTURE IN A BAG

In his Culture In A Bag series, Miguel Paredes remakes Japanese candy bags and creates a hybrid form of packaging made from a number of different cultural nutrients. Paredes mixes photographs of Kangol caps, various color Adidas sneakers and other recognizable brands with his own painted replicas of Japanese candy bags. The result is an original set of mixed media images that twist the impact of the commercial marketplace into an absurdly realizable result. With each Culture in a Bag painting being more than three feet wide and five feet high, Paredes stretches our imaginations with an oversized line of goods but retains an element of authenticity through his skilled hand. This is lifestyle branding at its sweetest, hippest, and most attitude infused extreme. The Paredes vending machine must be monumental to dispense these bags of style. There is a fortune of cash and commentary to be mined from this idea of selling different colored markers, stencils and tags for urban graffiti artists, hip hop musical disks, cherry flavored Phillie blunts in plastic bags. The push pull influence Pop Western culture and Japanese fashionistas have on each other is a 21st century reality. Although Paredes believes in the edge such competition and linkage offers, it is impossible for him not to make us wonder about the unbridled shock the youth of today confront.



“PHILLY GEISHA”

60" x 45"

• 2011 •

Mixed Media on Canvas



“GRAFFITI”

64" x 46"

• 2010 •

Mixed Media on Canvas



“HIP HOP”

46" x 34"

• 2003 •

Mixed Media on Canvas

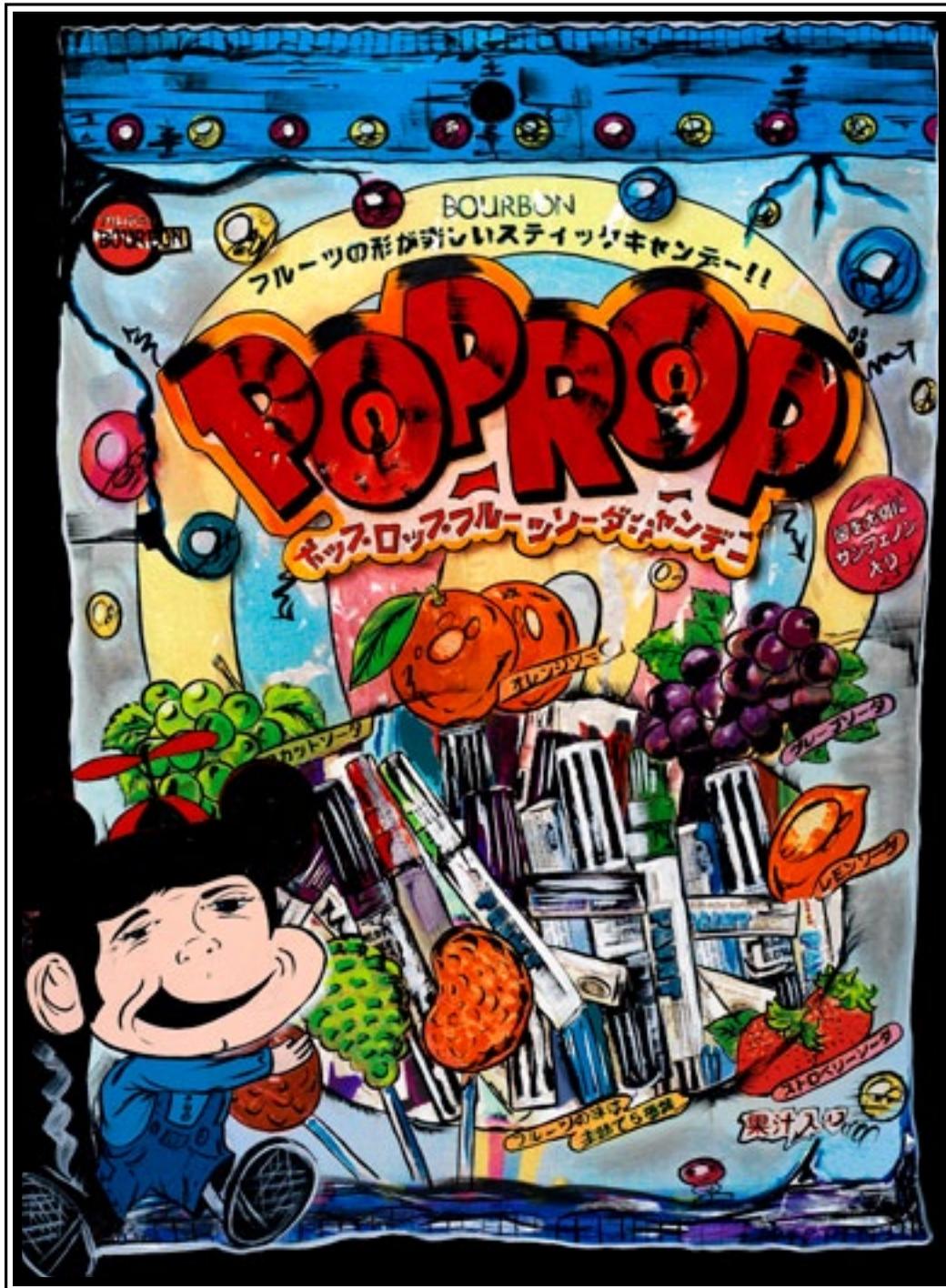


“VINYL”

44" x 33"

• 2003 •

Mixed Media on Canvas



“MARKERS”

46" x 64"

• 2003 •

Mixed Media on Canvas



“SHE CALL THE OTHER GUY BABE”

46" x 64"

• 2012 •

Mixed Media on Canvas



“MISTYFIED”

46" x 64"

• 2012 •

Mixed Media on Canvas



“WHERE ARE YOU MY LOVE?”

46" x 64"

• 2012 •

Mixed Media on Canvas



“GRAF BAG III”

46" x 64"

• 2012 •

Mixed Media on Canvas

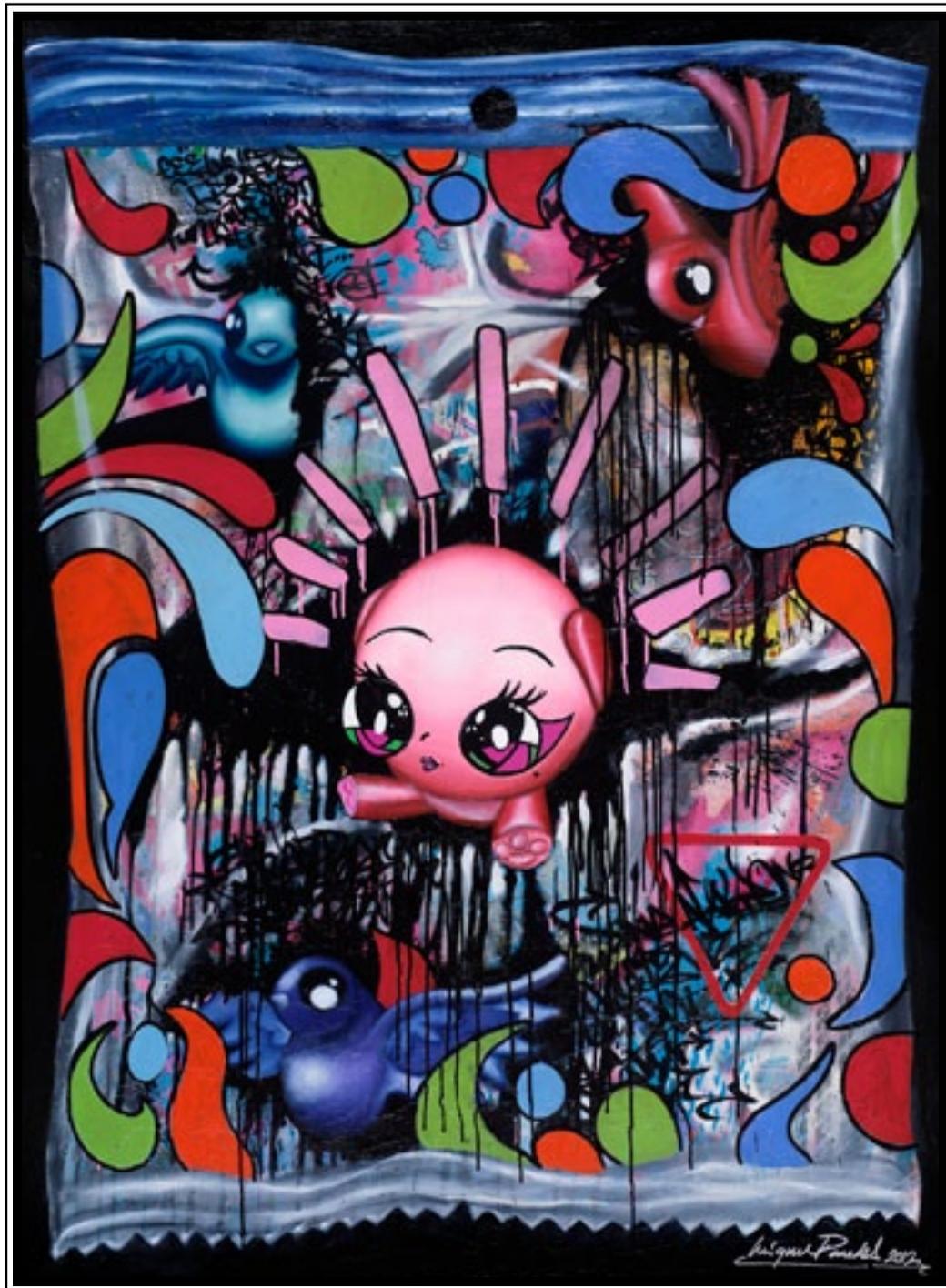


“MARKING - GEISHA”

46" x 64"

• 2012 •

Oil & Acrylics on Canvas



“PULGHA BAG?”

46" x 64"

• 2012 •

Mixed Media on Canvas



“SANTERIA?”

46" x 64"

• 2012 •

Mixed Media on Canvas

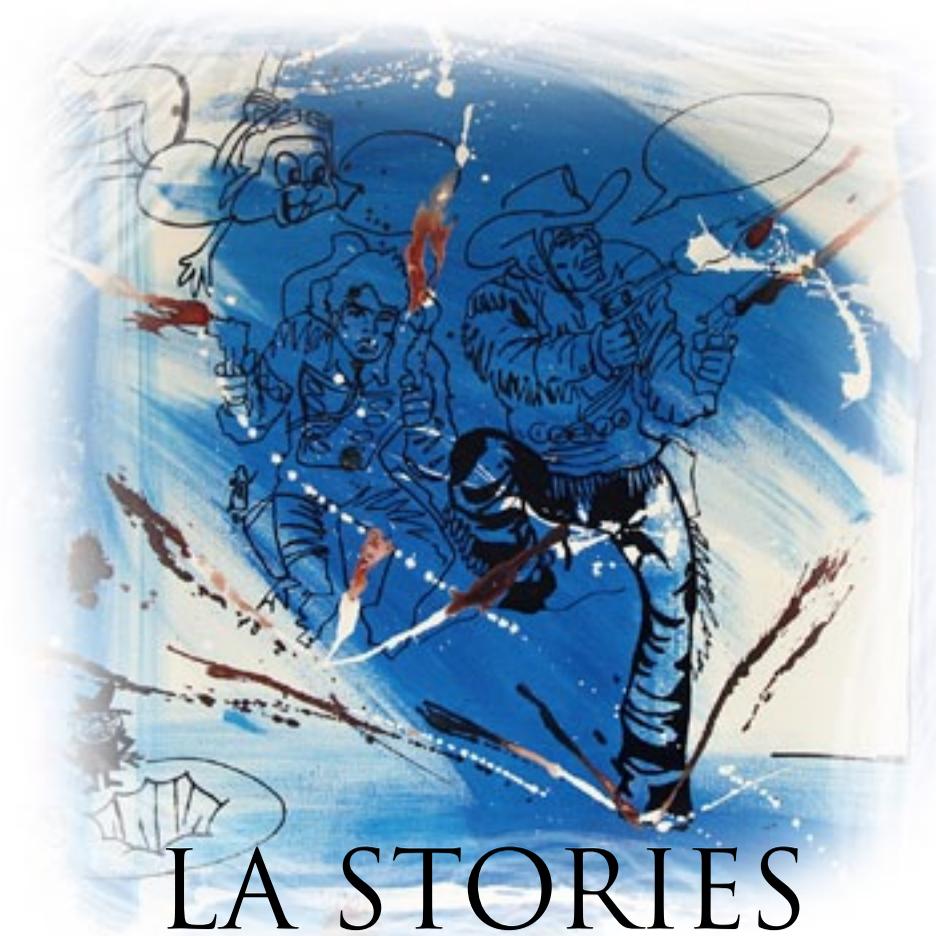


“URBAN WARRIOR?”

46" x 64"

• 2012 •

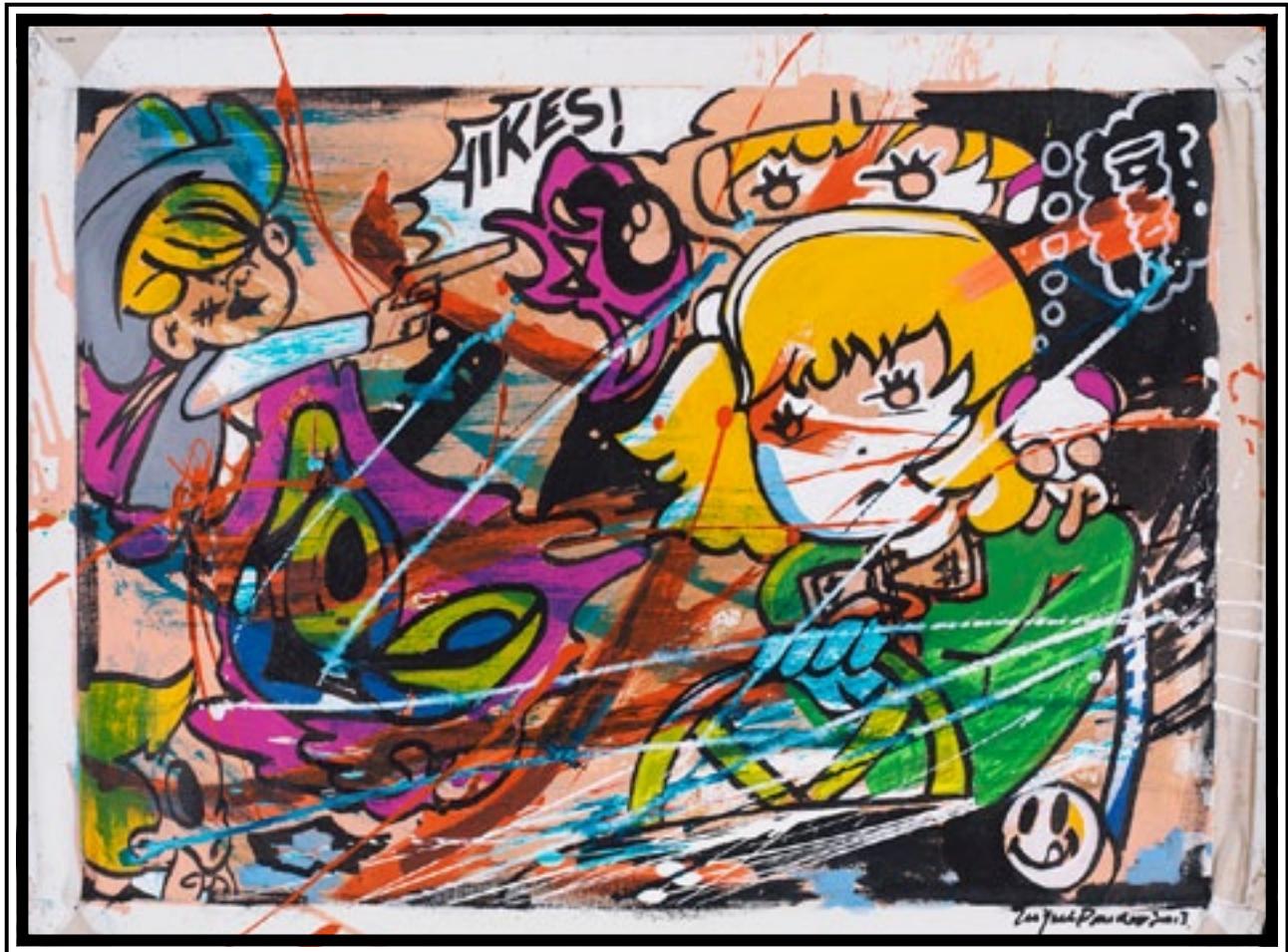
Korean Paper, Oil, and Acrylics on Canvas



LA STORIES

MOLLY IS NOT A HIPSTER

"LA Stories.... Molly is not a Hipster," is a combination of interpretations of 1970's animated characters like Rocky & Bullwinkle, Felix the Cat, Rawhide Kid, Denis the Menace, Superman and more. The collection, which includes sketches, oil on canvas and mixed media, shows the influence that sex, drugs, nightlife, celebrity and under culture has on those living the LA lifestyle.



“MENAGE A TROIS THROUGH HER EYES”

36" x 24"

• 2013 •

Acrylic Canvas



“WTF ”

48" x 54"

• 2012 •

Acrylic on Vintage Bed Sheet

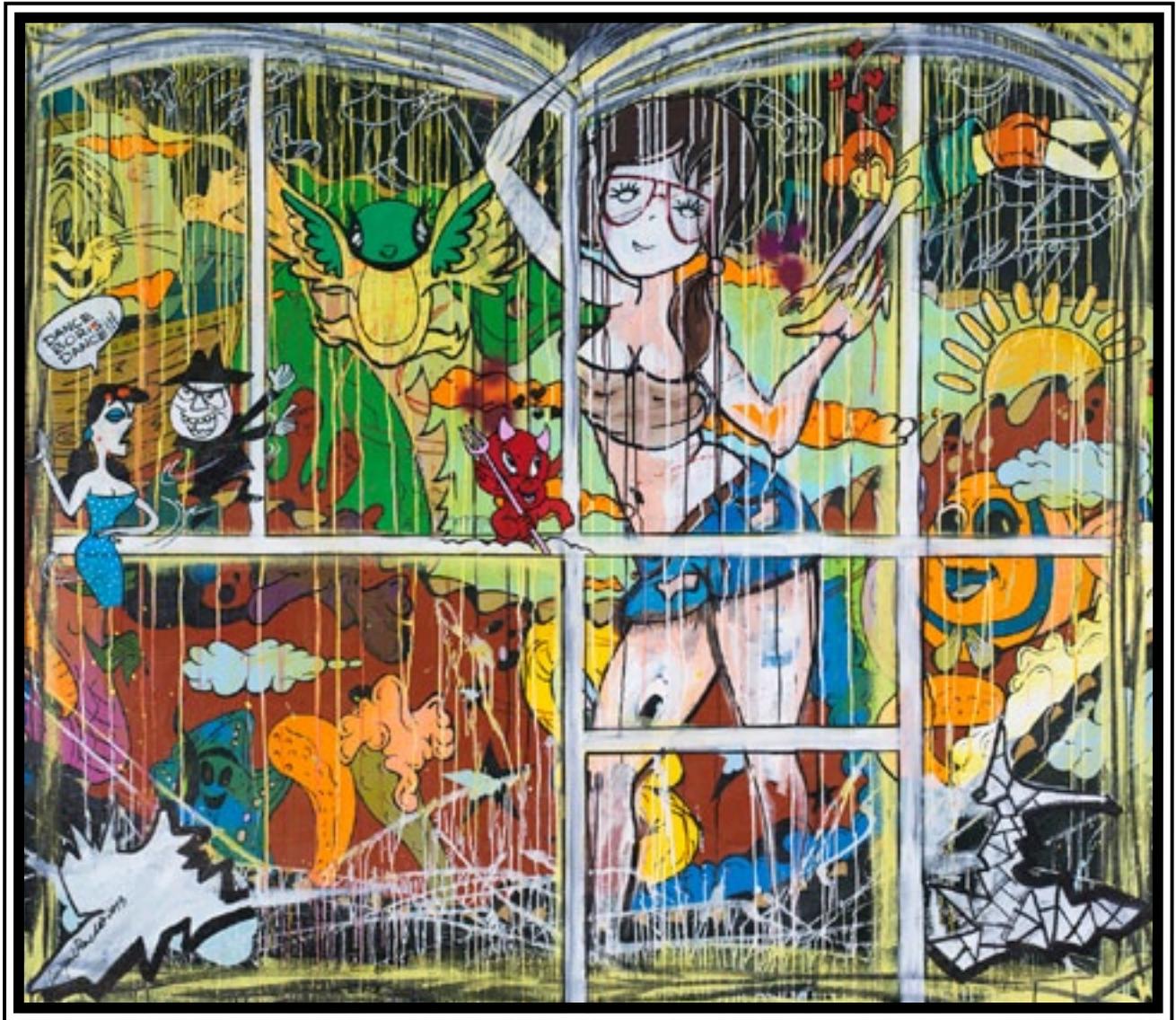


“SHOWDOWN IN HOLLYWOOD STRIP”

78" x 33"

• 2013 •

Mix Media on Canvas



“MOLLY’S DIRTY LIL SHORTS”

80" x 66.5"

• 2013 •

Mix Media on Canvas



“outLaw”

30" x 30"

• 2013 •

Mix Media on Canvas



“The Return Of Molly (Molly’s Revenge)”

24" x 38"

• 2013 •

Mixed Media on Canvas



“HIPSTER #1 (The Artist)”

58" x 58"

• 2013 •

Mixed Media on Canvas



“HIPSTER #2 (The Dancer)”

58" x 58"

• 2013 •

Mixed Media on Canvas



“HIPSTER #3 (The well endowed, I am what I am)”

58" x 58"

• 2013 •

Oil on Canvas



"MOLLY & THE GANG"

56" x 56"

• 2013 •

Mixed Media on Canvas

THE WONDERFUL WORLD OF

WHEELIES

COMING SOON



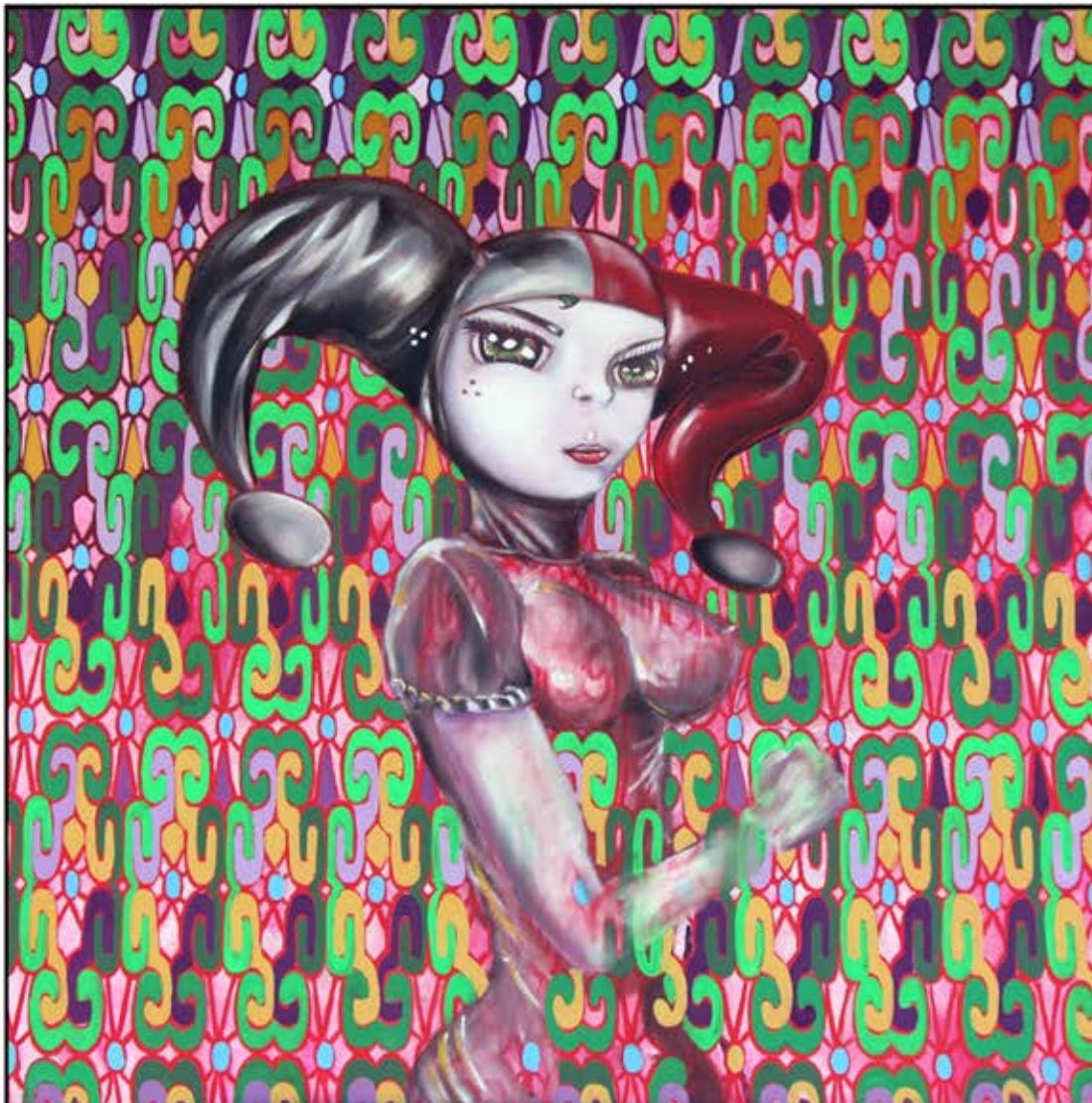
Created by Miguel Paredes 2011
Wonderful World of Wheelies® 2011
All Rights Reserved

Conceived by Miguel Paredes, "The Wheelies" is an animated sitcom centering on an anthropomorphic (or human-like) family of atomic-sized and lardaceous creatures, The Wheelies.

The show is set in the fictional, Orwellian world of Wheeland, part of a complex, microscopic universe living upon a paperclip found underneath the presidential desk in the Oval Office.

The show bases much of its humor on parodying American pop culture, politics and the human condition.

Coming Soon...



Harlequin
30"x30" • 2015 • Oil on Canvas

MANGA

Paredes takes on his twist on a very familiar style to him, growing up with POP culture and ANIME art Paredes takes iconic characters and puts his anime touch to them, a brand new series of paintings and collaborations not yet seen Here's a sneak peak to whats available during Art Basel or contact Miguel @ 305.219.6688
mig@miguelparedes.com



“CATGIRL”

30" • Oil on Circular Canvas 2015



Harlequin
30''x30'' • 2015 • Oil on Canvas



Poison Ivy
30'' x 30'' • 2015 • Oil on Canvas



CAPTAIN AMERIKA

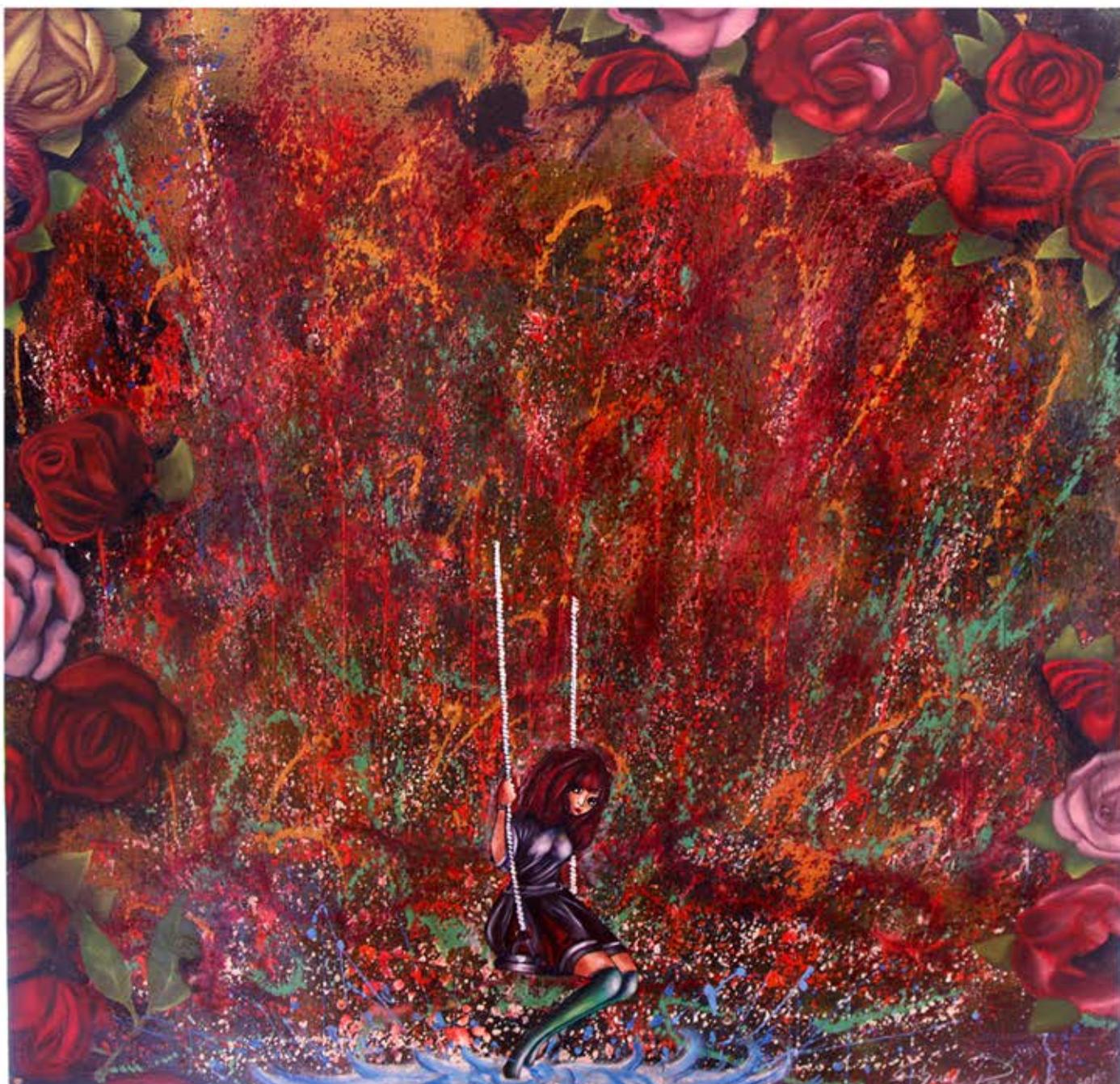
48'' x 36'' • 2015 • Oil on Canvas

Collaborative Piece w/ Artist Michael Turchin



Supergirl

30" X 30" • Work in Progress • Oil on Canvas • 2015



PUSH

48'' x 48'' • Oil on Canvas • 2015



CHERRY BLOSSOMS

48'' x 48'' • 2015 • Oil on Canvas



OVER THE RAINBOW

30" X 40" • Mix Media on Canvas • 2015

Collaborative Painting w/ Artist Michael Turchin



HOT SPRINGS

77" x 32" • 2015 • Oil on Gold Foiled Canvas



JOURNEY

76" X55" • 2015 • Oil on Korean Paper



PULGHA and FRIENDS
50''x50'' with frame • 40''x40'' no frame
Oil on Canvas • 2015



THE FIGHT FOR LOVE
50''x70'' • 2015 • Oil and Resin on canvas



“RAINDROPS”

30" • Oil on Circular Canvas 2015

Miguel Paredes.

For Licensing opportunities please contact:
Miguel Paredes @ 3052196688 / mig@miguelparedes.com
www.miguelparedes.com



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