



# PAUL AMUNDARAIN

Entropy, Multiple Realities

OPERA GALLERY

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10 MAY - 27 MAY 2024

OPERA GALLERY











# FOREWORD

## Paul Amundarain: Entropy, Multiple Realities

Opera Gallery Miami is thrilled to present Paul Amundarain, 'Entropy, Multiple Realities', a solo exhibition that explores Amundarain's innovative aesthetic approach to exploring the concepts of reality and perception. In his dynamic works, Amundarain skilfully applies the principles of architecture to the concept of reality, effectively approaching it as something that is to be built and rebuilt, sculpted and deconstructed.

Born in Venezuela and currently based in Miami, Amundarain's *Multiple Realities* series explores the human experience in relation to their surroundings through the use of layered materials and abstracted forms. Through the stratified layers in this body of work, Amundarain creates visually immersive picture planes that encourage random associations with an individual reality, making a statement about man's relationship to perspective. His work often uses the grid as a motif to thematically explore the parallels and complexities –and the respective social, political and economic concerns–between his native Venezuela and adopted home of America.

Amundarain symbolically embraces modernist aesthetics while generating connections with contemporary modes of production as a means of personal reflection. Oil, acrylic and various pigments are mixed with industrial techniques of mass production to animate this series of paintings, telling a story of the past with conviction while contemplating the future with great uncertainty. Frequently constructed with superimposed elements, Amundarain's multimedia works interrogate the concept of fixed reality, presenting an ideology that two things can simultaneously be true.

In drawing upon his Venezuelan heritage, Amundarain evokes the aesthetics of Carlos Cruz-Diez, incorporating architectural elements and modern aesthetics as pillars in his studio practice that speak to the fundamental influence that his place of birth continues to have upon him. In contrast, Amundarain's experience as an artist currently working Miami, Florida has imbued his work with a sense of multicultural duality reflective of the city's continuous change, growth and dynamic and cultural exchange. With this exhibition, Amundarain uses both traditional and cutting edge technological methodologies to explore our collective relationship to reality.

**Gilles Dyan**

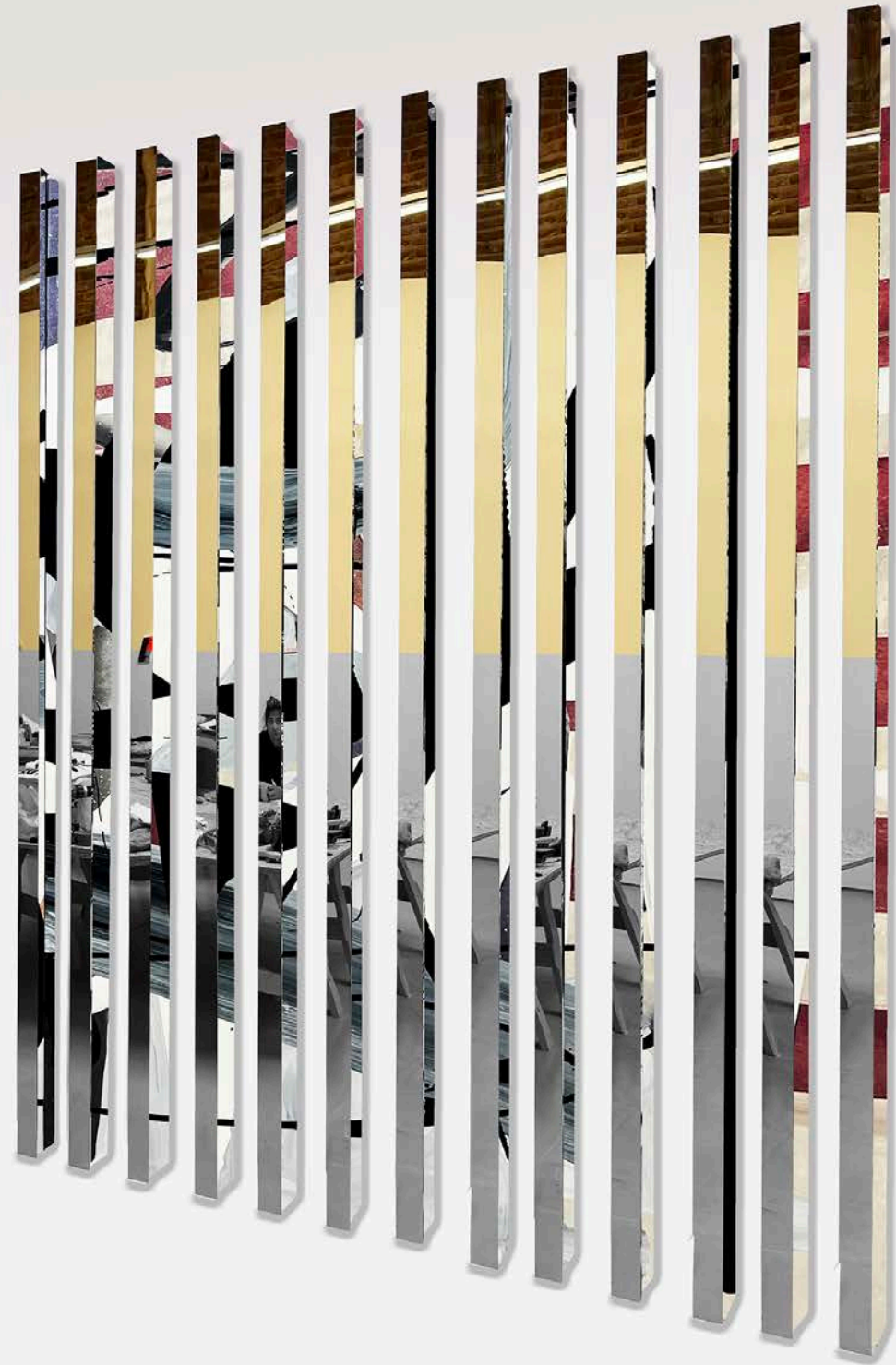
Founder & Chairman, Opera Gallery

**Dan Benchetrit**

Director, Opera Gallery Miami

# ARTWORKS





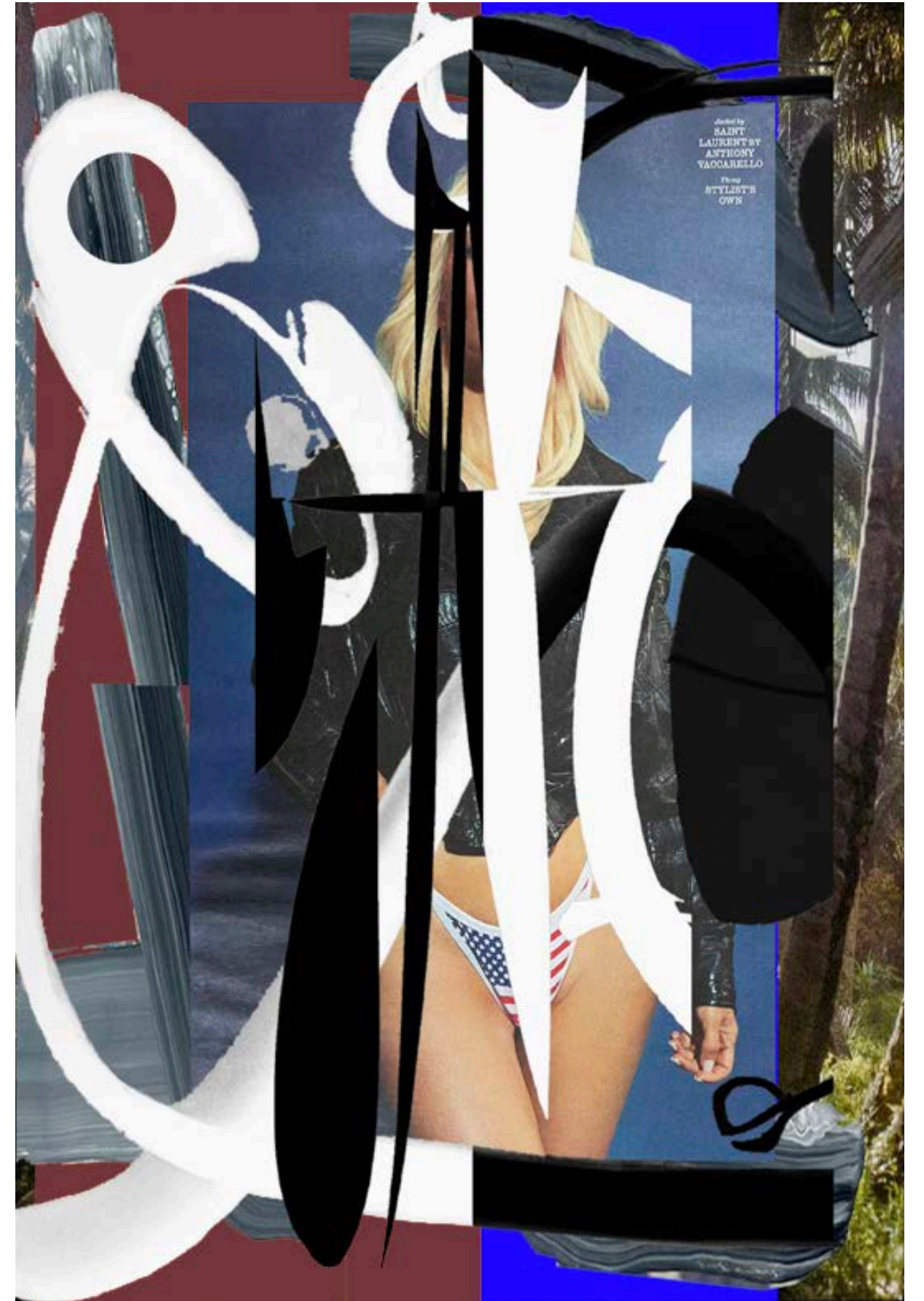
## American Barrier 1

2024

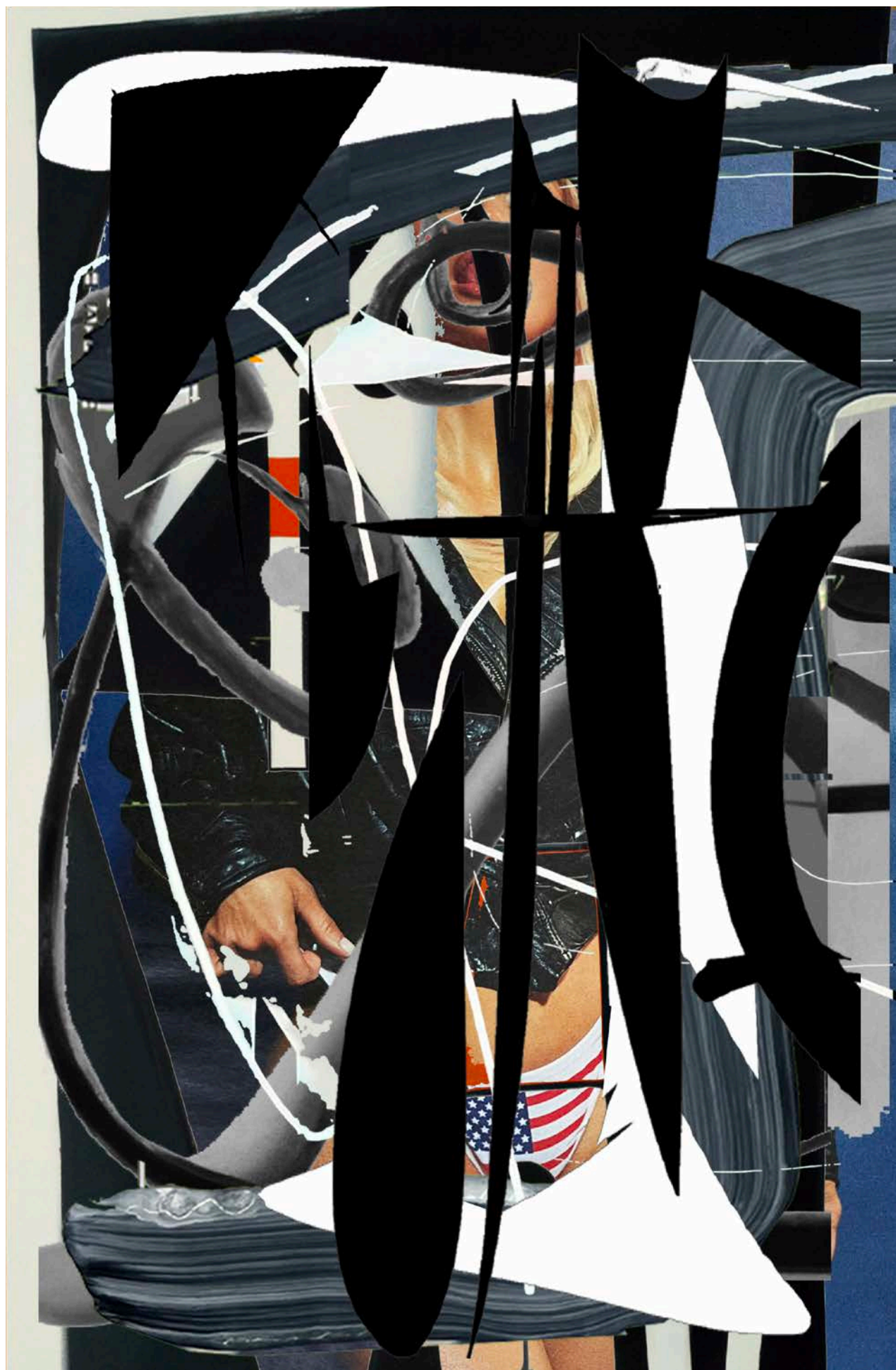
Aluminium, paint, stainless steel, vinyl print  
79 x 59 in | 200 x 150 cm

**American Serendipity**  
2024

Canvas, ink, acrylic paint  
94.5 x 51.2 in | 240 x 130 cm







## American Entropy

2024

Canvas, ink, paint

102 x 51 in | 260 x 130 cm



**Zeus**  
2024  
Steel  
Edition of 3  
94 x 40 x 30 in | 240 x 80 x 100 cm





## No Border

2024

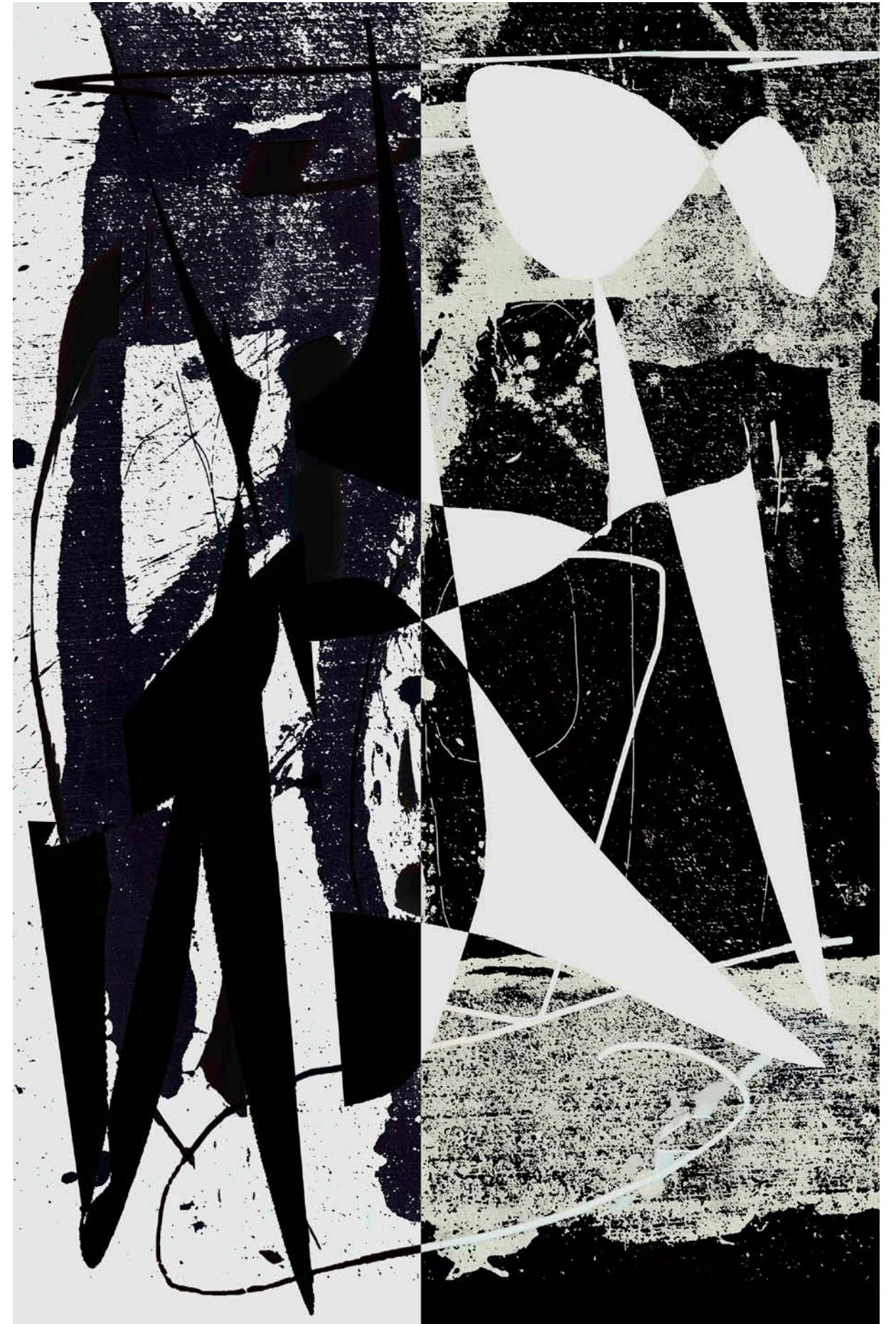
Canvas, ink, acrylic paint  
79 x 94 in | 200 x 240 cm



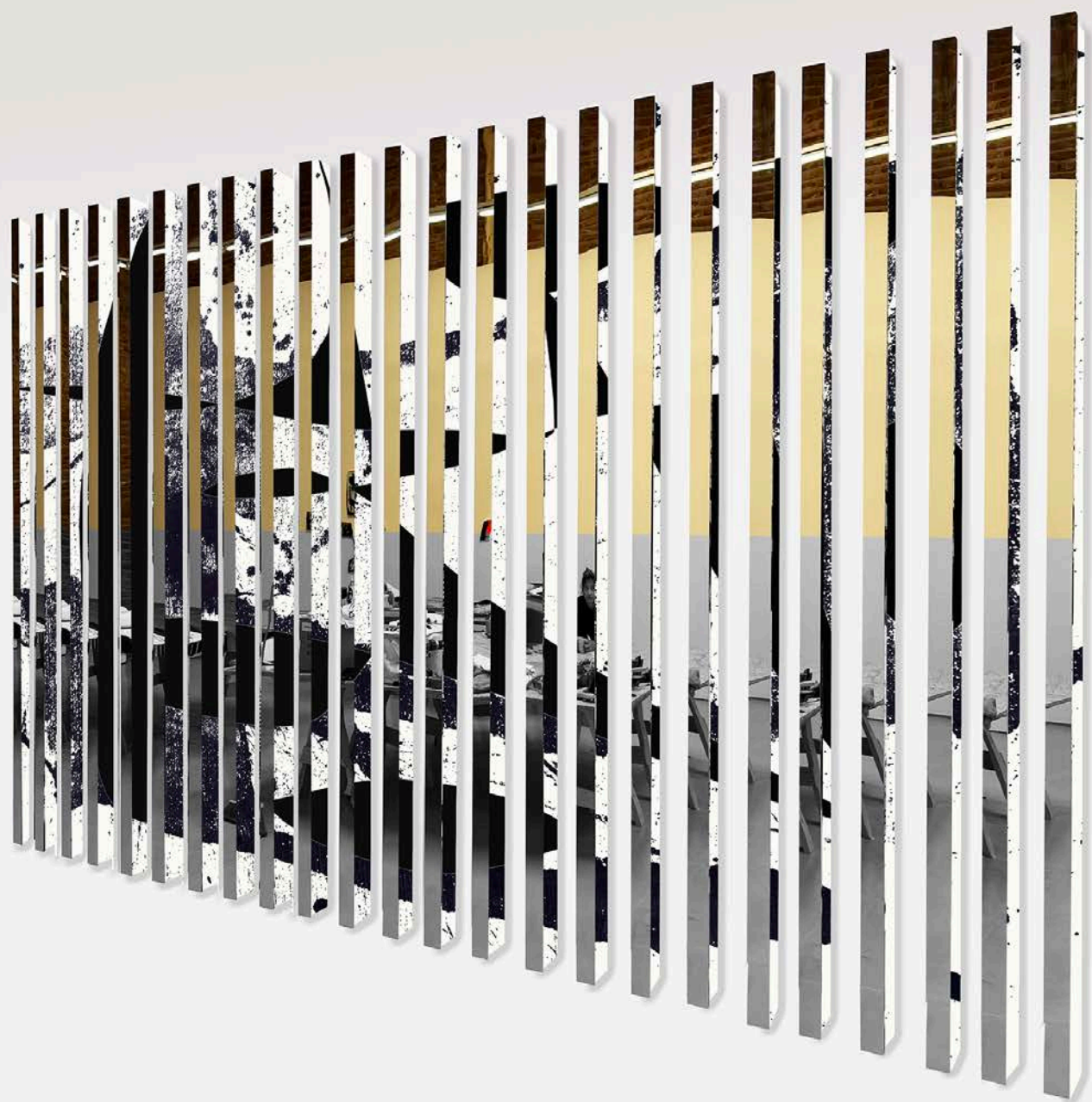
## Soulmates

2024

Canvas, paint, silkscreen  
98.4 x 59 in | 250 x 150 cm







## American Barrier 2

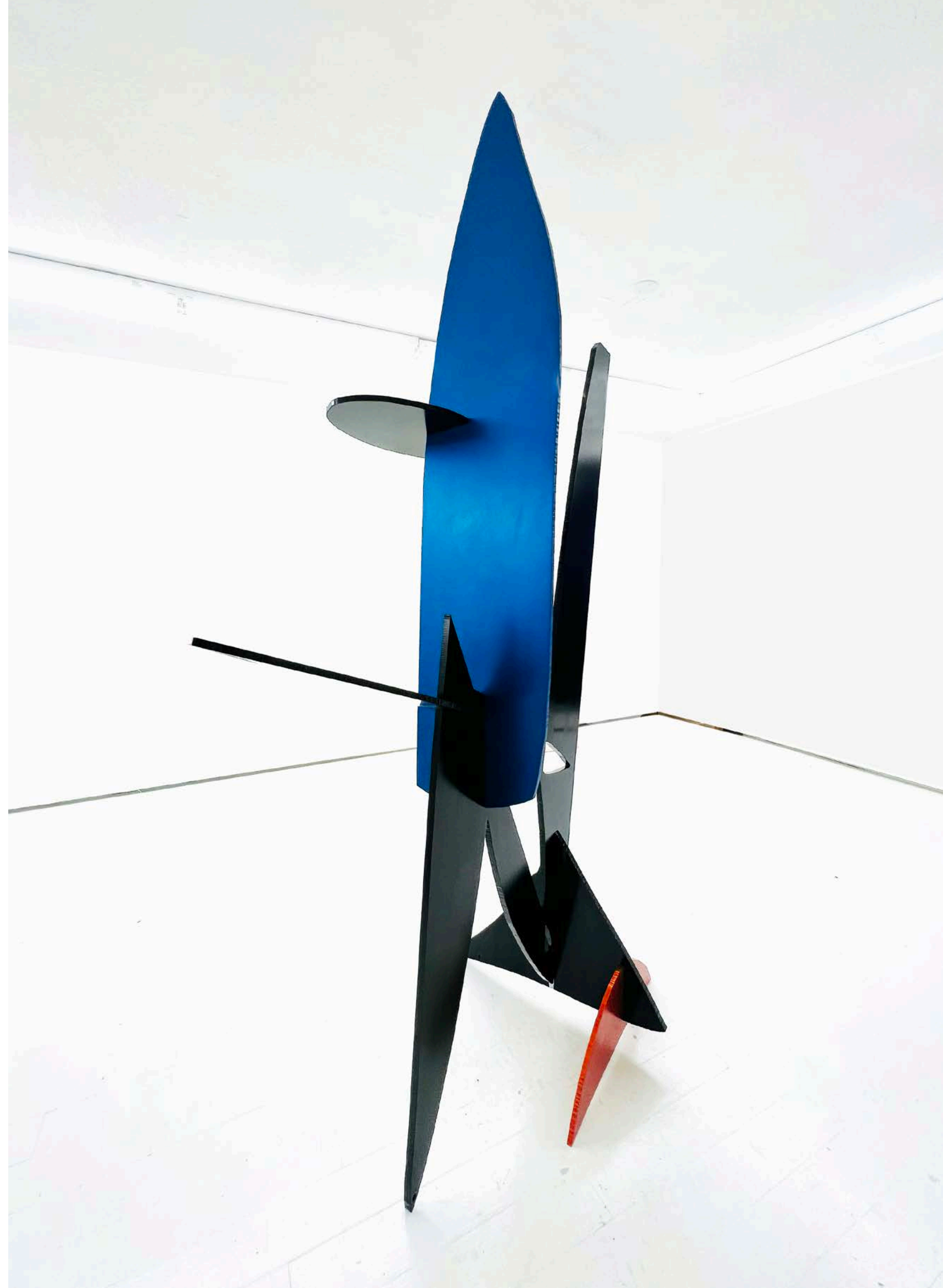
2024

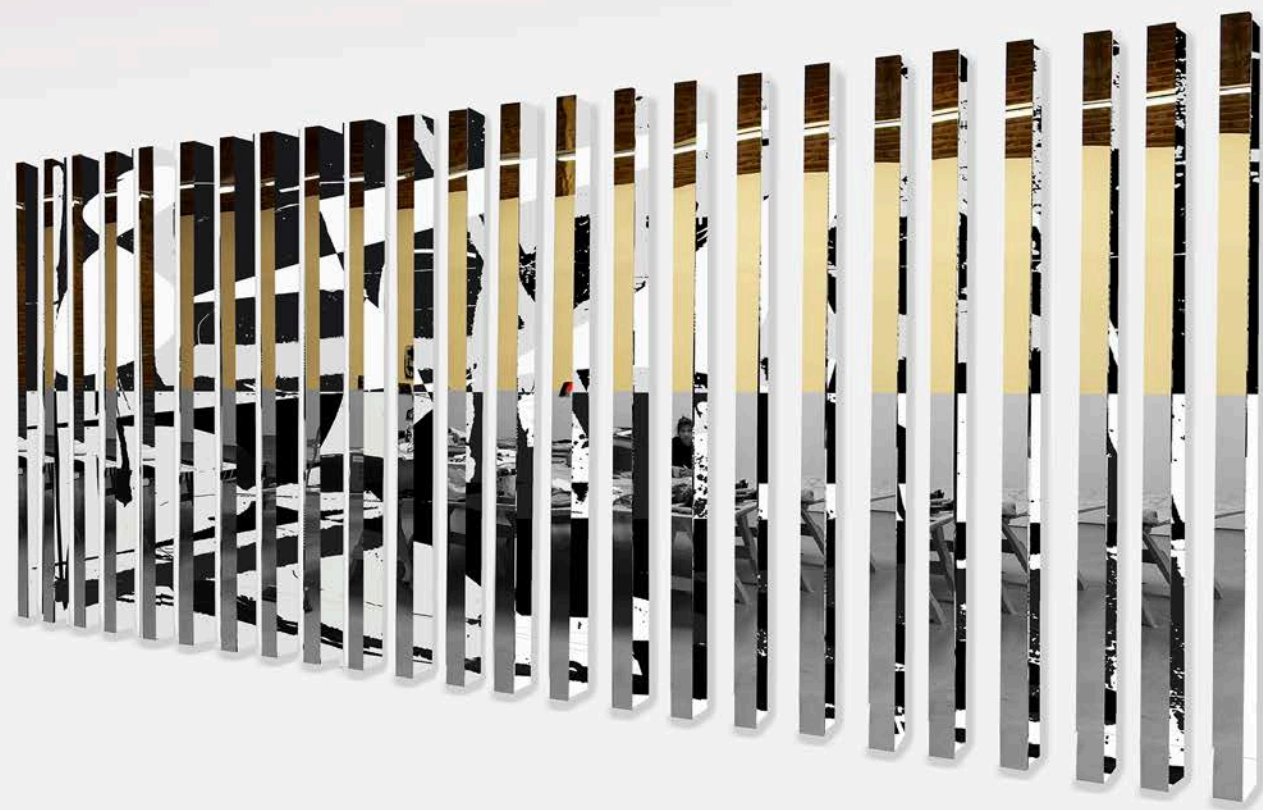
Aluminium, paint, stainless steel, silkscreen

79 x 102 in | 200 x 260 cm



**Eon**  
**2021**  
Aluminium, anodized paint  
Edition of 3  
102 x 40 x 20 in | 260 x 100 x 50 cm





## American Barrier 3

2024

Aluminium, anodized paint  
46 x 102 in | 118 x 260 cm



**American Hockey Fight**  
**2024**

Canvas, ink, paint, acrylic  
86 x 94 in | 220 x 240 cm



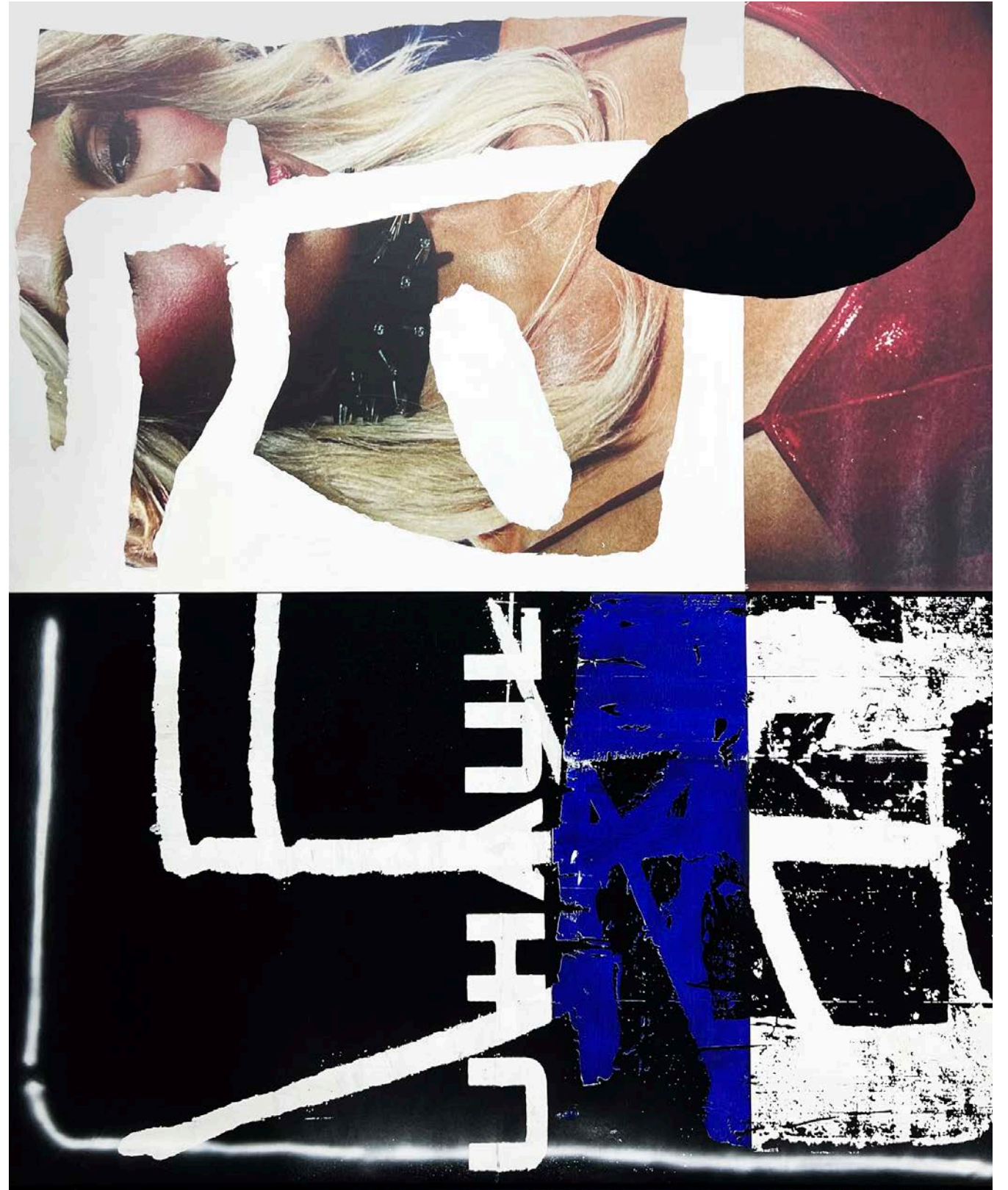


## American Dance Party

2024

Canvas, paint, ink, acrylic  
86 x 94 in - 220 x 240 cm





**Kim**  
**2024**

Canvas, ink, paint, acrylic, silkscreen  
94 x 94 in - 240 x 240 cm





# BIOGRAPHY

## Paul Amundarain

**Paul Amundarain (b. 1985) belongs to a generation that received the legacy of the grid – a form that allowed modernity to be structured – already deconstructed.**

In his research, Paul tries to solve problems in social aspects, the development of man in the city, and mixing his identity with the new information that he constantly receives, the industrial aesthetics, advertising iconography and pop culture are crucial references present in his work.

The grid that previous generations reinserted in the skin of the cities through urban interventions, is multiplied in his graphic base paintings assuming it has multiple meanings: grid, fence, grating overlapping visual signals on his own experience of mobility.

However when he quotes a kinetic-like Carlos Cruz-Diez and evokes his psychromies, he inserts disturbing social images in a gesture which reminds us that we are in turbulent times and that the dream deposited in the perceptual participation has “failed”, as the same adjective he uses as a title for one of his paintings associated with the Grid.

Works such as Broken grid, but also as Memory -in which his face appears behind a mesh of interwoven grids- superimpose two aspects of the failed promises of modernity in various places in Latin America and Venezuela: political and socio-economic instability and consequent massive emigration.

As a newcomer to the United States, his work contains a biographical and aesthetic record of the pursuit of paradise that is often fulfilled in enclosed horizons. At the same time, he has learned the lessons of survival that in depressed neighborhoods make it possible to manufacture necessary objects with materials discarded by other social sectors. Trash is recycled as art.



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PORTRAITS OF THE ARTIST

Courtesy of the artist

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