

Alejandro Piñeiro Bello: Entre El Día Y La Noche

September 4 – 28, 2024

5 Hanover Square

London

Opening Reception: Tuesday, September 3, 6 – 8pm



Alejandro Piñeiro Bello, *El Misterio De La Noche*, 2024
© Alejandro Piñeiro Bello, courtesy Pace Gallery

Pace is pleased to announce the first solo exhibition in the UK—and largest to date—of works by Cuban artist Alejandro Piñeiro Bello, running from September 4 to 28, 2024. Titled *Entre El Día Y La Noche* (Between Day and Night), Piñeiro Bello's exhibition will feature new paintings and works on paper that symbolically and formally explore cyclical journeys through time, and within the self.

Alejandro Piñeiro Bello paints the sociocultural mystic splendor of Caribbean culture with a focus on Cuba and the surrounding island nations' identities and histories. Using traditional materials, such as oil on raw linen or burlap, he creates striking dialogues between the deep beige of the canvas and an iridescent palette of jade greens, oranges, purples, and teals. Chromatic interplay in Piñeiro Bello's work fortifies essential compositional structures, which often appear to revolve around an unseen center point. In these images, his fluidly handled paint forms endless landscapes that travel from dreamlike figuration to pure abstraction. Drawing inspiration from dreams and memories, Piñeiro Bello's paintings describe fleeting, timeless feeling.

Taking their inspiration from the atmospheric and emotional changes throughout a Cuban night and day, the scale of works in *Entre El Día Y La Noche* represent some of the artist's most ambitious to date. *El Misterio De La Noche* (2024), the largest painting featured in the exhibition, spans over six meters. Here, Piñeiro Bello employs the structural qualities of classical Western art history while upending expectations of the landscape through his alchemical use of color and non-linear storytelling.

Spirals, shells, and whorls abound throughout the works in *Entre El Día Y La Noche*, reflecting Piñeiro Bello's interest in Transcendentalist and Buddhist belief systems. The spiral that dominates three-quarters of the painting *La Espiral Luminosa* (2024) draws viewers into the artist's unique painterly vision. Sweeping from deep aquatic shades at its outer edge into increasingly flame-like hues toward its center, it is unclear if this depicts the cross-section of a deep ocean or if Piñeiro Bello has lifted the surface of the water to reveal the reflection of a blazing midday sun. Like its dappled sea blues—created with an economical use of bright, light brushstrokes—the painting quivers between its marine depiction and a field of colorful abstraction.

Nature is dominant in Piñeiro Bello's worlds. Figures, when they appear, are small, loosely rendered, and nestled within the dynamic landscapes that surround them. Formally echoing the arcs of the waves, wind, and flora that shape the compositions, these bodies appear to emerge from—and of—the very brushstrokes that describe their setting. Citing Antonio Gaudi, Piñeiro Bello reminds us that “there are no straight lines or sharp corners in nature.” This impression of interconnectedness is present in *Nacimiento* (2023-24), whose central figure materializes from a rose-blushed, lotus-like bowl. Recalling Botticelli's *The Birth of Venus* (c.1484-1486), Piñeiro Bello's painting is similarly infused with an environmental vitality that raises the natural world to the status of personhood.

Reflecting the island's rich intercultural heritage, his practice is equally informed by the fiction, poetry, and music of his birthplace. Just as in the literary genre of *lo real maravilloso* (the marvelous real), these paintings depict the fantastic through an amplification of perceived reality. Inhered in the layers of Piñeiro Bello's compositions lie the metamorphic, expressive juxtapositions of Latin America.

In the lower ground floor gallery, Piñeiro Bello will display a selection of his works on paper and sketches alongside books and poems that have inspired his practice. Employing watercolor, gouache, and ink, the artist's works on paper respond to their medium: the ivory paper background, which Piñeiro Bello keeps partially exposed, lends a backdrop of luminosity to the deliberate pen-marked crosshatching. Included reference texts are the 1943 poem “La isla en peso” by Virgilio Piñera, the 1966 novel *Paradiso* by José Lezama Lima, and Alejo Carpentier's 1949 novel *El reino de este mundo*—the text that introduced *lo real maravilloso* to the world of literature. Amongst these, Piñeiro Bello has placed a childhood photograph of himself, taken in Havana. With this gesture, the artist affirms the awareness of selfhood and origin that saturates his paintings.

Through a practice rooted in identity and memory, **Alejandro Piñeiro Bello** (b. 1990, Havana, Cuba) paints the enduring spirit of the Caribbean. Piñeiro Bello studied at The National Academy of Fine Arts San Alejandro, Havana, Cuba (2006–10), later working as a professor in the Creative Painting department (2010–11). He was awarded grants from The Shelley and Donald Rubin Foundation, New York and The Rockefeller Brothers Fund, New York in collaboration with Pioneer Works, New York. Piñeiro was a resident at the Vermont Studio Center in 2022, and in 2023, he was selected for the artist-in-residence program at the Rubell Museum. Recent exhibitions of his work include *Future Past Perfect: Escaping Paradise*, NSU Art Museum, Fort Lauderdale, Florida (2023); *En El Arco Del Caribe*, KDR305, Miami, Florida (2023–24), and *Alejandro Piñeiro Bello*, Rubell Museum, Miami, Florida (2023–24). His work is held in important collections such as Amorepacific Museum of Art, Seoul; The Brownstone Foundation, Paris; Chrysler Museum Collection, Norfolk, Virginia; Institute of Contemporary Art, Miami; Leeum, Samsung Museum of Art, Seoul; Marquez Art Projects, Miami; Museum of Latin American Art, Long Beach, California; NSU Art Museum, Fort Lauderdale, Florida; Rubell Museum, Miami; The Shelley and Donald Rubin Foundation Collection, New York; and Soho House Art Collection, Miami. Piñeiro Bello currently lives and works in Miami, Florida.

Pace is a leading international art gallery representing some of the most influential contemporary artists and estates from the past century, holding decades-long relationships with Alexander Calder, Jean Dubuffet, Barbara Hepworth, Agnes Martin, Louise Nevelson, and Mark Rothko. Pace enjoys a unique U.S. heritage spanning East and West coasts through its early support of artists central to the Abstract Expressionist and Light and Space movements.

Since its founding by Arne Glimcher in 1960, Pace has developed a distinguished legacy as an artist-first gallery that mounts seminal historical and contemporary exhibitions. Under the current leadership of CEO Marc Glimcher, Pace continues to support its artists and share their visionary work with audiences worldwide by remaining at the forefront of innovation. Now in its seventh decade, the gallery advances its mission through a robust global program—comprising exhibitions, artist projects, public installations, institutional collaborations, performances, and interdisciplinary projects. Pace has a legacy in art bookmaking and has published over five hundred titles in close collaboration with artists, with a focus on original scholarship and on introducing new voices to the art historical canon.

Today, Pace has seven locations worldwide, including European footholds in London and Geneva as well as Berlin, where the gallery established an office in 2023. Pace maintains two galleries in New York—its headquarters at 540 West 25th Street, which welcomed almost 120,000 visitors and programmed 20 shows in its first six months, and an adjacent 8,000 sq. ft. exhibition space at 510 West 25th Street. Pace's long and pioneering history in California includes a gallery in Palo Alto, which was open from 2016 to 2022. Pace's engagement with Silicon Valley's technology industry has had a lasting impact on the gallery at a global level, accelerating its initiatives connecting art and technology as well as its work with experiential artists. Pace consolidated its West Coast activity through its flagship



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in Los Angeles, which opened in 2022. Pace was one of the first international galleries to establish outposts in Asia, where it operates permanent gallery spaces in Hong Kong and Seoul, along with an office and viewing room in Beijing. In spring 2024, Pace will open its first gallery space in Japan in Tokyo's new Azabudai Hills development.

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