



FIRST THOUGHT

THE LOVE YOU

November 28, 2021 – February 4, 2022

Works by:

Alejandro Piñeiro Bello, Miguel Alejandro Machado Suarez,
Sabrina Pohl & Jack Irv

Curated by:

Sophia Kardonski

335 NE 59th Terrace – Miami, FL 33137

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Opening Sunday, November 28, 2021 from 6pm - 10pm

Immediacy, improvisation, bodily presence, and an embrace of fleeting moments. These were some of the qualities championed by the American poet Allen Ginsberg, who famously advocated “first thought, best thought” for developing forms of written expression uninhibited by literary hang-ups or self-doubt. Ginsberg’s embrace of immediacy also ran through much of the art of the time, which similarly eschewed rationality, convention, and anxieties regarding style in favor of risk-seeking and improvisation. Today, in a world where almost everything feels mediated to some extent, the pursuit of expression based on “first thought, best thought” might, at best, seem romantic.

Yet the phrase continues to capture imaginations to this day, despite often being misunderstood by those who assume that thoughts and words are one and the same. In poetry, the method of composition using “first thought, best thought” consists of noting an image or emotion in words after it manifests itself in one’s mind. It implies finding the right language to communicate a charged flash of awareness, whatever that moment might be, whether joy or anguish, awe or despair. In the visual arts, “first thought, best thought” entails letting go of the conditioned mind and harnessing the first moment of perception, before it is colored by judgement or interpretation. The “first thought” is the “best thought” because it has not yet been clouded by our opinions and interpretations, our hopes and fears, our likes and dislikes.

This exhibition brings together the work of four artists which, in different ways, harness the powerful immediacy of the first thought. Alejandro Piñeiro Bello’s vibrant watercolors and monumental paintings offer direct and unmediated glimpses into the artist’s personal thoughts and feelings; in his own words, they are akin to “mediations where [he does not] control the images that appear.” Working in oil, Miguel Alejandro Machado Suárez channels a range of pictorial styles, and mixes comic elements with historical references, to convey scenes that are at once seductive, haunting, visceral and cerebral. In her abstract works, Sabrina Pohl draws on an intuitive use of forms to capture the sensations of experiencing nature with an open state of mind. Through painting and photography, Jack Irv captures the darker and more subversive aspects of the first thought; his candid images implore us to override our drives toward self-censorship and challenge our comfort zones.

Harnessing the freedom and spontaneity that stems from the first thought, THE LOVE YOU’s inaugural exhibition embodies many of the gallery’s core principles. Founded out of a desire to offer artists a space to show their work free from restrictions or restraints, THE LOVE YOU aims to unsettle the stale conformity that has become all too synonymous with commercial art galleries. More specifically, it strives to respect the agency of the artists it represents and to ensure that inspiration and innovation does not get watered down. Both THE LOVE YOU and the artists shown together at FIRST THOUGHT seek to free the “best thought” from all inner doubts, qualms, and reservations; together, they celebrate the exhilaration, courage and conviction that comes out of spontaneous and unbridled creativity.



Alejandro Piñeiro Bello
GREEN ENIGMA – BETWEEN TWO THINGS, IN TIME, PLACE, ORDER, CHARACTER, ETC. – BUDA, 2021
Acrylic on Canvas
60 x 176 inches (152.4 x 447.04 cm)

Alejandro Piñeiro Bello

“I have always been fascinated by trying to portray that precise moment when ideas are shaped when they have not taken a form yet but bear an essence. That metaphysical moment when something dazzles you and leads to a state of trance, one idea turns into another, keeps on transforming itself as a chain of processes unveils.”

Working across a range of media, Alejandro Piñeiro Bello is primarily interested in the process when an idea takes shape, and more specifically, the state when the idea has not yet taken form, but the essence reveals itself. In his mesmerizing works, a chain of ideas and motifs morph and mutate, and the canvas becomes consumed by a variety of motifs and processes. Instead of beginning with a specific subject, the artist allows his memories, feelings, and momentary states of mind to guide his process. The strokes and shapes are indexes of the inner workings of his imagination. Sometimes, this method leads to figurative works, such as the triptych GREEN ENIGMA - BETWEEN TWO THINGS, IN TIME, PLACE, ORDER, CHARACTER, ETC. - BUDA, (2021); in other instances, the results are more abstract, like in HUESO ROSA [Pink Bone], (2020).

When creating, Piñeiro allows the world around him to dissipate. Instead of seeking to comprehend what he is making, he surrenders himself to his thoughts and feelings in that precise moment. As he allows his inner thoughts to steer the creative process, he only begins to interpret the subject of his works once he has fully completed them. To this end, many of his works only come together after he has finished them; in some cases, they only make sense in a series, despite being made individually over a period of months. GREEN ENIGMA - BETWEEN TWO THINGS, IN TIME, PLACE, ORDER, CHARACTER, ETC. - BUDA is one such example of this: it is a triptych of paintings made throughout the course of this year. When the artist hung the pieces on the wall to photograph them, he noticed that their compositions lined up perfectly, as well as the canvases themselves, despite being hand-stretched by him in random sizes using pieces of leftover wood. Witnessing them retrospectively, the artist noticed that together, they testified to a chronological account of a personal experience he had been facing during this time.

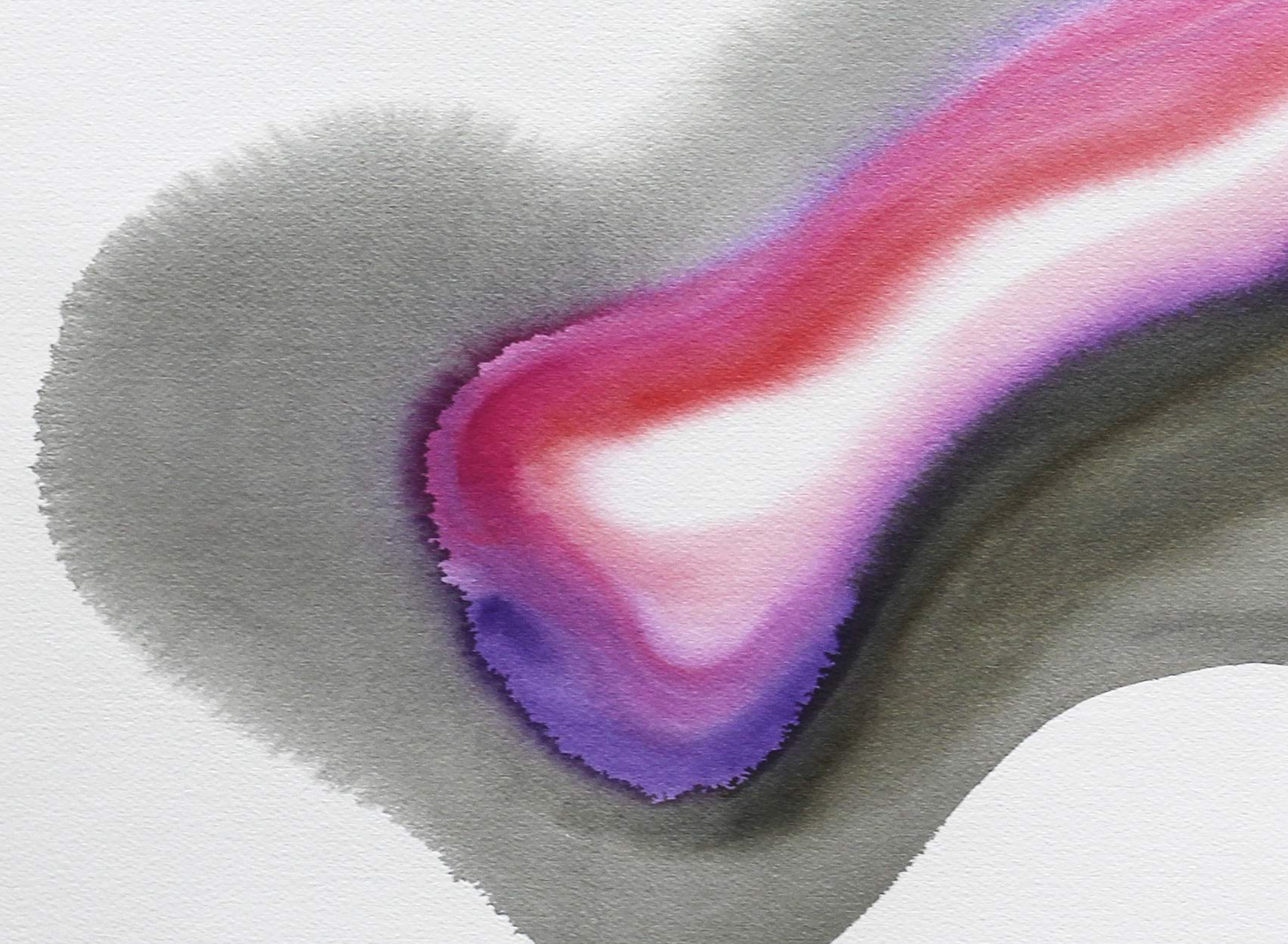
Similarly, HUESO ROSA and DEFORMACION TRIANGULADA [Triangulated Deformation], (2020) offer vibrant and direct insights into Piñeiro's imagination. As abstract watercolors, they can be understood as investigations into the nature of painting itself. Technically complex, these works are, at the same time, vehicles that help the artist process the complexities of his imagination. In many ways, Piñeiro's works evoke the naivety of drawings made by children; unmediated, direct, and energetic, they are expressions of his quest to use art as a channel through which to connect with his inner thoughts. Charged with color, emotion, and insight, the paintings shown at FIRST THOUGHT are strikingly bold in their dizzying configurations, disjunctive color, and complex compositions.



Alejandro Piñeiro Bello
THE WELL OF THE BUDDHAS, 2021 (Detail)
Oil on Canvas
12 x 16 inches (30.48 x 40.64 cm)



Alejandro Piñeiro Bello
HUESO ROSA, 2020
Watercolor on Paper
22 x 32 inches (55.88 x 81.28 cm)





Alejandro Piñeiro Bello
UNTITLED (LUZ), 2020
Watercolor on Paper
22 x 32 inches (55.88 x 81.28 cm)



Alejandro Piñeiro Bello
DEFORMACION TRIANGULADA, 2020
Watercolor on Paper
22 x 32 inches (55.88 x 81.28 cm)

Miguel Alejandro Machado Suárez

“One of the attractions of painting is to have the possibility of not thinking while doing it. For me, it is something natural, necessary, and vital. The sheer existence allows me to paint, and painting helps to exist.”

Based in Havana, Miguel Alejandro Machado Suárez approaches his work with almost antiquarian precision, fusing a range of styles and motifs through oil paint. Although Machado’s works vary greatly, they all testify to the artist’s technical virtuosity, as well as his ambition to “disrupt the day-to-day” by offering alternate views of the world based on transformation and emancipation.

Machado’s works often capture his personal experiences and memories. For example, SOLDADO SUIZO [Swiss Soldier] (2018) was inspired by his travels to Switzerland, where he was struck by the fact that the country does not have any war heroes, despite possessing a national army. If this painting seems stereotypically “Swiss,” it is because it is based on the artist’s own experiences of witnessing a country as an outsider with no prior knowledge of its specific history. Machado prides the disruptive qualities of his work, which resist overthinking and celebrate the absurd. In his own words: “I would prefer not to try to convince myself of anything, I know things without knowing how I learned them, I do things without knowing why. Each one of my paintings disrupts the day-to-day, frozen in chaos - in the present. They are an extension of my existence.”

When beginning a new painting, Machado frequently takes his initial inspiration from a short, self-written story which he subsequently sets out to translate into paint on canvas. Working mainly in oil, Machado channels influences from a wide range of artists and movements, ranging from baroque to expressionism, realism to post-impressionism. The result is a commanding style that bears a clear connection to the present while simultaneously taking us on an exhilarating journey through various periods, cultures, and approaches. Fusing humor with a vast pool of symbols and styles, Machado’s works are at once seductive, haunting, visceral, and cerebral.



Miguel Alejandro Machado Suárez
EVAPORACION, 2019
Oil on Wood
12 x 10.8 inches (30.5 x 27.5 cm)



Miguel Alejandro Machado Suárez
ANGEL, 2019
Oil on Wood
12.2 x 11.34 inches (31 x 28.8 cm)

Miguel Alejandro Machado Suárez
SOLDADO SUIZO, 2018
Oil on Canvas
78.74 x 78.74 inches (200 x 200 cm)



Miguel Alejandro Machado Suárez
CABALLO, 2019
Oil on Canvas
9.85 x 9.85 inches (25 x 25 cm)





Miguel Alejandro Machado Suárez
CANALES, 2015
Oil on Canvas
15.75 x 19.7 inches (40 x 50 cm)

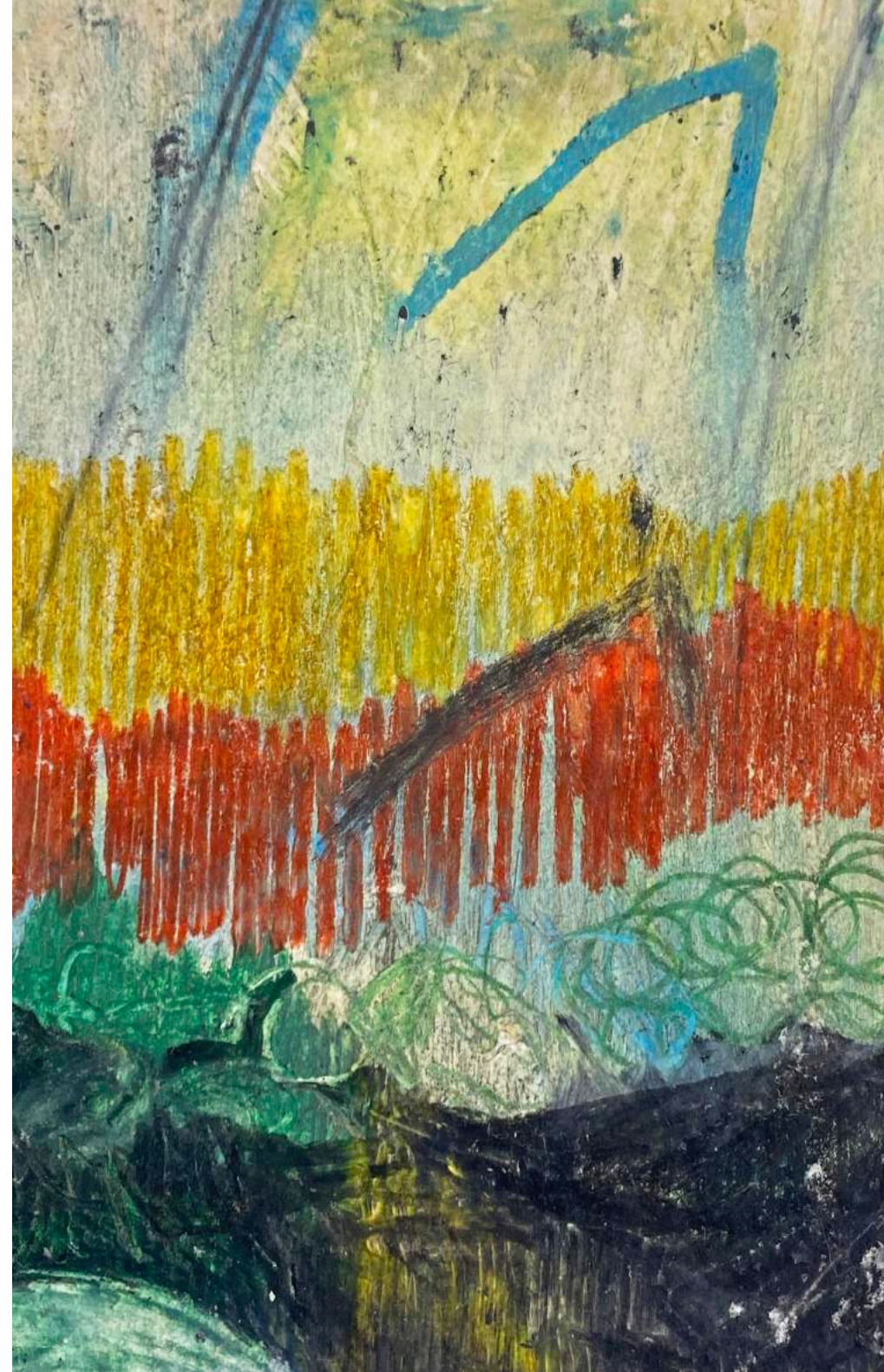
Sabrina Pohl

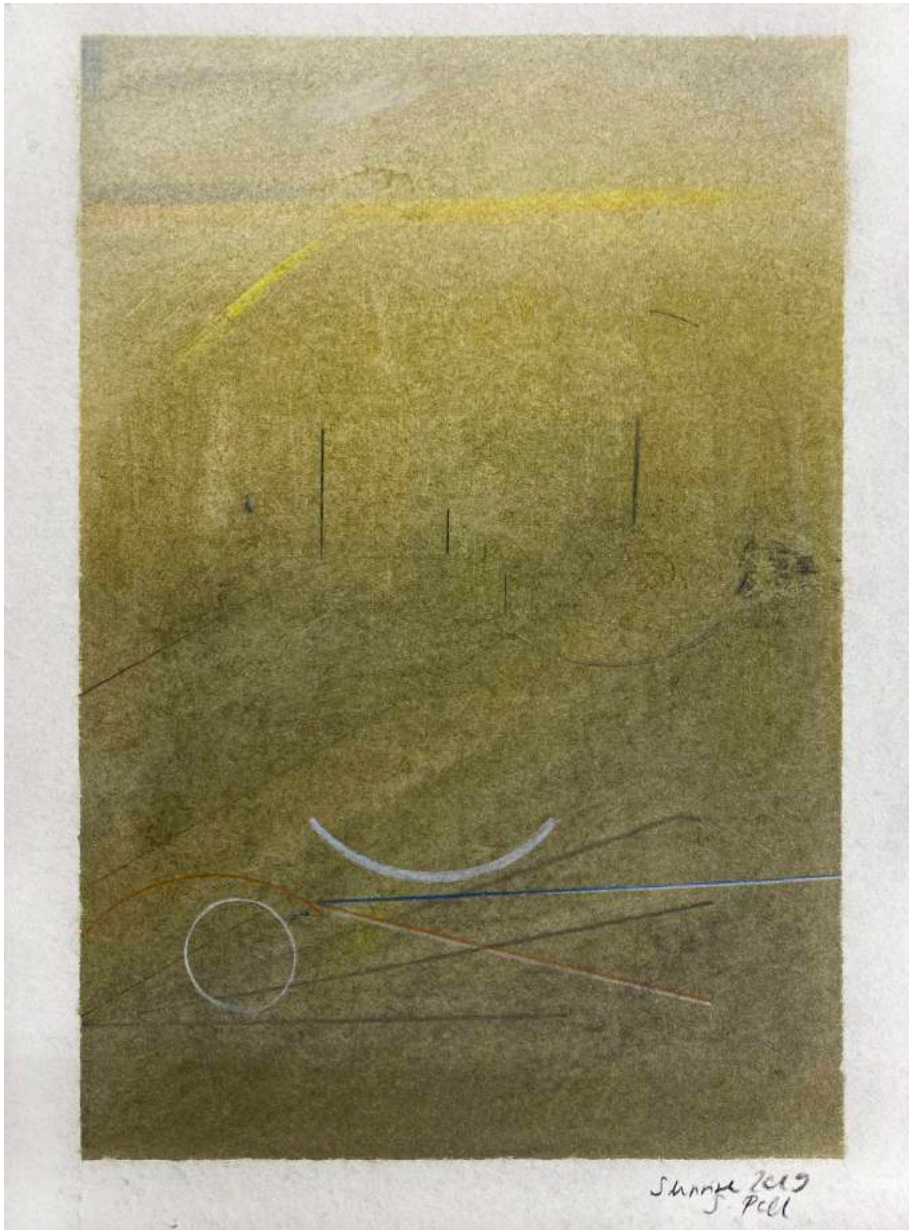
“A flower is not just her appearance. It can also be expressed through its smell, or a memory of a gentle touch of the petals between your fingers. Thus, my work displays those subtle layers beyond the visible.”

Sometimes, we discover “first thought, best thought” by embracing a particular moment in a very simple and immediate way. Although we call it “first thought,” it is not necessarily a thought that needs to be captured in words; it is merely the very first jolt of inspiration in whatever shape it expresses itself to us. The first instant when we wake up, before our mind is weighed down by our daily routine. The striking sense of awe we experience when we walk past a mountain peak and confronted with a vast valley laid out between us. The open state of dislocation that accompanies a moment of intense shock. These are just some examples of moments of fresh and immediate perception.

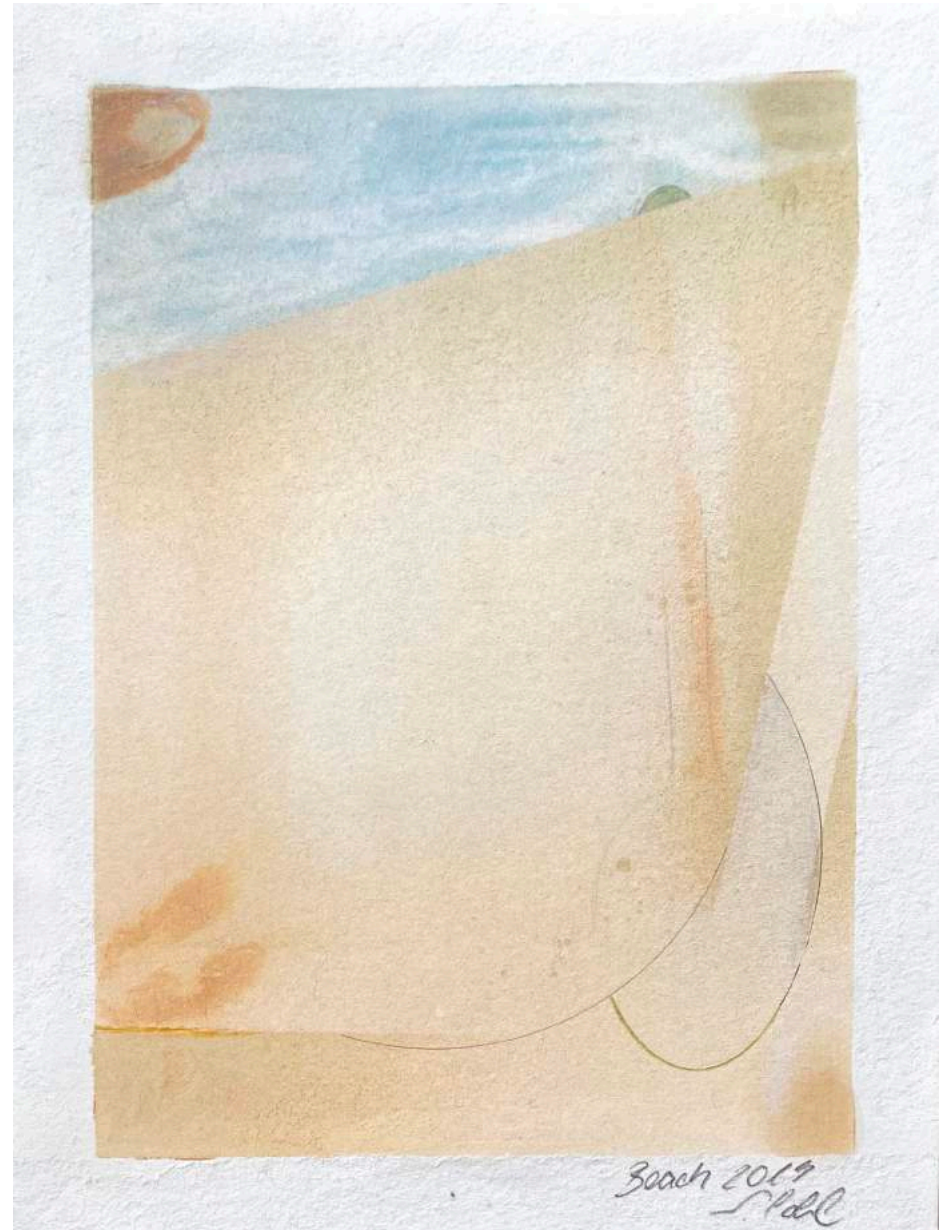
In her abstract works, Sabrina Pohl captures the sentiments and sensations that accompany an unmediated experience with nature, including those “beyond the visible.” Drawing on an intuitive engagement with forms and in her sketches a meticulous attention to detail, Pohl’s works aim to dissolve the boundaries between the visible and preconditioned. In her abstract landscapes, for example, she offers the viewer vibrant glimpses of outdoor environments, settings, and objects where forms are reduced to soft shapes and contours. Space and light feature prominently in works guided by a sense of belonging, capturing how, in the artist’s own words, “the smell of a flower belongs to it without the evidence of seeing the flower itself.”

Sabrina Pohl
HATHOR (Detail), 2020
Crayons and Pencils on Paper
7.7 x 11.6 inches (19.5 x 29.5 cm)





Sabrina Pohl
SUNRISE, 2019
Chalks and Pencils on Paper
8.1 x 11 inches (20.5 x 28 cm)



Sabrina Pohl
BEACH, 2019
Chalks, Spray paint, Crayons and Pencils on Paper
11 x 8.1 inches (20.5 x 27.5 cm)



Sabrina Pohl
DOG, 2018
Chalks and Pencils on Paper,
8.1 x 11 inches (20.5 x 28 cm)



Sabrina Pohl
AFTERGLOW, 2020
Chalks and Pencils on Paper
77 x 11.6 inches (19.5 x 29.5 cm)



Sabrina Pohl
SUNSET IN A STATION, 2019
Chalks and Pencils on Paper,
11 x 8.1 inches (20.5 x 28 cm)

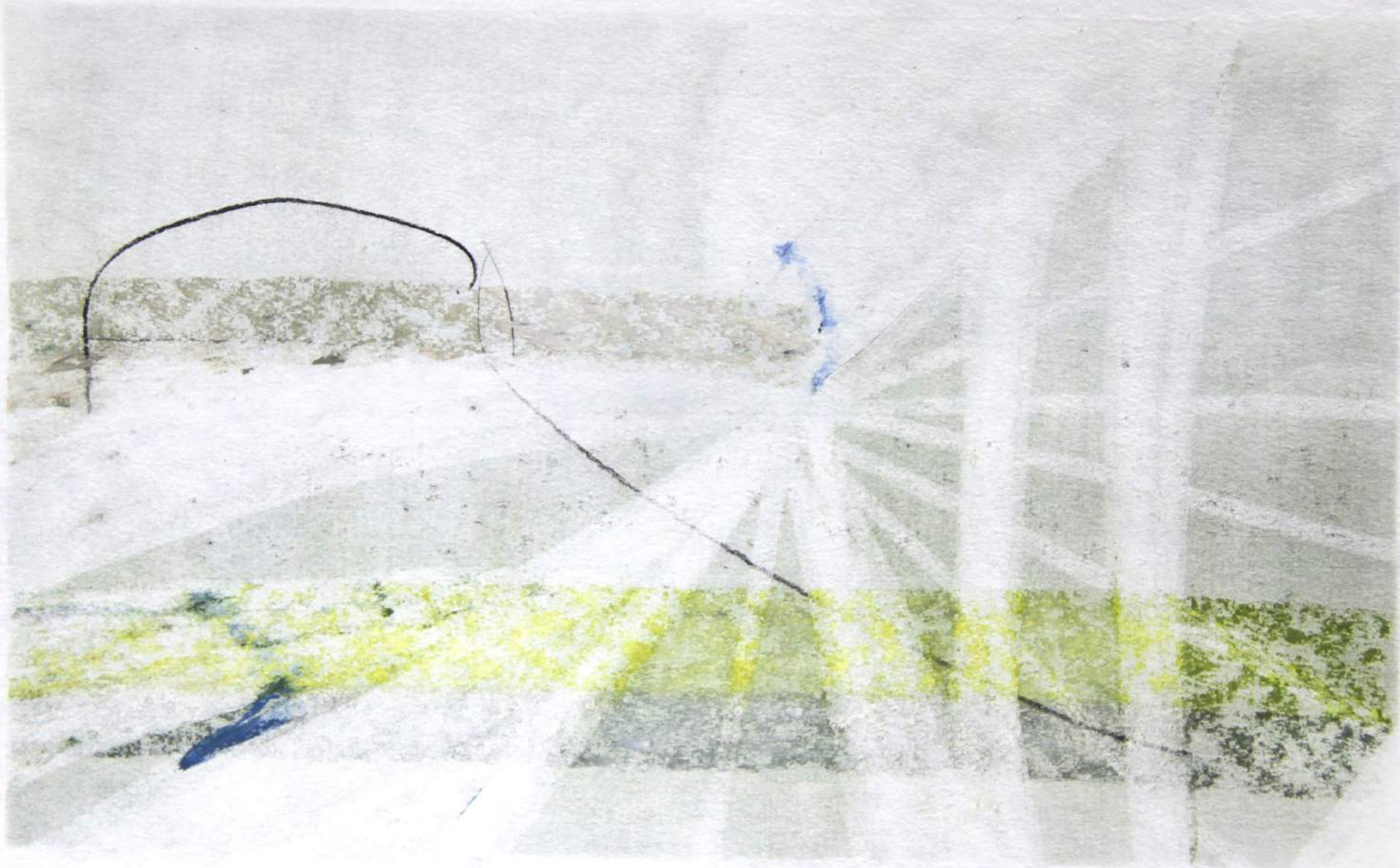


Sabrina Pohl
SUNSET IN A WINDOW (Detail), 2020
Chalks and Pencils on Paper
8.9 x 9.6 inches (22.5 x 24.5 cm)



Sabrina Pohl
CITY SUNSET (CAT), 2021
Chalks, Crayons, and Pencils on Paper,
11.6 x 7.3 inches (18.5 x 29.5 cm)





Sabrina Pohl
UNTITLED, 2018
Charcoal and Pencils on Paper,
8.1 x 11.6 inches (20.5 x 29.5 cm)

Jack Irv

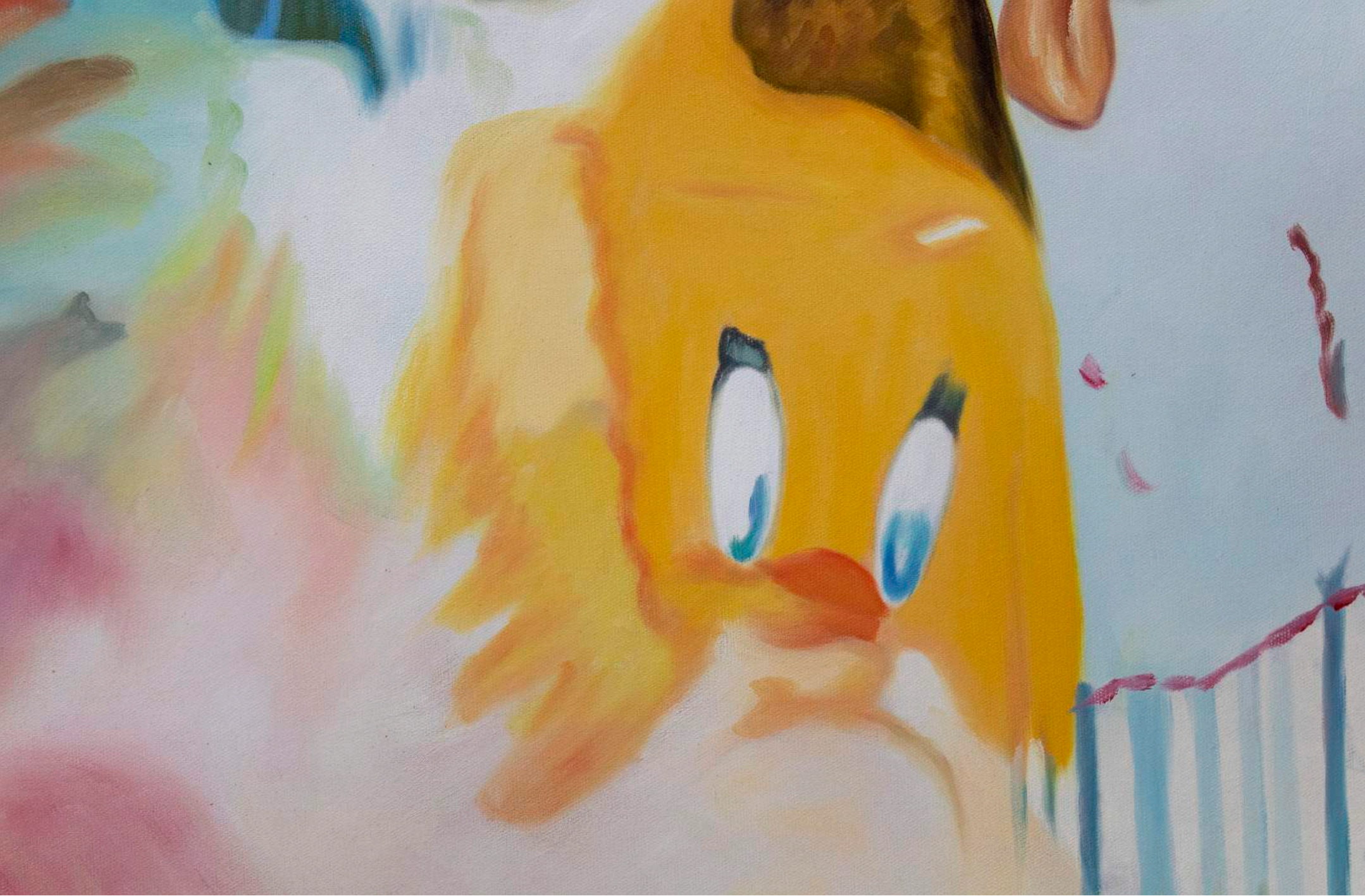
“The surgeon’s face is not visible as he paces up and back once more, stopping by the window to see how the weather looks. Finally, he fumbles forth to the stainless-steel area, washes his hands quickly and puts on the sterilized vinyl gloves. As quickly as the mind races between thoughts of being cut open by the scalpel and next to balustrades of a Moroccan square I see the lights once again. I used to think they meant death—”

This quote came from a dream that Jack Irv had, which influenced *THE SHEPHERD OF THE MILLEDGEVILLE LOONEY BIN*, (2021). The artist began the work with a small collage on a yellow sheet of paper but completed the work over two years in response to various encounters and experiences he had during his travels. Irv spends much of his time in Georgia, where there is a town called Milledgeville, one which the artist describes as “nothing [he’d] ever seen ... the outskirts of town scrambling in the dust of a fallen facility, a mental asylum with hundreds of abandoned ex wards littering the eye line.” In *THE SHEPHERD OF THE MILLEDGEVILLE LOONEY BIN*, the central image is sampled from a photograph the artist took in Milledgeville of the jail cell scene from the back of a bail bonds truck that was abandoned amongst some flat tires behind a pawn shop. The other part of the work was inspired by a surreal experience which the artist had during a visit to the Museo del Prado in Madrid. Entering the museum without presenting a ticket, the artist happened to be eating a yellow ‘Tweety Bird’ ice cream while observing one of his favorite paintings, El Greco’s *LA FÁBULA*. He then stumbled upon a Renaissance portrait of an older man with a German shepherd dog. As he stared at the painting, his ice cream melted and dropped to the floor. A photograph of the dropped ice cream on the floor of the ice cream, alongside the portrait, inspired two of the central motifs featured in *THE SHEPHERD OF THE MILLEDGEVILLE LOONEY BIN*.

Although an immediate flash of inspiration can result in forms of expression that are joyful and poetic, acting on impulse can also potentially have darker and more subversive effects. Is our first thought always the best thought? Jack Irv’s photographs and paintings could, as the artist himself puts it, be perceived as being “disrespectful, devoid of consent, and useless.” But in their candidness and immediacy, they compel us to question our inclination towards self-censorship and to explore the limits of our comfort zones. As we look closely at the paintings and photographs, we are forced to tune in to levels of introspection that are deeper than our usual concerns.



Jack Irv
SHEPHERD OF THE MILLEDGEVILLE LOONEY BIN, 2021
Oil and Acrylic on Canvas
48.5 x 73.25 inches (123.19 x 186.06 cm)



Jack Irv
SHEPHERD OF THE MILLEDGEVILLE LOONEY BIN (Detail), (2021)
Oil and Acrylic on Canvas
48.5 x 73.25 inches (123.19 x 186.06 cm)



Jack Irv
UNTITLED, (2021)
C-print mounted on plexiglass
17 x 24 inches (43.18 x 60.96 cm)



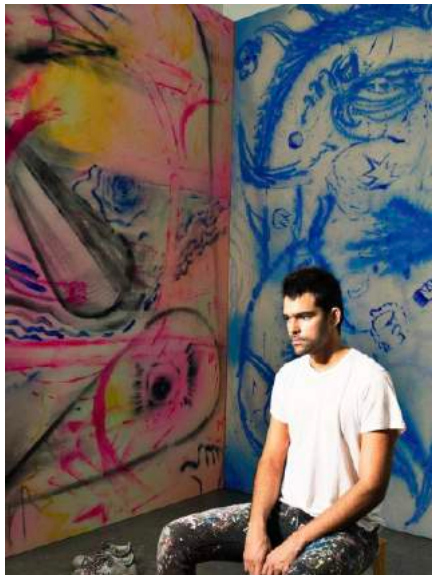
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UNTITLED, (2021)
C-print mounted on plexiglass
17 x 24 inches (43.18 x 60.96 cm)



Alejandro Piñeiro Bello (Havana, Cuba. 1990) is a visual artist who delves in the fields of painting, sculpture, installation, photography, video art, and virtual reality. He graduated with honors at the National Academy of Fine Arts San Alejandro in Havana (2006-2010), where he was later appointed Creative painting professor. He founded and was for seven years a member of the Havana based collective STAINLESS. He authored major public art projects for the XI, XII and XIII Havana Biennials (2012, 2015 and 2019). Both The Shelley and Donald Rubin Foundation, New York, and The Rockefeller Brothers Fund in collaboration with Pioneer Works, New York (in 2014 and 2017 respectively) bestowed him scholarships. Since 2017, Piñeiro has pursued a solo career; he lives and works in Miami, FL.



Miguel Alejandro Machado Suárez (Pinar del Rio, Cuba. 1990) studied Fine Arts and Painting at the “Instituto Superior de Arte ISA”, Havana, and the Academia Profesional “Eduardo Abela” in San Antonio De Los Baños. In 2014, Miguel held a residency at Vermont Studio Center, Johnson, VT, US. His work has been awarded various prizes, among them the Award as Notable Participating Artist of the Havana Biennial, Havana, and the AHS Award of the Asociacion Hermanos Saínz. He lives and works in Havana, Cuba.



Jack Irv (New York, NY. 1994) is an actor, artist, and photographer. In 2017, he published an art book to accompany a solo exhibition of his work. Jack has also collaborated on music videos and creative video projects for artists such as Shlohmo, Rat King, Show Me the Body, and ONYX Collective. Recently, he assisted the BTS video on Gray Sorrenti’s LOEWE shoot in New Orleans. Alongside his visual and photographic work, Jack is also an actor and recently featured in a Supreme video directed by Sean Vegezzi. Last Spring, he completed a term at the Royal Academy of Dramatic Arts (RADA) and held the leading role in an independent feature film titled Giants Being Lonely.



Sabrina Pohl (Ludwigsburg, Germany. 1994) is a German artist Specializing in abstract painting, she also works across collage and graphic art, and is concerned with capturing senses that go beyond visual perception. Sabrina attributes much of her artistic concerns, including her interest in landscape, to her experiences of living in Italy and Egypt. Since 2015, she has lived and worked between Vienna and Stuttgart.

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For more details and information on the works please visit our Artsy:

<https://www.artsy.net/partner/the-love-you>

