

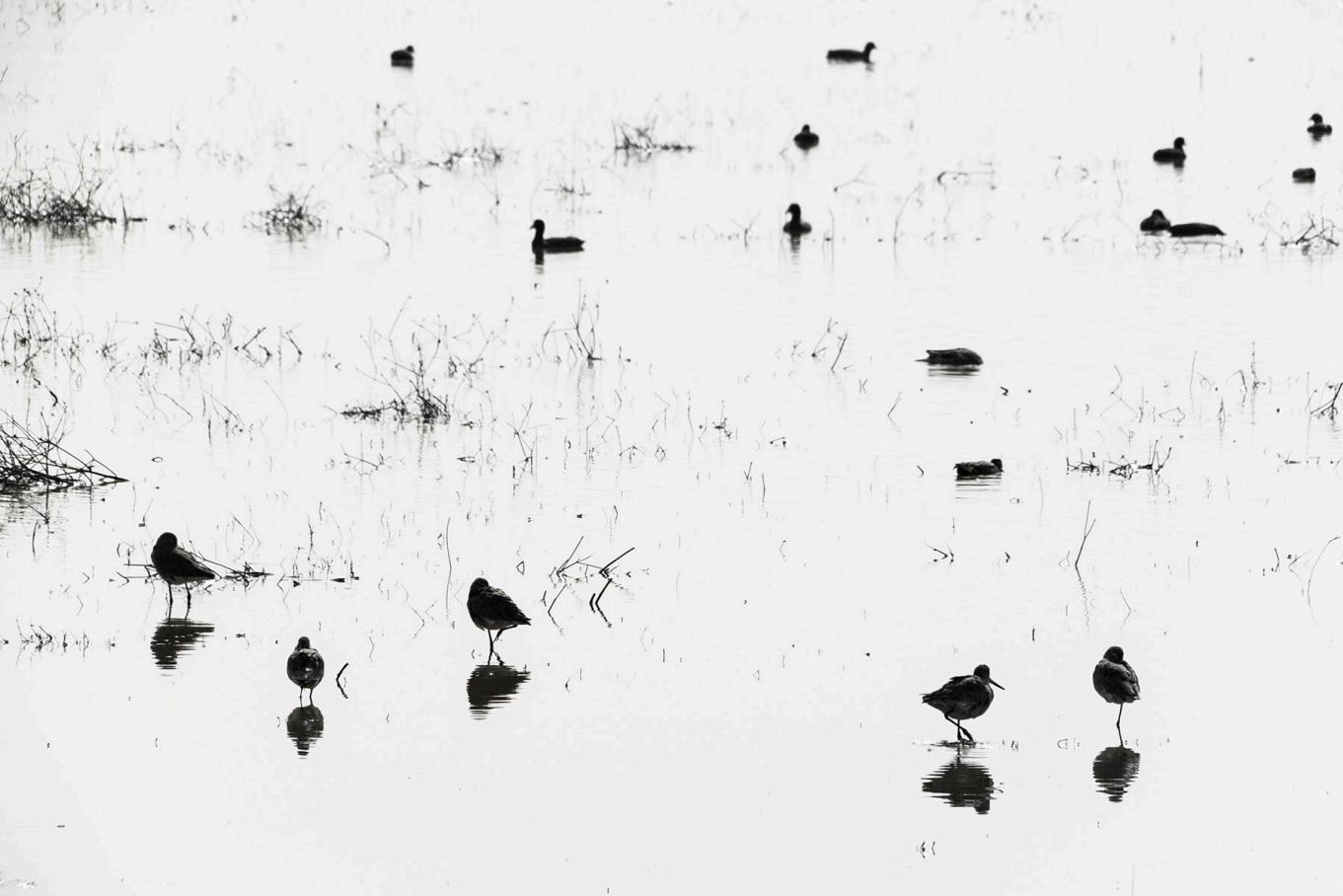
Guadalquivires

Mercedes Higuero

Nuria Murillo

Paco Negre

Excerpt from the exhibition catalog



The use of the plural -Gudalquivires- is not on this occasion a formal or literary device of the artists to "advertise" their exhibition. On the contrary, it is the correct formulation to reflect what is perhaps the dominant character of this exhibition, in which unity and diversity are combined. Unity as the object to be photographed, the great Andalusian river, "great king of Andalusia" in the words of Góngora, and diversity as the photographers that left their personal ways of seeing and feeling it. Unity, because it is the Guadalquivir the objective they have sought, that they have followed from head to mouth, but diversity because although the Guadalquivir itself, along its more than six hundred kilometers, has been the object of many exhibitions, and the photographers are leaving in this exhibition their personal ways of seeing and feeling it. In their collection one can distinguish the well-differentiated spaces through which the river advances from the mountains to the sea.

The title Guadalquivires is, therefore, the most appropriate for the personal perception of the river that Paco Negre, Mercedes Higuero and Nuria Murillo give us in this beautiful and moving collection of photographs.

They have been able to understand the river as a broader reality than the one that would be perceived if they only projected a short look fixed on the mere surface of the water. Thus, the Guadalquivir that is offered to us here, from the particular way in which each of the photographers conceives it, highlights that essential connection between its waters and its banks, between its flows and the way in which they have traditionally been used, -or sometimes suffered- by those who lived along it.

Three photographers, three views, three concepts and... only one true river. No one who loves the Guadalquivir and who is interested in the knowledge of its most intimate dimensions should miss this beautiful exhibition.

Juan Manuel Suárez Japón





The Guadalquivir River draws the roots of Andalusia, bathing all its lands with aromas and colors; and that is why it has been and is a source of inspiration for artists of all times. It is life and history, which explains its timeless presence in the different arts.

Guadalquivires is a project carried out by three interesting photographers: Mercedes Higuero, Nuria Murillo and Paco Negre. They have followed the path that the Roman legions took in their time, camping on the banks of the river. With their cameras they bear witness to the passage of time and the different cultures that settled there, under the special and subjective gaze of each one of them.

Our three photographers begin the adventure by traveling the river inch by inch, trying to capture any of its possible permutations or changes of nature or human beings.

A collective work that shows the river as life, three different but complementary views at the same time.

For them, the river becomes history, art, under a slow, sensitive and accurate look. A project of very different approaches but that compose a common space for the three photographers of Guadalquivires.

Mercedes Higuero: She works in digital and is interested in specific spaces where light, color, composition and textures create an intimate and personal landscape. Her images are poetic, in the purest romantic style of the English landscape painters, where the attention was on the values of changing nature, light, atmosphere and colors.

She likes to recreate the humble elements to give them a great poetic charge, trying to approach the sublime of nature or architecture. In his photographs there is the idea that human beings are not above nature, hence his specific details of ruins or landscapes, for which she uses the contrasts of light and shadows as well as color. Her photographs do not discover, they express.













Nuria Murillo:

In some of her photographs she uses the multi-exposure technique.

Diluted contours, spots of colour, vaporous atmospheres, are the most characteristic features of her shots. Forms dissolve into abstraction. Her photographs are nostalgic and emotional. The imagination and subjective expression of the photographer are in all her images. Reality is represented in an idealised way. There is a certain mysticism in each of them.

Delacroix said that romanticism was "the free manifestation of his personal impressions". This is how Nuria Murillo also works in the same way. Feeling rather than reason, sensitivity, imagination, the cult of the misty landscapes turn each of her photographs into pure dreams.













Paco Negre:

His images mark the sensibility that glorifies the individual. He focuses his attention on the landscape and nature together with the human figure, in a perfect and interesting combination, but giving the human being a leading role over the rest of the elements. Man's relationship with his environment, with sensuality, with place and memory. In his images there is some alchemy and foreshadowing.

The photographs of Paco, Nuria and Mercedes throw us into new meanings, into the past and present of the Guadalquivir River. The diversity of the result reflects both the richness and complexity of the river and the impeccable work of these three magnificent photographers, who make us reflect and be moved by each of their works.

M^a Jesús Bernet
Exhibition curator













The Guadalquivir passes through Malaga flowing through La Casa del Consulado, by the Económica.

The former Betis River is not so far away from Malaga. It is worth remembering that the Guadalquivir river basin covers the eight provinces of Andalusia and specifically a part of the northern boundary of the province of Malaga.

For this reason, Malaga, as a welcoming Andalusian region, feels very honoured to carry out this exhibition through photographic art whose central motif is the Guadalquivir River.

For the Fundación Málaga, which is increasingly involved in bringing culture in its different meanings to all audiences, it is a privilege to cooperate in the spreading of knowledge of the River that has marked the history, source of life and identity of Andalusia throughout the centuries of its existence.

The exhibition contains sixty photographs taken in a process of research, with rigorous fieldwork throughout Andalusia, covering the river in the sister provinces of Córdoba, Jaén, Seville and Cádiz, with images of natural landscapes, architecture and activities in its basin.

Our gratitude, congratulations and recognition to the Creative Photography artists Mercedes Higuero, Nuria Murillo, and Paco Negre for their authentic landscape art, managing to convey the reality of the main river in Andalusia. Special mention of recognition goes to the organiser María Jesús Bernet for the excellent quality of the exhibition set-up and presentation.

Fundación Málaga is very honoured and happy to participate in this successful exhibition. Enjoy.

Juan Cobalea Ruiz
President of la Fundación Málaga

The Guadalquivir forms part of our collective imagination today, in Andalusia and in Spain. In order to know it better and understand it better, besides the viewpoints of those of us who travel, visit and study it, it also needs other perspectives, such as the creative and critical approach of visual and literary artists, poets, painters and photographers, who have made it the focus of their attention and creation.

Proof of this is the Guadalquivires exhibition that the Sociedad Económica de Amigos del País is hosting in its exhibition rooms. It consists of excellent photographic images by Nuria Murillo, Mercedes Higuero and Paco Negro.

The aim guiding these three visual creators - each with their different, genuine, personal and intimate gaze - is to carry out a research project that seeks to review and reinterpret the current reality of Andalusia's main river.

The photographic images of Guadalquivires are the result of "field work" in which each of the three photographers, with their technical skills, method and aesthetic approach, observed, investigated and analysed little-known facets and dimensions of the Guadalquivir.

The great creative value of Guadalquivires lies not only in the quality and beauty of the images, their composition and the light of each photograph, but also in the joint way in which its authors conceived the project and the subsequent presentation of its results in a joint exhibition. Thus, the individual concern of each of the three photographers was shaped by their willingness to share the same creative and discursive process of an identical reference (the Guadalquivir). It will probably help them to continue deepening the innovation of conceptual and artistic photography.

José M.^a Ruiz Povedano
President of la SEAP de Málaga

Guadalquivires

Showroom

Sociedad Económica de Amigos del País

Malaga from September 1 to 28, 2022

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