

An aerial photograph of a dense forest with a path leading to a bright light source on the right side. The text is overlaid on the image.

Mari Puri Herrero

“El color de los días”

EL COLOR DE LOS DÍAS - MARI PURI HERRERO - APRIL 13, 2024

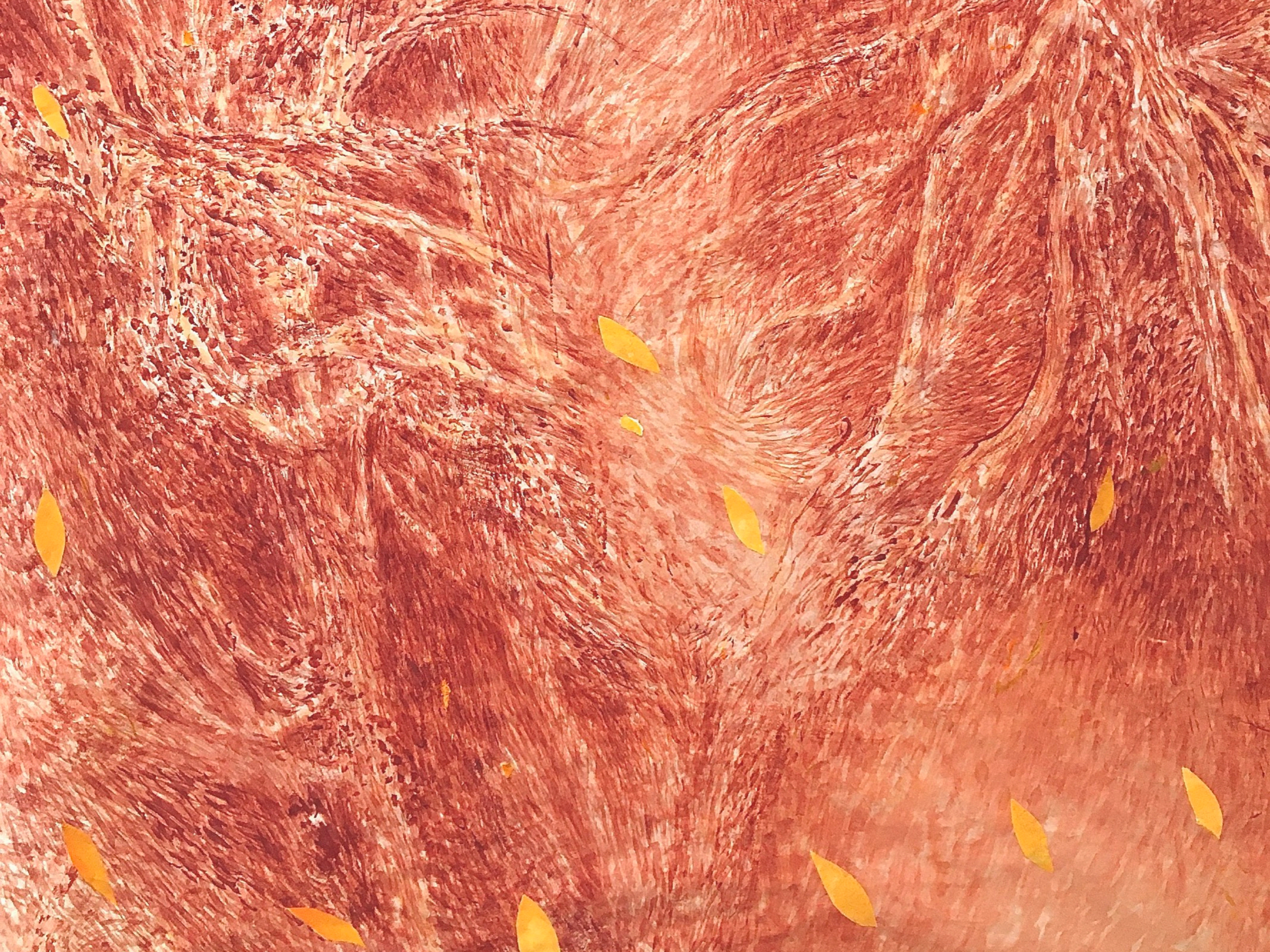
On April 13th, the Alvaro Alcázar gallery presents the monographic exhibition “El color de los días” (The Color of the Days) by artist Mari Puri Herrero (1942, Bilbao), where the most recent production of this veteran painter is addressed. The exhibition brings together around thirty of her works on paper, immersing us in a world where pigment, nature, and the enigmatic take a protagonist role. Due to her great technical mastery, the artist manages to elevate the paper support to the category of the most refined painting, thus blending drawing and painting into one.

Herrero's presented work has been created over the past three years and represents a continuity in her extensive career, remaining faithful to her style characterized by constant references to nature, landscape, but also the human figure. Her papers capture images of everyday life that also coexist with the disparity of dreams. References that border on abstraction and are shrouded in a halo of mystery and silence. Mari Puri once again draws from her personal experiences or places such as Menagaray, in Álava, Bilbao or Madrid.

It is in this phantasmagorical universe where the artist turns color and drawing into the main allies of her work. Different shades of blacks, blues, oranges, purples, and bright reds are associated with technique to challenge reality. Giving equal importance to method and form, drawing also contributes to the cause. In this case, the automatism of the technique brings the figures to life and color elevates the works to the sphere of surrealism with expressionist undertones. Herrero once again reveals herself as an excellent draftswoman, paying close attention to detail, from the choice of handmade paper, the theme, and above all, the treatment of drawing. Likewise, the predominantly vertical format of the papers is remarkable, it accentuates the content of the works themselves; tall cypresses, elongated human silhouettes, or small fragments of paper glued as collages, which take on fusiform shapes and seem to rise.

This exhibition is an opportunity to see the work of this artist, as a prelude to the upcoming major retrospective exhibition prepared by the Museum of Fine Arts in Bilbao.

In Madrid, April 2024



I PAINT LIKE I DRAW

"Aspire to have my poems be a Haunted House as Nature is," writes Emily Dickinson. This is how we can approach Mari Puri Herrero's painting. Both women inhabit a house and a garden that includes them, receptacles of affections and origin of the artwork, convinced that eternity in this life is reached through memory.

The series of paintings presented today at the Alvaro Alcázar Gallery, born in 2021 as a passionate and constant writing, caresses the surfaces of the paper with brushstrokes of life and vegetation. The automatism of the hand, the craft of painting, isolate and protect its author to foster a higher state of consciousness, in an analogy between drawing and poetry. "In the leafy Arcadias, there are lurking dangers, intrigues, there's a corrosive halo of mystery, there's melancholy..." writes F.C. Serraller.

Today, drawing has invaded everything, it is the matrix. As her author asserts: "There has been a condensation, an intensification. I paint like I draw." Herrero's work approaches Walter Benjamin's idea, which looks at history as an exercise in remembrance and reverberation of the present onto the past.

We are witnessing a moment of great refinement in the artist's work. Windows or mirrors with nocturnal and diurnal ghosts, it is there where color lives its blossoming. Painting has gained in lightness and increased its gravity, in absolute coherence with an extensive trajectory, but without allowing that integrity to cloud attention to the actuality of art, society, the world. Mari Puri Herrero enjoys a state of grace, of lucidity and creative fullness. Let's make the most of it.

Alicia Chillida, February 2024







UNTITLED
2023
Casein on paper
145 x 75 cm



UNTITLED
2023
Casein on paper
145 x 75 cm



UNTITLED

2024

Casein on cotton paper

80 x 64 cm



UNTITLED
2023
Casein on paper
185 x 97 cm

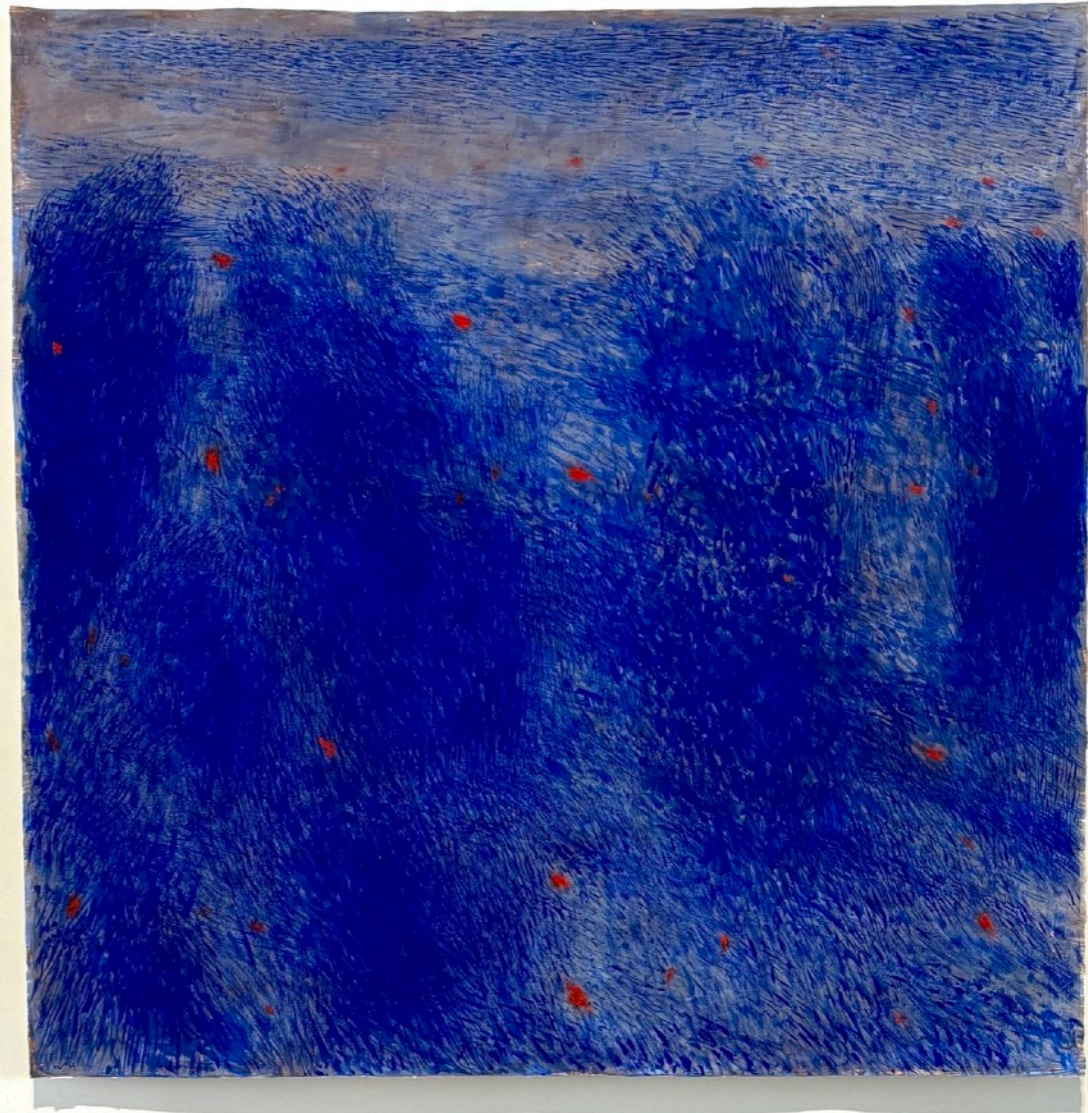
UNTITLED
2023
Casein on paper
185 x 97 cm

UNTITLED

2021

Vinyl on paper

146 x 146 cm







UNTITLED

2022

Casein on lotka paper

173 x 93 cm



UNTITLED

2022

Casein on lotka paper

173 x 93 cm





UNTITLED
2022
Vinyl on lotta paper
174 x 93 cm



UNTITLED
2022
Vinyl on lotta paper
174 x 93 cm

UNTITLED
2022
Vinyl on lokta paper
170 x 93 cm





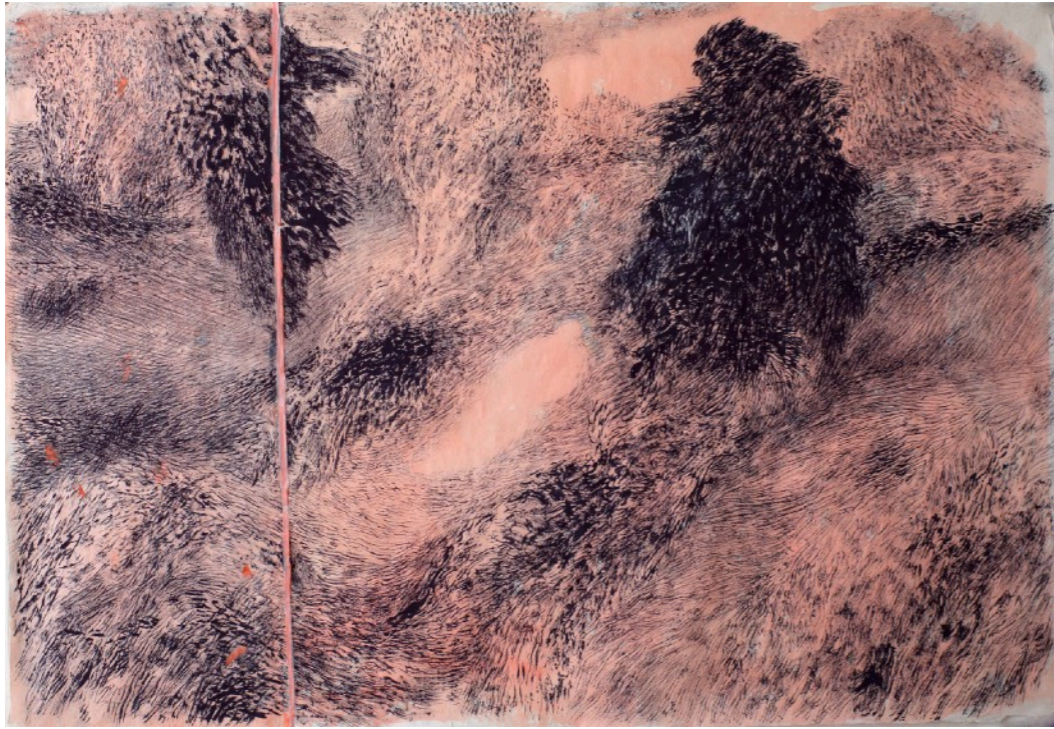


UNTITLED

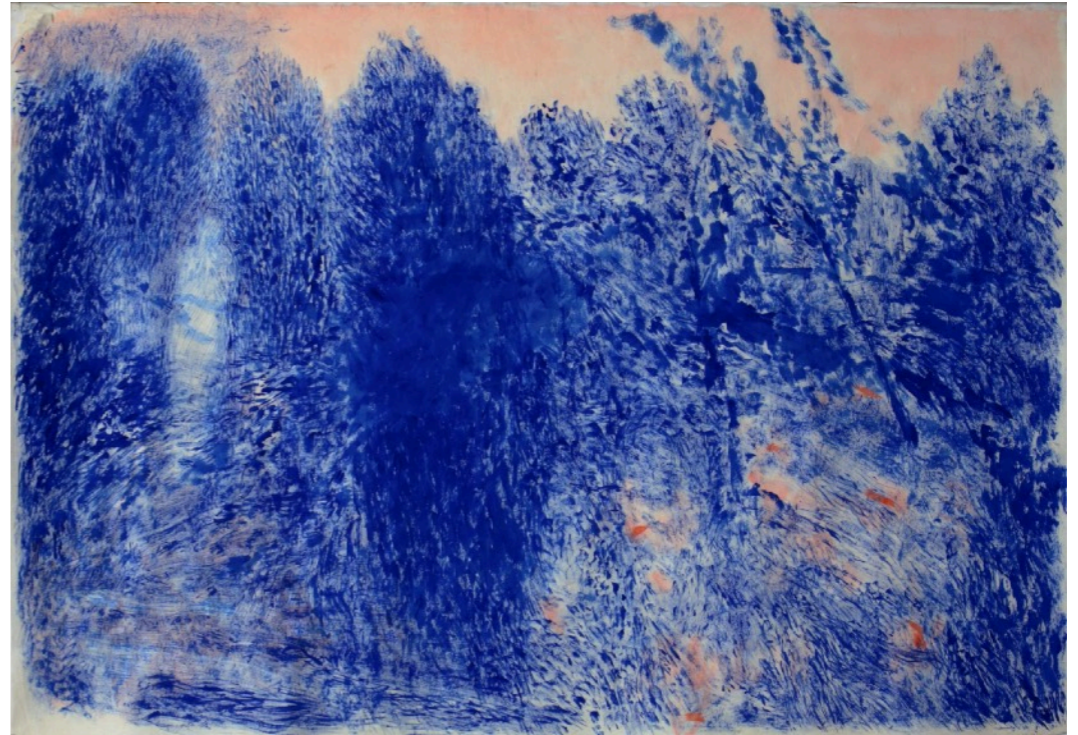
2024

Casein on paper

144 x 76cm



UNTITLED
2022
Casein on paper
64,5 x 93,5 cm



UNTITLED
2022
Vinyl on paper
64 x 93 cm



SIN TÍTULO
2023
Caseína sobre papel lokta
140 x 77 cm



SIN TÍTULO
2023
Caseína sobre papel lokta
140 x 77 cm



SIN TÍTULO
2023
Caseína sobre papel lokta
145 x 75 cm

UNTITLED
2023
Casein on lokta paper
145 x 75 cm





UNTITLED
2023
Casein on paper
141 x 77 cm

UNTITLED
2023
Casein on paper
141 x 77 cm





UNTITLED

2023

Casein on cotton paper

144 x 194 cm





UNTITLED

2023

Casein on lotka paper

150 x 91 cm



UNTITLED

2019

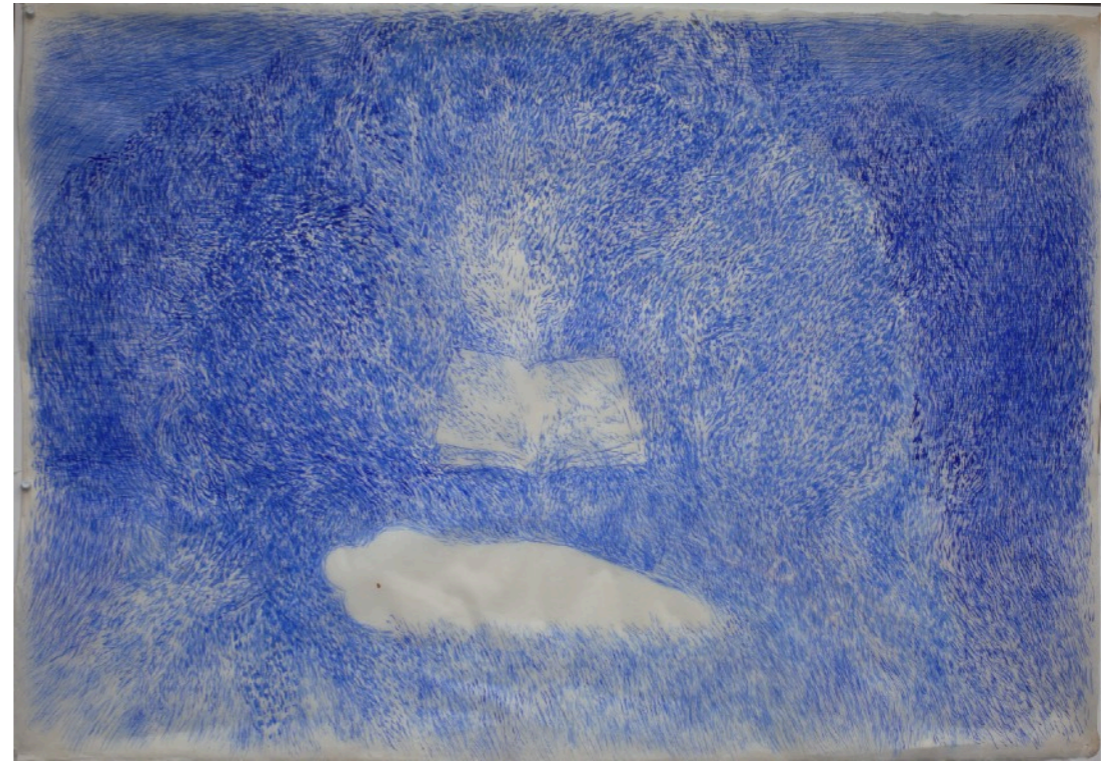
Vinyl on paper

67 x 69,5 cm

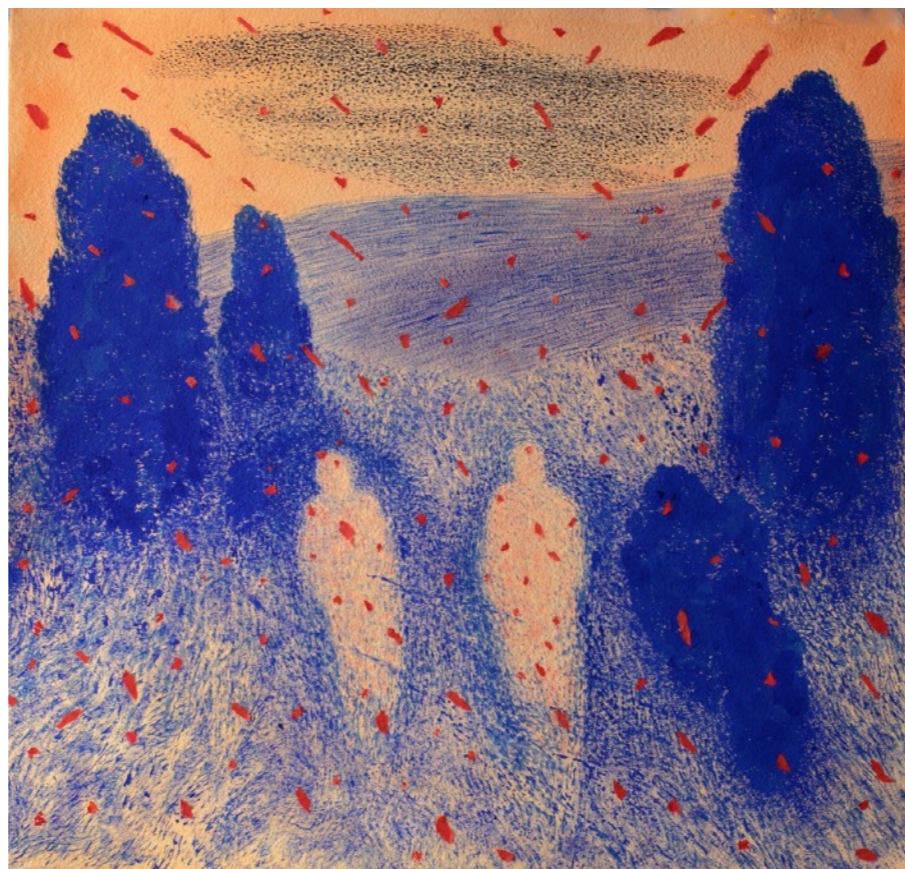




UNTITLED
2024
Casein on oriental paper
35 x 50 cm



UNTITLED
2023
Casein on oriental paper
67 x 96 cm



UNTITLED

2024

Casein on cotton paper

66,5 x 70 cm



UNTITLED
2024
Casein on paper
96 x 67cm



UNTITLED
2024
Casein on paper
96 x 67cm

UNTITLED
2022
Mixed media on paper
100 x 70 cm





UNTITLED

2024

Casein on Korea paper

98 x 62cm

Biography

Mari Puri is one of the most renowned living artists on the Basque scene. Since her education, she has lived in places like Amsterdam, Paris, or Madrid, although she has never neglected her secluded life in nature. At the age of 17, she moved to Madrid to attend engraving workshops, draw from life at the Círculo de Bellas Artes, and immerse herself in art in the various museums of the capital. In 1966, she received a scholarship from the Diputación de Bizkaia and the Dutch Government to continue her studies in Amsterdam, particularly at the Rijksakademie. After encountering the work of great artists, both ancient and contemporary, her work acquired a more symbolic sense, and after her stay in Paris and her return to Spain, she began an intense exhibition activity, both in painting and engraving. She has continued with long temporary stays in Paris until recently. Whether as a painter, engraver, or sculptor, Mari Puri Herrero has become a notable creator at the national level.



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