



ESTAMPA 2022

13-16 OCT.

STAND | BOOTH 5B11

MARTA BARRENECHEA | ANNE BUCKWALTER | ANGELA BURSON | POLLY SHINDLER

RAFAEL PÉREZ HERNANDO

For the next edition of the **ESTAMPA** fair, we want to present the work of two American artists who have recently joined our gallery's staff of artists: **Anne Buckwalter** and **Angela Burson**.

Both share the use of panel as a support, as well as the predilection for small formats. In addition to this, we are surprised by how, each one in her own way, they present her characters without showing them completely.

In the case of Buckwalter, it is the different objects and belongings that are scattered around her mysterious rooms that tell us about who inhabits them.

On the other hand, Burson paints fragments of bodies where the face is not visible, being the clothing and other attributes the ones that give the viewer clues about the character of the person represented.

The paintings of both artists are complemented by the work of **Marta Barrenechea**, an artist who our gallery works with since 2014. This paintress from Madrid, whose work we have seen evolve in recent years, is showing more and more interest in small formats. In her almost abstract-looking canvases, however, some enigmatic elements are often repeated, such as a piece of a tartan blanket or empty rooms, which invite us to imagine what the author is trying to represent.

Finally, on the outside wall of the stand, accompanying this trio of artists, are the works of another young American artist, **Polly Shindler**.

Anne Buckwalter (Lancaster, Pennsylvania, 1987) is a young American painter that explores female identity and the coexistence of contradictory elements in her work. Inspired by the folk art traditions of her Pennsylvania Dutch heritage, her work arranges disparate objects in mysterious rooms and ambiguous spaces.

Her paintings are a combination of invented subjects and elements drawn from her own life. In her work sometimes there are no characters, bodies that try to be described without having to be shown through these objects. Buckwalter creates an ambiguous narrative by juxtaposing banal everyday objects, such as a soda can, or a jumper, with more provocative objects that allow her to delve into questions about the female body, intimacy, and gender roles.

Anne Buckwalter
Daybreak, 2022
Gouache on panel
45,7 x 45,7 cm



Angela Burson (Missouri, 1969) is a visual artist who works in a variety of media including painting, drawing, sculpture, and needlework. She studied at Savannah College of Art and Design where she received her B.F.A. in Painting in 1991. The Savannah, Georgia-based artist has exhibited her work across the U.S. and abroad, including at Hashimoto Contemporary (LA and New York), the Leedy-Voukos Art Center, Kansas City, the SCAD Museum of Art, Savannah; and Gallery Most, Montenegro.

In her words, “throughout my career, I have been influenced by anachronistic images of fashion and personal objects. I paint images of figures, their belongings, and interior spaces, which indicate complex psychological and social relationships with one another. Often, the figure is cropped or headless, so the viewer sees the clothed body not as a portrait, but as a collection of objects and patterns. I am interested in the surreal connection between realistic subject matter and flat repetitive pattern. Shirts as conjoined twins, empty suits, bandaged arms, headless torsos, a suitcase, a toy, an empty room—all are employed as signifiers, providing glimpses into the complexities of identity and the possibilities that exist in relationships between objects”.



Angela Burson
Honeymoon, 2022
Acrylic on panel
40,6 x 30,5 cm

Marta Barrenechea (Madrid, 1964) lives and works in the Sierra Norte, near Madrid. She is an artist with her own distinctive style, almost indefinable. We discovered her oil paintings on large-format paper at the Ángel Romero gallery in Madrid in 2010. Her work had something profound, simple and constant at the same time, marked with a personal stamp that permeates her work.

Her first solo show in our gallery took place in 2014, and since then we have presented her work in different exhibitions and art shows both on its own and as part of group projects. Over time, her painting has become much more concrete and defined. Although there are certain elements in her work that show a continuity throughout her artistic production, Marta Barrenechea does not intend to create a repetitive or paralyzing system. The start and end points of all her works are different and they change over time. In her latest works, the composition is articulated around fragments of embroidery that she herself makes on the canvas itself, later developing the rest of the painting with oil paint or other materials.

Marta Barrenechea
Forest, 2021
Embroidery and oil on linen
Variable measurements



Polly Shindler (New Haven, 1977) is an American multidisciplinary artist. She studied at Pratt Institute of Brooklyn, where she graduated with a degree in painting in 2011. Since graduating, she has exhibited in the United States, as well as in Madrid and London.

In her paintings, she explores inhabited spaces: interiors with furniture from different periods, fabrics with colorful patterns, floors with different textures. Here the spaces are usually empty of people and at the same time breathe a sense of human occupation. In her own words, “when I begin a painting, my attention is focused on the design of both the physical space as well as that of the painting. I create a situation on canvas by using paint to convey the idea or symbol of a room/scene/landscape. The spaces I depict are imagined and sourced from images found both in the real and digital world. My interest in creating these rooms grew first from an investigation of solitude and retreat, and then to a narrower focus on composition and more formal concepts. I consider color, pattern and texture in an architectural and art historical context when creating each work. These decisions dictate the feeling and atmosphere of the space. In my work there is a fine line to be drawn between realism and design”.



Polly Shindler
*Sliding Doors into Hallway with Stairs
and Paintings, 2021*
Acrílico sobre lienzo
41 x 50,5 cm



ESTAMPA 2022

13-16 OCT.

STAND | BOOTH 5B11

RAFAEL PÉREZ HERNANDO Orellana, 18 - 28004 Madrid
info@rphart.net / www.rphart.net