

CLAYTON UTZ

# Madeleine Pfull

The Clayton Utz Art Partnership





# Madeleine Pfull

Artworks courtesy of Madeleine Pfull.  
Madeleine Pfull is represented by  
Chalk Horse Gallery, Sydney



The first act in Pfull's practice is peculiar. She ages herself with makeup, puts on wigs and dresses up as the characters she wants to reproduce, namely 1980s suburban housewives. Mimicking particular expressions, idiosyncrasies and postures, she feeds the documentation into smoothly surfaced paintings. Describing the process she says:

I think I have similar impulses to writers and actors, of making up stories and involving myself in a character's life. I am fascinated with performance and mannerisms which can provide a whole backstory to the person they portray.

Integrating performative staging into painting, Pfull forms uncompromising portraits of women, usually positioned in domestic spaces, who embody suburban cliches. She is known for her dual portraits and triptychs where the same scene is played out across each canvas with only minor variations. These variations often take place in the facial expressions of her characters where one portrait might show a character posed while in another they seem to be caught off guard or are unaware that they are being watched. Clad in outdated frocks and firm in their unyielding stances, Pfull's women materialise a type of resistance and in return, with a similar unhurried attitude she asks us to consider them.

Madeleine Pfull graduated from Sydney College of the Arts in 2015. Pfull has shown in a solo capacity at SPURS Gallery, Beijing (2024) Nino Mier Gallery, Los Angeles (2021 and 2018), Salon Nino Mier, Cologne (2020), CHALK HORSE, Sydney (2019, 2021), M2 Gallery, Sydney (2017); and has held group exhibitions at Nino Mier Gallery, Los Angeles and Johannes Vogt, New York. Her residencies include the Fores Project Residency, Salon Nino Mier, Jen Mann, and Spark Box Studio, Canada. Recently Pfull exhibited work at Taipei Dangdai with SPURS Gallery, Art Basel Hong Kong with AMES YAVUZ, Art Basel Miami with Nino Mier Gallery and at Art Brussels in a Group presentation with Nino Mier Gallery. In 2023, Pfull was part of the group show, 'New Dog Old Tricks' at Ngununggula Art Gallery, and she was a finalist in the Brett Whiteley Scholarship Award. Later this year, Pfull will be presenting a new solo presentation at Chalk Horse Gallery.

The Clayton Utz Art Partnership brings together a unique collaboration between two outstanding Australian artists and our firm.

Each exhibition provides a platform to display the creations of two contemporary artists in a corporate office setting. This exhibition space delivers a distinctive visual art experience, allowing clients to closely engage with a diverse selection of artwork.

Our Sydney office is pleased to present a duo of exhibitions by Ann Thomson and Madeleine Pfull. This intriguing pair of exhibitions celebrates two pioneering female Australian artists, generations apart, each expressive and gestural painters with unique visions in either landscape or portrait painting.

Ann Thomson is one of the most respected practising artists in Australia, a pioneer in person and practice. Thomson rose to prominence in a period with only minimal recognition given to female artists - her peers were the likes of Fred Williams, Charles Blackman, Brett Whitely and John Olsen. She was one of the first artists to show at the iconic Watters Gallery, and also taught in all the major art schools. Thomson's career is "rich in experimentation and invention"- for her painting is about creativity and the quest to understand where creativity comes from. Her landscapes are not about specific places - they come more from memory and "having the knowledge that when you start painting the creative process begins."

Impressively, young career artist Madeleine Pfull is herself a pioneer but on the international stage, having obtained representation by leading US gallery Salon Nino Mier even before her Australian career had gained full force. Experimentation and expressive creativity is also present in the works of Madeleine Pfull, who paints portraits of female characters caught in the midst of everyday activities. Pfull often creates dual portraits to explore the idea of the animated painting; this results in pictures that seem to come alive, whilst also slowing down the process of looking for the viewer.

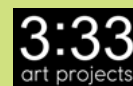
As with Thomson's practice, process and development is of utmost importance to Madeleine Pfull. Sourcing costumes and props, dressing up, and photography are all part of Pfull's 'pre-painting' practice, with the resulting paintings a display of the complexity and richness of life.

The Art Partnership is a truly exciting initiative and demonstrates our pride as an Australian firm committed to the cultural sector, and the broader creative communities in which we live and work.

We hope you enjoy being part of it.

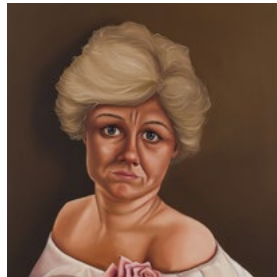
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Availability of artworks is subject to change.



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Click each image to explore Madeleine Pfull work in our interactive guide.





*Job Interview I*  
2021  
oil on canvas  
120 x 180 cm



*Job Interview II*  
2021  
oil on canvas  
120 x 180 cm



*Orange Sandals I*  
2019  
oil on canvas  
183 x 117 cm





*Orange Sandals II*  
2019  
oil on canvas  
183 x 117 cm



*Not Nice I*  
2021  
oil on linen  
120 x 100 cm



*Not Nice II*  
2021  
oil on linen  
120 x 100 cm



*Not Nice III*  
2021  
oil on linen  
120 x 100 cm



*Vested Interest I*  
2021  
oil on linen  
140 x 140 cm



*Caught II*  
2021  
oil on linen  
180 x 170 cm



*Three Sisters*  
2021  
oil on linen  
237 x 152 cm



*Moustache Man I*  
2023  
oil on linen  
120 x 70 cm





*Moustache Man II*  
2023  
oil on linen  
120 x 70 cm



*Over the Shoulder I*  
2023  
oil on linen  
120 x 70 cm



*Over the Shoulder II*  
2023  
oil on linen  
120 x 70 cm



*Smug Shot I*  
2023  
oil on linen  
120 x 80 cm



*Smug Shot II*  
2023  
oil on linen  
120 x 80 cm



*Untitled (purple frill) I*  
2022  
oil on paper  
75 x 57 cm (unframed)  
97 x 76 cm (framed)



*Untitled (purple frill) II*  
2022  
oil on paper  
75 x 57 cm (unframed)  
97 x 76 cm (framed)



*She Bites I*  
2023  
oil on paper  
75 x 57 cm (unframed)  
96 x 76 cm (framed)





*She Bites II*  
2023  
oil on paper  
75 x 57 cm (unframed)  
96 x 76 cm (framed)





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