

NINO MIER
GALLERY



MADELEINE PFULL

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Artist Madeline Pfull grew up in Sydney, Australia in a quiet, suburban neighborhood, which very much inscribed in her work. The subjects Pfull paints are partially inspired by comedic and awkward Australian phenotypes portrayed and often exaggerated in media.

Her subjects exude a specific type, usually wearing dated clothing, set within kitschy domestic interiors and sporting flamboyant, retro hair. The figures she describes as 'character portraits' can convey a sense of power and panache – these middle-aged women are rulers of their own cookie-cutter universe. Most of the works feature variations on those phenotypes melded with portrayals of her extended family members, like aunts, parents, neighbors and so forth. Yet, all these quirky figures are embraced with an earnest tone that is tender, nostalgic and deeply personal. Adding a poignantly psychological layer to her process, the artist dresses up and models for herself, performing as these specific characters by literally embodying them.

She performs unique quips, gestures and mannerisms for each character and creates elaborate backstories and narratives to be played out in the paintings. The latent personality being her middle-aged self, as she is often wearing her mother's clothing and envisioning herself becoming these women in an alternate, but not too far-off, universe. The result is a stylish, yet peculiar, exploration of the self through the veil of compelling phenotypes.



SELECTED WORKS



Madeleine Pfull
Yellow Top I, 2020
Oil on canvas
70 7/8 x 48 1/8 in
180 x 122 cm
(MPF21.001)



Madeleine Pfull
Yellow Top II, 2020
Oil on canvas
70 7/8 x 48 1/8 in
180 x 122 cm
(MP21.002)



Madeleine Pfull
Red Velvet I, 2020
Oil on canvas
39 3/8 x 31 1/2 in
100 x 80 cm
(MP21.003)



Madeleine Pfull
Red Velvet II, 2020
Oil on canvas
39 3/8 x 31 1/2 in
100 x 80 cm
(MP21.004)



Madeleine Pfull
Blue Shirt, Red Scarf I, 2020
Oil on linen
37 3/8 x 29 1/2 in
95 x 75 cm
(MP20.030)



Madeleine Pfull
Blue Shirt, Red Scarf II, 2020
Oil on linen
37 3/8 x 29 1/2 in
95 x 75 cm
(MP20.031)



Madeleine Pfull
Spilt Milk 1, 2020
oil on linen
72 x 44 in
182.9 x 111.2 cm
(MP20.005)



Madeleine Pfull
Bathtub, 2020
oil on linen
60 x 42 in
152.4 x 106.7 cm
(MP20.007)



Madeleine Pfull
Lynette, 2017
Oil on canvas
47 x 48 in
119.4 x 121.9 cm
(MP17.001)



Madeleine Pfull
Lady with Dog 1, 2019
Oil on linen
72 x 54 in
182.9 x 137.2 cm
(MP19.011)



Madeleine Pfull
Book Lady, 2020
oil on linen
71 5/8 x 48 1/8 in
182 x 122 cm
(MP20.021)



Madeleine Pfull
Gossipers, 2018
Oil on canvas
60 x 72 in
152.4 x 182.9 cm
(MP18.010)1



Madeleine Pfull
Box Shoulders Study, 2020
oil on paper
21 1/2 x 32 1/2 in, framed
54.5 x 82.5 cm, framed
(MP20.026)



Madeleine Pfull
Pursed Lips, 2020
Gouache on paper
12 5/8 x 9 1/2 in
32 x 24 cm
(MP20.013)



INSTALLATION VIEWS



Installation View of Madeline Pfull at Nino Mier Gallery, Cologne, 2020.



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PRESS



The Paintings of Madeleine Pfull

by Andy Smith Posted on January 14, 2020. JUL 25, 2020 - AUG 31, 2020



The middle-aged figures inhabiting Madeleine Pfull's paintings are extracted from 1980s suburbia. The Australian artist has said that "beautifully painting mundane heroism is a large aspect of my work." Pfull has said that she has modeled for herself to craft the paintings, donning wigs and accessories to embody the energy of her subjects.





"Littered with images and subjects that are familial, humorous and peculiar, the paintings center around the lives of these richly imagined characters," Nino Mier Gallery says of the artist. "The subjects she paints exude a specific type, mostly middle-class women, likely from the 1980s. Her women wear big-box store clothing, live in homely domestic interiors, but with an earnestness and sense of pride that makes them all more intellectually interesting."



It's Nice That

Championing Creativity
Since 2007

WordsAyla Angelos Date 25 June 2019

Fragility, despair and boredom are the pillars to Madeleine Pfull's paintings of elderly women



What better way of understanding your characters than to fully become them? For Australian-based artist Madeleine Pfull, she does just that – creating imagery devised from reference photographs, she poses using make-up, dress and wigs to become one with her elderly ladies.

Drawn towards painting the older woman and the tasks of the mundane, Madeleine's work is abound with detailed expressions, refined characters and a sprinkle of the hyperreal. "I love storytelling," she tells It's Nice That. Most eye-catching – or eye-confusing – are her paired paintings and use of a linear sequence. "I think there is a very subtle narrative in the works, which is aided by the dual paintings. There are a few layers to these women – they are great characters in themselves."

When navigating through her recent 2019 collection, it begins with a lady in stripes sat at her kitchen table. At first, she looks uneasily into the camera, before another painting sees her instantly and solemnly look away. Next, Sao Lady makes an entrance while she tucks into a Sao cracker – a further painting follows as she waves it down and earnestly looks into the distance. What's caught her attention? We wonder. Elsewhere, a poolside scene sees two women laying side by side, where the water glistens and the sun is beaming – a perfect setting for topping up the tan.



These scenes and the women who appear in them are emblematic of all things normal. Normal, so it seems, if it weren't for the harsh contrast between light and shadow, colour and composition, in which Madeleine uses to perfection. Either way, fragility, despair and boredom are the pillars to her work and to that which she explores with great accomplishment. First achieved through the use of older women: "I think if I were to paint women who were more my age then it would change the agenda," she says, "which is an unfortunate aspect of the visual associations of a young female."

The female protagonist is her focus point throughout, and the artist is inspired heavily by the New Objectivity Movement, as well as late 18th century British portrait painting with "women who look bored stiff". The majority of her paintings, however, stem from an idea or an action taken from everyday life. "Some of them have come from events I've witnessed, like an aunt moaning that Helen's scones were so awful she spat it back onto the plate. Then I will build up a character, determining the right clothes and hair and where she lives." She continues: "I've been questioning whether I can start interconnecting these characters with each other, or create a scenario where they all come together. I think it's going to be a few more years of work before that though."

Looking towards the future, Madeleine expresses a somewhat pessimistic view of such. Although currently working on a show in New York with Johannes Vogt Gallery in November – that will present new pieces in a similar vein to those shown here – she explains another reason for her character building. "Another reason for these particular characters is that I can easily see myself becoming one of them, which is engrossing and a little nerve-wracking," she admits. "But in the same vein, with the world going as it is, I see that my future of this has been taken away."



AUTRE

October 9, 2018

MADELEINE PFULL'S INAUGURAL SOLO EXHIBITION @ NINO MIER GALLERY IN LOS ANGELES



Australian artist Madeleine Pfull's inaugural exhibition at Nino Mier Gallery illustrates a stylized narrative of a complex suburban universe inspired by her youth. Littered with images and subjects that are familial, humorous and peculiar, the paintings center around the lives of these richly imagined characters. The subjects she paints exude a specific type, mostly middle-class women, likely from the 1980s. Her women wear big-box store clothing, live in homely domestic interiors, but with an earnestness and sense of pride that makes them all more intellectually interesting. Pfull explains that 'they appear as the quotidian details of middle-class suburbs. They can appear fed up or bored but it is more of a sense of importance and stoicism.

The subjects could be one of many mothers, aunts and neighbors, with their familiar awkward sweaters, botched perms, floral aprons and old-fashioned curtains. Most of the works grow richly from these known phenotypes, and the artist enjoys when the viewer enhances the character's narrative by implying extended storylines. Pfull explains further that her work articulates her fascination with taste and expressing one's social status and personal pride through material things. For the women she portrays, she asserts that the ones who try the hardest to appear superior are the ones most uncomfortable with their lack of taste. This duality to their identity, of inferiority and superiority, is exaggerated through the medium of painting, where, like the current embracing of retro culture and fashion, time adds prestige to kitsch. Madeleine Pfull's eponymous solo exhibition is on view through November 17th at Nino Mier Gallery 7313 Santa Monica Blvd. photographs by Summer Bowie



CV



MADELELINE PFULL

Lives and works in Sydney, Australia

EDUCATION

Sydney College of the Arts, A Bachelor of Visual Arts, 2015

SOLO EXHIBITIONS

- 2021 Madeleine Pfull, Nino Mier Gallery, Los Angeles (forthcoming)
Madeleine Pfull, Chalk Horse, Sydney, AU
- 2020 Madeleine Pfull, Nino Mier, Cologne, DE
- 2019 Chalk Horse Gallery, Sydney, AU
- 2018 Nino Mier Gallery, Los Angeles, CA
- 2017 Sequence, M2 Gallery, Surry Hills, Sydney, AU
- 2015 Sincerity, Good Space, Chippendale, Sydney, AU
Suburbia, The Corner Cooperative, Chippendale, Sydney, AU

GROUP EXHIBITIONS

- 2021 Sydney Contemporary with Chalk Horse, Sydney (forthcoming)
Inaugural Exhibition, Nino Mier Gallery Brussles, BE
- 2015 Process, Good Space, Chippendale, Sydney, AU
Heroine, Good Space, Chippendale, Sydney, AU
- 2014 Re Release, The Tate Gallery Glebe, Sydney, AU
Your Ego, The Tate Gallery Glebe, Sydney, AU
Stockroom presented by The Opening Hours, The Tate Gallery Glebe, Sydney, AU
Infiniti Play Bar, Surry Hills, Sydney, AU
Geppetto's House, Kind-Of Gallery, St Leonards, Sydney, AU
- 2013 Float, The Works Glebe, Sydney, AU

RESIDENCIES

- 2016 Studio residency, Spark Box Studio, Canada, CA
- 2015 Studio residency with Jen Mann, Toronto, Canada, CA