

LIZZIE PWERLE

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Lizzie Pwerle was a part of the late 1970's Batik project in the region of Utopia. Since then her work has been included in a number of important group exhibitions, her singular distinctive style has drawn the attention of national & international collectors.

SELECTED EXHIBITIONS:

- 2017 *Sharing Country*, Olsen Gruin, New York
- 2017 *Atnwengerrp Revisited*, Family Show and Artist in Residence Program, Kate Owen Gallery, Sydney
- 2016 *Black + White*, Kate Owen Gallery, Sydney
- 2009 *Utopia and Papunya Contemporary Aboriginal Art*, Bay Gallery, London
- 2009 Ulladulla Gallery, Sydney, NSW
- 2009 *Utopia, Colours of the Desert*, Gongpyeong Art Space in conjunction with Dacou, Australian Embassy in Korea & Crossbay Gallery, Seoul, Korea.
- 2009 Gallery Savah, Paddington, NSW
- 2009 Summer Exhibition, Flinders Lane Gallery, Melbourne
- 2008 *Small Works*, group exhibition, Alison Kelly Gallery, Richmond, VIC
- 2008 Contemporary Aboriginal Art Exhibition, Harrison Gallery, Sydney
- 2008 *EWB Elements*, travelling group exhibition to major cities in Australia
- 2008 *Utopia Discoveries*, Flinders Lane Gallery, Melbourne, VIC
- 2008 Group Exhibition, Gallery Savah, Paddington, NSW
- 2008 Permanent Exhibition, Dacou Gallery, Adelaide, SA
- 2007 *Standing on Ceremony*, Tandanya National Aboriginal Cultural Institute, Adelaide, SA
- 1990 *Utopia - a Picture Story*, an exhibition of 88 works on silk from the Holmes, a Court Collection by Utopia artists which toured Eire and Scotland
- 1989-91 *Utopia - a Picture Story*, Tandanya National Aboriginal Cultural Institute, Adelaide, SA

SELECTED BIBLIOGRAPHY:

Henly, Susan Gough, "Powerful Growth of Aboriginal Art," *The New York Times*, November 6, 2005

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Lizzie's source of inspiration has remained constant throughout her artistic career; her beloved Atwengerrp country, located 250kms North East of Alice Springs in the Utopia region. Lizzie has a profound knowledge and respect for her country, and this is reflected in her paintings. Many of her works recreate an aerial perspective of Atwengerrp, with extraordinarily fine rows of dots marking out features in the landscape, as well as underlying cultural meaning, which is celebrated in their Awelye ceremonies. Lizzie also depicts Women's Ceremony and Bush Orange Dreaming.

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