



JO BERTINI
Deep in Land



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Marie Walsh Sharpe Gallery, Ent Center for the Arts
Colorado Springs, USA
5 May – 14 July 2022

Arthouse Gallery, Sydney
20 October – 12 November 2022
Opening Celebration & Drinks Thursday 20 October, 6pm

Creating art is arguably a form of magic. In the work of Jo Bertini, one can plainly see an alchemy and interplay of paint, surface, pigment, pressure, line, shape, contour, space, and light. Her decades of painting deserts, considered both a mystical and forbidding environment, are distilled in this newest body of work inspired by the high desert areas of northern New Mexico. To experience the works in 'Deep in Land' is to see this often misunderstood and overlooked landscape through the artist's keen eye and to understand the fragile ecology of these environments and the importance of preserving them.

Jo Bertini worked for 10 years as the Expedition Artist with "Australian Desert Expeditions," a group of "esteemed experts from a range of universities, museums, herbariums, and scientific institutions, across various academic and scientific disciplines, on ecological, archeological, and indigenous research into the most remote and inaccessible regions of the Australian deserts." The artist's deep immersion in the Australian landscape informed her fieldwork in the deserts of North Western India, North Africa, and most recently extensive field work in the Southwestern U.S.

In the western art historical canon, the landscape painting tradition and the open vistas of the American West have intersected since the 19th century. In the early 20th century, Georgia O'Keefe – one of New Mexico's most famous longtime residents – distilled natural forms from the landscape surrounding her studio in Abiquiu. Bertini has a studio there and paints the same landscape today.

The Anthropocene is a theoretical geologic epoch that reimagines humanity as a dominant geophysical force, considering our current understanding of climate science. It is frequently referenced by artists, art historians, and arts writers seeking to address the climate crisis, thinking through how art can play a role in raising the alarm, and inspiring action in governments and peoples around the world.

Jo Bertini's deep focus on deserts has naturally placed water, and the lack thereof, as a central theme of her work. Her transcendent painting, *Breath of the Last Wild River*, depicts the Gila River in New Mexico, the last undammed river in the state. As she shares "The majority of desert waterways are ephemeral and seasonal. Water levels across all rivers globally have dropped due to desertification, climate change and increasingly complex human impacts."

Bertini takes a deeper dive into the global issue of desertification with *Salt Creep Telling Stories*, with a title that refers to the negative impact of increased salinity on biodiversity. Salt creep and desert expansion are issues that can be traced directly to human impact, with the primary factors being increased population, clear-cutting, and overgrazing of cattle. Painted in saturated hues of pink, this painting represents the artist's take on the male-dominated tradition of landscape painting, and her response to it. As she shares:

Salinity and desertification acts for me as a metaphor for the imbalance in archived desert histories from a predominantly male perspective. Deserts are historically depicted as bleak, places of despair, barren unworthy, unimportant landscapes. Yet I have always found them to be places of bounty and benevolence. Their obvious cornucopia is so contrary to the way we have chosen to represent isolated arid interiors, (as historically painted by male explorers). What needs to be reclaimed is a fiercely female perspective, largely underrepresented and unexplored. I want to correct this imbalance and paint salt pink.

Jo Bertini's paintings evoke the awe of the 19th century landscape tradition, layered with a 21st century contemporary approach that takes on the climate crisis and asserts a feminist view of it all. To experience a gallery space filled with her paintings is akin to looking into sublime portals that stir a call to action in the viewer. Bertini's paintings connect to the contemporary environmental art movement, while firmly grounded in the tradition of painting and with a decidedly feminist perspective. Time spent with the art of Jo Bertini rewards the viewer, who is deeply engaged in the storytelling each painting offers, distilling decades of the artist's slow-looking and deep knowledge of precious and precarious desert environments around the world.

Daisy McGowan

Director & Chief Curator, UCCS Galleries of Contemporary Art

An award winning painter, educator and writer, she has over thirty five years of experience as a professional exhibiting artist. Her works are held in the collections of Artbank, National Museum of Australia and the National Portrait Gallery. Bertini has been a finalist in numerous art prizes, including the Portia Geach Memorial Award (2022, 2021, 2017, 2015, 2014, 2013, 2012, 2009, 2008, 2006, 2005, 2004), Wynne Prize (2015), Tattersalls Art Prize (2019, 2015, 2014), Calleen Art Award (2014, 2013), Mosman Art Prize (2014, 2013, 2011, 2007, 2006, 2004, 2002, 2001) and Sulman Prize (2011, 2010).



Dark Sky Park Approaching Nowhere

oil on French polyester canvas

195.5 x 205.5 cm (framed)

\$28,000



A dark sky park is land possessing an exceptional or distinguished quality of starry nights and a nocturnal environment that is specifically protected for its scientific, natural and cultural heritage. Reclaiming the dark, natural night skies is vital to animals, plants and humans who need a regular interval of light and dark to know when to eat, sleep, hunt, migrate and reproduce.

Humans have always been 'stargazers', Indigenous people have relied on the night sky, its infinite variety and weather, to read the seasonal rhythms and changes, to navigate, find meaning and to guide their lives. Light pollution from terrestrial sources interferes with astronomical observation and discoveries, to the meanings we find in constellations, planets and stars, to our astrologies, myths and legends.

The Water Tree of Doubtful Creek

iridescent pigments & oil on French polyester canvas

210 x 210 cm (framed)

\$28,000



The desert rivers and creeks may only flow for short periods of time after rain but there's usually a depth of water beneath the sand. Rains that fall here can become underground reservoirs, artesian basins, subterranean creeks and rivers. These stored waters can be over a million years old and are essential, ancient life sources that when flooded reappear on the surface of the desert, bringing up buried secrets.

If there is a tree or even microscopic plant in a seemingly harsh desert environment, it is a sentinel of hope, a sign of water.

There are many species only endemic to particular desert springs with numerous rare or relic micro flora and fauna restricted to a single spring. Life in these places comprise long periods of suspended animation followed by bursts of accelerated growth and activity. Seeds and eggs can survive hundreds and thousands of years in the dry sands or baked mud until the next rains fill the creeks again. Indigenous people have a long history of caretaking these places, knowing their sacred significance, traversing the desert using their knowledge of these waters.

Water moving from the heart of the earth, up through cracks and fissures, up the wild mountains and dunes is the same water that moves through our bodies.

Breath of the Last Wild River

iridescent pigments & oil on French polyester canvas

203 x 203.5 cm (framed)

\$28,000



The Gila River is one of the last wild rivers of the world. A tributary of the Colorado River, it is the last undammed river in New Mexico.

Desert rivers and the nutrient-rich areas that run alongside them are ribbons of precious habitat which support a wilderness history of diverse ecologies, endangered species and communities that depend on their unspoiled water. The majority of desert waterways are ephemeral and seasonal and water levels across all rivers globally have dropped due to desertification, climate change and increasing human impact.

Rivers running through desert regions are the most endangered. These are also the most unexplored, unresearched places, supporting fragile, irreplaceable biodiversity as yet unknown. Wild rivers are the last strongholds of undiscovered species.

I have climbed up to 'mounds springs' high above the desert and they are usually littered with ancient relics of cultural material and remarkable flora and fauna species. A hidden and magic treasury of the desert story slowly being uncovered and released.

A Geography of Mythologies and Lost Little Histories

oil on French polyester canvas

203 x 206 cm (framed)

\$28,000



The desert areas of the American Southwest range from high mountainous peaks to low valleys and sand dune country. These multifaceted topographies and complex geographies are embedded with legends, myths and stories, ancient and new. The richness of natural sediment and human history is immersed within the folds of the land. Every mountain range, every path, every stone, every grain of sand tells a story, so well preserved in the dry, isolated remoteness.

Desert dwellers live and walk upon other lives, mysteries and secrets, buried kingdoms all around and contribute their own legacies to the landscapes. The land is deep with story.

These ancient desert places offer a sentient reminder, buried and preserved in time, out of sight, but not gone. The timeless nature of these places is deeply inspiring, reassuring in their sense of permanence and protective in the understanding that no one life is exceptional, everything is inextricably linked.

Dryland Reef

iridescent pigments & oil on French polyester canvas

204.5 x 154.5 cm (framed)

\$24,000



Often there are areas of deserts where the land and its plants resemble an inland reef. There can be an overwhelming sense that the dry, prickly cactus and low-lying shrubs resemble corals or sea plants. This suggested imagery is in fact a memory the desert holds to its heart. High above the parched expanse of the Southwest are the signs of what seems unimaginable in such a scorched place, the dark fossilized remnants of extinct tropical reefs. Millions of years ago, these peaks were at the bottom of the sea.

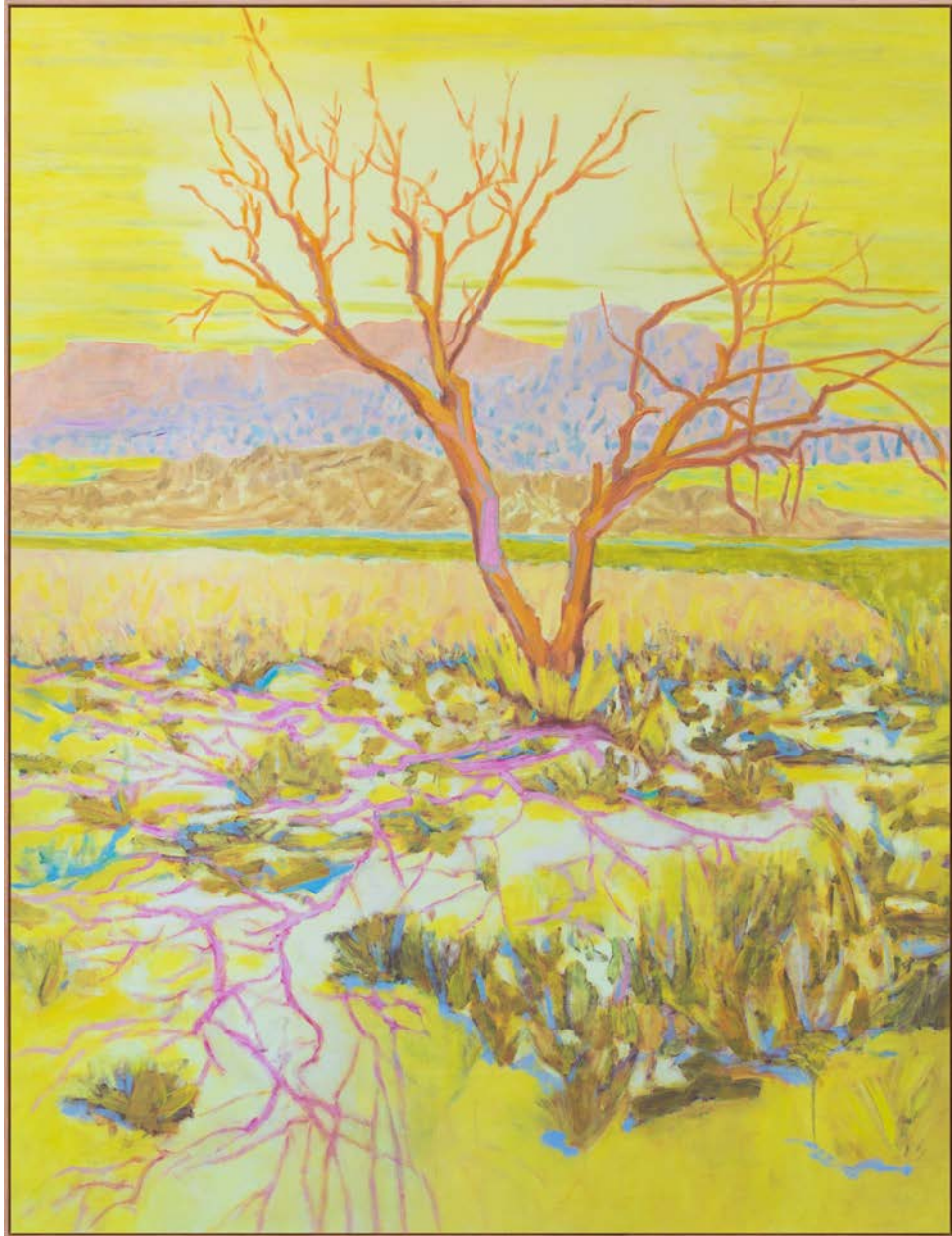
Walking around desert mountains, dunes and swales everywhere is evidence of ancient seas and their thriving ecosystems. Abstracted reef motifs are everywhere in the desert as are fossils, vestiges of shapes and swarms of diverse groups of sponges and corals.

Scar Tree – 'the love of man is a weed of the waste places' – Randolph Stow

iridescent pigments & oil on French polyester canvas

205 x 152.5 cm (framed)

\$24,000



Sometimes the scars on trees made hundreds of years ago are still visible but usually the marks are hidden due to bark regrowth. They can be found by those who see the remnant signs beneath the surface. Scarifying a tree was a means to indicate a water source or a way to a location or a sacred place. They are history holders.

The scars, which vary in size, expose the sapwood on the trunk or branch. The bark was cut and removed to create tools, canoes, containers, shields, shelters for everyday life. Holds were also cut to make trees easier to climb. These carved trees bear testament to tens of thousands of years of signposting.

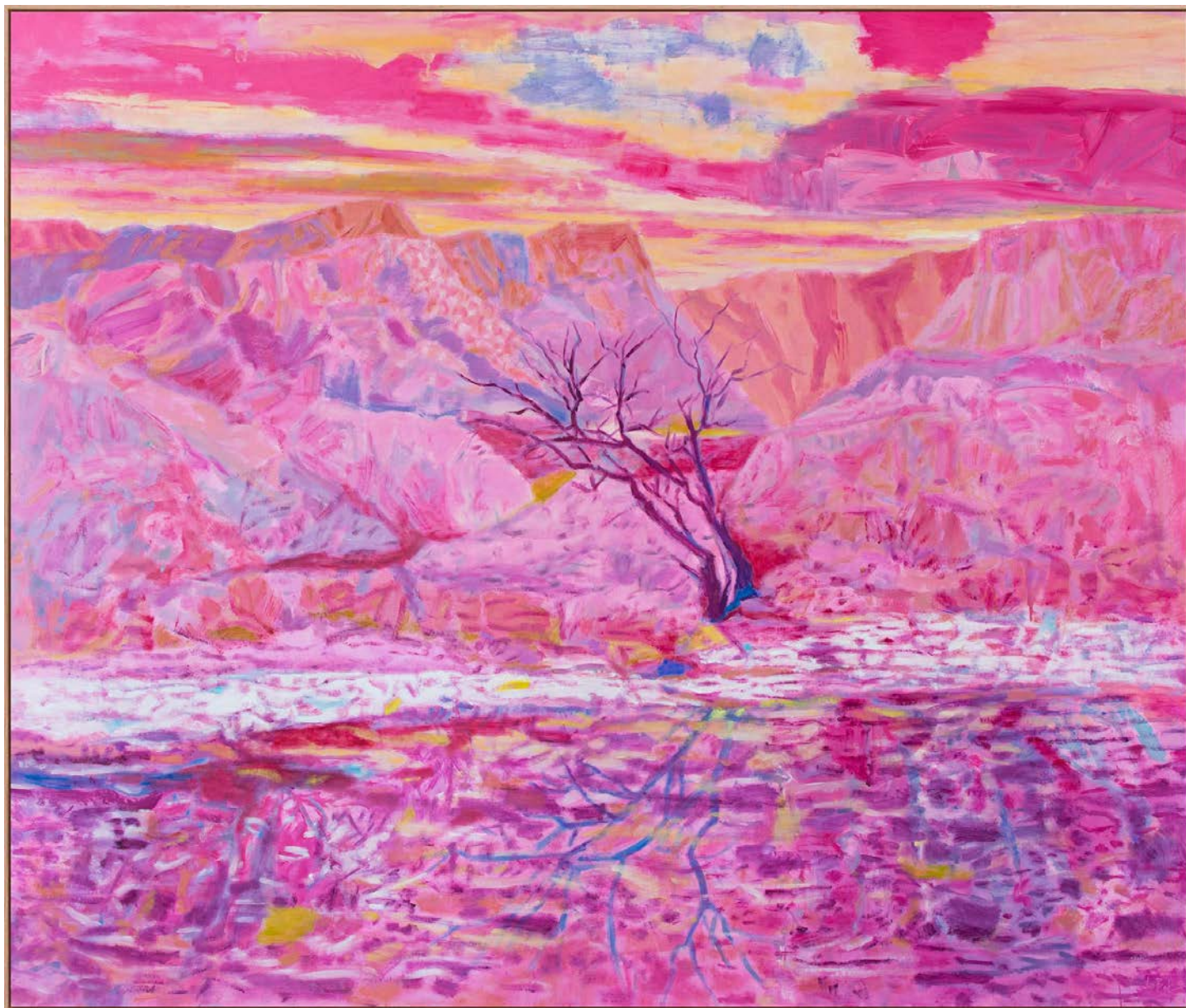
I have walked across deserts where there are no living trees for days, yet suddenly a preserved tree appears in the landscape still standing. This is the last tree left after the only other evidence of a remnant forest is petrified wood fossils buried in the sands.

Salt Creep Telling Stories

iridescent pigments & oil on French polyester canvas

170 x 204.5 cm (framed)

\$25,000



Deserts are historically depicted as bleak, places of despair, barren, unworthy, unimportant landscapes. Lands to be conquered. Yet appearances can be deceiving. I have always found deserts to be places of bounty and benevolence.

Desertification and the growing salt creep spreading through once vibrant landscapes is a direct result of human activities. We need courage to acknowledge the scale of human impact. By attempting to restore the natural balance, by preserving ecosystems, conserving the salinity of certain landscapes and restoring others we accept the damage we have inflicted.

Salinity and desertification acts for me as a metaphor for the imbalance in archived desert histories from a predominantly male perspective. What needs to be reclaimed is a balance, an alternate view, a fiercely female perspective, largely underrepresented and unexplored in the historical archive. I want to correct this imbalance.

The colour represents the missing feminine story.

Wayfinding

oil on French polyester canvas

170 x 204.5 cm (framed)

\$25,000



Wayfinding is a metaphor for searching.

The migratory routes of birds and animals contain information and meaning. Indigenous peoples and scientists, have taught me to look for natural signs, for meaning in the landscape. Weather can be predicted by watching insects. Cloud formations can affect birthing cycles. I have been told that if you walk out into the desert and ask it to reveal itself, it is your duty to hear and see its answer.

Landscapes tutor us.

The subtlety and variety of these desert places in particular are places where I feel situated, incorporated and have learnt to listen, read the signs and see more clearly.

Fever Trees

iridescent pigments & oil on French polyester canvas

165.5 x 204.5 cm (framed)

\$25,000



The American southwest, like most deserts of the world, is rich in hallucinogenic plants that have been a source of medicines for Indigenous people for millennia.

Deserts, due mostly to their dryness, are also rich sources of allergens. Plants have evolved to survive in these inhospitable regions with astonishing ingenuity that stretches back into the prehistoric record. The strangeness and intoxicating, mesmerising magic of desert plant properties and their evolution is an ongoing source of study and inspiration and is also highly endangered.

I have walked with many Indigenous custodians of different deserts who have offered me natural plant medicines, healed my headaches and soreness with leaves, roots and berries and astounded me with their skills of identification and depth of knowledge. The richest source of desert plant knowledge lies with these Indigenous custodians and their folklore is being lost with the loss their native lands and ways of life. These elusive hallucinogens and allergens may have a yet to be revealed vital elixirs for our contemporary world and our creative imaginations and dreams.

Luring Bitter Clouds

oil on French polyester canvas

169.5 x 204.5 cm (framed)

\$25,000



There is no innocent landscape, landscape is a container of history

Anselm Kiefer

The topography of the land has an effect on the weather and vice versa, it is a reciprocal relationship.

The high desert mountain ranges of the American Southwest attract magnificent weather systems often bringing spectacular cloud formations that pass their shadows over the land, promising desperately needed moisture. These water systems are temptresses – bitter rainless clouds.

Conversations with Clouds
iridescent pigments & oil on Belgian linen
157.5 x 204.5 cm (framed)
\$24,000



The land reveals itself to those who look and listen. The earth and all its species, the weather, the night sky and cosmos are inextricably linked and have effect from one to another.

There is a well known Navajo proverb – *be still and the earth will speak to you*, which reverberates in the sayings and beliefs of other indigenous desert dwelling cultures (such as the central Australian Arrernte peoples).

However the human ego acts as a barrier to much of our perception, understanding and acceptance of these relationships and the world around us. Without the ego we enter again this reciprocal and transformative relationship where the land talks to the sky and the cosmos nourishes seeds.

Desert places allow us a re-enchantment with our own origins.

Dry Waterfall in the Land of Little Rain

oil on Belgian linen

158.5 x 179.5 cm (framed)

\$22,000



The high desert lands of the American Southwest have always had a powerful attraction for people, it is long recognised as 'spiritually charged' country that runs deep within us and seems to connect with a fundamental human longing.

There is a beautiful, ancient limestone valley behind our home in Abiquiu which is testament to the weathering effects of rains from summer monsoons and wind forces moving through the cliffs and mesas. Water and wind have been carving this timeless land, reshaping and forming through millennia. The valley has become a natural stone sculpture garden of astounding beauty and variety. Ever changing with colour and light according to the time of day and year.

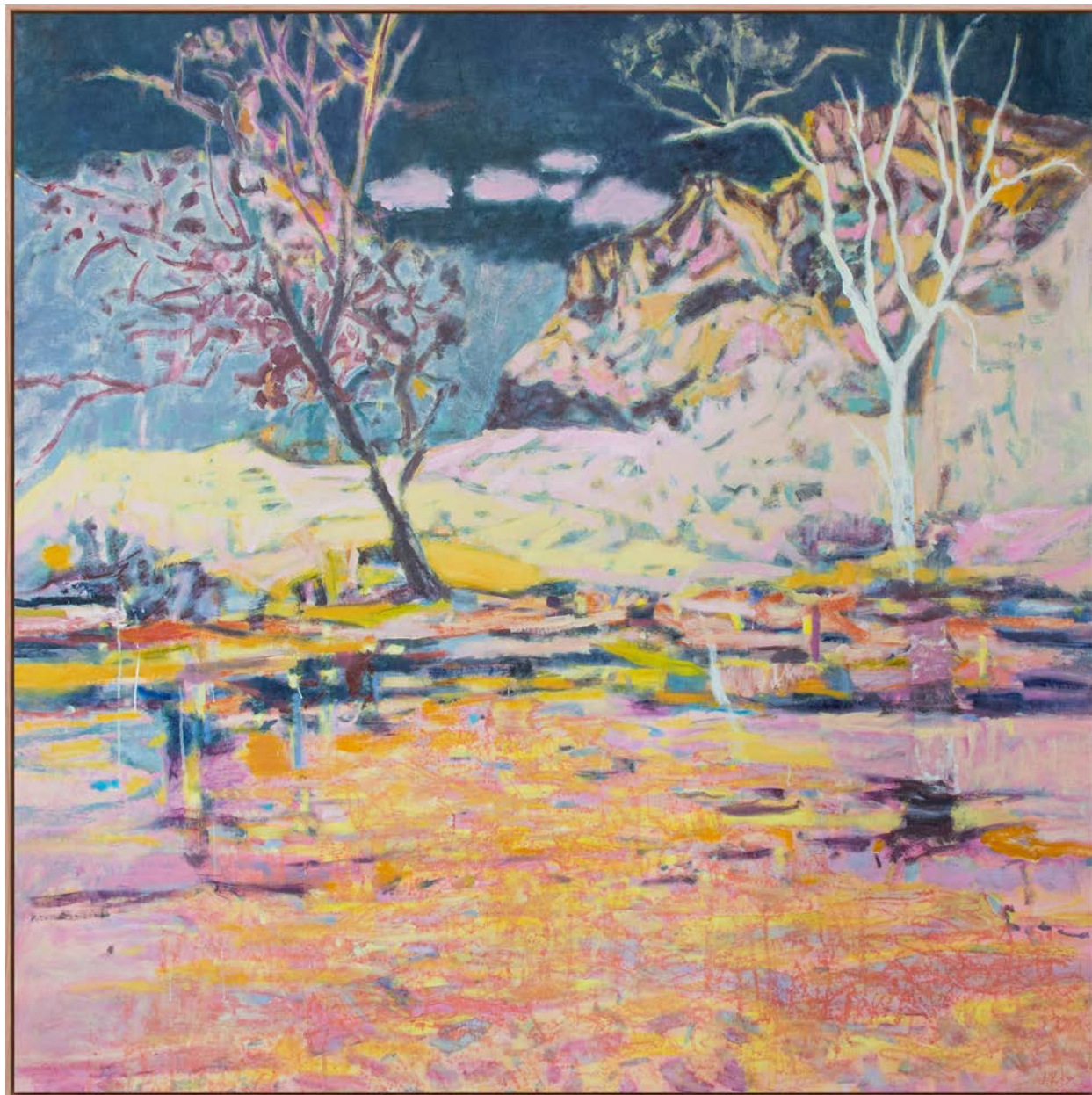
There are petroglyphs of rain making, water marks and symbols which are both an Indigenous response to the intrinsic sacred meaning of this place and also act as forces themselves calling forth these ancient systems.

Tracing Red Jasper – Water Witching and Spirit Stones

iridescent pigments & oil on French polyester canvas

155 x 155 cm (framed)

\$19,000



Some Native American tribes thought red jasper stone increased one's sensitivity to the Earth. They believed that red jasper was the blood of Mother Earth, and would use it as a type of instrument, to facilitate rebirth and aid them in calling rain.

There are many secret, hidden places within deserts that are evidence of magic. Sometimes there is no scientific explanation for the remedies and remarkable healing powers that these places produce. Plants, animals and people can be guided to find unseen water where there is only sand. It is the unexplained, mysterious, elusive nature of these silent, remote lands that I am interested in to increase my own sensitivity to the earth.

Night Heron Water Witching

iridescent pigments & oil on French polyester canvas

145 x 150 cm (framed)

\$18,500



What would the last migration be?

What would the last species of its kind call for?

Who are we if we abandon those places and creatures we love?

There is a Great Blue Heron that lives very close to our house in Abiquiu that we often see wading amongst the rushes and reeds of the Rio Chama. It is there year round, summer and winter seeking sanctuary. In the last few years of desert drought I have seen it stand sentinel by the deeper pools. It stands on the edge of its wetland, a place of renewal, an oasis in the desert, as an act of faith. It is completely engaged, completely present.

We seek the same places of refuge, we belong to the same tribe now of fractured individuals who can only commune with remnants of wilderness.

Last Light Side Slipping

oil on canvas

124.5 x 124.5 cm (framed)

\$13,500



Researching and living in high desert wilderness, where foreign birds and animals migrate, the intrinsic human connection to wilderness is simultaneously intensified and made stranger. Landscapes are collections of stories, only fragments of which are visible at any one time.

The act of painting serves as a human kinship to the land and its creatures, a tribute to the natural world, which itself becomes a form of devotion. It is a devotion that transports both the artist and the viewer away somewhere, where there are only the sounds of the wild, the colours of desert sands and the songs of the hills.

Obsidian Seeds (Black Stars) and Smokey Quartz Trails

oil on French polyester canvas

124.5 x 124.5 cm (framed)

\$13,500



The geology of New Mexico is littered with precious gemstones and rare rocks.

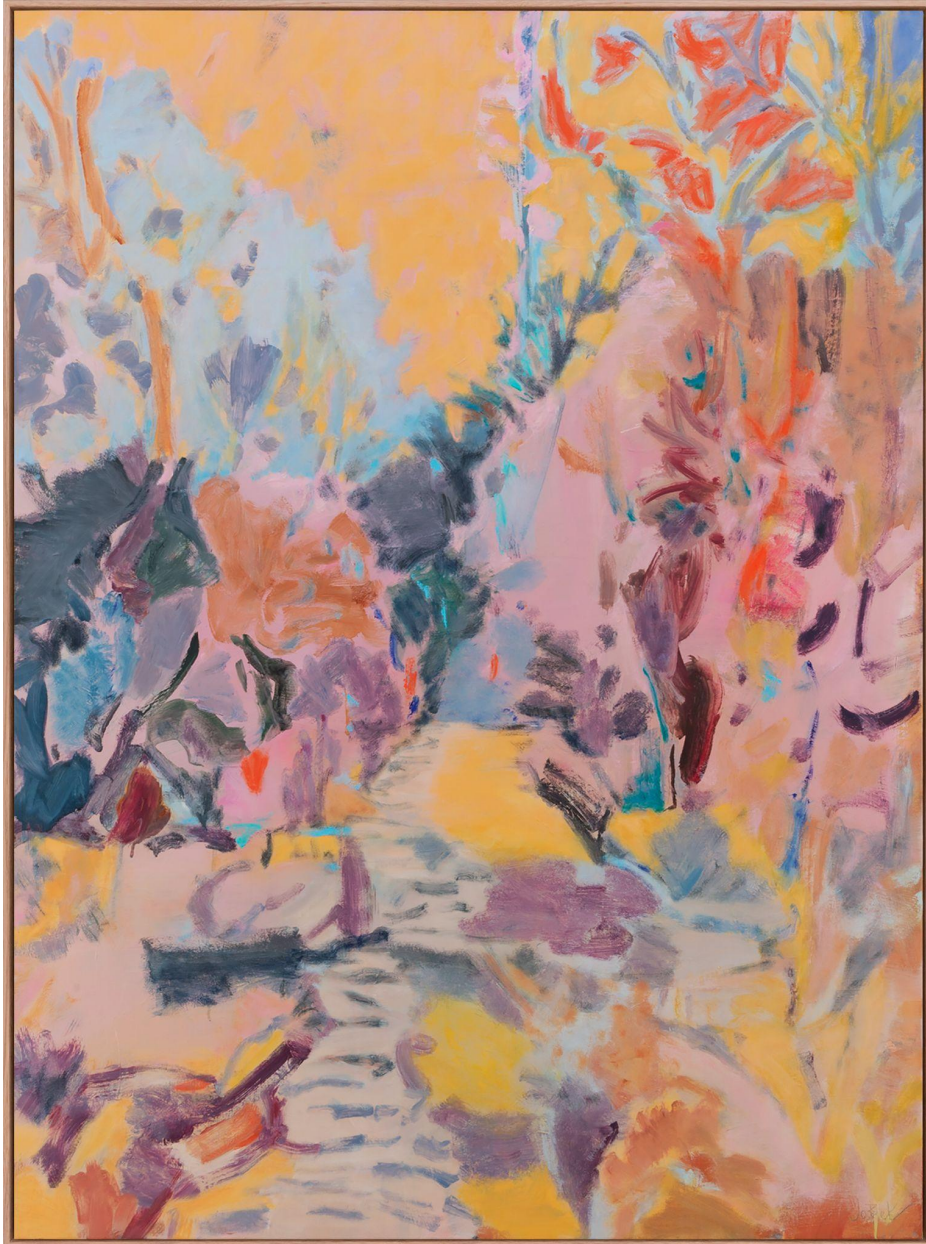
Many of these different stones are recognised as having sacred or healing properties, New Mexico is known as the 'Land of Enchantment'. Smokey quartz, turquoise and natural obsidian are scattered across the desert and buried deep beneath the sand.

The Beguiled Garden

iridescent pigments & oil on French polyester canvas

124 x 93.5 cm (framed)

\$10,000



There is peculiar grace, a shifting ever changing quality to the distinct cultures that move through deserts of the world. A region may be defined as being *Native Indian, Spanish Colonial, North African/Moorish* or *Early European* influence but the beauty of many parts the American Southwest is the confluence of cultures where 'influence' may seem to be appearing as one thing but simultaneously is also the opposite.

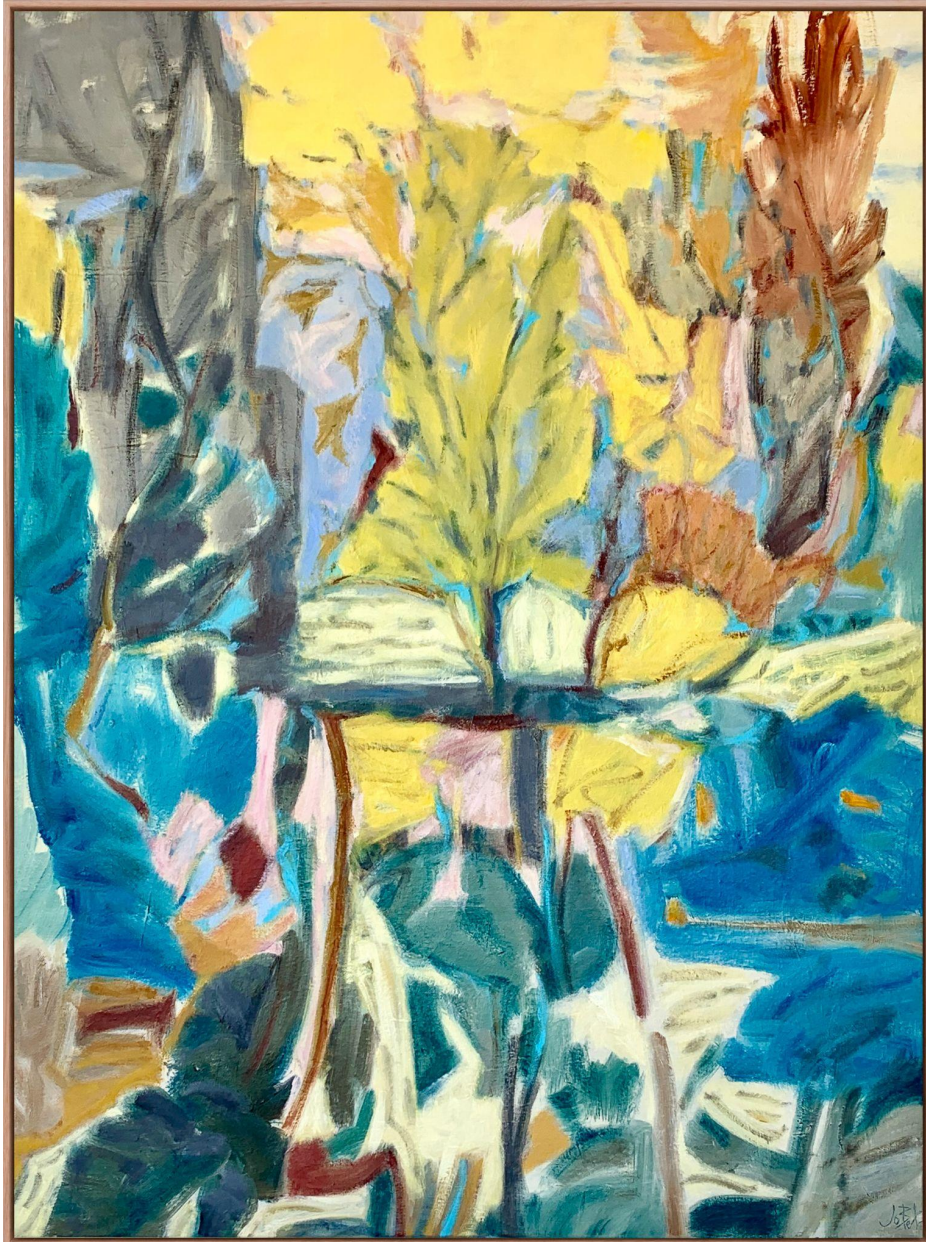
The wilderness landscape too is shaped by cultural prejudices and aesthetics. Often there are places of natural wilderness that appear to have been shaped by the hand of a gardener, at once ordered with a natural grace and design yet simultaneously disordered and wild. A savage garden or a wilderness tamed.

A Stones Throw Beneath the River

oil on Belgian linen

124.5 x 94 cm (framed)

\$10,000



Often our actions and impacts have unforeseen, widespread reverberations into the world that can settle, implacably like stones.

Landscape is a construct of culture but the endurance of human practices which respect and acknowledge the spiritual in the land is evidence of the intrinsic value we inherently feel. The endurance of human practices, like mark making, cairn building, stone collecting across time, peoples and cultures is evidence of our need to access the spiritual or transcendent in the natural world.

Desert places are associated with potent myths and stories, birthplaces of religions, home of the sacred.

Casting a stone is a leap of faith into the unknown.

Outlier in a Season of Sand

oil on Belgian linen

84 x 99 cm (framed)

\$9,000



Solastalgia is a grieving for a lost landscape. It is produced by environmental change impacting on those directly connected to their environment. It is more than a nostalgic sentiment, it is a form of homesickness based on an informed understanding for the value of what is lost and cannot be recovered. As with so many conditions it is not only a human sentiment. Animals also bear witness and are known to express grief and loss when disconnected from their environments. With the changing climate and ever encroaching impacts on areas of wilderness many species are beginning to change their habits, migration seasons and behaviours.

I have often seen waterbirds and other animals wandering far from their usual homes, adrift in the desert. These creatures are harbingers, signifiers of a last longing, paying homage to a lost world.

Wildflowers Shapeshifting to a Harvest Moon

iridescent pigments & oil on Belgian linen

84 x 99 cm (framed)

\$9,000



An artistic visual vocabulary is an unveiling process, more expansive with less limits than spoken or written language. As such it is a type of poetry, simultaneously mysterious, esoteric yet recognisable. Ones visual language grows with personal experiences, never staying in the same place. The more I learn and know of the worlds various desert flora, the more I learn to appreciate their particular visual vernacular. Plants speak the wind. Wildflowers bloom according to cycles of the moon. We are all creatures connected and governed by the mysterious, unseen cycles and energies of the earth.

Basin of Indifference

oil on French polyester canvas

99 x 104 cm (framed)

\$9,500



Desert places are older than human history.

Humankind's sedimentary layer in the geological record is very small, very thin.

Deserts have a huge depth of substance and will continue to evolve and contribute to the planet long after our species has disappeared from the record.

Being in the desert has a remarkable and renowned quality of enabling us to transcend our material world. These desolate dry places teach us acceptance and patience. We are all connected by one long, evolving story.

The desert is indifferent to our personal lives. It requires that you leave yourself and your body and become part of something much bigger, linked to an evolving intrinsic source. There is an Australian Indigenous expression that 'the desert right sizes you'.

Hunting for Darkness

iridescent pigments & oil on French polyester canvas

99 x 104.5 cm (framed)

\$9,500



Darkness is often where we most feel a closeness to liminal spaces. To the places that beguile us with their unfamiliar, peculiar grace. Those places where we move from our imaginations and myths into culture or society and back again. I search for those places in my paintings, which become a type of tribute or love song to desert places that resonate with this complex mysterious quality which inspires a type of dreaming.

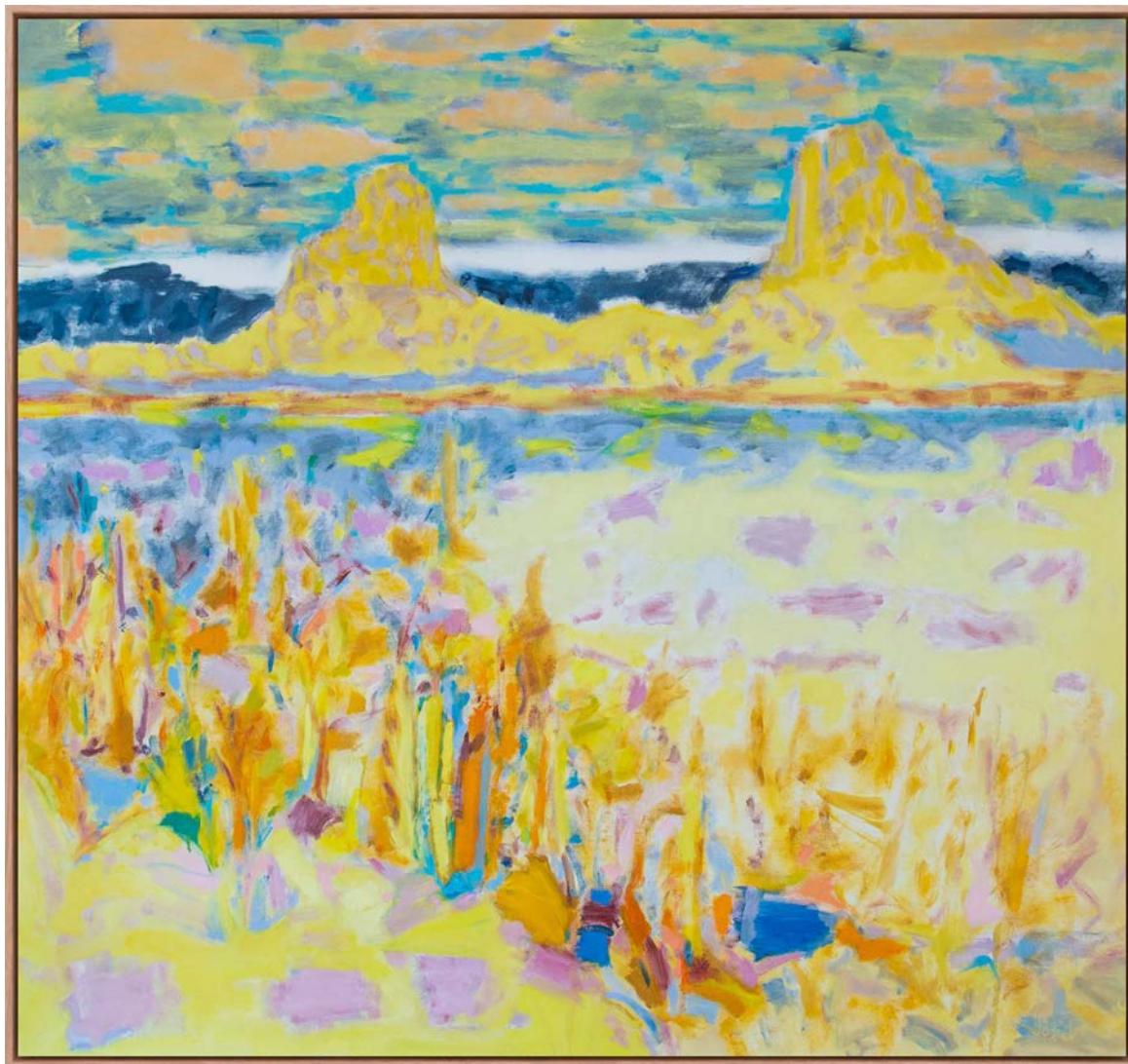
I have always spent a lot of time living alone in the wilderness. It is a way to remove myself so I can find my paintings. I hunt for darkness, just as I hunt for solitary, isolated, wilderness and desert places, for revelation.

Two Boys Dreaming

iridescent pigments & oil on Belgian linen

99 x 104 cm (framed)

\$9,500



Indigenous peoples have ageless mythologies explaining geological land formations. Rivers are born from serpents, lost children transform into hills.

Massacre sites run permanently red with ochre as reminders, warnings, blessings, tributes. We continue the tradition of explanations and place markings with our city streets, bridges and building names. Place names are important identifiers and say much about our cultures and what we value.

Saguaro Creek in Hollow Land

oil on French polyester canvas

92 x 94 cm (framed)

\$9,000



This is an elegy to places of the earth where typically the sun shines high and bright. Sometimes the most seemingly inhospitable places are the last refuge of hope, beauty and salvation. We must value the land as sacred and not see it only as a resource. The salve that deserts offer is a reconnection and re-enchantment with the natural world.

Blood Moon Birthing Tree

oil on Belgian linen

99 x 99 cm (framed)

\$9,500



Deeply embedded in our nature, in our subliminal consciousness, are survival memories of important places: where we were born where our families came from, lands and landforms that hold meaning, that we love and have a connection to, whether personally or collectively. We record cycles, seasons, phases of the moon which are inherently and instinctively important to us.

There is a spiritual as well as practical reason for these instincts.

Birthing trees are used by many animal species including humans to provide shelter, protection and security – safe passage for mother and child. Trees act as guardians of the sacred cycle of life.

JO BERTINI

Born 1964 Australia

EDUCATION

- 1992 Life Drawing, Painting, Printmaking, National Art School, Sydney, NSW
1983 B.A. Fine Arts, Sydney University, NSW
B.A. Literature (via correspondence), Deakin University, VIC

AWARDS, GRANTS & RESIDENCIES

- 2022 Portia Geach Memorial Award, S.H. Ervin Gallery, NSW, Finalist
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
John Leslie Art Prize, Gippsland Art Gallery, VIC, Finalist
- 2021 Portia Geach Memorial Award, S.H. Ervin Gallery, NSW, Finalist
Paddington Art Prize, NSW, Finalist
- 2020 Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
- 2019 Tattersalls Prize, Tattersalls Club, Brisbane, QLD, Finalist
- 2018 Smokebrush Foundation for the Art, Sponsored Artist, Colorado Springs, USA
Australian Government Sponsored Artist in the Gobi Desert, Mongolia
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
- 2017 Portia Geach Memorial Award, S.H. Ervin Gallery, NSW, Finalist
- 2016–2017 Australian & Indian Government Sponsored Artist working with Maldhari Herders in Kachchh, North West India
- 2015–2017 Inaugural Artist Annex Residence, Santa Fe, New Mexico, USA
- 2015–2016 Australian High Commission Sponsored Artist touring Rajasthan and Kachchh & solo exhibition
Indira Ghandi Centre for the Arts (IGNCA), New Delhi, India
Murray Art Museum Albury Residency
Fish Lane Outdoor Gallery Lightbox Projection – Urban Design Project, Brisbane City Council, QLD
- 2016 Alice Prize, the Araluen Arts Centre, Alice Springs, NT, Finalist
- 2015 Tattersalls Prize, Tattersalls Club, Brisbane, QLD, Finalist
Wynne Prize, Art Gallery of New South Wales, Sydney, NSW, Finalist
Portia Geach Memorial Award, S.H. Ervin Gallery, NSW, Finalist
Manning Art Prize, Manning Regional Art Gallery, NSW, Finalist

JO BERTINI

- 2014
ArtStream Inaugural Artist in Residence, Albury, NSW
NSW Parliament Plein Air Painting Prize, Finalist
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
Percival Portrait Prize, Perc Tucker Regional Art Gallery, Townsville, QLD, Finalist
Calleen Art Award, Cowra Regional Art Gallery, NSW, Finalist
Portia Geach Memorial Award, S.H. Ervin Gallery, NSW, Finalist
- 2013
Central West Regional Award, Cowra Regional Gallery, NSW, Winner
Adelaide Perry Drawing Award, Highly Commended
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Calleen Art Award, Cowra Regional Art Gallery, NSW, Finalist
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
- 2012
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
- 2011
Paddington Art Prize, NSW, Finalist
Sulman Prize, Art Gallery of New South Wales, Sydney, NSW, Finalist
City of Albany Art Prize, Vancouver Arts Centre, Albany, WA, Finalist
Mosman Art Prize, Mosman Regional Art Gallery, Sydney, NSW, Finalist
- 2010
Sulman Prize, Art Gallery of New South Wales, Sydney, NSW, Finalist
- 2009
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Inaugural Artists' Camp & Artist in Residence, Taronga Zoo, Sydney, NSW
- 2008
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Highly Commended
& People's Choice Winner
Kedumba Drawing Award Invitational, Kedumba Art Gallery, Wentworth Falls, NSW, Finalist
- 2007
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
- 2006
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Fleurieu Landscape Prize, McLaren Vale, SA, Finalist
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
- 2005
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Blake Prize, Touring Exhibition, NSW & VIC
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
- 2004
Blake Prize, University of Sydney, NSW, Finalist

JO BERTINI

- 2004
Kedumba Drawing Award, Invitational, Kedumba Art Gallery, Wentworth Falls, NSW, Finalist
Kings School Art Prize, Invitational, Sydney, NSW, Finalist
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
Tattersalls Prize, Tattersalls Club, Brisbane, QLD, Finalist
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
Jacaranda Acquisitive Drawing Award Touring Exhibition, NSW & QLD
- 2003
Artist in Residence, The Bathurst Regional Art Gallery, Hill End, NSW
Inaugural Art on the Rocks Invitational Prize and Exhibition, Sydney, NSW, Highly Commended
- 2002
Jacaranda Acquisitive Drawing Award, Grafton Regional Gallery, NSW, Finalist
Fishers Ghost Art Award, Campbelltown Art Gallery, NSW, Finalist
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Alice Prize, The Araluen Arts Centre, Alice Springs, NT, Finalist
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
Jacaranda Acquisitive Drawing Award Touring Exhibition, NSW
- 2001
Artist in Residence, Bundanon Trust, Bundanon, NSW
Portia Geach Portrait Award, S.H. Ervin Gallery, Sydney, NSW, Finalist
Mosman Art Prize, Mosman Regional Gallery, NSW, Finalist
Roche Contemporary Art Award, Sydney, NSW, Finalist
Salon Des Refusés, S.H. Ervin Gallery, Sydney, NSW
- 2000
Fleurieu Landscape Prize, McLaren Vale, SA, Finalist
- 1998
Fleurieu Landscape Prize, McLaren Vale, SA, Finalist
Martin Hanson Memorial Art Exhibition, Gladstone Regional Art Gallery & Museum, QLD
- 1997
Fishers Ghost Art Award, Campbelltown City Bicentennial Art Gallery, NSW, Finalist
- 1996
Blake Prize, Sydney, NSW, Finalist
Blake Prize, Touring Exhibition, NSW & TAS
- 1992
Willoughby Art Prize, Sydney, NSW, Finalist

JO BERTINI

SELECTED SOLO EXHIBITIONS

- 2022 'Deep in Land', Arthouse Gallery, Sydney, NSW
'Deep in Land', Marie Walsh Sharpe Gallery, Ent Center for the Arts, Colorado Springs, USA
- 2021 'Songs of Dry Hills', Arthouse Gallery, Sydney, NSW
- 2019 'Land of Shining Stone', Arthouse Gallery, Sydney, NSW
- 2017 'Common Ground', MARS Gallery, Melbourne, VIC
- 2016 'Living Lightly', Indira Ghandi National Centre for the Arts, New Delhi, India
'Hortus Conclusus – The Enclosed Garden', Murray Art Museum, Albury, NSW
- 2015 'The Explorer & the Artist', Australian Consul General LA & the Tree People, CA, USA
'I am in the landscape and the landscape is in me', MARS Gallery, Melbourne, VIC
- 2014–15 'Terra Incognita', Olsen Irwin Gallery, Sydney, NSW
- 2014 'Wild Wild West' Touring Exhibition, Cowra Regional Gallery, NSW
- 2013 'Frontiers', MARS Gallery, Melbourne, VIC
- 2012 'The Desert Garden', Tim Olsen Gallery, Sydney, NSW
'A Selection of Works From the Desert', MARS Gallery, Melbourne, VIC
- 2010 'Desertification – Field Work', MARS Gallery, Melbourne VIC
- 2009 'Desert Expeditions – Paintings & Works on Paper', Tim Olsen Gallery, Woollahra, NSW
- 2008 'Drawn From the Desert', MARS Gallery, Melbourne, VIC
- 2007 'A Desert Within', Tim Olsen Gallery, Woollahra, NSW
- 2004 'Bloodwood', King Street Gallery on Burton, Darlinghurst, NSW
'Australian Visions, Art from Downunder', Mosman Regional Art Gallery, NSW
'Jo Bertini Paintings from Hill End', Bathurst Regional Art Gallery, Bathurst, NSW
- 2003 Paintings (with James Jones & John Turier), King St Gallery at Span Galleries, Melbourne, VIC
- 2002 'The Still Life of Landscape', King St Gallery on Burton, Darlinghurst, NSW
- 2001 'Painting the Shadows / Writing the Light; Reflections of Bundanon', King St Gallery, Sydney, NSW
'Survey Show', Stephanie Burns Fine Art, Canberra, ACT
- 2000 'Another Sense', King St Gallery, Sydney, NSW
- 1999 'North Harbour Series; From a Kayak', Access Contemporary Art Gallery, Sydney, NSW
- 1998 'Lacuna', Access Contemporary Art Gallery, Sydney, NSW
- 1997 'Penumbrae Fall, The Beatty Gallery, Sydney, NSW

JO BERTINI

SELECTED COLLECTIONS

Artbank
ArtStream Investment Group
Bathurst Regional Art Gallery, NSW
Brooklyn Art Library, Brooklyn Art Museum, NY, USA
Bundanon Trust Collection, NSW
Charles Darwin University Art Collection, Darwin, NT
Children's Hospital Collection, Westmead, Sydney, NSW
Cowra Regional Art Gallery, Cowra, NSW
Gippsland Art Gallery, VIC
Gladstone Regional Art Gallery and Museum, QLD
Hideaway Resort, Fiji
KPMG Collection, Sydney, NSW
Kedumba Collection of Contemporary Australian Drawings, NSW
Macquarie Bank Collection
Millennium Hotel, Sydney, NSW
Mosman Regional Gallery, NSW
National Library of Australia, Canberra, ACT
National Museum of Australia, Canberra, ACT
National Portrait Gallery, Canberra, ACT
State Library of Victoria, VIC
Sydney Opera House Collection, NSW
Wollongong University Collection, NSW

[View full CV here](#)

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