



JOANNA LOGUE
Floating world

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26 November – 21 December 2019

King Street Gallery **KS**
on William **GLW**

10am – 6pm Tuesday – Saturday
177-185 William St Darlinghurst NSW 2010 Australia
T: 61 2 9360 9727 E: art@kingstreetgallery.com
www.kingstreetgallery.com.au

Front cover: *Water Meadow II* 2019 oil on linen 130 x 170 cm (detail)
Opposite: Studio, Maine. Photography: Wayne Logue





Blue forest pool 2019 oil on linen 80 x 200 cm

Joanna Logue: Landscape Revelations

For more than a century and a half Mount Desert Island has served as muse to landscape painters, from Thomas Cole and Frederic Church in the mid-1800s to a host of contemporary artists drawn to its transcendent reaches. Undaunted by this legacy, Joanna Logue, in her brief residency, has carved out a place in this rich continuum, developing her own language to create paintings that speak to a formidable sense of place.

Since moving to Maine two years ago, Logue has immersed herself in the landscape. She has walked the carriage roads of Acadia National Park, hiked mountains and explored remote ponds and marshes. She has favorite places, like Witch Hole Pond and the water meadow at Sieur de Monts Springs. She visits these sanctuaries and absorbs them.

And when Logue finds a motif that speaks to her, she makes a small plein-air gouache study, takes it back to her light-filled studio in Somesville and transforms it into one of her stunning oils. While maintaining the freshness and energy of what is essentially an emotional response to the natural world, she constructs a new vision, intellectually considered and visually compelling.

“I want the painting to draw the viewers in, I want them to be involved with, and seduced by, the painted surface,” Logue explains on a bright June morning, inviting a visitor to stand close to *Water Meadow 1*.

From a foot or so away, the painting is a complex and robust layering of marks, scrapes, and scars, some made with a trowel. As one steps back from the canvas, the surface coalesces into a stunning woodland scene, a lively mosaic of birches and foliage reflected in water.

If the plein air studies Logue makes capture the immediate setting, the paintings that follow distill and abstract the view to its essential shapes—a path through blueberry bushes, a line of birches against the sea. Indeed, for her the landscape is the departure point for abstraction. She could never start from nothing, as the Abstract Expressionists often did; she must have that foundation from which to make her forays into the non-representational.

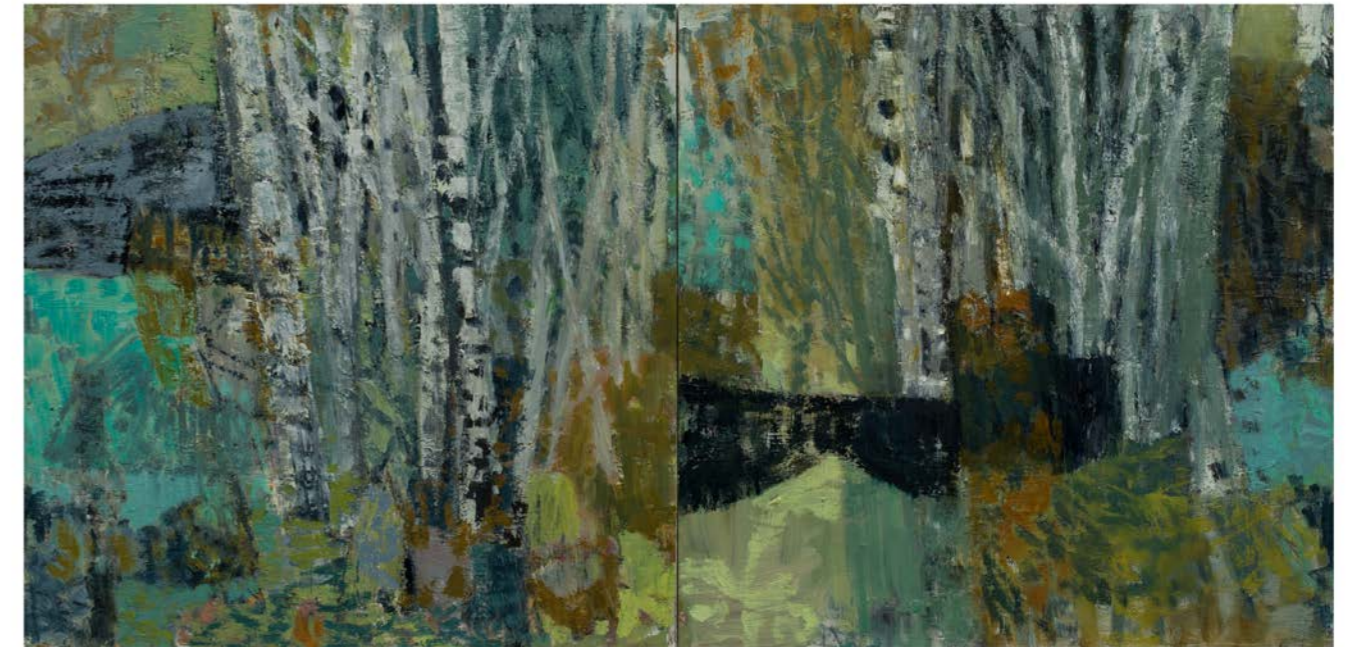
After painting for thirty years in Australia, Logue has had to learn a new language in her Maine home. For one thing, she has moved from a tertiary palette to a more colorful spectrum, embracing the bright display of a New England autumn. The island landscape also has more contrast and is more intricate, requiring extra drawing. Adding a bleached wax to her medium allows Logue to push the paint around in order to capture the energy of the scene.

The solidity of the landscape also attracts the painter, be it an island edging into the view or rock outcroppings in the forest. In *Granite Country*, the gray stone serves as a kind of underpinning to the flux of

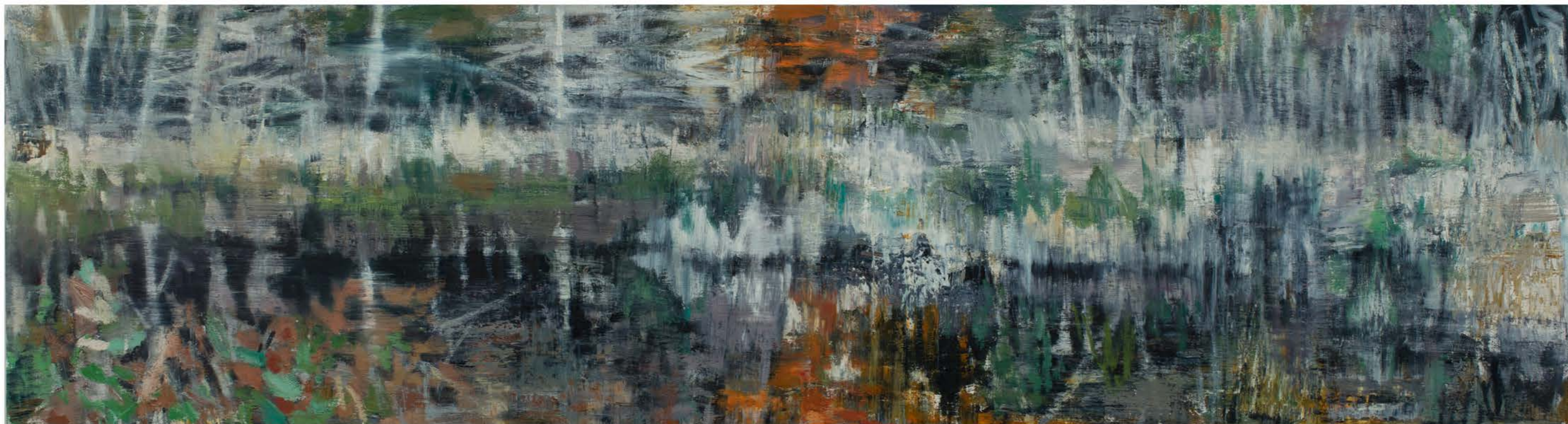
nature, of bulrushes and birches and reflecting water. Logue is excited by this painting, a seminal piece and the launching point for future work.

In the end, Logue approaches each painting as a challenge to free herself of constraint. She never wants to stay with what is safe; she is always pushing through to something new. “I need the painting to teach me a new way of looking at the world,” she says. We look on in wonder, grateful to have this master painter re-engage us with what lies before us, in a manner both revelatory and brilliant.

Carl Little is a regular contributor to Hyperallergic and Art New England. His books include Edward Hopper's New England, The Watercolors of John Singer Sargent and, with his brother David, Art of Acadia.



Where the birch meets the sea 2019 oil on birch board 61 x 122 cm



Marsh song I 2019 oil on linen 65 x 240 cm



Before the snow fell 2019 oil on birch board 40 x 50 cm



Birches - Witch Hole 2019 oil on birch board 40 x 50 cm



Blueberry path 2019 oil on birch board 40 x 50 cm

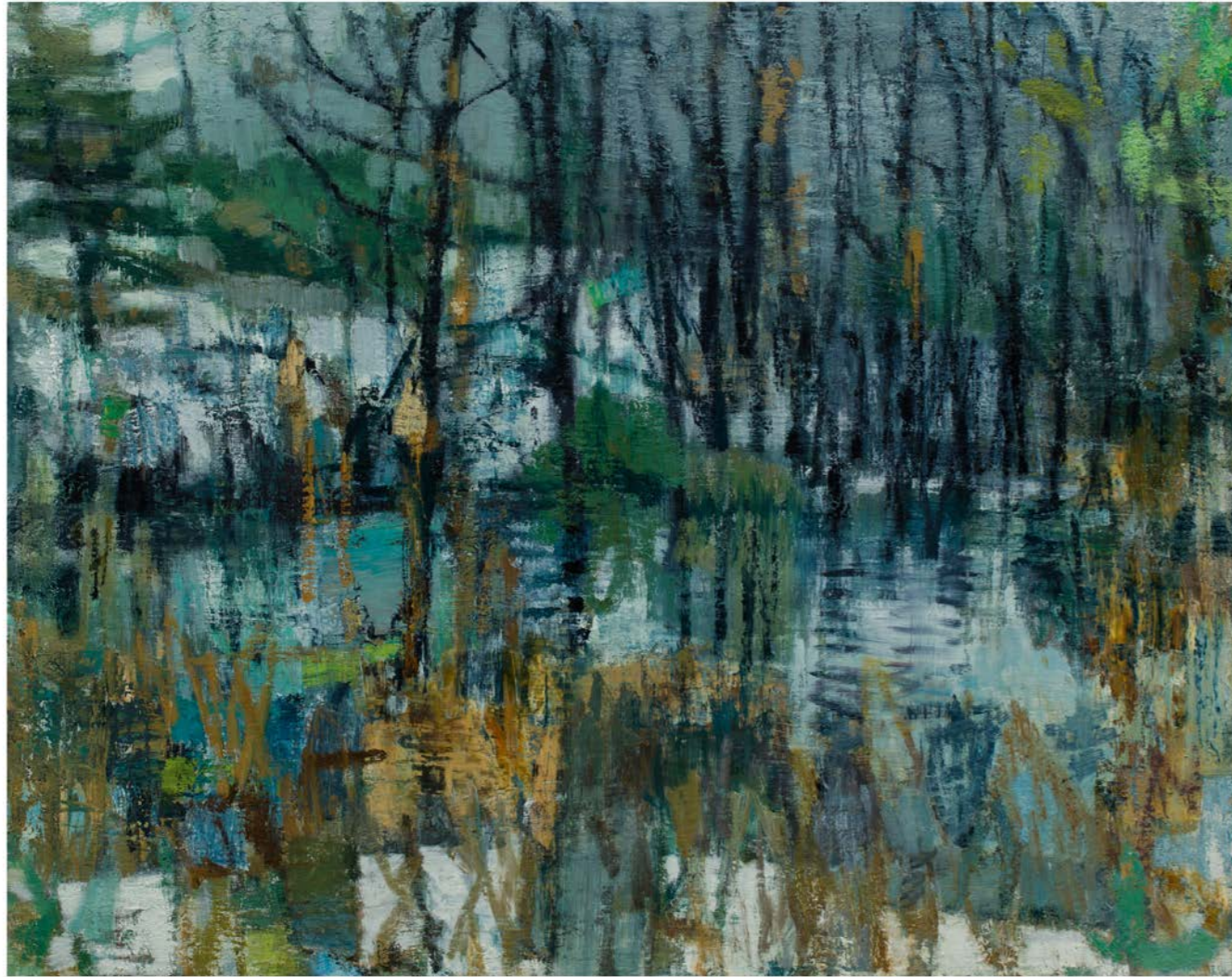


Forest path 2019 oil on birch board 40 x 50 cm



Pool - pretty marsh 2019 oil on linen 65 x 240 cm





Winter pool 2019 oil on linen 100 x 126 cm



Witch Hole I 2019 oil on linen 100 x 126 cm



Remembering home - spring top paddock 2019 oil on linen 65 x 240 cm



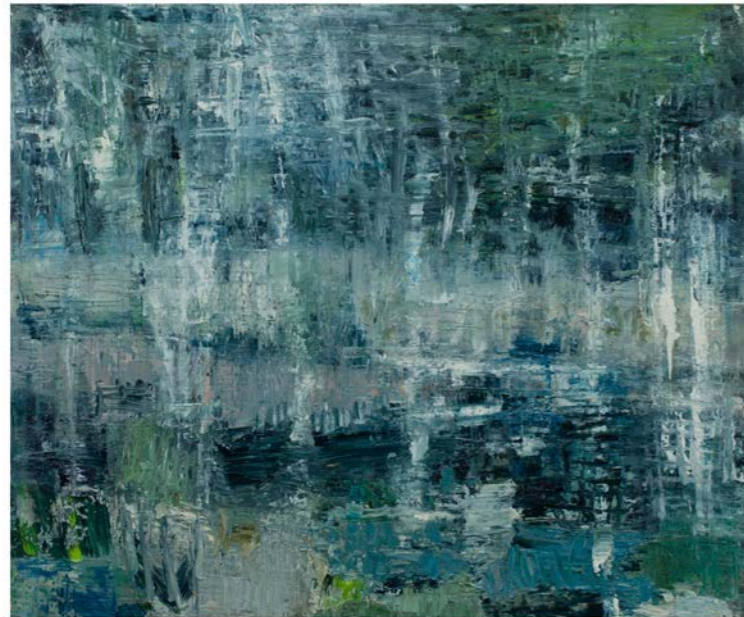
Bulrushes I 2019 oil on birch board 50 x 60 cm



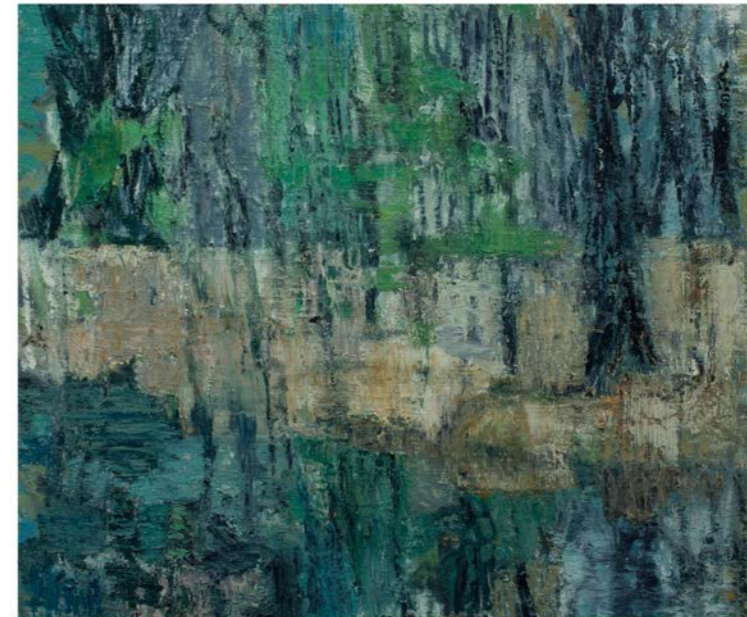
Water meadow II 2019 oil on linen 130 x 170 cm



Birches and blueberry - Witch Hole 2019 oil on birch board 50 x 60 cm
Marsh 2019 oil on birch board 50 x 60 cm

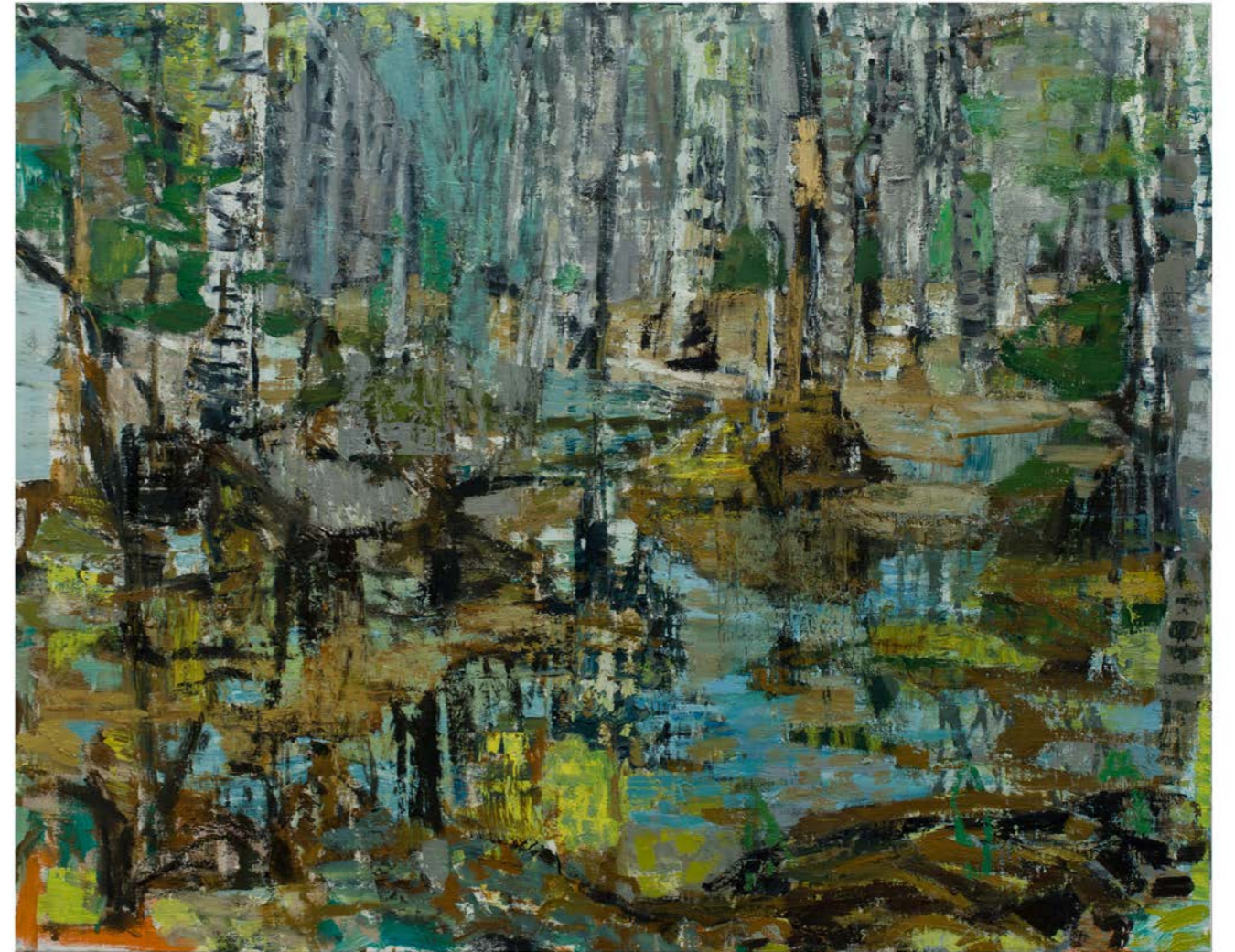


Passage - Witch Hole 2019 oil on birch board 50 x 60 cm
Forest pool II 2019 oil on birch board 50 x 60 cm

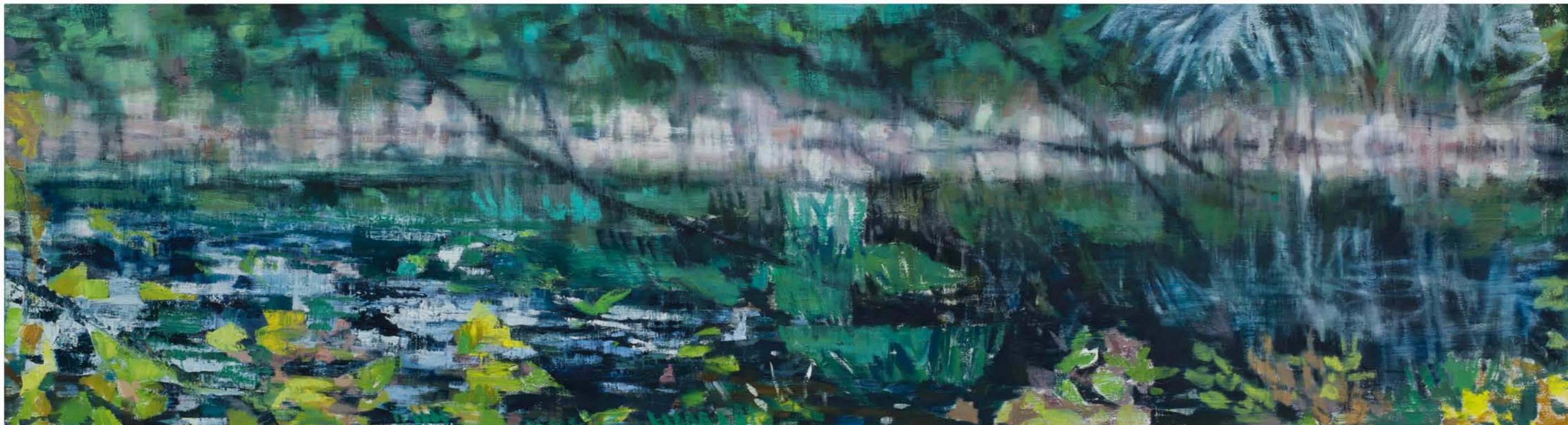




Wild Acadia garden - fall 2019 oil on birch board 51 x 122 cm



Water meadow I 2019 oil on linen 100 x 126 cm



Pool - Witch Hole 2019 oil on linen 65 x 240 cm



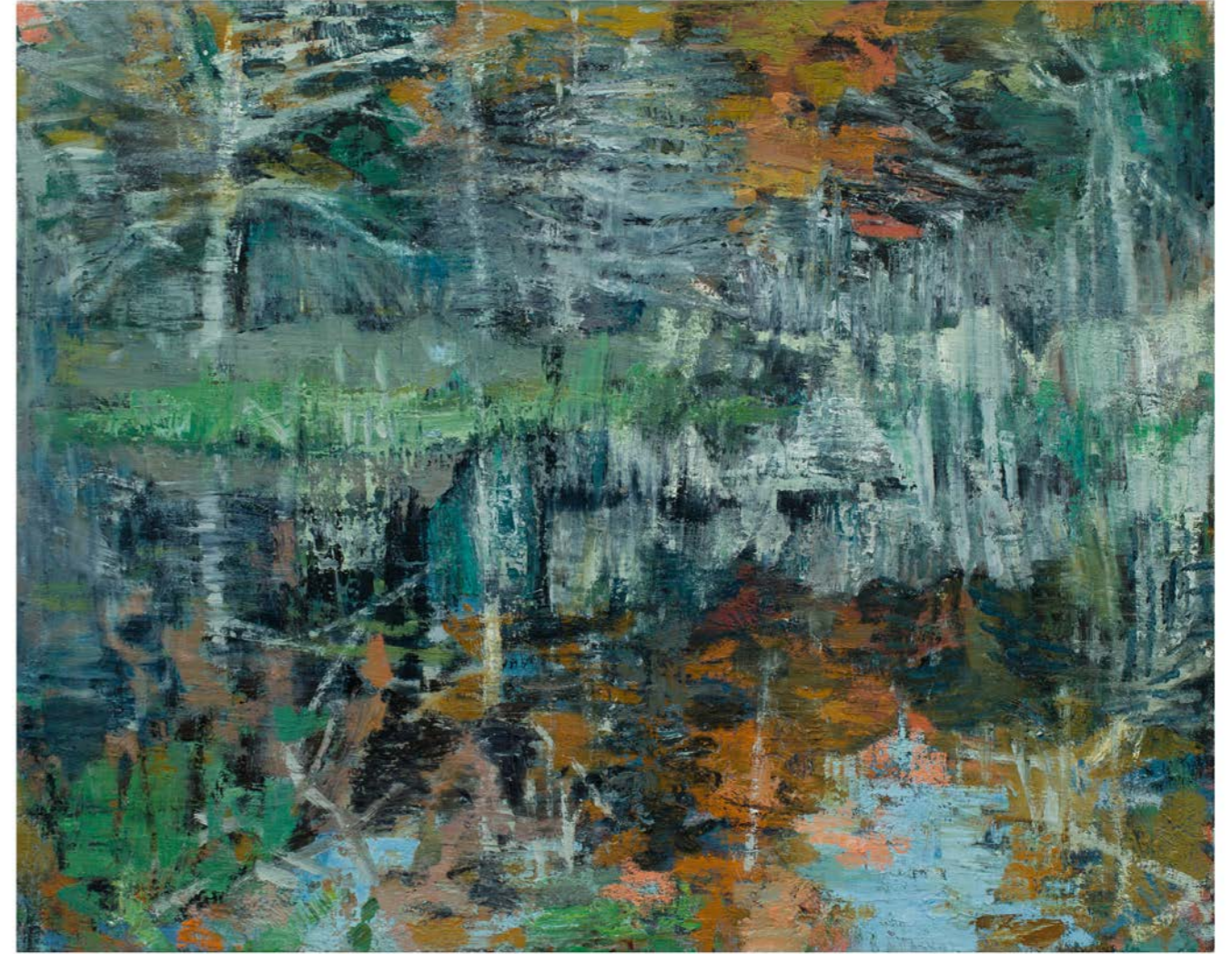
Island VI 2019 oil on birch board 23 x 61 cm
Island VII 2019 oil on birch board 23 x 61 cm
Island VIII 2019 oil on birch board 23 x 61 cm



Island IV 2019 oil on birch board 23 x 30.5 cm
Island II 2019 oil on birch board 23 x 30.5 cm
Island I 2019 oil on birch board 23 x 30.5 cm



Granite country 2019 oil on linen 100 x 126 cm



Marsh with blue pool 2019 oil on linen 100 x 126 cm



Long pond 2019 oil on birch board 40 x 50 cm



Where the mountain meets the sea I 2019 oil on birch board 40 x 50 cm

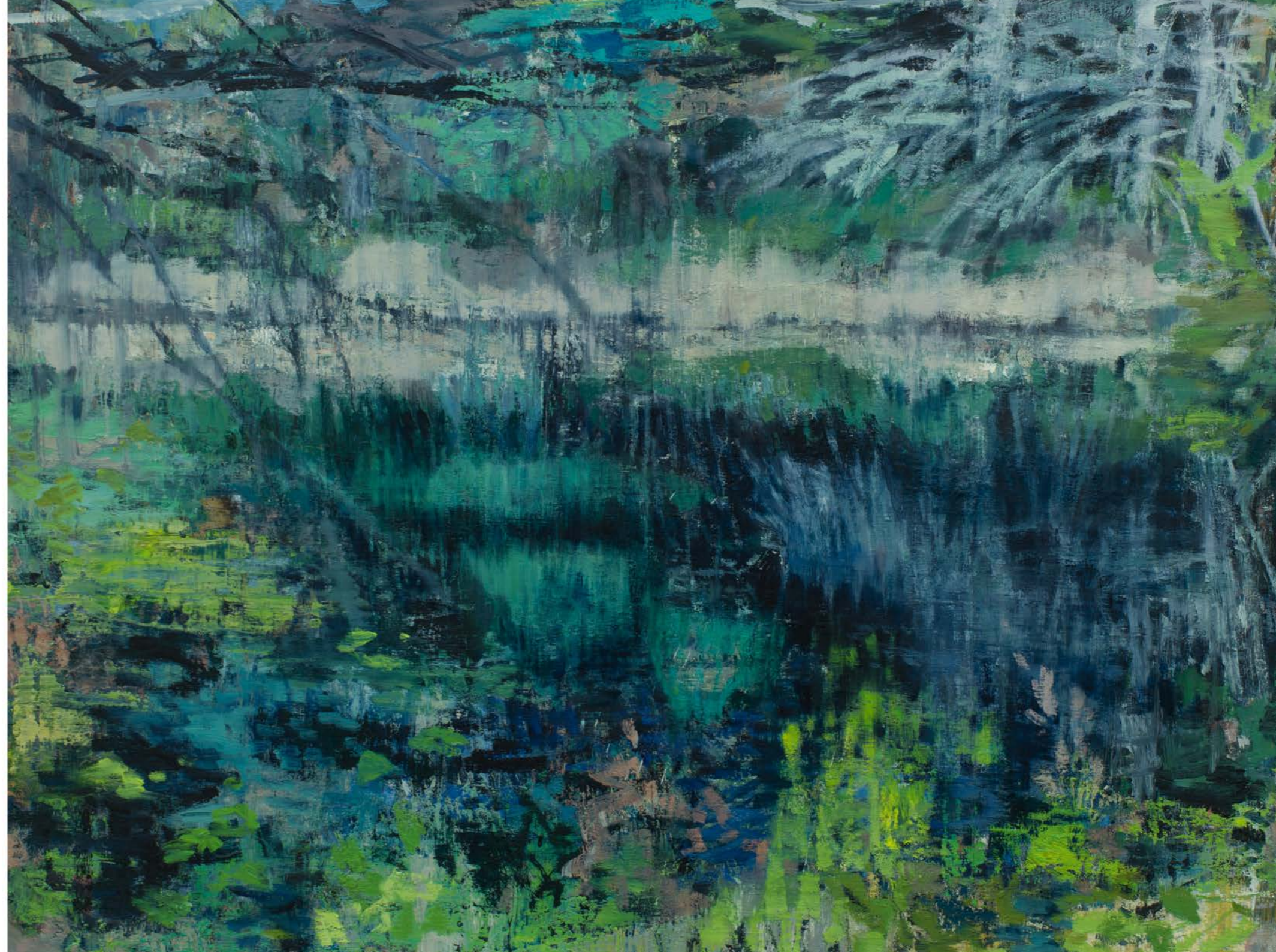


Where the mountain meets the sea II 2019 oil on birch board 40 x 50 cm



Pretty marsh 2019 oil on birch board 40 x 50 cm

Witch Hole II 2019 oil on linen 130 x 170 cm

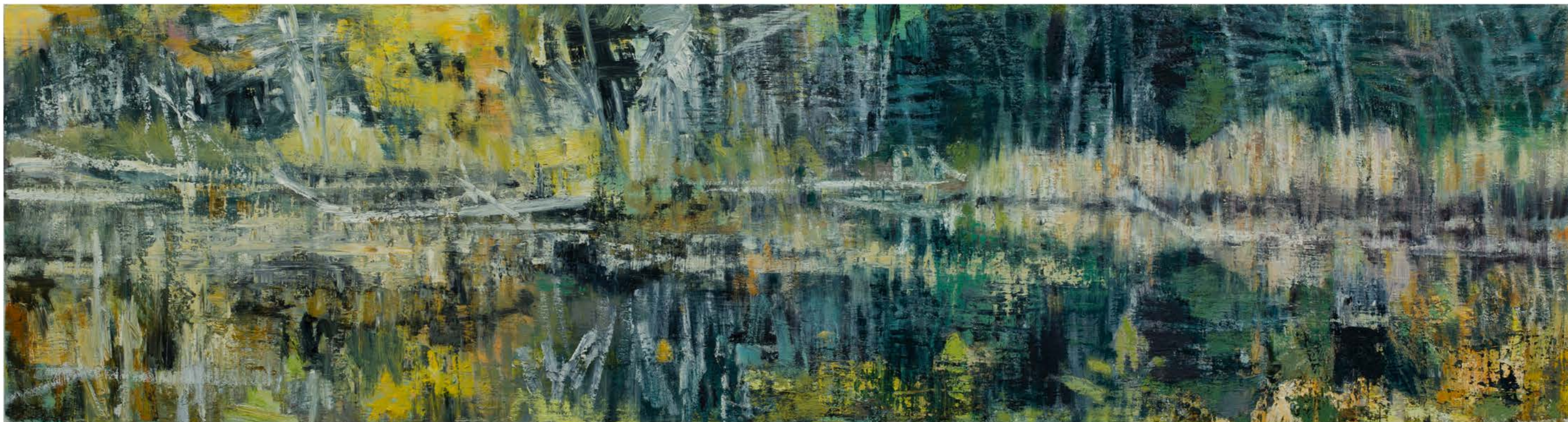




Island V 2019 oil on birch board 23 x 30.5 cm
Island III 2019 oil on birch board 23 x 30.5 cm



Shore path 2019 oil on birch board 50 x 60 cm



Marsh song II 2019 oil on linen 65 x 240 cm



Forest pool on dusk 2019 oil on birch board 40 x 50 cm



Witch Hole - study 2019 oil on birch board 40 x 50 cm



Forest pool I 2019 oil on birch board 40 x 50 cm

Joanna Logue

Born

1964 Scone, NSW, Australia

Education

1987 Graduate Diploma [Professional Art Studies] City Art Institute, Sydney
1984-86 B.A. [Visual Arts] City Art Institute

Solo exhibitions [selected]

2019 *Floating world* King Street Gallery on William, Sydney
2018 *Acadia* Scott Livesey Gallery, Melbourne
Of long time past Bank of America Merrill Lynch, Sydney NSW
2017 *Heartland* King Street Gallery on William
2016 *Reveries* Anna Pappas Gallery, Melbourne
Where she was sleeping Bathurst Regional Art Gallery, NSW
2015 *New Work* King Street Gallery on William
2013 *New work* James Makin Gallery, Melbourne
2012 *New Work* King Street Gallery on William
2011 *Hill End – New work* Bathurst Regional Art Gallery
2010 *Essington – New work* Cowra Regional Art Gallery, NSW
New Work King Street Gallery on William

Collections

Australia Club, Sydney	Kedumba Drawing Collection
Ampol Collection, Australia	Macquarie Bank, Australia
Australian Art Investment Trust	Mann Judd Pty Ltd, Australia
Australian Institute of Management	McKinsey & Co., Australia & New Zealand
Australian Metal Holdings Ltd	Mirvac, Australia
Australian Property Network	NRMA, Australia
Baker & McKenzie, NSW	Orange Regional Gallery, NSW
Barclays Bank, Australia	Parncutt Acton, Australia
Bathurst Regional Art Gallery, NSW	Pracom Ltd, Australia
Burns Philip Ltd, Australia	Qantas, Australia
Cowra Regional Art Gallery	Rand Corporation, Australia
Cornell University, USA	University of New South Wales
Country Energy, NSW	Vaughan Construction, Australia
Fluor Daniel Australia Pty Ltd	Walker Corporation Ltd
Jackson Lalic Lawyers, Sydney	WTPartnership, Australia
Kurrajong Hotel, ACT	

For a full CV please visit www.kingstreetgallery.com.au or www.joannalogue.com



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