

Joanna Logue

New work



Ducknest Paddock [dyptich] 2015 Oil on linen 60 x 160cms



Bridge – Gundagai 2014 Oil on paper 90 x 245cms

King Street Gallery
on William

10am – 6pm Tuesday – Saturday
177 William St Darlinghurst NSW 2010 Australia
T: 61 2 9360 9727 art@kingstreetgallery.com
www.kingstreetgallery.com.au
Directors: Robert Linnegar and Randi Linnegar



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Essay: Andrew Frost
Design: Sam Woods
Photography: Tony Fuery and Clare Lewis

Full CV on Joanna Logue available on:
kingstreetgallery.com.au

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Bruny Island residency



Window – Essington II 2015 Oil on linen 40 x 50cms



Field – Essington 2015 Acrylic on canvas 45 x 45cms

Joanna Logue:

The Painting Tells Me What It Needs

In Joanna Logue's painting the subject is the landscape but the feeling is otherworldly. It's as if we see these places through a filter of the artist's memory and emotions, seemingly familiar yet also strange. Logue's paintings and works on paper record her impressions of places – the garden of her home in the country just outside the town of Oberon in rural New South Wales, the industrial docklands near her city studio in Melbourne, or one of the many places she visits, be it the dry lakes and old bridges in the Australian bush or the landscapes of New Zealand, Japan and the United States.

For her latest body of work, Logue has returned for inspiration to her country studio. "After being away for some time, I began to see the landscape in a more detailed way," she says. "My eyes didn't so much go towards the wider view but more towards the minutia or the 'stuff' that makes up the landscape.... These visual textures and 'over-lapping' of shapes have made their way into my new paintings – the works are about a more intimate view and speak of a kind of journey in, around, and through, rather than a conventional one-point perspective view."

For Logue, the landscape is a continuing inspiration. "I'm drawn back to landscape because it is ever changing and mysterious – so too is my perception of the world," she says. "Through painting the landscape I am seeking out a language to distil the spirit of a place and somehow make sense of my relationship to it." While Logue's travels afford her new places and sights to record, there's a

consistency to her work in both technique and approach. "Over the past few years I have kept a city studio as well as my studio in the country and have also travelled quite extensively overseas," she says. "I have responded to all of these landscapes and have been curious to see that my mark making doesn't change – as this is my personal style – but the nature of the compositions and palette can change dramatically. This happens at an unconscious level – almost through osmosis – and is to do with a way of seeing and feeling."

Logue's process of producing a painting can take time – what the artist calls a "slow maturation of the surface" – revisiting the work over weeks, months or even years. In the end, the completed painting has an intense emotional logic.

"The work takes on its own life and after a point in time a symbiotic relationship emerges where the painting tells me what it needs and I make the changes," says Logue. "The point at which the painting is finished is generally to do with how much the work speaks of the essence of the place I'm painting. My paintings begin with an emotional outpouring – where I access a deep memory or feeling harnessed about or towards a place. I see this beginning as being crucial to the success of the painting. It is the scaffold to which I then add and subtract, and the vital essence of the work, and I have to be mindful to let it shine through."

Andrew Frost



Pond - Essington [diptych] 2015 Oil on linen 60 x 160cms



Field - Essington III 2014 Oil on board 40 x 60cm



Window - Essington V 2015 Oil on canvas 40 x 50cms



Field - Essington II 2015 Acrylic on board 35 x 44cms



Conifer - Essington 2015 Acrylic on canvas 35 x 40cms



Bruny 2015 Acrylic on aluminium 68 x 110cm



Essington Park Studio



Track - Essington Forest II 2015 Oil on linen 31 x 123cms



Window - Essington VI 2015 Oil on linen 40 x 50cms



Window - Essington I 2015 Oil on linen 40 x 50cms



Ducknest Paddock - Essington II 2015 Oil on linen 60 x 160cm



Bull Bay - Bruny Island V 2014 Acrylic on Fabriano 38 x 53cm



Window - Essington III 2015 Oil on canvas 40 x 50cms



Lake 2015 Oil on canvas 35 x 85cms



Bull Bay - Bruny Island I 2014 Acrylic on Fabriano 38 x 53cm



Bull Bay - Bruny Island II 2014 Acrylic on Fabriano 38 x 53cm



Edge of the Forest - Essington 2015 Oil on aluminium 68 x 110cm



Poplar – Essington 2015 Acrylic on Fabriano 38 x 53cm



Hillside – Essington 2014 Acrylic on Fabriano 38 x 53cm



Bull Bay – Bruny Island VI 2014 Acrylic on Fabriano 38 x 53cm



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

2015 *New Work* – King Street Gallery

2013 *New work* – James Makin Gallery, Melbourne

2012 *New Work* - King Street Gallery on William, Sydney

2011 *Hill End* – *New work* Bathurst Regional Gallery, Bathurst

2010 *Essington* – *New work* Cowra Regional Art Gallery, Cowra

New Work King Street Gallery on William, Sydney

2009 *New Paintings* acga Gallery @ Fed Square, Melbourne [with King Street Gallery on William]

2008 *New Work* Tim Olsen Gallery, Sydney

2007 *New Work* Tim Olsen Annex Gallery, Sydney

New Work Gadfly Gallery, Perth

Glimpse Bathurst Regional Art Gallery, NSW

2006 *New Work* Tim Olsen Gallery

2005 *Parks* Tim Olsen Annex Gallery

2004 *New Work* Tim Olsen Gallery

Axia Modern Art, Melbourne

2003 Tim Olsen Gallery

2002 Axia Modern Art

2001 Axia Modern Art

2000 Michael Nagy Fine Art, Sydney

Axia Modern Art

1999 Michael Nagy Fine Art

1998 Axia Modern Art

1997 Michael Nagy Fine Art

1996 *Vastness* Axia Modern Art

Recent Landscapes Solander Gallery, Canberra

1995 *A Time and Place* Editions Galleries, Melbourne

1994 *New York City Landscapes –Central Park* Solander Gallery

1993 *Oberon* Painters Gallery, Sydney

1992 *Tidal Marks* Solander Gallery

1988 Cooper Gallery, Sydney

1987 Cooper Gallery

Selected Group Exhibitions

- 2015 *'Country and Western - Landscape re-imagined 1988 - 2013'* Townsville Regional Gallery and travelling
The Piano has been Drinking [Not Me] Maitland Regional Art Gallery, NSW
'20x20 a retrospective' Bathurst Regional Gallery
'At Bull Bay' Despard gallery, Hobart
'Art Stage' Singapore Art Fair
- 2014 *'Australia Day Exhibition'* Australian Galleries, Sydney
'Australia Day Exhibition' Australian Galleries, Sydney
'Natura Morta' Dubbo Regional gallery
'Plein Air Painting Prize' Parliament House
'Tattersall's Landscape Painting Prize', Brisbane
'Norvill Art Prize', Murrurrundi
'Paddington Art Prize' Sydney
Salon des Refuses, SH Ervin Gallery, Sydney
- 2013 *'The Feminine Optic – Perspectives on Landscape'*, Tamworth Regional Art Gallery
'Kedumba Drawing Award', Wentworth Falls
'Loaded' Australian High Commission, Singapore
Tattersall's Landscape painting prize, Brisbane
Calleen Art Prize, Cowra
NSW Plein Air Painting Prize, Parliament House, Sydney
Looking Forward, King Street Gallery on William, Sydney
- 2012 *Norvill landscape painting prize*, Murrurrundi
Paddington Art Prize, Sydney
Fleurieu art prize, South Australia
Picturing the Great Divide: Visions from Australia's Blue Mountains, Blue Mountains Cultural Centre, New South Wales
The Big Picture King Street Gallery, Sydney
- 2011 *Fleurieu art prize*, South Australia
Paddington Art Prize Menzies Art Brands Gallery, Sydney
New Romantics Gippsland Regional Gallery
Wattle – Australian Contemporary Art Cat Street Gallery, Hong Kong
New Acquisitions, Cowra Regional Gallery
Arkaba Station – Flinders Ranges King Street Gallery, Sydney
- 2010 *Paddington Art Prize* Menzies Art Brands Gallery
ANL Maritime Exhibition, Melbourne
Small Image/Grand Visions Wagner Gallery, Sydney
En Plein Air Prize NSW Parliament House, Sydney
- 2009 *En Plein Air Prize* NSW Parliament House
Mosman Art Prize Mosman Art Gallery, Sydney
ANL Maritime Art Prize Exhibition Melbourne
Gosford Art Prize Gosford Regional Gallery, Gosford
- 2008 *Directors Choice* Bathurst Regional Art Gallery, NSW

- 2007 *Greetings from Coogee –Streeton Inspired* Mary Place Gallery, Sydney
- 2006 *Beyond Hill End* Cudgegong Gallery, NSW
Country Energy Prize for Landscape Painting,
Depth of Field Shepparton Art Gallery, Vic
- 2003 *Decade* Bathurst Regional Art Gallery
- 2001 *Five Women* The Bell Gallery, Berrima, NSW
- 2000 *Sydney Scene* Olympic Arts Festival, Michael Nagy Fine Art
- 1992 *North Sydney Contemporary* Gallery, Sydney
- 1990 *New Art 1990* Bonython-Meadmore Fine Art, Sydney
- 1989 *Australian Heritage Award* Blaxland Gallery, Sydney
- 1987 *Australian Textiles Award* Sydney Textiles Museum
Post Graduate Exhibition Ivan Dougherty Gallery, COFA, UNSW, Sydney
Douglass Art Award Ivan Dougherty Gallery
- 1986 *Graduating Students Exhibition* City Art Institute, Sydney
Nude Show Gates Gallery, Sydney
- 1985 *Seasons* Gallery, Sydney

Awards & Residencies

- 1998 *Gunnery Studio*, NSW Gunnery Studios Program
- 2000 *Kings Contemporary Art Prize*
- 2006 *Country Energy Art Prize for Landscape Painting*
- 2009 *Central West Artist Award*, Cowra Regional Art Gallery
- 2009 *People's Choice Paddington Art Prize*
- 2010 *Haefliger's Cottage*, Hill End Residency, Bathurst Regional Art Gallery
- 2011 *Warry's cottage* Hill End residency, Paddington Art Prize
- 2012 *Highly commended Norvill Art Prize*
- 2012 *People's choice*, Paddington Art Prize
- 2013 *Collected into Kedumba Drawing Collection*
- 2014 *Bull Bay artist residency*, Bruny Island

Public Commission

- World Square Foyer*

Collections

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

Selected Bibliography

2014 Wilson, Gavin: *'Natura Morta - recent perspectives of an old-age genre'* Orange Regional Art Gallery
2013 Frost, Andrew: *'The Feminine Optic - Perspectives on Landscape'* - Tamworth Regional Art Gallery
2012 Wilson, Gavin: *'Picturing the Great Divide - Visions from Australia's Blue Mountains'* - Blue Mountains Cultural centre
2011 Gregg, Simon: *'New Romantics - Darkness and light in Australian Art'*. Australian Scholarly Publishing
Wilson, Gavin: *'Hill End'* Catalogue Essay Bathurst Regional Art Gallery
2010 Frost, Andrew: *'Natural Impressions'* Sydney Morning Herald Metro Art June 18 p14
'Water: Australia Day 2010,' The Age, Jan 26, front page pullout
2009 Beverage, Ann: *'A Brush With Nature,'* Blue Mountains Life Magazine, Oct- Nov, p40
2007 Hetherington, Sarah: *'Joanna Logue,'* Art World Magazine, Oct/Nov, pp142-145
Newstead, Adrian: *'Greetings from Coogee,'* Catalogue Essay
2006 Winner's Profile, *Countryscapes*, Country Energy (website)
Country Energy Art Prize for Landscape Painting, *Countryways*, Nov/Dec/Jan, p4
Musa, Helen: *'Oberon artist's brush with Braidwood pays dividends,'* *The Canberra Times*, Oct 13, p4
2005 Jones, Julia: *'Regional art hotties: Out There,'* Australian Art Review, Iss 07 Mar-June, pp47-48
2002 Tegart, Louise & Hall, Karen: *'Joanna Logue - Depth of Field'-Catalogue Essay:* Shepparton Art Gallery, pp28-29
2001 Bock, Ilana: *'A Case of Reputation,'* Australian Art Collector, Iss 17, July-Sept, p96
2000 Makin, Jeff: Arts Review, Melbourne Sunday Herald
Smee, Sebastian: Arts Review, The Sydney Morning Herald
1999 Ed. Drury, E: *'Images 3'* published by Craftsman House
1997 Auty, Giles: Arts Review, The Weekend Australian
James, Bruce: Arts Review, Sydney Morning Herald
1996 Boyd, Chris: Arts Review, The Australian Financial Review
Grishin, Sasha: Arts Review, Canberra Times
Ed. Drury, E: *'Images 2'* published by Craftsman House
1994 Arts Review, Canberra Times, July 6
1992 Arts Review, Canberra Times, Aug 12





Photo Martin Pera

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