



01

JOANNA LOGUE

WORDS BY DIANE MAH

FOR 20 YEARS Joanna Logue has lived and worked from her home-studio in Oberon, a country town in the central west of New South Wales. It has been the landscape and the gardens surrounding her home and studio that have defined her work to date. However, in recent years the artist has been working between two studios – the country space and now an inner city Melbourne studio. This new working environment has inspired different process methods and composition approaches that have forged a new interpretation of the landscapes she depicts.

Working between rural Oberon and urban Melbourne has altered her philosophical approach to landscape painting. Where her work used the motifs of pine trees and cultivated farmland the compositions were usually segments of the expansive vistas framed by the view through her window.

The new en plein air works of her garden represent a significant change from this previous process, which often employed a photograph as the point of departure. For Logue, responding directly and immediately to her surroundings is a formal exercise in gathering and analysing visual information and rendering it in her own style.

The garden works reflect a fundamental contrast between “the ordered linear geometry within the garden against the skeletal conifer shapes and wider fields undulating into the distance,” says Logue.

In contrast, at her studio in Clifton Hill, Melbourne, she works through memory, re-imagining the landscape and her relationship to it. As Logue states: “Here it seems the instinct is to conjure up an experience of the landscape; it is a way of

painting by looking inward and accessing a remembered visceral sensation, a way of reconnecting with ‘place’ where the landscape becomes clearer with distance.”

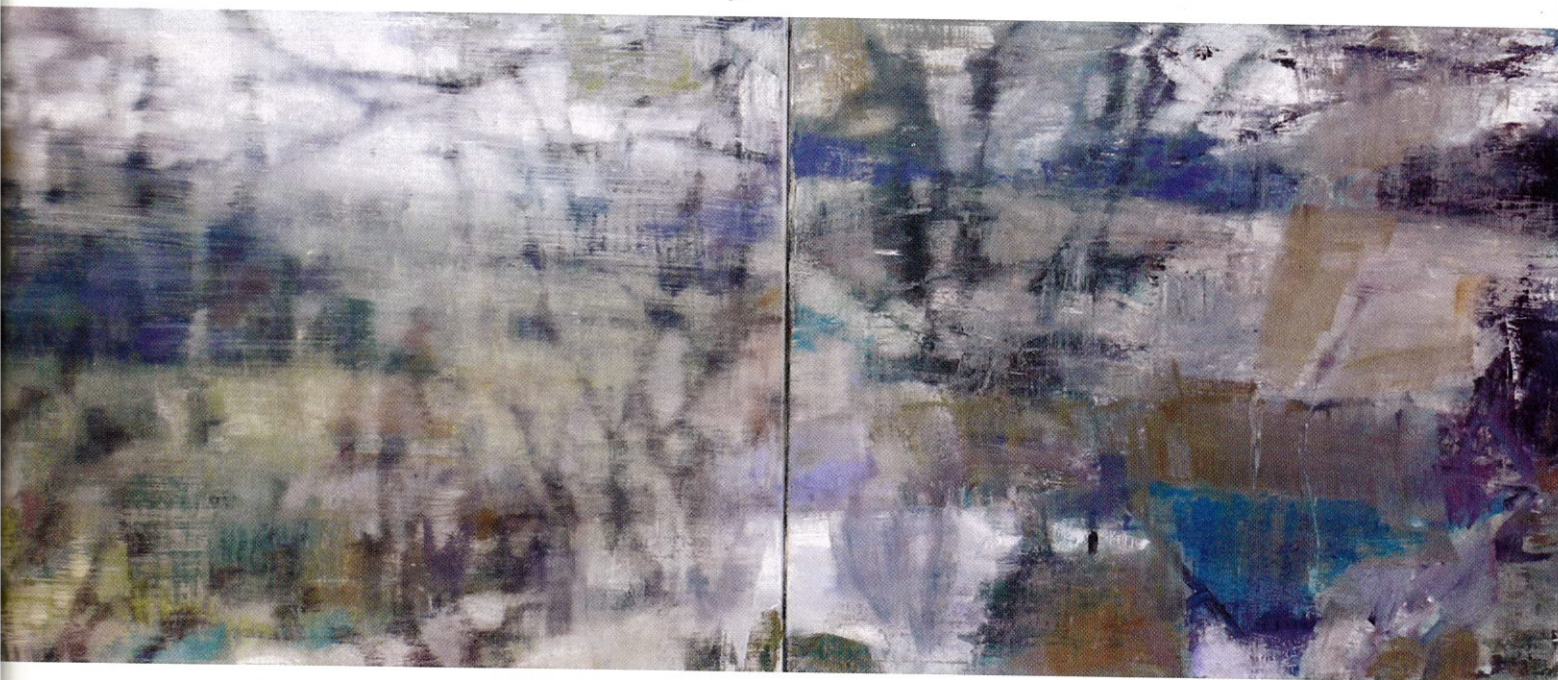
Some of her remembered landscapes focus on the area around Lake George, just north of Canberra, a remarkable place she has visited many times. These works on paper are visually textured, the marks created with a trowel and thick paint which is scraped across the delicate surface. Some of these works were then cut into pieces which were then transposed back together, a device used to truncate and distil the image. These images are free-flowing and illusionary but retain a sense of geometry and space.

Logue brings the same approach to the remembered landscapes inspired by a recent trip to the North Island of New Zealand, as



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well as collective visual imagery gathered over the years in Oberon.

Joanna Logue is committed to the landscape as a potent expression of self and the spirit. She says: "The new works are imbued with a mysteriousness and otherworldliness but appear to be made with seemingly contradictory approaches. There is evidence of a constant pushing and pulling between emotional and intellectual attention, a kind of ebb and flow between certainty and uncertainty, between knowing and not knowing, which speaks to and echoes the ephemeral, transient nature of the landscape." ■

Joanna Logue is represented by James Makin Gallery, Melbourne, and King Street Gallery on William, Sydney.

EXHIBITION
Art Stage Singapore
James Makin Gallery
22-25 January 2015

www.jamesmakingallery.com
www.kingstreetgallery.com.au
www.joannalogue.com.au

- 01 Studio shot
 - 02 Conifer – Essington, 2014, acrylic on canvas, 40 x 45cm
 - 03 Ducknest Paddock – Essington, 2014, oil on linen, 60 x 160cm
 - 04 Window view – Essington, 2014, oil on board, 36 x 46cm
- Courtesy the artist and James Makin Gallery, Melbourne



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