



The painting tells me what it needs

Joanna Logue talks to **Andrew Frost** about her latest body of work, which she describes as a journey beyond conventional perceptions of our world.

PORTRAIT BY KIRSTIN GOLLINGS

In **Joanna Logue's** painting, the subject is the landscape but the feeling is otherworldly. It's as if we see 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 to the landscapes of New Zealand, Japan and the United States.

For her latest body of work to be presented by James Makin Gallery at Art Stage Singapore 2015, Logue has returned to her country studio for inspiration. "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 overlapping 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 is 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 ... I have to be mindful to let it shine through."

Joanna Logue exhibits with James Makin Gallery, stand G15 at Art Stage Singapore 2015.



James Makin

DIRECTOR, JAMES MAKIN GALLERY

“For many years I have loved **Joanna Logue’s** work. The way she responds to her surrounding environment, an interpretation of the landscape. The soft yet powerful strokes used to paint the landscape. In many ways it’s as if you were driving past at speed; a blurred image, yet clearly recognisable.

Logue has been exhibiting in Australia with great success for many years. There is constantly a strong collector base for Logue’s artwork.

Art Stage Singapore is the perfect platform to introduce her work to a global collector base, one I feel will respond very positively. Logue also held

a successful exhibition in 2013 at the Australian Consulate in Singapore and this is a chance to build on those networks.

Since Logue’s last exhibition with James Makin Gallery, she has been selected as a finalist in [major Australian art prizes including] the 2014 Paddington Art Prize for Landscape painting, The 2014 Norvill Art Prize and the 2014 Tattersalls Art Prize. These, along with the forthcoming exhibition at Art Stage Singapore 2015, have created more demand and prices are being increased as a response.”

Camilla Wagstaff

1.

Joanna Logue, *Ducknest Paddock Essington*. Oil on linen, diptych 60 x 160cm.

2.

Joanna Logue, *Pond - Essington*. Oil on linen, diptych 60 x 160cm.

3.

Joanna Logue, *Window View - Essington*. Oil on linen, 60 x 80cm.

