

Joanna Logue

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Echo



Published by King Street Studios P/L  
Artwork & Studio Photography: David Clough  
Woods Photograph: Melita Westerlund  
Design: King Street Gallery on William  
ISBN : 978-0-6453728-7-8

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# Joanna Logue

## Echo

29 November – 22 December 2022

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King Street Gallery   
on William

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



*May Snow*, 2022, acrylic on linen, 126 x 130cm



## Joanna Logue: Echo

Jessica Skwire Routhier

In just a few years, Joanna Logue has had to change almost everything about her way of working. She is still and always will be a landscape painter, but where she once painted with oils, she now uses acrylics. She learned her craft in the bright and open landscapes of southeastern Australia, where she is from, but she now spends most of her time in the northeastern most corner of the United States, on Mount Desert Island, Maine, where everything from the vegetation, to the light, to the change of seasons is entirely different. The move to Maine was anticipated and carefully planned, but the switch from oils to acrylics was more abrupt. After developing health issues from the toxic properties of the oil paints, Logue changed materials essentially overnight. The new work gathered here is her first exhibition wholly in this new medium.

Mount Desert is a very specific kind of place. In the summer, its largest village of Bar Harbor draws tourists from all over the world. Some 3.5 million people visit nearby Acadia National Park each year to hike its trails and take in its unparalleled views. Apart from the crowds, the park is a landscape painter's dream—and in fact it has played an important role in American art history, beginning with Thomas Cole and Frederic Edwin Church in the nineteenth century. And yet, when the visitors leave and the seasons change—and Logue marvels at how quickly and thoroughly they change in Maine—Mount Desert becomes a much quieter and more reclusive place. The summer sun and the brilliant autumn foliage that have inspired so many other artists, it turns out, are like a decorative scrim covering the

more raw, more dense, more challenging landscapes that capture Logue's attention.

"It's such a complicated and intricate landscape," says Logue, referring not to the spectacular, expansive vistas for which Acadia is best known but to the overlooked corners of the woods and marshes that are by contrast much more complex and changeable, more difficult to access both physically and intellectually. This, too, is part of the lineage of modern Maine landscape painting to which Logue now unexpectedly belongs. She had known of Marsden Hartley and Milton Avery before moving to Maine, but their landscapes have since become some of her strongest influences, as are contemporary Maine paintings by Lois Dodd, Alex Katz, and John Walker. She is fascinated by the balance between influence—of place, of other painters—and individuality. "How much of my way of seeing is influenced by what's gone before," she wonders, "or is it just my unique perception of the world?"

She begins her work with a hike out into the woods, sometimes just looking, sometimes with a camera in hand or the kit she uses to make gouache studies en plein air. "I'm loving this place with my eyes rather than my heart, unlike the emotional connection I have to the landscape at home," she says. "I've had to get out there and intensely investigate and observe to understand the nature of this landscape. As a result, my way of seeing and drawing has really improved." Back in the studio, she stores the photographs and gouaches in folders organized by theme and/or place

name: “Witch Hole,” “Snow – Eagle Lake,” etc. She will often create a more fully realized version of the composition on paper or cradled birch panel before addressing it on a larger scale. Once transposed, the work becomes more expressive in nature. The actual landscape will have changed by then—each week in coastal Maine is like its own miniature season—but it has also changed in Logue’s mind and in her rendering of it. The studies made from real places are departure points. “Then my visceral memory kicks in,” she says. “It’s about finding a balance between a spontaneous approach to mark-making and the formal preoccupations around building a painting.”

She uses her folders and studies as a kind of library of forms and marks and colors, and freely mixes those sources in her large-scale works, composed of heavily layered marks laid down with large brushes and a concrete trowel she describes as her “favorite tool.” “I pastiche myself,” she says, often literally cutting and pasting elements together, inverting and rearranging them to create new compositions. She describes her process as developing a “language” she can use as she works on as many as ten large canvases at a time, constantly returning to add another motif, another layer, or to edit what she has already done. The literary metaphor is applicable in more ways than one; she often finds herself “letting go of nice passages to enable the painting to work,” the equivalent of the writer’s mandate to “kill your darlings.” “The role of the artist is to recognize what is serving the painting and what isn’t,” she says.

She also sees her paintings as analogous to poetry, in that they begin with an idea or an image that is already familiar in some sense but encourage the viewer to see it in a different way. May Snow, for instance, evokes a

late-season snowfall, where spring is already starting to burst through on the forest floor and around the rim of a vernal pool before the snow comes and complicates everything. What appears on canvas is not a literal rendering of an observed moment but an orchestration of abstracted motifs that stir up a memory of being in that kind of landscape, with all its visual and emotional complexities.

Is it just a coincidence that Logue is drawn to places with names like “Witch Hole” and “Breakneck Creek”? There is a certain depth and darkness to much of her work. She describes her Wooded Trail paintings as “spooky and mysterious.” Works like *Where the Birch Meets the Sea*, with its stand of slim white birches, have a kind of whimsical quality, a sense of both delight and possible danger. This is by design, Logue says, noting that her paintings have to be more than beautiful; they have to have something that stops and challenges the viewer. “My paintings need to be tough and innovative, but soft and seductive at the same time.”

Logue chose the title “Echo” primarily for formal reasons, referring to the compositional devices that appear and reappear—doubled, flipped, rotated, mirrored—throughout the work. The word itself, though, has some of the same mutability as those changeable marks: echoes of home, of dislocation, of influence, of past work, of real-world landscapes that exist only for a moment before they change forever, and then change again. The magic of Logue’s painting is how she renders something as elusive as those echoes.

Jessica Skwire Routhier is a regular contributor to *Antiques* and *The Arts Weekly* and the managing editor of *Panorama*, the journal of the Association of Historians of American Art.

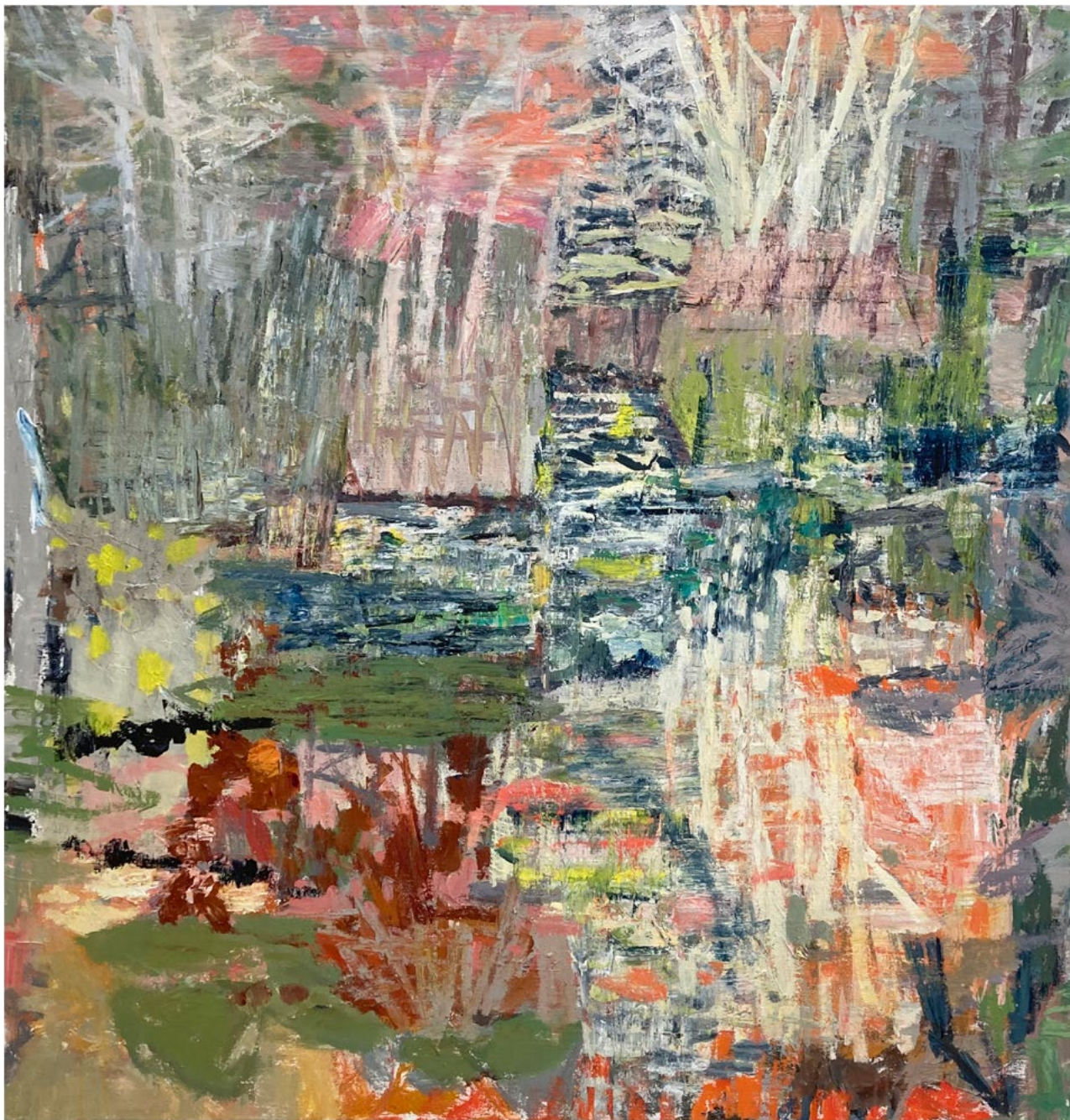


*Cranberry Creek*, 2022, acrylic on linen, 100 x 126cm





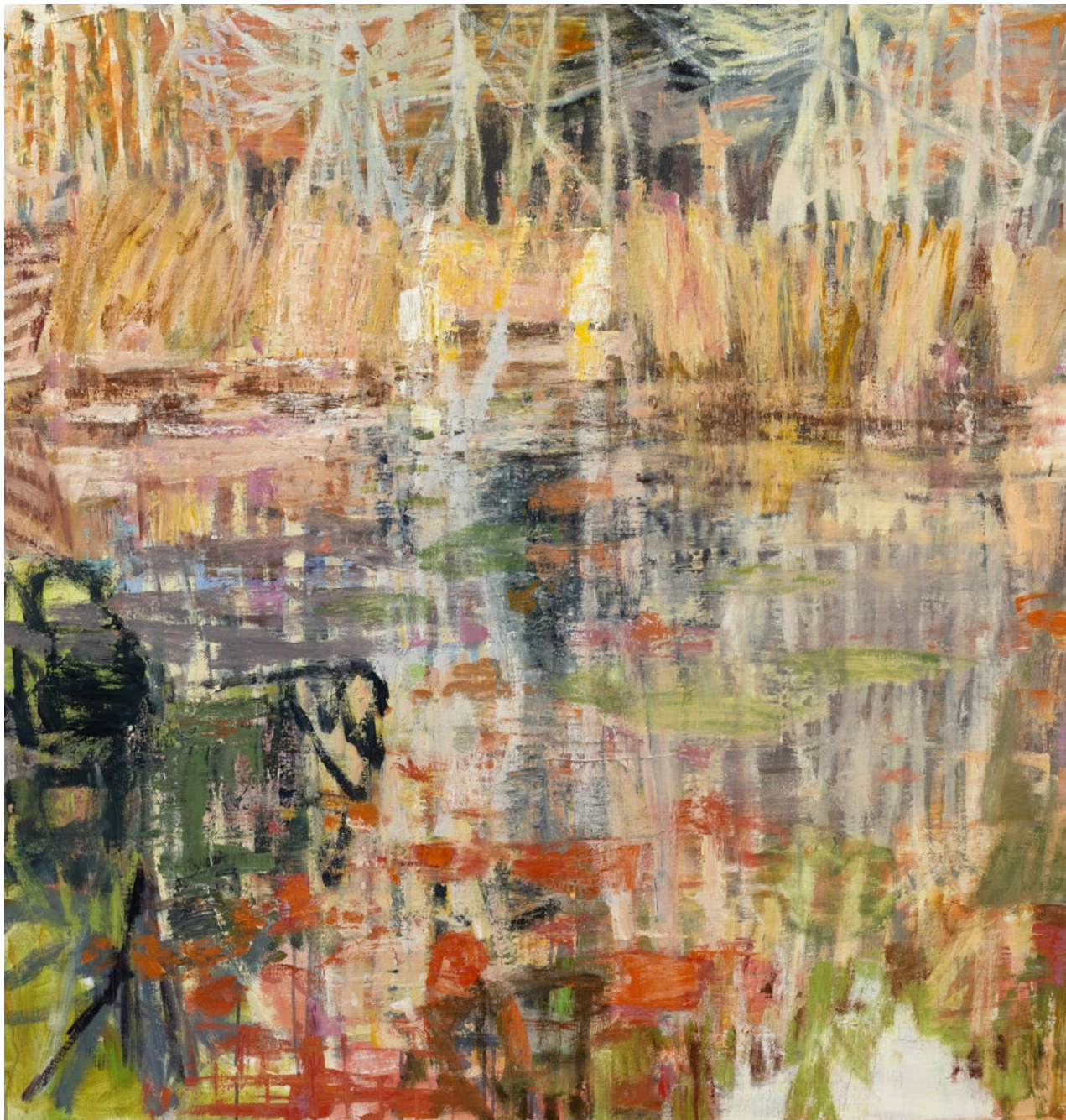




*Marsh Song*, 2022, acrylic on linen, 130 x 126cm







*Lily Pond*, 2022, acrylic on linen, 130 x 126cm





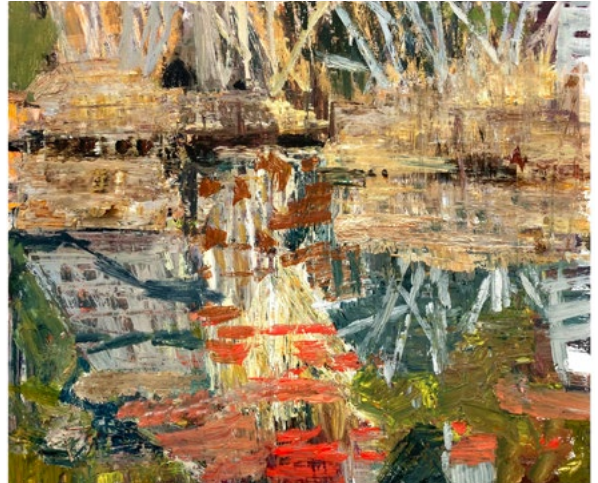
***Marsh- Turtle Pond***, 2022, acrylic birch board, 50.5 x 61cm



***Pretty Marsh I***, 2022, acrylic on birch board, 50.5 x 61cm



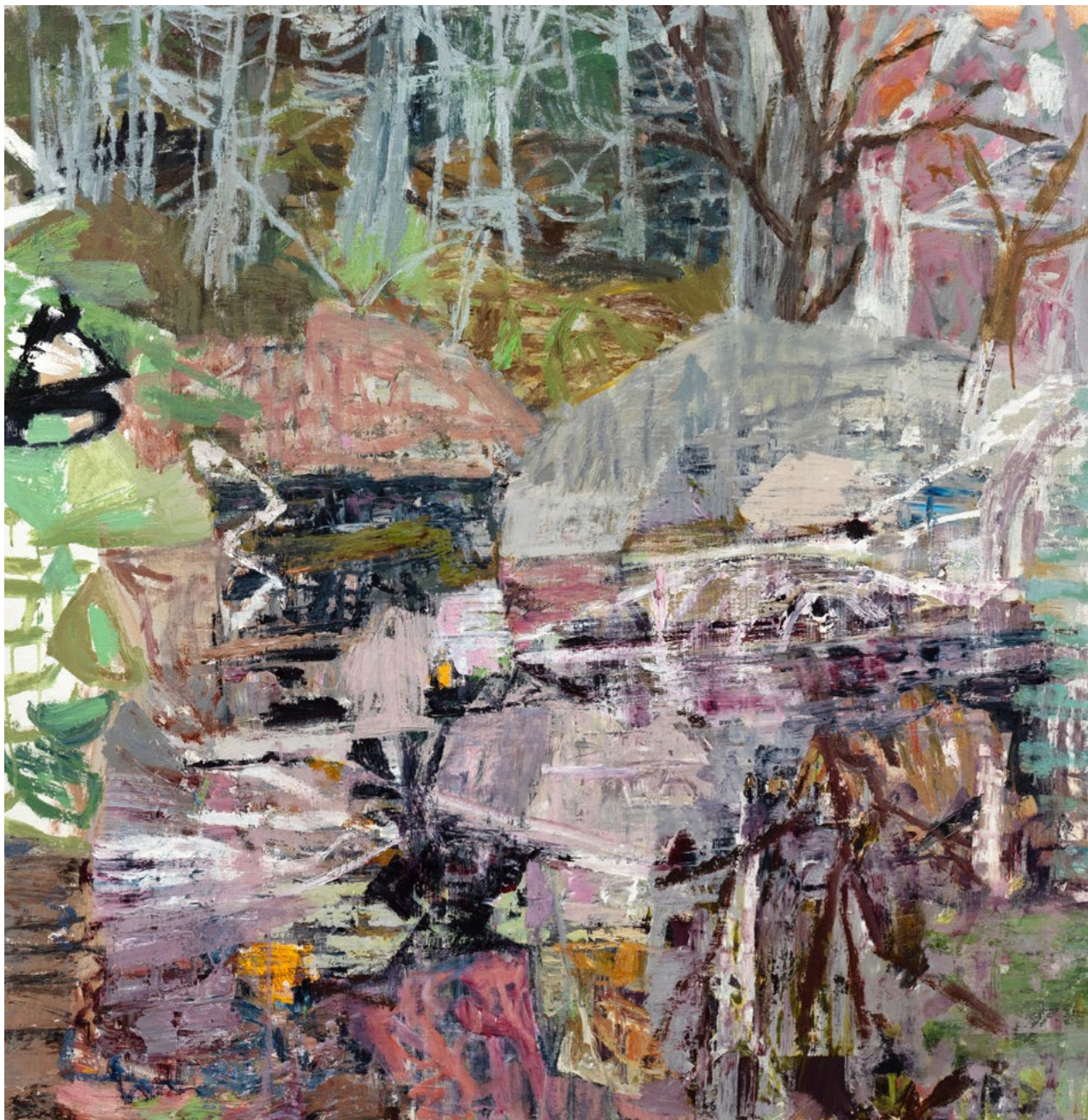
*Pretty Marsh I*, 2022, acrylic on birch board, 50.5 x 61cm



*Pond's End*, 2022, acrylic on birch board, 50.5 x 61cm



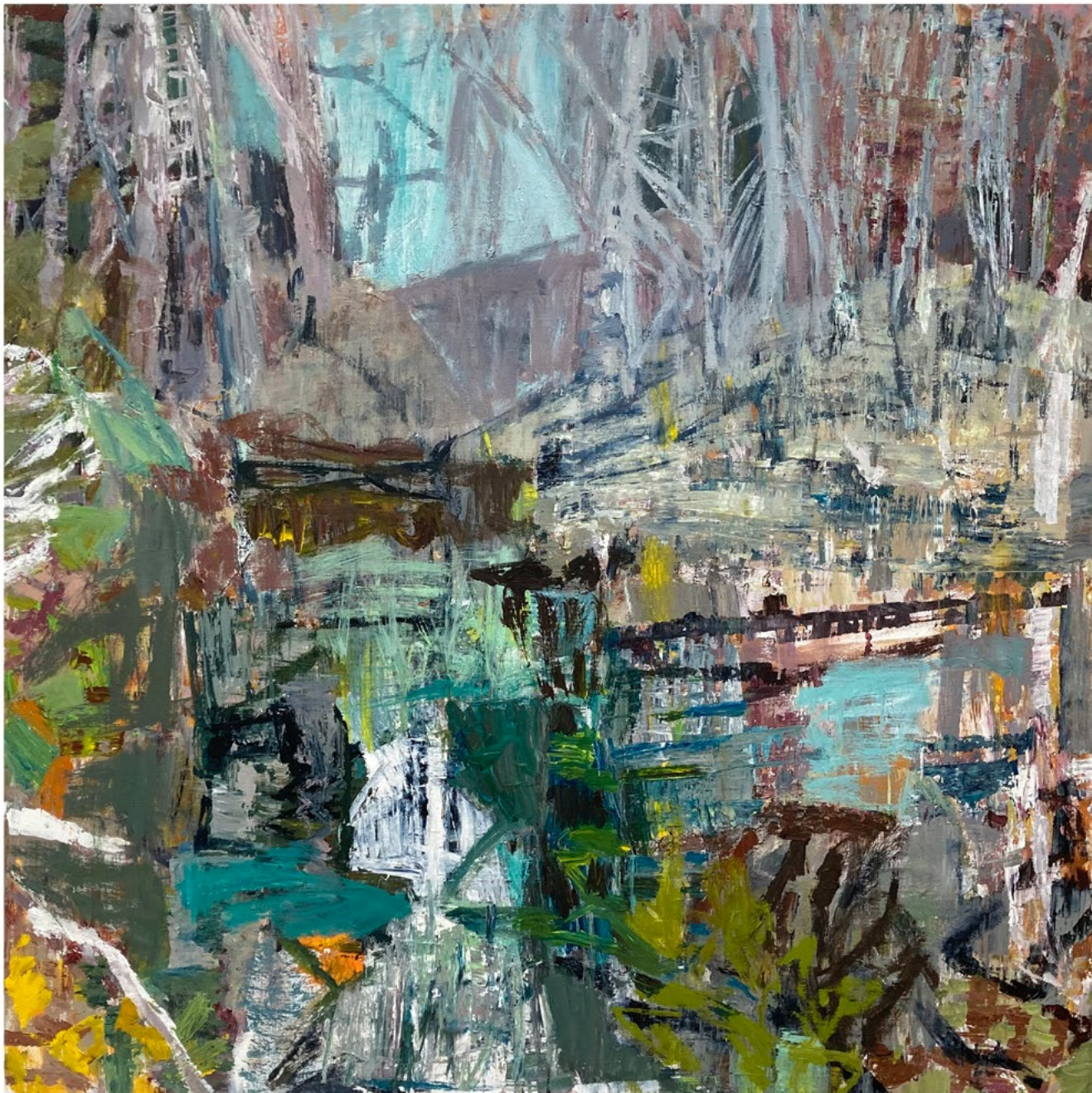




*Granite Trail I*, 2022, acrylic on linen, 130 x 126cm



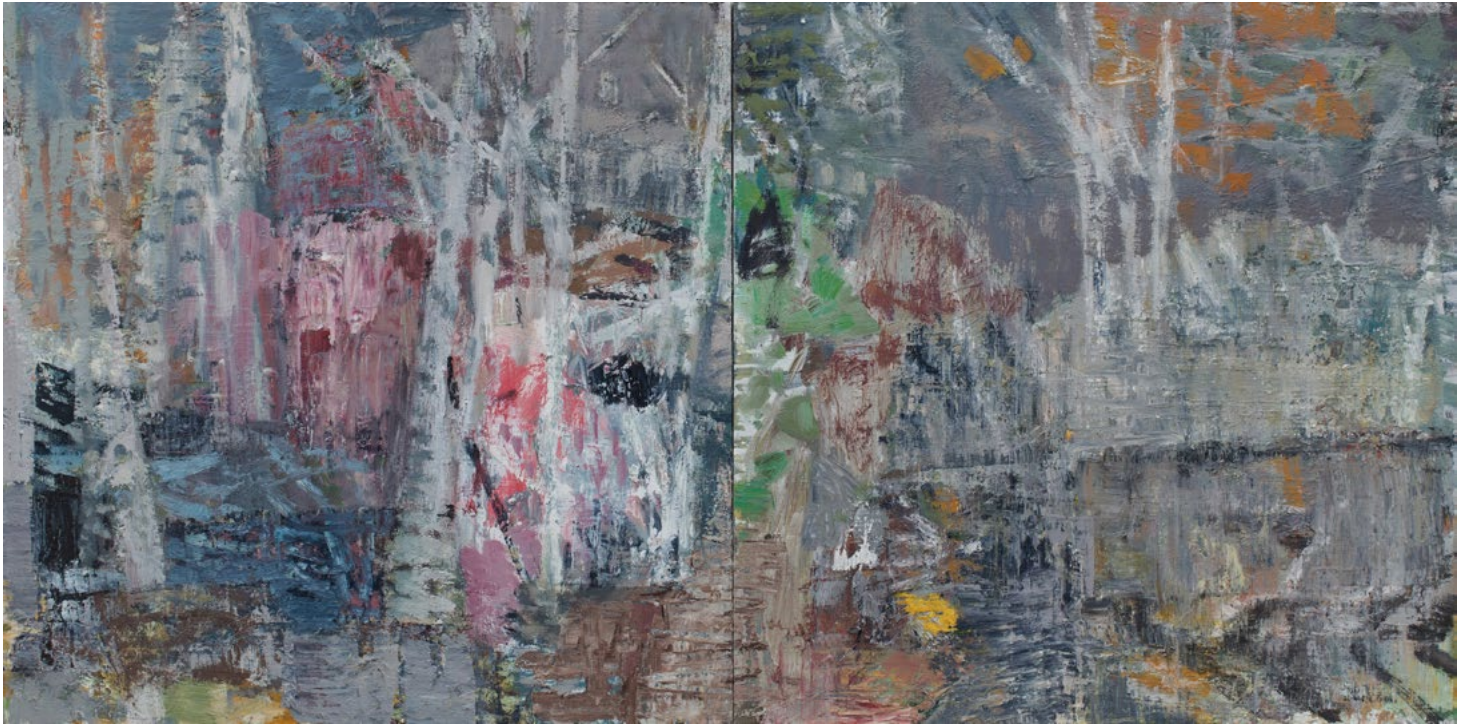




*Duck Egg Creek*, 2022, acrylic on linen, 130 x 130cm







***Granite Pool***, 2022, oil on birch panel (diptych), 60.5 x 122cm







*Pretty Marsh - Fall*, 2022, acrylic on linen, 130 x 126cm







*Wooded Trail*, 2022, acrylic on linen, 130 x 126cm



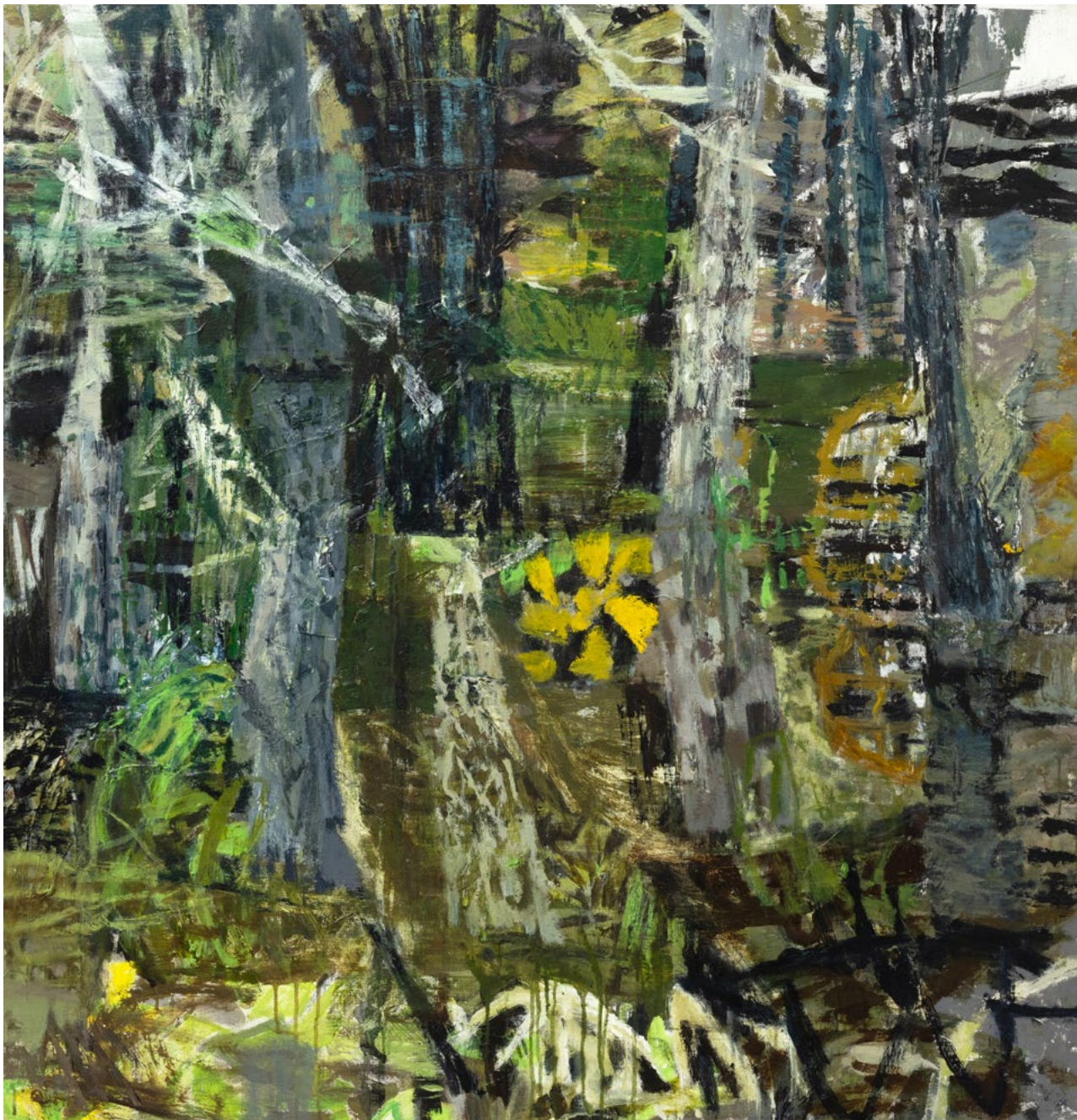




*Marsh - Little Long Pond*, 2022, acrylic on linen, 100 x 126cm







*Mossy Trail II*, 2022, acrylic on linen, 130 x 126cm



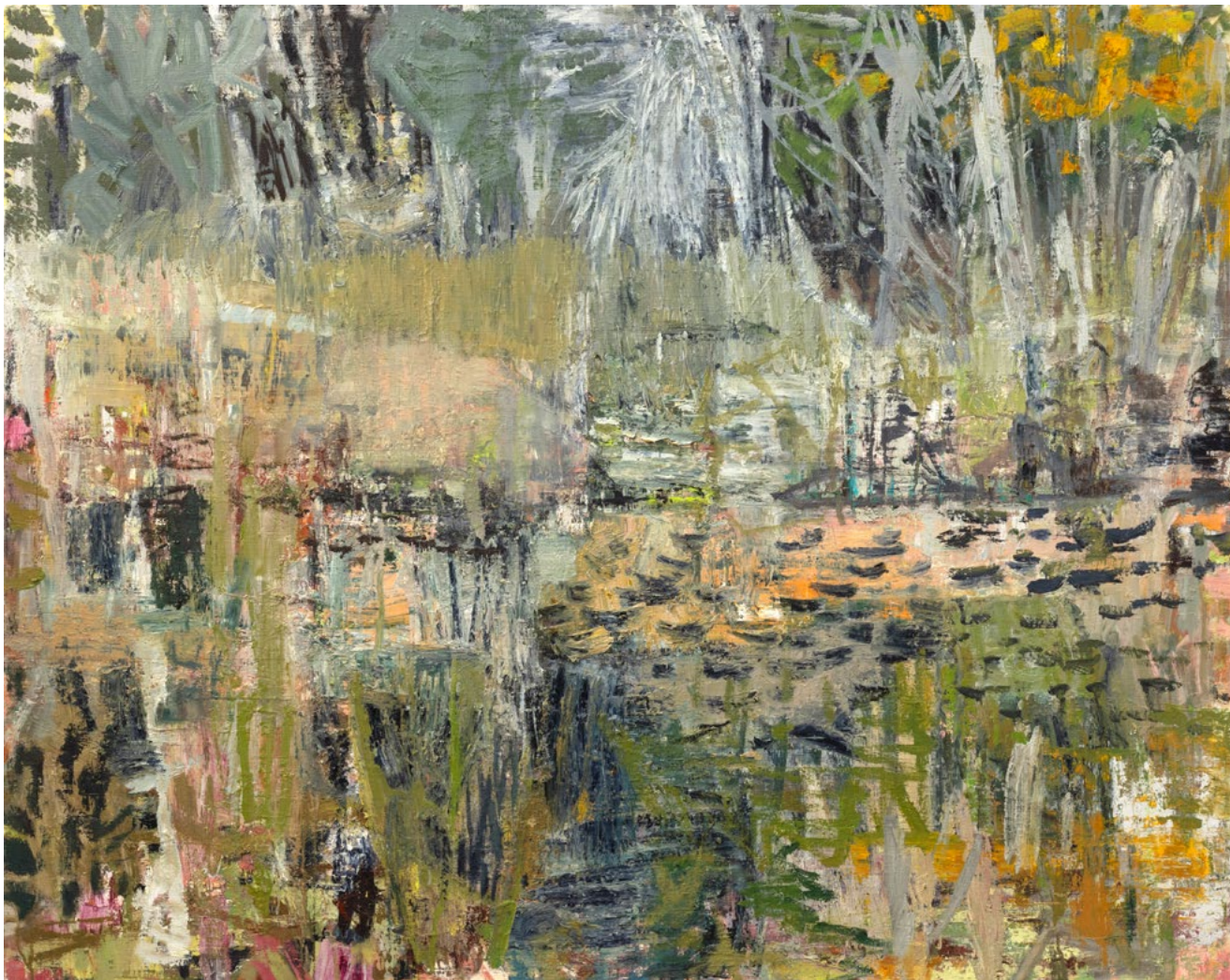




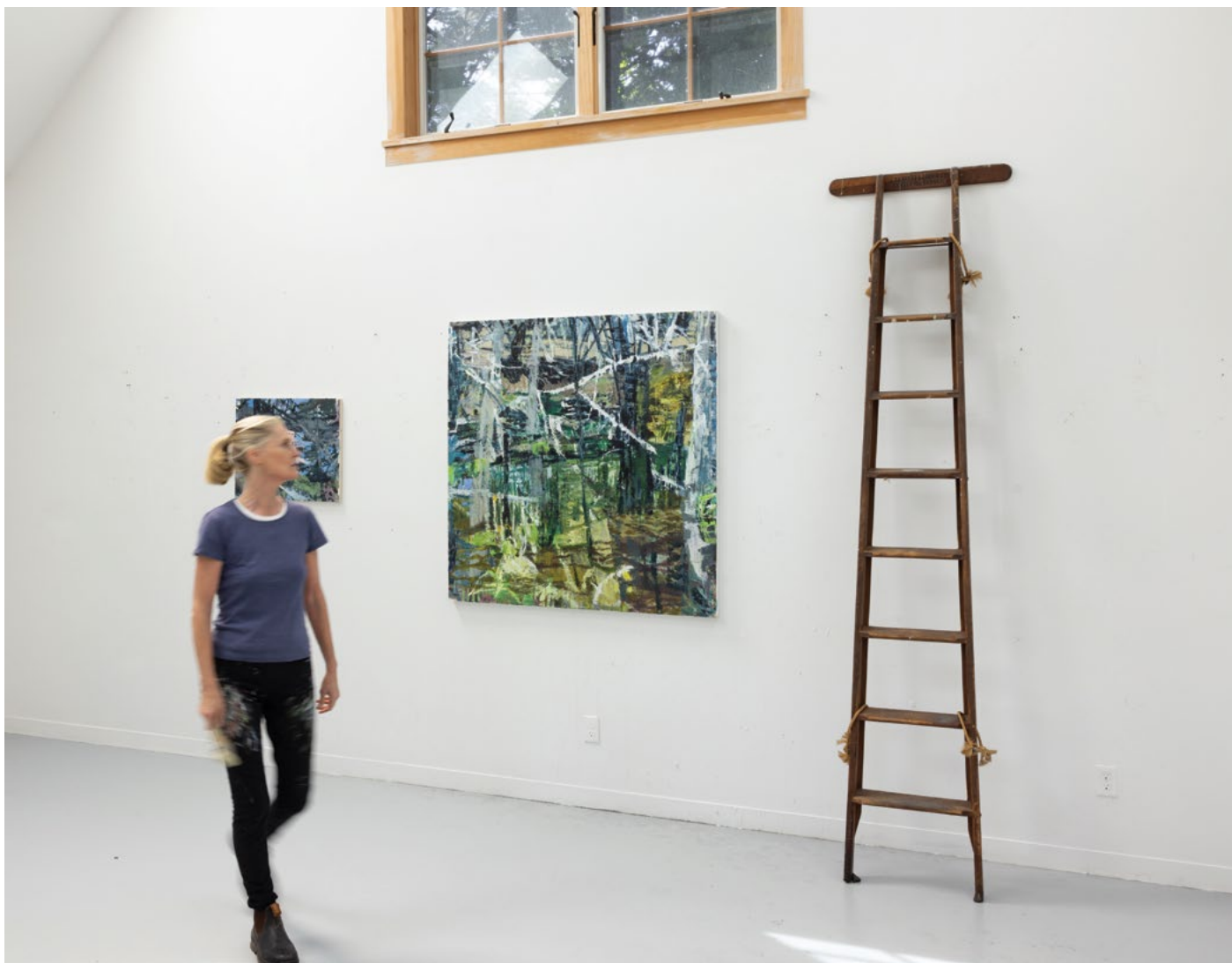
*Mossy Trail III*, 2022, acrylic on linen, 130 x 126cm



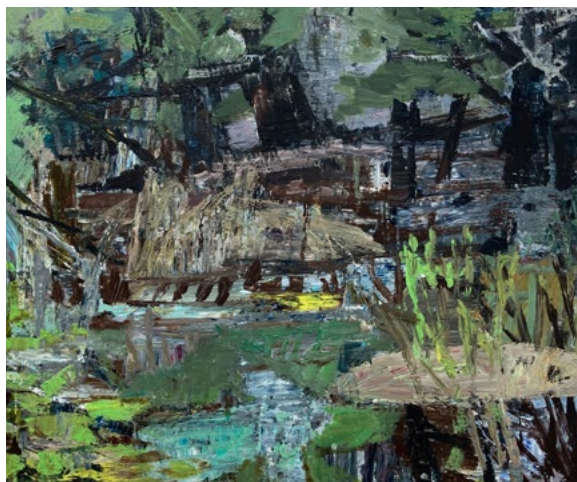




*Marsh- Eagle Lake I*, 2022, oil on linen, 100 x 126cm







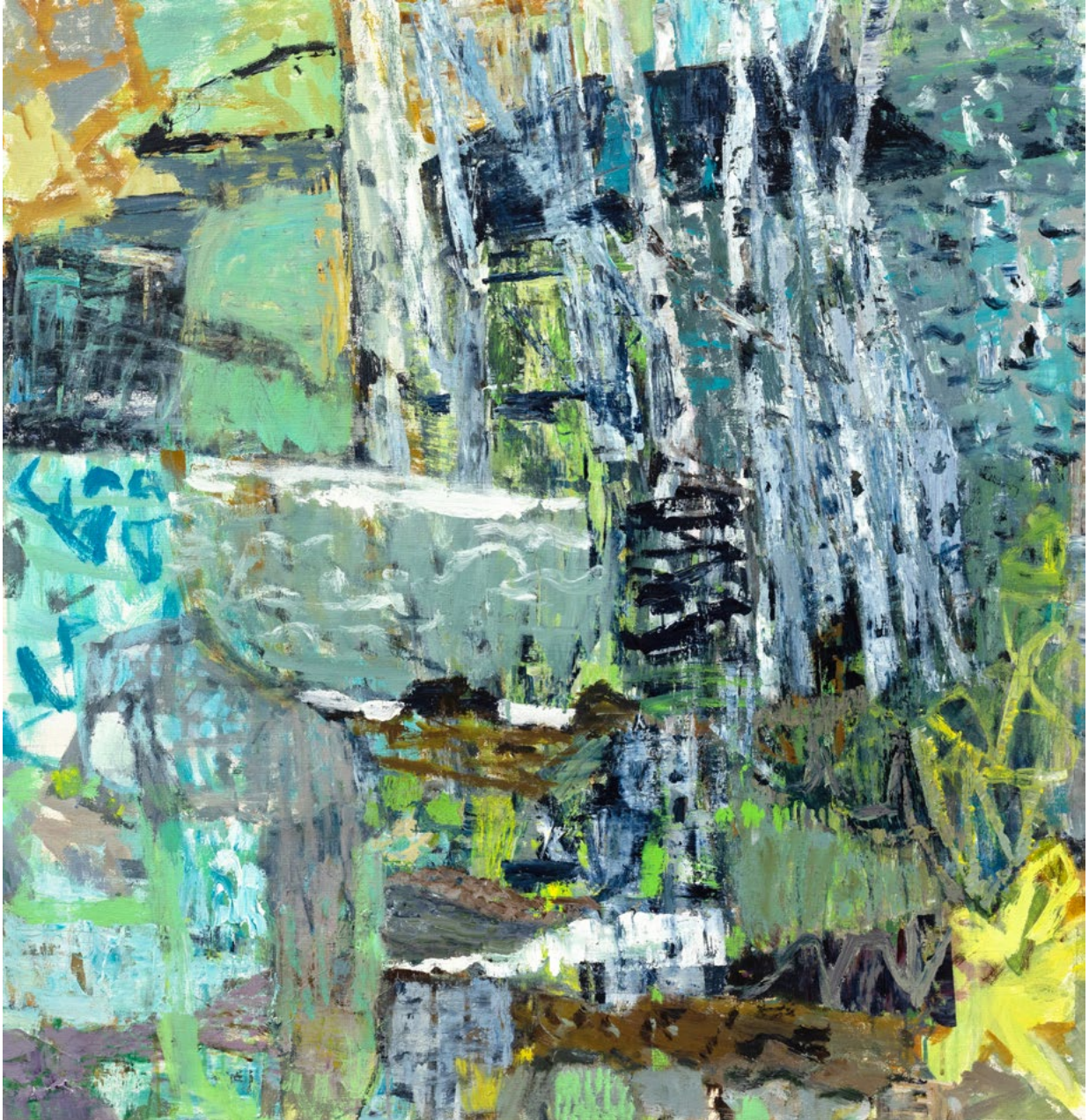
*Marsh Acadia III*, 2022, acrylic on birch board, 50.5 x 61cm





*Marsh - Eagle Lake III*, 2022, oil on linen, 100 x 126cm





*Where the Birch Meets the Sea II*, 2022, acrylic on linen, 130x126cm

## Joanna Logue CV

### 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]

#### 2022

*Echo* King Street Gallery on William, Sydney

#### 2021

*Alone in the marsh (after JP)* Scott Livesey Gallery, Melbourne

#### 2019

*Floating World* King Street Gallery on William

#### 2018

*Of long time past* Bank of America Merrill Lynch, Sydney

*Arcadia* Scott Livesey Gallery

#### 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

#### 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

#### 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

#### 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

### Awards & Residencies

#### 2016

Bull Bay Artist Residency, Bruny Island, Tas

#### 2014

Bull Bay Artist Residency, Bruny Island, Tas

#### 2013

Acquired Kedumba Drawing Collection

#### 2012

Highly commended Norvill Art Prize

#### 2011

Warry's Cottage, Hill End residency, Paddington Art Prize

#### 2010

Haefliger's Cottage, Hill End Residency, Bathurst Regional Art Gallery

#### 2009

Central West Artist Award, Cowra Regional Art Gallery

#### 2006

Country Energy Art Prize for Landscape Painting

#### 2000

Kings School Art Prize

#### 1998

Gunnery Studio, NSW Gunnery Studios Program

### Collections

Australia Club, Sydney

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 Art Gallery

WTPartnership, Australia

Cornell University, USA

Country Energy, NSW

Fluor Daniel Australia Pty Ltd

Kurrajong Hotel, ACT

Kedumba Drawing Collection

Macquarie Bank, Australia

Mann Judd Pty Ltd, Australia

McKinsey & Co., Australia & New Zealand

Mirvac, Australia

NRMA, Australia

Orange Regional Gallery, NSW

Parncutt Acton, Australia

Qantas, Australia

Rand Corporation, Australia

University of New South Wales

Vaughan Construction, Australia

Walker Corporation Ltd

WTPartnership, Australia

Full CV: [www.kingstreetgallery.com.au](http://www.kingstreetgallery.com.au)

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