



Joanna Logue The Island Within

8 April - 3 May, 2025





"Instructions for living a life.
Pay attention.
Be astonished.
Tell about it."

— Mary Oliver

This exhibition is dedicated to my departed beloved Wendy Clancy



Blue Heron Feather Pool 2025, acrylic on linen, 130 x 130cm 5



Freedom in Process Suzette McAvoy

"One always talks of surrendering to nature. There is also such a thing as surrendering to the picture."

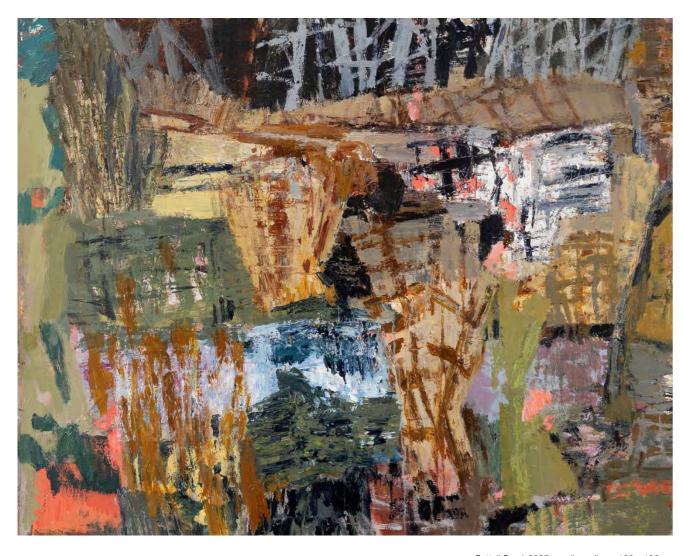
— Pierre Bonnard

In late March of 2024, just before she departed for an artist's retreat on the island of Hydra in Greece, Joanna Logue stopped in Washington, D.C., to visit The Phillips Collection and the exhibition *Bonnard's Worlds*, a ravishing, rare retrospective spanning nearly five decades of work by the French painter Pierre Bonnard (1877-1947). Celebrated for his vivid palette and intimate, pattern-filled compositions, Logue had long been an admirer. "It hit me in my heart and soul," she says of the exhibition. "It just washed over me, all that dappled light. I took that to Greece. Everywhere I looked was a painting."

In Greece, Logue made monoprints in the garden of the villa she was staying at, completing several dozen during her two-week stay. "It was liberating," she says of the monoprint process, which was new to her, "just looking and putting, with no expectations of making anything terrific." Channeling Bonnard and his repeated views of his garden in Le Cannet, she homed in on the villa's garden. "I was thinking about his color relationships, geometry, and certain compositional devices where edges of buildings, garden paths, and rooftops come into the picture plane. I discovered you don't have to go far for inspiration."

The lessons derived from these quickly rendered. small-scale works, all approximately 8 x 10 inches, inform the artist's latest group of large, mostly square-format paintings made in her studio in Maine. There is more emphasis on structure, more areas of openness, bolder forms, and passages that reveal the initial mark-making than previously seen in Logue's work. A spirit of liberation and confident experimentation is present. In several of the paintings, On the Way to Feather Pond, 2024, and Everything Trembles and Settles, 2025, for example, the compositions are emblazoned with brilliant lemon vellow and fierv orange motifs, balanced by notes of soft peach, greys, and blues, recalling the palette in Bonnard's radiant *The Studio* with Mimosa, Le Cannet, 1939/1946, collection Centre Pompidou.

The landscape has always been Logue's touchstone, from her earliest days growing up in the Hunter Valley in New South Wales to her decades-long connection to Essington Park, her homestead in the Central Tablelands west of Sydney, to her current residence in the U.S. on Mt. Desert Island in Downeast Maine. The region where she now lives is steeped in art history, dating back to the first half of the 19th century when the influential American landscape painter Thomas Cole first visited in 1844, declaring, "The whole coast along here is iron bound—threatening crags, and dark caverns in which the sea thunders." Legions of artists have



Cattail Creek 2025, acrylic on linen, 100 x 126cm

followed since, including significant practitioners such as Frederic Edwin Church, Marsden Hartley, John Marin, Fairfield Porter, Alex Katz, Lois Dodd, and John Walker. Within this well-trod arena, Logue has carved out her own distinctive approach.

Eschewing the grand vista and dramatic shoreline, she ventures inland to depict the "web and weave" of the island's dense woods and scraggy marshlands. In the striking painting *Huckleberry Pond III*, the narrow vertical trunks of white birch trees provide the warp to the weft of murky-hued horizontal bands of land and dark water, punctuated by bright spots of fuchsia and deep magenta reflections. A softer, more atmospheric sensibility is conveyed in the ethereal *Moth Pond II*, a tapestry-like composition of muted mauves and greyed tones enlivened by dashes of tangy, neon yellow.

In Logue's paintings, the landscape is a point of departure for abstraction. The view is always intimate and perpendicular to the picture plane, in the manner of Japanese prints. The surfaces are richly textured and abraded with the trace of her active, searching mark-making. Trowel and brush are used intentionally. Color is excavated and layered as she discovers the internal structure that gives her compositions weight. In this way, she acknowledges the influence of Danish painter Per Kirby (1938-2018), who notably said, "A structureless painting is, to me, a painting that does not matter. Structure mirrors your degree of responsibility toward the work. You can't just let it float around in pretty colors. It needs a kind of core."

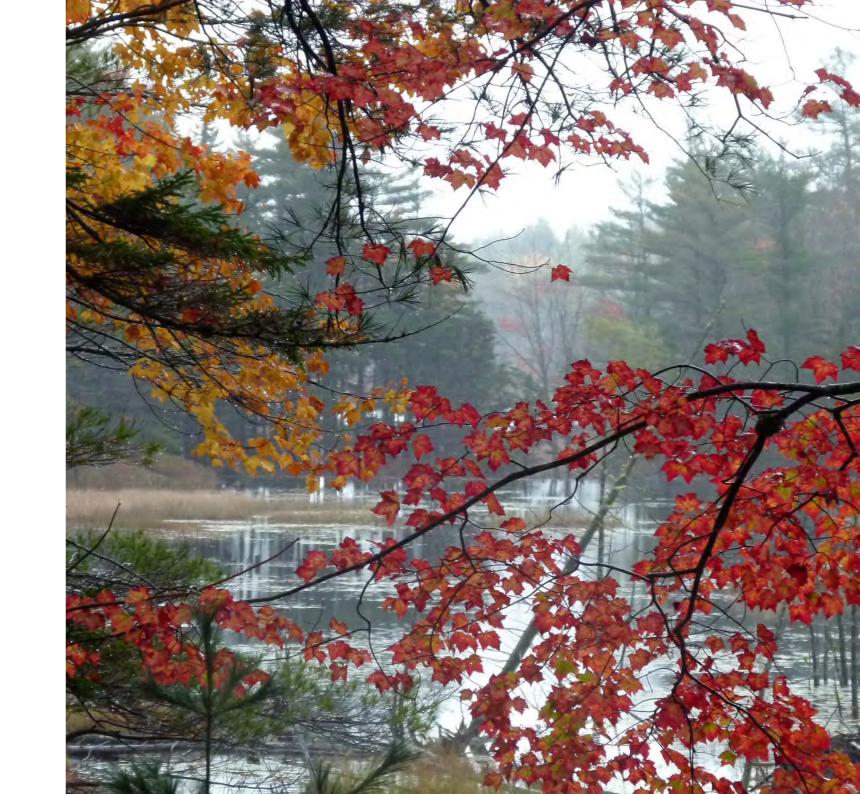
Crow and Eagle Country - Fowlers Gap, 2025, is a salient example of her process. The painting is centered on an angular turquoise shape surrounded by muscular brown and green forms. It's a composite view of a water hole near Ochre House at Fowlers Gap in Australia,

where Logue spent ten days in residency during the fall of 2024. Working quickly, "the hand tells a kind of truth," she recorded the colors and textures of the scene in a small plein air painting completed on-site and trained her eye on the landscape's essential shapes and spatial elements in a series of monoprints, providing the scaffold for the large painting she began on her return to Maine. "Every time I go to make a painting, I want to be surprised," she says. "I have to learn from what I did the day before."

During the pandemic, Logue participated in the New York Studio School's infamous six-day drawing marathon, an intensive series of daily eight-hour prompts and critiques, made even more grueling by being online. But the experience, she says, "was one of the most seminal things I've done professionally. You shed yourself of self-judgment and the fear of making. I'll never forget the liberation and the confidence I felt at the end. I now feel this freedom to really explore."

In Logue's newest paintings, references to the outside world share space with imagination's musings. Memories and recollections seep in. Representation gives way to abstraction, and the purity of making takes hold. The canvas is reworked until "it has an independent life of its own," as painter Frank Auerbach (1931-2024) has said. Freedom in process.

Suzette McAvoy, 2025 Independent curator, arts writer and art advisor Maine, United States of America

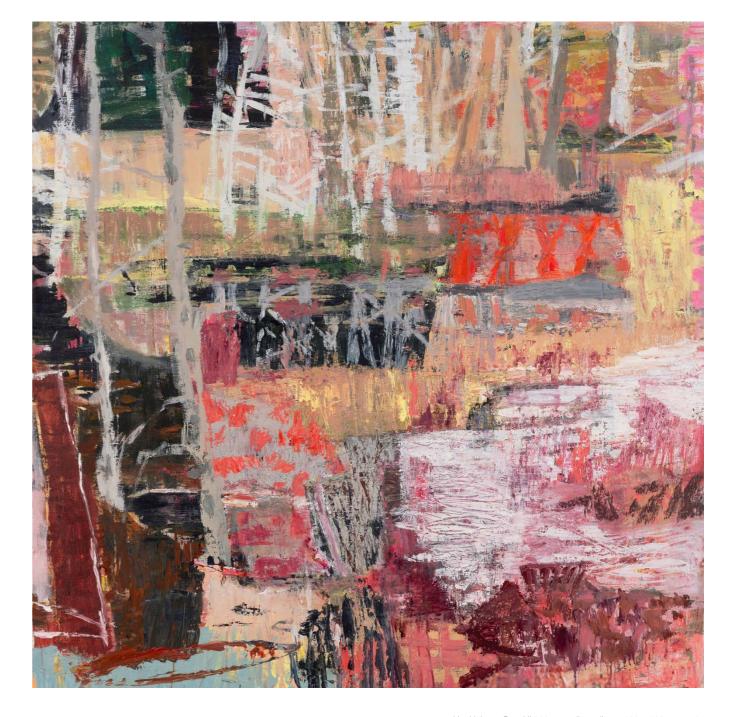




Huckleberry Pond [Study] 2024, acrylic on birch board, 40 x 50cm



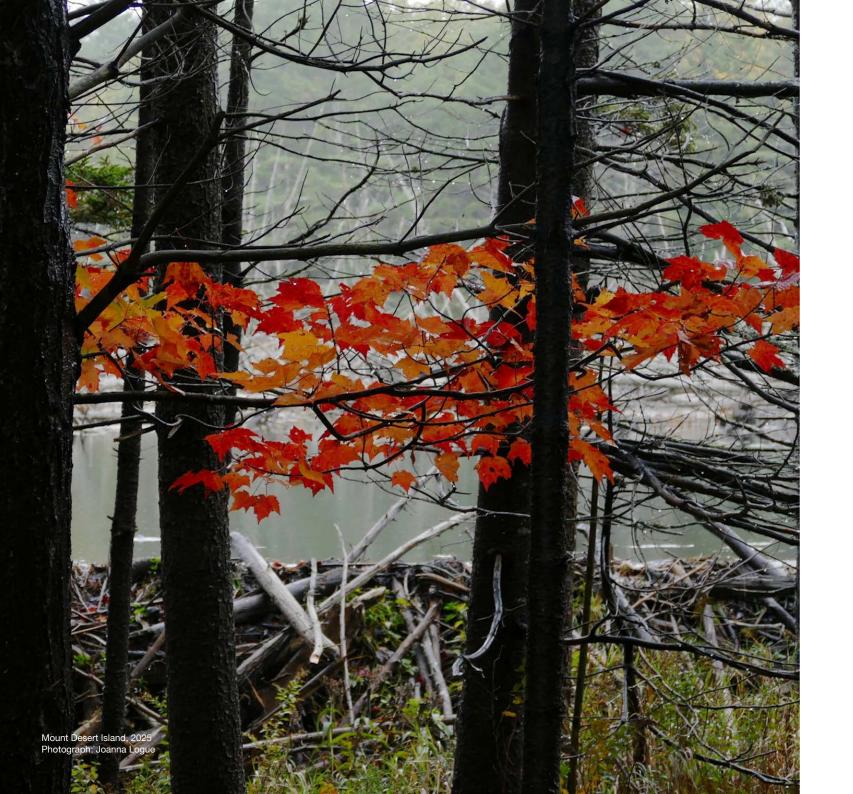
Huckleberry Pond I 2025, acrylic on linen, 100 x 126cm



Huckleberry Pond II 2025, acrylic on linen, 130 x 130cm 15



Huckleberry Pond III 2025, acrylic on linen, 130 x 130cm 17

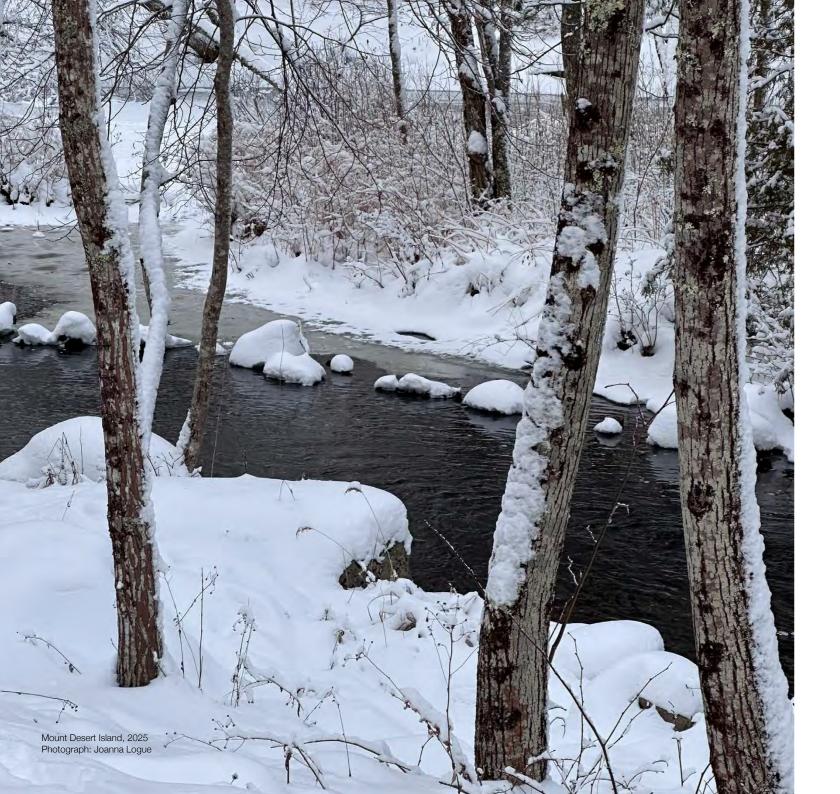




On the Way to Feather Pond [Study] 2025, acrylic on linen, 60 x 60cm

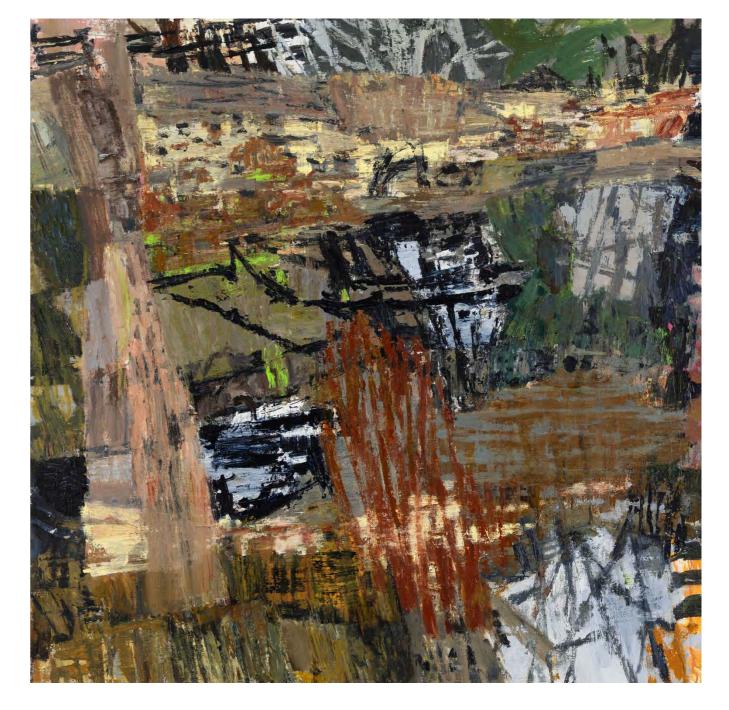


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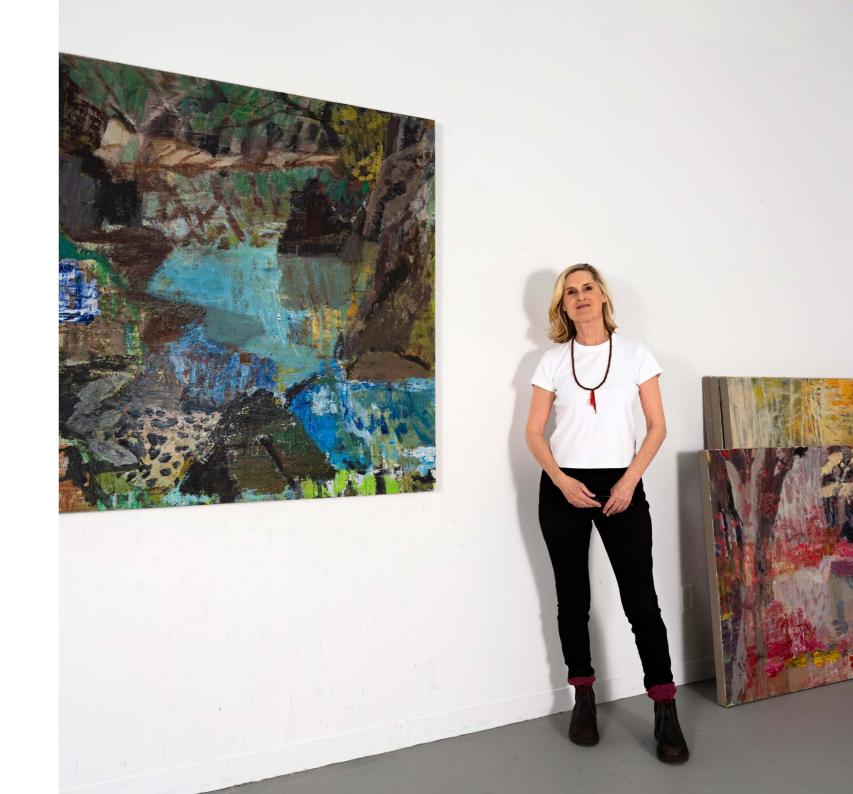




Wooded Path 2024, acrylic on birch board, 40 x 50cm



Wooded Pool 2025, acrylic on linen, 130 x 130cm 25

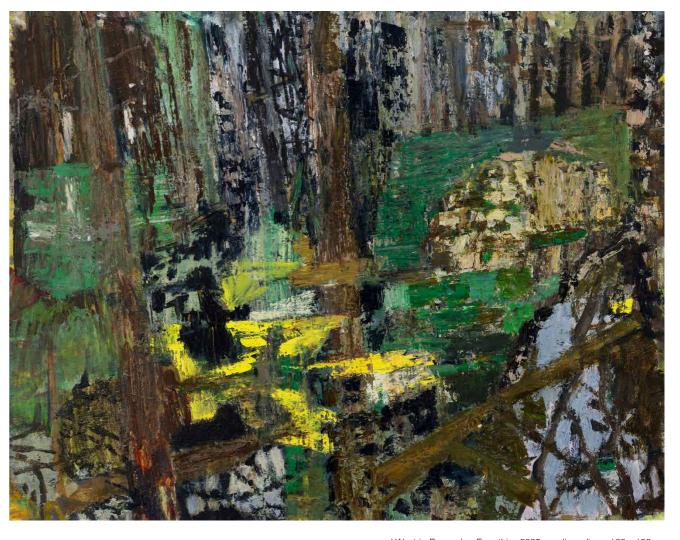




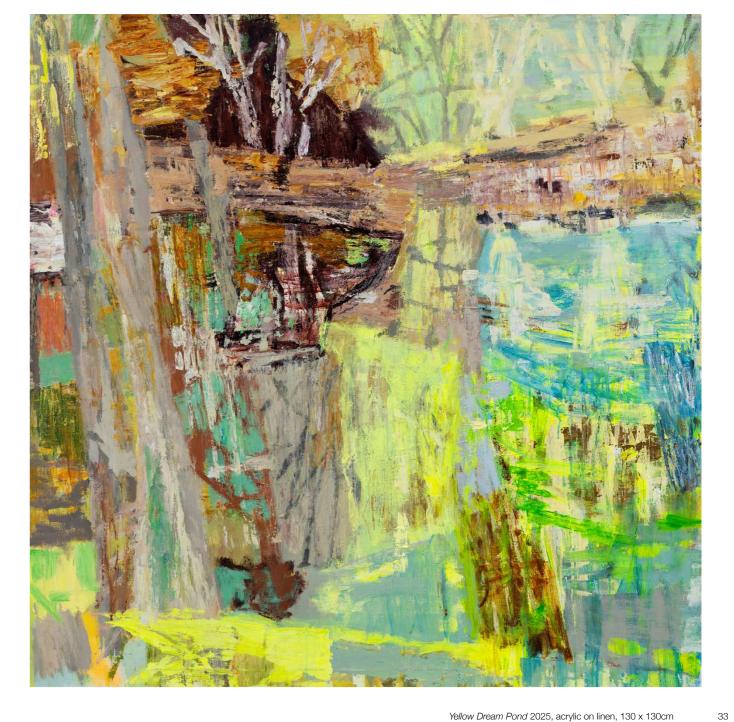
Island 2024, acrylic on birch board, 40 x 50cm



Crow and Eagle Country - Fowlers Gap 2025, acrylic on linen, 130 x 130cm 29



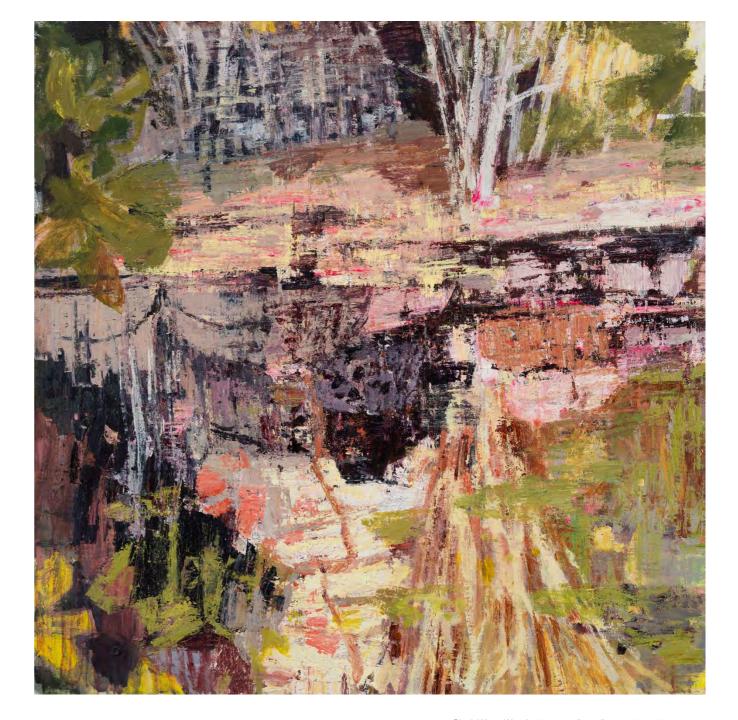
I Want to Remember Everything 2025, acrylic on linen, 100 x 126cm



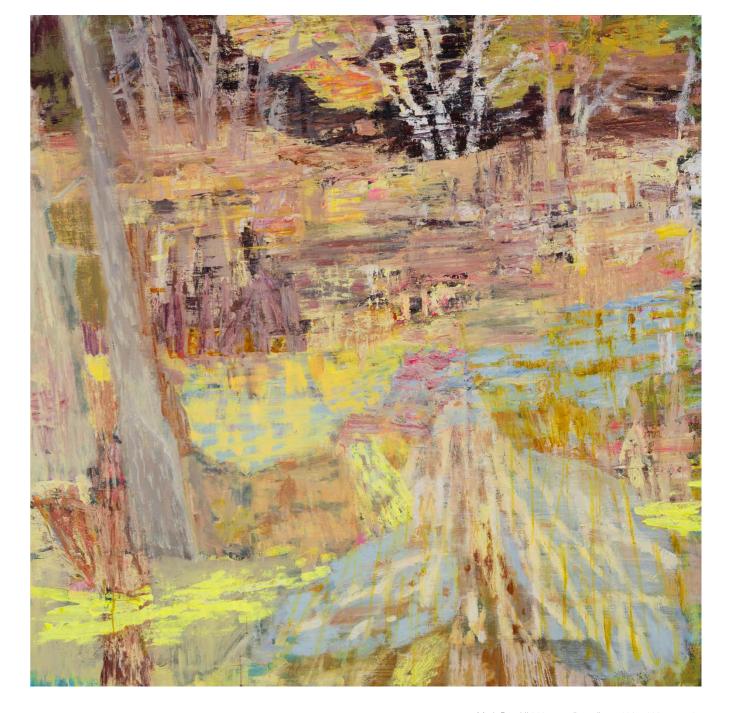
Yellow Dream Pond 2025, acrylic on linen, 130 x 130cm



Cradle 2024, acrylic on birch board, 40 x 50cm



34 Black Water Woods 2025, acrylic on linen, 130 x 130cm 35



36 Moth Pond II 2025, acrylic on linen, 130 x 130cm 37



Feather Pond 2025, acrylic on birch panel, 61 x 61cm

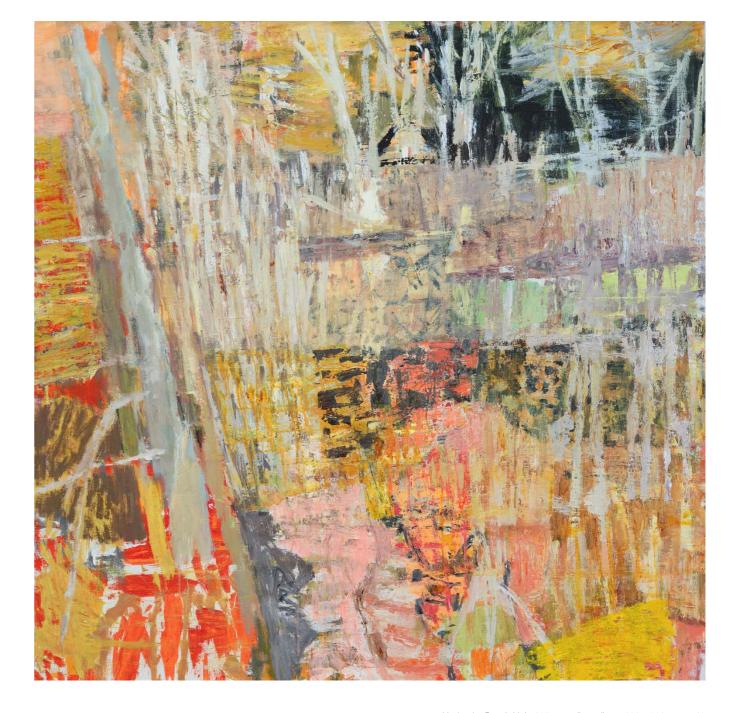


Everything Trembles and Settles 2025, acrylic on linen, 130 x 130cm 39





Field - Little Long Pond 2024, acrylic on birch board, 40 x 50cm



Under the Peach Light 2025, acrylic on linen, 130 x 130cm 43

Joanna Logue Select Biography

1964, Scone, NSW, Australia Born Lives Maine, United States of America

Education

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

Solo Exhibitions [Selected from the past decade]

The Island Within King Street Gallery on William, Sydney 2023 New Work John Martin Gallery, London, UK Pond Dowling Walsh Gallery, Rockland, Maine, USA Echo King Street Gallery on William 2022 Alone in the marsh (after JP) Scott Livesey Gallery, Melbourne Floating World King Street Gallery on William 2019 2018 Of long-time past Bank of America Merril 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, Bathurst NSW

New work King Street Gallery on William Group Exhibitions [Selected from the past decade] June Upstairs Features Dowling Walsh Gallery London Art Fair John Martin Gallery 36 Paintings Harpers Books, East Hampton, New York, USA Holidav Harpers Books, Chelsea, New York, USA Hinterland John Martin Gallery Love Calls Us to the Things of this World UCM Gallery of Art & Design, Missouri, USA Moments in Colour Glasshouse Regional Art Gallery, Port Macquarie, NSW The Shape of Leaves Page Gallery, Camden, Maine, USA A Room of One's Own Clint Roenisch, Toronto, Canada Postcards Galleri Magnus Karlsson, Stockholm, Sweden Summer exhibition Cynthia Winnings Gallery, Camden 2019 Plein Air Art Prize Parliament of NSW, Sydney 2016 Salon des Refuses S.H. Ervin Gallery, Sydney, Mornington Peninsula Regional Gallery, Mornington, VIC Calleen Art Award Cowra Regional Art Gallery Blake Prize Casula Powerhouse, Casula, NSW Plein Air Art Prize Parliament of NSW 2015-17 Country and Western - Visions of Australia Perc Tucker Regional Gallery, Townsville Regional Gallery, QLD;

Blue Mountains Cultural Centre, Katoomba, NSW

Plein Air Art Prize Parliament of NSW Mosman Art Prize Mosman Regional Gallery and Museum. Sydney

2015 The Piano has been Drinking [Not Me]

(cont) Maitland Regional Art Gallery, Maitland, NSW 200x200: A Retrospective Bathurst Regional Art Gallery

> At Bull Bay Despard Gallery Art Stag Singapore Art Fair

Collections [Selected]

Australia Club, Sydney Australian Art Investment Trust Baker & McKenzie, NSW Barclays Bank, Australia Bathurst Regional Art Gallery, NSW Cowra Regional Art Gallery, Cowra, NSW Cornell University, USA Country Energy, NSW Kedumba Drawing Collection Macquarie Bank, Australia Mirvac, Australia NRMA. Australia Orange Regional Gallery, Orange, NSW Pracom Ltd. Australia

Bibliography [Selected from the past decade]

University of New South Wales, Sydney

McAvoy, Suzette, 'Freedom in Process', catalogue essay, The Island Within, King Street Gallery on William Little, Carl. Joanna Logue: An Australian in Acadia, Maine Arts Journal, Winter Issue. Beaumont, Julian, The Australian Club 2020 Collection, Beagle Press, p206-207. Smith, Linda, Tas Weekend: Susan Biard and Joanna Logue Bond over shared passion, The Mercury, 4 March. Wilson, Gavin, Country & Western Landscape Re-imagined, Catalogue Essay, p38. Minter, Peter, The Jade Pavilion, Heartland Catalogue entry, King Street Gallery on William, p2. Mar, Diane, Artist Profile Magazine, Issue 29, p2. Joanna Takes her New Work to Sydney, Oberon Review, May 21.

Frost, Andrew, Catalogue Essay, King

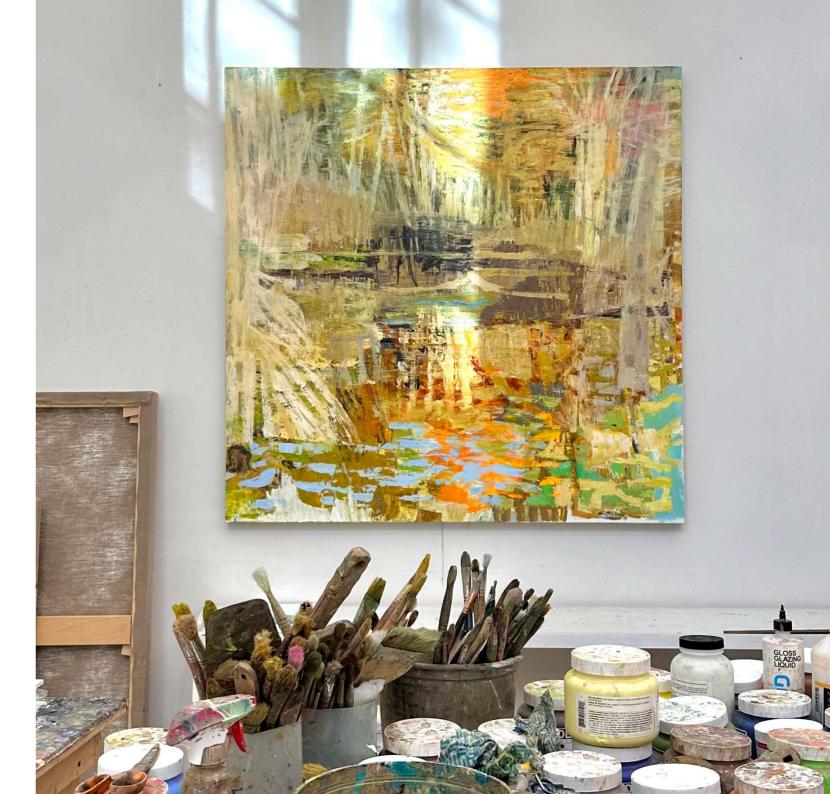
Art Collector Magazine, Singapore Art Fair.

Street Gallery on William.



A comprehensive CV for Joanna Logue is available on the King Street Gallery on William website kingstreetgallery.com.au/ artists/joanna-loque/





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Cover:

Detail from *Huckleberry Pond II*, 2025, acrylic on linen, 130 x 130cm, p15.



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