

An abstract painting featuring a complex interplay of colors and textures. The palette is dominated by earthy tones: various shades of green (from muted olive to vibrant teal), brown, and beige. The brushwork is visible and expressive, with thick, textured areas and more delicate, wispy sections. The overall composition suggests a natural, perhaps forested, environment, though the forms are abstract and layered. The lighting appears to come from the upper right, creating a sense of depth and highlighting certain areas of the painting.

Joanna Logue
Heartland





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Heartland

18 July – 12 August 2017



King Street Gallery
on William

10am – 6pm Tuesday – Saturday
177 William St Darlinghurst NSW 2010 Australia
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Front Cover: *Heartland IV* 2017 oil on linen 130x170cm
Opposite: Joanna & Cinnamon at Essington studio 2017
Heartland IV 2017 oil on linen 130x170cm

The Jade Pavilion

A red leaf falls
into the gold leaf
wet cherry branches flare
overhead, dark with flame
it begins to rain
the lake trembling
as it swells, a black carp
rubbing at my shins
scales like fireflies

we walk up through the trees
mist breaking in our wake
our bodies
old ships, suitcases vanishing
behind us
as we go

the point of all travel is this
absolute stillness

a koel calls across the valley
echoes trace
words, green moss & eucalypts
tinkle as the air
shifts, ice spurs sparkling
as you walk over
& pour warm water
down the windscreen

a new world emerges
from the old each day
lily pad, lily pads
the movement from one to another
between them
you leave, turn and wave
snow flakes
over whitewater
leaves, the sound of leaves

shimmering, murmuring
shoals of white
fall and coalesce
whorl & knot
in the wind, the corona
of movement
a flare of purple branches
a karyotype
against the milky white sky
a galaxy of white
like a negative
of the real

only in separation can there be relation

a turning from here
a halo on the grass
my cranial hollow
held in a tight figure-eight
empties itself
in flames that
split like a flower through the formless
grey sky
bruised graphite
opaque, not a breath of air
the lake below
perfectly still

your forehead
shines with the heat of autumn
as we look out over the mirror
at the density
a meniscus of sense
where the fire is redoubled
a single ash flake
touches the water
dissolves instantly
and is gone

all that dematerialises
rematerialises, all that material
colour
rises and falls
each drop of green
in moonlight
starlight

I could be in my house
looking out
the pavilion floating
on a sea of pine needles,
long brittle stems
a copper
catafalque

Go, walk out
under plants
each grey sky for bathing
in the green
as if you are a bird
a currawong, a small owl
hidden in a Monterey gnarl
or an antechinus
running down along
a grassy gravel road
at dusk
the first star
shining in your tiny eye

this is me
we are what
in the crisp dry
bramble, by the by
over bedrock
& mossy black logs
rises out

to love, being
as if that is enough for what we thought
we were,
a ceremony
repeated.

From the open window
a stand
of white birches,
by the road
everything.

Peter Minter



Merri Creek 2017 oil on canvas 50x50cm













Lake George 2017 oil on paper 50x260cm



Bruny I 2016 oil and gesso on paper 50x50cm



Bruny II 2016 gouache and gesso on paper 50x50cm







On the way to Hill End 2017 acrylic and oil on canvas 94x124cm



Top paddock in flood 2017 acrylic and oil on paper 95.5x120cm





On the way to Tarrawarra 2017 oil on linen 60x240cm







Garden I 2015 acrylic on board 40x40cm



Top paddock 2017 oil on canvas 40x160cm



Field 2017 oil on canvas 40x45cm



Ducknest paddock 2017 oil on linen 40x160cm



Lake George 2016 acrylic on canvas 38x53cm



One eye weeping 2017 oil on linen 50x140cm



Photo, Martin Pera

Artist statement

For many years I have been painting the landscape surrounding 'Essington Park', my home in the Central Tablelands, west of the Blue Mountains. In making this body of work I was thinking about how important it is as a landscape painter to learn a place – to revisit the same tree, river, creek bed, paddock and horizon until it is indelibly known. Through this honed observation, the interpretation of the visual structure in the landscape becomes second nature, liberating the artist to layer a deep emotional response on the work.

This exhibition is a culmination of painting born out of both visceral recollections and sharp observations.

Earlier this year I moved to a new home on an island off the coast of Maine, in the northeastern United States. 'Heartland' is a homage to Essington and the surrounding landscape, to celebrate all that it has offered me, and to preserve its memory as I move forward into new worlds. For me a future in a new environment raises profound questions about the degree to which our sense of artistic self is entwined with the landscape around us, and about how we evolve from a view of a particular place to the universal.

Joanna Logue 2017



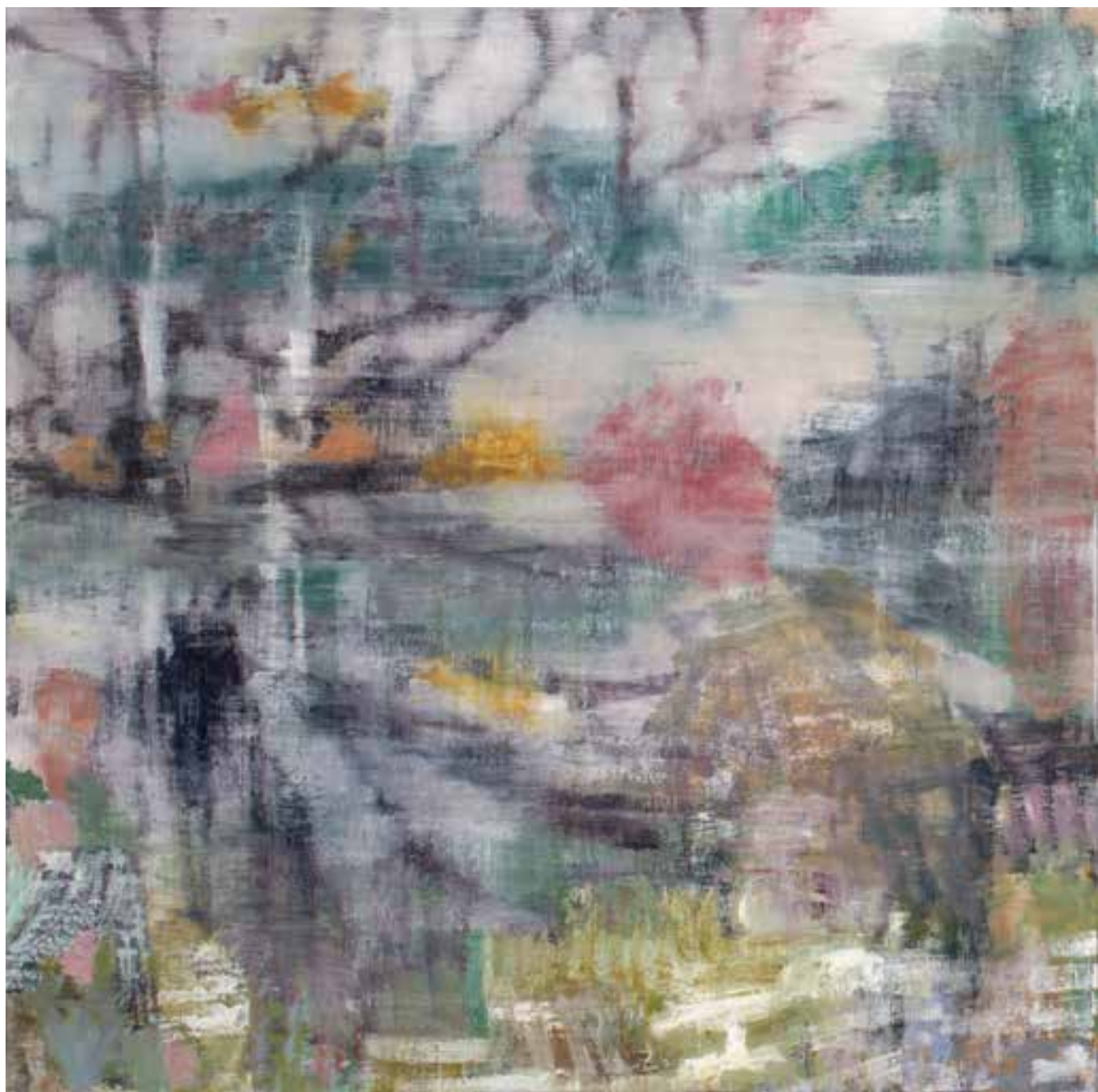
Essington Hillside 2017 oil on canvas 40x50cm



Path through to the paddock 2016 oil on board 46x60cm



Apple tree 2016 oil on board 40x60cm





Fish river dreaming II [diptich] 2017 oil on linen 120x240cm

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

Selected Solo Exhibitions

2017 *Heartland* King Street Gallery on William, Sydney
2016 *Reveries* Anna Pappas Gallery, Melbourne
Where she was sleeping Bathurst Regional Gallery, NSW
2015 *New Work* King Street Gallery on William, Sydney
2013 *New Work* James Makin Gallery, Melbourne
2012 *New Work* King Street Gallery on William, NSW
2011 *Hill End – New work* Bathurst Regional Gallery, Bathurst, NSW
2010 *Essington – New work* Cowra Regional Art Gallery, Cowra, NSW
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, Sydney
2005 *Parks* Tim Olsen Annex Gallery, Sydney
2004 *New Work* Tim Olsen Gallery, Sydney
Axia Modern Art, Melbourne
2003 Tim Olsen Gallery
2002 Axia Modern Art, Melbourne, Vic

Selected Group Exhibition

2016 *Salon des Refuses* SH Ervin Gallery Sydney; Mornington Peninsula Regional Gallery, Vic
Calleen Art Award Cowra Regional Art Gallery, Cowra, NSW
Blake Prize Casula Power House, Casula, NSW
NSW Parliament Plein Air Painting Prize, Parliament House, Sydney
2015 *NSW Parliament Plein Air Painting Prize*, Parliament House, Sydney
Mosman Art Prize Mosman Regional Gallery and Museum, Sydney
Country and Western – Visions of Australia Townsville Regional Gallery, Qld; S.H. Ervin Gallery, Sydney;
Blue Mountains City Art Gallery, NSW; Wagga Wagga Art Gallery, NSW; Mornington Peninsula Regional
Gallery, Vic; Orange Regional Gallery, NSW; Cairns Regional Gallery, Qld; Museum and Art Galery of the
Northern Territory, N.T.

	<i>The Piano has been Drinking</i> [Not Me] Maitland Regional Art Gallery, NSW
	<i>200x200 a retrospective</i> Bathurst Regional Gallery
	<i>Art Stage</i> Singapore Art Fair
2014	<i>Australia Day Exhibition</i> Australian Galleries, Sydney
	<i>Natura Morta</i> Dubbo Regional Gallery
	<i>NSW Parliament Plein Air Painting Prize</i> , Parliament House, Sydney
	<i>Tattersall's Landscape painting Prize</i> Brisbane
	<i>Norvill Art Prize</i> , Murrumbidgee, NSW
	<i>Paddington Art Prize</i> Sydney
2013	<i>The Feminine Optic – Perspectives on Landscape</i> Tamworth Regional Art Gallery, NSW
	<i>Kedumba Drawing Award</i> , Wentworth Falls, NSW
	<i>Loaded Australian High Commission</i> , Singapore
	<i>Tattersall's Landscape painting prize</i> , Brisbane
	<i>Calleen Art Award</i> Cowra Regional Art Gallery, Cowra, NSW
	<i>NSW Plein Air Painting Prize</i> , Parliament House, Sydney
2012	<i>Norvill landscape painting prize</i> , Murrumbidgee, NSW
	<i>Paddington Art Prize</i> , Sydney
	<i>Fleurieu Art Prize</i> , South Australia
	<i>Picturing the Great Divide: Visions from Australia's Blue Mountains</i> , Blue Mountains Cultural Centre, Katoomba, New South Wales
	<i>The Big Picture</i> King Street Gallery, Sydney
2011	<i>Fleurieu Art Prize</i> , South Australia
	<i>New Romantics</i> Gippsland Regional Gallery
	<i>Wattle – Australian Contemporary Art</i> Cat Street Gallery, Hong Kong
	<i>New Acquisitions</i> , Cowra Regional Gallery, NSW
	<i>Arkaba Station – Flinders Ranges</i> King Street Gallery, Sydney
2010	<i>Paddington Art Prize</i> Menzies Art Brands Gallery
	<i>ANL Maritime Exhibition</i> , Melbourne
	<i>En Plein Air Prize</i> NSW Parliament House, Sydney
2009	<i>En Plein Air Prize</i> NSW Parliament House
	<i>Mosman Art Prize</i> Mosman Art Gallery, Sydney
	<i>ANL Maritime Art Prize Exhibition</i> Melbourne
	<i>Gosford Art Prize</i> Gosford Regional Gallery, Gosford
2008	<i>Directors Choice</i> Bathurst Regional Art Gallery, NSW
2006	<i>Country Energy Prize for Landscape Painting</i> ,
2003	<i>Depth of Field</i> Shepparton Art Gallery, Vic
2001	<i>Decade</i> Bathurst Regional Art Gallery

Awards & Residencies

1998	Gunnery Studio, NSW Gunnery Studios Program
2000	Kings School 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, Tas
2016	Bull Bay Artist Residency, Bruny Island, Tas

Public Commission

World Square Foyer

Collections

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

Selected Bibliography

2017	Smith, Linda TasWeekend: Artists Susan Baird and Joanna Logue bond over shared passion, Mercury, Mar 4 2015
	Wilson, Gavin, Country & Western: landscape re-imagined, Catalogue essay, p.38
	Mar, Diane, Artist Profile Magazine, p.2 Issue 29
	Joanna Takes her New Work to Sydney, Oberon Review, May 21
	Frost, Andrew, Catalogue essay, King Street Gallery on William, p.7
	Art Collector Magazine, Singapore Art Fair
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 p.7

- 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, p.148,
151,165
- Wilson, Gavin, 'Hill End', Catalogue essay, Bathurst Regional Art Gallery
- 2010 Frost, Andrew: 'Natural Impressions', Sydney Morning Herald Metro Art, June 18, p.14
'Water: Australia Day 2010', The Age, Jan 26, front page pullout
- 2009 Beverage, Ann, 'A Brush With Nature', Blue Mountains Life Magazine, Oct- Nov, p.40
- 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, p.4
- 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, p.96
- 2000 Makin, Jeff, Arts Review, Melbourne Sunday Herald
Smee, Sebastian, Arts Review, The Sydney Morning Herald

Full CV available on kingstreetgallery.com.au



Bush Study Bruny I 2016 acrylic on paper 25x25cm



Bush Study Bruny II 2016 acrylic on paper 25x25cm



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