

Joanna Logue
Recent Paintings

John Martin Gallery

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12 September – 6 October 2023

John Martin Gallery
38 Albemarle Street
London W1S 4JG
www.jmlondon.com



Joanna Logue's studio stands beside a wood-flanked road on the northern tip of Mount Desert Island in Maine – a tall, white clapboard barn, sitting in thick snow. It was February, and Joanna had begun the series of paintings which were to form the current exhibition, the start of a six-month period of relative isolation, painting and finding added inspiration in Mary Oliver's poems set in the New England landscape and the writings of the environmentalist, Wendel Berry. The winter months mean long days in the studio, but when the weather improves Joanna will go outside, following the ski routes along the coast or the hiking trails that cover nearby Acadia National Park which occupies much of the south of the island. Mount Desert Island has been the year-round home for Joanna Logue for the past six years, during which time she has determinedly immersed herself in the complex and intricate landscape of this part of the Maine coast, its waterways, marshes and creeks, as well as the dramatic seasonal changes which dictate every aspect of life here.

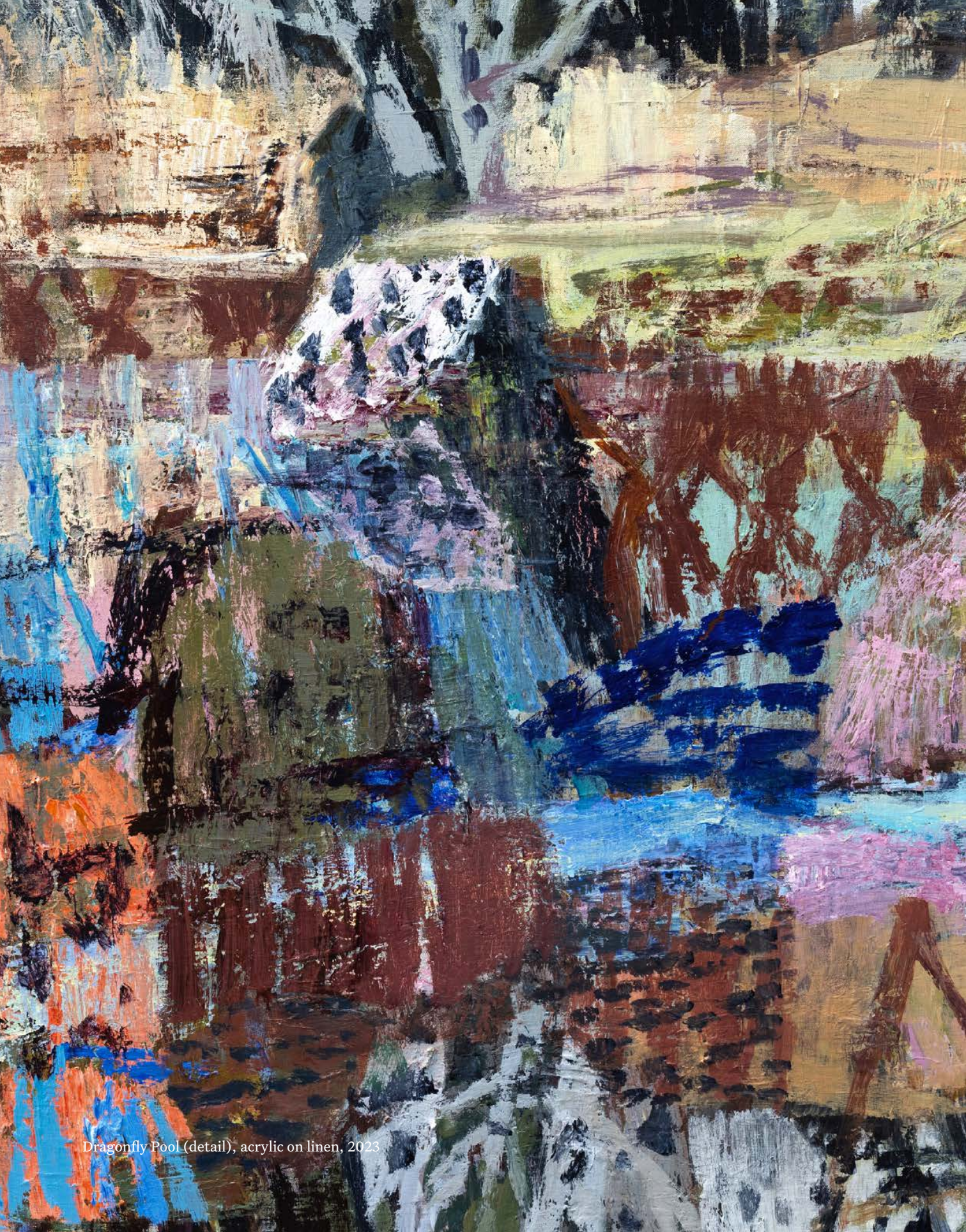
Logue often talks of the need to find an emotional connection with wherever she is painting; the vital importance "to learn a place...to revisit the same tree, river, creek bed, paddock and horizon until it is indelibly known...so it becomes second nature.". Over the years she has explored every part of the Island. The gouaches and drawings she makes on her walks map the minutiae of the ponds and marshes or the wider views: a stand of birch trees or a distant mountain. These form the memories of her hikes to places like Pretty Marsh, Cattail Creek and Duck Brook, but back in the studio Logue is no longer concerned with the specifics of that landscape but to find its essence, to develop a visual language in paint which evokes that experience. "Although my departure point is inspired by a personal and particular 'place'," she says, "my hope is the work transcends the specific and evokes a universal landscape. This is precisely what the Maine landscape stirs in me. It seems somehow timeless, symbolising an archetypal wilderness."

Joanna Logue's arrival in Maine in 2017 marked a dramatic change for the artist and her work. Growing

up in New South Wales, and spending nearly forty years painting the Australian landscape, the move to Maine was as daunting as it was disorientating. The terrain, the climate and the light were completely new, and she recognised that she would need a wholly new visual vocabulary to paint it. "We all know what it feels like to be immersed in a new culture and landscape," she says, "everything shifts, particularly perception. What I discovered and hadn't predicted was how helpful it was to look towards other artists who have painted North America for visual tips and clues. I saw two seminal exhibitions when I first came to Maine: 'Marsden Hartley's Maine' at the Met Breuer in New York and 'John Walker - From Seal Point' at the Centre for Maine Contemporary Art. Both exhibitions not only inspired a new way of seeing but opened my heart up to this place. And then last year I was lucky enough to be in London and saw the Milton Avery exhibition at the Royal Academy of Arts, which seemed to be the hidden key. All three painters are best known for taking inspiration from the Maine landscape and there seems to be a cohesive homogenous language running through the work. They have all adopted a reductive approach by paring down and doing away with extraneous detail, stylizing the landscape with a strong undercurrent of pattern. And curiously, this is the way I began to experience the landscape in Maine, through the eyes and guidance of these painters."

In painting the landscape of Mount Desert Island, Joanna Logue follows in the footsteps of some of America's greatest painters. From Frederic Church, Thomas Cole and George Bellows, Mount Desert Island not only exemplified the majesty of the American wilderness, but more importantly turned it into a metaphor for the spirit of freedom that artists have always craved. Wilderness demands the artist takes on the role of explorer and in setting out to learn every aspect of this land, Logue's journey has been no less demanding. Her achievement has been to bring a new, fresh voice to the artistic story of one of America's most iconic locations.

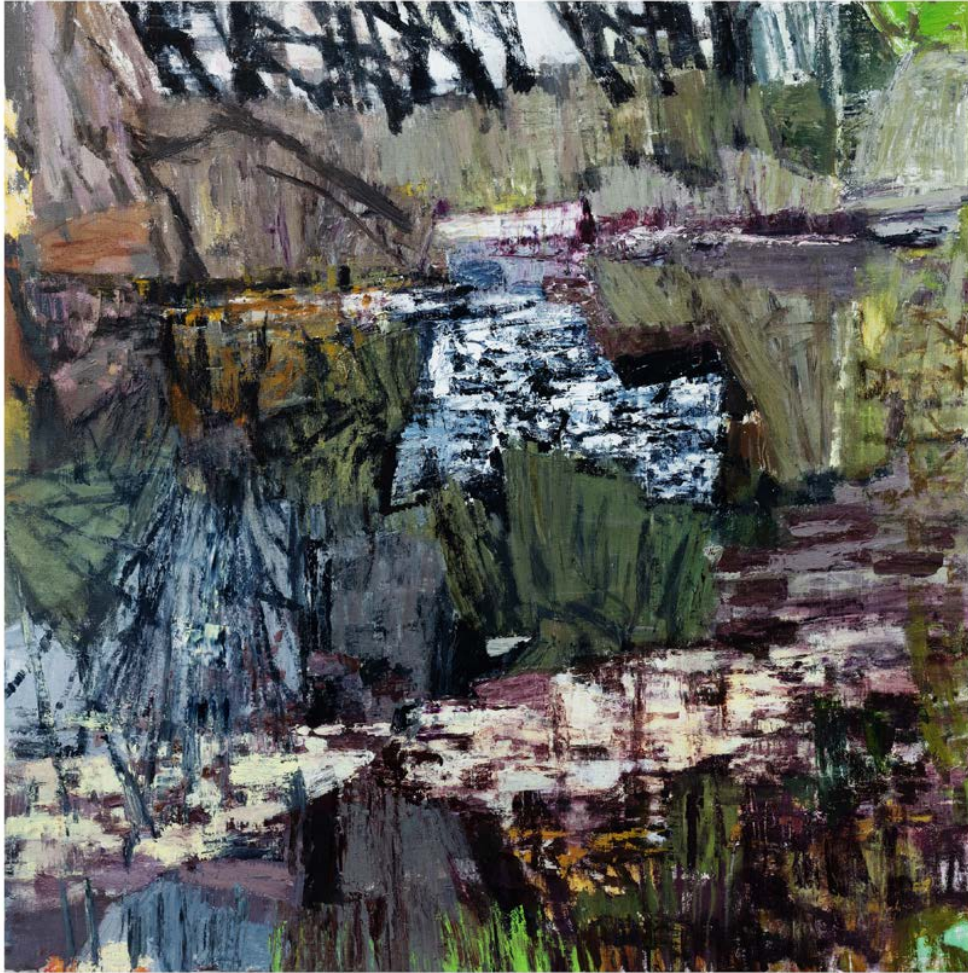
John Martin



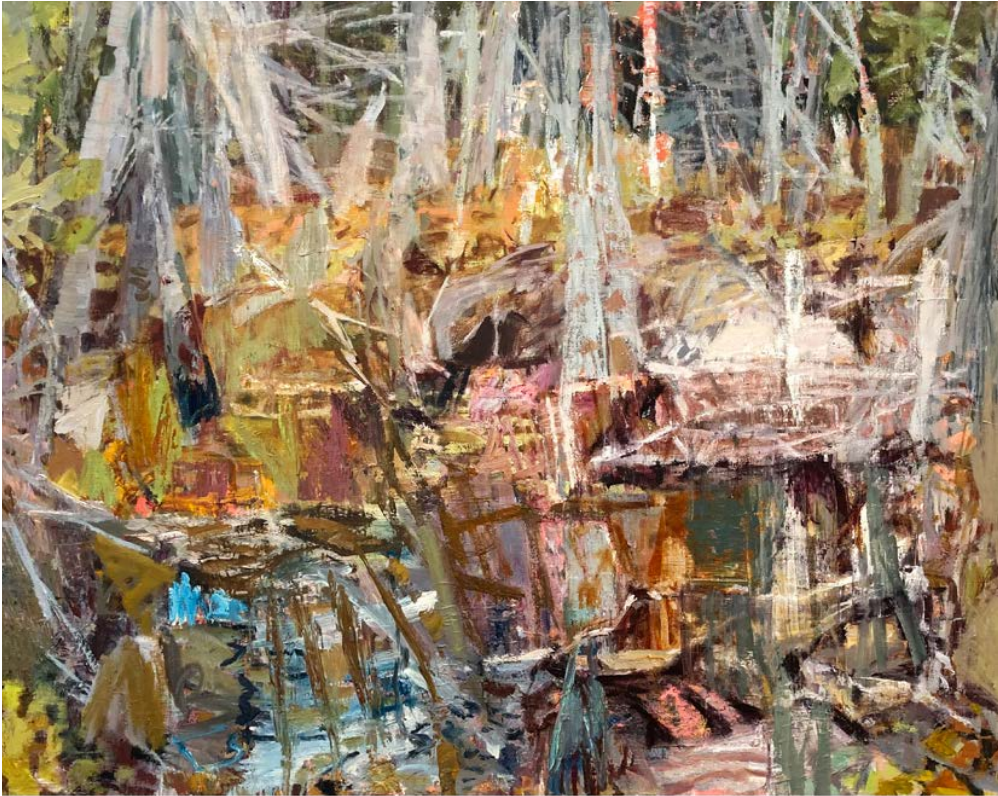
Dragonfly Pool (detail), acrylic on linen, 2023



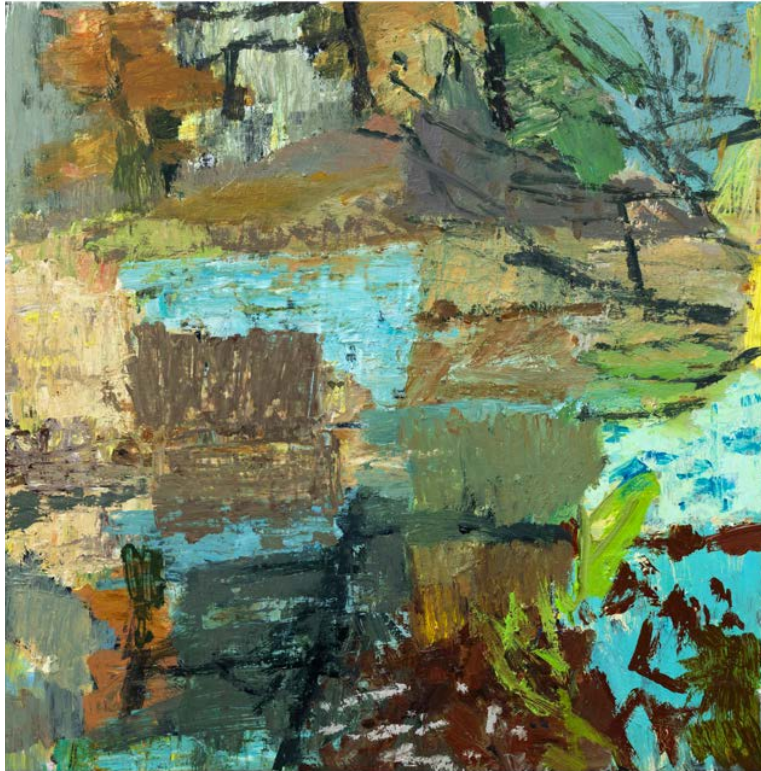
1. Dragonfly Pool
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



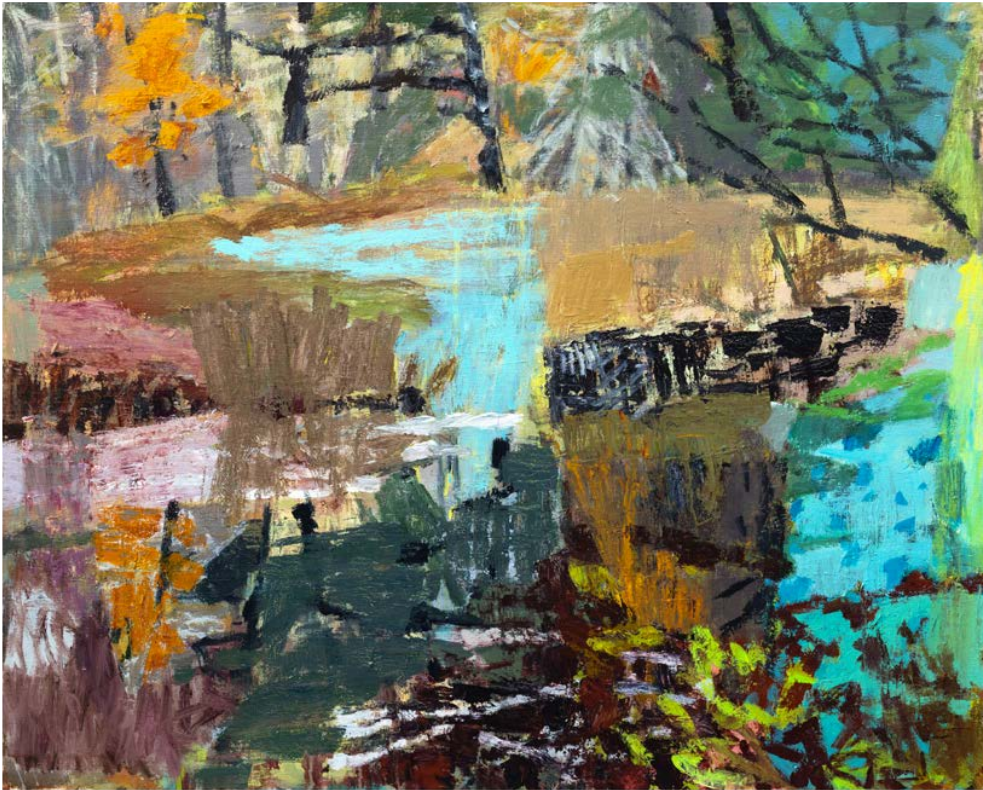
2. Duck Brook
acrylic on linen, 2023
51 × 51 inches, 130 × 130 cms



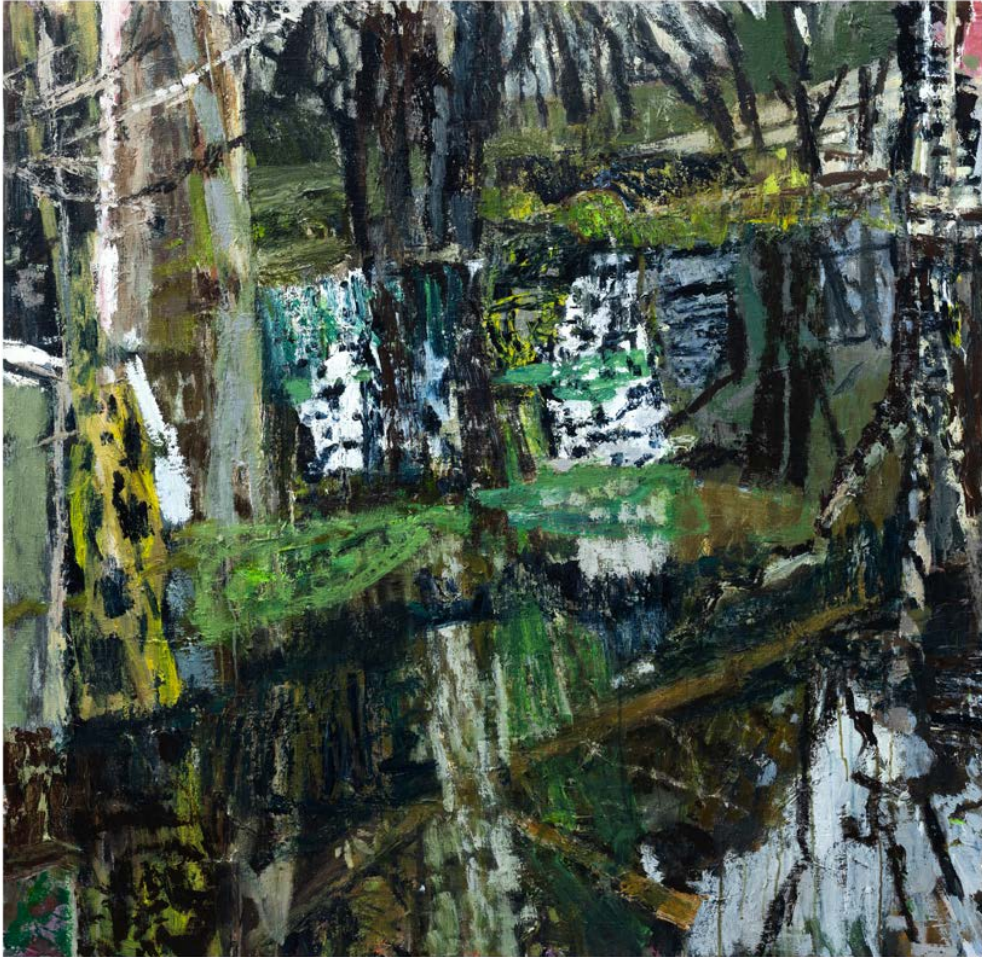
3. Wooded Trail
oil on linen, 2022
39 × 49½ inches, 100 × 126 cms



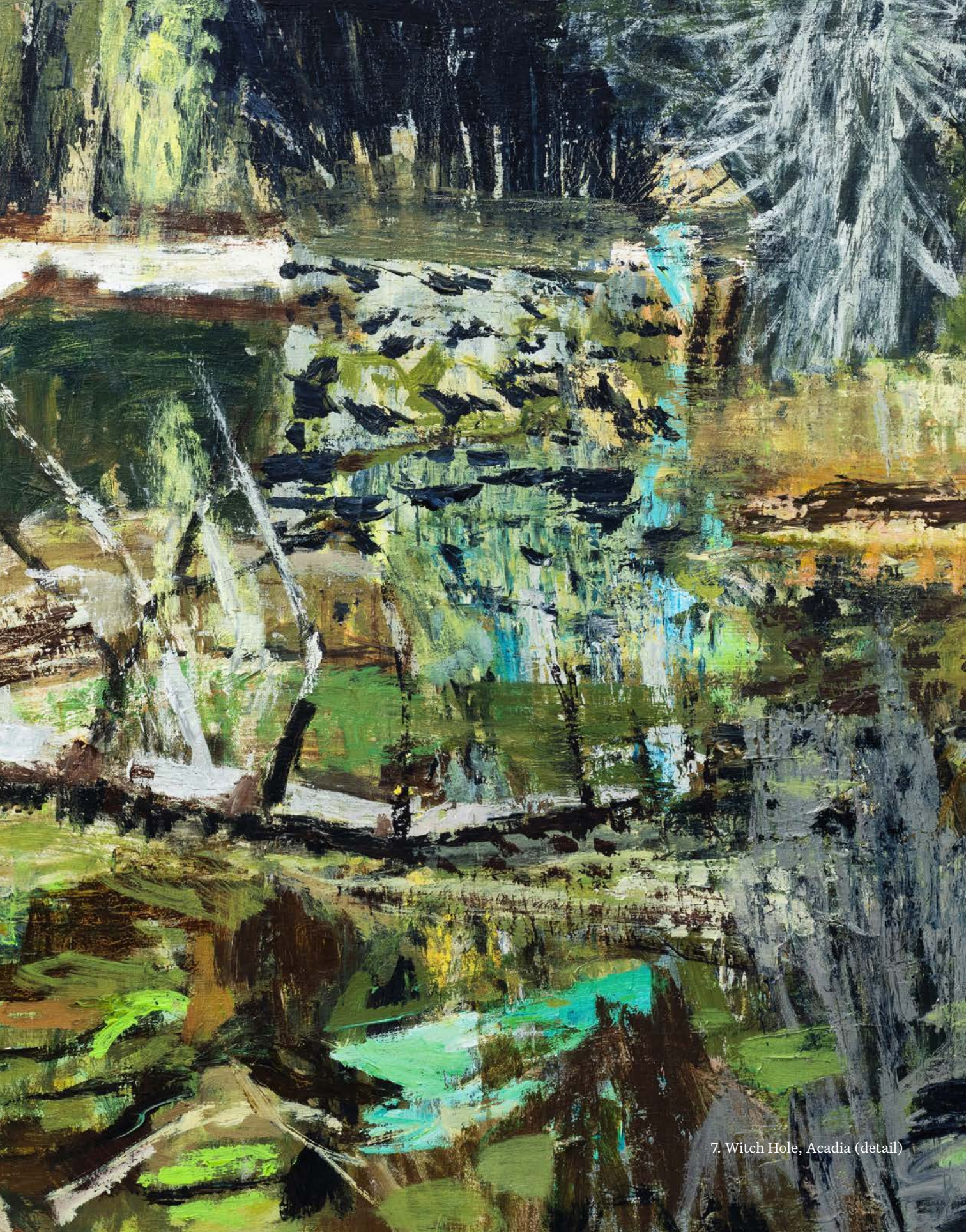
4. Lust of the Season
acrylic on cradled birch, 2023
24 × 24 inches, 61 × 61 cms



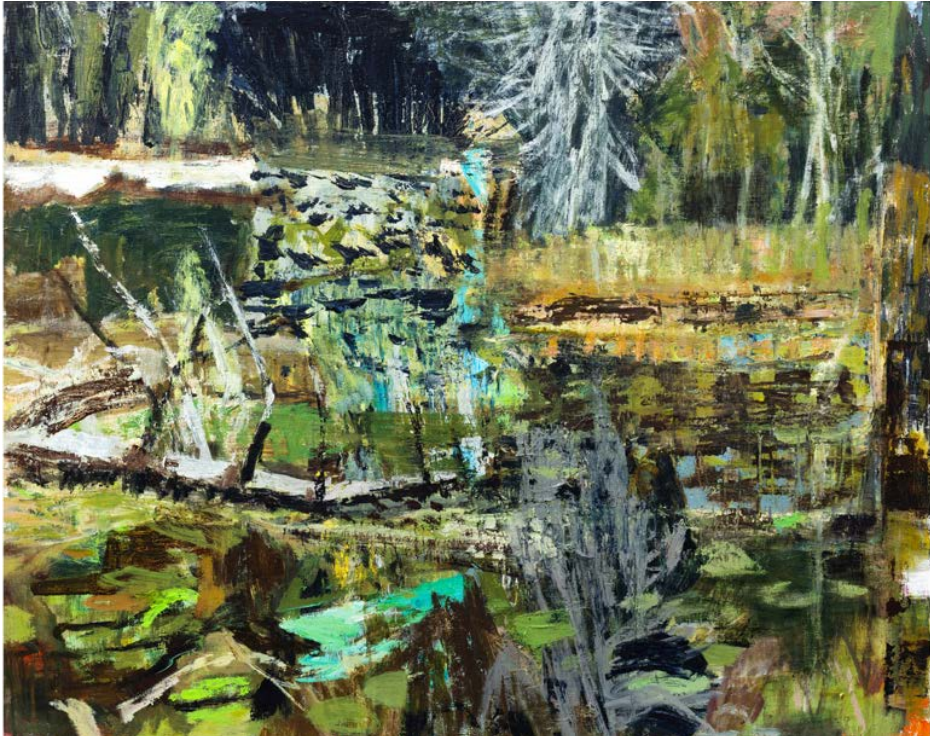
5. Blue Pool – Cranberry Creek
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



6. Dark Flickerings – Black Water Woods
acrylic on linen, 2023
50 × 51 inches, 126 × 130 cms



7. Witch Hole, Acadia (detail)



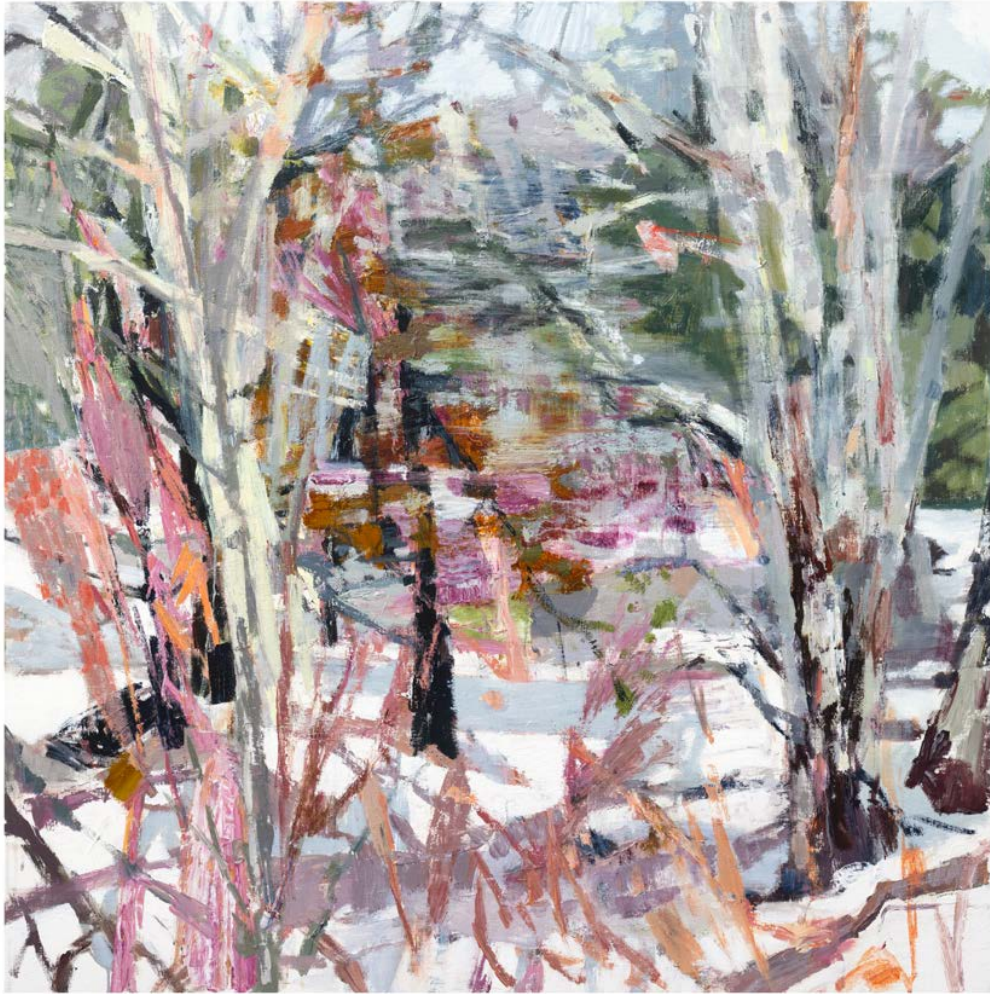
7. Witch Hole, Acadia
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



8. Autumnal Pool I
acrylic on cradled birch, 2022
15¾ x 19¾ inches, 50 × 60 cms



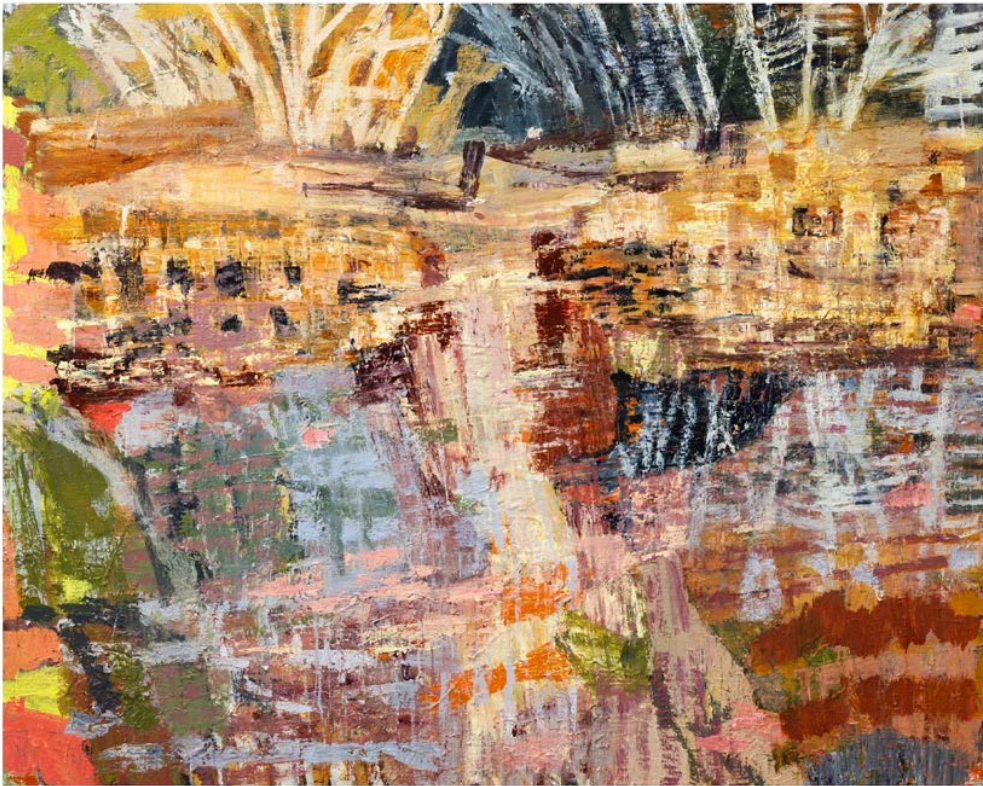
9. Autumnal Pool II
acrylic on cradled birch, 2022
15¾ x 19¾ inches, 50 × 60 cms



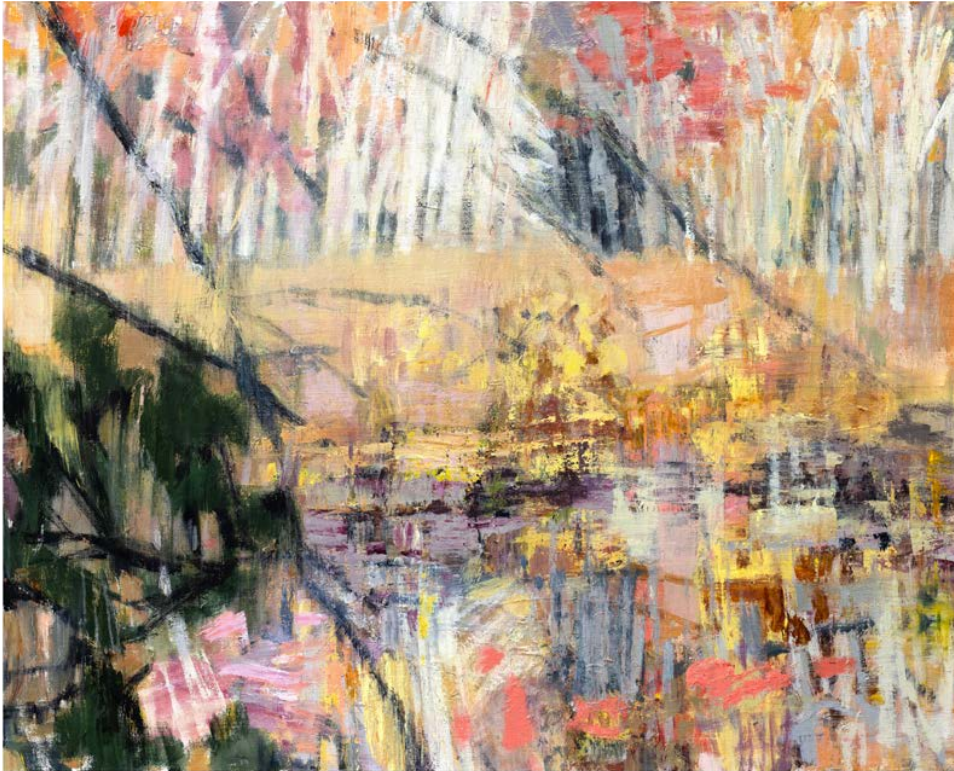
10. Softest of Mornings – May Snow
acrylic on linen, 2023
51 × 51 inches, 130 × 130 cms



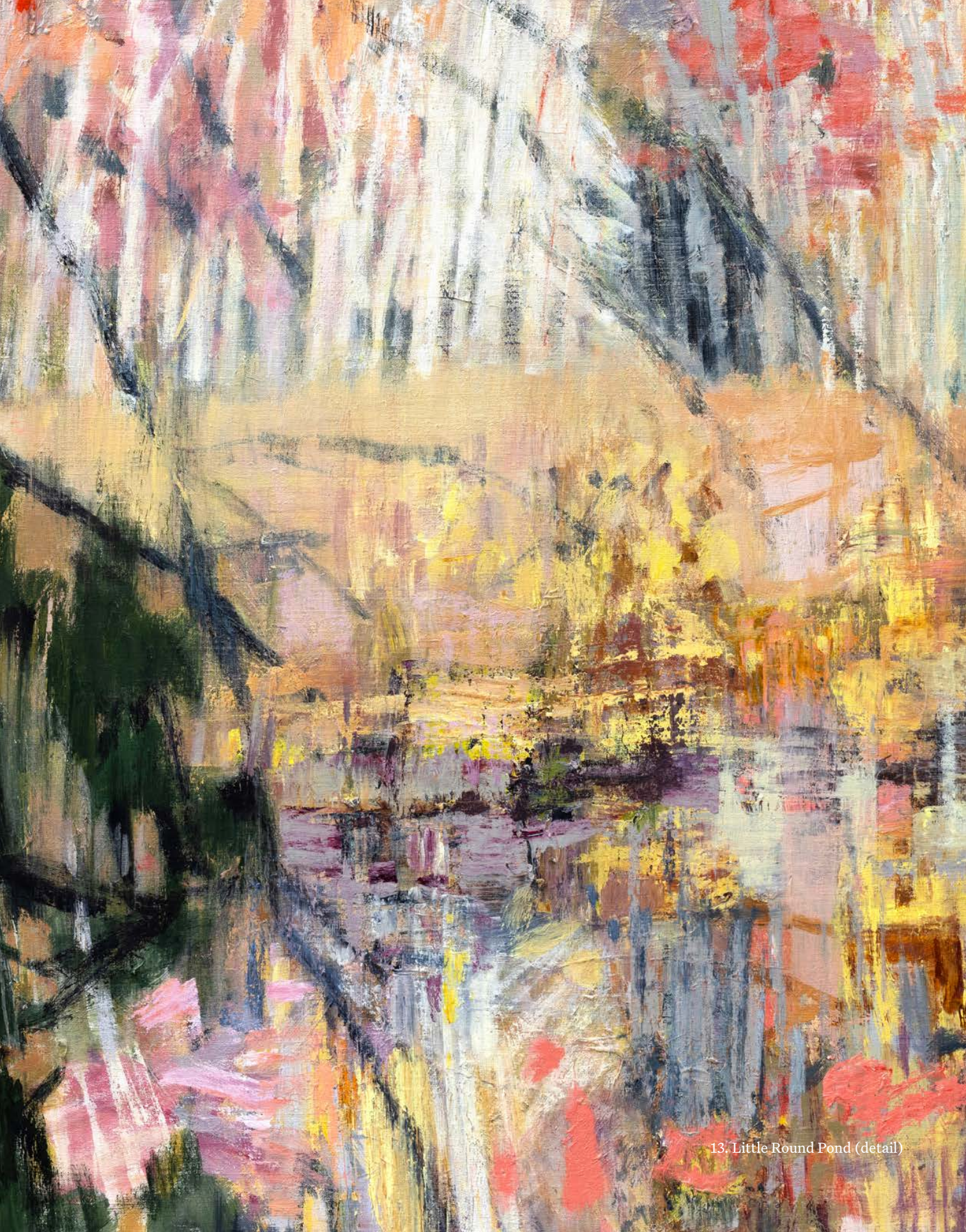
11. Pretty Marsh – Study
acrylic on cradled birch, 2023
15¾ x 19¾ inches, 40 × 50 cms



12. Summer Haze – Pretty Marsh
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



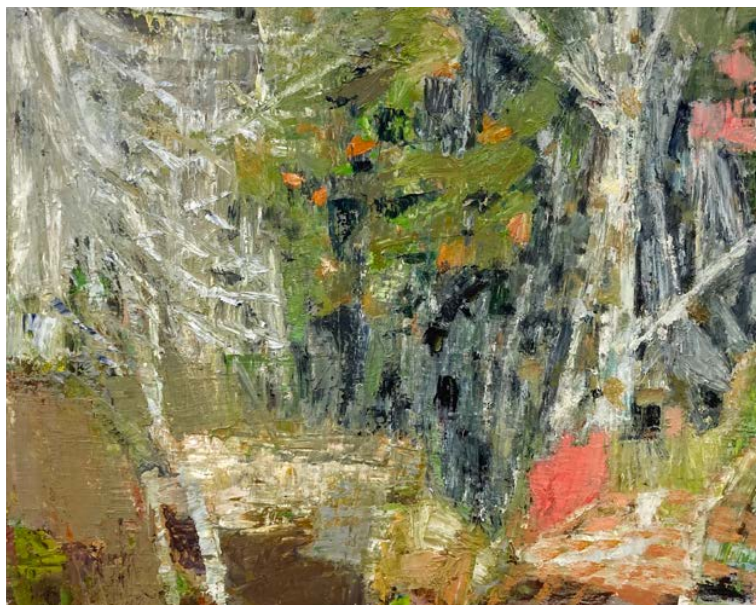
13. Little Round Pond
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



13. Little Round Pond (detail)



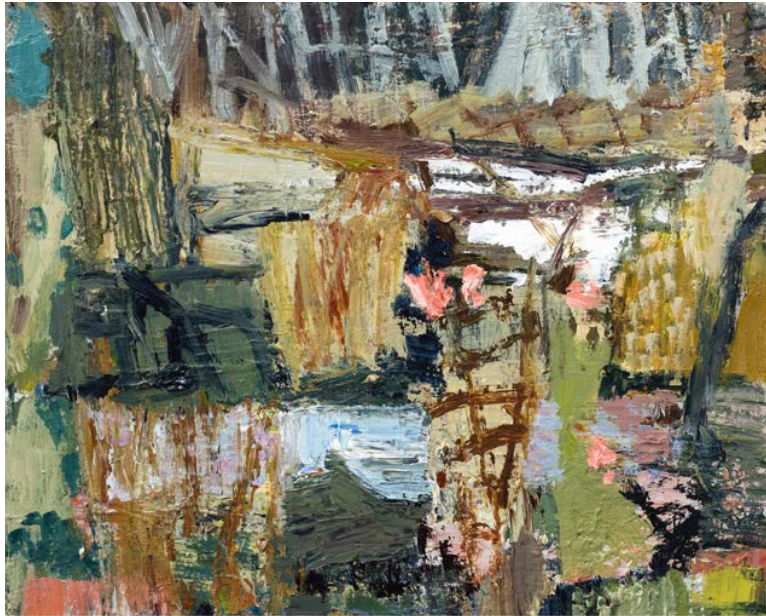
14. Marsh Pool
oil on linen, 2022
39 × 49½ inches, 100 × 126 cms



15. Acadia I
oil on cradled birch, 2023
15¾ x 19¾ inches, 40 × 50 cms



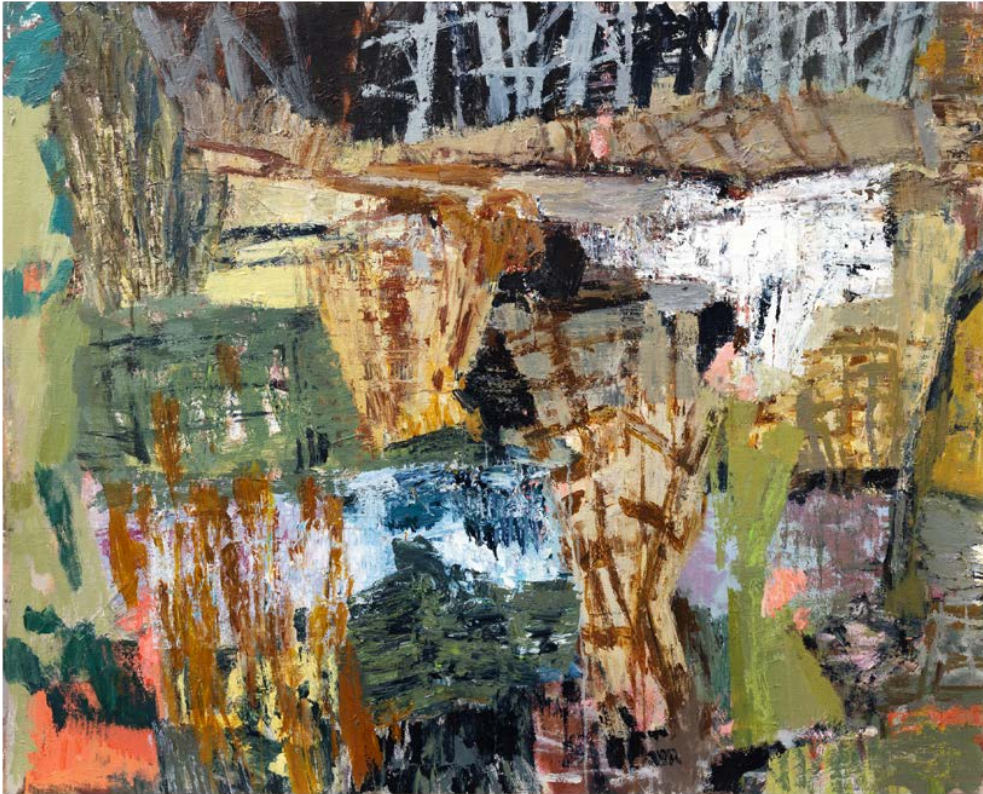
16. Five AM in the Pinewoods
acrylic on cradled birch, 2023
24 × 24 inches, 61 × 61 cms



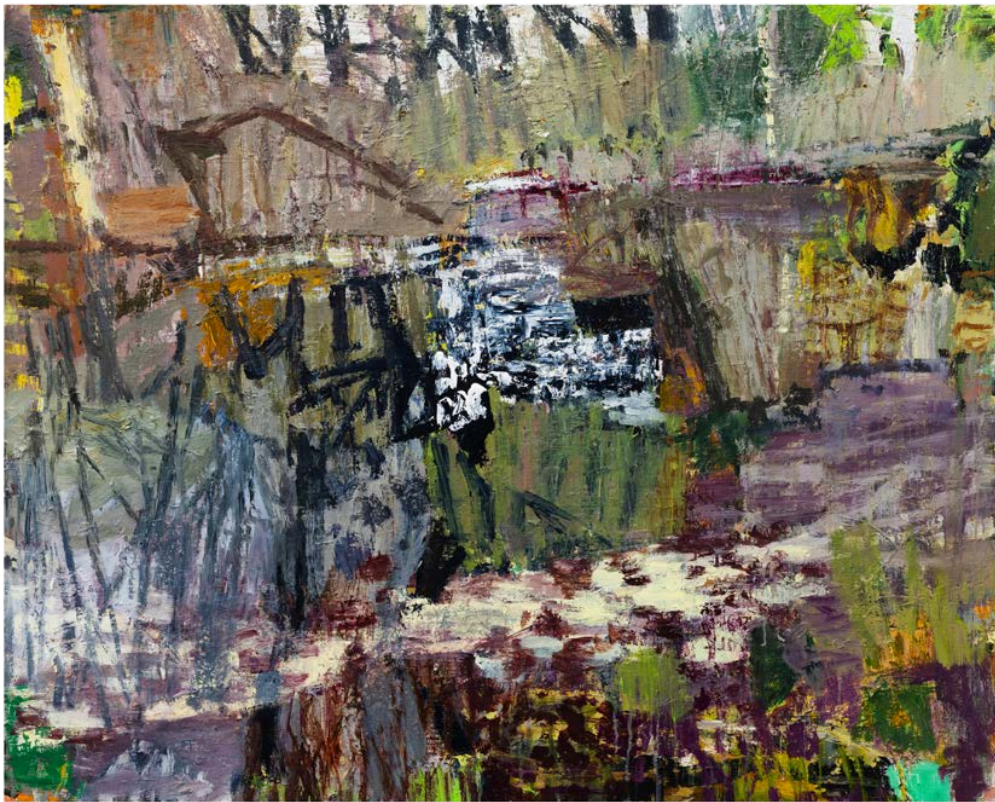
17. Cattail Creek – Study
acrylic on cradled birch, 2023
15¾ x 19¾ inches, 40 × 50 cms



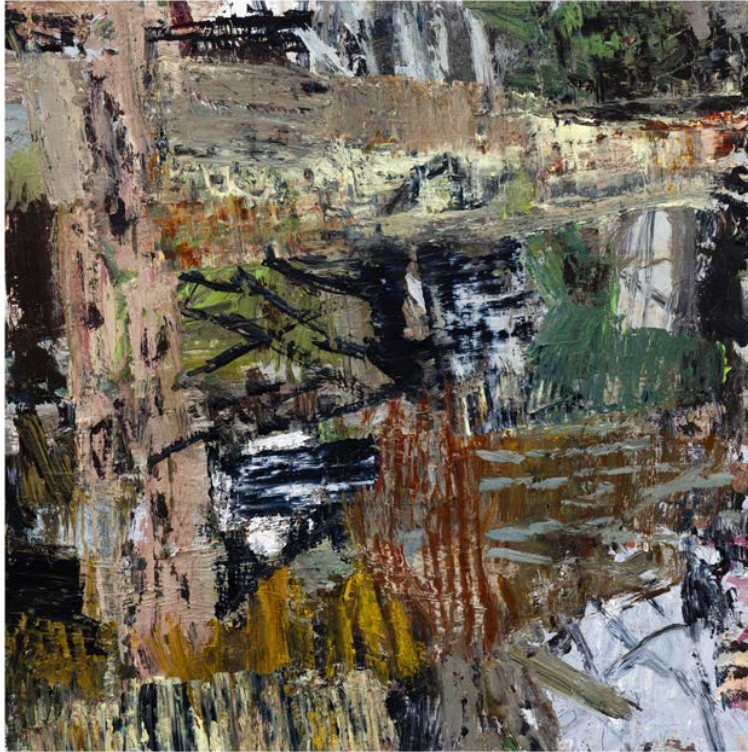
18. Cattail Creek (detail)



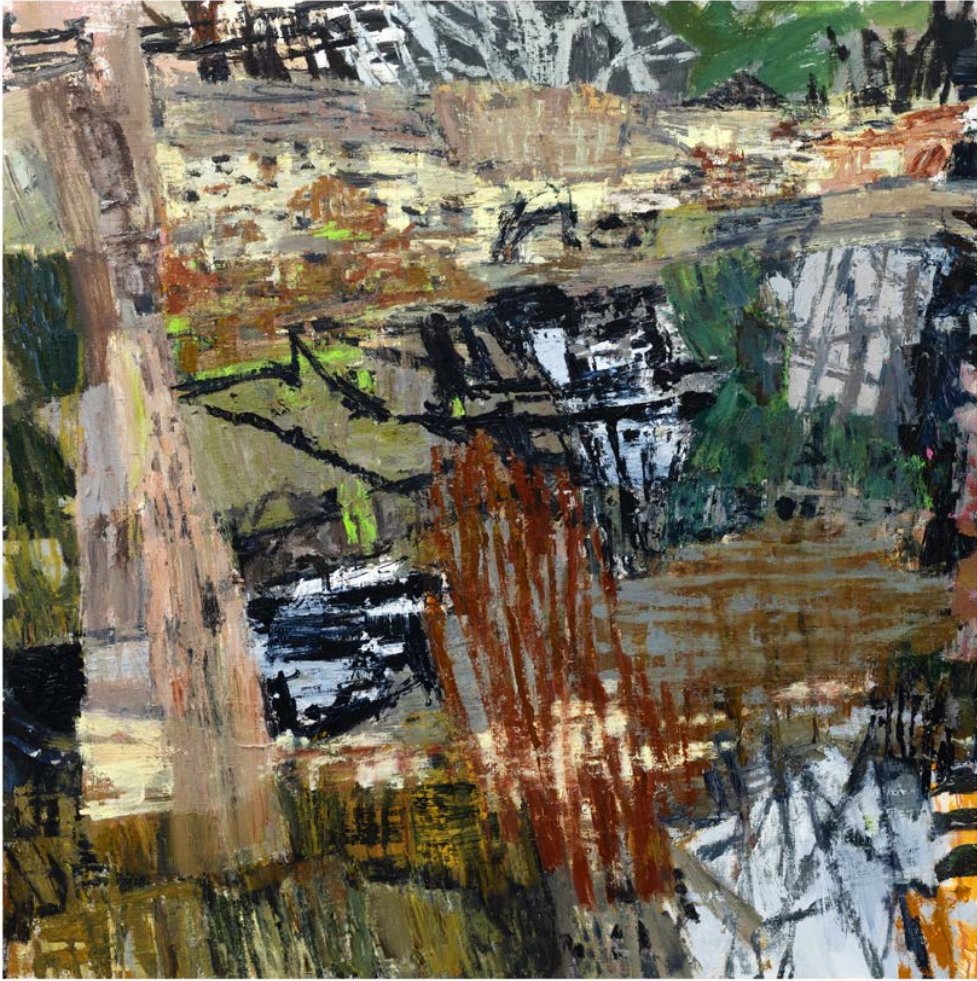
18. Cattail Creek
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



19. The Black and Silky Currents – Duck Brook
acrylic on linen, 2023
39 × 49½ inches, 100 × 126 cms



20. Wooded Pool – Study
acrylic on cradled birch, 2023
18 × 18 inches, 41.5 × 41.5 cms



21. Wooded Pool
acrylic on linen, 2023
51 × 51 inches, 130 × 130 cms

Joanna Logue

Joanna Logue was born in the Hunter Valley in NSW Australia. She graduated from the City Art Institute, Sydney in 1987 followed by a graduate diploma in professional art studies, majoring in painting. Since then she has exhibited extensively in major cities throughout Australia with over 22 solo exhibitions. Joanna's paintings have been collected by major corporations, regional galleries and universities. She works from her studio in NSW, Australia and on Mount Desert Island, off the coast of Maine in the USA.

Solo Exhibitions

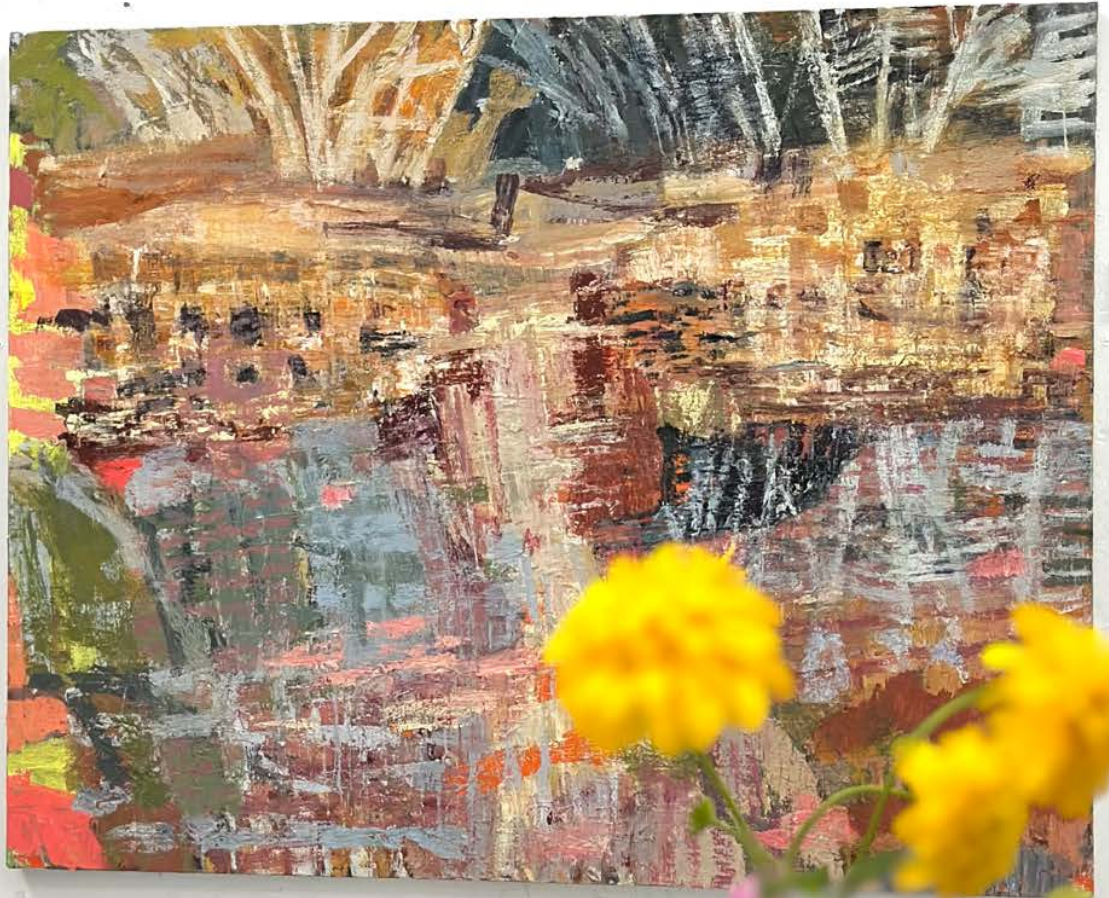
- 2022 Echo - King Street Gallery on William, Sydney
- 2021 Alone on the Marsh - Scott Livesey Galleries, Melbourne
- 2019 Floating World - King Street Gallery on William, Sydney
- 2018 Arcadia - Scott Livesey Gallery, Melbourne
- 2017 Heartland - King Street Gallery on William, Sydney
- 2016 New Work - Anna Pappas Gallery, Melbourne
'Where She Was Sleeping' Installation, Bathurst Regional Gallery, NSW
- 2015 New Work - King Street Gallery, Sydney
- 2013 New Work - James Makin Gallery, Melbourne
- 2012 New Work - King Street Gallery on William, Sydney
- 2011 Hill End - New Work Bathurst Regional Gallery, Bathurst
- 2010 Essington - 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

Selected Group Exhibitions

- 2022 Moments in Colour – Glass House Regional Gallery, NSW
- 2022 The Shape of Leaves – Page Gallery, Camden, Maine
- 2019 Summer exhibition – Cynthia Winings Gallery, Maine
- 2018 Inside/Outside – King Street Gallery, Sydney
- 2017 Plein Air Art Prize – NSW Parliament House, Sydney
- 2016 Salon des refusé – S.H.Ervin Gallery, Sydney
Blake Prize – Casula Powerhouse Museum, Sydney
- 2015 Country and Western - Re-imagining the Landscape – SH Ervin Gallery, Sydney
Plein Air Art Prize – NSW Parliament House, Sydney
Mosman Art Prize – Mosman Regional Gallery and Museum, Sydney
Country and Western - Re-imagining the Landscape – Townsville Regional Gallery, QLD
Salon des Refusé – S.H.Ervin Gallery, Sydney
The Piano has been Drinking [Not Me] – Maitland Regional Art Gallery, NSW
200×200, a Retrospective – Bathurst Regional Gallery, NSW
At Bull Bay – Despard Gallery, Hobart, Tasmania
Art Stage – Singapore Art Fair
Australia Day Exhibition – Australian Galleries, Sydney

Awards & Residencies

- 1998 Gunnery Studio – NSW Gunnery Studios Program
- 2000 Kings Contemporary Art Prize
- 2006 Country Energy Art Prize for Landscape Painting
- 2009 Central West Artist Award, Cowra Regional Art Gallery, NSW
- 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 Collection of Australian Drawing
- 2014 Bull Bay artist residency, Bruny Island, Tasmania
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Summer Haze - Pretty Marsh in the studio, 2023

E-Catalogue Published by John Martin Gallery
for the exhibition 'Joanna Logue, Recent Paintings'
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First Floor, 38 Albemarle Street, London W1S 4JG
Enquiries Laura Campbell laura@jmlondon.com
Tel +44 (0)20 7499 1314
www.jmlondon.com

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