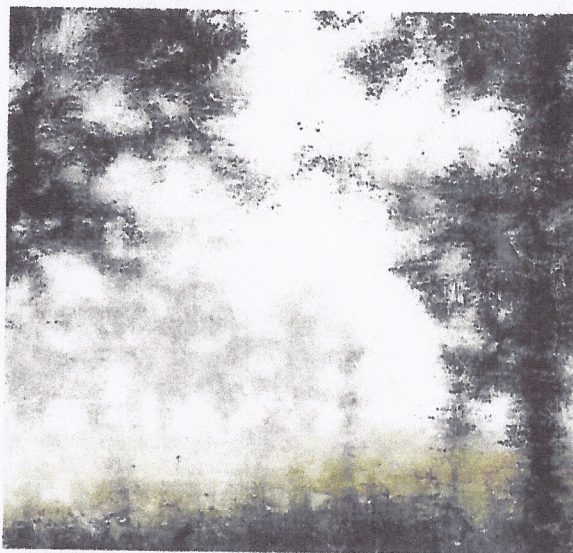


# Natural impressions

Joanna Logue offers a filtered view of the landscape, writes **Andrew Frost.**

**H**ow does a painter go about creating the impression of a landscape? This question occupies artist Joanna Logue, who, in her latest show with King Street Gallery on William, has created a series of canvases that are as much about the techniques of painting as they are about an experience of the natural world. Working from her studio in Oberon, Logue has painted the views she sees through its windows; phantom landscapes that coalesce from layers of thick paint.

Logue uses brushes and trowels to build up the detail in her pictures and then scrapes the surfaces back to create these evocative, dream-like mirages. In *Essington - Window VI*, the blues, browns, blacks and whites combine to create the impression of trees and fields but on closer inspection, the image gives



Through the panes ... Joanna Logue's *Essington - Window VI* (left) and *Window IV* explore abstraction.

way to a luscious abstraction. With other works such as *Willow Essington* - a large piece on four sheets of paper - the viewer has to stand well back before the image reveals itself.

This push-pull between recognisability and abstraction is the central experiment of the show and Logue has mastered this

technique to great effect. Paintings such as *Window III* and *Window IV* are recognisable instantly as landscapes of the Central Tablelands, with their rough roads, distant telegraph poles and lines of trees at the edges of farmland, but with the hazing of the brushwork, these places seem distinctly exotic.

An even bigger question of the

show is how one accounts for the experience of looking. The artist here offers an answer that is tantalisingly ambiguous.

**Joanna Logue: 2010**  
**Tuesday to Saturday, until June 26, 10am-6pm, King Street Gallery on William, 177 William Street, Darlinghurst, 9360 9727.**

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