

An abstract painting featuring a dense, textured composition of brushstrokes. The color palette is dominated by various shades of teal, blue, and white, with some darker, more muted tones. The strokes are expressive and layered, creating a sense of depth and movement. In the lower center, there is a small, bright yellow-green area that appears to be a focal point or a small figure. The overall effect is one of intense energy and emotional resonance.

Melita Denaro

In His Sheltering Presence

20 – 28 March 2019

ADDITIONAL PAINTINGS

Melita Denaro

In His Sheltering Presence

20 – 28 March 2019

John Martin Gallery

The exhibition will be held at

The Cello Factory

33-34 Cornwall Road, London, SE1 8TJ

nearest tube: Waterloo

Hours: Monday to Friday: 12pm to 7pm

Saturday 23rd & Sunday 24th: 12pm to 5pm

A selection of work will be on view at
John Martin Gallery from 2 –20 April

*And beyond it, the deep blue air, that shows
Nothing, and is nowhere, and is endless.*

– from *High Windows* by Philip Larkin

Looking at a painting by Melita Denaro in a previous exhibition of her work in Dublin, a woman asked me “Where is the cow?”. Referring to the list of works in an effort to assist, I saw that the title – or, more accurately, the accompanying text – made reference to a cow, amongst other things, but I too was at a loss to locate it within the picture.

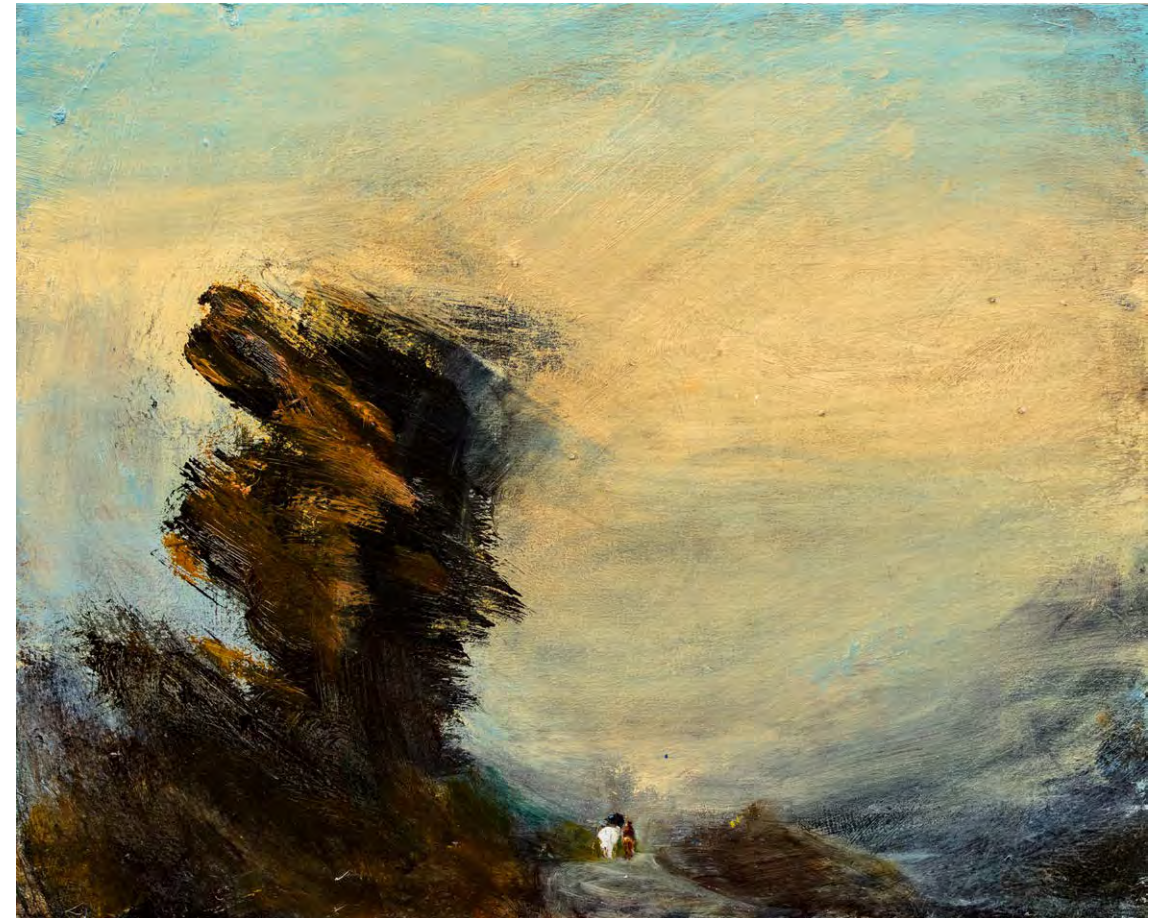
From this encounter I realised that the subjects of the narratives that run parallel to Melita’s work are not, or not always, what the paintings are directly concerned with. Instead they are intended to set the scene or provide a context or simply set down a record of other, seemingly incidental, events that occurred around the time each painting was made.

So what, then, are these paintings about? The stock response that the work is about the materials and the act and objectives of making marks in oil paint on canvas or panel in response to, in Melita’s case, the landscape or seascape of the Isle of Doagh and the Inishowen Peninsula must be left aside.

I sense that, for me, Melita Denaro’s paintings are about, or contain ideas of, Heaven. With their Blakean representations of sea and sky in all their rush and tumult, I believe that these paintings are made out of a sense of awe and wonder, and even contain intimations of rescue and redemption. More spiritual than religious, like the ‘high windows’ of Philip Larkin’s poem they suggest, or may be symbolic of, a yearning for a kind of comfort and consolation that is often lacking in the more secular age that we now inhabit.

Starker, wilder and more elemental than her previous works, these paintings of Melita’s continue to operate within a grand Romantic tradition, albeit from a humble field in the northernmost corner of Donegal.

Patrick Taylor
Taylor Galleries, Dublin
February 2019



In his sheltering presence, 2018 (cat. 2)
oil on canvas, 26 x 30½ inches, 66 x 77 cms,
£14,500 RESERVED



A lovely day between the showers, 2017 (cat.23)
oil on panel, 10¼ x 11½ inches, 26 x 29 cms, £4,500



Wilbur aged five saying, "I want to be a scientist when I grow up so I can Meleets to walk again".
October 2016 (cat. 10), oil on panel, 13½ x 15 inches, 34 x 38 cms, £6,000



A feeling of the mountains my mother loved, 2016 (cat.11)
oil on panel, 13½ x 15 inches, 34 x 38 cms, £6,000



This must be the most boiled kettle in Ireland, 2018 (cat. 49)
oil on panel, 4¾ x 6¼ inches, 12 x 16 cms, £2,800



Turning the silver out of the dark grasses where the skylark has lain, 2018 (cat. 58)
oil on canvas, 15 x 18 inches, 38 x 46 cms, £7,500



*I did the right thing releasing the brilliant Goldfinch, 2018 (cat. 60) oil on panel, 7 x 8¾ inches, 18 x 22 cms,
£3,400*

Works currently being framed



Paddy coming up the whole length of the Brae Field, 2014 (ex cat.) oil on panel, 11¼ x 13¼ inches, 28 x 34 cms, £4,500 currently being framed



Meeting childhood people from Burt, 2016 (ex cat.)
oil on panel, 10½ x 11½ inches, 26 x 29 cms, £4,500



A Moment of Glad Grace, 2014 (ex cat.)
oil on panel, 4¼ x 6¼ inches, 10 x 16 cms, £2,800



A Vulnerable Elation, 2014 (ex cat.)
oil on panel, 4¾ x 7¼ inches, 12 x 18 cms, £2,600



Mothers hold their muffles to sieve the air for danger, 2014 (ex cat.)
oil on panel, 4¼ x 7½ inches, 10 x 19 cms, £2,600



George Standing on the Shores of the Swilly..., 2016 (ex cat.)
oil on canvas laid on board, 20 x 24 inches, 51 x 61 cms, £10,000



George Home from the Isle of Doagh Wedding, 2018 (ex cat.)
oil on panel, 13 x 14³/₄ inches, 33 x 37.5 cms, £5,800

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Monday to Friday: 12pm to 7pm
Saturday and Sunday, 12pm to 5pm
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Photographs of paintings by Matt Pia and Dan Weill