

Mary Lloyd Jones
Solar-powered colour babe

If you already know Mary Lloyd Jones's paintings, the oils and watercolours she's showing at MoMA Wales and Martin Tinney won't come as a huge surprise. Here again you can see her fascination with wild, unpeopled landscapes and with prehistoric man-made signs. You can luxuriate in the colours she uses and follow how she turns the natural stainings and structures of the countryside into abstract compositions whose peacock colours and free-wheeling, childlike shapes can rouse your endorphins from tuneless apathy to orchestrated gladness.

Most of the 30 odd paintings at MoMA are the result of a two-week trip to Orkney in 2008, but though site-specific in some ways they could be anywhere in the untamed world that her vivid imagination inhabits. The canvases here and in Cardiff, where the exhibition is more eclectic, range from huge (two triptychs of about 18 feet long) to more modest pieces of about 1 ft x 1 ft 6 in.

The Orkney paintings are site-specific in some senses. The most easily recognisable is the presence of Viking runes, inspired by Maes Howe, which become stick trees and mountains as well as ancient language marks. Others are the horizontal stratification of rocks where they meet the sea and the colours of rocks, lichens, mist and heather. In some cases they are softer and greyer than previous scenes. Precise locations and recognisable delineations are not the point: it's the colours and compositions that zing, shocking you into a renewed love of nature and its brilliance, a sense of optimism about the future, a reminder that living in sadness is a sin, and thence to a determination to save the planet or at least think twice about what she is showing you and why. That's the sustainable, enduring novelty of these shows.