

*In broad terms, 'looking' is a term applied to still imagery, whereas 'watching' is associated with film and moving image. Looking implies dominance, that the eye is active, organising information into its own sequence and pace, whilst to watch is to be a spectator, to follow an action play out. Feint encourages a viewing experience of painting that is somewhere in-between these two... The effect is to undermine the act of 'looking' as defined above, giving form to the experience of viewing static imagery by interrupting the direction of our gaze and prompting it in new directions; from the material and surface quality, to a perception of depth, to its very presentation. The artwork takes control; its image transforms...*

*This amounts to an interplay of continuity and rupture, stasis and movement, material fact and imaginative projection, terms that are reminiscent of the characteristics of film.*

*Moss's painting is very dynamic in feeling... these could, in fact, be film stills; paused as mysterious substances react to one another, causing sublime, luminous chemical explosions. Even while some photographs reveal more clearly the texture of canvas and their true subject as painting, the sense of movement and the strange life force they seem to capture are still apparent.*

Sarah Hill, 2015