

Light Industry 2022 – Moores Statement

I paint shadows. I'm intrigued by luminosity in painting. This is the driving force behind *Light Industry*.

I've always been fascinated by paintings like those of Manet. The way in which the image and the painting as its own object can be seen simultaneously – fused together as a single luminous entity. This remarkable duality is one of painting's defining characteristics.

I discovered my subject during a visit to Tiernan's Classic Motorcycles in Framlingham. It's part workshop, part counter-cultural 'museum'. What I found enthralling about the place was the light; a diffused, dusty kind of light that emanated from a grubby, obscured skylight. I thought this significant because I regard light as synonymous with life and luminosity as painting's equivalent.

Creativity and class are long-standing preoccupations of mine and one of the ways that I've discovered to navigate these complex issues is by employing a variety of vernacular idioms. In this instance it's a rather obsolete, low-tech graphic device, the duotone.

My intention is to make paintings that are both luminous and their own object. This dictates the way I paint. I apply Paynes Gray pigment directly into the medium. Wet into wet, then glaze.



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2022 – Oil on canvas – 152 x 178 cm – The Walker Art Gallery, Liverpool