

A N D R E A F E S T A

Alexander Skats' painting practice navigates the space between memory and omission, image and absence. Working primarily from photographic and cinematic stills, he isolates fragments—most often gestures or hands—that have been overlooked or cropped out. By removing figures from their narrative context, Skats renders these visual remnants psychologically charged, allowing them to take on new, open-ended significance.

Deeply influenced by the visual language of cinema—particularly the work of Robert Bresson—Skats approaches painting as a subtractive act. Much like a film editor, he reframes, pauses, and omits, constructing compositions that suggest tension through what is withheld. His canvases echo the stillness of the cinematic pause, drawing the viewer into an extended act of looking.

Technically, Skats draws on Old Master techniques, building surfaces with luminous underpaintings, transparent glazes, and a measured application of detail. His brushwork is restrained yet deliberate, designed to slow perception and create depth through restraint. In this way, historical technique becomes a contemporary tool—used not to affirm narrative, but to destabilize it.

Rather than telling stories, Skats' paintings evoke a space of reflection: suspended, psychological, and tactile. They ask the viewer to linger on the unseen, to feel the weight of what has been left behind.