maab+ninadue

ALEXANDER BRODSKY

MAAB Gallery
via Nerino 3, 20123 Milano

info@maabgallery.com
www.maabgallery.com

STILL UNDER CONSTRUCTION

ALEXANDER BRODSKY

Per Alexander Brodsky ogni costruzione nasce da un gesto semplice: un disegno, un appunto, una figura appena accennata. Ma il disegno non coincide mai con il progetto definitivo. È piuttosto uno spazio aperto, destinato a trasformarsi attraversando materiali, scale e forme diverse.
Le opere riunite in mostra raccontano questo continuo dialogo tra idea e materia, come un processo aperto nel quale nulla sembra davvero concluso.
Gingik (Little White Dog) ha origine da una piccola incisione, grandezza cartolina, realizzata a New York negli anni Ottanta. A distanza di decenni quella figura riappare come scultura in bronzo, a grandezza naturale. Un'opera allo stesso tempo ironica e personale, inedita nel contesto della produzione artistica di Brodsky. Il passaggio dal foglio al volume restituisce una figura rimasta a lungo sospesa nell'immaginario dell'artista, che riaffiora attraverso un diverso linguaggio espressivo, trasformandosi senza perdere l'essenzialità e l'immediatezza del gesto da cui ha avuto origine.
Lo stesso principio attraversa le architetture modellate in argilla cruda. Più che rappresentare edifici, queste opere sembrano emergere lentamente dalla materia stessa. L'argilla non viene fissata in una forma definitiva. Viene lasciata libera e continua a reagire all'aria, all'umidità e alla luce, registrando il trascorrere del tempo attraverso minime variazioni di superfici, curve e chiaroscuri. Ogni spostamento e ogni assestamento appartengono all'opera tanto quanto il gesto originario dell'artista e il materiale è presenza attiva, che conserva visibile il proprio processo di trasformazione. Queste opere segnano il punto d'incontro tra il Brodsky architetto e il Brodsky artista. Conservano la precisione del pensiero progettuale, ma affidano alla materia e all'immaginazione il compito di completarlo.
Questa riflessione si amplia in Archipelagus Aequalitatis Universalis, installazione concepita nel 2026 per la Biennale dell'Acqua di Cascais, a cura di Demetrio Paparoni, e presentata ora per la prima volta a Milano. Il pianeta immaginato da Brodsky è interamente sommerso. Rimane una costellazione di isole identiche, distribuite secondo un ordine rigoroso, ciascuna pensata come un'unità autonoma capace di sostenere la vita della propria comunità. Un globo disseminato di punti, un'isola riflessa all'infinito all'interno di un dispositivo ottico e una serie di disegni dedicati alla sua struttura e al suo funzionamento compongono un sistema tanto preciso quanto enigmatico. Più che immaginare un futuro, Brodsky costruisce una possibile geografia dell'equilibrio, lasciando allo spettatore la libertà di decidere se quel mondo rappresenti una forma di armonia o di controllo, e interrogandosi sul delicato rapporto tra autonomia e appartenenza.
In Brodsky l'architettura supera la dimensione del progetto e diventa un linguaggio attraverso cui osservare il mondo, interrogarlo e immaginarlo diversamente. Che si tratti di un cane, di una casa o di un intero arcipelago, le sue opere restituiscono l'idea che ogni costruzione sia, prima di tutto, un modo di guardare il mondo.

Dati essenziali
MAAB Gallery, Milano
Via Nerino 3 – 20123 Milano
Dal 6 ottobre al 18 dicembre 2026
Dal lunedì al venerdì dalle 10.30 alle 18

STILL UNDER CONSTRUCTION

ALEXANDER BRODSKY

For Alexander Brodsky, every structure originates from a simple gesture: a drawing, a note, a barely sketched figure. But the drawing never corresponds to the final product. Instead, it is an open space, meant to be transformed as it is realized in different materials, scales and forms.

The works in this exhibition illustrate this ongoing dialogue between the idea and the materials, like an open-ended process in which nothing ever seems truly finished.

Gingik (Little White Dog) originated with a small, postcard-sized engraving created in New York in the 1980s. Decades later, that figure reappeared as a life-size bronze sculpture. This work is at once ironic and personal, and unprecedented in Brodsky's artistic output. The transition from a two-dimensional print to a three-dimensional sculpture brought to life a figure that had been lingering in the artist's imagination for a long time. It resurfaced in a different expressive language, and was transformed without losing its essence and the immediacy of the gesture with which it originated.

The same principle applies to the architectural models made in unfired clay. Rather than representing buildings, these works seem to emerge slowly from the material itself. The clay is not fixed in a definitive form. It is left unfired and unglazed, free to go on reacting to the air, humidity and light, recording the passage of time through subtle variations in surfaces, curves and light and shade. Every shift and settling is as much a part of the work as the artist's original gesture, and the material is an active presence, with its own transformation process remaining visible. These works are where Brodsky the architect and Brodsky the artist meet. They retain the precision of the design concept, yet entrust the task of completing it to the material and the imagination.

This idea is explored further in Archipelagus Aequilitatis Universalis, an installation conceived in 2026 for the Cascais Water Biennial, curated by Demetrio Paparoni, and now being presented for the first time in Milan. The planet imagined by Brodsky is entirely submerged. What remains is a constellation of identical islands, arranged in a strict order, each conceived as an autonomous unit capable of sustaining the life of its own community. A globe covered with dots, an island reflected ad infinitum in an optical device, and a series of drawings depicting its structure and functioning make up a system that is as precise as it is enigmatic. Rather than imagining a future, Brodsky has constructed a possible geography of equilibrium, leaving the viewer free to decide whether that world represents a form of harmony or control, and questioning the delicate relationship between autonomy and belonging.

In Brodsky's work, architecture transcends the realm of design and becomes a language with which to observe the world, question it and imagine it differently. Whether it is a dog, a house or an entire archipelago, his works convey the idea that every construction is, first and foremost, a way of looking at the world.

Hard facts

MAAB Gallery, Milano
Via Nerino 3 – 20123 Milano
From6 October to 18 December 2026
From Monday to Friday - 10.30 am - 6 pm



Solo exhibition

Still Under Construction
Maab + Nina Due, Milano, 2026



Solo exhibition

Still Under Construction
Maab + Nina Due, Milano, 2026



Solo exhibition

Still Under Construction
Maab + Nina Due, Milano, 2026



Solo exhibition

Still Under Construction
Maab + Nina Due, Milano, 2026



Solo exhibition

Still Under Construction
Maab + Nina Due, Milano, 2026

ALEXANDER BRODKY

Born in 1955 in Moscow, Russia
Lives and works in Moscow, Russia

SOLO EXHIBITIONS (SELECTED)

2026
Still Under Construction, Maab + Nina Due, Milano, Italy

2025
CELLA/kamera, SAC Malmaison, Bucharest, Romania
Idea fissa, Josif Brodsky Museum, Saint Petersburg, Russia

2024
Piazze senza nome, Fondazione Galleria Milano, Milano, Italy

2023
Profondità di campo, MACRO, Roma, Italy

2019
Library of No-Babel, Jewish Museum and Tolerance Center, Moscow, Russia

2017
Red Carpet, Triumph Gallery, Moscow, Russia

2016
Reliefs, Betts Project, London, UK
Silenzi, Galleria Milano, Milano, Italy
Drawing Ambience: Alvin Boyarsky and the Architectural Association, The RISD Museum, University of Rhode Island, Providence, USA

2015
Aleksander Brodsky, Museum for Architectural Drawing, Berlin, Germany
Attitudine alle Confluenze, Galleria Nina Due, Milano, Italy
Works, Tchoban Foundation, Berlin, Germany
Potential Architecture, Ambika P3, London, UK

2014
Mainstream, Triumph Gallery, Moscow, Russia

2013
Facades, Triumph Gallery, Moscow, Russia
Grey Room, O&O Depot, Berlin, Germany

2012
White Room / Black Room,
Calvert 22 Gallery, London,
UK *Teplyaki*, Architecture
Center Strelka, Moscow,
Russia

2011
Alexander Brodsky: Installations, Perm Museum of Contemporary Art, Perm, Russia
Alexander Brodsky: Little White Dog and Other Works, Cornell University, Ithaca, USA
still amazes me that I became an architect,
Architekturzentrum, Vienna, Austria

2010
Finestre cieche, Galleria Milano, Milano, Italy

2009
Windows and Factories, Guelman Gallery, Moscow, Russia
Night before the Attack, Winzavod center for Contemporary Art and M+J Guelman Gallery, Moscow, Russia

2007
Alexander Brodsky, Ronald Feldman Fine Arts, New York, USA

2006
Inhabited Locality, X Biennale di Architettura, Russian Pavillion, Venezia, Italy
Three Tables, Galleria Milano, Milano, Italy

Punti di fuga, Galleria Nina Lumer, Milano, Italy

2002
Installation, Aedes Gallery, Berlin, Germany

2000
Coma, Marat Guelman Gallery, Moscow, Russia

1999
Grey Matter, Ronald Feldman Fine Arts, New York, USA
Palazzo Nudo: Recent Etchings, Wood Street Galleries, Pittsburgh, USA

1997
Vanishing Points, State Museum of Architecture, Moscow *Living Bridges*, Tretjakov Gallery, Moscow

1996
The Moscow Studio: A Five-Year Printmaking Retrospective 1991-1996, The Corcoran Gallery of Art, Washington D.C., USA
Futurophobia, Marat Guelman Gallery, Moscow, Russia
Visible Parts, Ronald Feldman Fine Arts, New York, USA

1995
Canalis Utopicus, Regina Gallery, Moscow, Russia

GROUP EXHIBITIONS (SELECTED)
2026
I Bienal del Agua, Cascais, Portugal

2025
Vuoti abitati, MAAB Gallery, Milano, Italy

2023
ArchiVision: 10th Anniversary of the Museum for Architectural Drawing, Tchoban Foundation, Berlin, Germany
Dialogue in Time and Space: Russian Art of XX-XXI Centuries, Moscow Museum of Modern Art, Moscow, Russia
Based on a true stories, Winzavod Contemporary Art Center, Moscow, Russia

2022
Apoc. End of the World Every Day, Triumph Gallery, Moscow, Russia

2021
Namely, Words: Part 1, Betts Project, London, UK

2020
A Wave of Dreams, Triumph Gallery, Moscow, Russia

2018
General Rehearsal. A show in three acts from the collections of V-A-C, MMOMA and KADIST, Moscow Museum of Modern Art, Moscow, Russia

2017
Centrifugal Tendencies: Tallinn-Moscow-Novosibirsk, Museum for Architectural Drawing, Berlin, Germany
Simple Feelings, National Centre for Contemporary Arts, Nizhny Novgorod, Russia
Utopia/Dystopia II, MAAT – Museum of Art, Architecture and Technology, Lisbon, Portugal
Escape Routes, John Michael Kohler Arts Center, Sheboygan, USA

2016
Zluchenija, NCCA – National Center for Contemporary Arts, Moscow, Russia
Looking *at things.* Взгляд на вещи*,* Victoria Art Gallery, Samara, Russia
Escape Routes, John Michael Kohler Arts Center, Sheboygan, USA
Situation Of Art In Museum Perm, Perm Museum of Contemporary Art, Perm, Russia
15th Venice Architecture Biennale 2016, Palazzo Giustinian Lolin, Venezia, Italy
Silenzi, Galleria Milano, Milano, Italy

Drawing Ambience: Alvin Boyarsky and the Architectural Association, The RISD Museum, University of Rhode Island, Providence, USA

2015
People in the city, NCCA – National Center for Contemporary Arts, Moscow, Russia
Attitudine alle Confluenze,
Galleria Nina Due, Milano,
Italy *Brod&Brod*, Gallery Roza
Azora, Moscow, Russia

2014
Fortune museum, MMOMA – Moscow Museum of Modern Art, Moscow, Russia
Carte Blanche, Pechersky Gallery, Moscow, Russia
Childhood years, Open Gallery, Moscow, Russia

2013
Antarctic Pavilion, Biennale di Venezia, Venezia, Italy
5th Moscow Biennale of Contemporary Art, Bolshe Sveta / More Light, Manege Central Exhibition Hall, Moscow *Goszakaz*, Pecherskiy Gallery, Moscow, Russia

2012
The Russian art show, highlights from the innovation Prize, Calvert 22 Gallery, London, UK
En un desorden absoluto. Arte contemporáneo ruso. Premio Kandinsky (2007-2012), Arts Santa Monica, Barcelona, Spain
Coma, in “Tecnica mista”, Museo del Novecento, Milano, Italy

2011
Postmodernism: Style and Subversion 1970-1990, Victoria & Albert Museum, London, UK
BGK, galleria Nina Lumer, Milano, Italy
Cisterna, IV Moscow Biennale, Moscow, Russia
Rodina, Museum of Contemporary Art, Perm, Russia
Materia prima. Russkoe Bednoe, PAC, Milano, Italy
Svoboda, Spazio Carbonesi, Bologna, Italy

2010
Counterpoint. Contemporary Russian Art – From the Icon to the Avant-Garde by way of the Museum – Jardins des Tuileries: Rotunda II, Musée du Louvre, Paris, France
Kandinsky Prize Exhibition, ArtChronika Cultural Foundation, Central House of Artists, Moscow, Russia

2009
The Third Moscow Biennale, Garage Center for Contemporary Culture, Moscow, Russia

2008
Russian Dreams…, Bass Museum of Art, Miami, USA
YouPrison. Riflessioni sulla limitazione di spazio e libertà, Fondazione Sandretto Re Rebaudengo, Torino, Italy

2007
Moscopolis, Espace Louis Vuitton, Paris, France

2006
Depository of Dreams, White Space Gallery, London, UK
Russia!, Guggenheim Museum, Bilbao, Spain

2001
Milano Europa 2000. Fine secolo. I semi del futuro, PAC and Triennale Milano, Milano, Italy
Working Here: Art at 111, Community Gallery, Jersey City, USA

1996
Elsewhere, University of Southampton, Southampton, UK
Archaeology of the Future, The Tokyo Museum of Contemporary Art, Tokyo, Japan
Russian Conceptual Art of the 1980s: The Collection of the Duke University Museum of Art, Duke
University Museum of Art, Durham, UK
Withdrawing, Ronald Feldman Fine Arts, New York, USA

1995
Romantic Visions, Wessel & Lieberman Books, Seattle, USA

A Place for Trestles, Seafirst Gallery, Seattle, USA

1994
Artists from the Former Soviet Union, Saisset Museum, Santa Clara University, Santa Clara, USA

1993
Universalism and Particularism: The Russian World in Transition, Lehman College Art Gallery, Bronx, USA

SELECTED AWARDS

2012
Innovation Prize, Moscow, Russia

2010
Kandinskyj Prize, Moscow, Russia

2001
Premio Milano, Museo del Presente, Milano, Italy

1997
Second Prize, British Academy of Fine Arts & British Council, Moscow, Russia

1988
First Prize (Architecture), “East Meets West” in Design Competition, Jacob K. Javits Convention Center, New York, USA – with Ilya Utkin

1987

Honorable Mention, Central Glass Competition, “The Intelligent Market”, Tokyo, Japan – with Ilya Utkin

1986
Second Prize, Central Glass Competition, “A Glass Monument to the Year 2001”, Tokyo, Japan – with Ilya Utkin

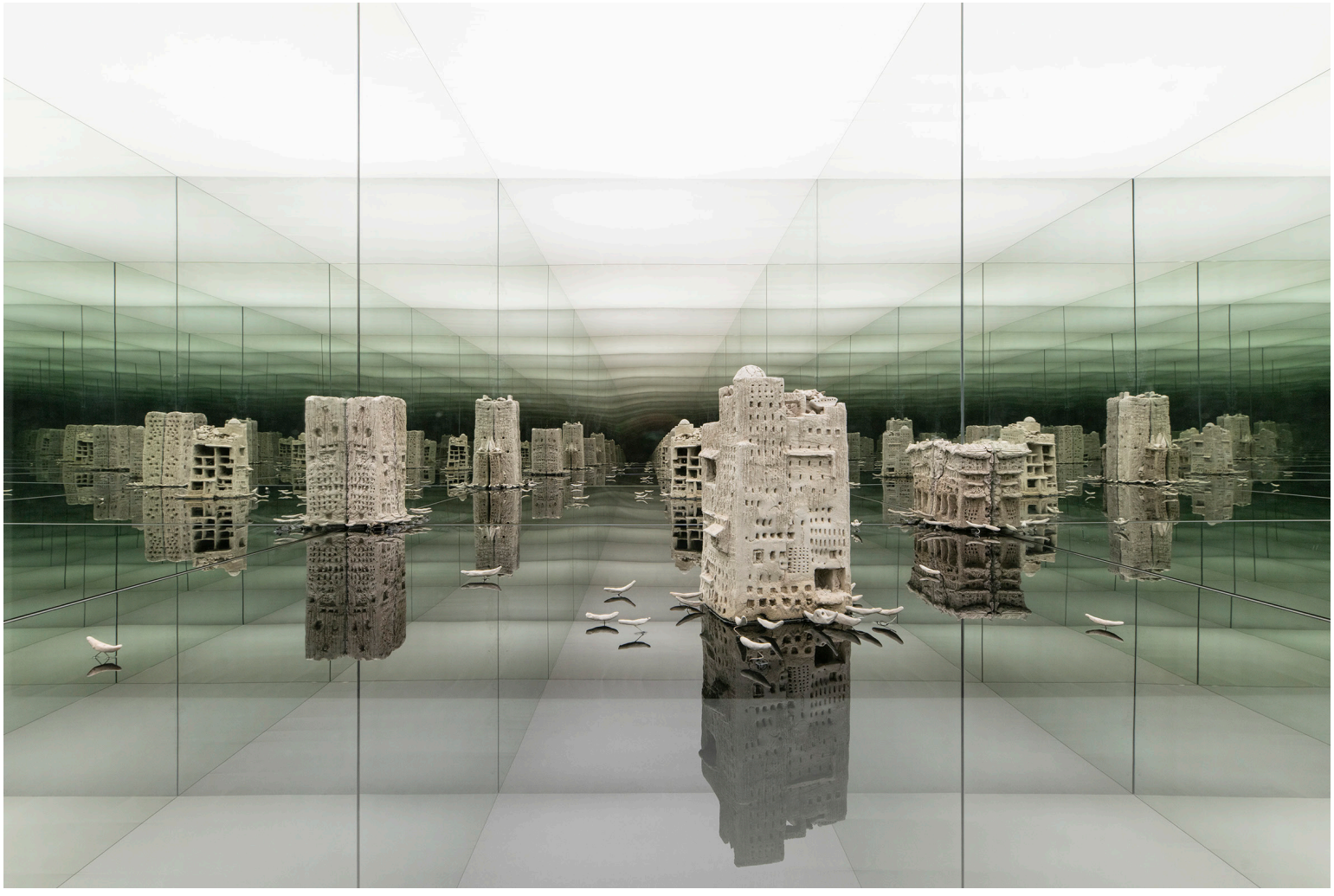
1984]
Second Prize, Central Glass Competition, “A Glass Tower”, Tokyo, Japan – with Ilya Utkin

1983
Honorable Mention, Central Glass Competition, “A Sculpture Museum”, Tokyo, Japan – with Ilya Utkin

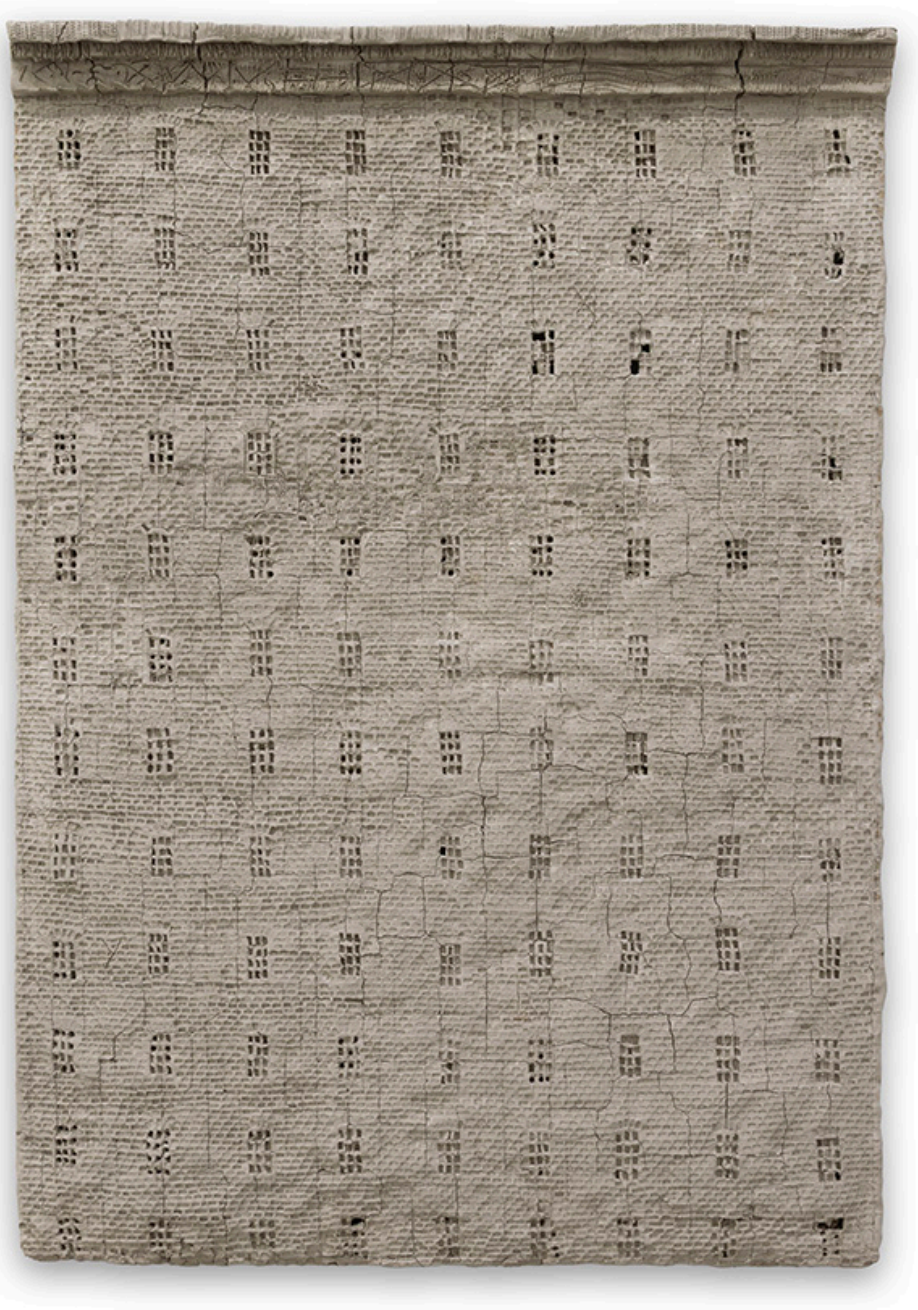
1982
First Prize, Central Glass Competition, “Crystal Palace”, Tokyo, Japan – with Ilya Utkin

SELECTED COLLECTIONS

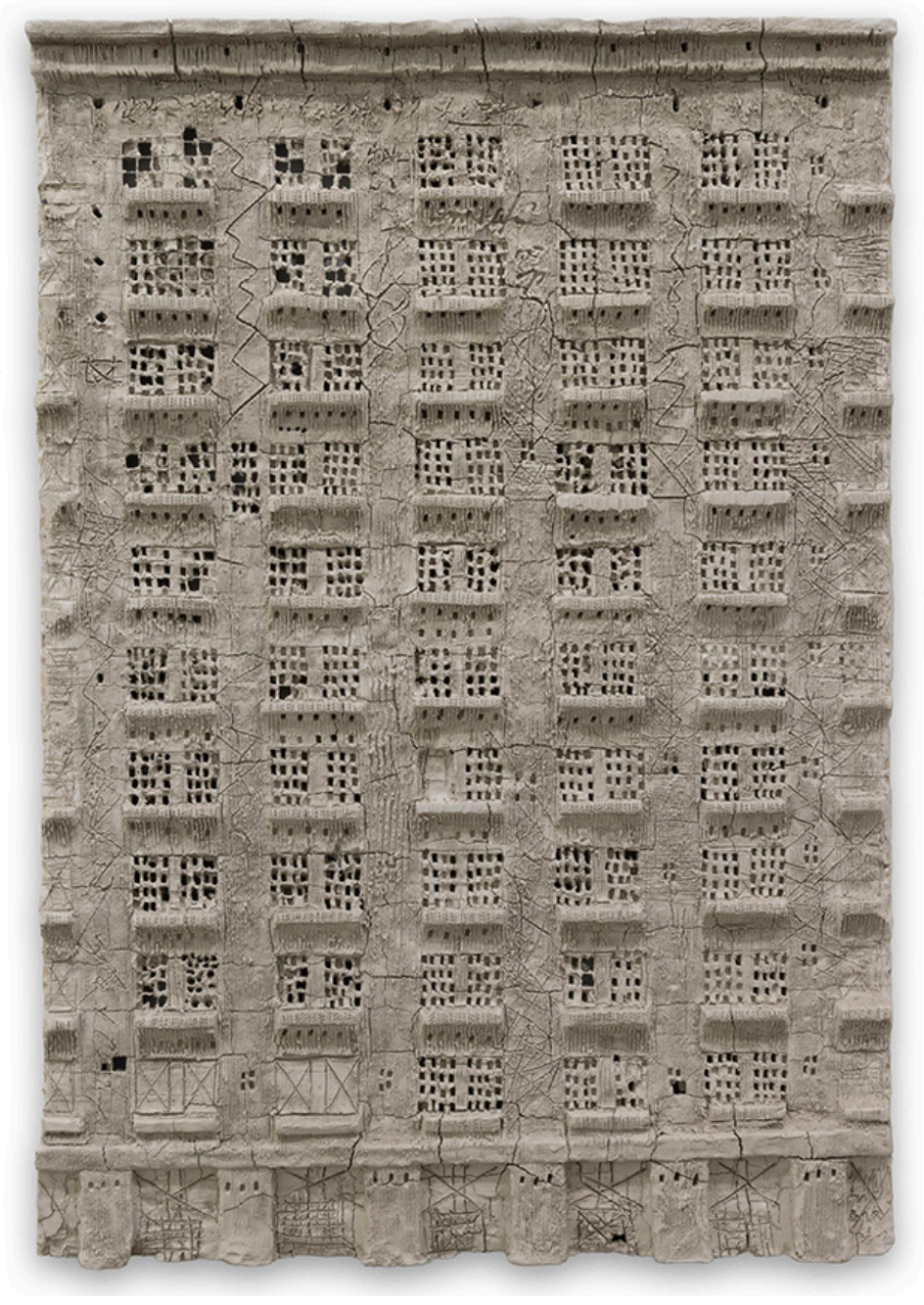
Tate Modern, London, UK
MoMA – The Museum of Modern Art, New York, USA
The Russian Museum, St. Petersburg, Russia
Pushkin State Museum of Fine Arts, Moscow
The Whitney Museum of American Art, New York, USA
Bayly Art Museum, University of Virginia, Charlottesville, USA
Des Moines Art Centre, Des Moines, USA
Duke University Museum of Art, Durham, UK
The Hirshhorn Museum and Sculpture Garden Washington D.C., USA
Institute of Contemporary Art, Boston, USA
Museum of Art, University of Arizona, Tucson, USA
Museum of Contemporary Art, Chicago, USA
Portland Art Museum, Portland, USA
San Diego Museum of Contemporary Art, San Diego, USA
San Diego State University Art Gallery, San Diego, USA
Wellington Art Gallery, Wellington, New Zealand
MUAR – Shusev State Architectural Museum, Moscow, Russia
DAM – Deutsches Architekturmuseum, Frankfurt, Germany
Fondazione Unicredit, Milano, Italy



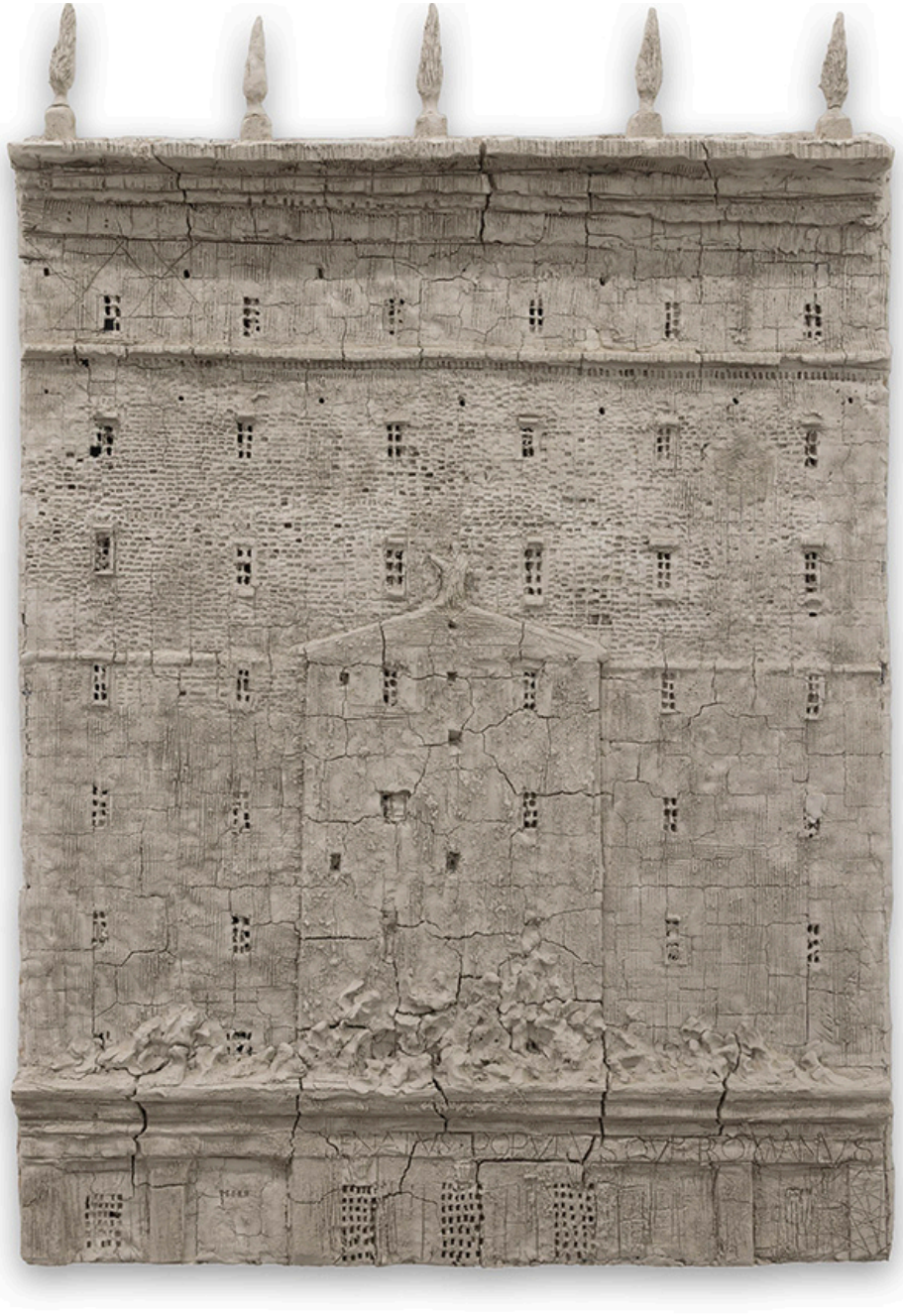
Archipelagus Aequalitatis Universalis, 2026
particolare
detail
ferro, argilla cruda, olio esausto, specchi, led
iron, raw clay, waste oil, mirrors, led lights
200 x 200 x 200 cm (78,74 x 78,74 x 78,74 inc)



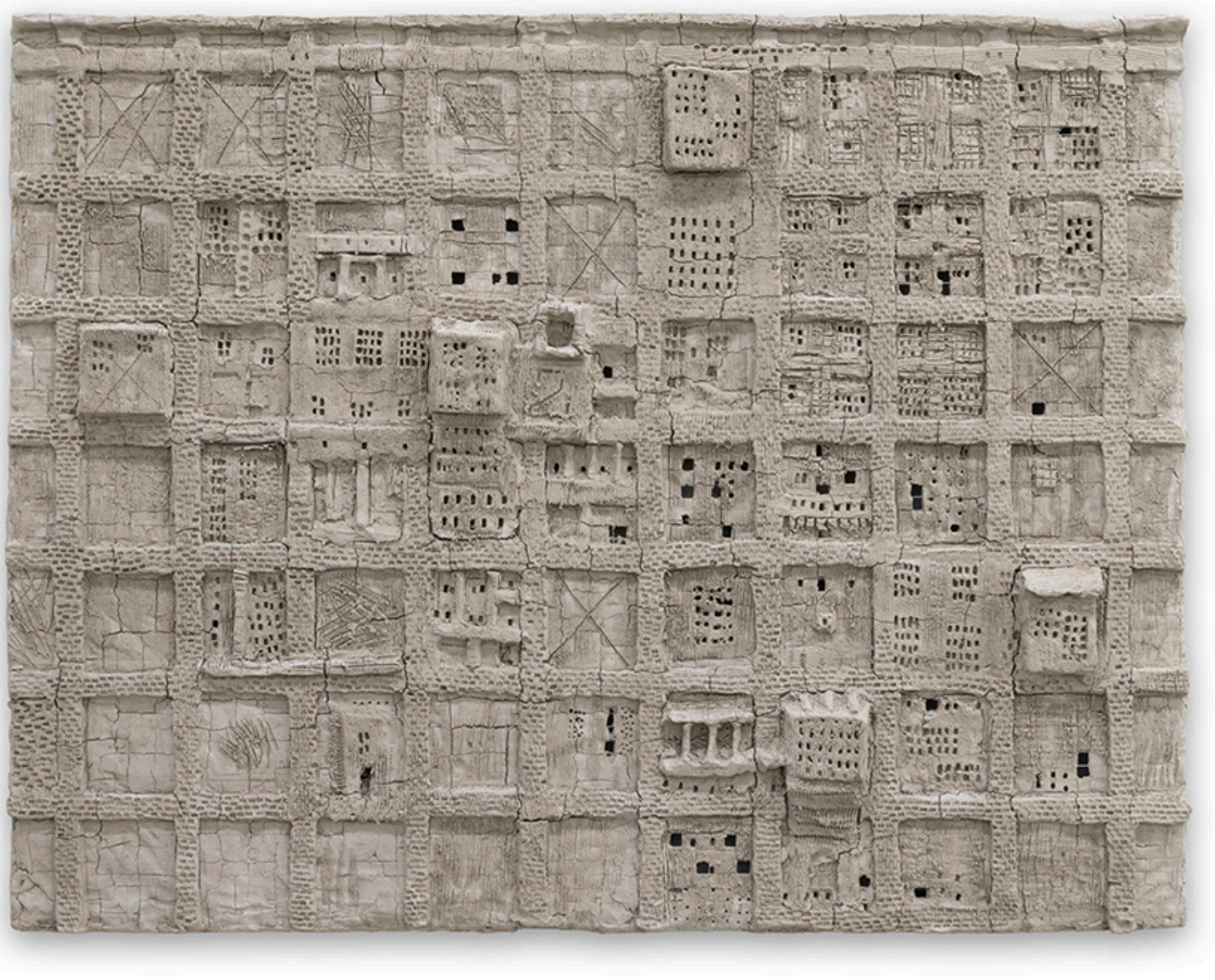
Untitled, 2026
argilla cruda, struttura in ferro, rete metallica, lamiera in alluminio
raw clay, iron frame, wire mesh, and aluminum sheet
101 x 71 x 7 cm (39,76 × 27,95 × 2,76 inc)



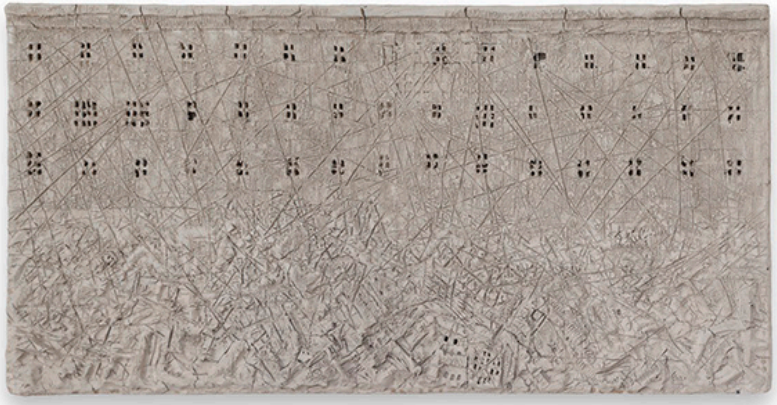
Untitled, 2026
argilla cruda, struttura in ferro, rete metallica, lamiera in alluminio
raw clay, iron frame, wire mesh, and aluminum sheet
102 x 71 x 7 cm (40,16 × 27,95 × 2,76 inc)

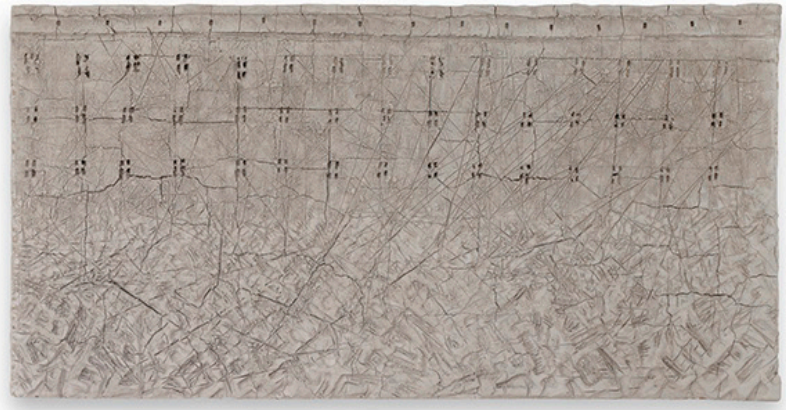


Untitled, 2026
argilla cruda, struttura in ferro, rete metallica, lamiera in alluminio
raw clay, iron frame, wire mesh, and aluminum sheet
122 x 85 x 12 cm (48,03 x 33,46 x 4,72 inc)

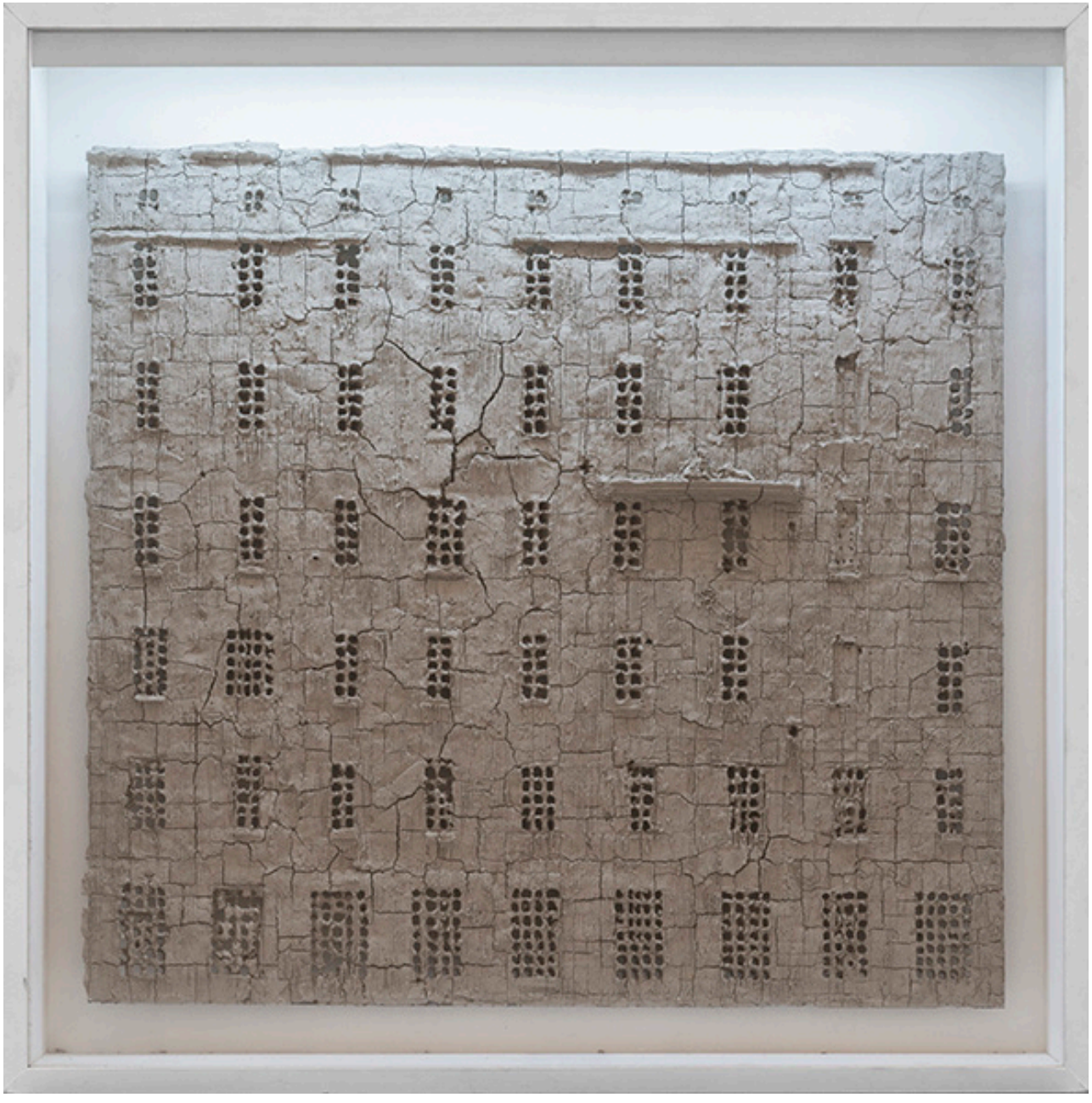


Untitled, 2026
argilla cruda, struttura in ferro, rete metallica, lamiera in alluminio
raw clay, iron frame, wire mesh, and aluminum sheet
87 x 111 x 8 cm (34,25 x 43,7 x 3,15 inc)





Untitled, 2026
argilla cruda, struttura in ferro, rete metallica, lamiera in alluminio
raw clay, iron frame, wire mesh, and aluminum sheet
52 x 204 x 6 cm (20,47 x 80,31 x 2,36 inc)



Fabrika, 2013
argilla cruda, luce, cornice in legno
raw clay, light, wooden crate
67 x 70 x 5 cm (26,38 x 27,56 x 1,97 inc)



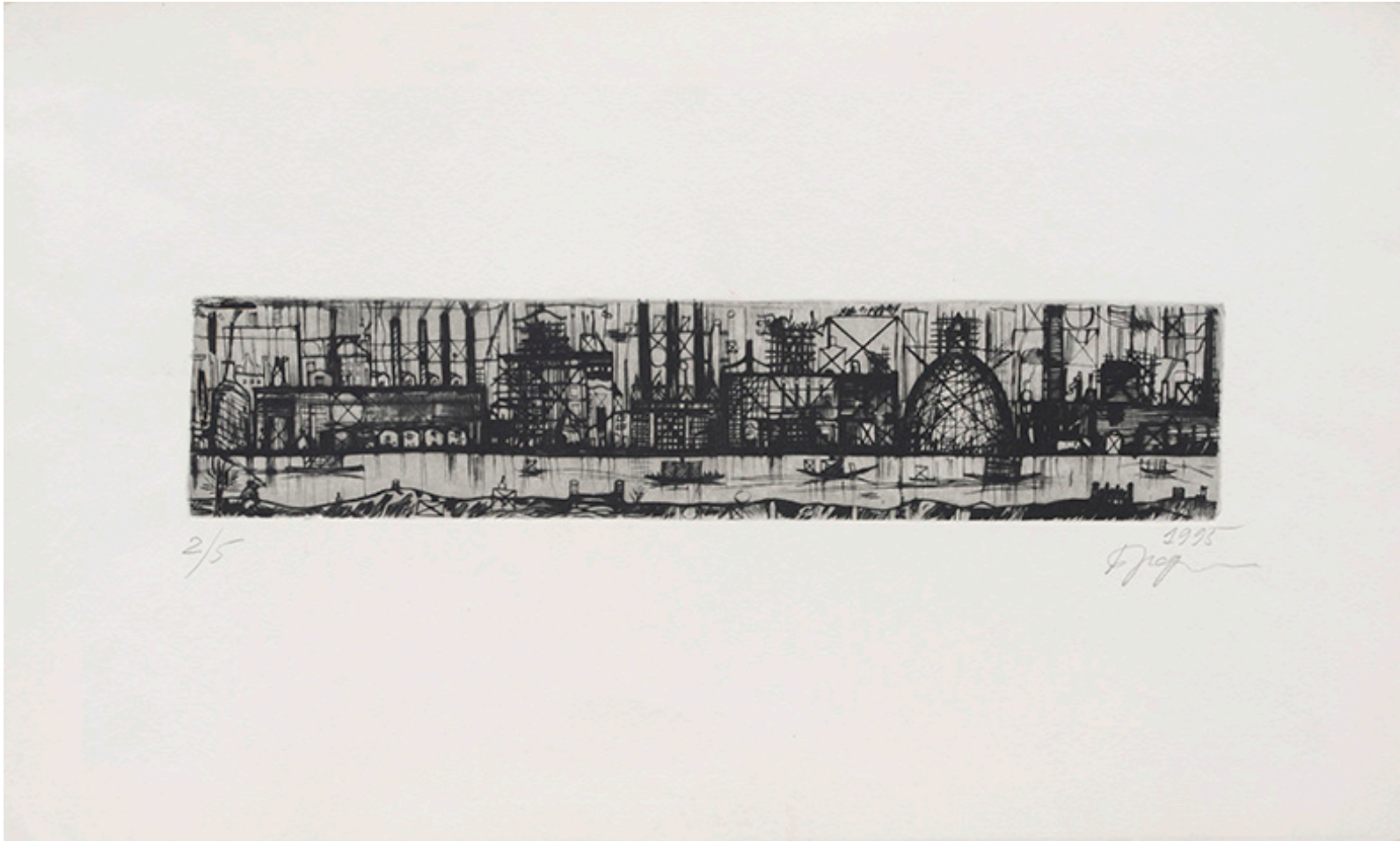
Gingik (Little White Dog), 2026
bronzo
bronze
34 x 50 x 15 cm (13,38 x 19,68 x 5,90 inc)



Senza titolo, 1997
acquaforte
etching
lastra 24 x 58,5 cm - foglio 45 x 80 cm
metal sheet 9,45 x 23,03 inc - paper 17,72 x 31,50 inc



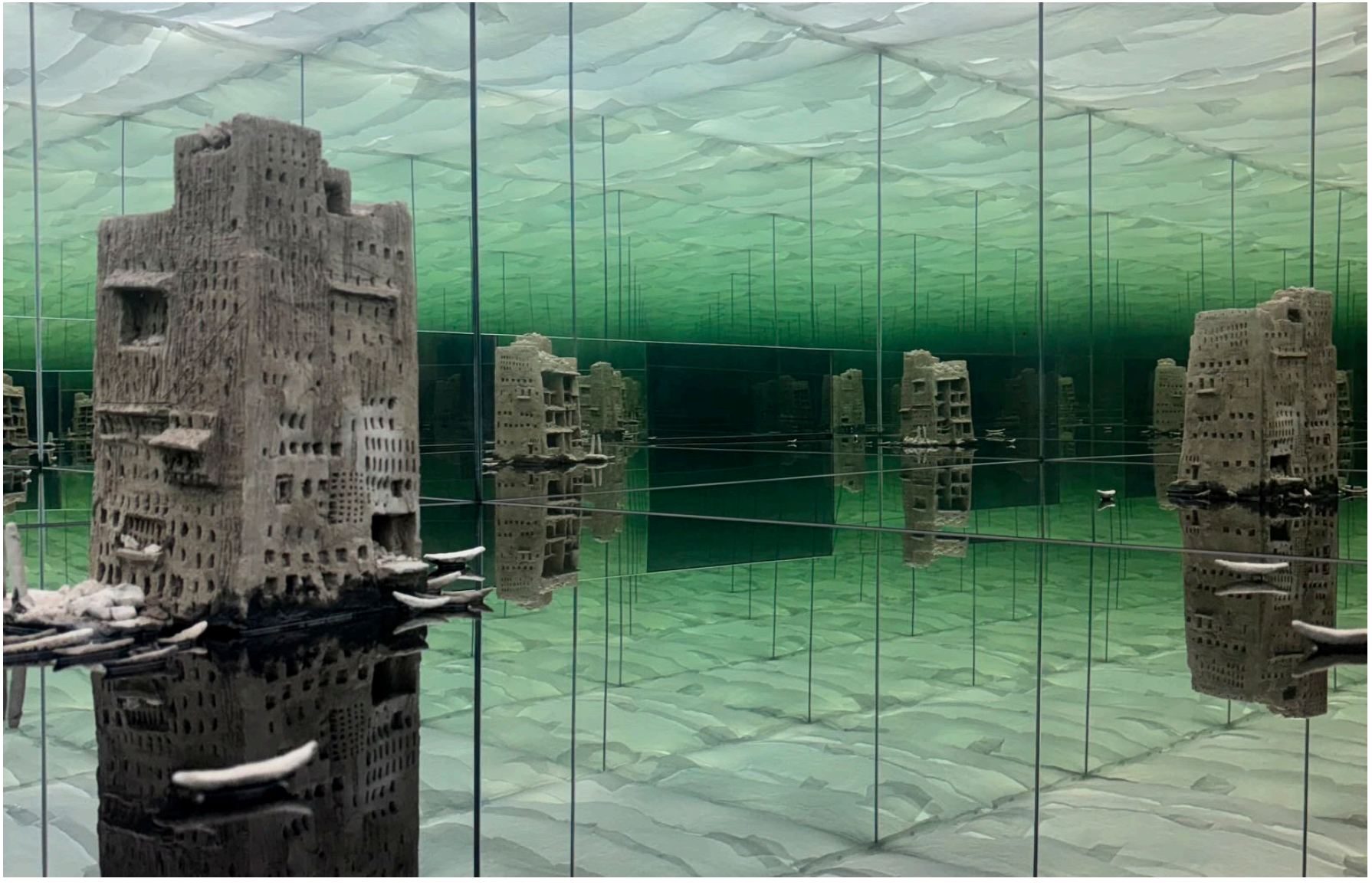
Senza titolo, 1999
acquaforte
etching
lastra 48,5 x 59 cm, foglio 69 x 80 cm
metal sheet 19,09 x 23,23 inc - paper 27,16 x 31,50 inc



Senza titolo, 1995
acquaforte
etching
lastra 10 x 50 cm, foglio 42 x 70 cm
metal sheet 3,94 x 19,69 inc - paper 16,53 x 27,56 inc



Senza titolo, 1999
acquaforte
etching
lastra 42 x 58 cm, foglio 80,5 x 65 cm
metal sheet 16,54 x 22,83 inc - paper 31,69 x 25,59 inc



Group exhibition

I Bienal del Agua
Cascais, 2026



Solo exhibition

CELLA/kamera
SAC Malmaison, Bucharest, 2025



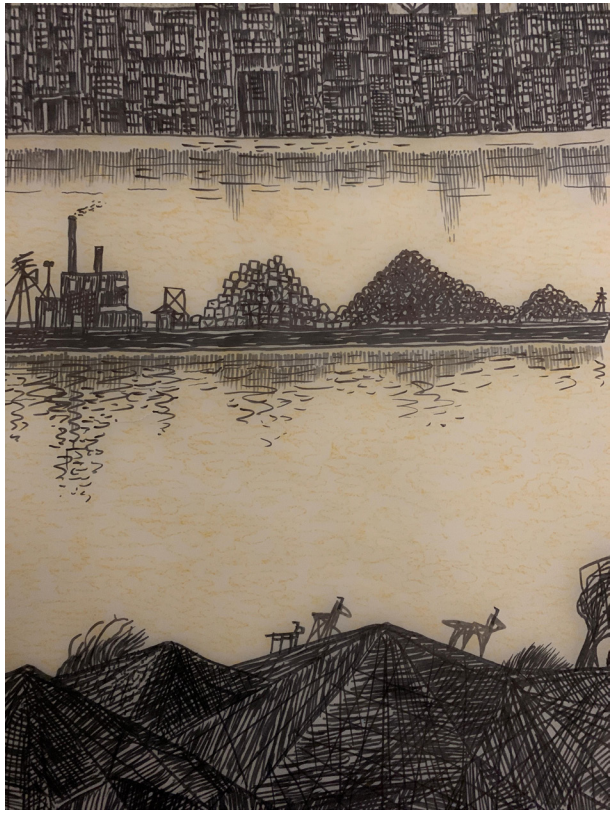
Idea fissa
Solo exhibition
Josif Brodsky Museum, Saint Petersburg, 2025

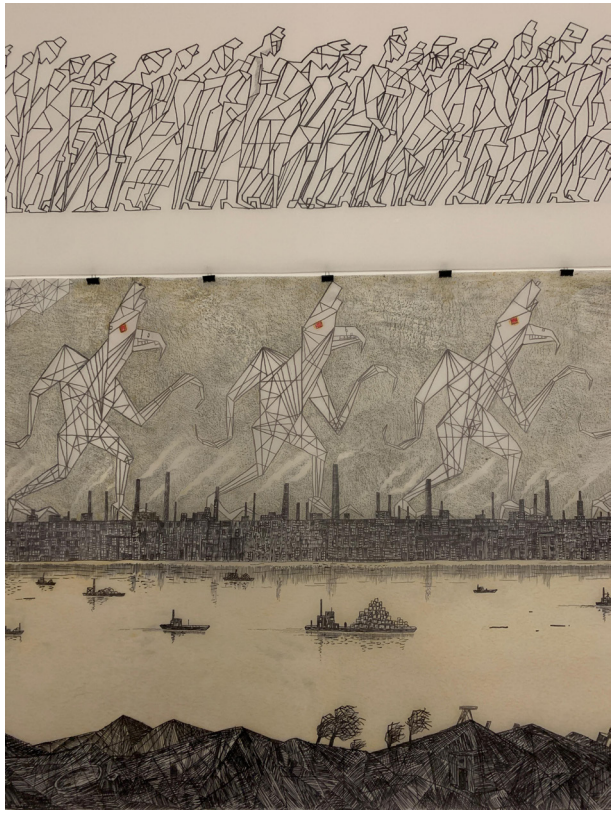


Piazze senza nome
Fondazione Galleria Milano, Milano, 2024

Duo exhibition







Solo exhibition

Profondità di campo
MACRO, Roma, 2023





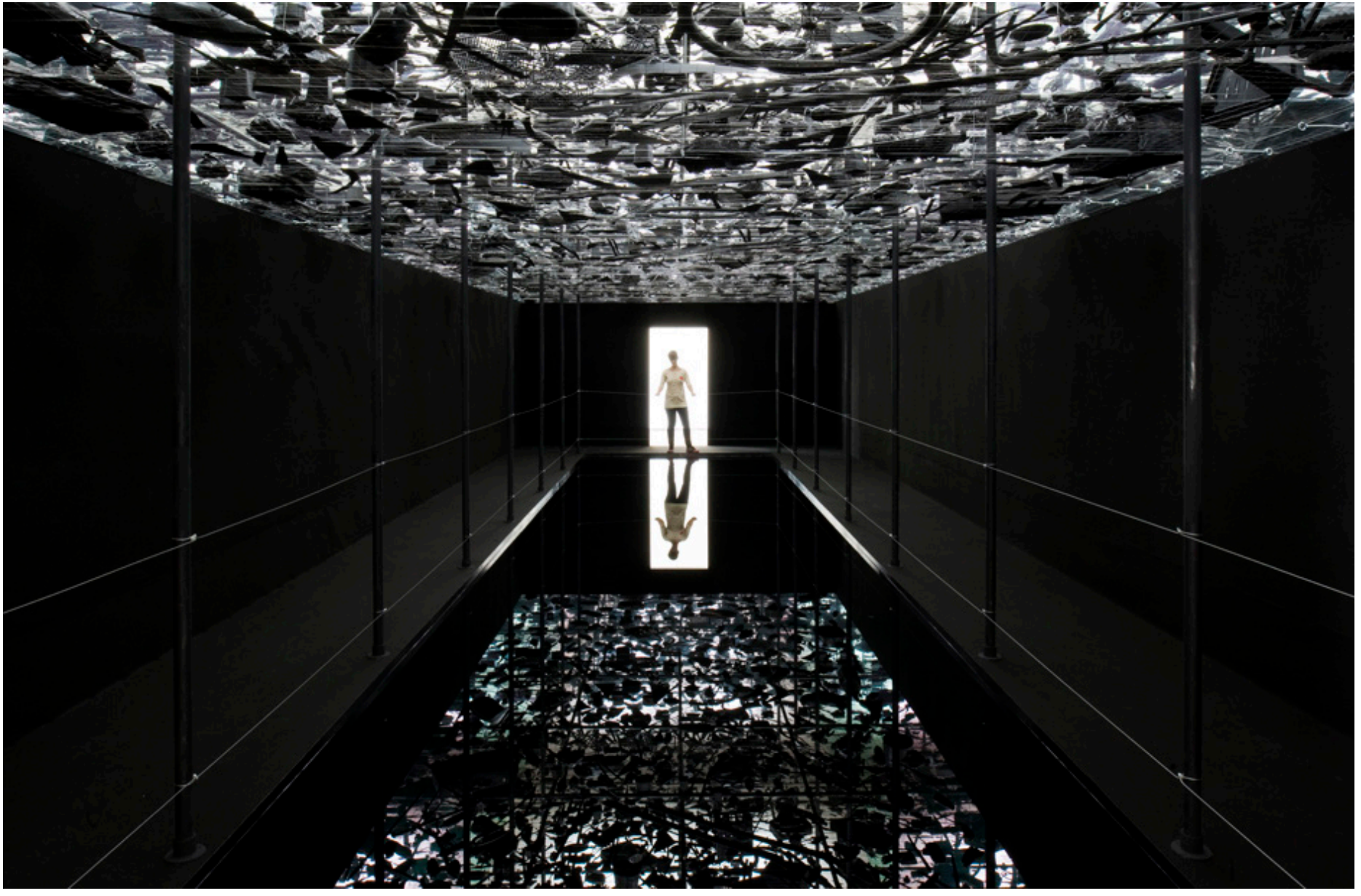
Solo exhibition

Aleksander Brodsky
Tchoban Foundation – Museum for Architectural Drawing, Berlin, 2015



Group exhibition

Materia prima. Russkoe Bednoe
PAC, Milano, 2011



Solo exhibition

It still amazes me that I became an architect
Architekturzentrum, Vienna, 2011



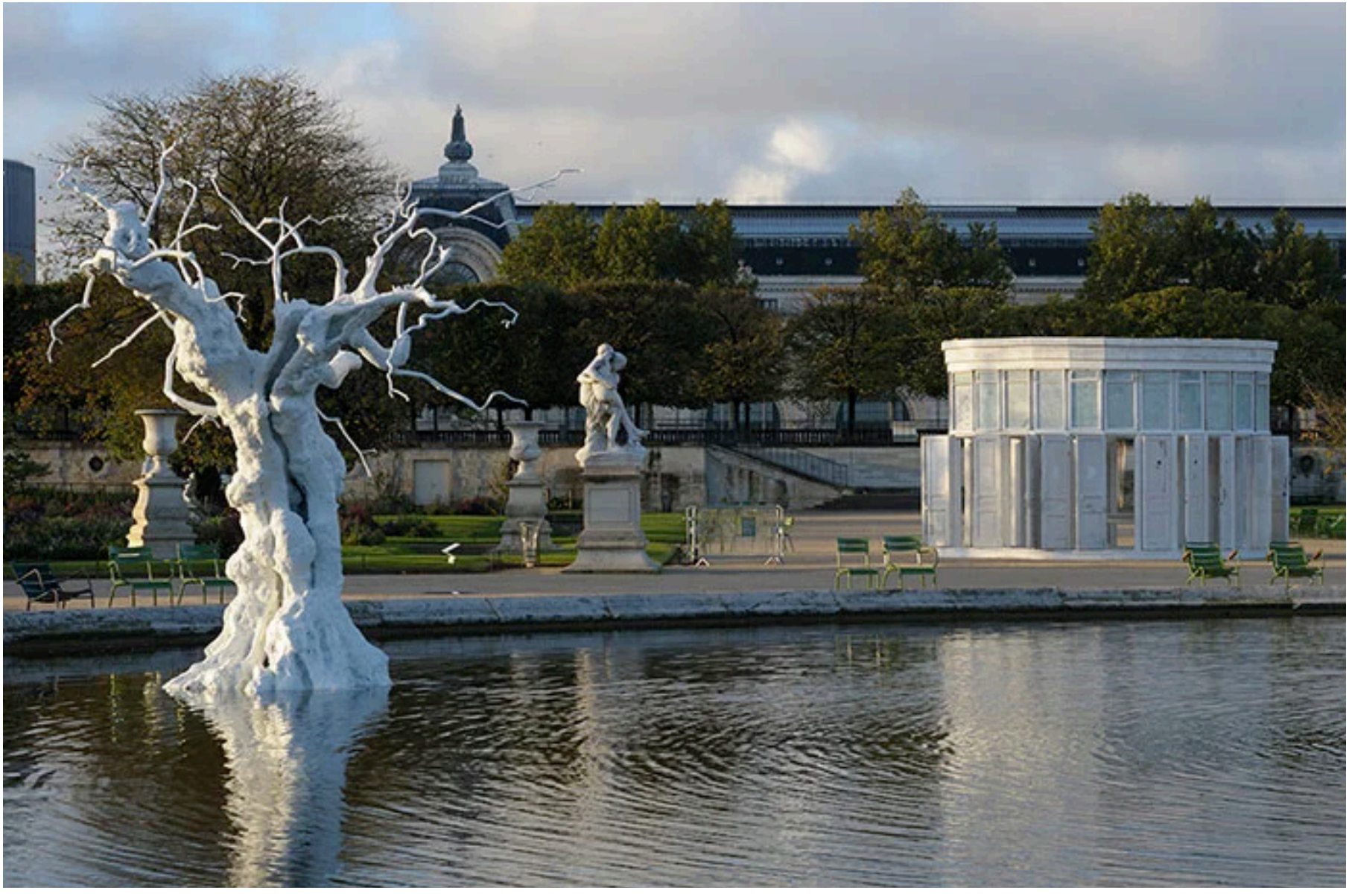
Cisterna
Moscow, Russia
Installation for the Contemporary Art Biennale, 2011



Kandinsky Prize

Solo exhibition

ArtChronika Cultural Foundation, Central House of Artists, Moscow, 2010



Counterpoint. Contemporary Russian Art – From the Icon to the Avant-Garde by way of the Museum – Jardins des Tuileries: Rotunda II
Musée du Louvre, Paris, 2010

Group exhibition





Group exhibition

The Third Moscow Biennale
Garage Center for Contemporary Culture, Moscow, 2009



Group exhibition

The Third Moscow Biennale
Garage Center for Contemporary Culture, Moscow, 2009



YouPrison
Group exhibition
Fondazione Sandretto Re Rebaudengo, Torino, 2008



Russia!
Guggenheim Museum, Bilbao, 2006

Group exhibition



Bus stops
Krumbach, Austria
2014



Rotunda
Nikola-Lenivets, Russia
Arch-Stoyaniye - Contemporary architecture festival, 2009







Rotunda
Nikola-Lenivets, Russia
Arch-Stoyaniye - Contemporary architecture festival, 2009



house
Tarusa, Russia
2006



house
Tarusa, Russia
2006



Vodka Pavilion
Pirogovo, Russia
Art festival ArtKlyazma, 2003



Vodka Pavilion
Pirogovo, Russia
Art festival ArtKlyazma, 2003



Bath House
Pirogovo, Russia
2003



95 degrees
Pirogovo, Russia
2002





95 degrees
Pirogovo, Russia
2002



Ice Bar
Pirogovo, Russia
2002



Ice Bar
Pirogovo, Russia
2002