

ALEXANDER BRODSKY
STILL UNDER CONSTRUCTION

6 October - 20 November 2026

maab+ninadue

ALEXANDER BRODSKY. STILL UNDER CONSTRUCTION

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

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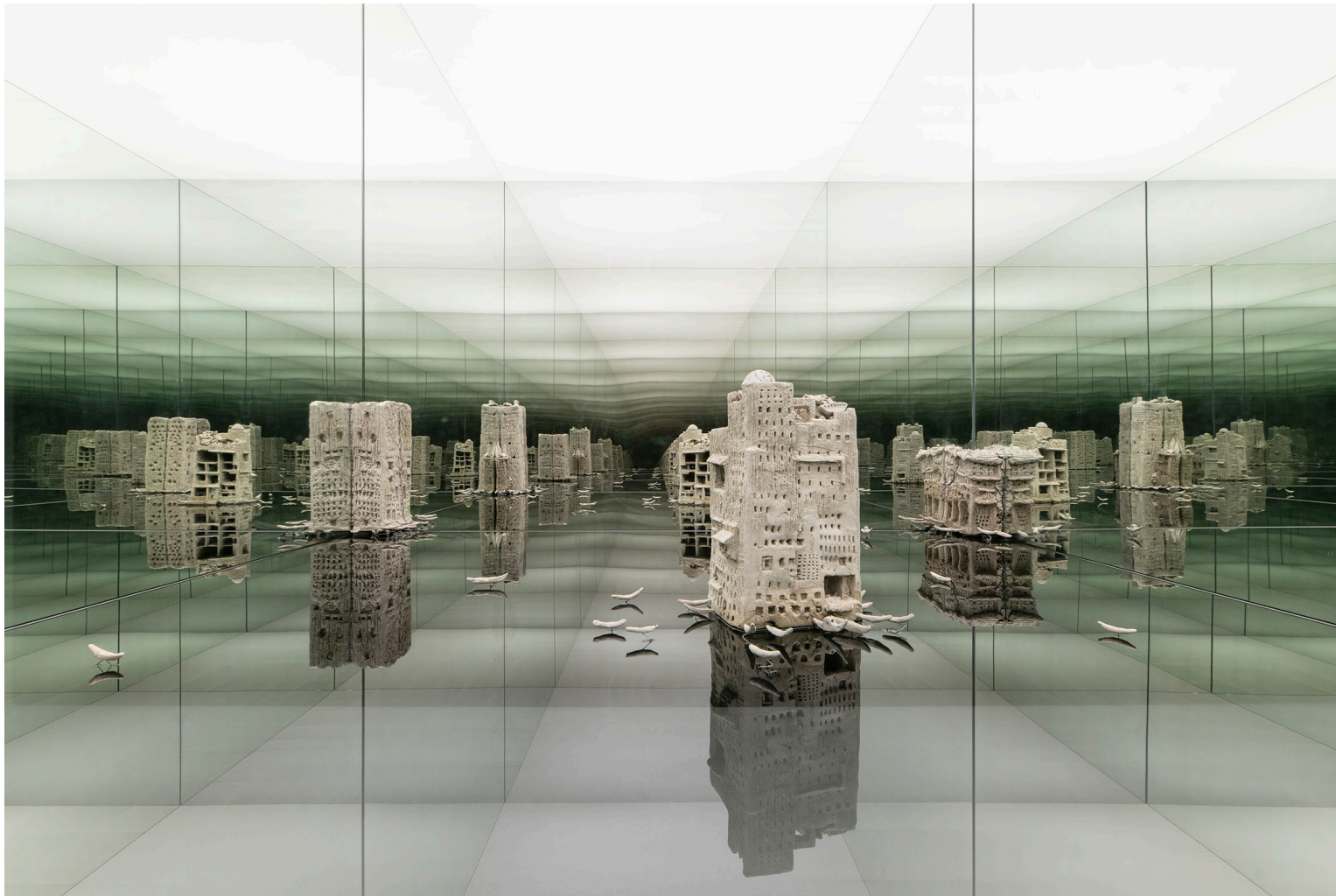


Archipelagus Aequalitatis Universalis, 2026
ferro, argilla cruda, olio esausto, specchi, led
iron, raw clay, waste oil, mirrors, led lights
200 x 200 x 200 cm (78,74 x 78,74 x 78,74 inc)

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***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)

Per millenni, i conflitti umani sono stati alimentati dalla competizione per le risorse – siano esse risorse naturali o forme simboliche di dominio. Una delle risorse più ambite è stata l'accesso all'acqua – una delle risorse più abbondanti, eppure al tempo stesso più disperse, del nostro pianeta. Questo progetto immagina una soluzione utopica a questa competizione.

Per garantire l'accesso all'acqua all'intera popolazione della Terra, sarebbe necessario radere al suolo tutti gli oggetti che si trovano al di sopra del livello dell'oceano mondiale, siano essi naturali o artificiali, e riversare i detriti risultanti nelle cavità e nelle gole sottomarine degli oceani, innalzandone il livello e livellando il fondale oceanico fino a una certa profondità.

In questo modo, l'oceano mondiale diventerebbe davvero universale, con l'acqua a ricoprire l'intero pianeta. Solo le aree polari rimarrebbero come sono, poiché sono interamente naturali, e rompere il loro ghiaccio avrebbe poco senso, dato che si riformerebbe semplicemente.

Per garantire a tutti un accesso equo all'acqua, la superficie dell'oceano unificato sarebbe suddivisa in appezzamenti di 1 km² e, in corrispondenza di ogni nodo della griglia, verrebbe eretta una torre, destinata a ospitare una famiglia, un'azienda, un eremita o...

Le torri avrebbero una pianta quadrata, sarebbero alte circa 20–30 metri e sorgerebbero isolate sull'acqua. Le torri vicine sarebbero chiaramente visibili e facilmente raggiungibili in barca o persino a nuoto. Tutte le apparecchiature tecniche necessarie alla vita degli abitanti – depuratori d'acqua, sistemi di riscaldamento, generatori e simili – sarebbero collocate nei livelli subacquei, lasciando i piani superiori agli abitanti.

La società dispersa non avrebbe bisogno di governi, automobili o aviazione. Vivrebbe di prodotti del mare e di pesca; non sarebbe necessario mantenere fattorie o allevare bestiame domestico, e non ci sarebbe nulla per cui combattere, poiché l'acqua sarebbe ovunque e la terra da nessuna parte.

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For millennia, human conflicts have been fueled by competition for resources – be they natural resources or symbolic forms of domination. One of the most sought-after resources has been access to water – one of the most abundant yet equally dispersed resources on our planet. This project envisages a utopian solution to this competition.

In order to grant access to water to the entire population of the Earth, it would be necessary to raze all objects standing above the world ocean's level, whether natural or man-made, and dump the resulting rubble into the ocean's underwater crevices and gorges, raising its level and leveling the ocean floor to a certain depth.

Thus, the world ocean would become truly universal, with water covering the entire planet. Only the polar areas would remain as they are, as they are entirely natural, and breaking their ice would make little sense, as it would simply freeze again.

In order to provide equal access to water, the surface of the unified ocean would be divided into 1 km² plots, and at each node of the grid, a tower would be erected, housing a family, a company, a hermit, or...

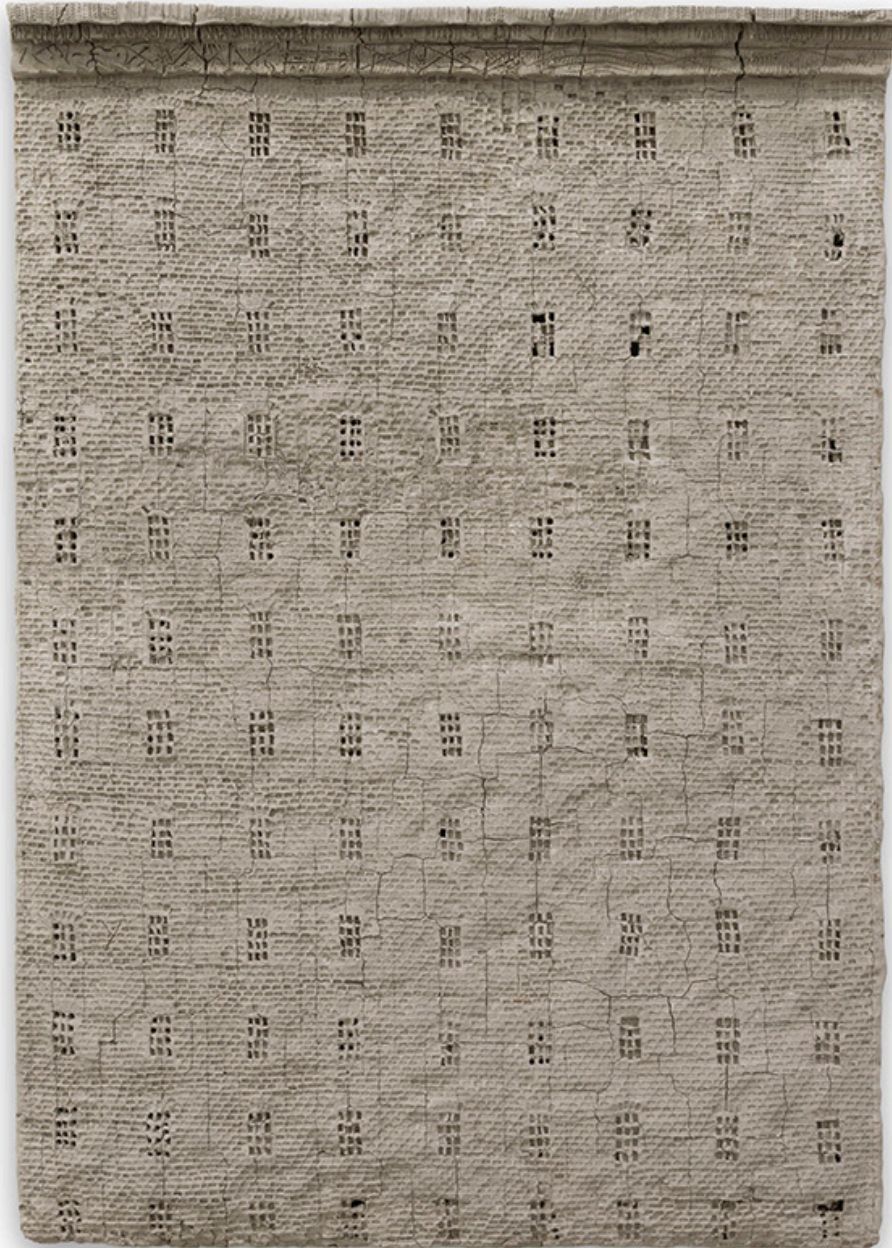
The towers would be square in plan, some 20–30 meters high, standing alone in the water. Nearby towers would be clearly visible and easily accessible by boat or even by swimming. All the technical equipment supporting the inhabitants' lives – water purifiers, heaters, generators, and such – would be housed in the underwater levels, leaving the upper floors for the dwellers.

The dispersed society would need no governments, no cars, and no aviation. It would subsist on seafood and fishing; no farms or domestic livestock would have to be maintained, and there would be nothing to fight over, as water would be everywhere and land nowhere.

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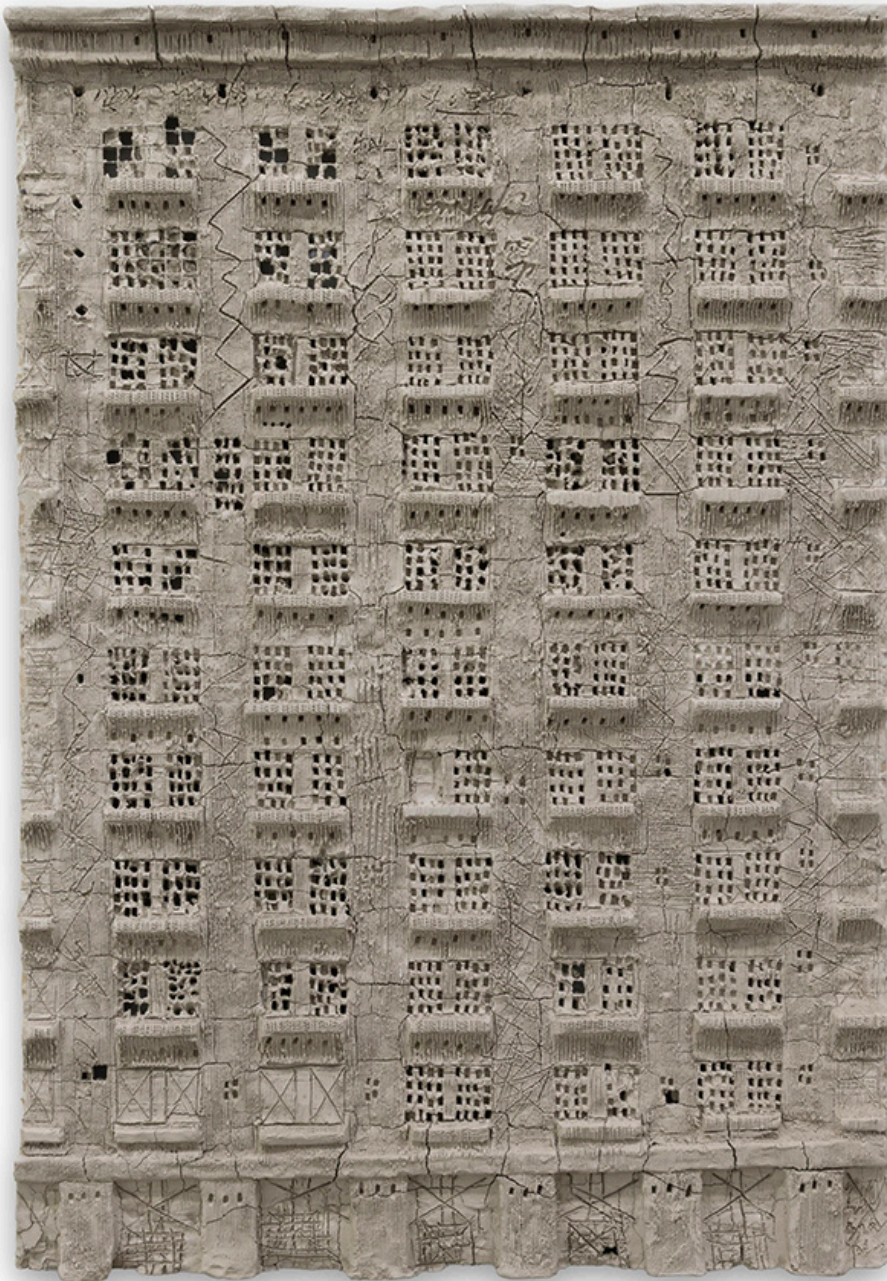
Untitled, 2026

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 x 27,95 x 2,76 inc)

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***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 x 27,95 x 2,76 inc)

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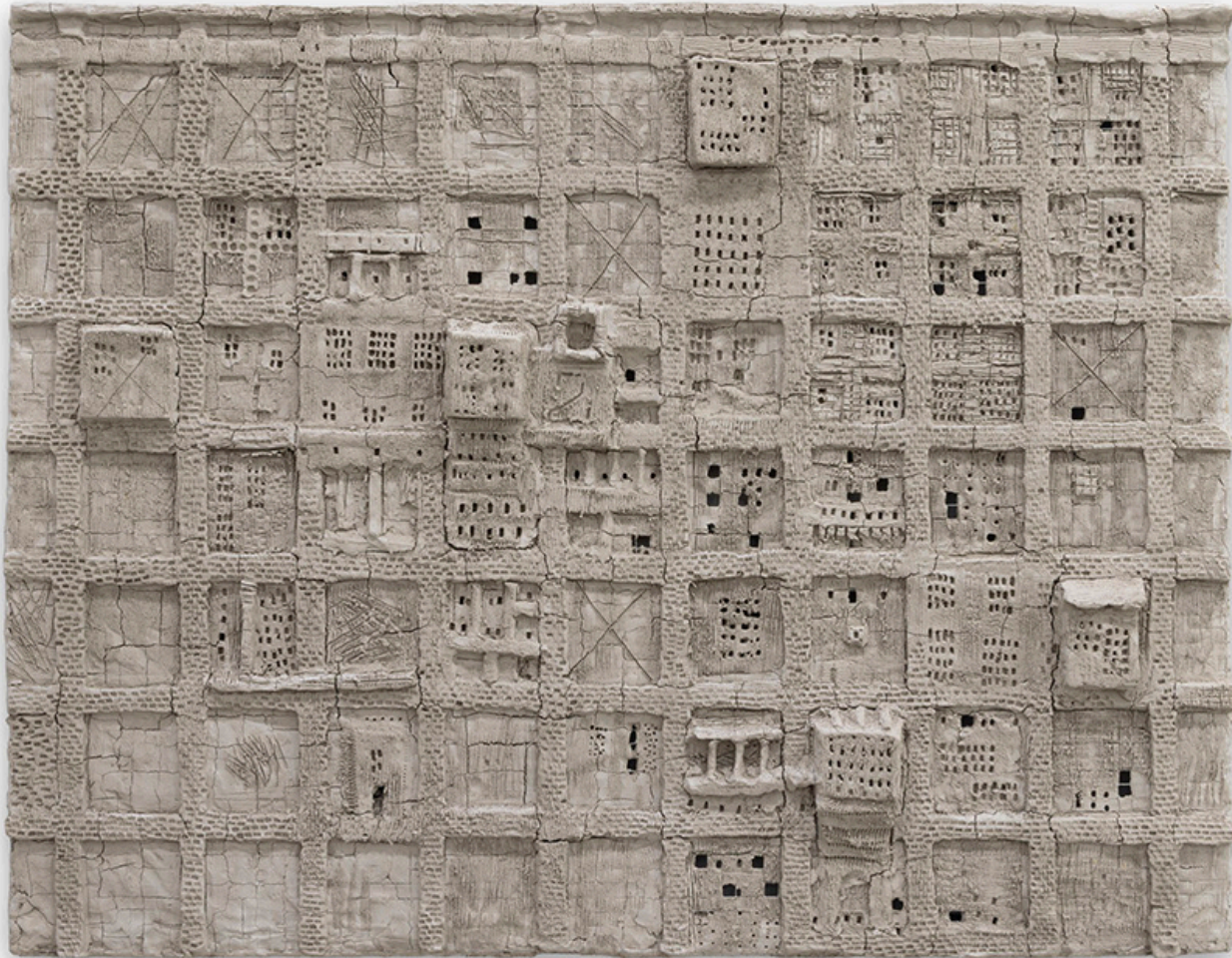
***Untitled*, 2026**

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)

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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)

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Gingik (Little White Dog), 2026

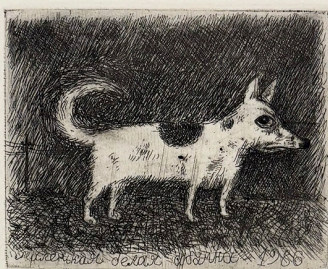
bronzo

bronze

34 x 50 x 15 cm (13,38 x 19,68 x 5,90 inc)

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1/1 E.E.P.

Brody 1986/90



***Gingik (Little White Dog)*, 1986-1990**

incisione

etching

lastra metal sheet 7,5 x 9,5 cm (2,95 x 3,74 in)

foglio paper 38 x 27 cm (14,96 x 10,63 inc)

ALEXANDER BRODSKY

STILL UNDER CONSTRUCTION

6 ottobre - 20 novembre 2026

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.

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ALEXANDER BRODSKY

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6 October - 20 November 2026

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 Aequalitatis 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.

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ALEXANDER BRODKY

Born in 1955 in Moscow, Russia

Lives and works between Moscow, Russia, and Tbilisi, Georgia

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

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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)

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

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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

Moscowpolis, 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

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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