

No.9

Pascal Robert Gallery

Alexander Aizenshtat

May 1 - June 6, 2026

Zurich · Paris

Works by Alexander Aizenshtat

The Poetics of Remembrance – A Metaphysical Retrospective

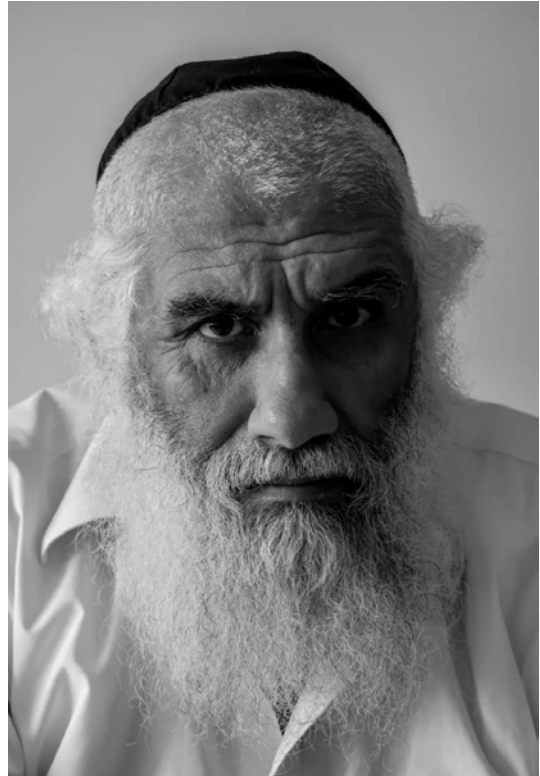
Opening reception

Thursday, April 30, from 6 – 8 pm
Rämistrasse 5, 8001 Zurich

Exhibition Dates

May 1 – June 6, 2026

Alexander Aizenshtat
© The Artist
Photo: Yaakov Aizenshtat



Alexander Aizenshtat
Born 1951 in Moscow, Russia
Lives and works in Jerusalem, Paris, and Moscow

Alexander Aizenshtat

(Born 1951, Moscow)

Lives and works in Jerusalem, Paris, and Moscow

Alexander Aizenshtat's work operates within a field where painting becomes a site of intellectual and metaphysical construction. Trained in Moscow and subsequently shaped by his experiences in Israel and France, his practice unfolds across cultural and philosophical contexts that inform both its structure and its underlying inquiry.

Rather than aligning with a defined movement, Aizenshtat has developed a language in which figuration, symbolism, and abstraction coexist without resolution. His compositions are often organized through reduction, limited palettes, compressed spatial frameworks, and recurring archetypal forms, allowing the image to function less as representation than as a system of relations.

Within this system, figures do not assert themselves as subjects in a narrative sense but appear as carriers of tension, suspended between individuality and typology. The pictorial space becomes a constructed environment in which memory, historical reference, and symbolic thought intersect. Narrative is displaced by allegorical logic, producing images that resist closure and instead remain open to interpretation.

The notion of "metaphysical expressionism," sometimes associated with Aizenshtat's work, may be understood less as a stylistic category than as an operative condition: a painting that seeks to articulate structures of experience that exceed the visible. In this sense, his work engages with broader questions concerning the capacity of painting to retain meaning within contemporary conditions of image production.

For an extended period, Aizenshtat remained deliberately outside the conventional frameworks of the art market, presenting his work within private and intellectual contexts. This position, sustained over decades, has contributed to the formation of a body of work that evolved largely independent of immediate visibility or market-driven reception, allowing for a body of work to emerge that has only recently begun to be positioned within a broader institutional and collecting context. independent of immediate visibility or market-driven reception. From the early 2010s onward, his practice entered a phase of increasing institutional recognition, including exhibitions at the Moscow Museum of Modern Art, the Pushkin State Museum of Fine Arts, and the Tretyakov Gallery.

His work is held in significant public and private collections, including the Moscow Museum of Modern Art, and in major international collections. Among his collectors are Aaron Frenkel and David Nahmad, reflecting an early but highly committed circle of international collectors.

Pascal Robert Gallery



Alexander Aizenshtat, Studio View, © The Artist

«Art is my way of speaking the language of the soul, revealing what lies beneath the visible in the everyday and inviting us to see beyond the surface into the eternal. »

Alexander Aizenshtat

Alexander Aizenshtat: The Lesson

Like a composer working through variations rather than conclusions, Alexander Aizenshtat constructs his paintings as open fields of relations, spaces in which figures, gestures, and fragments of narrative emerge, intersect, and dissolve. His canvases do not present images to be read at once; they unfold gradually, requiring time, attention, and a sustained engagement with their internal logic.

At the core of Aizenshtat's practice lies a fundamental question: how does meaning arise in painting? His response is neither illustrative nor declarative. Instead, he builds pictorial environments in which meaning is continuously negotiated, never fixed, never singular. The viewer is not positioned as a passive recipient, but as a participant in the act of perception.

His works oscillate between figuration and abstraction, often within the same surface. Figures appear, only to be destabilized by surrounding structures; forms coalesce, then disperse into painterly fields. This oscillation is not a stylistic device but a structural principle. It reflects a deeper understanding of reality as something unstable, contingent, and resistant to definitive representation.

Aizenshtat's visual language draws from a wide spectrum of historical references, yet these references are never explicit citations. One might sense echoes of modernist fragmentation, of expressionist intensity, or of earlier traditions of narrative painting. However, these elements are absorbed into a personal syntax that resists categorization. The work exists in a state of continuous transformation, neither anchored in the past nor fully detached from it.

Central to this language is the figure. Aizenshtat's figures are not portraits in the conventional sense; they are carriers of states, psychological, emotional, and relational. They often appear in conditions of tension: between isolation and entanglement, between presence and disappearance. In larger compositions, bodies cluster into dense configurations, creating rhythms that suggest both cohesion and fragmentation. In more intimate works, the focus shifts toward singular or paired figures, where gesture and posture become the primary vehicles of meaning.

These figures inhabit spaces that resist stable orientation. Foreground and background frequently collapse into one another; depth is suggested only to be undermined. The viewer's position becomes uncertain, drawn into a pictorial field that is at once immersive and disorienting. This spatial ambiguity is not incidental, it is integral to the work's capacity to hold multiple readings simultaneously.

Color operates within this framework as both structure and disruption. Aizenshtat often works within restrained palettes, where subtle tonal variations carry significant weight. At other moments, he introduces abrupt chromatic intensities, fields of red, blue, or gold that punctuate the composition and alter its emotional register. These interventions do not resolve the image; they complicate it, opening new pathways of perception.

A recurring aspect of Aizenshtat's work is the presence of collective scenes, assemblies of figures that suggest gatherings, processions, or shared events. Yet these scenes resist narrative closure. They function as constellations rather than stories: networks of gestures and interactions that remain open-ended. The viewer moves through these configurations, constructing provisional connections that are always subject to revision.

Within these collective structures, individuality is never fully dissolved. Even in the most densely populated compositions, singular presences assert themselves, through a gesture, a gaze, or a slight deviation in form. This tension between the individual and the collective becomes one of the central dynamics of the work, reflecting a broader inquiry into the conditions of human coexistence.

Hands and gestures play a particularly significant role in this context. They act as points of articulation within the composition, directing attention while resisting fixed interpretation. A raised hand may suggest invitation or refusal; an extended arm may imply connection or distance. These gestures do not resolve into clear meanings, they remain suspended, open to the viewer's projection.

At the same time, Aizenshtat's paintings are marked by a strong compositional discipline. Beneath the apparent fluidity lies a carefully calibrated structure. The distribution of forms, the modulation of color, and the orchestration of spatial tensions all contribute to a dynamic equilibrium. This balance allows the work to sustain complexity without collapsing into disorder.

There is, throughout his practice, a persistent sense of transformation. Figures emerge and dissolve, relationships shift, spaces expand and contract. Nothing remains fixed. This continuous movement resists the idea of the painting as a closed system. Instead, each work becomes a site of ongoing negotiation, between form and meaning, between image and perception.

In this sense, *The Lesson* does not propose instruction in any conventional sense. It does not offer conclusions or prescribe interpretations. Rather, it invites a particular mode of attention, one that is patient, open, and willing to remain within uncertainty. The lesson resides not in what is shown, but in how one learns to see.

Aizenshtat's paintings thus operate as spaces of encounter. They ask the viewer to engage actively, to navigate complexity, and to accept that meaning may remain provisional. In doing so, they reaffirm painting as a medium capable of sustaining thought, of holding ambiguity without resolving it, and of generating insight without imposing it.

Ultimately, what unfolds across Aizenshtat's work is not a narrative, but a condition: a way of being in relation to images, to others, and to the act of perception itself. It is within this condition that the true resonance of his work emerges, quietly, insistently, and over time.

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Alexander Aizenshtat, Studio View, © The Artist



Text by
Pascal Robert

Alexander Aizenshtat: The Poetics of Remembrance – A Retrospective in Three Acts

This exhibition is devoted to the multifaceted oeuvre of Alexander Aizenshtat (*1951), an artist whose work unfolds as a profound reflection on spirituality, collective identity, and the persistence of memory. Through a rare synthesis of painterly practice and intellectual inquiry, Aizenshtat develops a visual language that transcends representation, inviting the viewer into a contemplative dialogue with the metaphysical dimensions of human experience.

Conceived as a spatial dramaturgy, the retrospective is structured across three interrelated levels: Abstracted Essence, Collective Voices, and Intimate Echoes. In its progression, the exhibition unfolds like a triptych, a movement from structure to experience, from external order to inner resonance.

Ground Floor: Abstracted Essence – The Language of Signs

The first level introduces the structural foundation of Aizenshtat's artistic thinking. The works presented here function as visual condensations of a symbolic order in which form and color become carriers of spiritual and existential inquiry.

Works such as "The Incipience of the Universe" and "The Line of Existence" translate complex relations into reduced, geometrically defined compositions. Within this deliberate reduction, a quiet intensity emerges: the works resist immediate legibility and demand a mode of perception that is not primarily analytical, but intuitive.

This tension between structure and movement is equally present in the more abstract works, such as "Untitled" (2022) and "Untitled" (2024). Lines condense into rhythmic systems, while chromatic contrasts generate an almost musical dynamism. The image is no longer understood as representation, but as a resonant field of an invisible order.

Lower Ground Floor: Collective Voices – The Rhythms of Community

With the transition to the lower level, the focus shifts from structural abstraction to the figurative condensation of collective experience. Works such as "The Castle. The Surveyor with the Assistants", "The Kiosk", and "The Fish Meal" unfold an expressive pictorial world in which individual and community are inseparably intertwined.

Aizenshtat's gestural brushwork, dense compositions, and intense chromatic palette generate a visual energy that evokes both urban dynamics and archaic assemblies. The figures do not appear as isolated subjects, but as part of a larger organism, bearers of shared memory, tension, and transformation.

At the same time, certain works disrupt this collective density in favor of a more individualized perspective. "The Moscow Region",

(2003) and "Man with a Wineglass" (2008) open a space for quieter, introspective moments. Here, the personal condenses without detaching from the collective; instead, a subtle oscillation emerges between individual experience and shared existence.

Upper Floor: A Chamber of Inner Resonance

On the upper level, the exhibition culminates in a space that may be read as a cabinet of inner states. The closely hung black-and-white drawings form an intimate constellation in which Aizenshtat's exploration of the body, perception, and psychological condition unfolds in a concentrated, almost meditative manner.

The figures appear as permeable bodies, their contours fragmented, their surfaces traversed by a vibrating, almost obsessive linear structure. This graphic language generates a peculiar tension between presence and dissolution, proximity and distance. Gestures remain suspended, gazes withdraw, forms seem to dissolve at the very moment of their emergence.

The proximity of the works creates a dense web of relations: motifs repeat, transform, and merge into one another. A space emerges in which the psychological is not illustrated, but spatially experienced.

This intimate constellation finds its powerful counterpart in the mezzanine above. There, the large-scale painting "The Roar of the Crowd of Roma" (2020) rises as an eruptive counter-image. Through its intense chromatic force and expressive figuration, it articulates a collective energy that, within the cabinet, remains internally contained.

Rather than forming a simple opposition, a precisely articulated threshold emerges: the work functions as a transition between inner condensation and outward release, between the quiet analysis of the individual and the eruptive manifestation of the collective.

Curatorial Vision and Legacy

Taken as a whole, the exhibition reveals Aizenshtat's work as a complex synthesis of artistic, intellectual, and spiritual practice. His visual language, shaped by philosophical traditions, expressionist figuration, and narrative density, resists fixed categorization and asserts a singular position within contemporary painting.

This retrospective is conceived not as a chronological survey, but as an experiential field in which different layers of human existence intersect: structure and emotion, individual and community, memory and presence.

It invites the viewer not only to observe Aizenshtat's work, but to move within it, as a space in which the poetics of remembrance is not explained, but encountered.

Alexander Aizenshtat: Die Poetik der Erinnerung – Eine Retrospektive in drei Akten

Diese Ausstellung widmet sich dem vielschichtigen Œuvre von Alexander Aizenshtat (*1951), einem Künstler, dessen Werk sich als eindringliche Reflexion über Spiritualität, kollektive Identität und die Persistenz von Erinnerung entfaltet. In der seltenen Verbindung von malerischer Praxis und intellektueller Durchdringung entwickelt Aizenshtat eine Bildsprache, die über das rein Visuelle hinausweist und den Betrachter in einen kontemplativen Dialog mit den metaphysischen Dimensionen menschlicher Erfahrung führt. Die Retrospektive ist als räumliche Dramaturgie konzipiert und gliedert sich in drei aufeinander bezogene Ebenen: Abstrahierte Essenz, Kollektive Stimmen und Intime Echos. In ihrer Abfolge entfaltet sich die Ausstellung wie ein Triptychon, als Bewegung von Struktur zu Erfahrung, von äusserer Ordnung zu innerer Resonanz.

Erdgeschoss: Abstrahierte Essenz – Die Sprache der Zeichen

Die erste Ebene führt in das strukturelle Fundament von Aizenshtats künstlerischem Denken ein. Die hier präsentierten Werke operieren als visuelle Verdichtungen einer symbolischen Ordnung, in der Form und Farbe zu Trägern geistiger und existenzieller Fragestellungen werden.

Arbeiten wie "The Incipience of the Universe" oder "The Line of Existence" übersetzen komplexe Zusammenhänge in reduzierte, geometrisch bestimmte Kompositionen. In dieser bewussten Reduktion entfaltet sich eine stille Intensität: Die Werke entziehen sich der unmittelbaren Lesbarkeit und fordern eine Wahrnehmung, die sich nicht primär analytisch, sondern intuitiv vollzieht. Auch in den abstrakteren Arbeiten wie "Untitled" (2022) und "Untitled" (2024) bleibt diese Spannung zwischen Struktur und Bewegung präsent. Linien verdichten sich zu rhythmischen Systemen, Farbkontraste erzeugen eine fast musikalische Dynamik. Das Bild wird hier nicht als Abbild verstanden, sondern als Resonanzraum einer unsichtbaren Ordnung.

Untergeschoss: Kollektive Stimmen – Die Rhythmen der Gemeinschaft

Mit dem Übergang ins Untergeschoss verschiebt sich der Fokus von der strukturellen Abstraktion hin zur figürlichen Verdichtung kollektiver Erfahrung. Werke wie "The Castle. The and-Sureyor with the Assistants", "The Kiosk" oder "The Fish Meal" entfalten eine expressive Bildwelt, in der sich Individuum und Gemeinschaft unauflöslich durchdringen.

Aizenshtats gestischer Duktus, seine dichte Komposition und die intensive Farbigkeit erzeugen eine visuelle Energie, die an urbane Dynamiken ebenso erinnert wie an archaische Versammlungen. Die Figuren erscheinen nicht als isolierte Subjekte, sondern als Teil eines grösseren Gefüges, als Träger gemeinsamer Erinnerungen, Spannungen und Transformationen.

Gleichzeitig durchbrechen einzelne Werke diese kollektive Verdichtung zugunsten einer stärker individualisierten Perspektive. "The Moscow Region" (2003) oder "Man with a Wineglass" (2008) öffnen den Blick auf stillere, introspektivere Momente.

In ihnen verdichtet sich das Persönliche, ohne sich vom kollektiven Kontext zu lösen, vielmehr entsteht ein oszillierender Raum zwischen individueller Erfahrung und gemeinsamer Existenz.

Obergeschoss: Ein Raum innerer Resonanz

Im ersten Obergeschoss kulminiert die Ausstellung in einem Raum, der sich als Wunderkammer des Inneren lesen lässt. Die dicht gehängten, schwarz-weißen Zeichnungen bilden ein intimes Gefüge, in dem sich Aizenshtats Auseinandersetzung mit Körper, Wahrnehmung und psychischer Verfasstheit auf eine konzentrierte, nahezu meditative Weise manifestiert.

Die Figuren erscheinen als durchlässige Körper, ihre Konturen fragmentiert, ihre Oberflächen von einer vibrierenden, fast obsessiven Linienstruktur durchzogen. Diese Zeichensprache erzeugt eine eigentümliche Spannung zwischen Präsenz und Auflösung, zwischen Nähe und Distanz. Gesten bleiben angedeutet, Blicke entziehen sich, Formen scheinen sich im Moment ihres Erscheinens bereits wieder zu verflüchtigen.

Die Nähe der Arbeiten erzeugt ein dichtes Beziehungsgeflecht: Motive wiederholen sich, transformieren sich, gehen ineinander über. Es entsteht ein Raum, in dem das Psychische nicht illustriert, sondern räumlich erfahrbar wird.

Dieses intime Gefüge findet sein kraftvolles Gegenüber im darüber liegenden Mezzanin. Dort erhebt sich das grossformatige Gemälde "The Roar of the Crowd of Roma" (2020) als eruptives Gegenbild. In seiner intensiven Farbigkeit und expressiven Figuration artikuliert es eine kollektive Energie, die im Kabinett noch in sich gehalten erscheint.

Doch anstatt eines einfachen Gegensatzes entsteht eine präzise gesetzte Schwelle: Das Werk fungiert als Übergang zwischen innerer Verdichtung und äusserer Entladung, zwischen der stillen Analyse des Individuellen und der eruptiven Manifestation des Kollektiven.

Kuratorische Vision und Vermächtnis

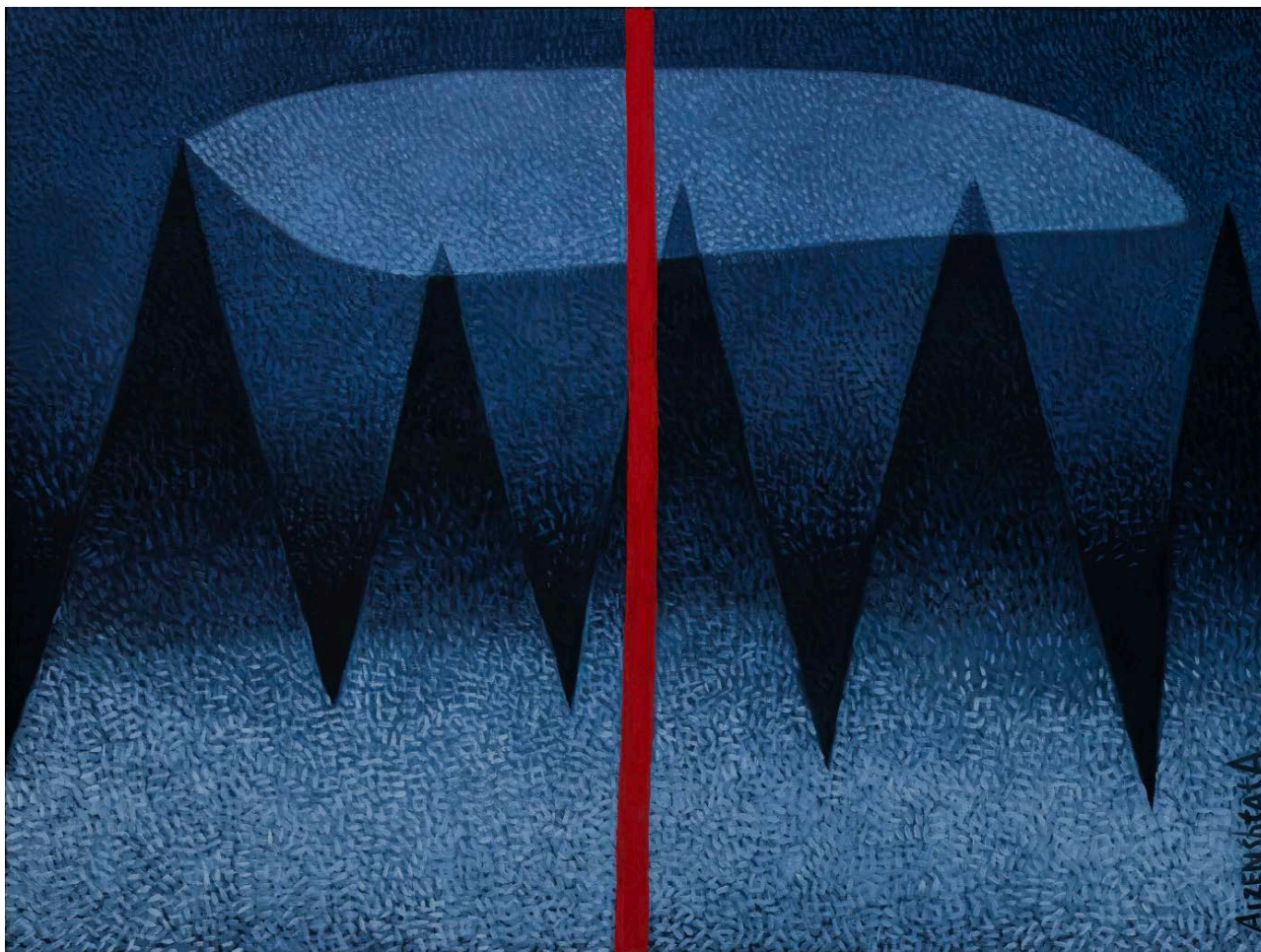
In ihrer Gesamtheit offenbart die Ausstellung Aizenshtats Werk als eine vielschichtige Synthese aus künstlerischer, intellektueller und spiritueller Praxis. Seine Bildsprache, geprägt von Einflüssen, einer Denktradition, expressionistischer Figuration und narrativer Verdichtung, entzieht sich eindeutigen Zuordnungen und behauptet eine eigenständige Position innerhalb der zeitgenössischen Malerei.

Diese Retrospektive ist weniger als chronologische Rückschau angelegt, sondern als Erfahrungsraum, in dem sich unterschiedliche Ebenen menschlicher Existenz überlagern: Struktur und Emotion, Individuum und Gemeinschaft, Erinnerung und Gegenwart. So lädt die Ausstellung dazu ein, nicht nur Aizenshtats Werk zu betrachten, sondern sich in ihm zu bewegen, als ein Raum, in dem sich die Poetik der Erinnerung nicht erklärt, sondern erfahren wird.

Works on display

Pascal Robert Gallery

ALEXANDER AIZENSHTAT *The
Line of Existence*, 2022

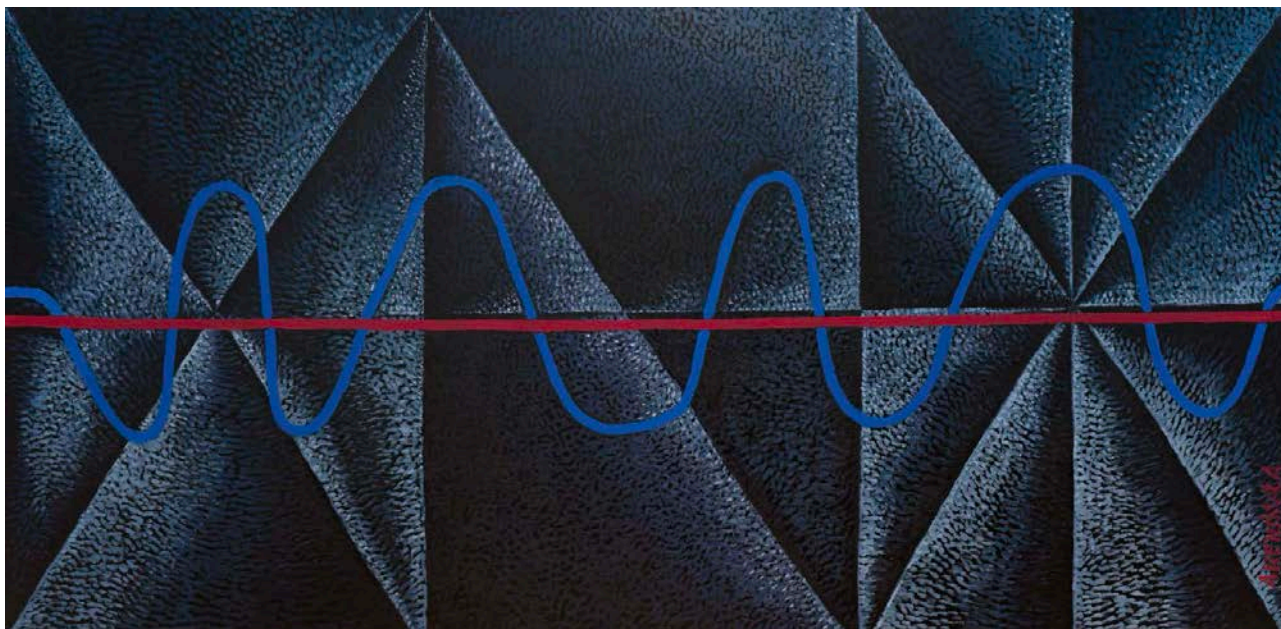


150 x 200 cm (59.06 inches x 78.74 in)
oil on canvas
ALA.00002.M

Provenance:
Artist Studio
Pascal Robert Gallery

Pascal Robert Gallery

ALEXANDER AIZENSHTAT
The Incipience of the Universe, 2018



150 x 300 cm (59.06 inches x 118.11 in)
oil on canvas
ALA.00003.M

Provenance:
Artist Studio
Pascal Robert Gallery

Pascal Robert Gallery

ALEXANDER AIZENSHTAT

Untitled, 2024



150 x 100 cm (59.06 x 39.37 in)

oil on canvas

ALA.00009.M

Provenance:

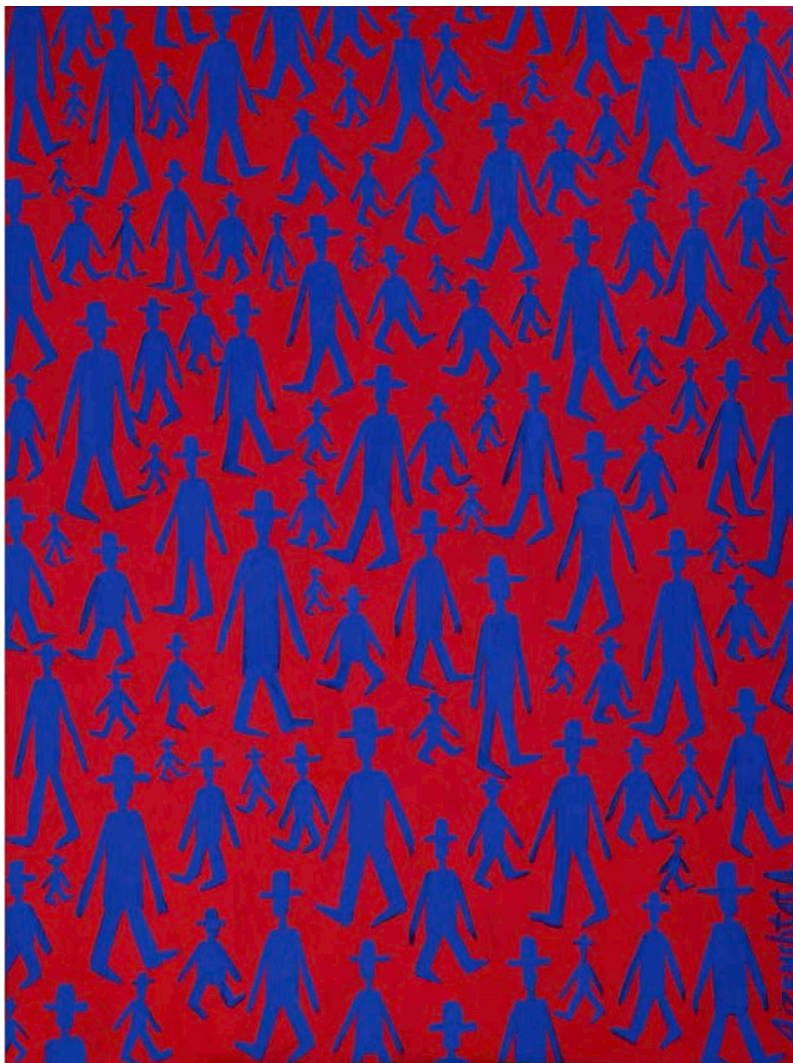
Artist Studio

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ALEXANDER AIZENSHTAT

Blue Man, 2022



oil on canvas
200 x 150 cm (78 3/4 x 59 in.)
(AIA.00014.M)

Provenance:

Artist Studio
Pascal Robert Gallery

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ALEXANDER AIZENSHTAT

The Castle. The Land-Surveyor with the Assistants, 2007



80 x 90 cm (31.50 x 35.43 in)
oil on canvas
ALA.00012.M

Provenance:
Artist Studio
Pascal Robert Gallery

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ALEXANDER AIZENSHTAT

The Kiosk, 2006

100 x 80 cm (39.37 x 31.50 in)
acrylic on canvas
ALA.00013.M

Provenance:

Artist Studio

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ALEXANDER AIZENSHTAT
The Fish Dish, 2005



50 x 60 cm (19.69 x 23.62 in)
acrylic on canvas
ALA.00014.M

Provenance:
Artist Studio
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ALEXANDER AIZENSHTAT

Passers, 2023

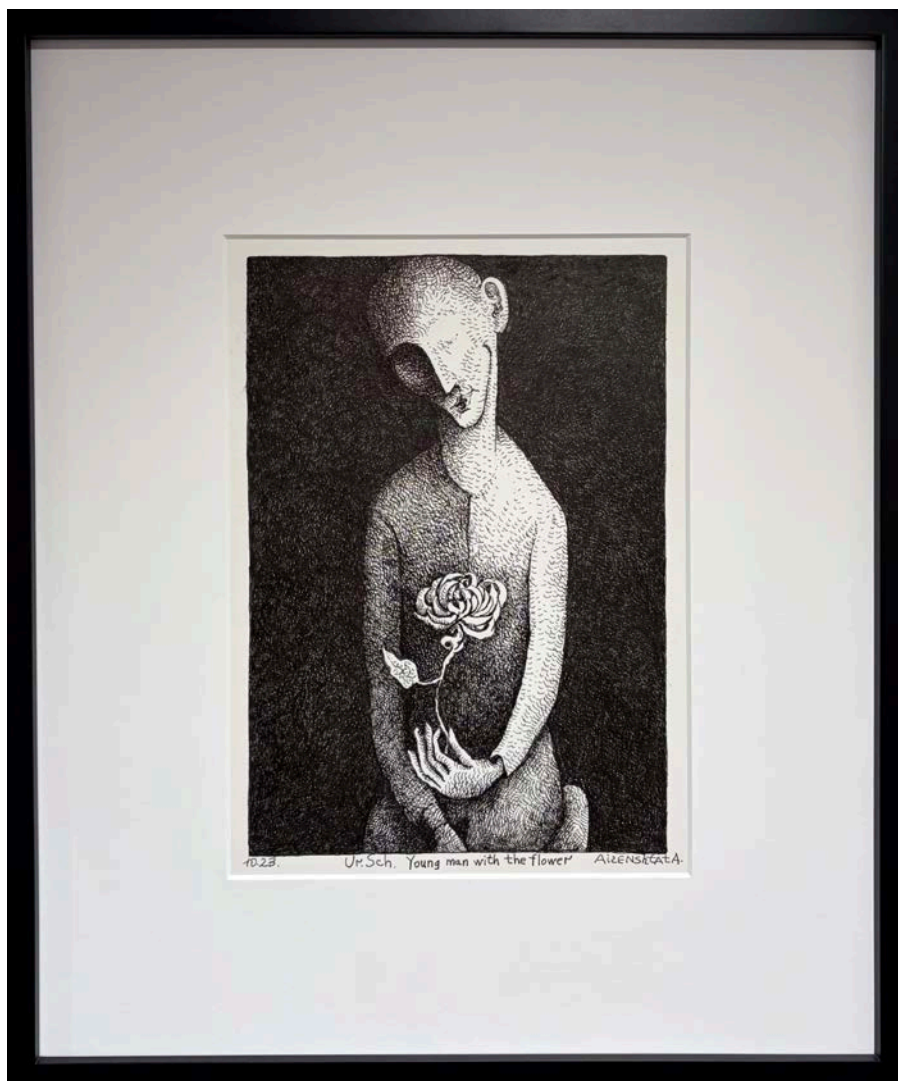


28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00021.Z)

Provenance:
Artist Studio
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ALEXANDER AIZENSHTAT
Young man with flower, 2023



28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00026.Z)

Provenance:
Artist Studio
Pascal Robert Gallery

Pascal Robert Gallery

ALEXANDER AIZENSHTAT

The Fish hovered over the city, 2023



28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00022.Z)

Provenance:
Artist Studio
Pascal Robert Gallery

Pascal Robert Gallery

ALEXANDER AIZENSHTAT

Jewish lad, 2023



28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00023.Z)

Provenance:
Artist Studio
Pascal Robert Gallery

Pascal Robert Gallery

ALEXANDER AIZENSHTAT

Jewish teenage girl 2023



28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00024.Z)

Provenance:
Artist studio
Pascal Robert Gallery

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ALEXANDER AIZENSHTAT

Psychic bouquet, 2023

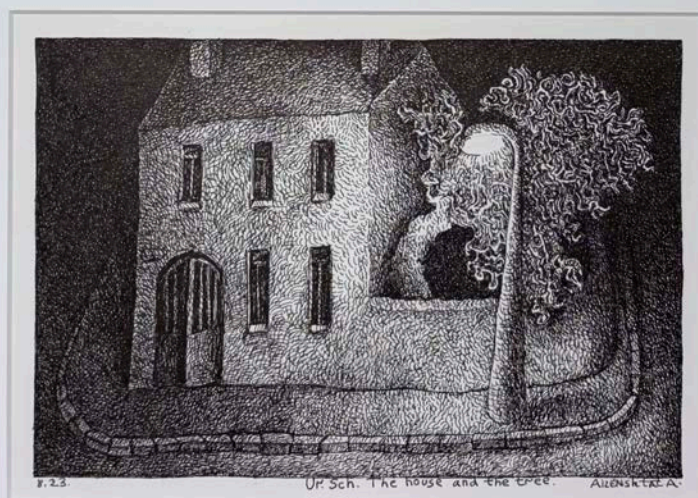


28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00025.Z)

Provenance:
Artist Studio
Pascal Robert Gallery

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ALEXANDER AIZENSHTAT
Same and Different, 2022



28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00028.Z)

Provenance:
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Pascal Robert Gallery

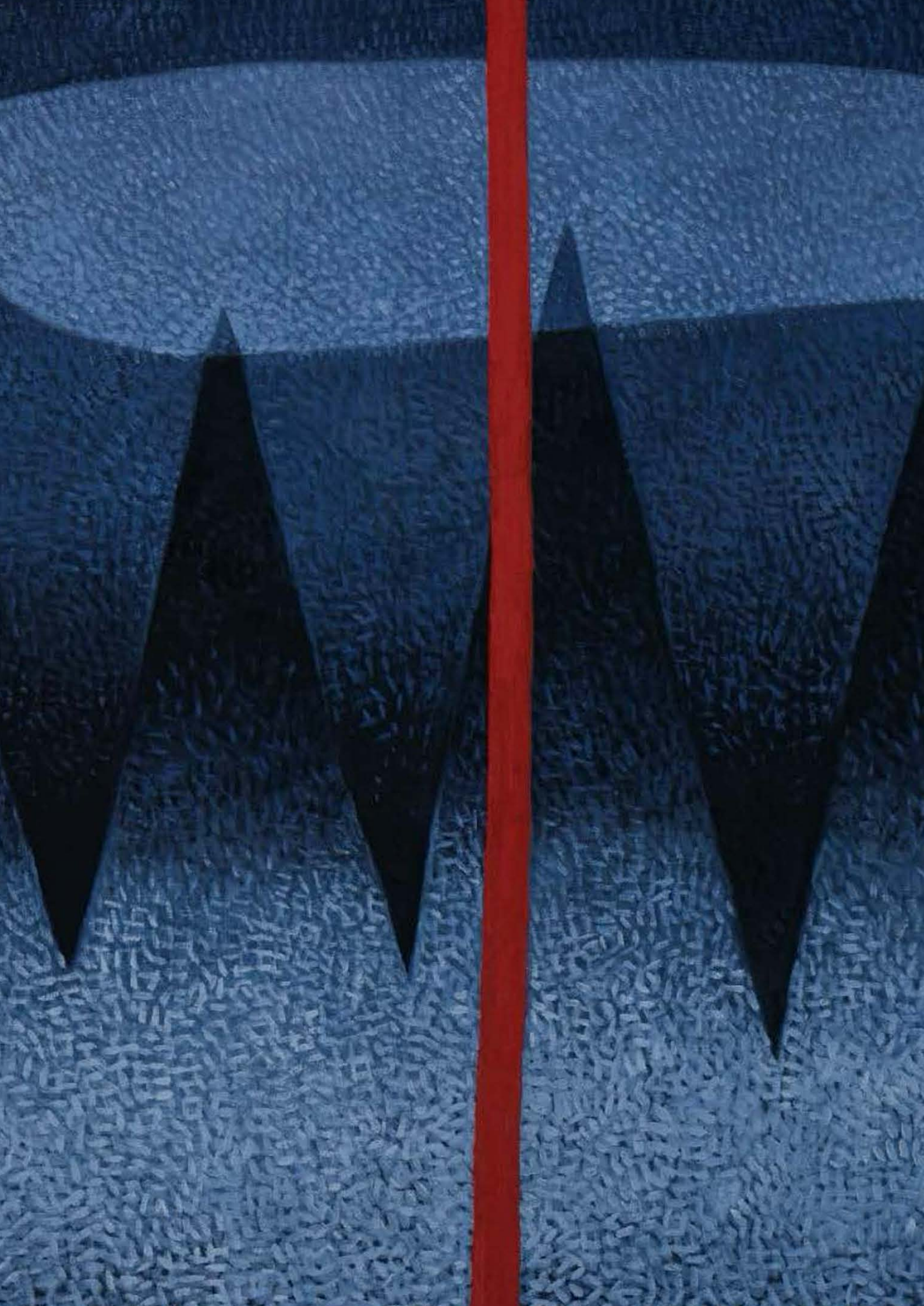
Pascal Robert Gallery

ALEXANDER AIZENSHTAT
Same and Different, 2022



28 x 20 cm (11 x 7 7/8 in.)
framed 46.5 x 38 cm (18 1/4 x 15 in.)
(AIA.00027.Z)

Provenance:
Artist Studio
Pascal Robert Gallery



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By appointment

Opening hours

Tuesday, 1 pm - 7 pm
Wednesday, 1 pm - 7 pm
Thursday, 1 pm - 8 pm
Friday, 1 pm - 7 pm
Saturday, 10 am - 6 pm

We are closed on Sunday.

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Gallery for Contemporary and Modern Art

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Experience our exclusive gallery in an intimate setting. We offer private tours and personalized appointments, available upon request, providing a privileged environment for true connoisseurs to explore and acquire exceptional works.



Artists

Aboubakar Fofana
Blerta Hashani
Tahar Ben Jelloun
Claudio Koporossy
Klára Kuchta
Josep-Maria Martin
Jon Merz
Deimantas Narkevičius
La Ribot
Mary Prescott
Allyson Vieira

Available works by

Karel Appel
Paul Cézanne
Michel Comte
Edgar Degas
Lynne Drexler
Félix González Torres
Keith Haring
Wassily Kandinsky
Anselm Kiefer
Per Kirkeby
Judit Kis
Paul Klee
Fernand Léger
Kazimir Malevich
Edvard Munch Wera
Efremovna Pestel
Pablo Picasso
Man Ray
Auguste Renoir