BLINDNESS

AÏSSA

Gallery Edition / 2026

A limited series of seven works



“Seeing is not proof of the visible.”

AÏSSA

The eye is never innocent.

Blindness does not address the deprivation of sight. The series begins further on, at the point where seeing ceases to be proof and becomes a fragile construction, perhaps even a discipline of denial. These seven faces are neither portraits nor characters; they inhabit an earlier age, where the human figure still precedes the narrative we project onto it.

Oil pastel insists, scores, thickens, revealing the fatigue of the gesture and the quiet violence of reworking. Each line seems to seek a form it already knows can no longer be stabilised.

No scene.
No excuse.
No alibi.

This stripping away does not produce silence; it gives silence substance. Closed, erased or inoperative eyes transfer responsibility to the one who looks. The work no longer submits itself to the scrutiny of consciousness; it examines the way we demand that images make themselves immediately available.

From *The Threshold* to *The Imprint*, the sequence composes a field of forces: withdrawal, knowledge, dislocation, resistance, saturation, judgement, survival. Seven states without assignable psychology; seven presences whose opacity constitutes less an enigma than a sovereignty beyond dispute.

I

BLINDNESS I

The Threshold

Oil pastel on Canson paper
24 × 32 cm / 2025



I

The Threshold offers no way out. The face remains this side of itself, still held within that second when a form appears without consenting to become an identity. The lowered eyelids protect no secret: they deny the observer the privilege of conclusion. The line hesitates, retraces itself, abandons parts of the figure to incompletion. This fragility carries no innocence. It possesses the gravity of a boundary no one crosses intact. *Blindness* begins here, within that narrow dimension where the visible already presents itself as loss.

THE THRESHOLD



II

BLINDNESS II

The One Who Knows

Oil pastel on Canson paper
24 × 32 cm / 2025

II

THE ONE WHO KNOWS

The One Who Knows: she knows before language, perhaps even from the beginning. Her head inclines beneath the weight of a knowledge that offers neither salvation nor superiority. The face, elongated and almost dissolved, nevertheless retains a refractory tenderness: not the tenderness that consoles, but that which survives every consolation. Nothing is confessed, nothing disavowed. The figure carries this knowledge as one enters a room without a door, with a familiarity and habit that have become fatigue. She does not turn her eyes away; she inhabits the place where the world, once understood, can no longer be looked at.

III

BLINDNESS III

The Shift

Oil pastel on Canson paper
24 × 32 cm / 2025



III

THE SHIFT

An almost imperceptible shift has already occurred. The axis of the face slips, symmetry gives way, the neck no longer raises the head: it holds it at the edge of a drift. What is deformed here is not the body, but the ancient accord between form and its place. The closed eyes signal no voluntary withdrawal. They testify to a deeper saturation, as though the image, too long exposed to reality, had chosen to move out of alignment rather than disappear. *The Shift* names not so much a movement as an irreversibility: the precise instant when return becomes fiction.



IV

BLINDNESS IV

The Spine

Oil pastel on Canson paper
24 × 32 cm / 2025

IV

This figure sustains the very possibility that a narrative need not be told. The face rises like an interior architecture, compact, frontal, without offered grace. The thick lines do not so much describe hardness as construct another potential. Everything that might deceive has been stripped away, until only a presence remains, capable of surviving under the pressure of silence. *The Spine* illustrates and reveals the barest condition: to exist when meaning withdraws, to continue carrying the vertical without any promise of being seen, understood or saved.

THE SPINE

V

BLINDNESS V

The Saturation

Oil pastel on Canson paper
24 × 32 cm / 2025



V

Everything has been drunk, absorbed, yet nothing assimilated. Matter accumulates around the eyes, thickens the forehead, crowds the mouth; the face becomes the site of an excess without event. This is no longer a mask, for a mask still presupposes another face behind it. Here, the plane itself has reached its limit. It compresses time and space. The lines layer over one another until they produce an almost tactile darkness, a congestion of the visible. *The Saturation* marks the moment when the image can no longer receive the world without disintegrating — and nevertheless chooses the opposite.

THE SATURATION



VI

BLINDNESS VI

The Cold Verdict

Oil pastel on Canson paper
24 × 32 cm / 2025

VI

Here, judgement proceeds from no law. It is the sentence of a self-evident truth that awaits neither debate nor acquittal. The broad, motionless face opposes every interpretation with an almost mineral stability. The eyes remain empty, yet this emptiness sees more clearly than we do: it measures the distance between what was shown and what truly took place. Nothing condemns; nothing forgives. *The Cold Verdict* immobilises the observer within that zone of no recourse where the work no longer asks to be loved. It remains, sovereign and cold, like a sentence whose verdict precedes its words.

THE COLD VERDICT

VII

BLINDNESS VII

The Imprint

Oil pastel on Canson paper
24 × 32 cm / 2025



VII

The Imprint is not the end. It persists after the disappearance of what produced it, faithful not to a presence but to its withdrawal. The face appears massive, almost sealed by its own memory; yet it preserves no identifiable recollection. What remains is a pressure, an outline, the mute proof that a passage has occurred. The final figure in *Blindness* looks neither backwards nor towards us; it transforms forgetting into matter. When the image ends, something continues to weigh beyond it — a nameless survival, dense enough for the void to still carry its shape.

THE IMPRINT

AISSA

THE ARTIST

Aïssa Christophe Agostini is a Belgian-Italian artist and designer based in Morocco, and the founder of AISSA studio.

His practice moves across painting, sculpture, photography, objects and experimental forms. It explores the human figure, memory, periods of rupture and, increasingly, the technological and civilizational transformations likely to reshape the way we live, create, inhabit and own.

Through AISSA studio, he develops a broader research into the material culture of the world ahead, bringing together artistic intuition, matter, use and long-term thinking to give form to works, objects and artefacts that belong as much to the present as to possible futures.

His work has been presented in Paris in 2018, Florence in 2020, Marrakech from 2021 to 2026 and Tangier from 2022 to 2024. He lives and works in Morocco.



Seven works. One indivisible constellation.

BLINDNESS brings together seven unique works, numbered I to VII. Each bears its handwritten description and countersignature on the reverse. It is accompanied by a certificate of authenticity in both digital and printed form.

The series may be acquired one work at a time. Its full power, however, resides in the ensemble: seven autonomous variations, bound by the same economy of matter, silence and withdrawal.

Availability and terms provided upon private enquiry.

BLINDNESS

Exhibition Catalogue · English Edition 2026
Oil pastels on paper · 2025

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