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AISSA

HUMAN MASSES

WORKS ON PAPER · 2026

AISSA STUDIO

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MIXED MEDIA ON PAPER · 2026

HUMAN MASSES

2026



THE CROWD AS AN INNER FORM

Human Masses does not treat the crowd as a subject. The series shifts its logic inside the form: accumulation, forced proximity, interruption, loss of contour. Across five sheets of identical dimensions, Aïssa constructs spaces in which the human figure remains perceptible without ever becoming fixed. A seated form, a head, an arch or a cavity is enough to make a body appear; immediately, black encloses it, red charges it with intensity, and white opens a zone of withdrawal. The crowd is therefore neither represented nor observed from afar. It operates as a plastic condition that alters the way each presence occupies the surface.

The compact format concentrates this tension. Acrylic spreads in opaque masses, allows the paper to surface, then meets textile fragments that thicken the sheet and resist its flatness. Glued down, overpainted or left visible, the fabric does not serve an ornamental purpose. It introduces into the image a material already marked by use, contact and memory. Painting becomes skin, wall and site of friction at once. Irregular edges, revisions and breaks in the gesture prevent any clean closure: the figures seem less placed against a ground than generated by the same field of forces that threatens to absorb them.

The collective is never painted from the outside. It emerges within the very limits imposed on each figure.

This instability keeps Human Masses at a distance from both document and symbolic narrative. The paintings point to no specific event, group or territory. They examine a more elemental mechanism: the way an individual form takes shape under pressure and retains, even through fragmentation, a capacity for resistance.

Nor does the sequence describe an evolution. From seated posture to fall, it unfolds five regimes of presence, none of which resolves the one before it. The viewer does not encounter characters to identify, but states to experience: being contained, traversed, divided, confronted, displaced.

Man Sitting in an Armchair

The composition of Man Sitting in an Armchair establishes a frontality immediately contradicted by its own framing. A heavy, almost symmetrical red mass suggests a seated torso; above it, a white oval stands in for a head without offering a face. Around them, black does more than form a ground. It constructs at once the armchair, the enclosure and the boundary within which the body becomes legible.

The title evokes portraiture, yet the work strips it of its customary boundaries: identity, gaze, psychological depth. What remains has less to do with a character than with a posture. The seated position and immobility coincide. The figure occupies the centre while depending entirely on the structure that contains it. This ambiguity initiates the series: to appear here is to accept the very form that threatens autonomy.

Mixed media on Canson 370 gsm paper
Acrylic and textile collage · 24 × 32 cm · 2026



01

Man Sitting in an Armchair

2026

02

Cry Me a River

A black arch closes the composition without managing to unify it. Within it, greys, whites and reds overlap in discontinuous strata; textile collage thickens certain passages and turns the surface into a traversed space rather than a simple image. No body can be isolated for long, yet everything suggests a presence attempting to take shape.

The title introduces the possibility of lament. Yet the painting refuses to locate it in a figure or face. Affect is distributed throughout the architecture: folds, revisions, obstructions, openings. Cry Me a River thus transforms emotion into material organisation. What might belong to the intimate becomes a shared structure, with neither assignable origin nor clearly drawn outcome.

Mixed media on Canson 370 gsm paper
Acrylic and textile collage · 24 × 32 cm · 2026



02

Cry Me a River

2026

III

Screenshot

Screenshot adopts a logic of compartmentalisation. Oval openings aligned across the upper section oscillate between faces, cells and screens; each seems to promise access while reinforcing the separation between forms. Beneath this sign-saturated zone, a red rectangle concentrates a denser, almost buried presence.

The work does not represent the screen as an object. It adopts its archetypal structure: simultaneous fragments, compressed heterogeneous planes, coexistence without continuity. The gaze circulates but never manages to recompose a stable scene. Whites act as flashes of visibility; black isolates them; red sustains a physical charge the image cannot entirely absorb. The surface becomes the site where seeing more paradoxically leads to perceiving less of the real.

Mixed media on Canson 370 gsm paper
Acrylic and textile collage · 24 × 32 cm · 2026



03

Screenshot

2026

04

IV

Fighting

In Fighting, the distinction between the protagonists and their environment becomes uncertain. Two curves knot at the top of the sheet, while reds and blacks contract through the central area. The white breaches clear no neutral space: they cut through the material, accelerate the gaze and make the confrontation harder to locate.

The combat announced by the title therefore does not take the form of a scene. It operates within the painting’s construction itself, between connection and separation, ascent and collapse, contour and overflow. No figure prevails because none remains intact. Energy moves from one form to another until resistance and transformation become inseparable. The work displaces conflict from narrative and makes it a property of matter.

Mixed media on Canson 370 gsm paper
Acrylic and textile collage · 24 × 32 cm · 2026



04

Fighting

2026

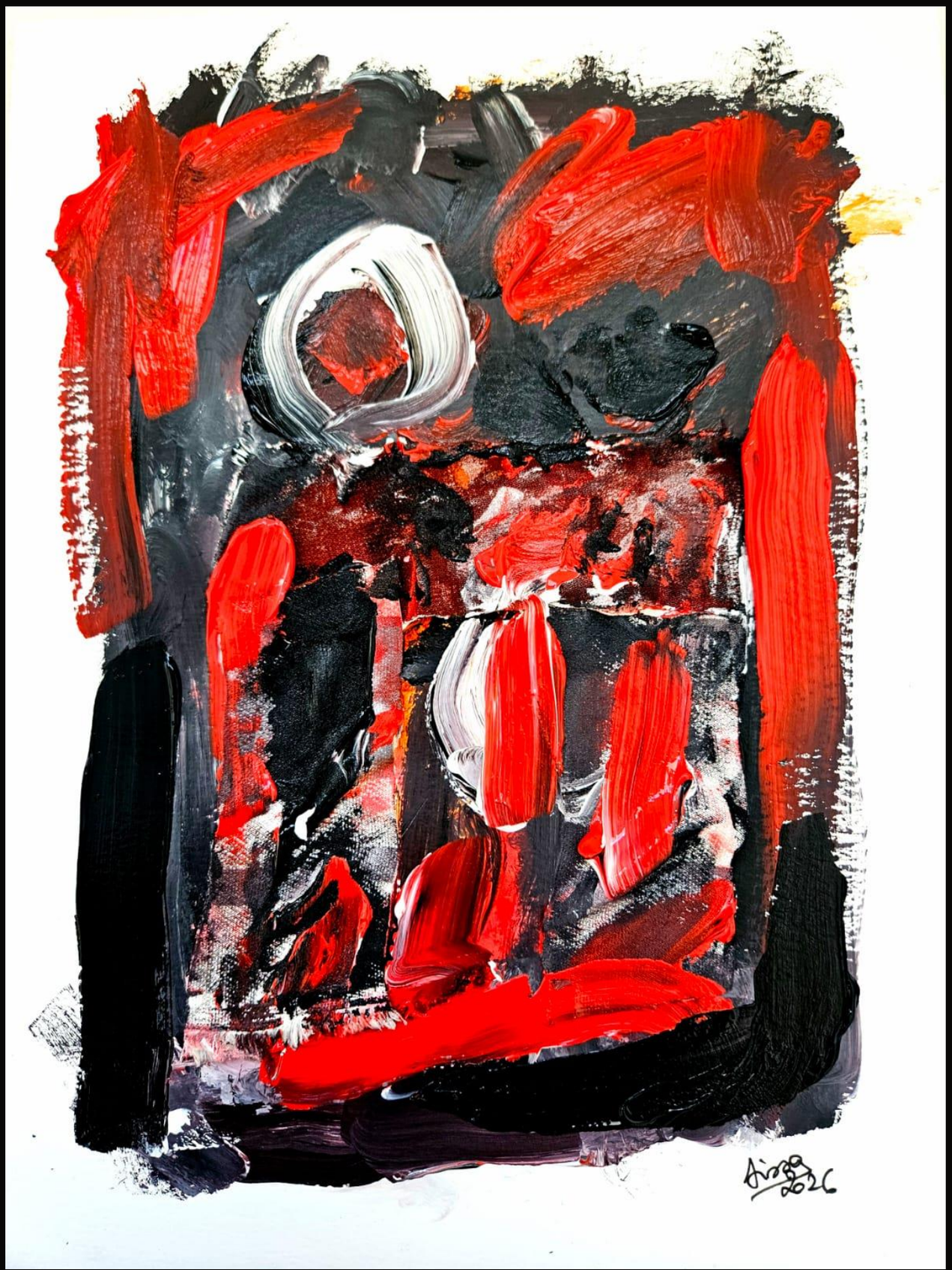
V

The Final Fall

The Final Fall retains a vertical organisation, but one that no longer guarantees balance. Red masses descend in ruptures, meet black blocks and recompose around grey or white zones that may evoke a face, a void or a trace. The whole appears to hold at the very moment its supports become uncertain.

The fall is treated neither as a spectacular event nor as the narrative conclusion of the cycle. It defines a condition of the structure: a form continues to occupy space after its principle of stability has yielded. Red acts, black establishes contrast, white arbitrates through interruption. This contradictory persistence gives the work its tension. The final piece does not close Human Masses; it leaves the series suspended, with collapse and recomposition simultaneously possible.

Mixed media on Canson 370 gsm paper
Acrylic and textile collage · 24 × 32 cm · 2026



05

The Final Fall

2026

WHAT THE MASS DOES TO FORM

Together, the five works constitute neither a continuous narrative nor an inventory of characters. They form an apparatus. Each sheet returns to the same set of constraints — format, palette, density, collage — and shifts their relations. Repetition does not produce uniformity; it reveals the differences through which a presence attempts to distinguish itself.

Human Masses thus locates the social prior to any illustration of an event or ideology: in the distribution of places, the pressure of limits and the possibility of appearing without being absorbed. The series does not choose between individual and collective. It shows that each constitutes the other, in a relation where protecting, containing and constraining may become the three functions of the same form.

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STUDIO

PRESENTATION AND ACQUISITION

Human Masses brings together five autonomous works conceived as a coherent cycle. This edition accompanies their presentation to collectors, galleries, curators and institutions.

Information regarding availability, provenance, condition and acquisition terms is communicated directly by AISSA Studio. Each enquiry is handled individually in order to preserve the quality of the context and the continuity of the series.

DIRECT ENQUIRIES
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AISSA

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.



Aïssa at work, Morocco, 2026.

WORKS

01	Man Sitting in an Armchair	24 × 32 cm · 2026
02	Cry Me a River	24 × 32 cm · 2026
03	Screenshot	24 × 32 cm · 2026
04	Fighting	24 × 32 cm · 2026
05	The Final Fall	24 × 32 cm · 2026

All works: mixed media on Canson 370 gsm paper; acrylic and textile collage.

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