BRUTAL

OIL PASTEL AND PAINTING · 2025

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Exhibition catalogue
English edition, 2026
AISSA studio

BRUTAL

BRUTAL breaks into the imagination: without permission or humility, it ravages the image humanity finds in its own mirror.

Aïssa

No Reconciliation

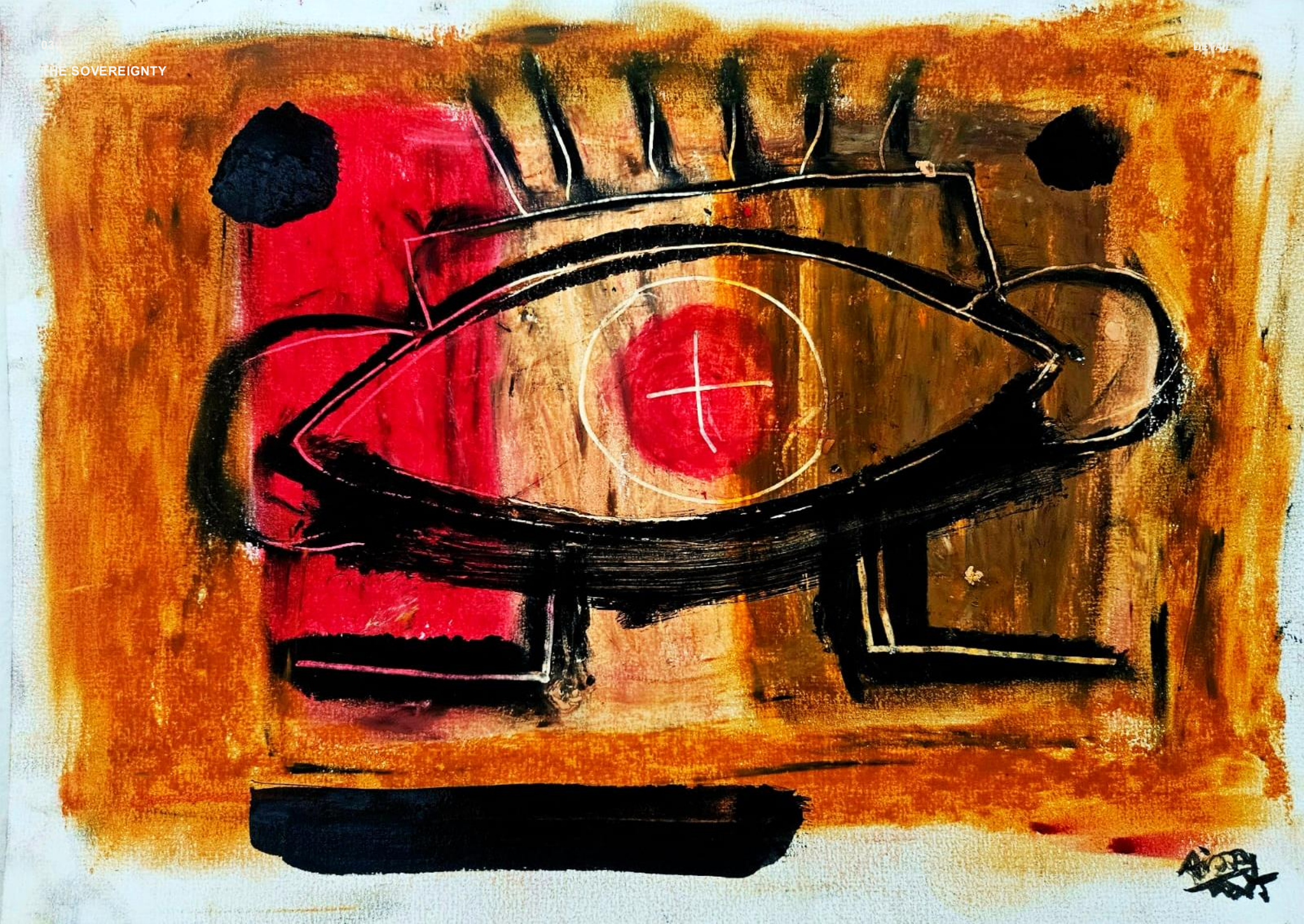
Some paintings seek peace of the soul; others know that any peace reached too soon is merely another form of deceit. BRUTAL belongs to the latter kind. In it, Aïssa seizes what our age exhausts itself concealing beneath civilized language — sex, envy, exhaustion, infertility, sovereignty, burning, the approach of the end — and returns it to the instant before decorum, when form had not yet learned to disguise the force moving through it.

Across these seven works, the body becomes an arena. It splits, walls itself in, hollows out or turns to cinder; the eye overruns the face, the chair absorbs the figure meant to occupy it, black leaves the contour and becomes flesh. The format's false modesty is a decoy: it compresses the impact, like a detonation trapped in a room too small to contain it.

Oil pastel catches against the grain of the paper, gathers, is ground down, then lays bare the artist's wounds. In The Burned Man, oil thickens until it forms a skin that seems to have survived its own fire. The reworkings remain visible, keeping the struggle at the surface; no correction offers the eye the comfort of a pacified image.

The titles act like incendiary charges set against the forms. Envy, Laziness, Infertility, The Sovereignty: each opens a conceptual wound that painting refuses to suture. BRUTAL thus arrives at an uncomfortable certainty: a body may lose its unity, its function, even undergo dislocation, and still preserve intact its power to appear. Herein lies the scandal of the series — in the authority that survives destruction.

THE SOVEREIGNTY



WORKS

01—07

SEVEN BODIES

Under pressure · 2025
Oil pastel and acrylic on paper and oil on canvas

01

The Hermaphrodite

Oil pastel on Canson paper
24 × 32 cm · 2025

Beneath a crown suspended between sacred radiance and animal bristling, the figure gathers multiple polarities, multiple faces, multiple planes of existence. Eyes and nose are held behind a grille; the mouth, split by an almost obscene red, no longer speaks. Vision migrates to the attributes embedded in the torso. The Hermaphrodite converts imbalance into sovereignty.





02

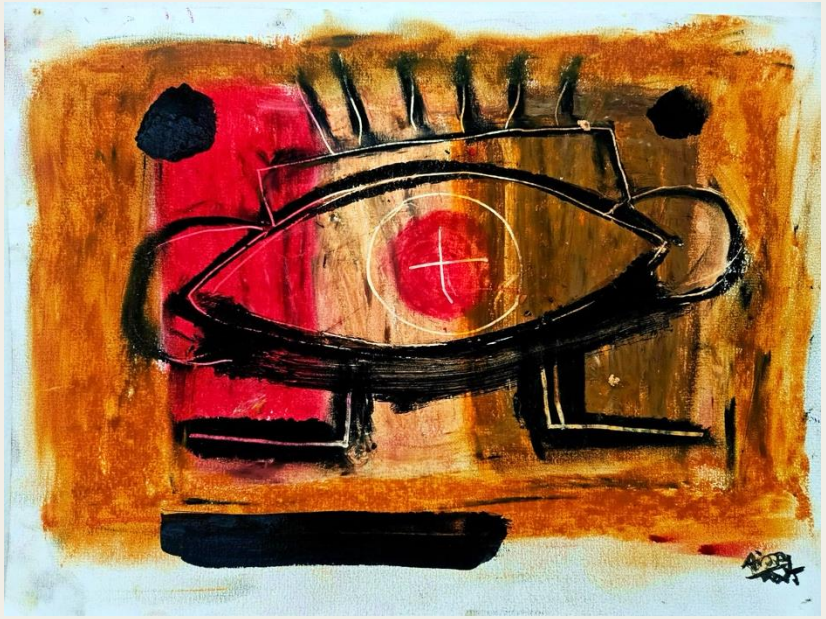
Envy

Oil pastel and acrylic on Canson paper
24 × 32 cm · 2025

Envy has immense eyes and yet no world to look upon. The face has closed around its own mechanism; the mouth, swallowed by black, draws in every possibility of speech, while the gaze multiplies until nothing remains visible. Envy ceases to be a feeling: it becomes an autophagic machine, condemned to devour forever the measure of its own lack.

03

The Sovereignty



Oil pastel and acrylic on Canson paper
24 × 32 cm · 2025

In The Sovereignty, the eye no longer belongs to a single face: it becomes fortress, shell, sighting device and territory. The red disc marks its centre with the ambiguity of pupil and lens, until the viewer can no longer tell whether they are contemplating the work or have entered its line of fire. Sovereignty asserts itself here, indivisible, requiring no witness.



04

Laziness

Oil pastel and acrylic on Canson paper
24 × 32 cm · 2025

The chair reigns over the absence it has produced. Planted in a yellow light too violent for the figure, it preserves the imprint of a body that no longer lives, while occupying the frame with the absurd assurance of a throne without a kingdom. Laziness is a slow abdication: the moment when emptiness acquires more density than the life it has replaced.



05

The Burned Man

Oil on canvas
50 × 60 cm · 2025

The fire is no longer visible, yet everything on the canvas continues to burn. Red refuses to cool; black has overrun the face until the boundary between skin, ash and shadow disappears; pale lines, like nervous sutures, attempt less to repair than to prevent disappearance. The Burned Man imposes the irreducible presence of what destruction could not finish.



06

Infertility

Oil pastel and acrylic on Canson paper
24 × 32 cm · 2025

The body remains upright, but its organs no longer communicate. The eyes are dead, the blocks lean against one another without joining, the vast pink field occupies the centre like a womb gone mute. Infertility wrests infertility from biology alone and recasts it as a wider condition: the inability to transmit, to continue, to carry life from one form into another.

07

The Final Countdown

Oil pastel and acrylic on Canson paper
24 × 32 cm · 2025

The silhouette advances, falls and rises in a single movement, as though time had ceased to order gestures. Behind it, ochre is already burning; ahead, no space offers refuge. The Final Countdown does not count the seconds before the end: it captures the more vertiginous instant when the future, having ceased to be real, returns to exact its due.



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.



LIST OF WORKS

2025

01 **The Hermaphrodite**
Oil pastel on Canson paper · 24 × 32 cm · 2025

02 **Envy**
Oil pastel and acrylic on Canson paper · 24 × 32 cm · 2025

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Instagram: AISSA studio
LinkedIn: AISSA studio
Email: aissa@prosperatlas.com
Website: AISSA studio

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