AISSA

# THE GUARDIANS

SCULPTURES 2020

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Sculptures 2020

*Exhibition catalogue*
*English edition, 2026*
*AISSA studio*

# THE GUARDIANS

*The Guardians emerged from that inner place where matter still precedes language. I recognized them before I understood them.*

*Black returns them to their night; white leaves upon them signs drawn from a memory without date. Each carries a posture, a wound, a force held in reserve.*

*Their silence contains what remains when names withdraw. They keep watch at the edge of the visible, where the old comes undone before the new has found its face.*

*Aïssa*

# Forms of Vigil

Seven figures in black clay advance from a time without archive. Their scale fits within the hand; their presence displaces space. Each stands with the gravity of a vestige that has refused to become a ruin. They preserve the trace of what survives when history has lost its witnesses.

Aïssa models compact, irregular bodies, almost closed upon themselves. Black absorbs light and draws the figure back toward its secret. White intervenes through incisions, bands, scars, or signs; it opens the imagination. Within this primal economy of colour, each mark acquires the density of a language older than words.

*African Dream carries the memory of a territory without a map. Violinist holds a music before sound. Expectation places the body within the thickness of time. Woman's Suffering closes pain around an inner chamber. Kneeling embraces the ground without surrendering its verticality. Slavery bears the marks of capture. African Master looks out from the cycle's end, where authority becomes memory.*

*Together, the seven sculptures compose less a narrative than a vigil. Something has vanished; something approaches. Between the two, their bodies hold the passage open. The series inhabits this interval, where the human figure begins to remember its origin.*

DETAIL



# WORKS

01—07

*2020*

Painted clay

01

# African Dream

Painted clay · 19 cm · 2020

*A continent dreams behind eyelids of clay. The figure stands at the edge of a memory without a map; white, upon its black body, opens a passage no narrative can close.*





02

# Violinist

Painted clay · 21 cm · 2020

*She holds the absent instrument against her body. Before music, there was this silence: a vibration buried within the body, deep enough to continue beyond the final note.*

03

# Expectation

Painted clay · 18 cm · 2020

*Time has lodged itself in the space between the arms, in this form drawn toward a new identity. Expectation has left the hours behind; it has become matter.*





04

# Woman’s Suffering

Painted clay · 13 cm · 2020

*The body has closed around a white chamber. Pain remains there without a cry, transformed into curve, weight, and presence.*

05

# Kneeling

Painted clay · 16 cm · 2020

*On her knees, the figure joins a force older than victory. She embraces the ground without dissolving into it; something within her refuses submission.*





06

# Slavery

Painted clay · 18 cm · 2020

*The white lines encircle the body without managing to complete it. Beneath the marks of capture, a dark verticality preserves the name of man, his true power.*

07

# African Master

Painted clay · 20 cm · 2020

*He looks from the far side of time. His face bears an authority without a kingdom; in his eyes remains the measure that binds the dead, the living, and those still awaiting their awakening.*



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## BIOGRAPHY

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

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