



Dingyue Fan

Dingyue Fan (b. 1994, Chongqing, China) is a multidisciplinary artist whose work navigates the space between dreamscape and memory. She obtained a BA in French in 2016 before relocating to Montreal, Canada, and later earned an MA from the Royal College of Art, London, in 2023.

Growing up in southwest China, Fan was deeply influenced by the region's lush landscapes and her family's frequent visits to grotto statues and murals. These early visual encounters continue to shape her practice, as she draws on millennia-old mythology and subconscious imagery to create layered, semi-abstract compositions. Her work explores the fluidity of the female subconscious—where childhood fragments, recurring dream symbols, and imagined creatures coalesce in a delicate balance of fragility and tension.

Fan's work has been exhibited internationally and is held in private and institutional collections. She currently lives and works in Montreal, Canada.



Laura Benson

Laura Benson (b. 1997, Birmingham, AL) is a multidisciplinary artist whose work intertwines personal mythology with themes of sacredness and ritualistic practices. Raised as a pastor's daughter in the American South, her upbringing deeply influences her exploration of storytelling, folklore, and religious myth. Benson earned her BFA in Drawing from the University of Alabama at Birmingham in 2019 and completed her MFA in Painting and Drawing at the University of Colorado Boulder in 2023.

Benson's practice encompasses a diverse range of mediums, including clay, collaged images, found objects, metal, fabric, printmaking methods, and oil painting. This multidisciplinary approach allows her to delve into the mystical aspects of the natural and supernatural world, creating works that serve as portals bridging past and present.

Benson draws upon references from the religious and esoteric traditions of Northwestern Europe and the American South. She engages with the resourcefulness and ingenuity of folk art and craft practices from these regions, incorporating elements that emphasize storytelling and intimacy. Her Gelli-plate prints, for instance, utilize pages from old books, mirroring how she works with found objects—scavenging for materials feels like collecting stories.

Through her work, Benson invites viewers to explore the intersections of history, spirituality, and memory, reflecting on the ways that materials and stories connect us across time. Her work aims to uncover and explore the mystical and mysterious aspects of the natural and supernatural world, offering a valuable avenue for introspection and connection.

Benson recently had a solo exhibition at The Valley in Taos, New Mexico (2024-2025). She currently lives and works in Birmingham, Alabama.



Saman & Sasan Oskouei

Saman Oskouei (born 1985) and Sasan Oskouei (born 1991) are multidisciplinary artists and brothers from Tabriz, Iran, currently located in Brooklyn, New York. With strong roots in urban culture, the brothers have collaboratively created a large portfolio consisting of installation, painting, sculpture, interventions, video, and photography. From a vein of eloquent site-specific commentary on pressing political and social issues, the Oskouei brothers have gradually developed an abstract visual language – a continuation of their quest for simple yet powerful visual statements.

Nature is a constant reference in their current practice and has informed the duo's work since their beginnings in Iran, where the mountainous regions around Tabriz offered freedom from the authoritarian rule of the Islamic Republic. It has since formed the backdrop of concise comments on climate change, the refugee crisis, and political problems. At this point, their ongoing investigation into the rhythms of nature and the place of its changing seasons in our imagination has paved the way for a visual and sculptural idiom that takes the form of quiet, poetic gestures. Meditating on the resilience and adaptability of the natural forces, the artists envision humanity forever enfolded in the ongoing processes of a nature in constant flux. Rather than loud or loaded statements, the Oskouei brothers excel in artistic expressions of an eye-opening lucidity that foster hope and continue to generate alternatives to the status quo. Threaded through their practice is the constant reminder that right around the corner of the cities and societies we have built, there is always the possibility of a different world.

Earlier artistic career: Saman and Sasan Oskouei started their art practice in the streets of Tabriz, Iran, in the 2000s. Under their nickname Icy & Sot, the duo first combined its interest in skateboarding, its aesthetic and culture, with street art. Using mainly stencils, their work addressed social and humanitarian issues in an environment with limited tolerance for freedom of thought and speech. Navigating this environment required speed of execution and discretion, which influenced their work and led them to explore methods that enable complex work to be quickly executed in an urban setting.

The duo migrated to Brooklyn, United States, in 2012, where they practice under their names, Saman and Sasan Oskouei, together forming Oskouei Studio. While the first decade of their work was that of street artists, the second decade greatly focused on interventions, installations, and sculptures using materials such as wood or steel. Amongst others, they are known for revisiting chain-link fences to create sculptures surfacing realities of borders, migration, and identity. An example of these works is their permanent art installation in Lisbon, Portugal, of a European Flag made of steel fence and barbed wire, evoking the physical barriers and difficult conditions faced by asylum seekers while conveying the hope that takes them through that journey.

The brothers collaboratively create nuanced political work, known for its simplicity yet resilience and positive undertone. They address humanitarian topics such as borders and refugees, capitalism and inequalities, women's rights, and environmental issues. While the nature of the messages Saman and Sasan convey is quite consistent throughout their work, the techniques and materials used are versatile and playful, from paintings and sculptures, performances and interventions, to videos and photography. In their approach, the medium is secondary to the message and serves to support and deliver the latter.



Gaspard Girard d'Albissin

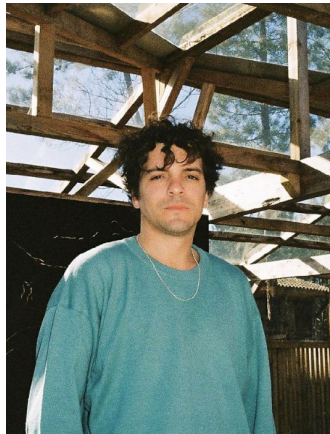
Gaspard Girard d'Albissin (b. 1988, New York) is a Paris-based painter. His creative process involves sourcing images from various online platforms, selecting those that spontaneously resonate with him. This approach results in paintings that blend aesthetics with subtle humor, depicting subjects rendered with a keen eye for detail.

Through his work, Girard d'Albissin invites viewers to find beauty and intrigue in the mundane, encouraging a deeper appreciation for the overlooked aspects of daily life. He draws inspiration from online photographs, fashion scenes, and candid snapshots, elevating these sources with saturated details, dramatic lighting, and intense contrasts. In his paintings, seemingly banal elements—a pair of elegant shoes or an unmade bed covered in silky fabric—become poignant symbols of contemporary life, blending ephemeral beauty with the unsettling allure of appearances.

Girard d'Albissin employs a meticulous painting technique, combining layered glazes with carefully constructed compositions. His attention to materiality and texture—ranging from drapery to reflective, mirror-like surfaces—imbues his work with a sculptural presence. This interplay of textures bridges the classical motifs of painting with the aesthetics of the digital age.

Haunted by a sense of nostalgia and impermanence, Girard d'Albissin's paintings explore our complex relationship with imagery, balancing between memory and simulation. His works evoke a contemporary form of vanitas, reflecting on the passage of time and the fragile permanence of what might otherwise seem ordinary yet timeless.

Girard d'Albissin's recent shows include: **Prima?** a solo exhibition titled "Glossy Hours" at Galerie Javault in Paris (2024), a group exhibition "There Will Never Be a Beautiful Suicide" at Pal Project in Paris (2023). Girard d'Albissin is a graduate of the Beaux-Arts de Paris.



Manuel Tainha

Manuel Tainha (b. 1993, Lisbon) is a multidisciplinary artist whose practice encompasses painting, textiles, and mixed media. He studied at the Faculty of Fine Arts of the University of Lisbon and further honed his skills under the mentorship of Anselm Reyle at the Hamburg University of Fine Arts (HFBK).

Tainha's work delves into compositional dynamics through alternating processes such as addition and subtraction, as well as the exploration of two-dimensional and object-based forms. He employs materials like velvet and cotton, which he transforms using techniques such as bleaching, dyeing, burning, and stitching. This approach allows him to create intricate textures and color variations, embodying a balance between delicacy and aggression.

A significant aspect of his creative process involves engaging with local craftspeople in Lisbon's traditional laundry shops, where he has mastered vernacular bleaching and dyeing techniques. This collaboration enriches his work with cultural significance and a deep connection to Portuguese craftsmanship.

Tainha's work has been exhibited in both solo and group exhibitions, including "Arousal", at Pram Studio, CZ (solo, 2024) and "Chest Against the Back" at Galeria Foco (solo, 2024).

Tainha currently lives and works in Lisbon, Portugal.