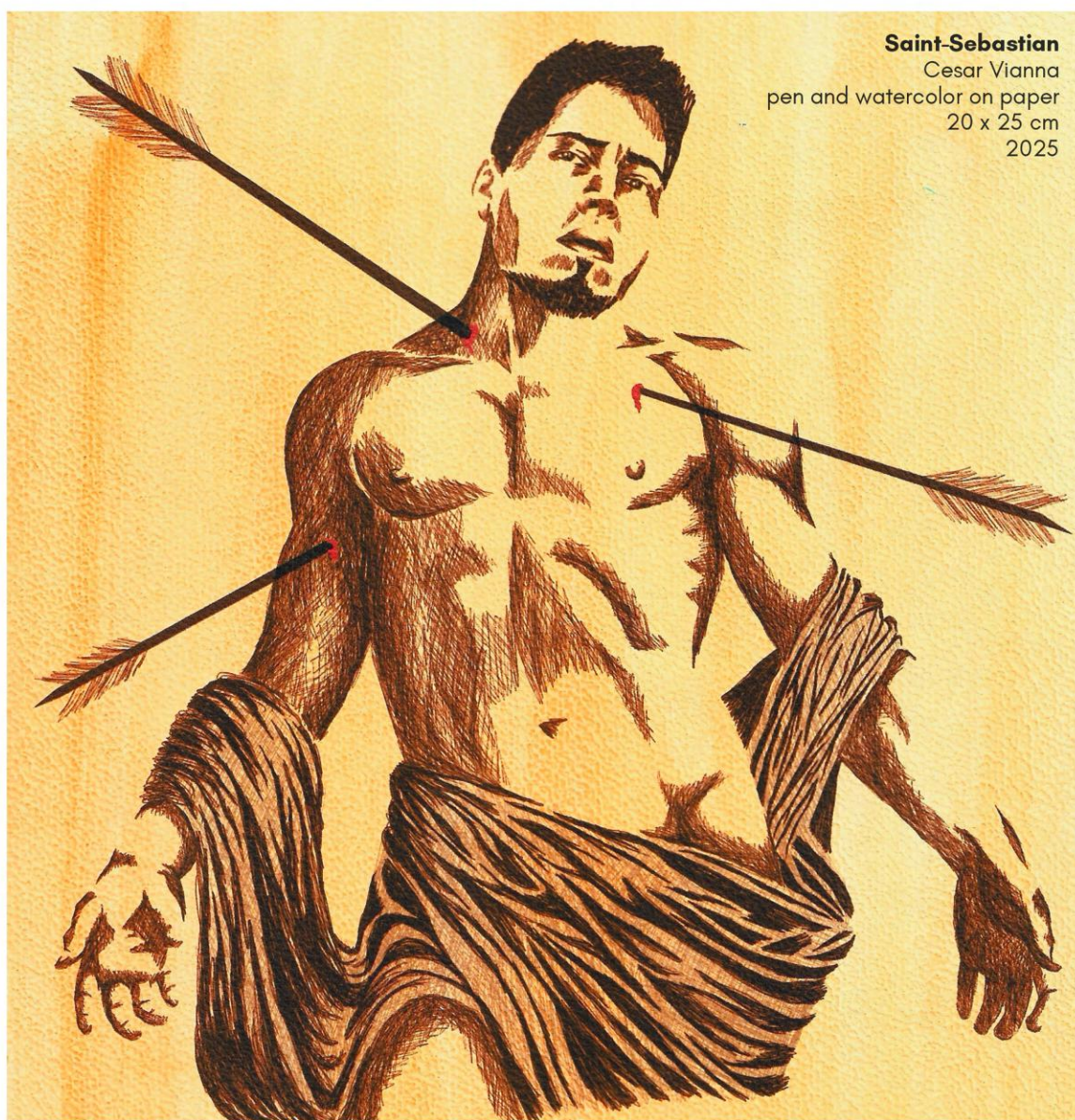


LOUVRE UNBOUND

BEYOND THE FRAME OF ART



BEYOND THE FRAME OF ART BRINGS TOGETHER TALENTED ARTISTS AND CREATIVE SPACES, FOSTERING DIALOGUE BETWEEN ART AND MODERN CULTURE.



LOUVRE UNBOUND

BEYOND THE FRAME OF ART



linktr.ee/LouvreUnbound

STEP INTO THE WORLD OF

Cesar Vianna

Rouyn-Noranda, Canada

Welcome Cesar, first and foremost, tell us about your background and why you chose to pursue this career. Do you remember the first artwork that moved something inside you?

Thank you for having me. My artistic journey began in Sao Paulo, where I studied graphic design and architecture. Those early years gave me a strong foundation in structure and form, but it was the realm of art that truly resonated with me. I chose to pursue this career because creating allows me to express emotions, ideas, and stories in a way that design alone could not. Art became my personal language—an avenue through which I could explore the human experience and communicate on a deeper level.

The first artwork that truly moved me was *Jeunes Filles au piano* by Pierre-Auguste Renoir. I vividly remember encountering it for the first time—it felt like a revelation. The vibrancy of the colors, the softness of the brushstrokes, and the intimate atmosphere it captured resonated deeply with me. What struck me most was how Renoir conveyed a quiet moment filled with emotion and movement. The way light played across the figures and the piano made me realize how powerful art could be in telling stories and evoking feelings without a single word.

That moment inspired me to seek a path where I could communicate similar subtleties through my own artistic voice.



Web site:
linktr.ee/CzarNunes



Instagram:
[@CzarNunes](https://www.instagram.com/CzarNunes)



What does your work aim to say, and are there recurring themes you keep returning to?

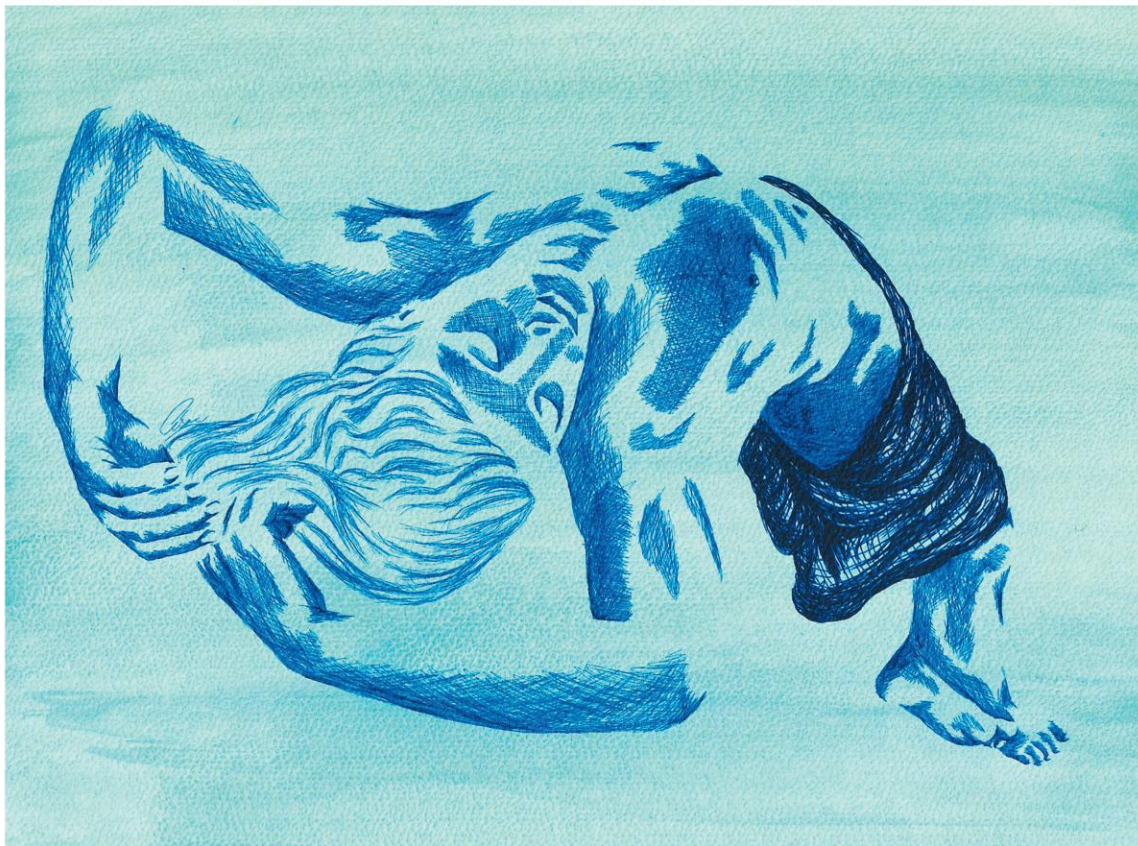
My work aims to explore the complexity of human identity and the subtle connections between the human form and its environment. At its core, my art is about connection—emotional, physical, and conceptual. I want my work to create a space for reflection, where viewers can engage with themes like beauty, self-perception, transformation, and the relationships we build with ourselves and the world around us.

A recurring theme in my work is the dialogue between simplicity and realism. I often use minimalist techniques—such as cross-hatching and limited color palettes—to highlight elements like shadows and body hair, while leaving the rest of the figure undefined.

This approach invites the viewer to complete the image in their own mind, transforming each piece into a shared experience between the artwork and its observer.

Another constant in my work is the investigation of identity, both individual and collective. I'm fascinated by how we perceive ourselves and others, how form and expression can tell stories without words. Even when working with unconventional materials or abstract elements, I return to the human body as a central motif—not only for its aesthetic qualities but for the stories it holds.

Ultimately, my goal is not to impose meaning, but to invite interpretation. I hope people find something of themselves in my work—whether it's recognition, curiosity, or a new way of seeing.



Pearl diver

Pen and watercolor on paper

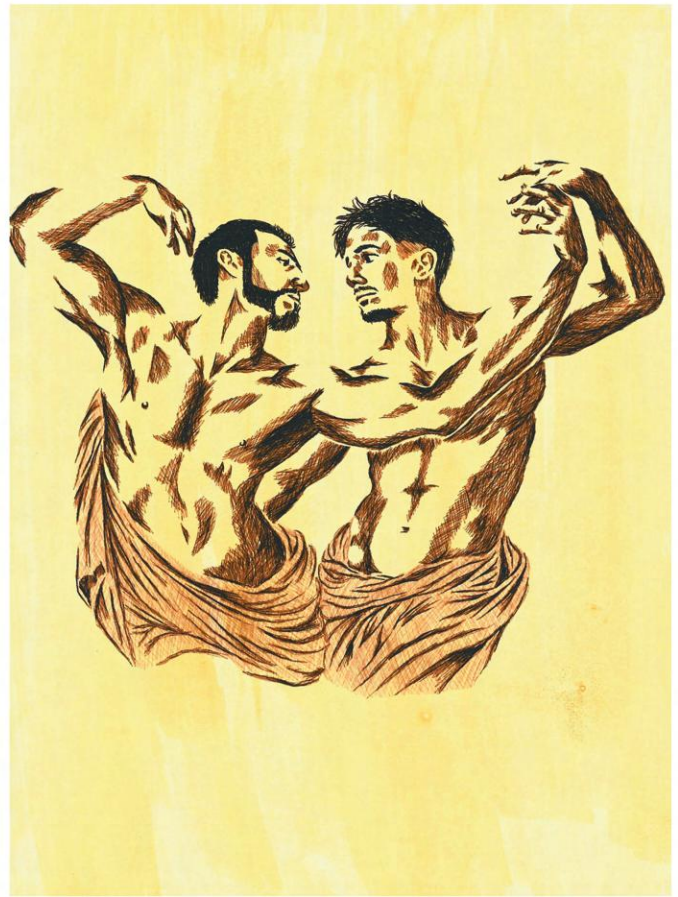
25 x 20 cm

2025

You work across different mediums—how does this multidisciplinary approach inform your message?

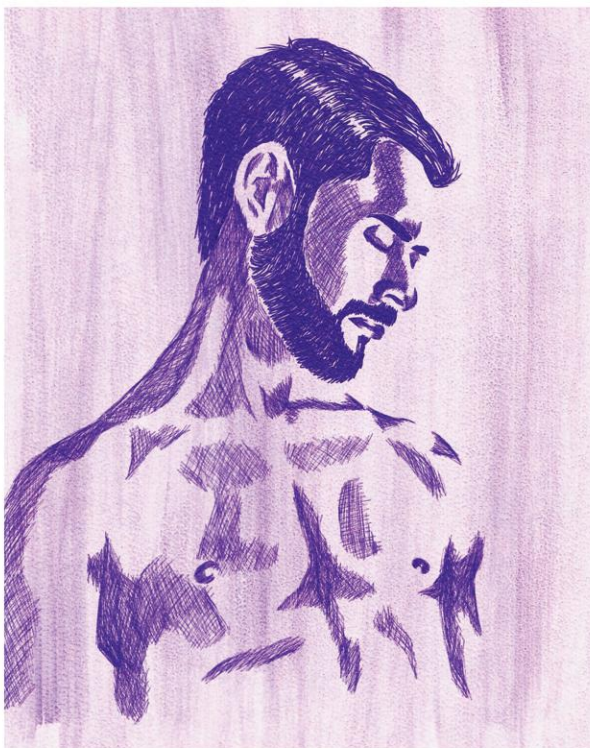
Working across different mediums allows me to approach each idea from multiple angles, enriching the narrative and emotional depth of my work. While illustration remains the foundation of my practice, I also explore painting, photography, screen printing, and even unconventional materials like tea, coffee, and eyeshadow. Each medium has its own language and energy, and choosing the right one helps me better express the story or feeling I want to convey.

For instance, illustration allows me to focus on fine details and precision, often emphasizing the contours and expressions of the human form. Painting, on the other hand, gives me freedom with color and texture, helping to evoke emotional atmospheres. With photography, I capture fleeting moments of inspiration, while screen printing introduces repetition and layering, which speak to themes of transformation and perception.



In perfect sync

Pen and watercolor on paper
20 x 25 cm
2025



A moment of self reflexion

Pen and watercolor on paper
20 x 25 cm
2025

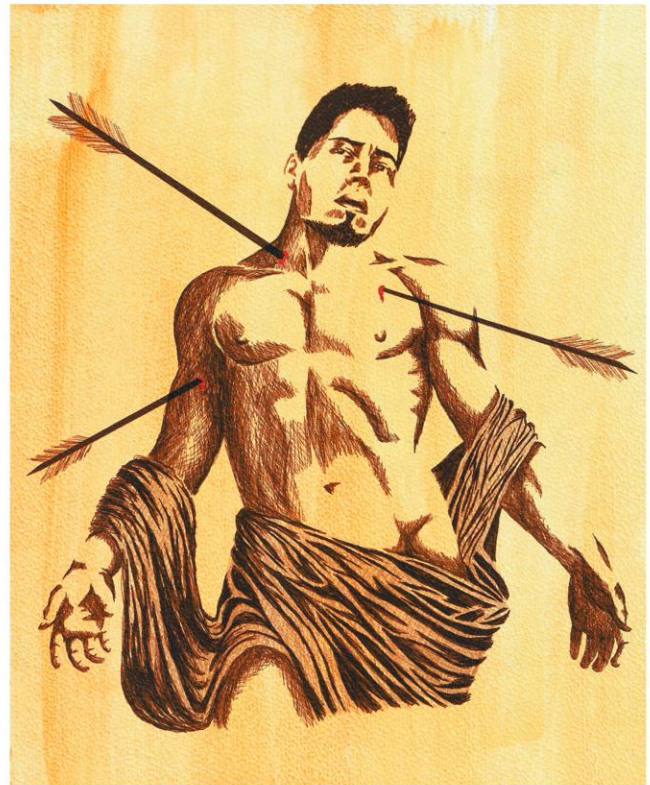
This multidisciplinary approach is not just technical—it's conceptual. It enables me to explore contrasts like structure versus spontaneity, or realism versus abstraction. Sometimes, I even recreate the same subject in different materials to explore how each one alters the viewer's interpretation.

In the end, working across mediums keeps my practice fluid and open to experimentation. It allows me to stay curious and to constantly challenge myself. Most importantly, it gives each piece the freedom to evolve in the direction that best suits its message.

How do you see the evolution of your medium in the next decade?

I believe the evolution of my medium—and of art in general—will continue to move toward greater hybridity and fluidity. The boundaries between traditional and digital, fine art and design, or even high and low culture are increasingly blurred. In the next decade, I expect artists will feel even freer to explore cross-disciplinary approaches, combining illustration, painting, digital tools.

For my own practice, I see myself deepening my exploration of traditional mediums like ink, watercolor, and pyrography, while also experimenting more with sustainable and unconventional materials, as I've already done with tea, coffee, and cosmetics. I think the role of materiality—how we choose and handle our tools—will become even more important as a form of narrative and intention.



Saint-Sebastian

Pen and watercolor on paper
20 x 25 cm
2025

At the same time, I anticipate a growing dialogue between analog and digital techniques.

For example, using digital platforms not just to showcase work, but to connect more meaningfully with global audiences, share processes, and build community around shared themes like identity, transformation, and the human form.

Ultimately, I think the next decade will be less about defining a single medium and more about embracing the full spectrum of tools available to express what matters.

The core of my work—connection, perception, and emotion—will remain the same, but the languages I use to express those ideas will continue to evolve.

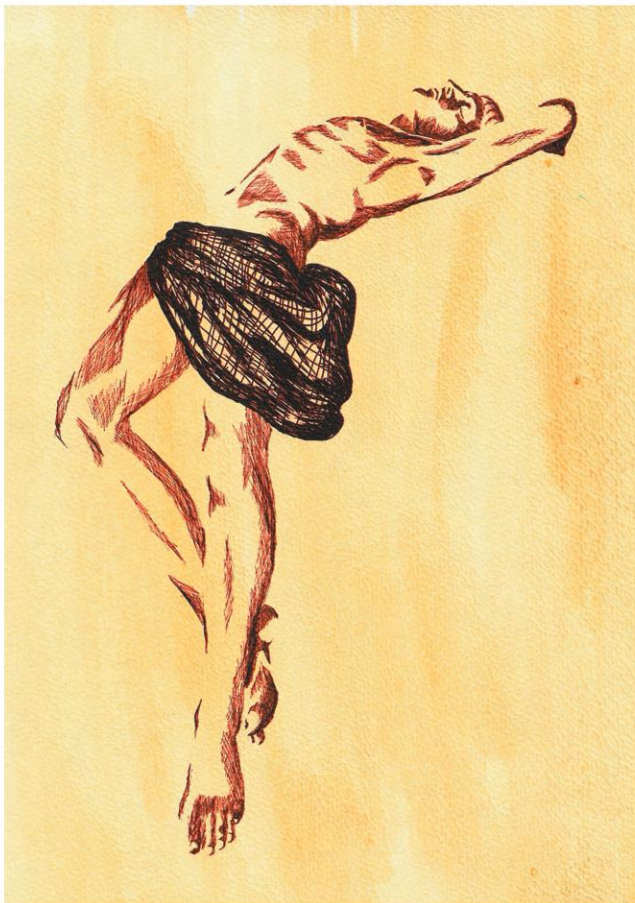


Embrace the unseen

Pen and pastel on paper
20 x 25 cm
2025

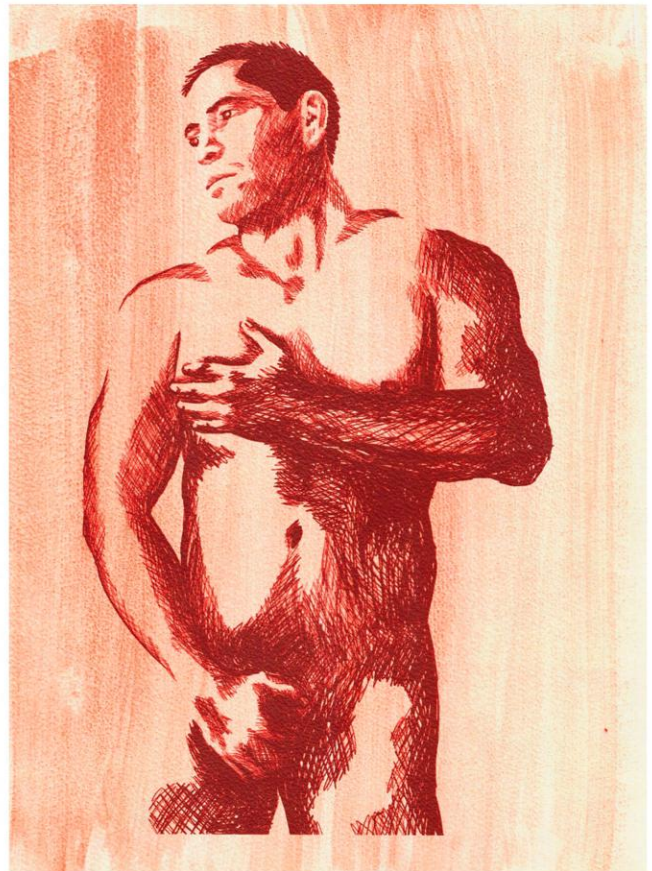
Tell us about a work of yours that is especially close to your heart—what's the story behind it?

One work that is especially meaningful to me is a pyrography portrait of Saint Sebastian, which I created during the pandemic. The inspiration came from a young man who had been one of my earliest models. In the midst of facing a cancer diagnosis, he shared with me how he found comfort and strength in the figure of Saint Sebastian—a symbol not only of resilience but also of homoerotic representation in classical art.



Pearl diver

Pen and watercolor on paper
20 x 25 cm
2025



Shy

Pen and watercolor on paper
20 x 25 cm
2025

Our conversations were incredibly personal, and I felt a deep responsibility to honour his story. The portrait I created was both a tribute to him and a reflection on endurance, vulnerability, and beauty. It eventually became part of two important exhibitions—one in San Diego and another at Montreal Pride—and was later acquired by the art museum in my hometown. That journey, from a private conversation to a public collection, was incredibly powerful.

What makes this piece so close to my heart is the emotional connection it represents—not just between artist and subject, but between art and healing. It reminded me that art can hold space for pain, hope, and dignity all at once, and that the most meaningful creations often emerge from deeply human experiences.

We are at the end of this short interview. Would you like to add anything else about your artistic research? How did you find collaborating with Louvre Unbound?

As my artistic journey continues to unfold, I remain deeply committed to exploring the human form, identity, and the emotional ties we share with our surroundings. My research is a constant process of observation, experimentation, and introspection. I'm especially interested in how materials—whether traditional or unconventional—can carry meaning and push the boundaries of visual storytelling. Every piece I create is a new opportunity to ask questions, embrace imperfection, and seek beauty in both complexity and simplicity.

Collaborating with Louvre Unbound has been a truly enriching experience. The platform fosters an open, inclusive space for artistic expression—one that recognizes and celebrates emerging voices and unconventional paths. I felt that my work was not only welcomed, but truly understood, which is incredibly valuable as an artist. The team's sensitivity to the nuances of artistic practice and their commitment to meaningful dialogue made the process feel less like a formality and more like a shared creative journey. I'm genuinely grateful for the opportunity to connect with your audience and contribute to this dynamic and inspiring project.



Skeptical

Watercolor on paper

25 x 20 cm

2024

STEP INTO THE WORLD OF Nat Biriba

Sao Paulo, Brazil

Active in the advertising industry, Brazilian illustrator Nat Biriba creates artwork rooted in the 1980s underground old-school aesthetic. His use of vibrant color palettes and dynamic cartoon-style lines evokes a nostalgic and playful atmosphere throughout his work.



**Trashass
(top)**

Digital art
30x30cm
2025

**The raging clam
(bottom left)**

Digital art
7x42cm
2024

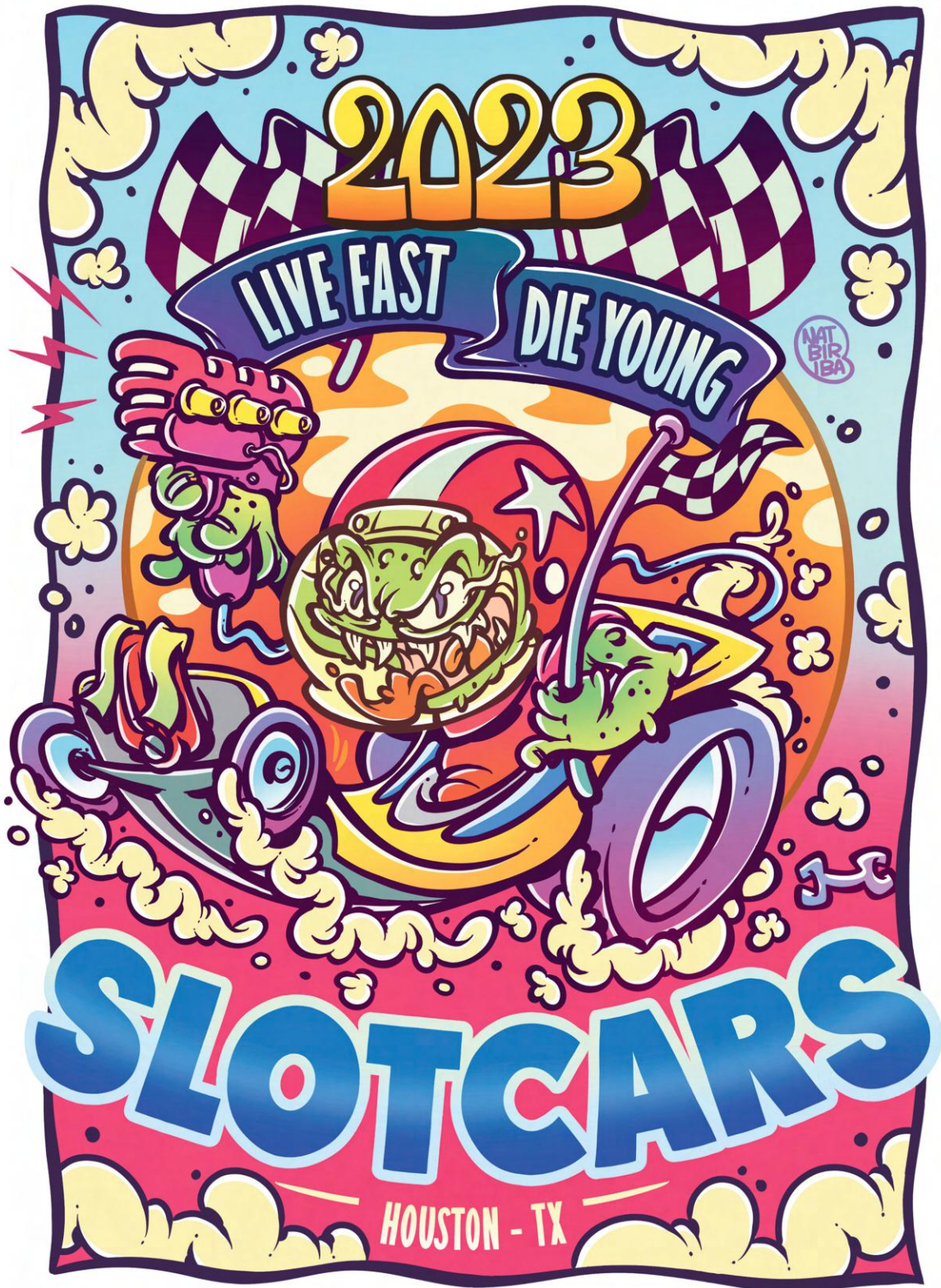
**Vella la vella
(bottom right)**

Digital art
30x30cm
2021



Instagram:
@NatBiriba





Slotcars
Digital art
29,7x42cm
2023

STEP INTO THE WORLD OF

Isabelle Roby

Rouyn-Noranda, Canada

Welcome Isabelle, first and foremost, tell us about your background and why you chose to pursue this career. Do you remember the first artwork that moved something inside you?

Thank you for the warm welcome. I'm a visual artist based in Rouyn-Noranda, in northern Quebec. Before devoting myself fully to art, I worked as a physician and spent over a decade raising my children at home. It was actually at that pivotal moment—when my children began school—that I made the conscious decision not to return to the medical field, but instead to follow a long-standing call: to study and make art. I enrolled in university-level art programs and gradually transitioned into a professional artistic practice.

Today, I work across printmaking, painting, digital media, and installation, often exploring themes related to human identity and the living world. I believe that both my first career (as an MD) and my second (as a mother) deeply inform and enrich this third chapter of my life as an artist. The first artwork that truly moved me was *Dryad (Nude in the Forest)* by Pablo Picasso. I saw it during a special exhibition of works from the Hermitage Museum at the Montreal Museum of Fine Arts.

I remember being struck by its energy, its strangeness, and how it resonated with something deep and instinctive within me. It was a moment of silent recognition—of art as something both primal and personal.



Web site:
IsabelleRoby.com



Facebook:
[@IsabelleRobyArtiste](https://www.facebook.com/IsabelleRobyArtiste)



Instagram:
[@Isabelle.Roby](https://www.instagram.com/Isabelle.Roby)

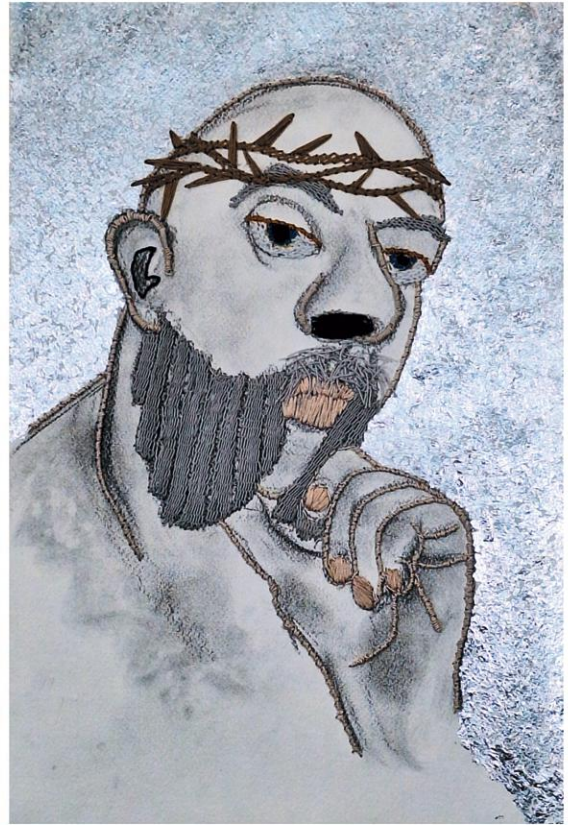


What does your work aim to say, and are there recurring themes you keep returning to?

My work is a way of exploring what it means to be human. After years in medicine and motherhood, I still find myself drawn to the complexity of the body, the mind, and our place in the world. I'm interested in how culture, history, and science shape our sense of identity and our relationship to others. I keep returning to themes like shared heritage, myths, symbols, and the things we carry deep inside us. Life drawing is often my starting point—those quick sketches from live models feel like fragments of intimacy, little offerings of presence, that I later weave into my work.



Pénélope
Hand and machine embroidery
on Artístico paper
51 x 71 cm
2023



Réflexions épineuses
Drawing on paper enhanced with
silver flakes and embroidery
30 x 46 cm
2024

Do you think art still has a social or transformative power in today's digital world?

Absolutely. I believe art still has a deep power to shift perspectives—especially by bringing together ideas that might seem unrelated at first. Art creates space for nuance, for reflection, and that's something we need more than ever in today's fast-paced digital world. As a mother, I'm especially sensitive to the digital environment my children are growing up in. This world fascinates and concerns me, and I often respond to it through my art—but in my own way. I use paper, thread, fabric, and symbols drawn from mythology to explore its impact. In a sense, I'm using tactile, timeless materials to question a hyper-connected, immaterial age.

How do you see the evolution of your medium in the next decade?

Over the past year, I've been joyfully diving into fiber art—working with thread, fabric, paper, and embroidery—and I see myself continuing down that path in the coming decade. There's something deeply grounding and poetic in using these tactile materials. I'm also starting to combine embroidery with printmaking, adding thread as a second voice within the same piece. One of my current projects explores exactly that dialogue between mediums. Strangely—and maybe magically—I'm also drawn to the digital. I love animating pieces I've painted, printed, or embroidered. It feels like they come alive, like they're whispering back to me after I've created them. That moment of communication is full of wonder, and I hope to keep exploring that intersection of the handmade and the digital.



Arachnée

Hand and machine embroidery
on Artistic paper
51 x 71 cm
2023



Hommage à P-o-lin(a)e

Embroidery on linocut
29 x 38 cm
2024

If you could collaborate with any artist, living or dead, who would it be—and why?

I would love to collaborate with Finnish artist Raija Jokinen. She creates delicate, almost ethereal figures by stitching fibers and paper, exploring the deep connection between body, mind, and environment. Her work feels both fragile and powerful—introspective and rooted in the natural world. There's a strong resonance between her approach and mine. Like her, I work with thread, paper, and symbolic forms to reflect on the human condition and our inner landscapes. We both navigate that quiet space where the visible and the invisible meet—where anatomy, emotion, and the surrounding world intertwine. A collaboration with her would feel like weaving two sensibilities into a single, shared language.



Tirillée entre deux monde
Embroidery on paper
46 x 84 cm
2024

We are at the end of this short interview. Would you like to add anything else about your artistic research? How did you find collaborating with Louvre Unbound?

As for my artistic research, it focuses on how meaning can emerge from materials and gestures that are often considered humble or domestic. I work with thread, fabric, and paper not only for their aesthetic and symbolic potential, but also out of respect for the women in my family—especially my mother—who passed down to me a love for these textures and the care embedded in them. Honoring these materials is a way of honoring them. I'm also interested in the dialogue between tradition and contemporary life.

Mythologies, ancestral knowledge, and symbolic narratives nourish my practice and help me question the accelerated, digital, and often disembodied world we live in. Finally, I see slowness as a form of resistance.

My creative process is time-consuming and meditative by nature. It invites presence and attention—both for me, as I create, and for those who engage with the finished work. In a world that moves quickly, I find it meaningful to offer that space.



Gynoïde à la Licorne
Patchwork (fabric and aluminum foil)
138 x 191 cm
2022



Ariane
Hand and machine embroidery on
Artistic paper
51 x 71 cm
2023

STEP INTO THE WORLD OF Paulino Torrubia Lazur

Guarulhos, Brazil

Paulino Torrubia Lazur, born in Barcelona and trained in Fine Arts in Sao Paulo, is a draftsman, painter, and sculptor. He combines painting, wood, and aluminum in precise geometric forms, drawing on the artisanal sensibility inherited from his father, a master woodworker.

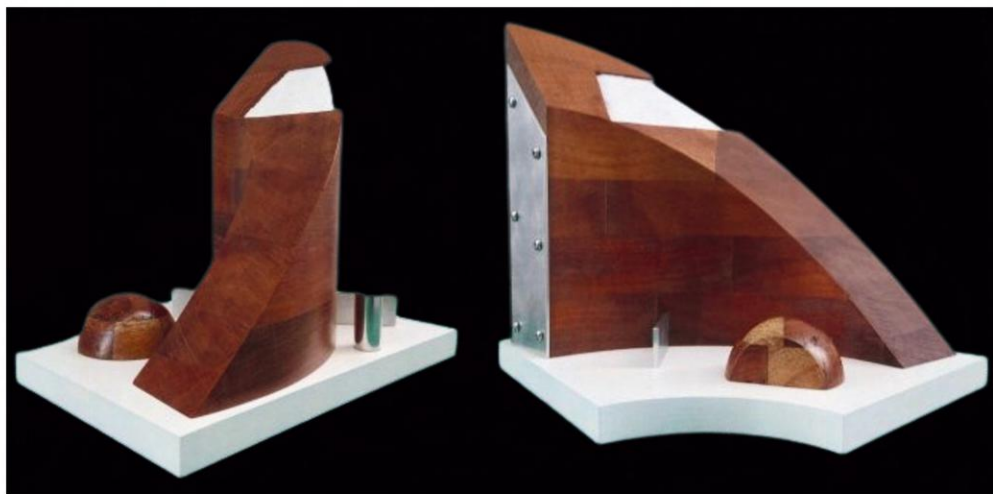


**Comemorando de
Marte o novo século
(top)**

Acrylic on canvas
125x125cm
2000

**Composição urbana
tridimensional
(bottom)**

Mahogany and
aluminum sculpture
22x31x22cm
2023



Instagram:
@PaulinoLazur



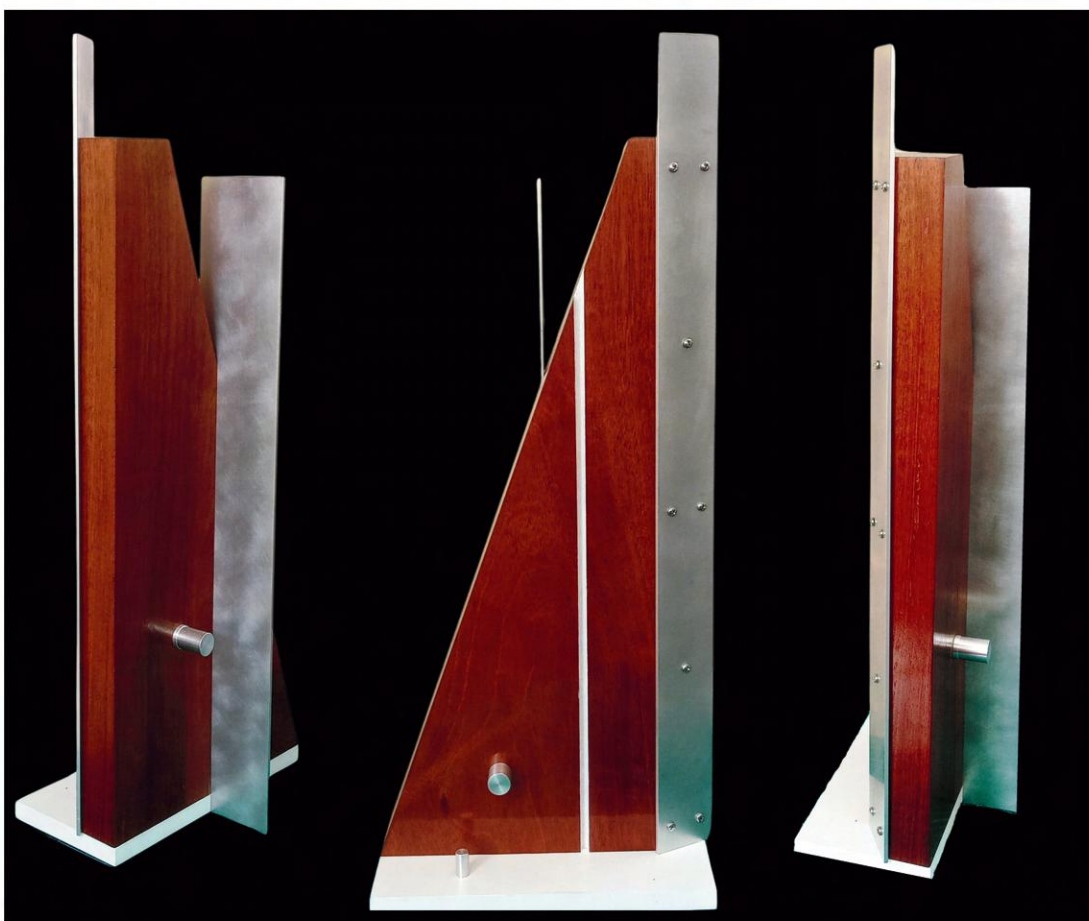


**A reverência
(top)**

Acrylic on canvas
125x125cm
1998

**Composição urbana
tridimensional
(bottom)**

Cedar and aluminum
sculpture
62x35x17cm
2023



STEP INTO THE WORLD OF

Margaret Lipsey

Montreal, Canada

Welcome Margaret, first and foremost, tell us about your background and why you chose to pursue this career. Do you remember the first artwork that moved something inside you?

I began painting with acrylics in 2000 while studying at culinary school in Vermont. I didn't pursue art in the traditional sense. Instead, I kept returning to it, until it eventually became clear that this was more than just a practice — it was my path.

In 2015, I began painting regularly, and it felt like the floodgates had opened — so many ideas pouring out, so many techniques to explore. Since then, it has been about keeping up with the inspiration, which feels endless when you're playing with color.

As a child, I was captivated by art long before I understood what it meant to be an artist. I remember standing in front of an Alexander Calder sculpture in Detroit, feeling its presence. I remember playing with the bronze figures of children in a park in Kalamazoo, wondering how they were made, how much they weighed, how the artist decided where to begin.

Those early moments shaped my reverence for the creative process, and I've been chasing that sense of wonder and intention ever since.



Web site:
MargaretLipsey.com



Instagram:
[@MargaretLipseyArt](https://www.instagram.com/MargaretLipseyArt)



What does your work aim to say, and are there recurring themes you keep returning to?

My work explores the emotional truth of being human. It invites you to pause, feel deeply, and witness yourself in the present moment. While it often reflects the inner landscape of women—particularly during midlife transitions—it speaks to anyone navigating change, identity, or vulnerability.

Recurring themes in my work include the tension between what is hidden and what is revealed, the boundaries of self-expression, and the courage it takes to show up as your full, unfiltered self. These paintings don't perform; they communicate. They ask you to see yourself—every part.

The Borders Not Limits collection is about embracing all aspects of who you are in order to create the full and beautiful mosaic you were meant to bring into the world.

The big identities and the small ones that make you uniquely you, among eight billion souls.

What is one misconception people often have about your work—or about your discipline in general?

People often say that abstract art is hard to understand. It's not. It's meant to be felt. You don't need a formal education in art history to stand in front of a painting and notice what stirs inside you.

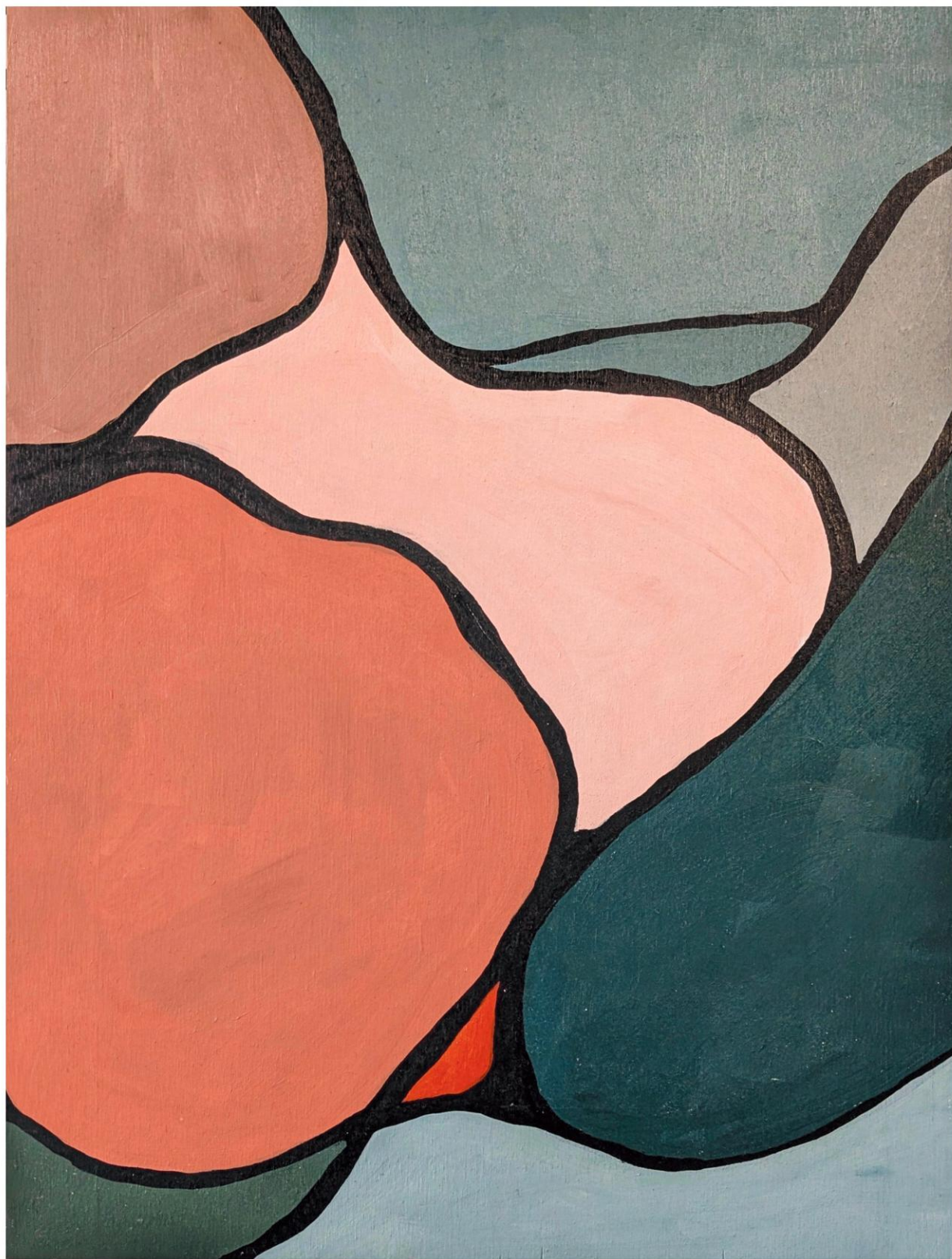
My work invites the viewer to pause, reflect, and see where color meets emotion. The lines and boundaries in my paintings? They're mirrors. What are you cutting out of your life to make space for something better? Where do you need to be set free? Where would your curiosity take you if you stopped judging yourself?

Those are the conversations I want to have.



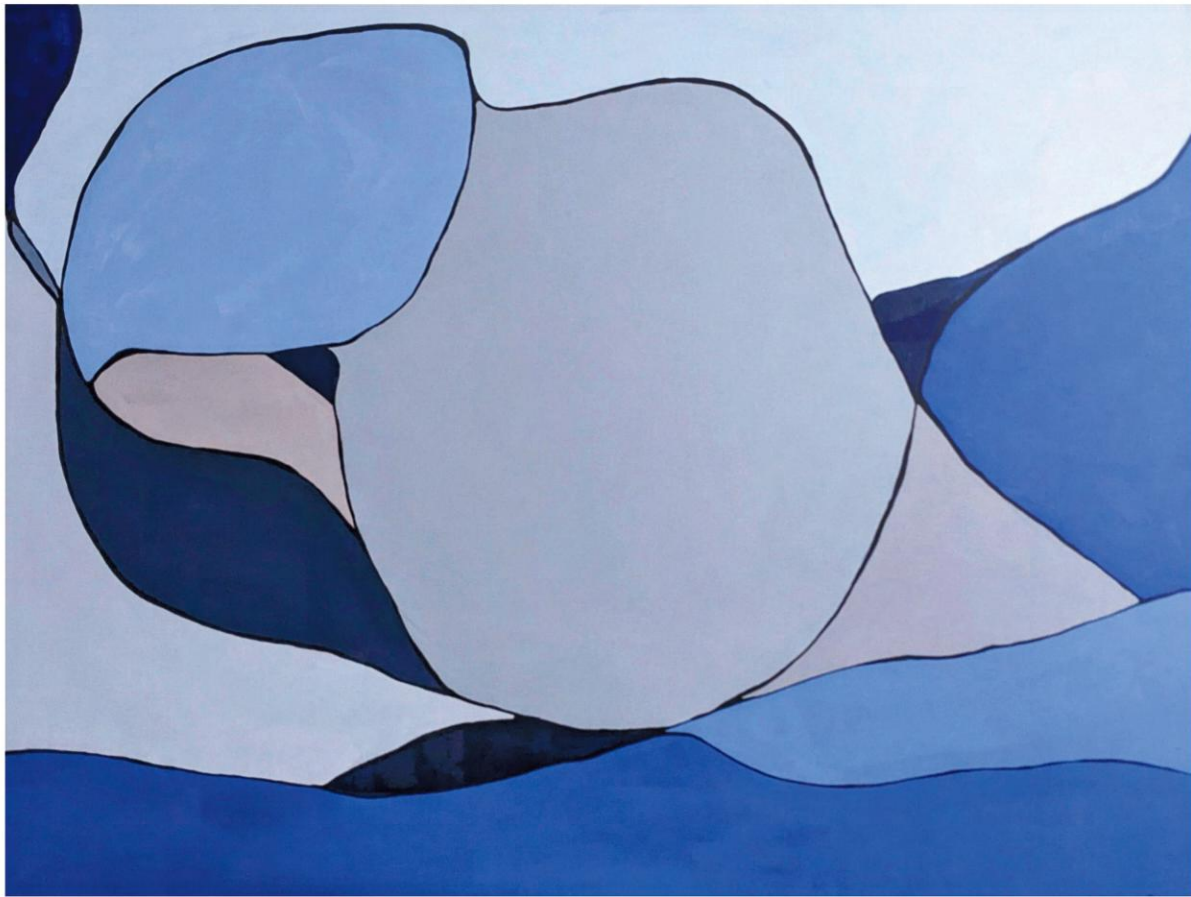
Sunday Morning Quiet

Acrylic
51 x 51 cm
2023



Hypotheticals

Acrylic
30x 40cm
2022



Many forms of water

Acrylic
121 x 91 cm
2022

What does “success” mean to you as an artist?

Success means creating work that is uncompromisingly true—true to my vision, true to the moment I’m in, and true to the energy that moves through me. It means that collectors connect with themselves through the work and feel called to bring it into their space.

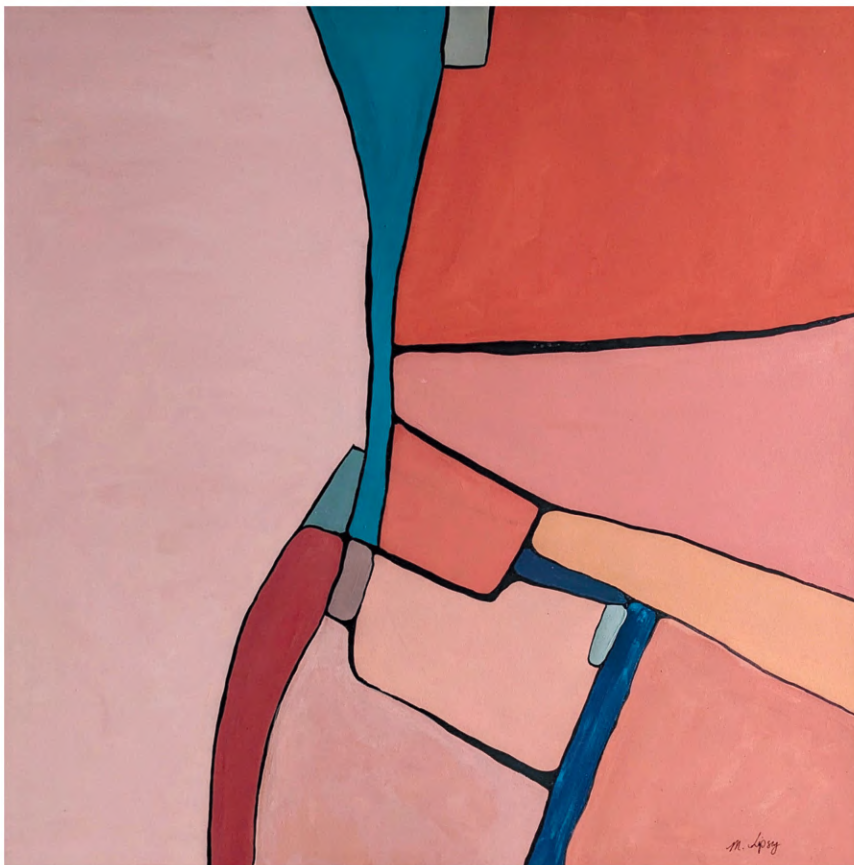
My hope is that my work helps viewers uncover a truth about themselves or about life—and that it offers them the grace to accept who they are more deeply.

There’s nothing more rewarding than knowing a painting I created with full presence has resonated with someone on that level.

What are you currently working on, and what are your hopes for your practice in the coming year?

Right now, I’m expanding *Borders Not Limits*, a collection that explores personal limitations and the journey to break free. I’m also continuing to develop my *Wild* series, which is driven by movement, instinct, and energetic release.

In the year ahead, I’m exploring greater dimensionality by introducing texture, collage, and layered surfaces that reflect the complexity of personal evolution. My goal is to deepen the emotional impact of the work while expanding its physical presence. I want each piece to be not only seen but truly felt—inviting people to live with it and engage with it.



Tulips in their fields

Acrylic
101x 101cm
2022



Found not lost

Acrylic
101x 101cm
2022

We are at the end of this short interview. Would you like to add anything else about your artistic research? How did you find collaborating with Louvre Unbound?

My work explores the unseen—the things we carry, the emotions we repress or release, and who we ultimately become. I'm interested in how emotion takes form, how silence becomes gesture, and how abstract art can express what words cannot.

Collaborating with Louvre Unbound has been a meaningful opportunity to share this exploration on a platform that values bold vision and contemporary dialogue. It's affirming to be part of a community that recognizes the power of abstraction and the artists who choose to speak through it. I am truly honored to contribute to shaping the conversation around art and what it means to be an artist.



Gathering helpers

Acrylic
101x 101cm
2025

STEP INTO THE WORLD OF Megan Walker

Hampton, USA

Megan Walker is a lifelong doodler who has begun exploring her path in the fine arts world. Passionate about fan and fantasy art, she works across a wide range of mediums including pen, pencil, watercolor, gouache, and digital. From traditional to digital, she draws it all.



**Ellie Seated
(top)**

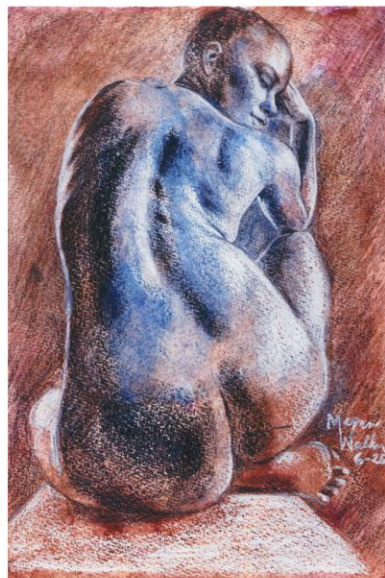
Acrylic
40x50cm
2025

**Carole Relaxing
(bottom left)**

Acrylic
40x50cm
2025

**Lillith
(bottom right)**

Mixed media
13x20cm
2025



Instagram:
[@freeze_dried_chimp](https://www.instagram.com/freeze_dried_chimp)





Chrissy Posing

Acrylic
40x50cm
2025

STEP INTO THE WORLD OF

Sulema

Long Island, USA

Welcome Sulema, first and foremost, tell us about your background and why you chose to pursue this career. Do you remember the first artwork that moved something inside you?

Yes, I remember it clearly. I was in second grade when my teacher introduced us to the work of Leonardo da Vinci. Seeing "The Last Supper" and "Mona Lisa" for the first time was a turning point for me. I was captivated—not only by their visual beauty but by the emotion and mystery they carried.

That was the moment I realized that art could tell stories, evoke powerful feelings, and connect people across time. It planted a seed in me that has grown ever since.

Although I was born in Long Island, New York, I've spent most of my life in Virginia Beach, where my creative journey truly began.

Over the years, I've come to see art not just as a passion but as a calling. I create with the intention of inspiring others and telling meaningful stories—stories that live in my imagination but, through my work, become something others can connect with too.

For me, art is about building those emotional bridges and leaving behind something that matters.



Instagram:
@sulemalartere97



How do you define yourself as a creative—do you consider yourself more instinctual or methodical?

I would describe myself as an artist who is primarily guided by intuition. For me, creativity begins with a feeling—a spark that comes from within and often arrives unannounced. I tend to let ideas flow naturally, allowing forms, colors, and themes to emerge spontaneously. That sense of freedom is essential to how I work; it helps me stay connected to the emotional core of what I'm trying to express.

That said, I also recognize the value of structure and intention in the creative process. While my initial ideas may be instinctual, I often refine and develop them with more methodical choices as a piece evolves. I believe that creativity is multifaceted—it doesn't have to be one or the other. There's a balance between allowing space for organic inspiration and applying thoughtful decisions that shape the final result. In that way, I try to honor both approaches in my practice, even if my process starts with intuition.

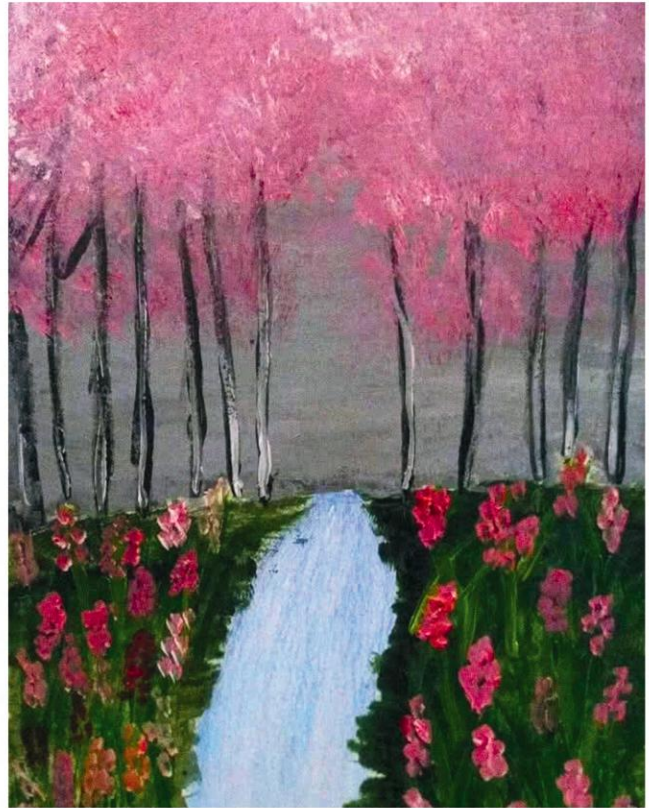


Vino di Casa
Acrylic on paper
40 x 50 cm
2024

Do you think art still has a social or transformative power in today's digital world?

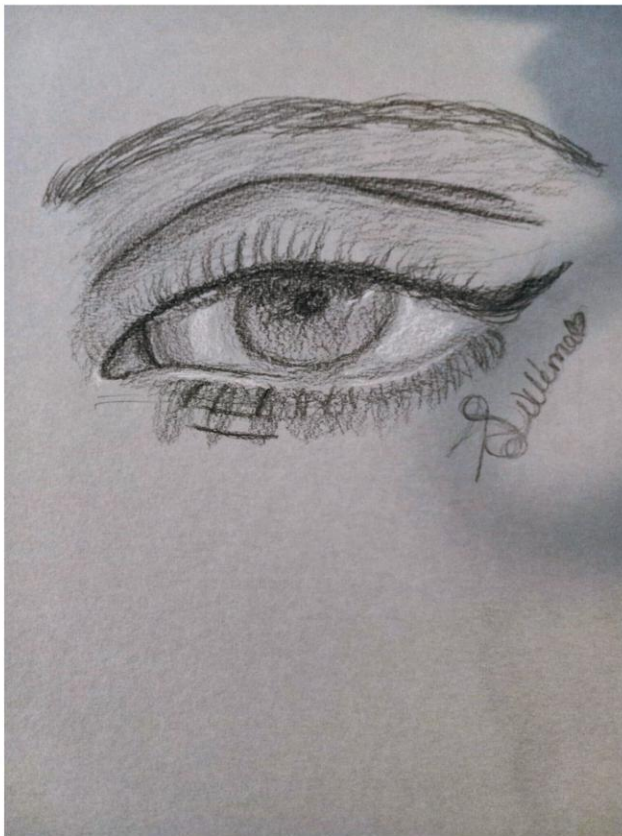
Absolutely. I firmly believe that art continues to hold profound social and transformative power, perhaps now more than ever. In our increasingly digital world, the ways in which we create, share, and experience art have evolved—but the core of what art represents remains deeply impactful.

Digital platforms have made art more accessible, allowing artists from all backgrounds to reach diverse audiences across the globe. This accessibility fosters greater inclusivity and helps amplify voices that might have otherwise gone unheard.



Beauty of nature

Acrylic on paper
22 x 30 cm
2025



The beauty of the eye

Charcoal pencil on paper
27 x 35 cm
2025

Art today can be a powerful vehicle for social commentary, cultural expression, and activism. Whether it's addressing issues of identity, inequality, or climate change, artists are using their platforms to provoke thought and inspire action.

Moreover, art in the digital age encourages community building. Online spaces allow people to connect through shared values and creative expression, forming global networks that transcend borders. In this sense, art has become even more democratic and collaborative.

So yes, despite the rapid pace of technology, I believe art continues to be a vital force for reflection, empathy, and change. It adapts, evolves, and finds new ways to make a meaningful impact.

What does "success" mean to you as an artist?

For me, success as an artist isn't defined solely by recognition, commercial gain, or traditional milestones. While those can be important, I believe true success lies in the ability to share my art authentically and create meaningful connections with others through it.

When someone tells me that a piece I've created made them feel something deeply—or helped them see something from a new perspective—that's when I feel most successful. It's in those moments of resonance that I'm reminded why I chose this path.

My goal has always been to tell stories and inspire reflection, so knowing that my work has reached someone on an emotional or personal level is incredibly rewarding.

Success, to me, is also about growth—continuing to evolve as an artist, taking creative risks, and staying true to my vision. It's about having the freedom to explore, to express, and to make a lasting impact, even if only on a few individuals at a time. That kind of connection is, in many ways, the highest form of achievement.



Earth hand
Pen on paper
35 x 27 cm
2025



Heart of strength

Acrylic and charcoal pencil on paper
27 x 35 cm
2025

Tell us about a work of yours that is especially close to your heart—what's the story behind it?

One of the pieces that holds the deepest personal significance for me is a painting titled "Heart of Strength." It represents a very vulnerable chapter in my life—one marked by emotional struggle, self-doubt, and the long journey toward healing.

At the time I created it, I was processing a difficult period, and the act of painting became a form of therapy, a way to externalize and make sense of what I was feeling internally.

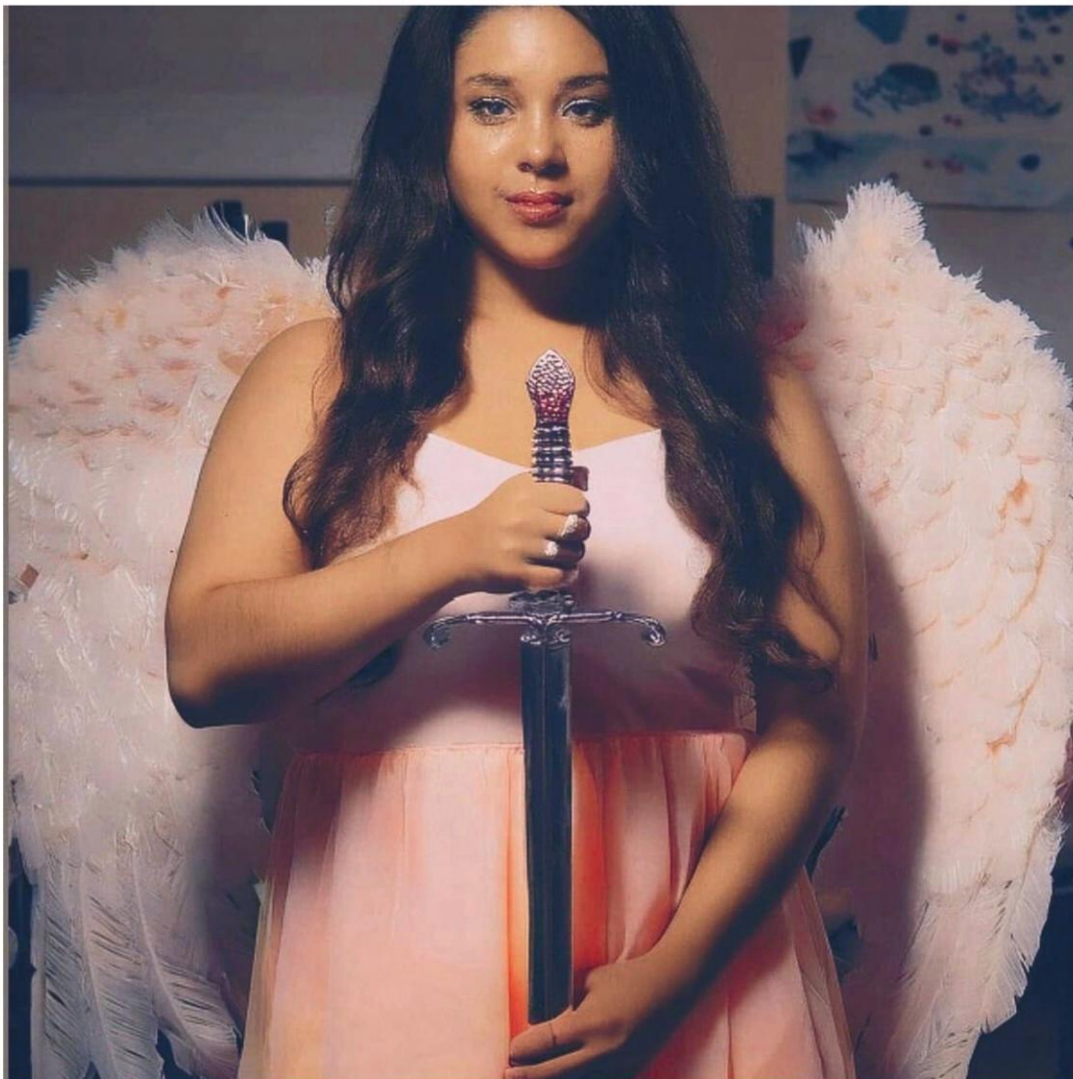
The composition and symbolism in Heart of Strength reflect both fragility and resilience. As I worked on it, I wasn't just creating an image—I was building a narrative of survival, of reclaiming my voice and my worth. Over time, what began as an expression of pain transformed into a visual reminder of growth and self-love. It helped me recognize the power of vulnerability and the strength that comes from embracing it.

To this day, that piece reminds me not only of what I've overcome but also of why I make art in the first place—to tell stories that are honest, human, and hopefully healing for others as well.

We are at the end of this short interview. Would you like to add anything else about your artistic research? How did you find collaborating with Louvre Unbound?

As I continue to develop my artistic practice, one of the central themes I explore is the idea that each of us is a unique and evolving masterpiece. Through my work, I aim to encourage self-discovery and self-worth—reminding people that their stories, emotions, and identities are valuable and worth honoring. I see art as a mirror, not only reflecting our experiences but also helping us see ourselves with greater clarity and compassion.

Collaborating with Louvre Unbound has been a truly enriching experience. It's not just about visibility—it's about being part of a creative community that values emerging voices and gives space for authentic expression. I'm grateful for the opportunity to share my work through this platform, and to connect with others who are equally passionate about the transformative power of art. Opportunities like this inspire me to keep pushing forward, deepening my research, and finding new ways to use my voice through visual storytelling.



Soldier of Faith
Digital photograph
2023

WHERE ART LIVES

MASP: A Modern Icon of Art, Architecture and Inclusion in Sao Paulo



Photo: Daniel Cabrel



MASP's Press Photo



Photo: Leonardo Finotti

This article was produced with the kind collaboration of Gabriela Marçal Vieira (MASP's Press Relations team).

The *Sao Paulo Museum of Art Assis Chateaubriand* — widely known as **MASP** — is one of Brazil's most iconic cultural institutions and a symbol of modernity and innovation in both art and architecture. Founded in 1947 by Assis Chateaubriand, MASP holds the distinction of being the first modern art museum in Brazil. Initially located on 7 de Abril Street in downtown Sao Paulo, it moved in 1968 to its now-legendary home on Paulista Avenue.

The museum's striking architectural design, conceived by the Italian-Brazilian architect Lina Bo Bardi, is a milestone of 20th-century architecture. Recognized with the Golden Lion for Lifetime Achievement at the 2021 Venice Biennale, Bo Bardi envisioned a transparent and elevated structure made of glass and concrete, celebrating openness and accessibility. One of the building's most remarkable features is the "vão livre", a vast open space beneath the museum intended as a civic square for public use.

Bo Bardi also redefined the museum experience with her crystal easels, which display artworks on glass supports in the museum's second-floor gallery. This bold departure from the traditional European model of wall-mounted exhibitions invites a more democratic and immersive engagement with the artworks. Another defining feature of the museum is its iconic red ramp, connecting the first and second basement levels.

Over the years, MASP's collection has grown to over 11,000 works including paintings, sculptures, photographs, objects, and garments from European, African, Asian, and American origins. It boasts the most important collection of European art in the Southern Hemisphere, thanks in part to early acquisitions guided by Pietro Maria Bardi, the museum's first director from 1947 to 1990.

Since 2016, under the artistic direction of Adriano Pedrosa, MASP has developed a groundbreaking curatorial program emphasizing diversity, inclusion, and multiple perspectives in art history. This approach is especially evident in the museum's acclaimed "Histórias" (Histories) series, which explores fragmented and often marginalized narratives.



Photo: Eduardo Ortega

The series has included exhibitions such as:

- Histories of Childhood (2016)
- Histories of Sexuality (2017)
- Afro-Atlantic Histories (2018) — **named best exhibition of the year by The New York Times and currently touring museums across the United States**
- Histories of Women, Feminist Histories (2019)
- Histories of Dance (2020)
- Brazilian Histories (2022)
- Indigenous Histories (2023)
- Histories of LGBTQIA+ Diversity (2024)

In 2025, the focus will be on Histories of Ecology, engaging with urgent themes like climate change and the human relationship with the environment through exhibitions, talks, workshops, and publications.

MASP has recently undergone a major expansion with the opening of a new 14-story building adjacent to its main location. This addition brings 7,821m² of new space, including galleries, classrooms, a restoration lab, a restaurant, a shop, and event spaces. Combined with the integration of the open plaza beneath the original building and a forthcoming underground tunnel connecting the two structures, MASP has effectively doubled its footprint from 10,485m² to 21,863m².

MASP continues to be a dynamic force in the international art world, celebrated not only for its vast and diverse collection but also for its bold curatorial vision, its architectural innovation, and its commitment to fostering inclusive cultural dialogue.

Photo: Leonardo Finotti

MASP

Address: Av. Paulista, 1578 - Bela Vista, Sao Paulo, SP 01310-200, Brazil

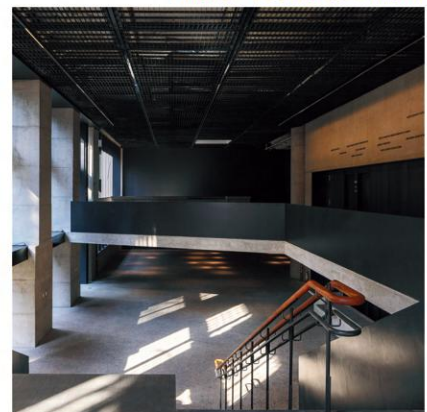
Phone: +55 (11) 3149-5959

Hours:

- Tuesdays (free admission): 10 a.m. - 8 p.m.
- Wednesday & Thursday: 10 a.m. - 6 p.m.
- Friday: 10 a.m. - 9 p.m. (free admission from 6 p.m. to 8:30 p.m.)
- Saturday & Sunday: 10 a.m. - 6 p.m.
- Closed on Mondays

Admission: R\$75 (general), R\$37 (half-price)

Web site: masp.org.br

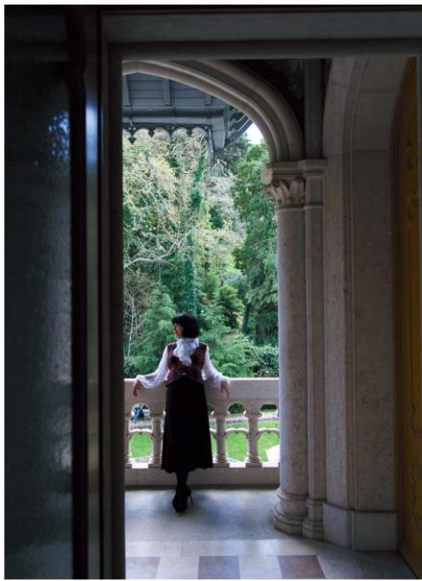


WHERE ART LIVES

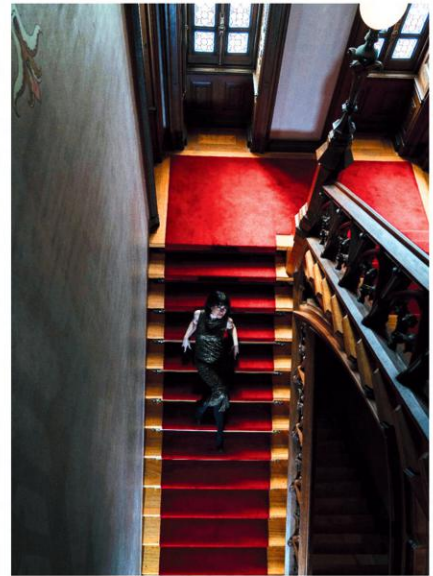
Luka Art Gallery: Curatorial Boldness in a Palatial Setting in Sintra



Luka Art Gallery's Press Photos



Her Majesty Queen Sofia and
Ana Carolina de Villanueva



Luka Art Gallery's Press Photos

This article was produced with the kind collaboration of Ana Carolina de Villanueva (Curator and Director).

Tucked within the 19th-century romantic architecture of the Palacio Biester, nestled in the heart of Sintra's lush mountain landscape, the **Luka Art Gallery** has quickly become one of Europe's most exclusive and avant-garde destinations for contemporary fine arts. Since its opening in 2022, the gallery has brought a new rhythm of creativity, cultural dialogue, and grandeur to the Portuguese art scene—guided by the visionary curatorship of its founder and director, Ana Carolina de Villanueva.

Originally from Spain, Ana Carolina is an architect and urban planner with a doctorate in art and culture and a master's specialization in sacred restoration using gold and polychromy. Her cosmopolitan background—having lived in multiple countries and worked in over 40—translates into an expansive, multicultural approach to curating. Her exhibitions merge refined aesthetic choices with striking public engagement, amplified by events that are as opulent as they are memorable.

Luka Art Gallery is the only temporary art gallery in Europe located within a 19th-century palace, setting it apart as a singular venue where the legacy of classical architecture coexists with contemporary creativity.

The gallery's monthly exhibitions feature leading names from across the international art world, often celebrated through elaborate events. Among them:

- The Christmas Gala—accompanied by sacred choral music performed by 50 voices from the Jeronimos Monastery
- The iconic Masquerade Ball with the official participation of 12 embassies and over 400 formally attired guests—have become cultural highlights in their own right.

Luka Art Gallery's Press Photo



Regina Duarte and Ana Carolina de Villanueva
(Regina Duarte's exhibition at Luka Art Gallery)

Luka Art Gallery's Press Photo



"Duas Marias" Collective (Malu Rebellatto and
Nani Nogara) with Ana Carolina de Villanueva
(artwork at background - "Gaia")

In 2025, Ana Carolina brought her curatorial eye to the prestigious 60th Reina Sofia Prize for Painting and Sculpture in Madrid, where she personally presented selected works to Her Majesty Queen Sofia. Her involvement led to an official invitation to join the Spanish Association of Painters and Sculptors (AEPE), solidifying her reputation as a leading figure in the international art circuit.

Recent exhibitions at Luka Art Gallery include works by renowned artists such as

- Christina Oiticica - Nature-infused spiritual art
- Blake Jamieson - Bold contemporary portraiture
- Hans Donner - Design visionary and futurist
- Lu Mourelle - Vibrant abstract geometries
- Regina Duarte - Expressive, narrative-driven painting (also iconic Brazilian actress).

Ana Carolina's professional mission—to expand access to the arts and open cultural experiences to the public—will be further realized this year as she participates as an invited curator at the Biennale d'Arte della Riviera Romana. With deep conviction and joy, she continues to affirm the transformative power of art through bold, inclusive, and transcendent experiences.

Luka Art Gallery - Palácio Biester
Address: Estrada da Pena 18, Sintra, Portugal
Phone: +351 932 834 217
Hours: Open daily, including weekends and holidays,
from 10 a.m. to 6 p.m

Admission: 15€
Website: lukartgallery.com



Luka Art Gallery's Press Photo



STEP INTO THE WORLD OF

Regina Duarte

Sao Paulo, Brazil

This article was produced with the kind collaboration of Ana Carolina de Villanueva (Luka Art Gallery's curator).

Widely known for her celebrated career in television, Regina Duarte has embraced the visual arts as a deeply personal form of expression. Her intuitive compositions—often featuring natural elements like leaves, petals, and branches—reflect a search for meaning rooted in memory, transformation, and the sacred bond between humanity and nature. Her process favors honesty and spontaneity, allowing each work to emerge organically, like fragments of a visual diary. Through quiet textures and symbolic forms, Regina invites us to pause, observe, and connect—turning each piece into a poetic act of storytelling and a gentle meditation on life's impermanence.

Regina, after an iconic career in television, what sparked your interest in artistic creation? Was there an early work that marked this turning point?

Drawing, playing with paints and brushes has always been part of my life. In recent times, I finally found the courage to share my "bold experiments." I find great joy in it, and I believe that in ART there is no right or wrong—what truly matters is the expression of the emotions each piece may carry.



Web site:
reginadasartes.com.br



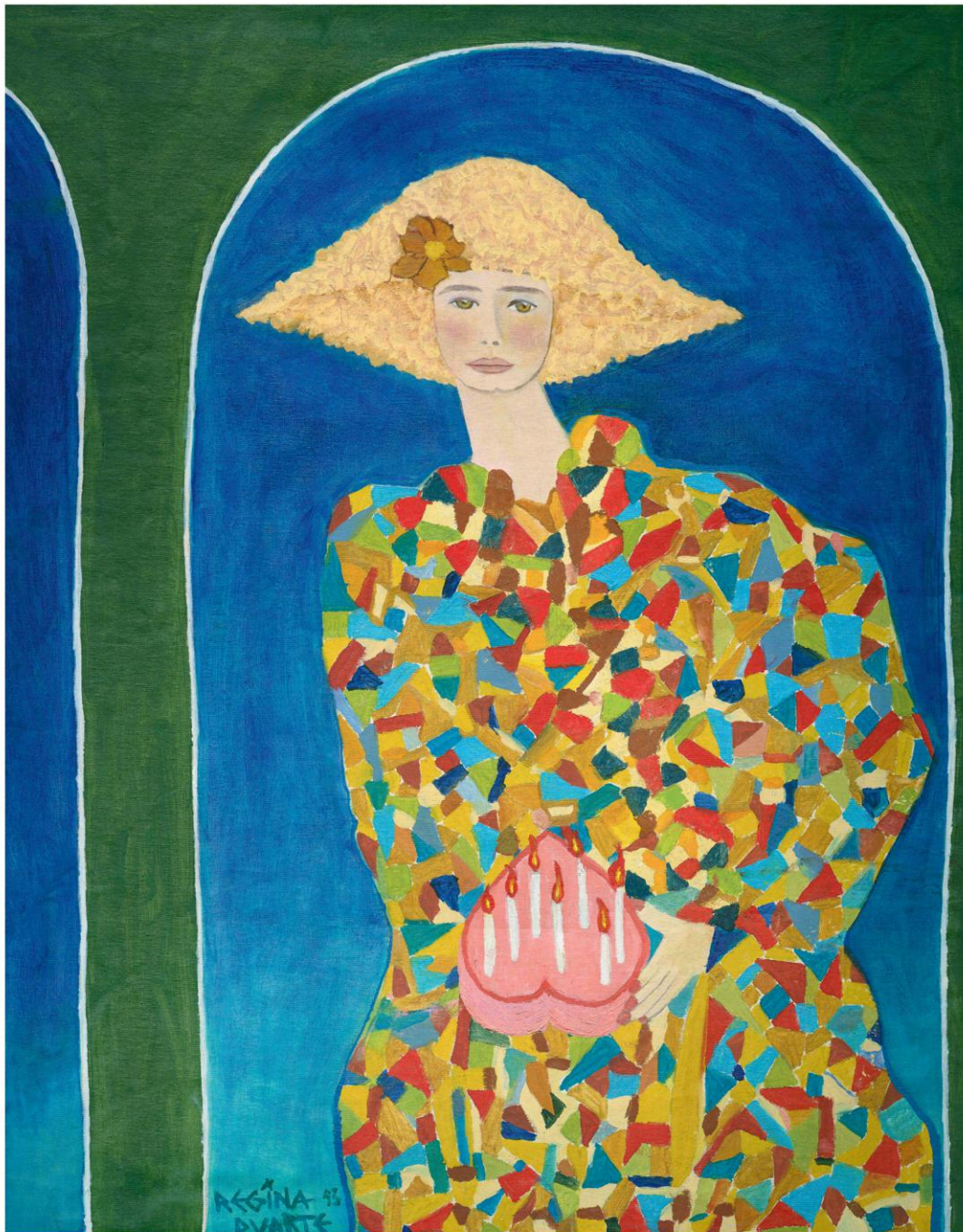
Instagram:
[@reginadu_arte](https://www.instagram.com/reginadu_arte)



Many of your works feature natural elements—leaves, flowers, seeds. What do these living forms represent to you? Is there a recurring element in your compositions?

I believe that nature is the source of all LIFE on this planet. We are part of it—dependent on it, nourished by it. My connection to nature is both spiritual and intuitive, and that's why these organic elements often find their way into my work.

As for the recurring presence of faces in my drawings, I think that stems from the actress in me. I've spent a lifetime studying human expression, and perhaps now I'm simply translating those emotions into a different language—through lines, shapes, and textures.



A palhacinha
Oil on canvas
68x86cm
1993

What techniques and materials define your current artistic practice—such as oshibana, pastel, or oil on canvas? Do you work in a methodical way, or do you let the process guide you?

I've been exploring a bit of everything—colored pencils, oil on canvas, soft pastels, charcoal, acrylics... I don't limit myself to one medium. My creative process is completely intuitive.

I usually begin with the eyes, and from there, I let my imagination take over. I never plan the final image in advance; instead, I follow where the gesture leads me. And before I realize it, a new face has emerged—one I didn't know was waiting to be born.

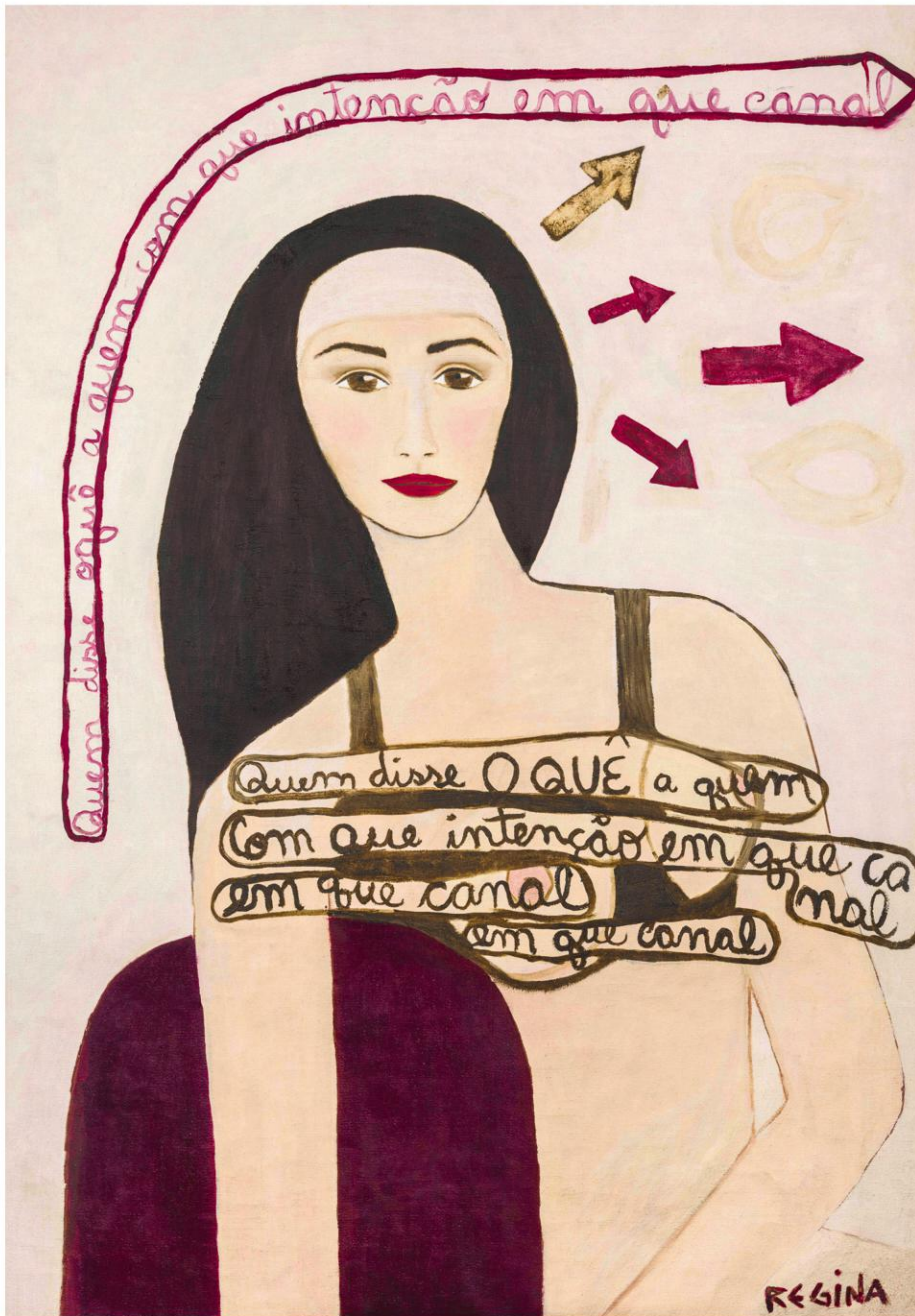


A equilibrista
Oil on canvas
41x50cm
2022

How was the experience of exhibiting and engaging with the public at Luka Art Gallery? What was it like working with curator Ana Carolina de Villanueva? Was there any particular feedback or moment that left an impression on you?

It was a wonderful experience. The Portuguese public welcomed me with so much affection and warmth—I truly felt embraced. Ana Carolina is incredibly attentive and dedicated; working with her was a joy.

The gallery itself is beautiful and located in an exceptional space in Sintra, the Palácio Biester—a place that breathes art and inspires artists. It was the perfect setting to share my work and connect with others through it.



Em que canal
Oil on canvas
100x70cm
1993

The Louvre Unbound magazine highlights the intersection between tradition, the sacred, and the contemporary. Do you see your botanical works fitting into this aesthetic and conceptual dialogue?

Yes, absolutely—and I'm deeply honored. I'm truly happy to have been invited to take part in this project. It means a lot to me to see my work positioned within that intersection. I feel that nature itself holds something sacred, timeless, and yet always alive in the present.



Franjinha
Oil on canvas
68x84cm
2001

What are you planning to create next? Are there any new themes, techniques, or upcoming exhibitions on the horizon?

I'm currently preparing for a new exhibition in August, in São Paulo. It's a collaboration with my visual arts teacher, and I'm very excited about it. For this show, I plan to present a selection of my oil paintings, botanical works, and also some of the pieces we've created together—our collaborative artworks. It's a new and enriching phase for me.



As meninas
Oil on canvas
68x86cm
1993

STEP INTO THE WORLD OF

Coletivo Duas Marias

Cascavel, Brazil

This article was produced with the kind collaboration of Ana Carolina de Villanueva (Luka Art Gallery's curator).

Formed by Brazilian artists Malu Rebellato and Nani Nogara, the Coletivo Duas Marias creates poetic works from everyday materials like fabric, paper, and thread. Their practice explores memory, care, and the often-invisible stories of women's lives. Rooted in collaboration and manual craft, their pieces reveal a quiet strength—inviting viewers to reflect on resilience, shared histories, and the beauty found in what is often overlooked.

Malu Rebelato and Nani Nogara, how do you define the beginning of your collaboration, and what was the first work that sparked this union?

We met in 2013 while studying Visual Arts in Cascavel, Parana, and from the very start, there was a strong creative connection between us. Our collaboration grew naturally out of a shared desire to explore and merge different artistic languages—photography, performance, and installation.

The first work that truly marked our union was "Manhã de Sábado", a performance presented that same year during the Virada Cultural in Cascavel. It was a pivotal moment where we discovered how our distinct roles could come together: one of us performing, the other photographing. Through this process, we began creating characters and scenes that intertwine the symbolic and the real.

Since then, our work has continued to explore femininity through archetypal representations, often drawing from art history—from Baroque chiaroscuro to metaphysical landscapes. Our compositions live between the utopian and the everyday, and the final artwork is never just the image, but also the presence, the process, and the gesture. This blend of live performance and photographic documentation remains the foundation of our collective practice.



Web site:
ColetivoDuasMarias.com



Instagram:
[@ColetivoDuasMarias](https://www.instagram.com/ColetivoDuasMarias)



Tell us about the concept and trajectory of your work Gaia.

Gaia, the mythological goddess of the earth, comes to life in this sculpture through 10,000 used coffee filters, each one bearing the trace of a woman's daily ritual. In resilience and routine, whether in joy or sorrow, gain or loss, we prepare our coffee and face the world. Coffee transcends cultures and social classes—men and women alike drink it, making it one of the most universal beverages, second only to water. As a central symbol of Brazilian identity and economy, coffee here also becomes a metaphor for community, strength, and the feminine bond with the earth.

Since its creation, Gaia has journeyed far: from the Oscar Niemeyer Museum in Curitiba (Brazil), to an exhibition at Luka Art Gallery (Sintra, Portugal), and on to Madrid (Spain), where it was selected for the 60th Reina Sofía Prize for Painting and Sculpture. It is now part of the 2nd International Art Biennale of the Riviera Romana in Italy. Each step of this journey reaffirms Gaia's universal language—rooted in material, memory, and myth.



Gaia

Used coffee filters,
thread, metal and
fiber structure
220x180cm
(cape: 2 m)
2023

What does your work aim to communicate, and which themes do you explore most frequently?

Our work is grounded in a continuous investigation of the feminine in all its symbolic layers. We explore the experiences of women through the lens of mythology, cultural beliefs, rituals, and reflections on the body and desire. This theme is a constant in our practice—it returns again and again, not out of repetition, but because it is inexhaustible.

We present the feminine as a multiple and contradictory composition, carrying within it the legacy of saints, witches, and whores—not as labels, but as archetypes that intertwine and reveal the complexity of womanhood.

A woman cannot be confined to a single role. She is made of many layers, of ancestral forces and silenced stories. Our work seeks to give form to these tensions and histories, offering a space where the contradictions of the feminine can exist, be seen, and be felt.



Gaia
Used coffee filters,
thread, metal and
fiber structure
220x180cm
(cape: 2 m)
2023

Do you consider yourselves more intuitive or methodical in your creative process?

We are completely intuitive in our approach. Our creative process begins with a feeling, an impulse, or a concept that moves us deeply. The technique and method come later, during the construction and realization of the work.

For us, intuition is fundamental—it guides the choice of imagery, characters, and the emotional tone. This spontaneity allows us to stay connected to the core of what we want to express without being confined by rigid plans. That said, once the initial intuitive spark is there, we engage carefully and deliberately with the technical aspects—photography, staging, lighting, and editing—to give the work its final form.

Our process is cyclical: intuition leads, method supports, and both evolve together as the piece develops.

What was it like working with Ana Carolina de Villanueva and presenting 'Gaia' at the Luka Art Gallery?

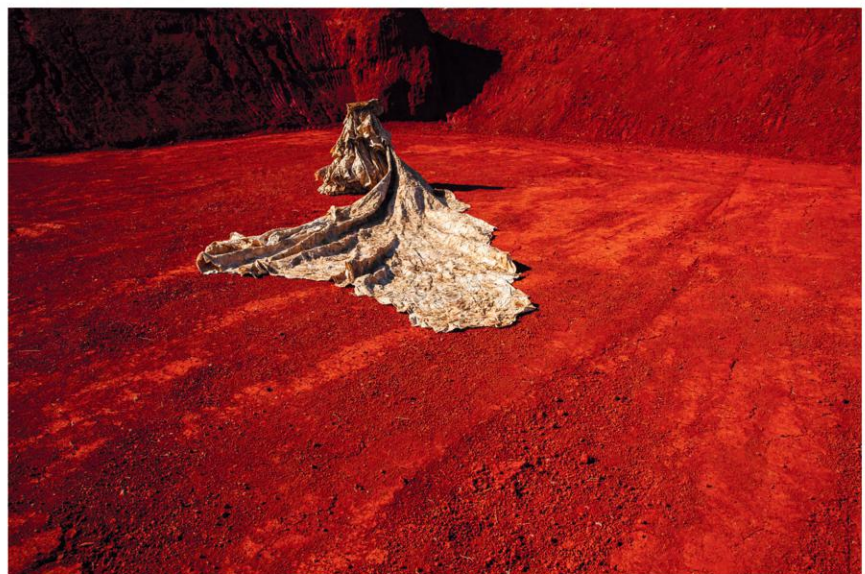
It was an immense emotion and an incredible learning experience. Ana Carolina is an exceptional curator with a visionary ability to brilliantly connect artists with their art. But beyond her professional skills, what stands out most is her sensitivity, kindness, friendship, and deep respect for the artist and their work.

Presenting Gaia at Luka Art Gallery was very moving because it was a major exhibition in such an iconic and well-visited space, located within the magnificent Palácio Biester. This exhibition brought significant visibility to Gaia and to Duas Marias, opening important opportunities for networking.

It also paved the way for new exhibitions in Europe, such as our participation in the Reina Sofia Award and the Rome Biennale, validating our work across different audiences and institutions.



Gaia
Staged Photograph



Gaia
Staged Photograph

Considering the proposal of Louvre Unbound magazine, how do you see your work dialoguing between the sacred and the contemporary?

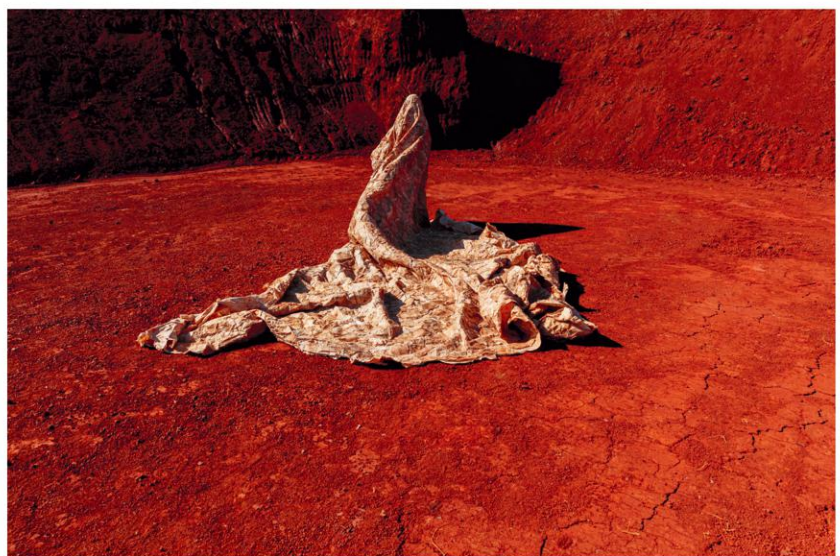
Our work serves as a bridge between the sacred and the contemporary. The myths, beliefs, and symbols of antiquity are fundamental to who we are—they shape our identities and our cultural memory. Bringing these ancient elements into contemporary art is a journey of self-discovery and transformation that seeks to embrace and integrate the feminine energy in all its complexity.

We have emphasized that the sacred in our work is not confined to religious doctrine but is understood as a living, dynamic force present in nature, mythology, and feminine power. Our contemporary interpretation is an invitation to revisit and reinterpret these layers—allowing ancient symbols to speak anew and resonate with today's diverse female experiences.

This dialogue between past and present, sacred and secular, creates a space where contradictions coexist, inviting viewers to reflect on their own connections to these archetypes and energies.



Gaia
Staged Photograph



Gaia
Staged Photograph

What's next for the collective? Any new projects on the horizon?

We will continue to present Gaia to the world through traveling exhibitions, sharing its message and expanding its reach.

At the same time, we are developing a new major work centered around love and heartbreak. This piece will be constructed using love letters—or letters of unlove—as its raw material. Right now, we are in the process of collecting this material, gathering stories and emotions that will form the foundation of the work.

This upcoming project aims to explore the complexities of intimate relationships, memory, and emotional vulnerability, continuing our investigation into feminine experiences but through a more personal and textual approach. We are excited about how this new work will expand our language and invite audiences into a deeply emotional and reflective space.



Gaia
Staged Photograph



Gaia
Staged Photograph

STEP INTO THE WORLD OF

Mikel Pinto

Madrid, Spain

This article was produced with the kind collaboration of Ana Carolina de Villanueva (Luka Art Gallery's curator).

Mikel Pinto is a Spanish visual artist whose work bridges narrative and emotion through a refined yet intuitive approach to painting. Deeply influenced by classical traditions—especially the Spanish and Italian Baroque—his art reinterprets the human figure in ways that feel both timeless and strikingly current. Using expressive gestures, intense gazes, and carefully constructed compositions, he explores themes such as identity, desire, vulnerability, and resistance.

Pinto's creative process is guided more by intuition than by strict planning. Each painting unfolds like a scene in a larger, untold story—open to interpretation, yet grounded in emotional truth. Whether portraying seminarians in a vibrant orange space or fragmented bodies suspended in silence, his work invites viewers to pause and reflect. With nuance and restraint, Mikel transforms the canvas into a space where the personal becomes political and the poetic becomes quietly radical.

Mikel, your first training was in literature before returning to painting. Which work reignited your passion for the visual arts?

My passion for the visual arts was rekindled very gradually and almost inexplicably. If I had to highlight one element present in this change, it would be my regular visits to the Prado Museum at that time. Going to the Prado almost daily was undoubtedly crucial in reviving my interest in painting then. In this sense, works from the Renaissance and especially the Spanish, Dutch, and Italian Baroque deeply marked me. There's something very captivating about them: realism is closely linked to feeling and expressiveness, both in the choice and composition of themes and in the manner of painting.



Web site:
MikelPinto.com



Instagram:
@mikel_pinto_



What are you trying to communicate with your painting? Are there recurrent themes that run through your work?

I always try to tell a story with my painting. Nowadays, it's very common for artists to aim to communicate concepts with their artworks. However, I prefer to use art as a narrative space: a point from which the viewer can weave and imagine stories, in dialogue with the work, rather than imagining concepts or pretending to philosophize.

Ideas are also found, but always as the product of a story, where they find more nuanced and realistic articulation. I believe a recurrent theme throughout my work is the fascination with the human experience and the beauty of its expression in different contexts, whether festive, joyful, reflective, or dramatic.



Retrato de un bohemio enamorado

Oil on canvas
180 x 195 cm
2024

How would you describe your style? Do you work more intuitively or follow a structured method in your studio?

I believe that style in art isn't something you seek—it's the adaptation of the artist's personality to what they are representing, when done with absolute sincerity and authenticity. When I work, the most important thing for me is precisely to be faithful, authentic, and consistent with my personality.

The work takes shape on its own, and indeed it's highly intuitive. Generally, if I plan something, it rarely ends up matching the final result. Painting remains a mystery for me—each canvas is a new enigma—and that is what keeps me tied to painting and finds most fascinating.



Matahari

Oil on canvas
130 x 195 cm
2025

How was the experience of presenting your work at Luka Art Gallery and collaborating with curator Ana Carolina de Villanueva?

My experience in Sintra was wonderful. It's not only a paradisiacal, dreamy space—as Lord Byron remarked—but it's also a land of legends and mystery that my work can dialogue with very well.

Ana Carolina is marvelous: a curator with deep artistic education, who truly understands and respects the work of artists, with very refined taste and an absolutely incredible approach in every aspect: she does everything right. Meeting and working with Ana Carolina has been one of the greatest and happiest discoveries of my artistic career.



Ana Carolina de Villanueva

Oil on canvas
97 x 130 cm
2025

Louvre Unbound magazine values works that engage with the sacred, the performative, and the contemporary. How do you see your work—especially pieces like *Los últimos del Concilio*—within this intersection of tradition and modernity?

I believe *Los últimos del Concilio* precisely reflects that philosophical and aesthetic challenge of postmodernity.

As I've mentioned before, rather than presenting a closed concept, the piece introduces a specific theme through the experience of its characters, without offering a clear solution.

In this sense, the work tells the story of a passage—a transition—of young seminarians, seemingly joyful, moving through a vibrant and contrasting orange background.



Titanic

Oil on canvas
160x100 cm.
2025

What are your projects for the coming years? Are you preparing new international exhibitions or exploring new themes?

The truth is, I currently find myself in a moment of artistic effervescence. After my wonderful experience exhibiting my work at Luka Art Gallery, in the Biester Palace in Sintra, and participating in the Biennale Romana, the development of new projects hasn't stopped—although they can't be announced just yet.

In any case, for me, the most important thing is always to create meaningful and valuable work—ensuring that each piece I paint has a clear and worthwhile purpose. I've always believed that the greatest and most valuable project for any artist will always be facing the next blank canvas.



Joven Falstaff en Chamberí

Oil on canvas

195 x 195 cm

2023

WHERE ART HAPPENS

The Value of the Eternal – Mikel Pinto's Poetic Vision at Luka Art Gallery

Mikel Pinto presents *The Value of the Eternal* at Luka Art Gallery, located in the historic Palacio Biester. This exhibition explores timeless themes through a distinctive visual language rooted in symbolism and contemporary expression.



Exhibition Highlight: **O valor do Eterno**– June 21 – July 25, 2025



Luka Art Gallery's Press Photo



Luka Art Gallery – Palácio Biester
Address: Estrada da Pena 18, Sintra, Portugal
Phone: +351 932 834 217
Hours: Open daily, including weekends and holidays,
from 10 a.m. to 6 p.m

Admission: 15€
Website: lukartgallery.com

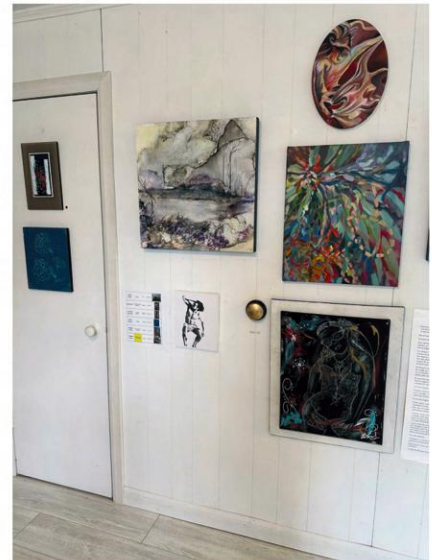


WHERE ART HAPPENS

Galerie Sang Neuf Art – A Unique Space for Regional and National Art

Located on Palmarolle's main street, Sang Neuf Art Gallery has been showcasing the work of artists from Abitibi-Témiscamingue and beyond for over 40 years. Founded by visual artist **Louisa Nicol** and scenographer **Raymond Marius Boucher**, the gallery is housed in the village's former blacksmith shop and comes alive each summer with a vibrant program of exhibitions.

Open from June 4 to September 1, Wednesday through Sunday, noon to 6 PM, the gallery offers free admission, guided tours, and a chance to meet the artists every Sunday in a friendly and open setting.



Photos – Cesar Vianna

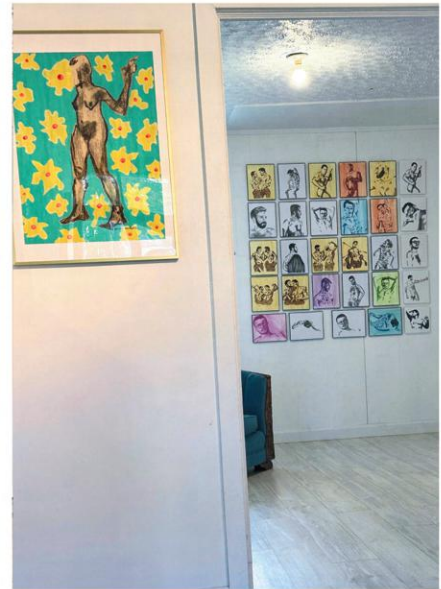
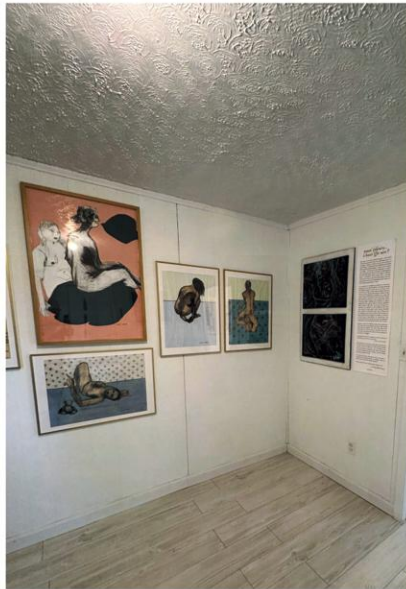
Exhibitions are renewed every two weeks, featuring solo shows, themed presentations, and group exhibitions.

In 2025, the summer season opens on June 4, followed by a rich lineup of vernissages:

- June 8: **La Couleur**, featuring Magalie Amyot and the summer season artists
- June 22: **Le Corps**, with Pascale Montpetit, Geneviève Morel, and Cesar Vianna
- July 6: **Le Personnage Fantastique**, with Alain Fluet, Annabelle Skaperdas, and Nancy Sénéchal
- July 20: **Entre l'abstraction et le figuratif**, with Jeannine Provost, Jeannine Durocher, Jocelyne Caron, Francine Gauthier, Ginette Hallé, and Louisa Nicol
- August 3: **Nos Graveuses et Graveurs**, featuring Ghislain Héneault, Johanne Poitras, and Roger Pellerin
- August 17: **Le Portrait**, with Angelo Barsetti and the artists of the Atelier de portrait 2024-25
- September 1: Closing of the 2025 summer season

Exhibition Highlight: **Le Corps** – June 22 – July 5, 2025

Among the season's highlights, Le Corps brought together **Pascale Montpetit**, **Geneviève Morel**, and **Cesar Vianna** in a compelling exploration of the human form. Through a variety of styles and mediums, the exhibition invited viewers to reflect on the physical and symbolic dimensions of the body, offering intimate perspectives on identity, presence, and transformation. Below are some photos from the opening of this exhibition.



Photos – Cesar Vianna



Galerie Sang Neuf Art
Address: 109 Rue Principale, Palmarolle, QC J0Z 3C0, Canada
Phone: +1 (819) 787-3047
Hours: From June 4 to September 1
• Wednesday through Sunday, 12 PM to 6 PM

Admission: free
Web site: facebook.com/GalerieSangNeufArt/

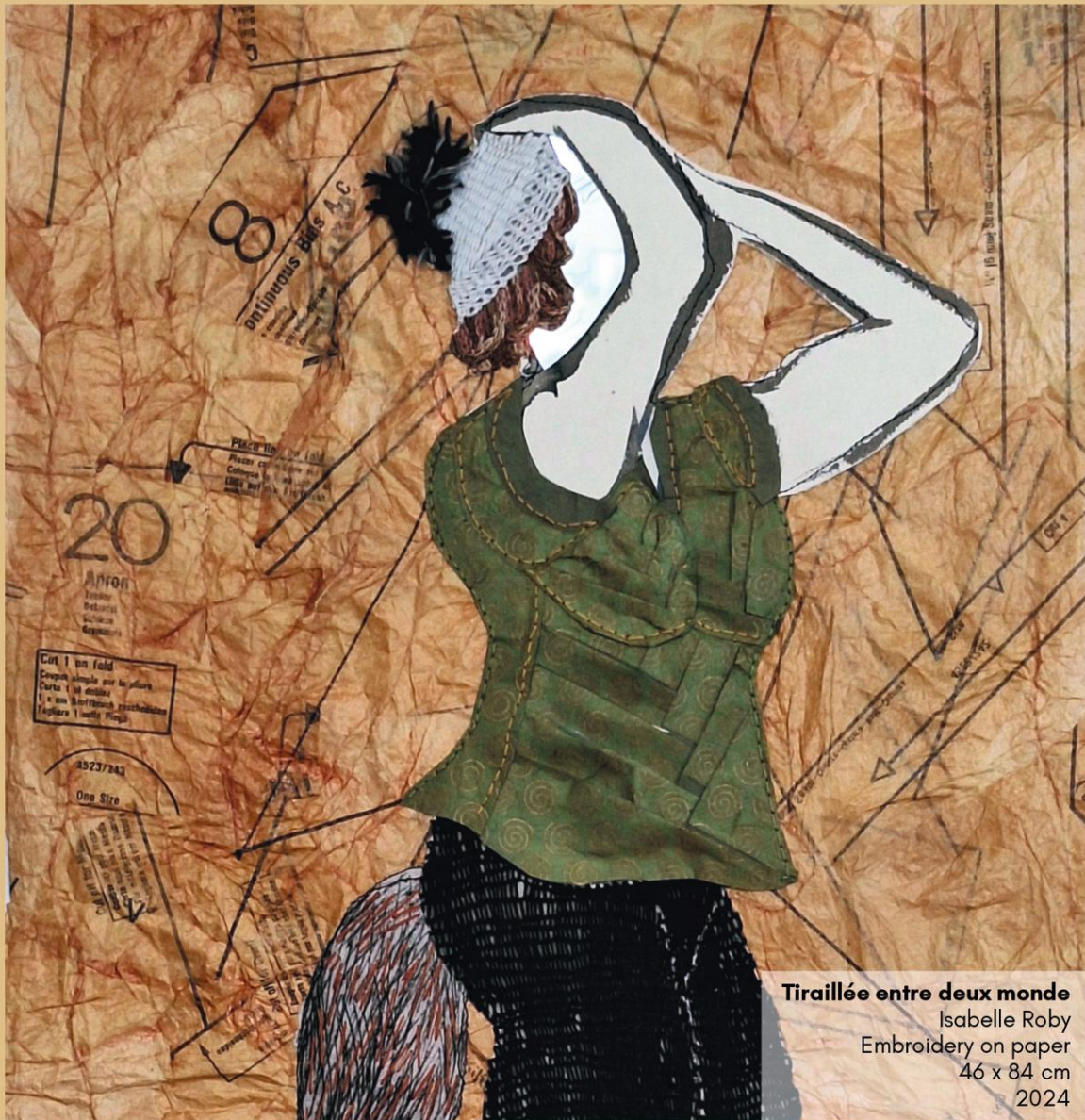


At the top, an overview of the exhibition (works by, Pascale Montpetit, Geneviève Morel, and Cesar Vianna)

Below, a work by Louisa Nicol (on the left) and artist Cesar Vianna next to his works (on the left)

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