


# LOUVRE UNBOUND

BEYOND THE FRAME OF ART

**Floral Veil**  
Reinhard Riedel  
Oil on Canvas  
38 x 38 cm  
2025



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



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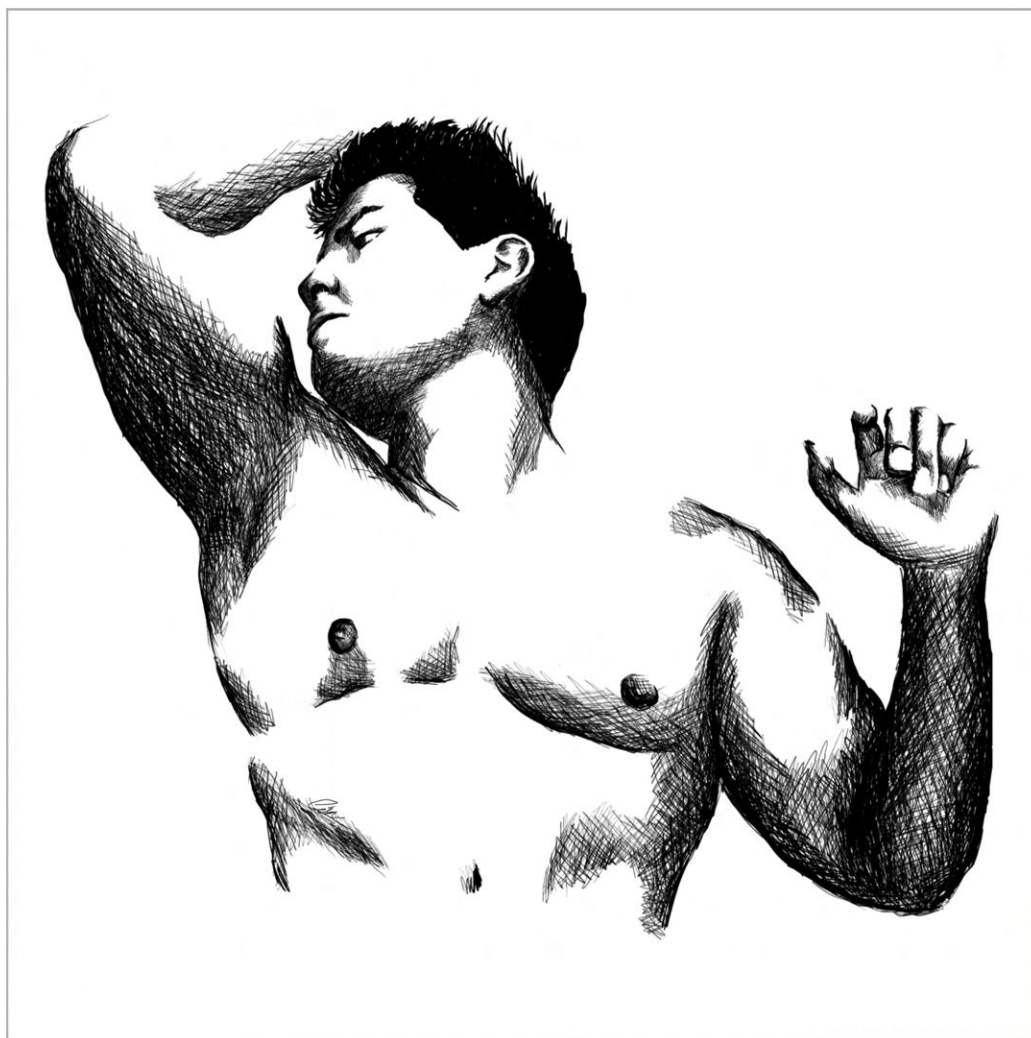
[LouvreUnbound.com](https://LouvreUnbound.com)



# STEP INTO THE WORLD OF Cesar Vianna

Rouyn-Noranda, Canada

Blending traditional techniques with experimental materials, this work explores the intersection of human emotion and the natural world. Rooted in illustration, Cesar Vianna combines vibrant colors, organic forms, and an intuitive style to create layered, expressive visual narratives.



**Glam**

Pen on watercolour paper  
20.32 x 20.32 cm  
2024



Website:  
[linktr.ee/CzarNunes](https://linktr.ee/CzarNunes)



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





**Thinking of Nothing and Everything**

Pen and watercolour on watercolour paper

20 × 25 cm

2026



**Werk**

Pen on watercolour paper

20 x 25 cm

2024



**Embrace the Unseen**

Pen and watercolour on watercolour paper

20 × 25 cm

2025



**Letting the Wind Lead**

Pen and watercolour on watercolour paper  
20 x 25 cm  
2025



**Becoming Unapologetic**  
pen and Watercolour on paper  
20 x 25 cm  
2026

# STEP INTO THE WORLD OF Isabelle Roby

Rouyn-Noranda, Canada

Isabelle Roby, a former physician turned multidisciplinary artist based in Rouyn-Noranda, blends painting, printmaking, textiles, digital art and installation. Her work explores human identity through hybrid forms—rituals, myths, live models—creating intimate visuals that interweave tradition, science and emotion.



**Piégée dans l'anxiété**

Embroidery on paper  
30 x 46 cm  
2024



Website:  
[IsabelleRoby.com](http://IsabelleRoby.com)

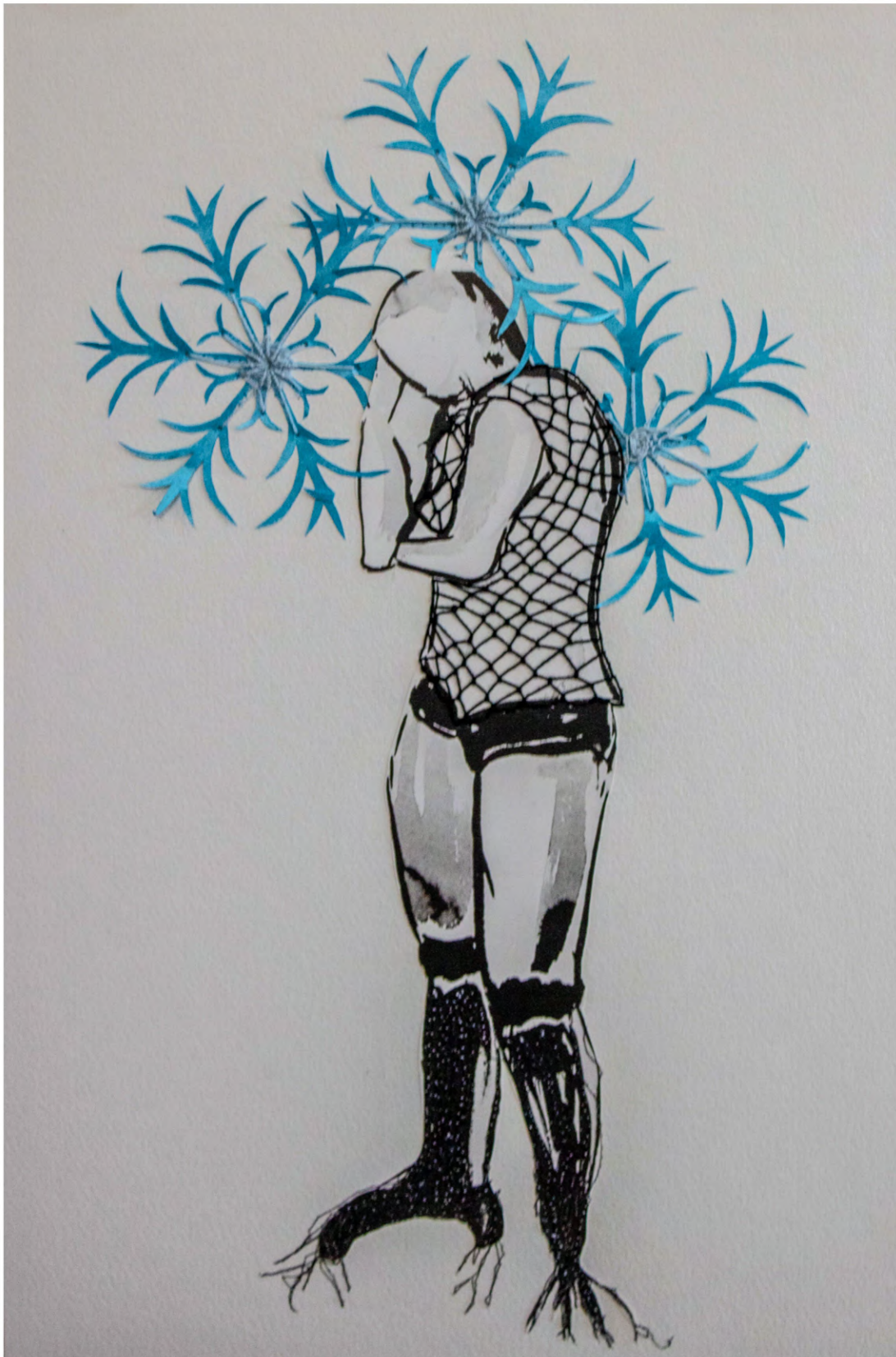


Facebook:  
[@IsabelleRobyArtiste](https://www.facebook.com/IsabelleRobyArtiste)



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





**Pensées gelées**

Lithograph on paper, hand-embroidered  
30 x 46 cm  
2024



**Au coeur du jardin**  
Embroidery on paper  
29 x 38 cm  
2023



**Âme ciblée**

Charcoal drawing on paper, hand-embroidered  
30 x 46 cm  
2024

# STEP INTO THE WORLD OF Oswaldo Dumont

## Caracas, Venezuela

Oswaldo Dumont blends editorial urgency with moments of creative release, merging analog and digital processes into bold visual narratives. His politically charged illustrations reflect the realities of contemporary Venezuela, while his explorations of classic cars and motorcycles embrace experimentation, freedom, and the pleasure of form, balancing disciplined storytelling with intuitive, expressive play.



### Cadillac Eldorado 1956 (top)

Illustration from the series Muscle Cars

### Ford T Touring 1915 (bottom)

Illustration from the series Muscle Cars



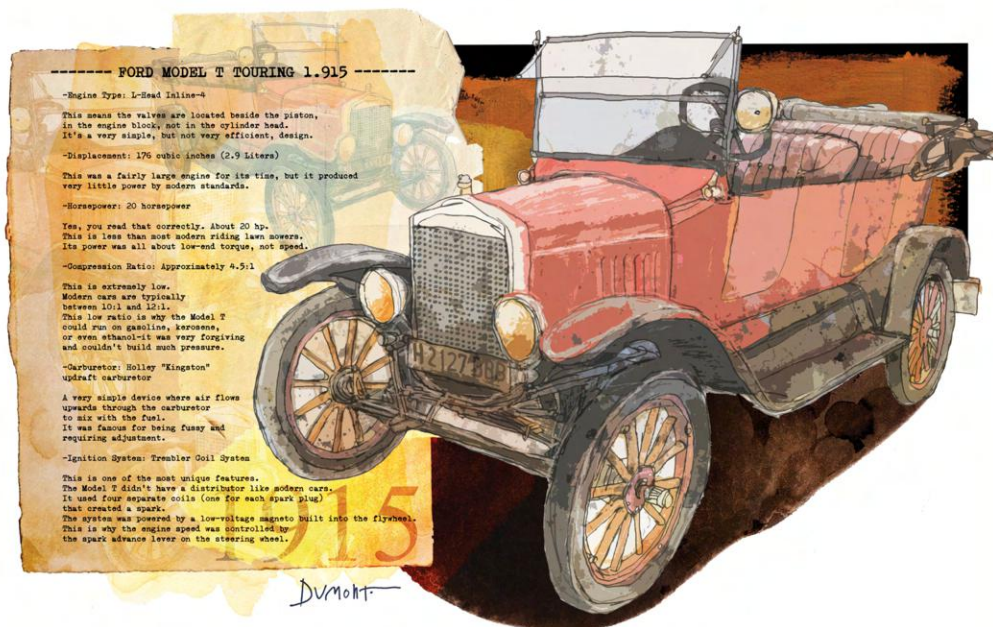
Website:  
[behance.net/oswdumbdf6](https://www.behance.net/oswdumbdf6)

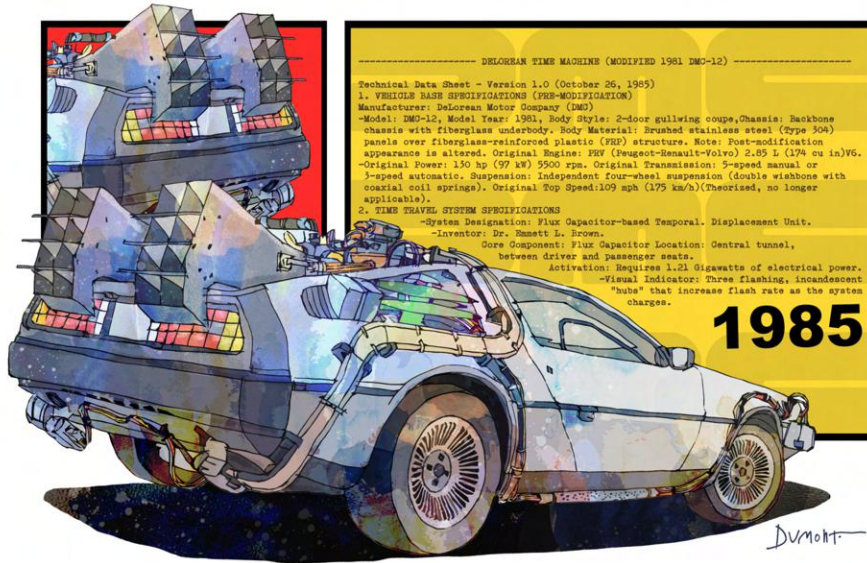


Website:  
[etsy.com/shop/DumontArtDesignsUS](https://www.etsy.com/shop/DumontArtDesignsUS)



Instagram:  
[@odumont14](https://www.instagram.com/odumont14)





Delorean - time machine  
Illustration from  
the series Muscle Cars

Dodge Charger R/T 1969  
Illustration from  
the series Muscle Cars



-----1969 Dodge Charger R/T-----

The General Lee is a 1969 Dodge Charger that became an iconic symbol of American pop culture through its role in "The Dukes of Hazzard" television series.

-Nickname: General Lee

-Color: Bright orange with a Confederate flag on the roof and the number "01" on the doors.

-Driven by: Bo and Luke Duke, characters in the show.

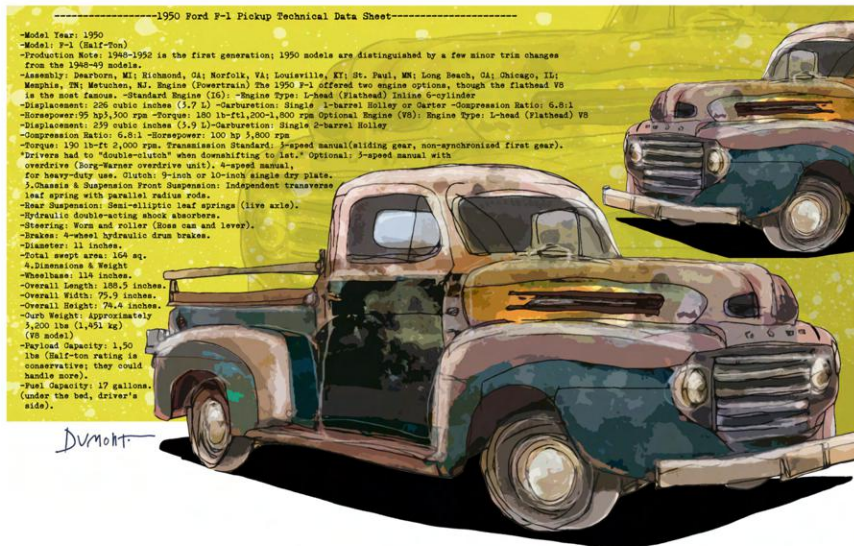
Features and Modifications

Welded Body: The doors were welded shut for safety, requiring the characters to enter and exit through the windows.

Disc Horn: The car is famous for its horn, which plays the first 12 notes of the song "Fire".

Performance: The Charger was modified for stunts, including jumps and high-speed chases, which were a hallmark of the show. It featured a three-point roll bar, glass pack exhaust, and a Dana limited-slip differential.

Production: Approximately 325 General Lees were used throughout the series with many suffering damage due to the rigorous stunts performed during filming.



Ford F1 Pickup 1950  
Illustration from  
the series Muscle Cars

# STEP INTO THE WORLD OF João Henrique Nunes

Sao Paulo, Brazil

João Henrique Nunes is a visual artist whose practice moves across installation, performance, photography and text-based interventions. Through conceptual procedures and the displacement of language, he transforms everyday materials and objects into poetic structures that question traditional artistic supports. His work draws from political and social realities, exploring images of Brazilian identity and collective imagination while reflecting on post-humanist ideas and the political role of technology in shaping contemporary society.



## Ausculta Cega

Object  
70 x 15 x 2 cm  
2025



Website:

[linktr.ee/JoaoHenrique\\_](https://linktr.ee/JoaoHenrique_)



Instagram:

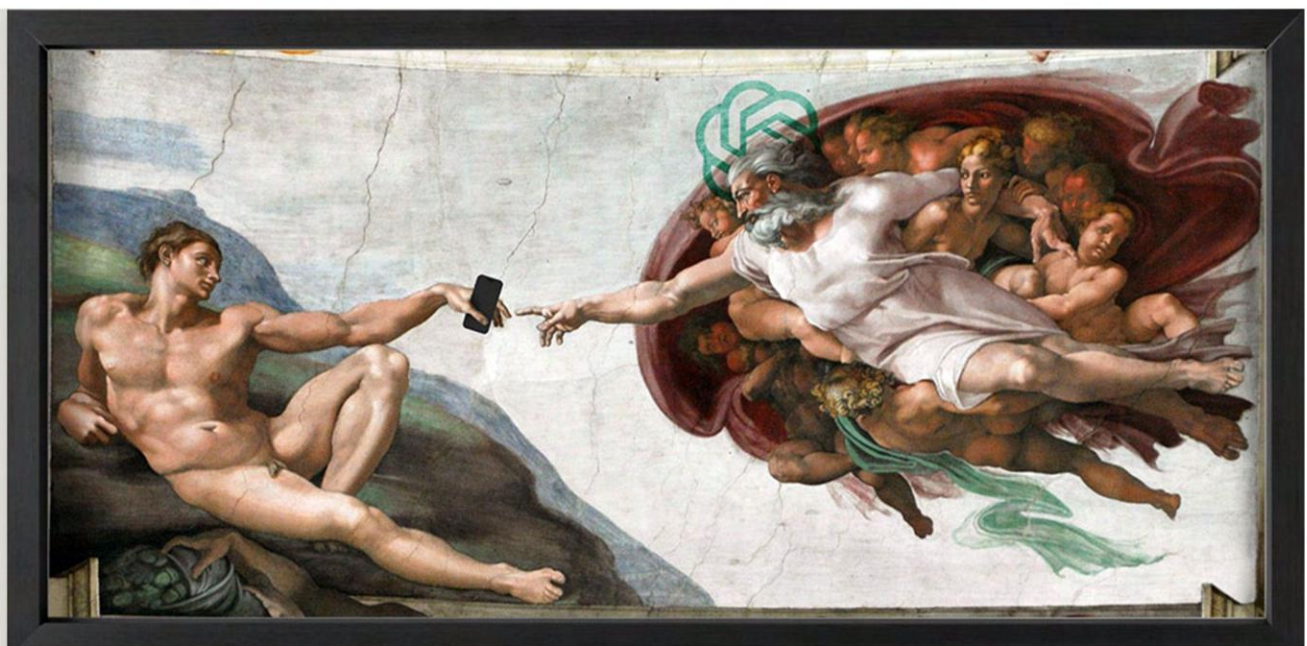
[@JoaoHenriqueNunes\\_](https://www.instagram.com/JoaoHenriqueNunes_)

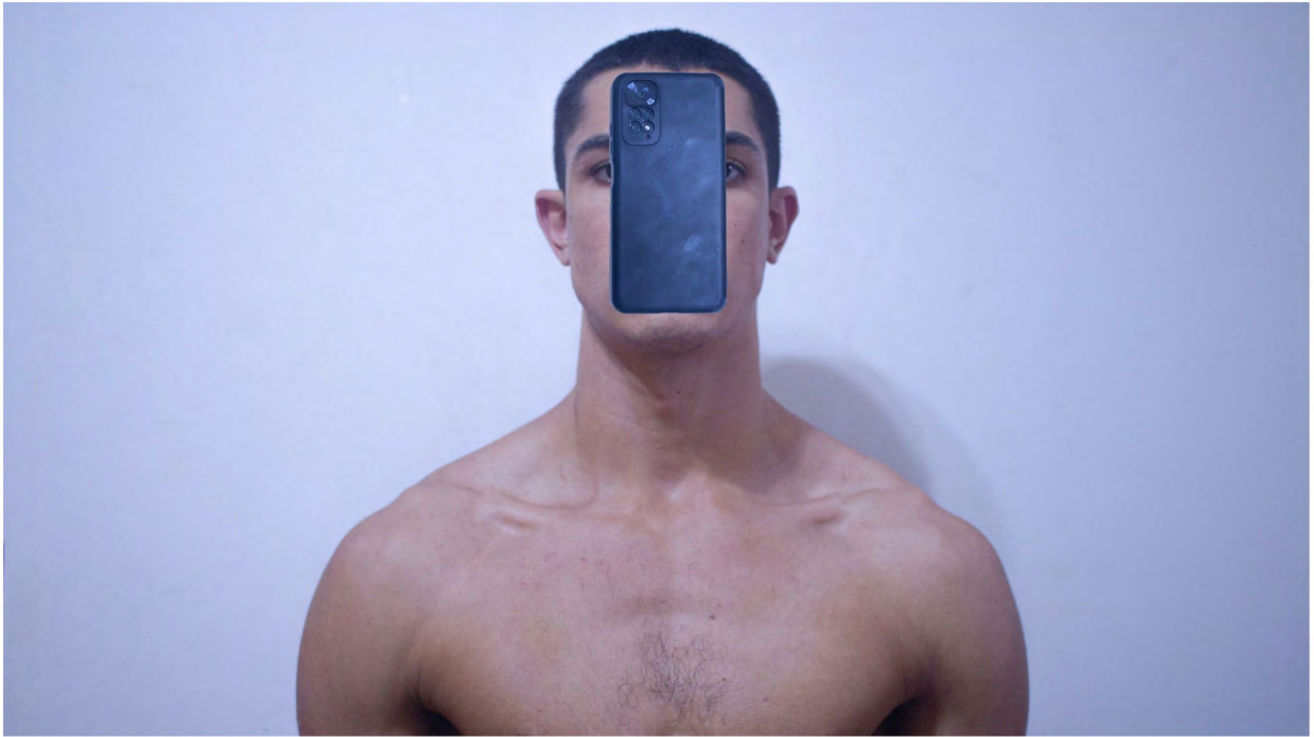




**Atlas (top)**  
Photo Performance  
100 x 100 cm  
2025

**No Princípio Era o Verbo (Bottom)**  
Photography  
200 x 100 cm  
2025

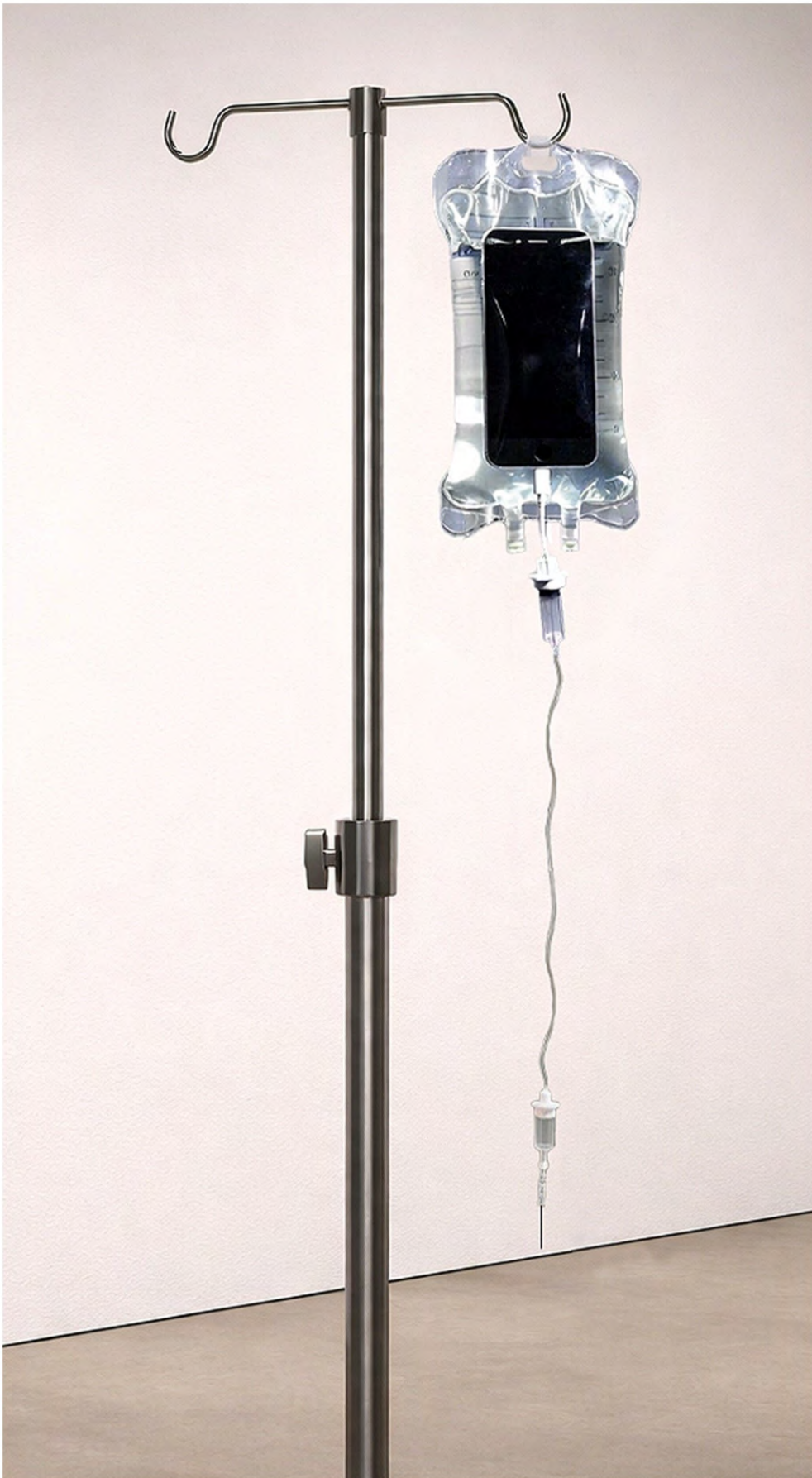




**Glandula Pineal**  
**(top)**  
Digital Photography  
2024

**MASK**  
**(bottom)**  
Digital Photography  
2022





**Soro**  
Object  
120 x 210 x 40 cm  
2026



**Filme (top)**

Object  
15 x 20 cm  
2025

The text in the image translates to:  
FILMING!  
YOU ARE SMILING

**Isca (Bottom)**

Object  
210 x 100 cm  
2025





**Refugo**  
Installation  
150 x 120 x 110 cm  
2022

# STEP INTO THE WORLD OF Edward M

Farmington, USA

Edward M is a multidisciplinary artist working in traditional 2D media, whose practice is guided by intuition rather than narrative. His work explores perception, sensation, and the fragile threads of shared humanity, creating immersive visual experiences that invite viewers to feel rather than define.

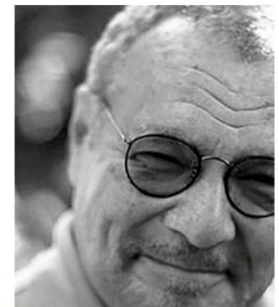
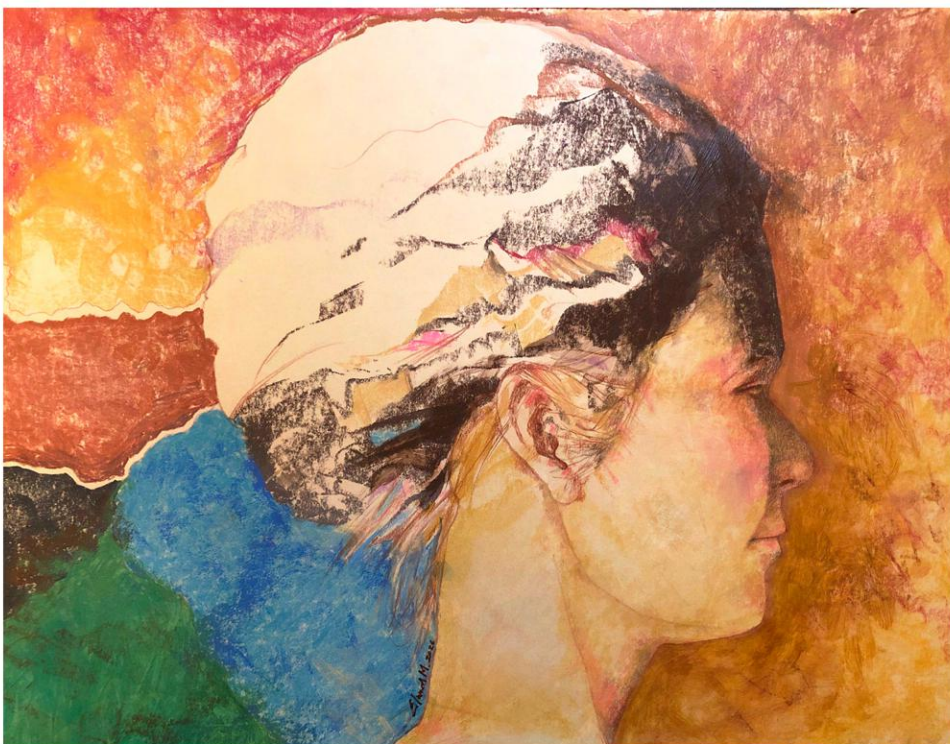


**Lady B  
(top)**

Conté, Pastel, Charcoal,  
Prismacolor on Paper  
55,9 x 53 cm  
2020

**In Profile  
(bottom)**

Acrylic paint, Prismacolor,  
Pastel on Board  
68,6 x 53,3 cm  
2026



Website:

[ArtistEdwardMdonald.com](http://ArtistEdwardMdonald.com)



Website:

[artsy.net/artist/  
edward-m](https://artsy.net/artist/edward-m)



Instagram:

[eedwardm0691insta](https://www.instagram.com/eedwardm0691insta)



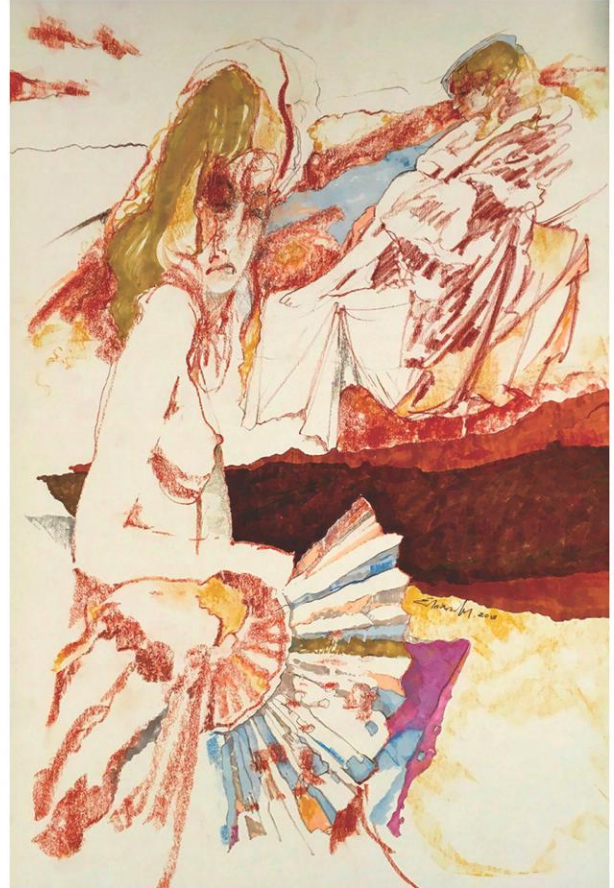


**Transformation  
(top)**

Charcoal, Pastels, Ink, Pencil on Paper  
53,3 x 43,2 cm  
2019

**Metamorphosis  
(bottom)**

Charcoal, Prismacolor Stix, Pastels, Conté on Paper  
68,6 x 93,9 cm  
2022



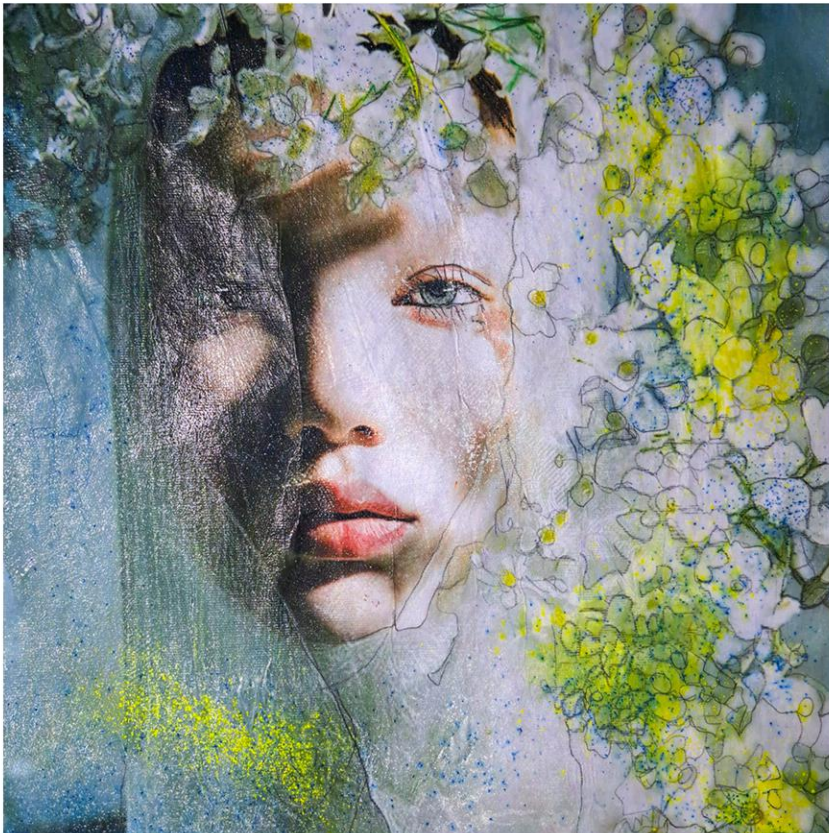
# STEP INTO THE WORLD OF Reinhard Riedel

Glonn, Germany

Reinhard Riedel's artistic practice explores the complex relationship between human emotion, identity, and the deep bond between individuals and the natural world.

In his work, the human face becomes more than a portrait – it acts as a portal into psychological depth, vulnerability, and transformation. His images often center on intimate, highly expressive faces that form the foundation of his visual language.

These figures are frequently accompanied by symbolic elements such as flowers, animals, aquatic forms, veils, masks, fractures, and mirrored surfaces. Together, these motifs introduce layers of meaning, evoking themes of duality, concealment, resilience, and the multifaceted nature of identity.



**Floral Serenity**  
Oil on Canvas  
38 x 38 cm  
2025



Facebook:  
[@reinhard.riedel.311](https://www.facebook.com/reinhard.riedel.311)



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





**Silent Bond**

Oil on Canvas  
78 x 38 cm  
2025

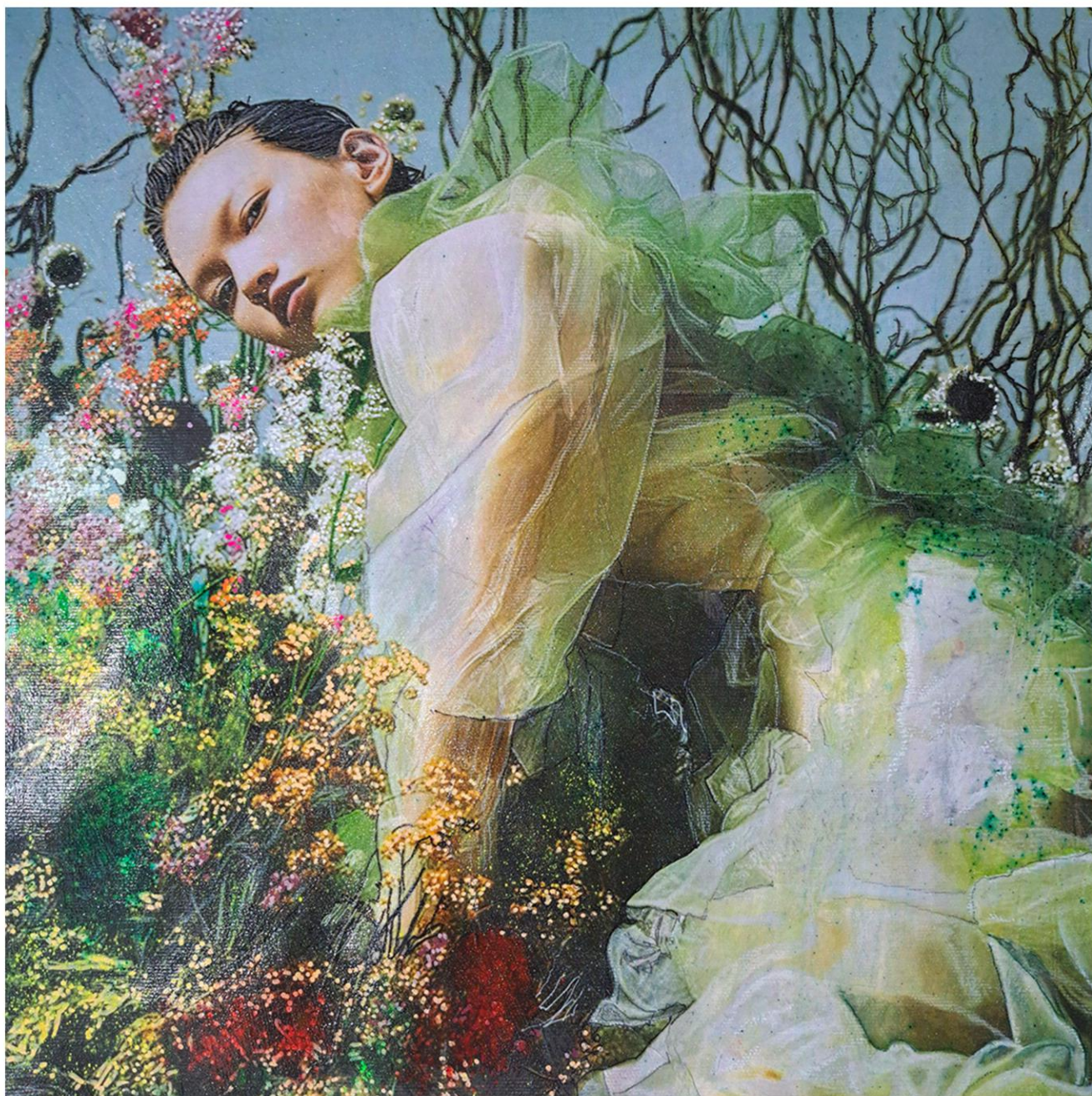
Rooted in a family tradition of craftsmanship, Reinhard Riedel approaches painting as both discipline and devotion. His process combines airbrush, pastel, watercolour, acrylic, oil, and digital preparatory techniques, creating complex layered surfaces that feel at once hyper-realistic and tactile.

Within his compositions, precision and emotion coexist. Smooth skin may contrast with raw abstraction, delicate lace dissolves into organic textures, and geometric structures intersect with flowing hair or symbolic ornamentation. These visual contrasts mirror the psychological tensions that run through the themes of his work.

While much contemporary art moves toward abstraction, Riedel remains committed to figurative realism. Influenced by fashion photography and contemporary photographic aesthetics, his images possess a cinematic clarity, yet they resist superficial glamour. Instead, the human figure remains central, inviting emotional engagement and personal reflection.

With academic training in mathematics and computer science and a professional career in senior IT roles, Riedel is acutely aware of the rise of AI-generated imagery. Rather than imitate digital perfection, he emphasizes texture, reflection, and material presence as affirmations of human authorship.

Many of his works are conceived as modular compositions or polyptychs, allowing rotation and recombination. Through this approach, installation becomes a dynamic experience, inviting viewers and collectors to engage with the work in evolving ways.



**Floral Embrace**

Oil on Canvas

38 x 38 cm

2026

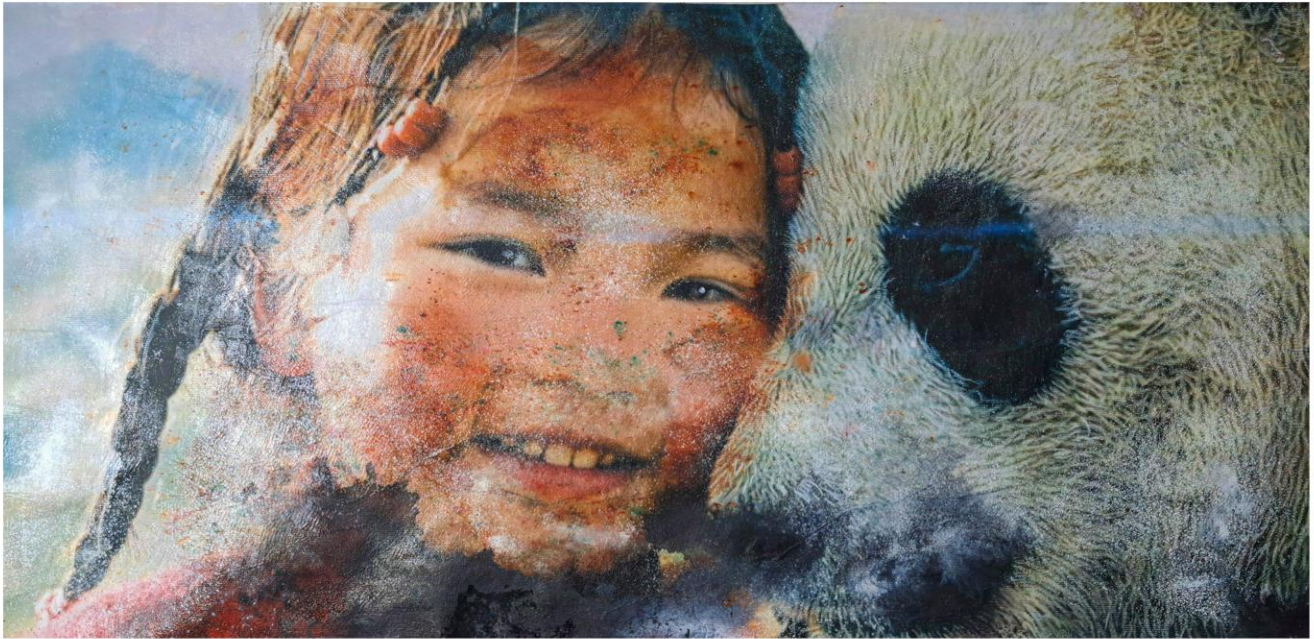


**Floral Veil**

Oil on Canvas

38 x 38 cm

2025

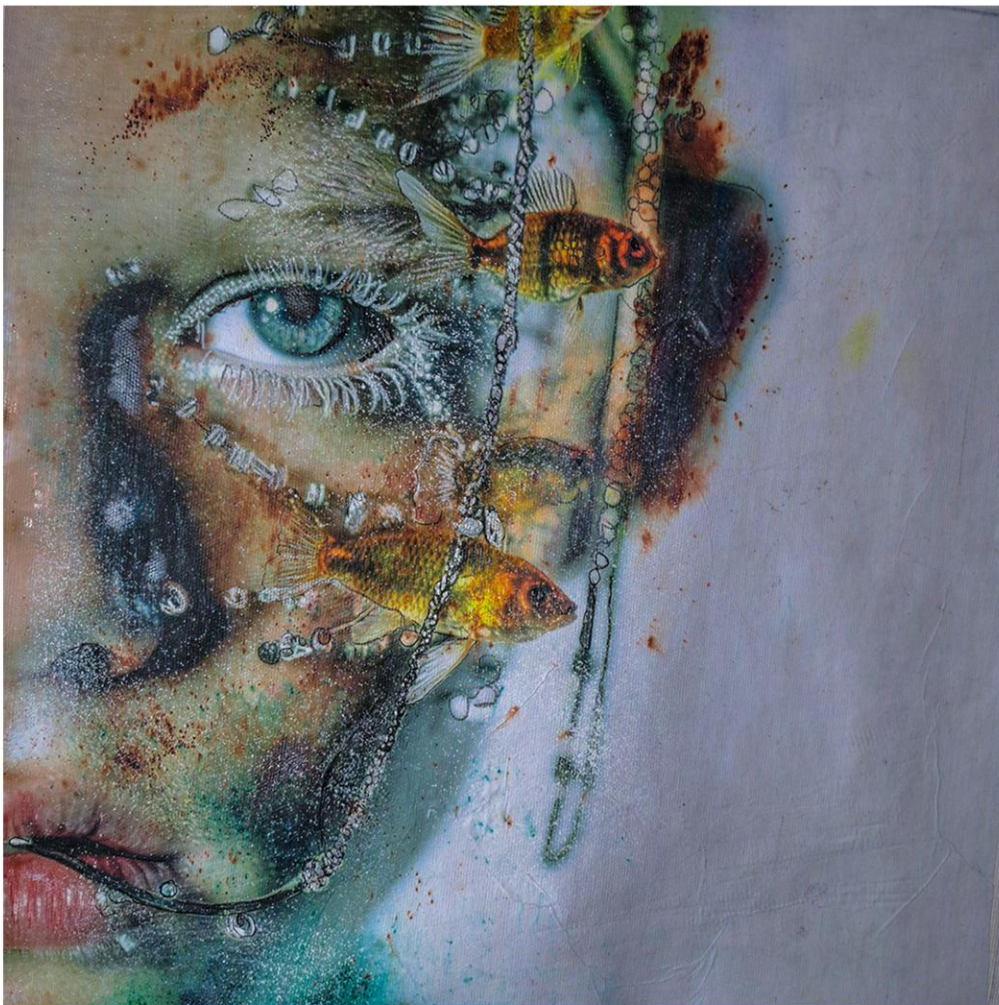


**Child and Panda**

Oil on Canvas

78 x 38 cm

2025

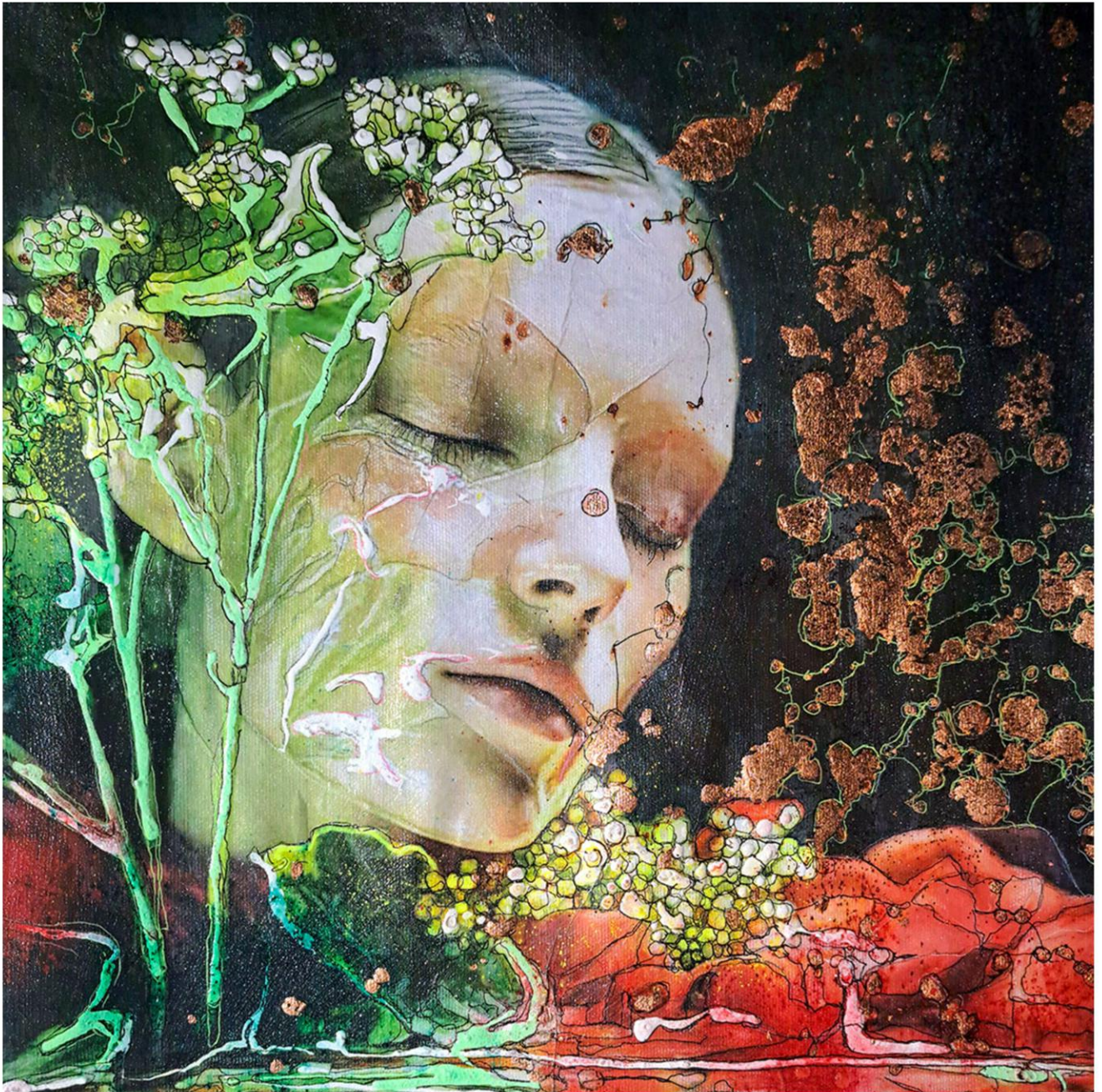


**Aquatic Gaze**

Oil on Canvas

38 x 38 cm

2025



**Floral Reverie**  
Oil on Canvas  
38 x 38 cm  
2026

# STEP INTO THE WORLD OF Koning 46

Sao Paulo, Brazil

Koning 46 is an artist whose practice moves fluidly across drawing, painting, digital art, and animation. Working with acrylic, spray paint, digital illustration, and both 2D and emerging 3D animation, he explores visual language as a personal and expressive tool. For him, art is both passion and communication—an original style that reflects his identity and connects with those who resonate with his imagery.



**Gandon (top)**  
Marker & Polychromos  
Pencils on Paper  
21 x 29.7 cm  
2025



**Fertile Mind (bottom)**  
Acrylic on Canvas  
30 x 30 cm  
2025



Website:  
[koning46.bigcartel.com](http://koning46.bigcartel.com)



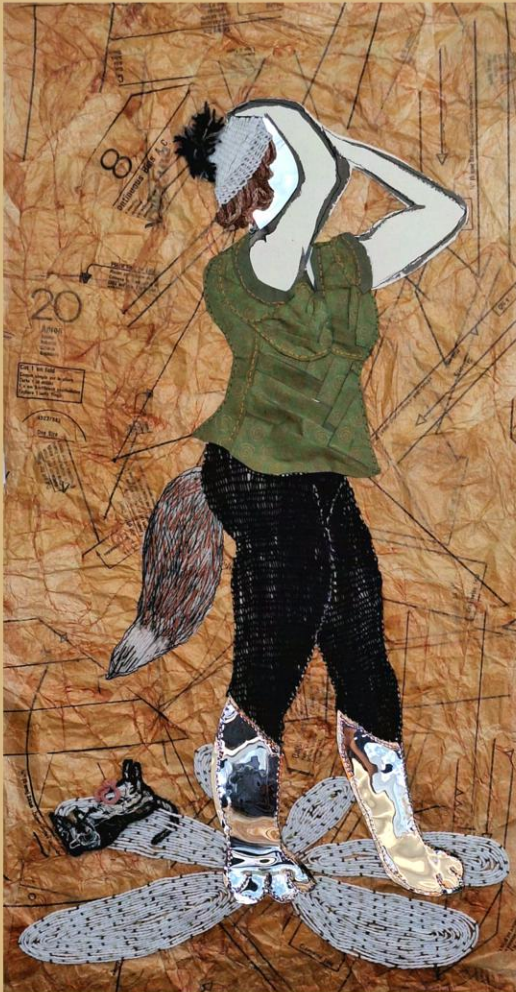
Website:  
[linktr.ee/46koning](https://linktr.ee/46koning)



Instagram:  
[e46konin.g](https://www.instagram.com/e46konin.g)



# THROUGH THE ARTISTS' EYES



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

“

I'm deeply grateful to be part of a project whose vision and openness truly inspire me. I admire its ability to embrace artistic diversity, bringing together different practices, mediums, and cultural perspectives. In an ever-evolving art world, this celebration of plural creative voices feels both essential and enriching.

Being involved goes beyond visibility—it strengthens my professional path and connects me to a dynamic international community. Seeing my work evolve alongside artists from different backgrounds is both an honor and a powerful source of motivation. This experience nurtures my practice, reinforces my confidence, and encourages me to continue my artistic journey with even greater conviction

**Isabelle Roby** - volumes 1 to 5



Instagram:  
 @Isabelle.Roby

”

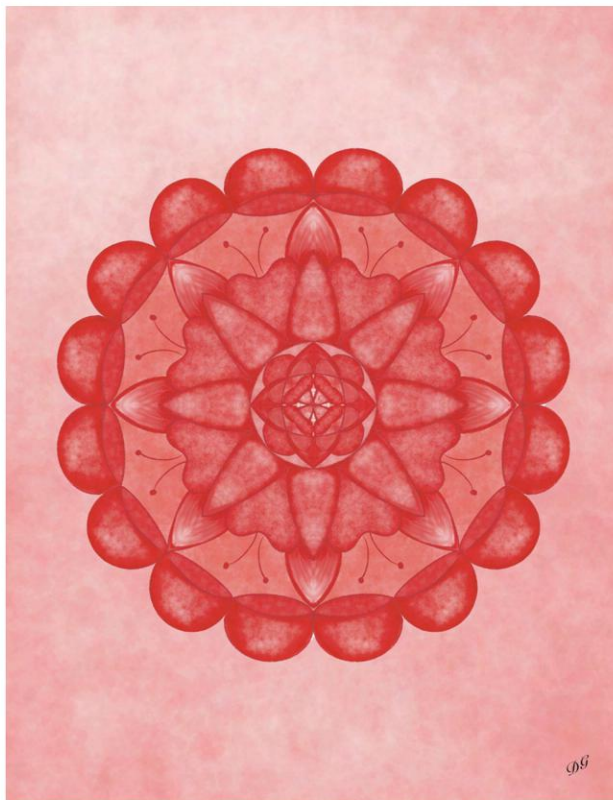
# STEP INTO THE WORLD OF Divya Vinod Gilatar

Mumbai, India

Divya Vinod Gilatar is an Indian contemporary digital artist from Mumbai, currently based in the United Kingdom. Her work explores the relationship between sacred geometry, colour, and consciousness through intricate digital mandalas inspired by the visual traditions of yantras and chakra philosophy.

Her compositions reinterpret these ancient symbolic systems through a contemporary abstract language. Rather than decorative patterns, the mandalas function as visual diagrams of energy and inner experience, where symmetry, colour, and geometric structure create contemplative spaces for reflection.

Working through a meditative and intentional digital process, Gilatar builds each mandala layer by layer, balancing mathematical precision with intuitive movement. Drawing on themes of spiritual balance, introspection, and transformation, her work seeks to create images that invite stillness, awareness, and a deeper connection between the viewer and the symbolic language of sacred geometry.



**Muladhara Chakra - The Root Portal**

Digital Illustration, Fine Art Print  
21.59 x 27 cm

LinkedIn:

@divya-vinod-gilatar-  
91345b39b



Instagram:

@TheQueenDomStudio

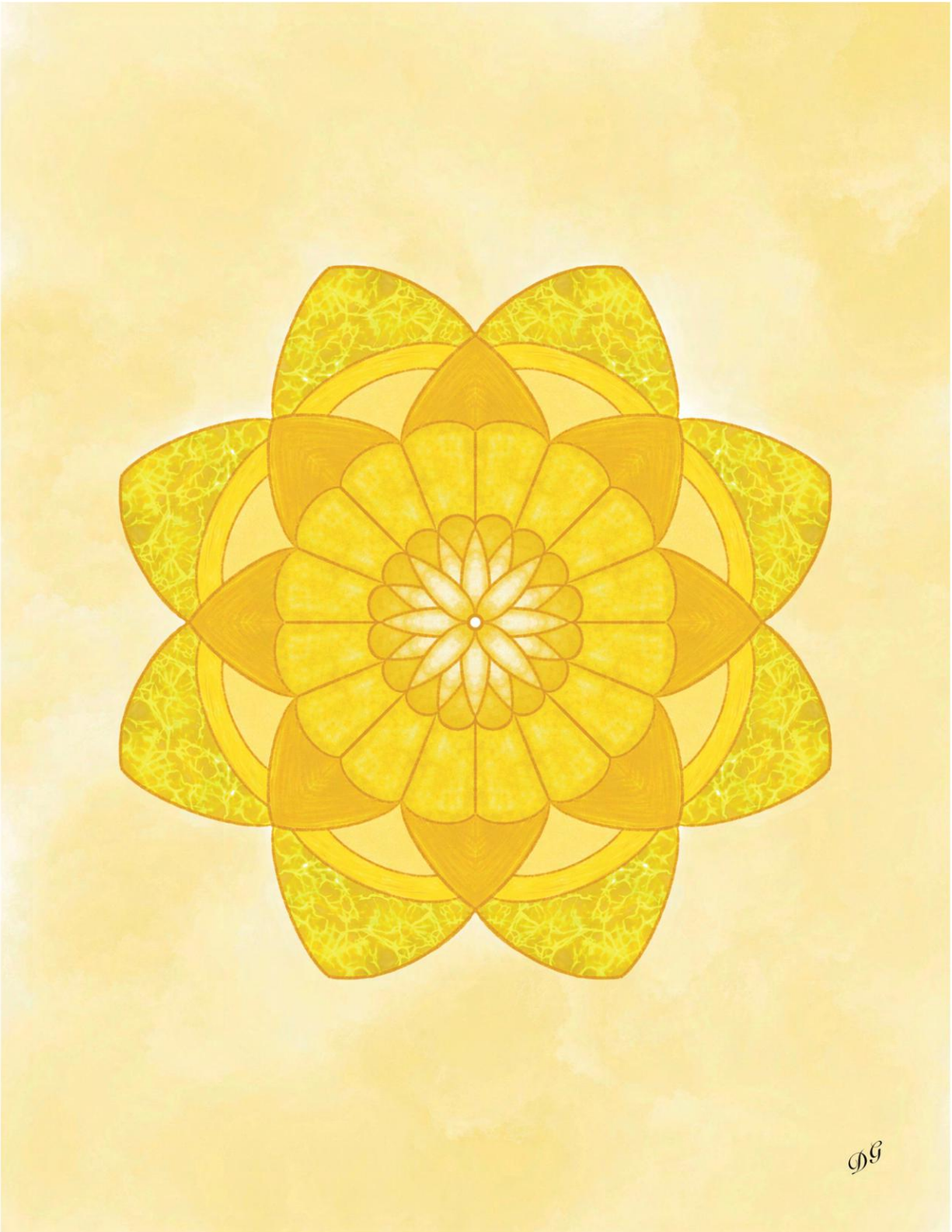




**Swadhisthana Chakra -  
The Womb Portal**  
Digital Illustration,  
Fine Art Print  
21.59 × 27.94 cm



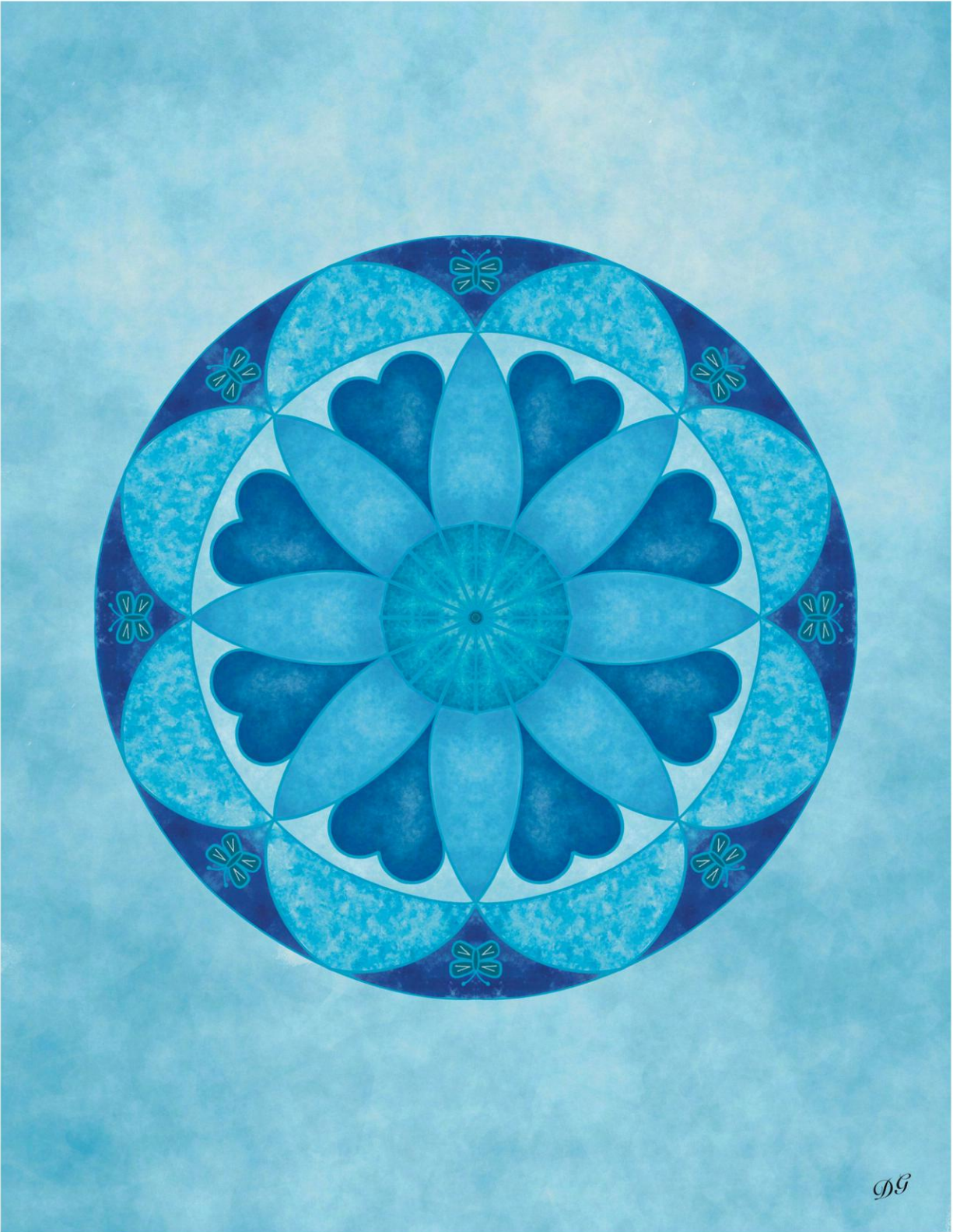
**Ajna Chakra -  
The Third Eye Portal**  
Digital Illustration,  
Fine Art Print  
21.59 × 27 cm



**Manipura Chakra - The Stomach Portal**

Digital Illustration, Fine Art Print

21.59 x 27 cm



**Vishuddhi Chakra - The Throat Portal**

Digital Illustration, Fine Art Print

21.59 x 27 cm

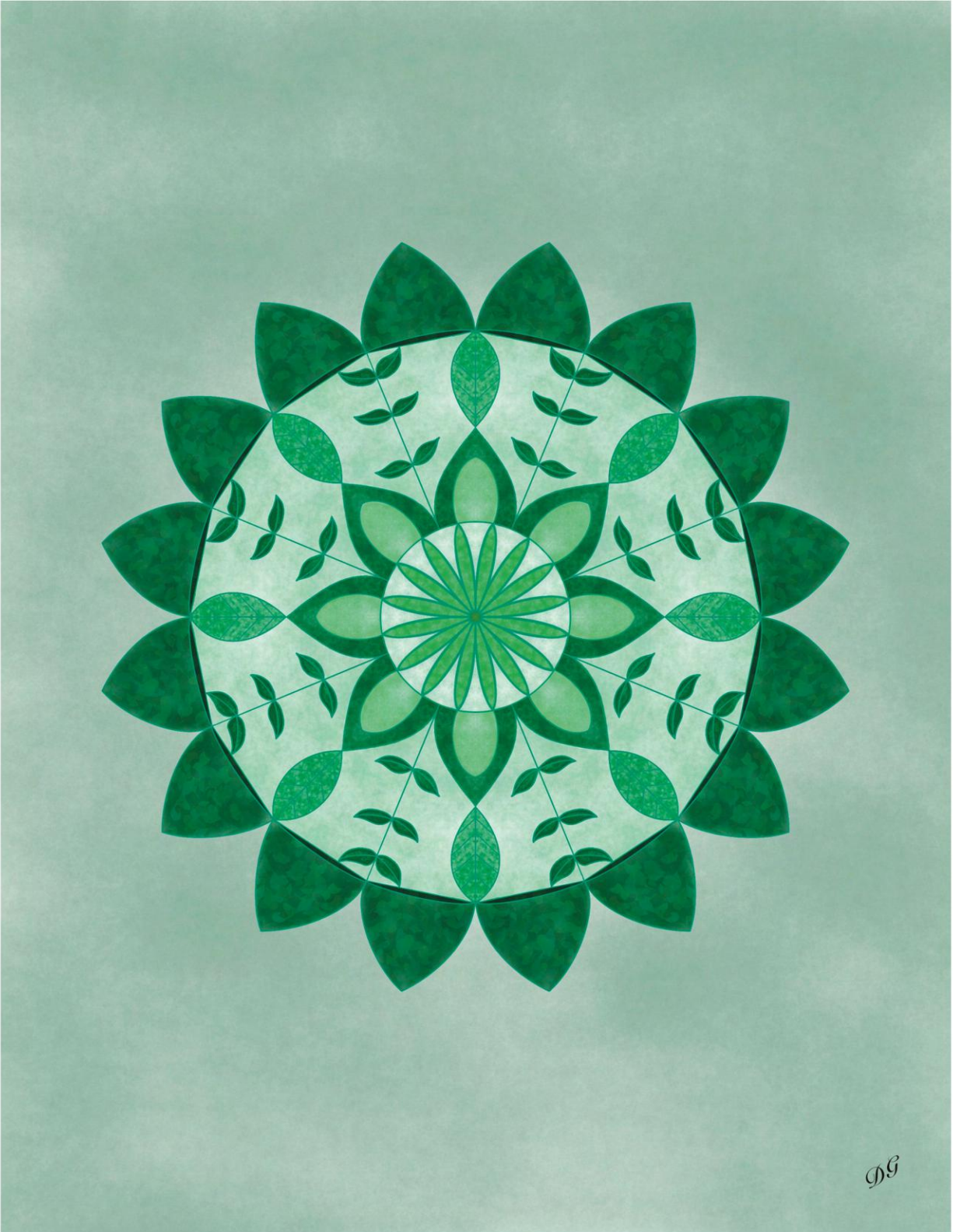
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**Sahasrara Chakra - The Crown Portal**

Digital Illustration, Fine Art Print

21.59 x 27 cm



**Anahata Chakra - The Heart Portal**

Digital Illustration, Fine Art Print

21.59 x 27 cm

# STEP INTO THE WORLD OF Bill Rainey

Nelson, New Zealand

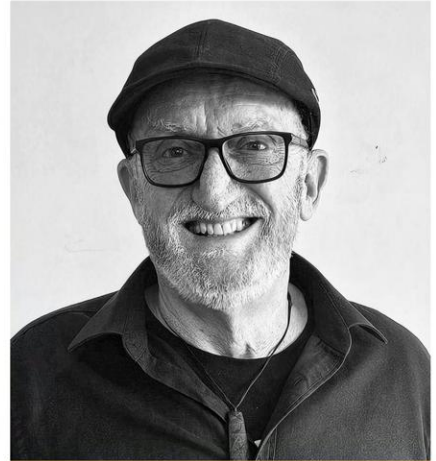
Bill Rainey is a contemporary landscape artist whose bold, textured acrylic works capture the atmosphere and emotional presence of wild terrains. His paintings move beyond traditional representation, balancing abstraction and recognition to evoke the shifting moods of land, light, and memory. Through expressive marks and layered surfaces, he invites viewers to step inside the landscape and experience it as both a place and a feeling.

**Welcome Bill, 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 grew up in Aotearoa/New Zealand, which is really just another way of saying I was raised by weather, mountains, forests, and the coast. I didn't choose art so much as I gradually realised it was a thread running consistently through every stage of my life—a constant companion.

My early years were spent outdoors: tramping (hiking), climbing, skiing, working, and travelling in remote parts of the country. Those environments teach you a different kind of attention. When you're standing on a ridge in a southerly gale, you begin to notice things—the slant of light, the particular temperature of the air on your skin, the subtle shifts in colour across a valley. Those details imprint themselves, and sooner or later, you feel compelled to honour them. Initially through drawing, and later through painting, that became my way of "honouring."

I remember, when I was young, wandering through local galleries and encountering the large, abstract landscapes of Sir Toss Woollaston. His work is often described as foundational to modernism in New Zealand, and I have always admired the way he stripped the landscape back to its essential energy. I was fortunate enough to interview him in his studio during my final year of college, and I was deeply moved by this gentle man who painted with such intensity and emotion. His landscapes moved beyond literal representation toward something far more expressive. (...)



Website:  
[BillRainey.art](http://BillRainey.art)



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



(...) I didn't yet have the language for it, but something inside me shifted. It was the first time I understood that a painting could hold atmosphere—contain it in a way that felt more faithful than memory. That moment created an internal shift I have never truly shaken.

Not long after, I discovered Petrus van der Velden, the Dutch master who came to New Zealand and painted vast, moody landscapes of the Otira Gorge. His work struck me with the same force as the places themselves. He captured something essential about the country's wildness—not just its appearance, but the emotional weight of standing alone within it. That influence has remained with me. There is a lineage there—a kind of unspoken commitment to portraying landscapes with honesty, gravity, and a sense of the sublime.

Looking back, it makes perfect sense. Anyone who is drawn to wild places, who seeks that feeling of being small within a vast, elemental world, eventually finds a way to translate it. My paintings are simply my way of carrying those moments forward and offering them to others who recognise that same pull toward the raw and the real.



**The Minarets**

Acrylic on art paper  
42 x 29.7 cm  
2024

**Describe your typical creative process. Do you plan everything, or do you allow space for improvisation?**

My creative process begins long before I step into the studio. It usually starts in the valleys and high country—places where weather, light, and terrain are constantly reshaping the world in front of you. I sketch on location as often as I can. Some of those sketches happen in the deep, mist-laden stillness of places like the Hooker Valley, where mountains fade in and out of cloud and everything feels in motion, even in silence. Others come from higher routes—ridgelines, huts, or brief pauses during a climb—where moments of absolute clarity emerge, like the sharp, cold geometry of Aoraki / Mount Cook or the Minarets lit by winter light.

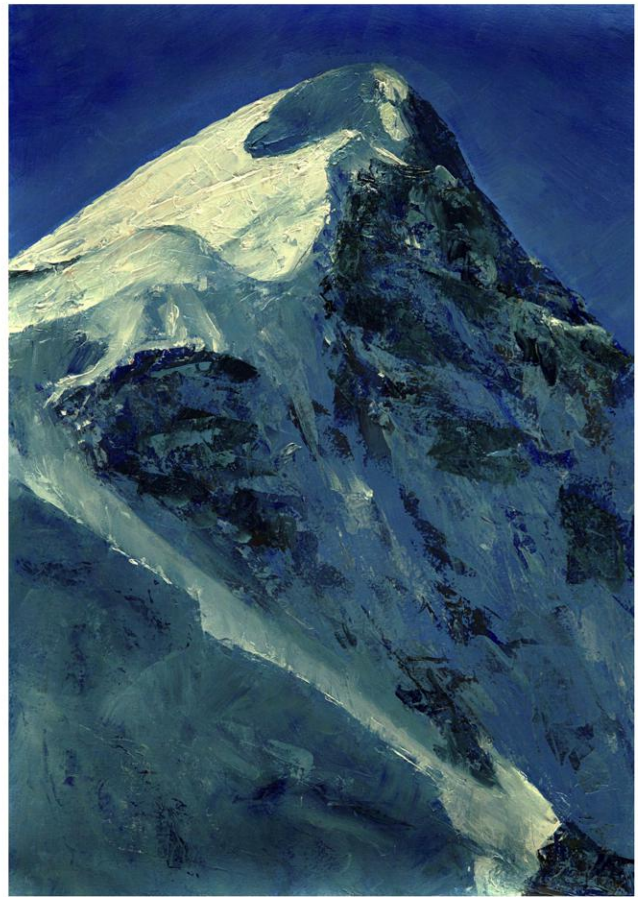
Those quick field studies help me understand the emotional context of a place. They are not about precision; they are about weather, rhythm, and atmosphere—the elements that shift faster than they can be recorded. When I return to a sketch, I can still feel the wind cutting across the ridge or the weight of cloud settling low in the valley. That becomes the foundation of a painting.

When I begin working on a canvas—sometimes very large—I usually have a sense of direction based on those notes and sketches, like choosing a line up a face. But once the brushwork begins, the piece develops its own momentum. If I try to control it too tightly, the energy disappears. So I leave room for improvisation: for textures to push back, for colours to shift unexpectedly, for the composition to lean toward something more truthful than what I initially imagined. (...)

(...)

There is always a moment when the painting stops being a memory of a landscape and begins to exist as an environment in its own right. That is the moment I trust. My aim is not to replicate the scene, but to evoke what it felt like to stand there—the altitude, the cold clarity, the silence in the valleys, the volatility of weather moving across the ranges.

In the mountains, you prepare as much as you can, but the real experience comes from responding to what the day offers. Painting is much the same. The balance between intention and improvisation is where the work truly comes alive.



**Aoraki High Peak**  
Acrylic on art paper  
29.7 x 42 cm  
2025

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

Absolutely—perhaps even more so now. In a digital world saturated with images, the quiet presence of a painting offers something entirely different. Standing in front of a work crafted by hand creates a pause, a moment of stillness that reconnects you to something real.

And if you are someone like me—someone who can sit for hours in front of a landscape, simply absorbing its scale, its silence, its quiet sense of awe—then you already understand how powerful that connection can be. It is the kind of experience that does not fully translate through a screen. It has to be felt.

Living in the South Island of New Zealand, I am constantly reminded of how extraordinary—and how vulnerable—these places are. This island holds eight national parks; three of them lie within an hour of where I live in Nelson. These landscapes are expansive, pristine, and deeply moving, yet increasingly at risk. Climate change now poses the most significant threat. The icy environments I once traversed are receding at an alarming pace, and the intricate biodiversity woven through forests and wetlands is diminishing alongside them. Earlier in my career, long before painting became central to my practice, I worked as an environmental lawyer. I was involved in efforts to protect significant areas from destructive mining and forestry expansion. That experience shaped me. It taught me that once a place is altered beyond recognition, no amount of nostalgia can restore it. That awareness underpins everything I paint.

My landscapes, then, are not simply depictions of mountains or valleys. They are an attempt to honour these untouched—yet deeply vulnerable—places. They are a way of saying: look at this while it is still here; feel something for it; allow it to matter to you. Art absolutely retains its social and transformative power—not because it competes with the digital world, but because it offers what the digital world cannot: presence, depth, and a reminder of what is real and worth protecting. A painting can shift something internally. It can rekindle a sense of responsibility, belonging, or wonder. And those small internal shifts are often where meaningful change begins.



**Glacier**  
Acrylic painting

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

I see the next decade as a period in which traditional painting and digital reach continue to strengthen one another. The internet has removed geographic barriers, and while the online art world is undeniably crowded, it has also created an extraordinary opportunity for artists to connect with the right collectors—those who instinctively respond to the emotional language of a particular practice, rather than the noise of the wider market.

For me, that means continuing to create original works and accept commissions, while also embracing the potential of finely crafted, large-scale canvas prints. High-quality reproduction technology now allows a work to retain the presence, depth of colour, and atmosphere of the original in a way that can genuinely transform a home or workplace. A single large canvas can anchor a room and shift the energy of a space in a way that collectors increasingly value.

I believe the future lies in this balance: the authenticity of a traditional medium supported by the global reach of a digital world, making it possible for people anywhere to live with work that speaks to their own sense of wildness, place, and aspiration. My intention is to create pieces—whether original or produced at scale—that become focal points within the environments they inhabit, bringing a sense of the landscape of New Zealand into everyday life.



**Hooker Valley 5**  
Acrylic on art paper



**Hooker Valley 2**  
Acrylic painting

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

One painting that continues to hold particular significance for me is *The Minarets*, which became the centrepiece of my solo exhibition *Mountain High* last year. That exhibition was, in many ways, a journey back through time—a return to the alpine world I explored passionately in the late 1970s and early 1980s, when I spent extended periods climbing in Aoraki / Mount Cook National Park. Those were formative years, shaped by early starts, cold ridgelines, and the sense of possibility that comes from moving through a landscape that feels both immense and intimate.

*The Minarets* is based on a photograph I took with my compact Rollei 35 camera during one of those climbs, as my partner and I reached the plateau just below the twin peaks of the Minarets, high above the Tasman Glacier. We had already ascended roughly 1,600 metres from the De la Beche Hut—a long, steady push over snow and ice—and arrived on the plateau in that rare alpine stillness where the world seems to hold its breath. The light was extraordinary: early morning sun warming the peaks, long shadows stretching across the snow, and that quiet recognition between two climbers who know they are sharing a moment they will remember for decades.

What I wanted to capture in the painting was not only the physical scene, but the feeling: that combination of youthful effort, elation, trust, and privilege. There is a particular kind of luxury in a calm, sunlit morning high in the mountains—a luxury that is earned, rather than purchased. That sense of earned beauty continues to shape much of my work.

I was honoured that *The Minarets* recently received an award in the landscape category at the Best Art Awards. It resonated strongly with viewers, perhaps because it speaks to something universal: the pull toward wild places, the companionship of shared endeavour, and the quiet awe of standing somewhere few people will ever go.

For me, the painting marks an important point of convergence—between memory and imagination, past and present, lived experience and painted interpretation. It is a reminder of where my artistic journey began, and why I continue to return to the high country for inspiration.

**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?**

What I would add, perhaps, is that my artistic research has always been rooted in lived experience—in the physical act of walking, climbing, and sitting quietly within these landscapes. My work continues to evolve because the land itself keeps offering new insights. Every valley, every shift in weather, every moment of light across a ridge becomes part of an ongoing conversation between myself and the environment.

If you are anything like me, you feel restored by the sheer presence of wild places. You understand that this kind of research is never finished. It is a lifelong process of observation—a slow accumulation of moments that eventually find their way onto the canvas.

In recent years, I have also been exploring how these works can travel further, reaching people well beyond New Zealand. Collaborating with Louvre Unbound has been a remarkable extension of that journey. They have created a platform where artists can engage with a genuinely global audience without diluting the authenticity of their voice. That is rare. Their team has been thoughtful, generous, and deeply engaged, and the visibility they provide offers opportunities for connection that simply did not exist a decade ago.

It also aligns naturally with the direction my practice is taking. While original works and commissions remain central, I am increasingly drawn to the potential of finely crafted, large-scale, gallery-quality canvas prints—works capable of transforming homes, lodges, and workplaces into environments that echo the quiet power of the landscapes I paint. The digital world may be vast and crowded, but it also allows individuals with highly specific sensibilities—those who value wilderness, craftsmanship, and atmosphere—to find work that truly resonates with them.

Working with Louvre Unbound feels like a meaningful step in that evolution. It is an opportunity to share the spirit of Aotearoa's wild places with collectors around the world, and to invite them into the same sense of awe and connection that first drew me to painting. If that leads even one person to see a landscape differently, or to transform a space with a work that brings that feeling indoors, then the collaboration has been a success.



**Tapuae-o-Uenuku**  
Acrylic painting

## THROUGH THE ARTISTS' EYES



**Landscapes of Elsewhere - My Road**

Silvia Nencioni  
Acrylic and oil on cardboard  
40 x 54 cm  
2022

“

I truly appreciate the care and attention given to the publication of my work in Louvre Unbound. It's a meaningful platform that values artists and offers a thoughtful space where our creations can be seen and appreciated.

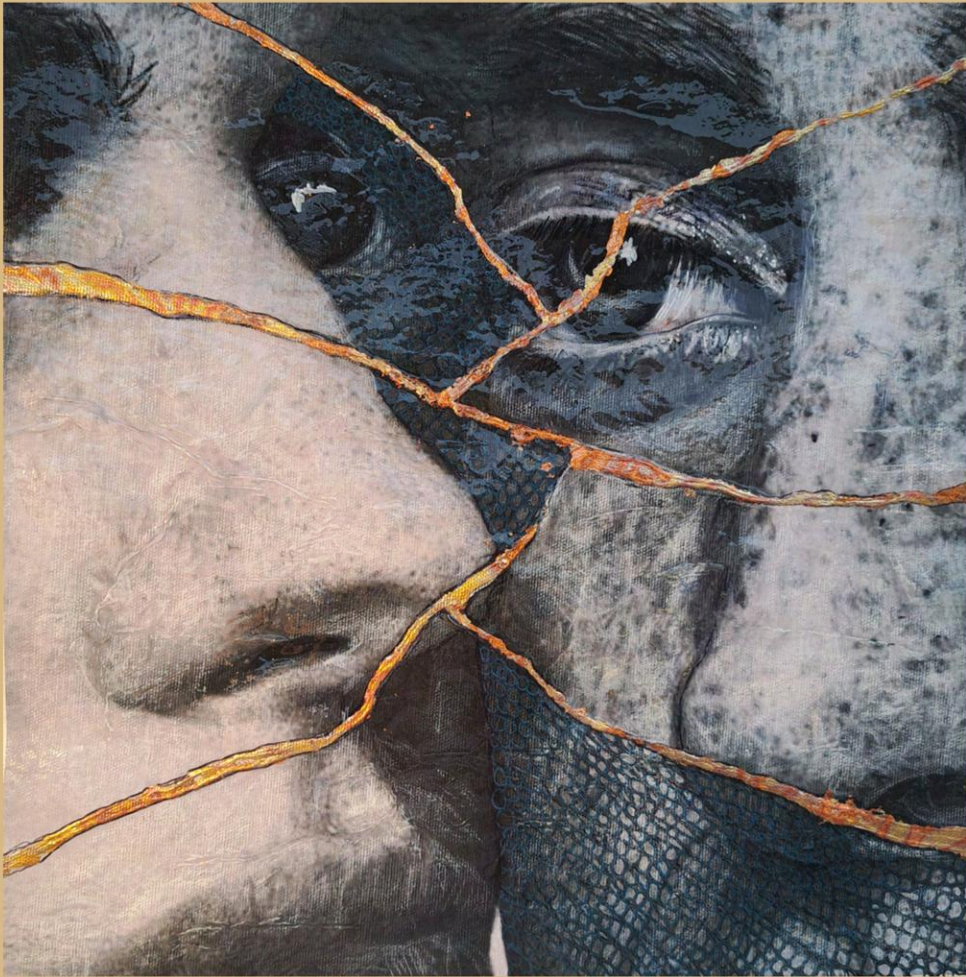
**Silvia Nencioni - Volume 5**

”



Instagram:  
@SilviaNencioniPisa

## THROUGH THE ARTISTS' EYES



**Fragmented Reflections**  
Reinhard Riedel  
Oil on canvas  
38 x 38 cm  
2024

“

It is worth noting that, following the publication of individual features, there have been several meaningful attempts to engage more deeply with the artists. The publication is also committed to presenting each artist's body of work across multiple issues. With each edition, the quality of the works presented continues to evolve, reinforcing both the publication's vision and the artist's presence within this context.

**Reinhard Riedel** - volume 4 and 5

”



Instagram:  
@riedrein

# STEP INTO THE WORLD OF

## Cher Pruys

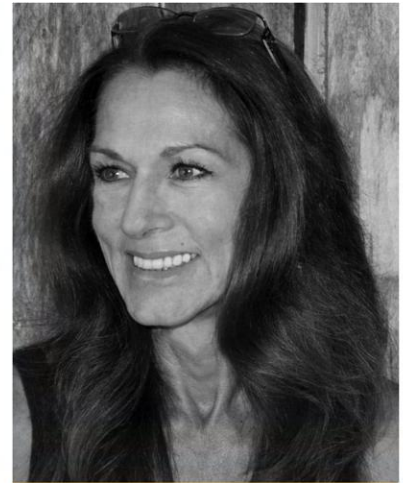
Devlin, Canada

Cher Pruys is a hyperrealist painter whose work transforms everyday moments into intimate reflections on memory, time, and emotion. Her paintings blend technical precision with quiet observation, revealing the subtle beauty of fleeting experiences and inviting viewers into a space where reality and introspection gently converge.



**New York New York!**

Acrylic painting  
22,8 x 30,4 cm  
2025



Website:  
[ArtByCher.ca](http://ArtByCher.ca)

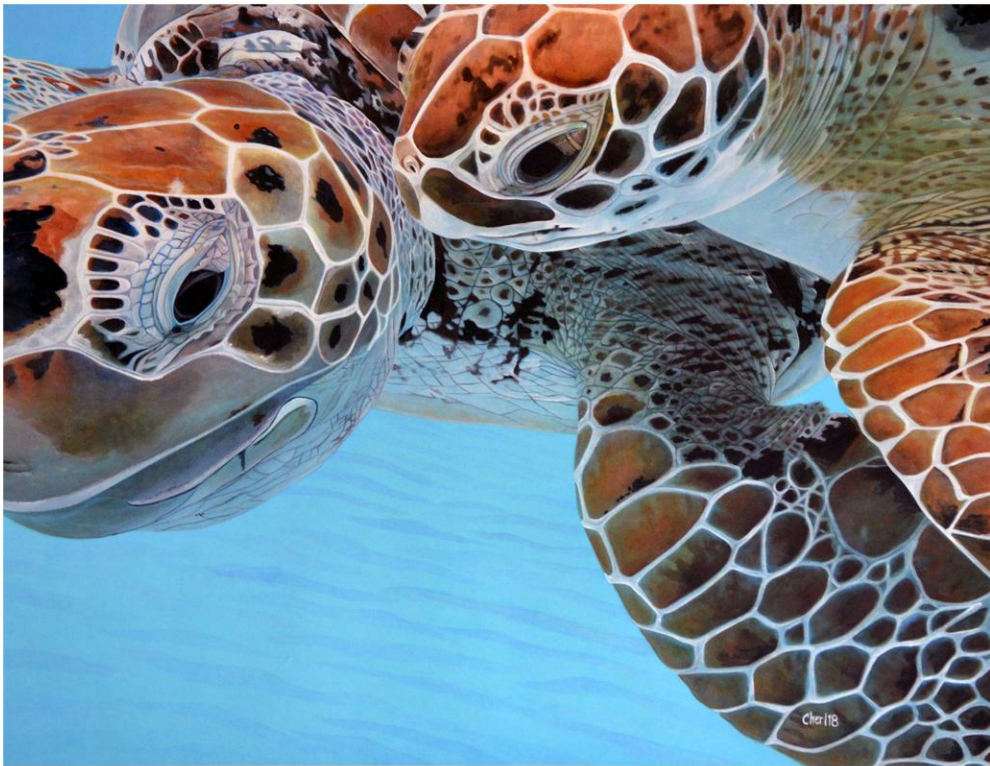


Facebook:  
[@ArtByCherPruys](https://www.facebook.com/ArtByCherPruys)



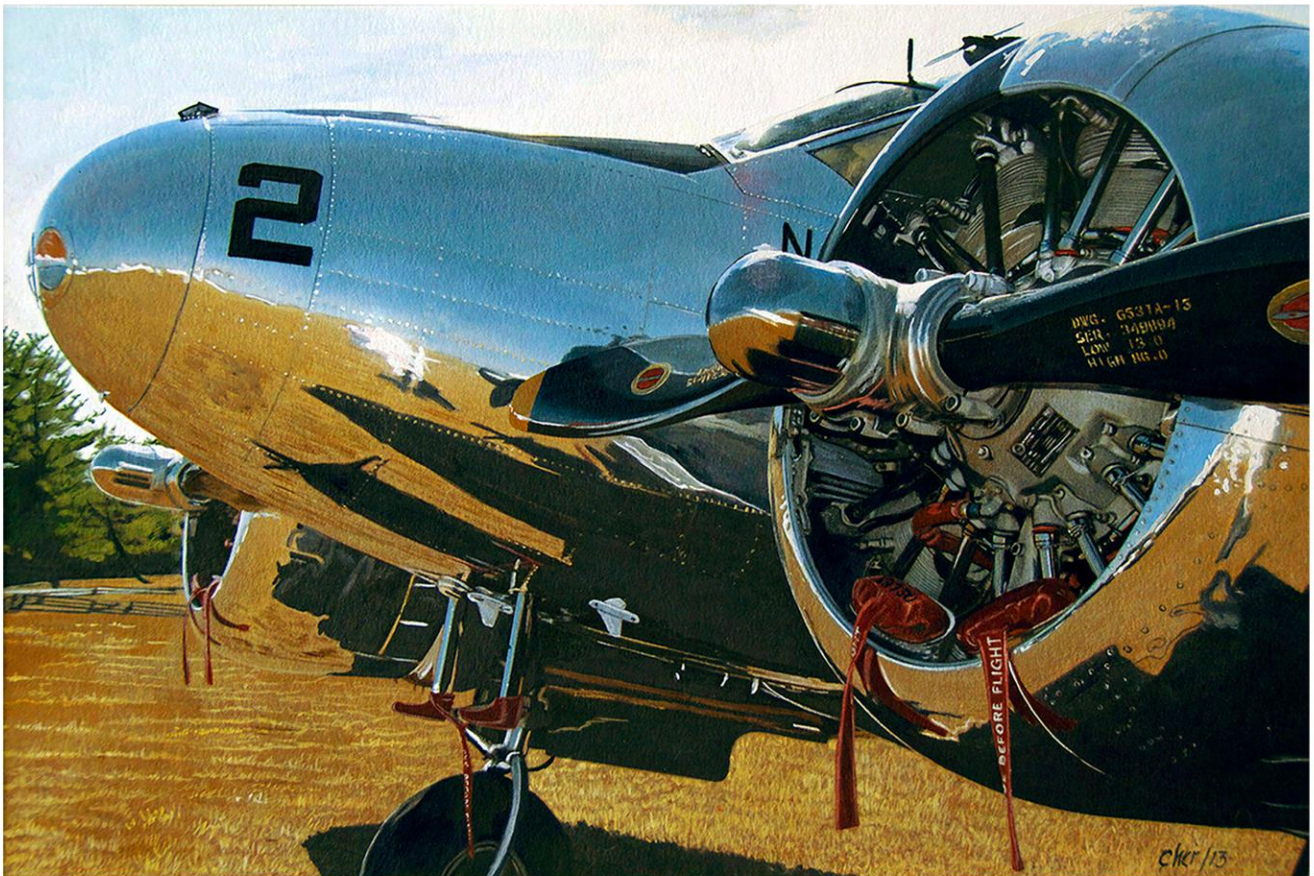
Instagram:  
[@CherPruys](https://www.instagram.com/CherPruys)





**Sea Turtles  
(top)**  
Acrylic Painting  
58.42 x 45.72 cm

**Brilliant Finish (Bottom)**  
Acrylic painting  
35,5 x 25,4 cm  
2013



**Brilliant Finish (Bottom)**



**Catching Snowflakes**

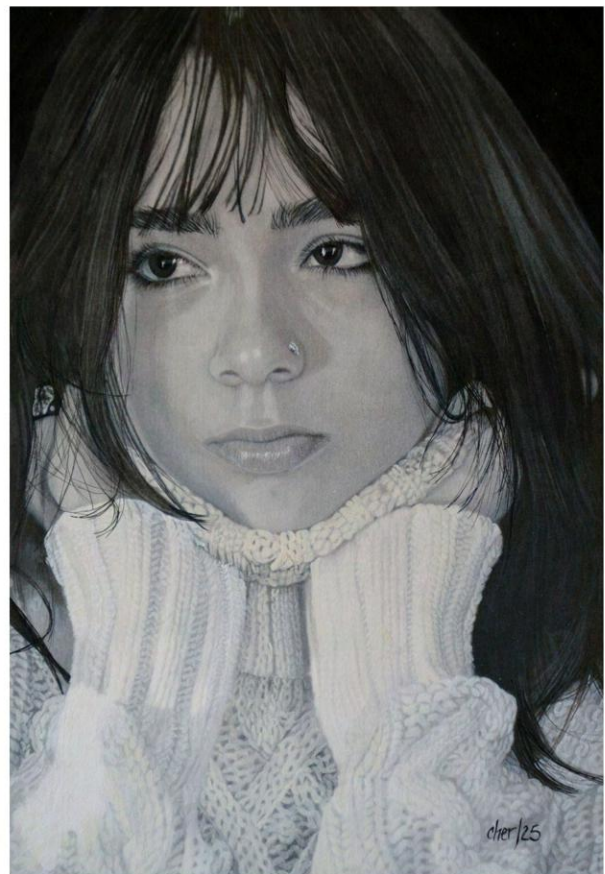
Acrylic painting

25,4 × 30,5 cm

2020



**Fancy Free**  
Acrylic Painting  
20.32 × 25.4 cm



**Thea**  
Acrylic Painting  
17.78 × 22.86 cm



**Siblings (top)**  
Acrylic Painting  
30.48 x 20.32 cm

**Salvage**  
Acrylic Painting  
40.64 x 25.4 cm





**Thumbs Up**  
Acrylic painting  
22,8 × 25,4 cm  
2021

# STEP INTO THE WORLD OF

## Carlos Neto

Lisboa, Portugal

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

Carlos Neto approaches painting as an exploration of material, memory, and the subtle tensions between structure and spontaneity. Working through layered compositions and a refined sensitivity to surface, he builds visual environments where form and texture interact in quiet yet deliberate dialogue. His practice navigates the space between control and intuition, allowing each work to unfold as a balanced interplay of gesture, depth, and atmospheric presence.

**Welcome Carlos, 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 have been painting for as long as my memory allows me to look back. It was never a decision, but rather a condition of being – a way of existing in the world. From an early age, I moved between disciplines, studying fashion, dance, and other forms of expression. These experiences shaped my sensibility: movement, rhythm, and color became an inner language, something that both unsettles and ignites my creativity.

What surrounds me has always felt inexhaustible. I remain attentive to everything – gestures, atmospheres, fragments of reality – and from this continuous observation emerges the impulse to create. My work is less about representation and more about resonance.

I cannot recall a single artwork that marked a beginning. Instead, I remember moments – quiet encounters with beauty in its many forms – so intense they brought me to tears, silently. These fleeting, almost invisible experiences became foundational. Perhaps it is from them that my work continues to speak.



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Instagram:  
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**Describe your typical creative process. Do you plan everything, or do you allow space for improvisation?**

My creative process begins when an idea, an image, an event, or even a social situation starts to echo persistently in my mind. It returns again and again, like a melody that calls for movement — as music suggests a dance. From this repetition, an image begins to take shape almost on its own, accompanied by an urgent need to give it form, to translate it into a new work.

A blank surface — a canvas, an open field — becomes a kind of silent accomplice. It engages with my imagination, inviting and challenging it at once. It is precisely within this tension between absence and possibility that everything begins. I rarely plan in advance; only when I choose a theme and decide to develop it into a cohesive body of work do I begin to structure it — shaping it, for instance, into an exhibition.



**Carré de Soie à Versailles**

Acrylic on canvas (12 interchangeable canvases)  
200 x 180 cm  
2010



**The Return Of The Angels II  
(series)**  
Acrylic on canvas  
80 x 100 cm  
1997

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

In a time saturated with images and driven by digital immediacy, art retains — perhaps more than ever — a transformative and social power. Precisely because we are constantly exposed to an endless stream of visual noise, a work of art that demands presence, time, and attention becomes an act of resistance.

Art slows us down. It creates a space where perception deepens, inviting us not only to see, but to feel and to question. In this sense, its power is not diminished by the digital age; it is sharpened by contrast.



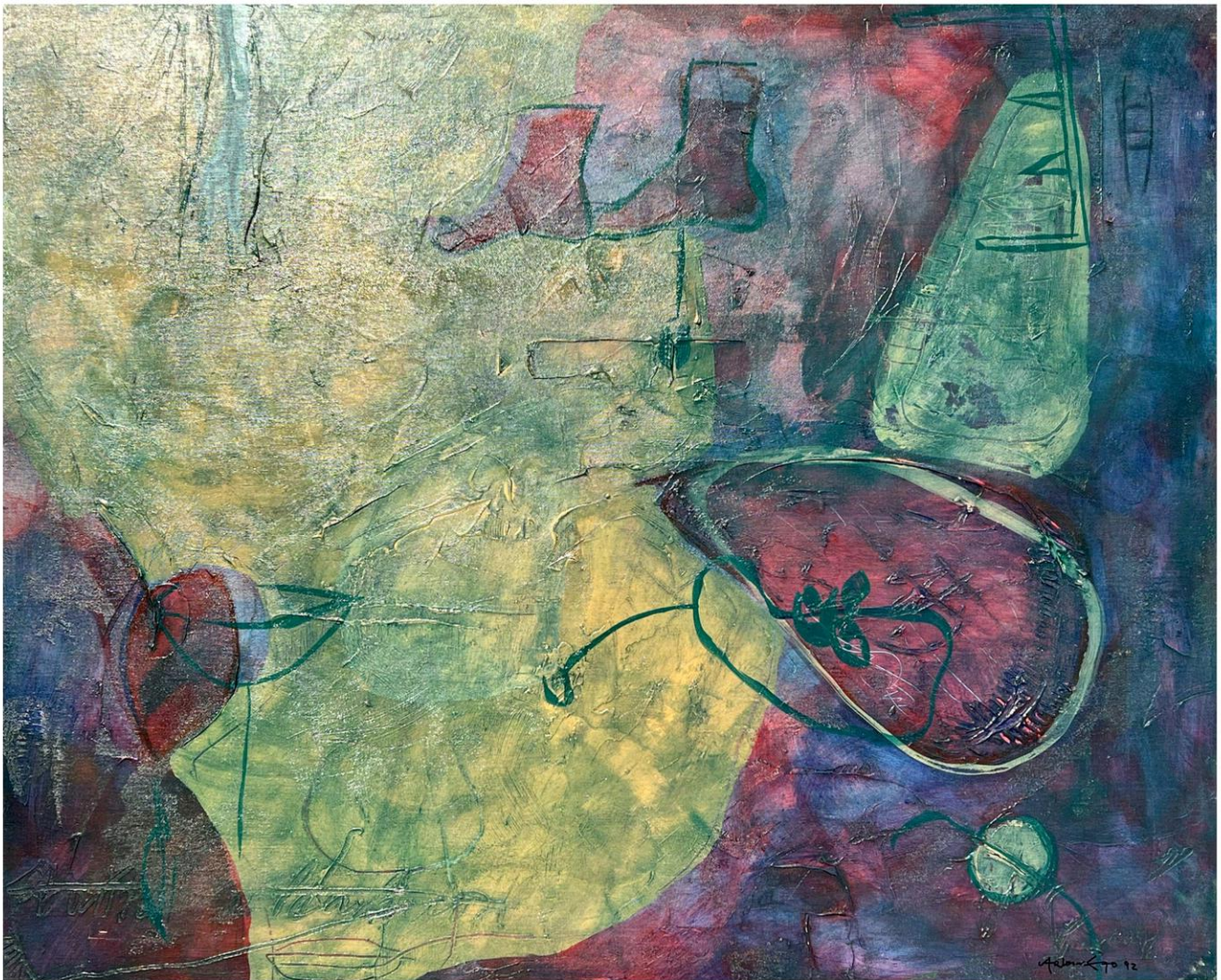
**Carrying Love**  
Acrylic on canvas  
80 x 100 cm  
2020

**Is creativity something innate for you, or something you have cultivated with discipline and effort?**

Creativity, to me, is not something external that I access – it is intrinsic, inseparable from who I am. It does not arrive politely or on demand; it insists. It follows its own rhythm, almost as if it had a life of its own, often catching me off guard.

It appears unexpectedly – in a thought, a gesture, a fleeting perception – and suddenly imposes a need: to write something down, to sketch, to begin. There is always a sense of urgency, as if something is asking to be acknowledged before it disappears.

Over time, I have come to understand that while creativity cannot be controlled, it can be guided. It can be cultivated, shaped, and perhaps even refined through attention. The more I allow myself to remain open and deeply attentive to everything that surrounds me, the more it seems to grow – not as something I possess, but as something that moves through me.



**The Strange Path**

Acrylic on canvas  
81 × 100 cm  
1992

**The collaboration with curator Ana Carolina de Villanueva and Luka Art Gallery reflects a curatorial vision shaped by dialogue, sensitivity, and inclusivity. In what ways did her approach influence how your work was presented and contextualized within the international art scene?**

Ana Carolina de Villanueva's invitation and curatorial approach emerged from a deep and sustained engagement with my work. It was not a casual encounter, but the result of a thoughtful familiarity – an understanding that developed over time, grounded in a shared sensibility and a strong affinity in how we both perceive art and its place within the contemporary landscape.

She is an experienced curator, marked by remarkable professionalism and commitment. What distinguishes her, in my view, is a clear and contemporary vision – not only of artistic processes, but also of the evolving dynamics of visibility, dissemination, and international recognition in today's art world.

I feel genuinely privileged to work with her. Our dialogue is defined by both sensitivity and precision – a balance I consider essential. It is within this exchange that new possibilities emerge, opening the work to a broader and increasingly meaningful international presence.



**The Flying Shrimps And Their Friends (series)**

Acrylic on canvas  
73 x 91 cm  
2010

Your participation in Louvre Unbound places your work before an international and multidisciplinary artistic audience. How do you see the magazine's role in amplifying independent voices and fostering meaningful connections between diverse artistic practices and geographic contexts?

Louvre Unbound occupies, in my view, a particularly relevant position within the contemporary artistic landscape. It creates a space where independent voices are not only presented, but meaningfully contextualized – something that is increasingly rare.

At the same time, it is undeniably a privilege to see my work and name associated with a publication that carries the resonance of an institution such as the Louvre. That connection brings with it a certain responsibility, while also reinforcing the sense that the work can engage within a broader, international conversation.

In this sense, the magazine does more than amplify – it creates the conditions for the work to resonate across contexts, without losing its specificity.



**The Return Of The Angels. The Boom (series)**

Acrylic on canvas

89 × 116 cm

1997

# STEP INTO THE WORLD OF

## Ryan Koopmans & Alice Wexell

Stockholm, Sweden

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

Ryan Koopmans & Alice Wexell approach image-making as an exploration of inner and architectural landscapes—one guided by symbolism, transformation, and the quiet tension between reality and imagination. Working through digital composition and photographic processes, they construct immersive environments where space, memory, and perception converge. Their practice embraces precision and poetic intervention, allowing layered narratives and altered interiors to emerge as contemplative reflections on presence, time, and the evolving nature of human experience.

**Welcome Ryan & Alice , 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?**

Working together since 2011, we have developed a sustained and evolving body of work that sits at the intersection of photography, digital sculpture, and time-based media. Our ongoing project, The Wild Within, reimagines architectural spaces as living, evolving environments, positioning them not as static structures, but as sites of transformation. Our backgrounds are distinct, yet inherently aligned. Ryan's foundation lies in photography and the study of the built environment, shaped by an early and enduring interest in how architecture reflects social, political, and psychological conditions. This evolved into a practice that moves beyond documentation toward transformation. Alice's background spans digital creation, including animation, coding, and emerging technologies. Her work introduces both technical and conceptual depth, enabling the construction of complex, immersive worlds. Since the beginning of our collaboration, these approaches have been fully integrated, forming a unified practice in which image-making, spatial thinking, and digital construction operate as one.

Art was never a secondary pursuit for either of us. It has been a continuous trajectory since an early age, shaped through years of experimentation, collaboration, and refinement. Over time, it became clear that the ideas we were developing could not exist within traditional boundaries or mediums. The Wild Within emerged from this necessity, allowing us to create works that evolve over time — environments that breathe, shift, and unfold, reflecting deeper cycles of decay, renewal, and coexistence between nature and the built world.

(...)



Website:  
[TheWildwithin.xyz](http://TheWildwithin.xyz)



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



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



(...)

In terms of the first artwork that had a lasting impact, Ryan often returns to *Lavender Mist* by Jackson Pollock. The experience of encountering it was not intellectual, but visceral. The scale, rhythm, and intensity of the work revealed a new understanding of what an artwork could be. It was not an image representing something external, but an embodiment of movement, energy, and presence. That realization continues to resonate in our own work, where the aim is not simply to depict a space, but to create an experience that unfolds and reveals itself over time.



**Into the Light**  
Archival Pigment Print  
195.5 × 110 cm  
2025

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

At the moment, we are preparing for a major solo exhibition opening this September in New York at Leila Heller Gallery. In the lead-up to this, we are also participating in several important group exhibitions, while traveling to different countries to produce new work on site.

Looking ahead, we aim to continue expanding into larger-scale formats while exploring a broader range of mediums and presentation techniques. Architecture remains central to our process, and certain regions are particularly compelling to us. India, along with other parts of Asia, offers a depth of architectural history and complexity that we are especially interested in engaging with in the coming years.

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

A work that is particularly important to us is *Ascend* (2024), first presented and auctioned at the Christie’s Post-War and Contemporary Art Day Sale in London in 2024.

The piece is rooted in one of our earliest and most formative experiences in Tskaltubo, a town that profoundly shaped the direction of *The Wild Within*. The building depicted in *Ascend* was one of the most impactful spaces we encountered there. It embodied everything that initially drew us to this work — the atmosphere of abandonment, the weight of history, and the quiet sense of transformation already unfolding within the architecture.

Its inclusion in the sale marked a significant moment. *Ascend* was the only digital artwork featured in that Day Sale, positioned within a traditionally physical and historical context. At the same time, it introduced an ultra-contemporary approach to provenance through a form of blockchain inscription, becoming the first work of its kind to use this method in a Christie’s live auction.

For us, the work represents both a conceptual and contextual milestone. It connects directly to the origins of our practice while marking a point at which our understanding of image-making, materiality, and ownership began to expand into new territory.



**Heights**  
Archival Pigment Print  
110 × 195.5 cm  
2023

### What inspires you today, and how has that changed over time?

What inspires us has always been closely tied to the environments we encounter, as well as to the broader contexts that shape those places.

From early on, Ryan was drawn to architecture as more than just form. It became a way of understanding how societies organize themselves — how power, history, and human behavior are embedded within physical space. Over time, this perspective expanded through our travels. We became increasingly interested in locations that carry layers of social, political, and cultural change, particularly those shaped by conflict, economic shifts, or historical transitions.

Many of the spaces we work with are not only visually striking; they are the result of very specific circumstances. Abandoned buildings, for example, often exist due to political collapse, war, or shifting economic systems. These realities are not separate from the work — they are fundamental to it. Our process begins by identifying sites that hold this kind of social, political, historical, and architectural significance, and then spending time within them to develop a deeper understanding.

Over time, what has changed is less the source of inspiration and more the way we respond to it. Early on, the work was more observational, focused on documenting and understanding these environments. As our collaboration evolved into *The Wild Within*, it shifted toward transformation. Rather than simply capturing these spaces, we began asking how they might evolve — how nature could reclaim them, and how time could be expressed in a more poetic and immersive way.

While the foundation remains the same — an interest in architecture shaped by social and political forces — the work has moved from documentation toward the construction of new realities. It is no longer only about where a place comes from, but about what it can become.



#### **Memories of the Future**

Archival Pigment Print

195.5 × 110 cm

2025



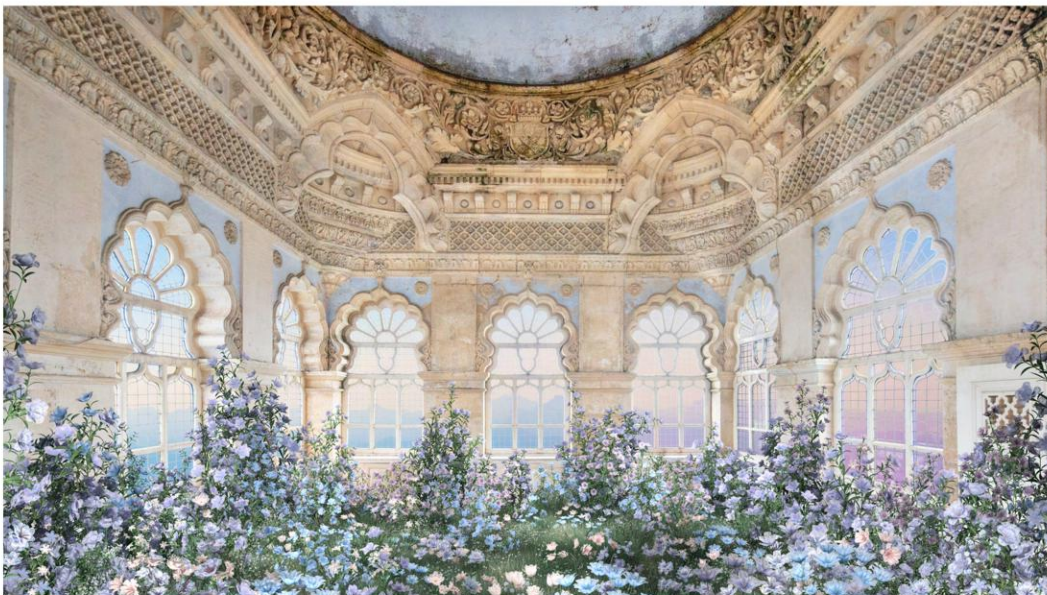
**A New Era**  
Archival Pigment Print  
195.5 × 110 cm  
2025

The collaboration with curator Ana Carolina de Villanueva and Luka Art Gallery reflects a curatorial vision shaped by dialogue, sensitivity, and inclusivity. In what ways did her approach influence how your work was presented and contextualized within the international art scene?

Working with Ana Carolina de Villanueva and Luka Art Gallery felt very natural. Her curatorial approach was guided by a strong sense of emotional resonance, which we deeply appreciated and which, in turn, influenced how we approached the overall presentation.

As this was our first collaboration — presented in a castle in Spain — we adapted the framing of the artworks to the space. We opted for softer wooden frames, allowing the works to sit more organically within the architecture rather than creating a stark contrast.

This resulted in a more integrated and thoughtful presentation, one that felt aligned with both the work and its setting.



**Tides of Time**  
Archival Pigment Print  
195.5 × 110 cm  
2025

**Your participation in Louvre Unbound places your work before an international and multidisciplinary artistic audience. How do you see the magazine's role in amplifying independent voices and fostering meaningful connections between diverse artistic practices and geographic contexts?**

Publications like Louvre Unbound play an important role in bringing work into a global context. Presenting artwork to a wide audience is particularly valuable at a time when many viewers may not encounter it through traditional exhibition spaces.

For us, this kind of visibility creates new points of connection across different regions, cultures, and disciplines. It allows the work to circulate beyond its immediate context, reaching audiences who engage with it from distinct perspectives and experiences. This expanded reach often leads to unexpected dialogues, where interpretations shift and new meanings begin to emerge.

In this sense, platforms like Louvre Unbound do more than showcase work — they help situate independent practices within a broader international conversation. They create the conditions for ideas to resonate across contexts, fostering a more dynamic and interconnected artistic landscape.



**Resilience**

Archival Pigment Print  
195.5 × 110 cm  
2025

## THROUGH THE ARTISTS' EYES



### Sweet Oranges

Cher Pruys  
Acrylic painting  
25,4 x 19 cm

“

Working with Louvre Unbound was such a positive experience which fuelled both my personal passion and my professional growth. The support, meticulous effort and collaboration by the team helped to bring my art journey into the public eye with a high-quality product.

I strongly recommend this team for intelligent interviews, extensive coverage and visual curation.

**Cher Pruys - Volume 5**

”



Instagram:  
@CherPruys

## THROUGH THE ARTISTS' EYES



**The Ideal Peace**  
Nichole Wilhite  
acrylic on canvas  
40,64 x 50,80 cm  
2022

“

Louvre Unbound has been amazing to work with. The team is kind, passionate, and very supportive. They have gone above and beyond in both promotion and editorial work. I'm very pleased with my experience and look forward to working with them again in the future. Thank you so much!

**Nichole Wilhite** - volume 5

”



Instagram:  
@nickel\_loves\_art

# STEP INTO THE WORLD OF

## Hidemi Shimura

Saitama, Japan

Luka  
ART GALLERY

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

Hidemi Shimura approaches image-making as a meditation on coexistence—one guided by color, repetition, and the subtle harmony found within apparent discord. Working with coiled embroidery threads and tactile materials, she constructs intricate compositions where contrasting tones and unexpected combinations converge into balanced visual fields. Her practice transforms ordinary experiences and cultural encounters into layered abstractions, allowing relationships between individuals, environments, and emotions to emerge as quiet yet resonant reflections of contemporary life.

**Welcome Hidemi, 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?**

My mother practiced traditional Japanese painting as a hobby, so as a child I often accompanied her to exhibitions. Because of this, art was always a familiar presence in my daily life. I was particularly drawn to the colors and textures of traditional Japanese painting.

Later, I studied fashion design at university. Although my major was fashion, many of my teachers and classes were closely connected to contemporary art, which had a strong influence on me. During that time, I became increasingly interested in how materials and repeated structures can shape visual experiences. This interest eventually led me to develop my current practice, using thread as my primary material.

I cannot recall a single artwork that marked a turning point. Rather, these early experiences gradually guided me toward becoming an artist.



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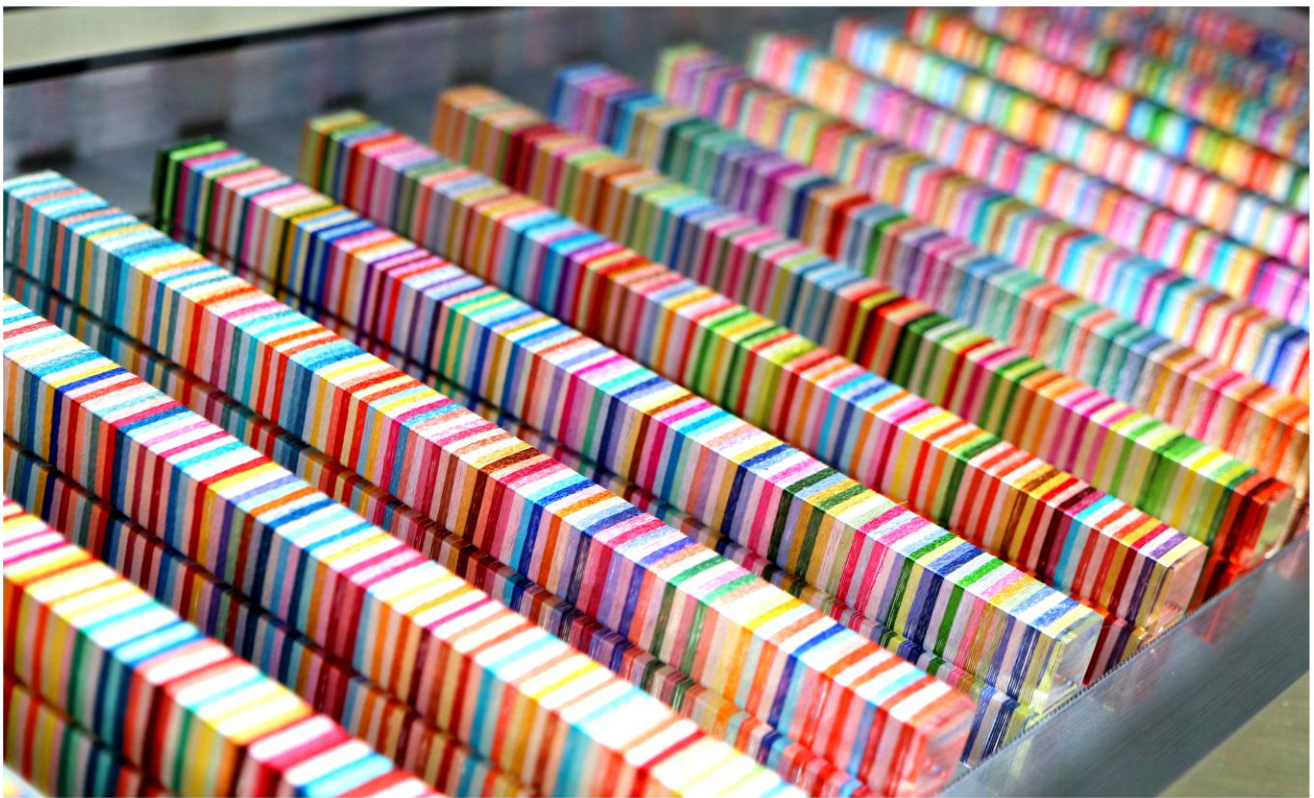


**Describe your typical creative process. Do you plan everything, or do you allow space for improvisation?**

My creative process varies depending on the series. I work with a range of techniques, such as coiling embroidery thread in stripes around acrylic panels or rods, repeatedly sewing Japanese paper with a sewing machine, or stretching thread tightly to create structural tension. These elements are sometimes combined with my own painting or other materials, resulting in mixed-media works.

For example, in my colorful striped works created through coiled thread, I usually begin by selecting a photograph that captures the color atmosphere I want to explore. During the process, I refer to this image as a guide for the overall composition. However, I do not aim to reproduce the colors exactly – they are filtered through my own perception and intuition.

In general, I start with a loose vision of the finished work, but the process itself remains intuitive, allowing space for improvisation and unexpected developments.



**Parallel World (LW\_1)**

Mixed Media

115 x 48 x 4 cm

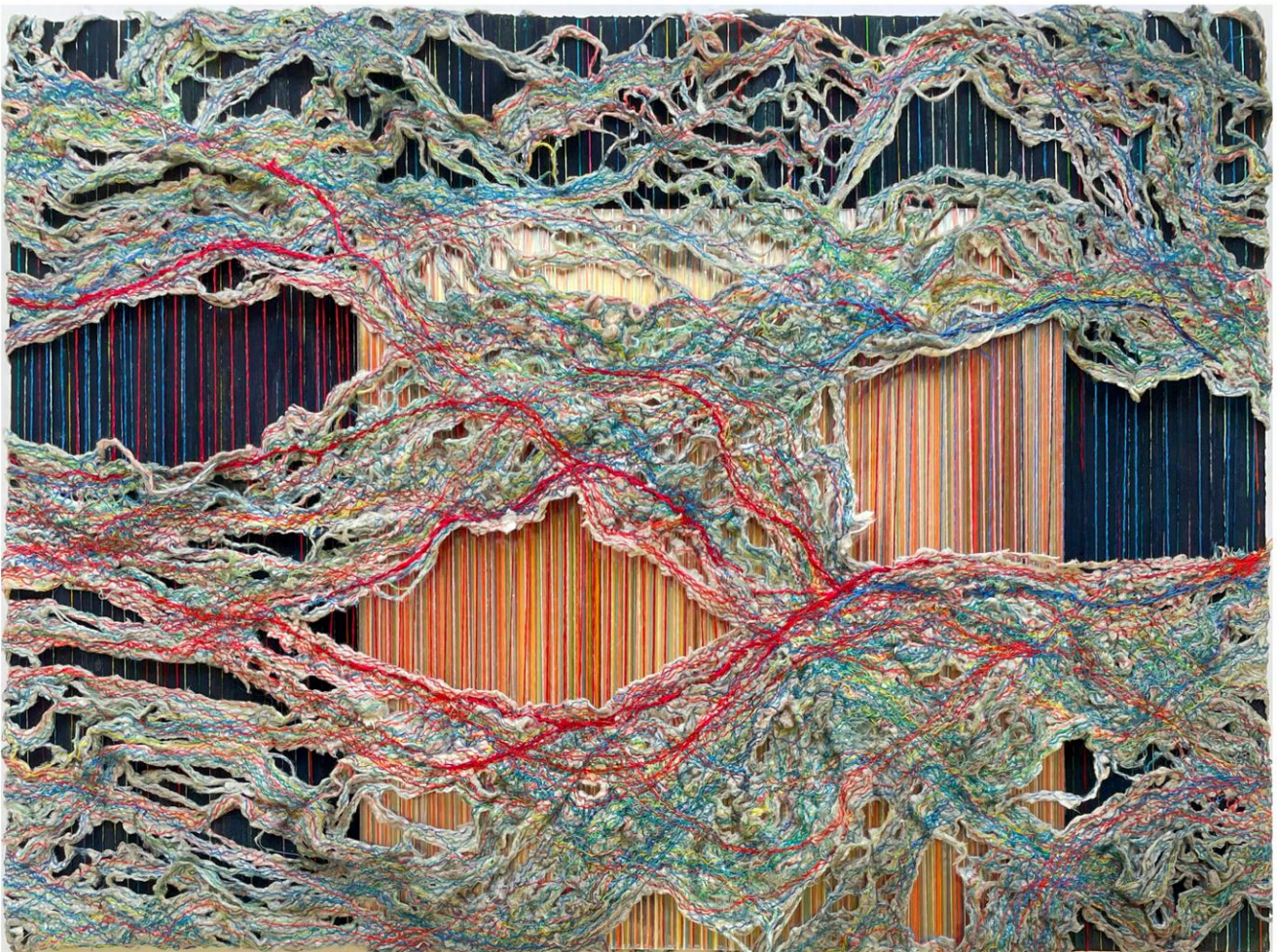
2025

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

A common misconception is that many people initially perceive my works as paintings.

When viewed from a distance, they are often read as painted surfaces, and some viewers may pass by without looking closely. However, those who are more sensitive to material qualities tend to sense immediately that something is different. They are drawn closer, only to discover that the works are, in fact, constructed with thread.

I find this shift in perception particularly compelling. It reveals how our way of seeing is shaped by our familiarity with materials. In this sense, the moment of discovery — when viewers realize the work is not a painting but built through thread — becomes an essential part of the experience I aim to create.



**Somewhat Beautiful But Damaged (S\_1)**

Mixed Media

46.5 x 34.3 x 5 cm

2025

### What inspires you today, and how has that changed over time?

In the past, I was primarily interested in color, structure, and perception, exploring these ideas through repetitive processes using thread and various materials.

More recently, after experiencing physical challenges, I became more aware of the limits of my energy and the finite nature of time. This led me to reflect more deeply on how I want to spend the rest of my life as an artist, and what I most truly wish to express through my work.

Through this experience, I feel I have reached a deeper level of reflection that was previously inaccessible to me. It has prompted me to consider more carefully the kinds of works I want to leave behind, and how to express these ideas in a more personal and meaningful way. As a result, I have begun to think more intentionally about the concept of each individual work, with a growing desire to create pieces that feel closer to unique, one-of-a-kind works rather than repeatable structures.

These reflections have become an important source of inspiration for me today.



**Morning Dawn (L1)**

Mixed Media  
98 x 98 x 4 cm  
2025

The collaboration with curator Ana Carolina de Villanueva and Luka Art Gallery reflects a curatorial vision shaped by dialogue, sensitivity, and inclusivity. In what ways did her approach influence how your work was presented and contextualized within the international art scene?

Working with Ana Carolina de Villanueva and Luka Art Gallery was a deeply meaningful experience, particularly because of the way she created a sensitive dialogue between my work, Masaki Yamaguchi's sculptural forms, and the historical architecture of Palácio Biester.

Although I was not able to visit the exhibition in person, the installation views clearly conveyed that my thread-based works were not presented as isolated wall pieces, but as part of a broader spatial and conceptual conversation within JIKAN, an exhibition centered on different perceptions of time.



**Work in Progress, Coiling Thread**



**Close Up of Coiled Thread**

The contrast between the structural rhythm of my color-based thread works and the organic presence of Yamaguchi's sculptures created a layered experience that moved beyond a conventional presentation of painting. Her curatorial approach allowed my work to be understood not only as images on a surface, but as elements that exist in relation to space, movement, and duration.

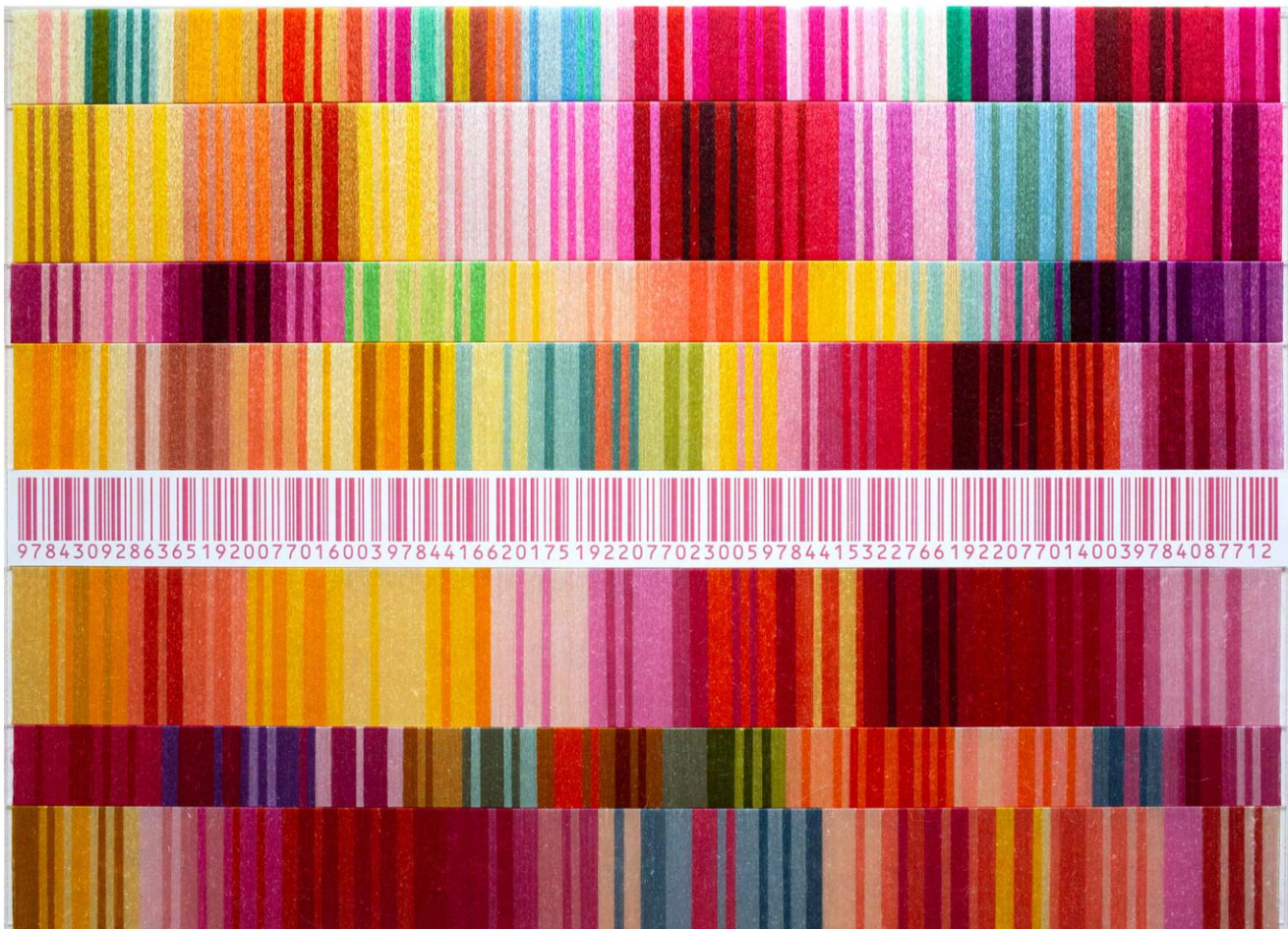
By placing the works within a dialogue between Japanese and Portuguese cultural contexts, and through an installation that emphasized relationships between materials and artistic languages, she positioned my practice in a way that could be experienced beyond a specific cultural framework. This, I believe, allowed the work to connect more naturally with an international audience.

The exhibition also led to a meaningful connection between Masaki Yamaguchi and myself, and we have continued to visit each other's exhibitions in Tokyo since then. I feel that this kind of dialogue between artists, supported by a thoughtful curatorial framework, helped situate the exhibition organically within an international context.

Your participation in Louvre Unbound places your work before an international and multidisciplinary artistic audience. How do you see the magazine's role in amplifying independent voices and fostering meaningful connections between diverse artistic practices and geographic contexts?

While looking through the magazine, I was particularly impressed by the way it brings together artists from a wide range of geographic contexts and diverse approaches to contemporary art. Seeing these varied practices presented side by side creates a meaningful space where independent voices can coexist and be experienced in relation to one another.

I feel that this kind of platform fosters connections not only between artists and audiences, but also among artists themselves. Encountering such a broad spectrum of visual languages and cultural perspectives expands how we understand our own work within a larger international context, opening the door to new dialogues and ways of thinking.



**Silent Invader (S\_ml9)**

Mixed Media

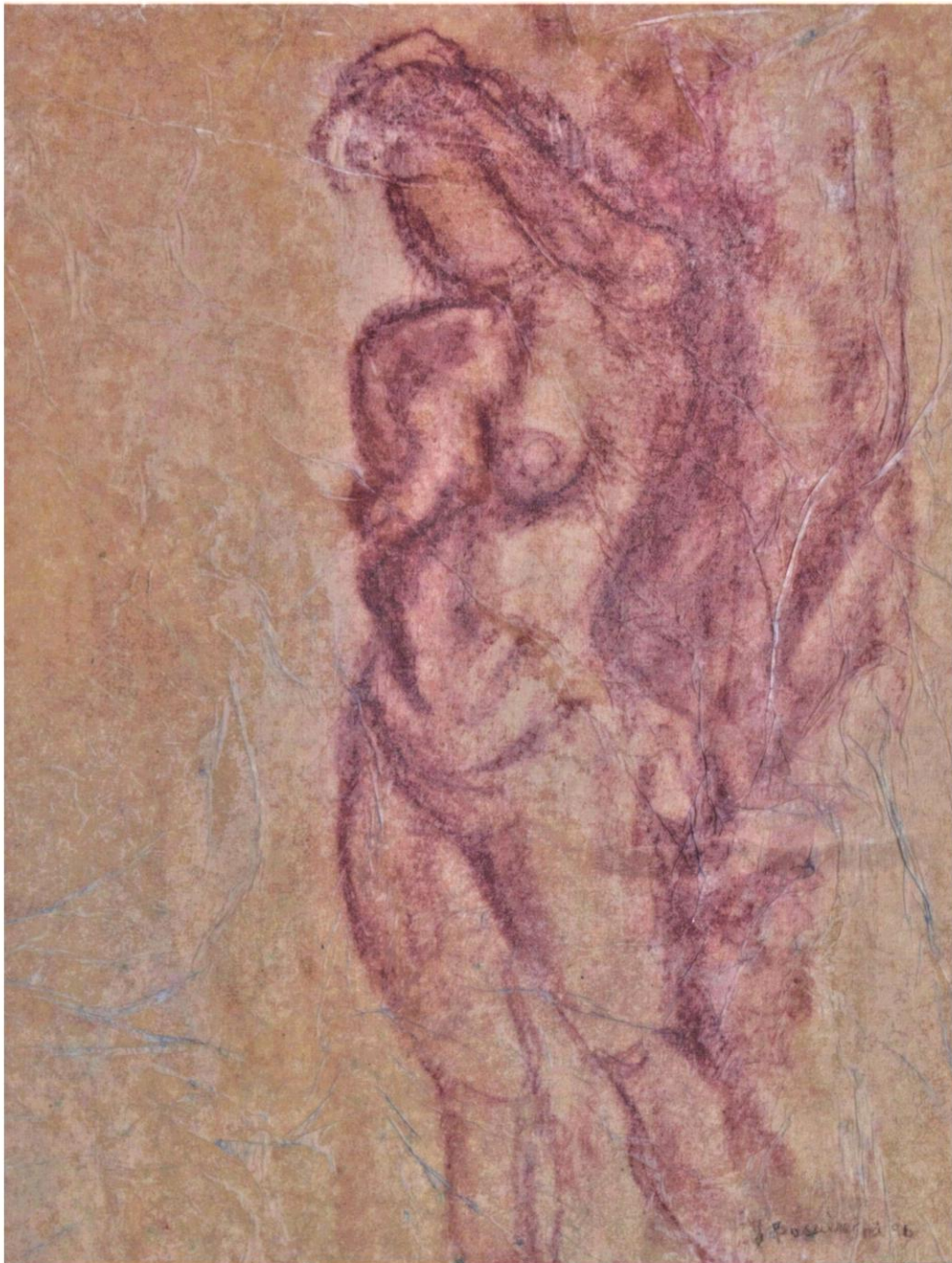
41 × 29 × 0.5 cm

2023

# STEP INTO THE WORLD OF Yvon Bussière

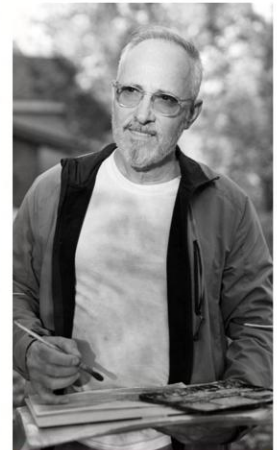
Varenes, Canada

Yvon Bussière approaches drawing as a return to essentials—one guided by gesture, observation, and the quiet intensity of the human presence. Working with graphite, ink, and raw, tactile surfaces, he treats each work as an immediate trace of the body in space. His practice embraces spontaneity and economy of line, allowing figures, movement, and introspective moments to emerge as direct and unfiltered impressions of lived experience.



## Femme

Pastel and Mixed Media  
36 x 44 cm  
1996



Website:  
[yvonbussiere.wixsite.com/artistepeintre](http://yvonbussiere.wixsite.com/artistepeintre)



Facebook:  
[@yvon.bussiere.5](https://www.facebook.com/yvon.bussiere.5)



Instagram:  
[@YvonBussiere2023](https://www.instagram.com/YvonBussiere2023)





**Homme et violon**  
Ink and Graphite Drawing  
20 x 25 cm  
2001



**Femme endormie (top)**  
Ink and Graphite Drawing  
25 x 20 cm  
2001



**Homme replié (bottom)**  
Graphite Drawing  
23 x 26 cm  
2001



*J. Buisson - 2001 2.23*  
D. 20

**Souffrance**  
Charcoal Drawing  
30 x 16 cm  
2001

# STEP INTO THE WORLD OF Bryan Simmons

Weedsport, USA

Bryan Simmons approaches image-making as a descent into the darker recesses of the mind—one guided by distortion, tension, and psychological unease. Working across painting and drawing, he constructs altered visual spaces where familiar forms become unsettled and perception begins to shift. His practice embraces discomfort as a necessary passage, allowing each work to function as a guided journey that challenges, disorients, and leaves a lasting emotional imprint on the viewer.



**Bloody Valentine Gift**  
Acrylic on canvas  
60.96 × 45.72 cm  
2026



**Ritual by moonlight**  
Acrylic on canvas  
76.2 × 101.6 cm  
2023

Website:  
[inthemindofmadness.etsy.com](https://www.inthemindofmadness.etsy.com)



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



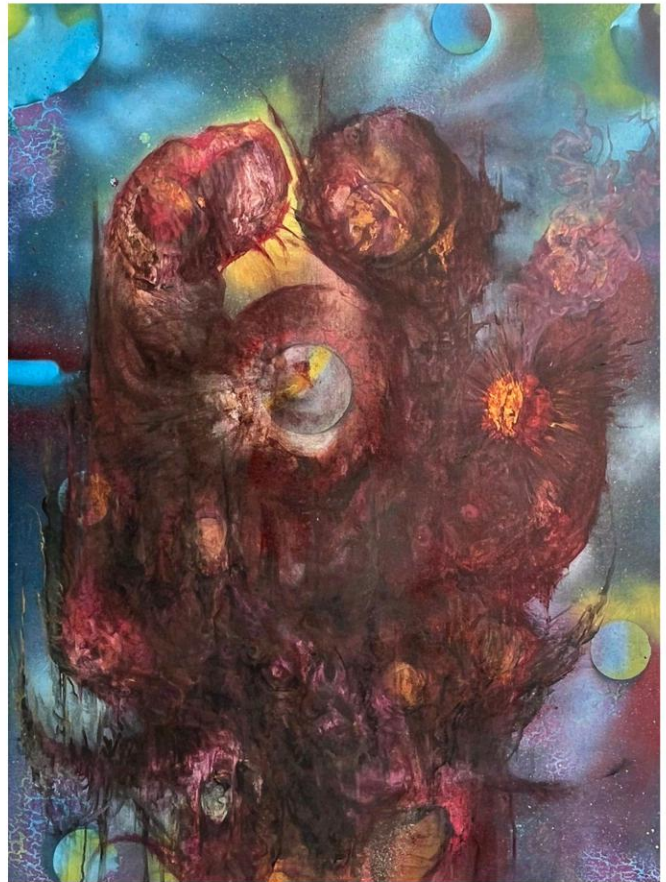
Instagram:  
[@BlackendHands](https://www.instagram.com/BlackendHands)





**The Creatures Welcome**

Acrylic on canvas  
45.72 x 30.48 cm  
2021



**Ad mentem cosmicam ascendrea**

Acrylic on canvas  
76.2 x 101.6 cm  
2026

# STEP INTO THE WORLD OF Thanyani Thovhakale

Pretoria, South Africa

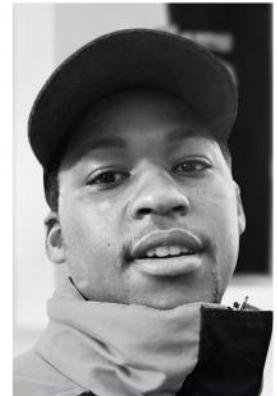
Thanyani Thovhakale explores balance through layered compositions where fluid color meets structured form. Rooted in graffiti and shaped by digital and fashion practices, his work moves between spontaneity and control, allowing pigments to merge and drift like emotion itself, blending tactile and digital sensibilities into a visual language of harmony and transformation.



**Spreading Thin**  
Watercolor and Acrylic on Paper  
29.7 x 42 cm  
2026



**Ethereal Mirage**  
Watercolor and Acrylic on Paper  
29.7 x 42 cm  
2026



Instagram:  
[@eyeris\\_domain](https://www.instagram.com/eyeris_domain)



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



## THROUGH THE ARTISTS' EYES



**S'il pleut à la Saint-Germain**  
Riccardo Torre  
acrylic on canvas  
150 x 100 cm  
2024

“

Louvre Unbound redefines how we experience printed art. With impeccable curation and vibrant editorial design, each page becomes an aesthetic experience in itself. It's more than information; it's a collector's item that elevates any artist. Congratulations to the team for the depth of the texts and the courage to address urgent contemporary themes. The magazine successfully balances specialized criticism with accessible language, positioning itself as an indispensable beacon for understanding the direction of contemporary art. Reading a few issues of Louvre Unbound is like discovering the future of art today. I'm delighted by the genuine space it gives to emerging artists and independent initiatives. It's a vibrant, necessary magazine that strengthens the entire art scene. A true refuge for lovers of beauty and reflection, it invites us to slow down and engage in a sincere dialogue with art.

**Riccardo Torre - volumes 4 and 5**

”



Instagram:  
@torresimoes\_art

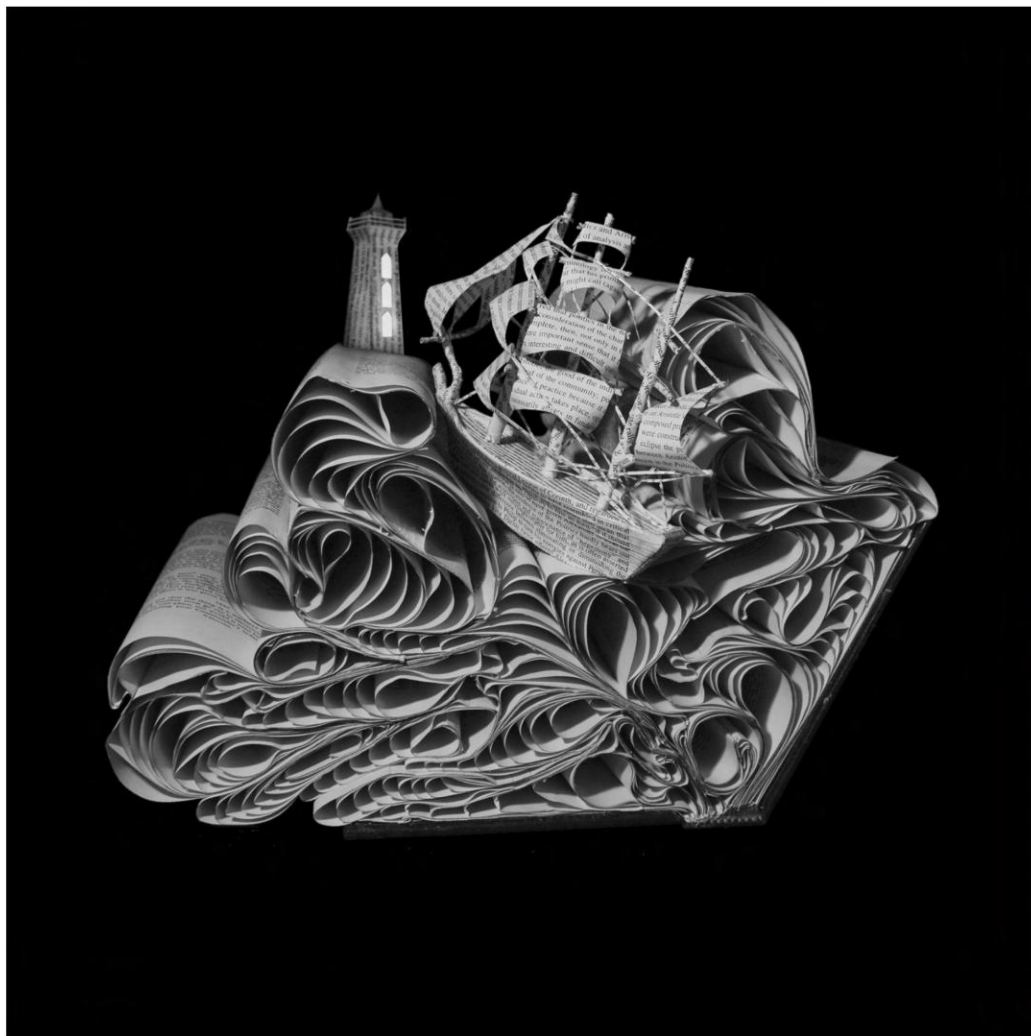
# STEP INTO THE WORLD OF Carly Tyll

Richmond Hill, Canada

Carly Tyll's artistic practice explores the human condition through conceptual, dreamlike compositions that merge photography with mixed-media experimentation.

In her work, imagery moves beyond representation — acting as a portal into consciousness, duality, and the tension between the physical and metaphysical. Her compositions often drift between reality and imagination, forming poetic visual narratives that define her language.

Her works are shaped by surreal atmospheres, symbolic elements, and intuitive processes that blur perception and invite reflection. Together, these components evoke themes of existence, potentiality, and the vast, unseen dimensions that lie beneath the surface of reality.



**Odyssey 3**  
Photography: Sculpture  
60,96 × 60,96 cm  
2013

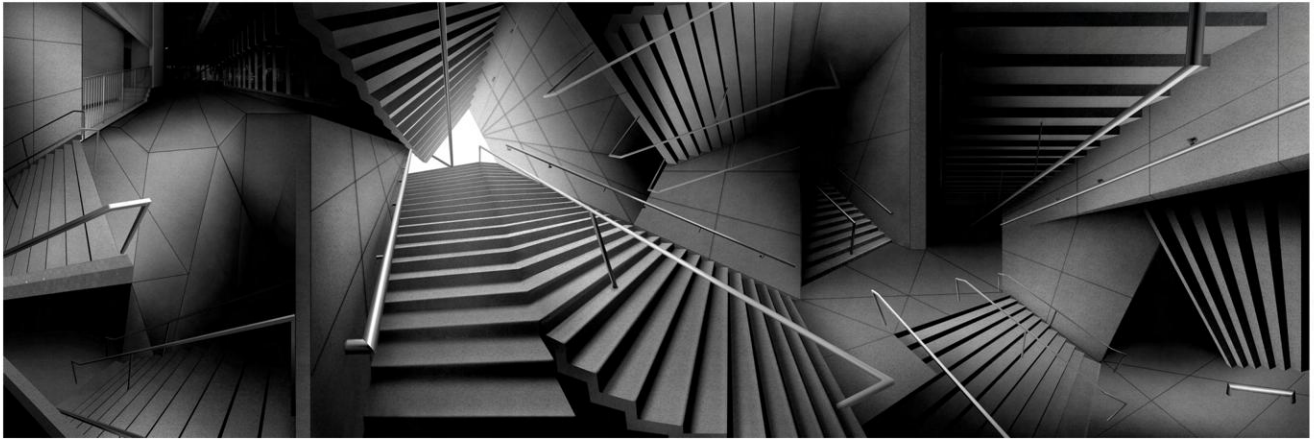


Website:  
[CarlyTyll.com](http://CarlyTyll.com)



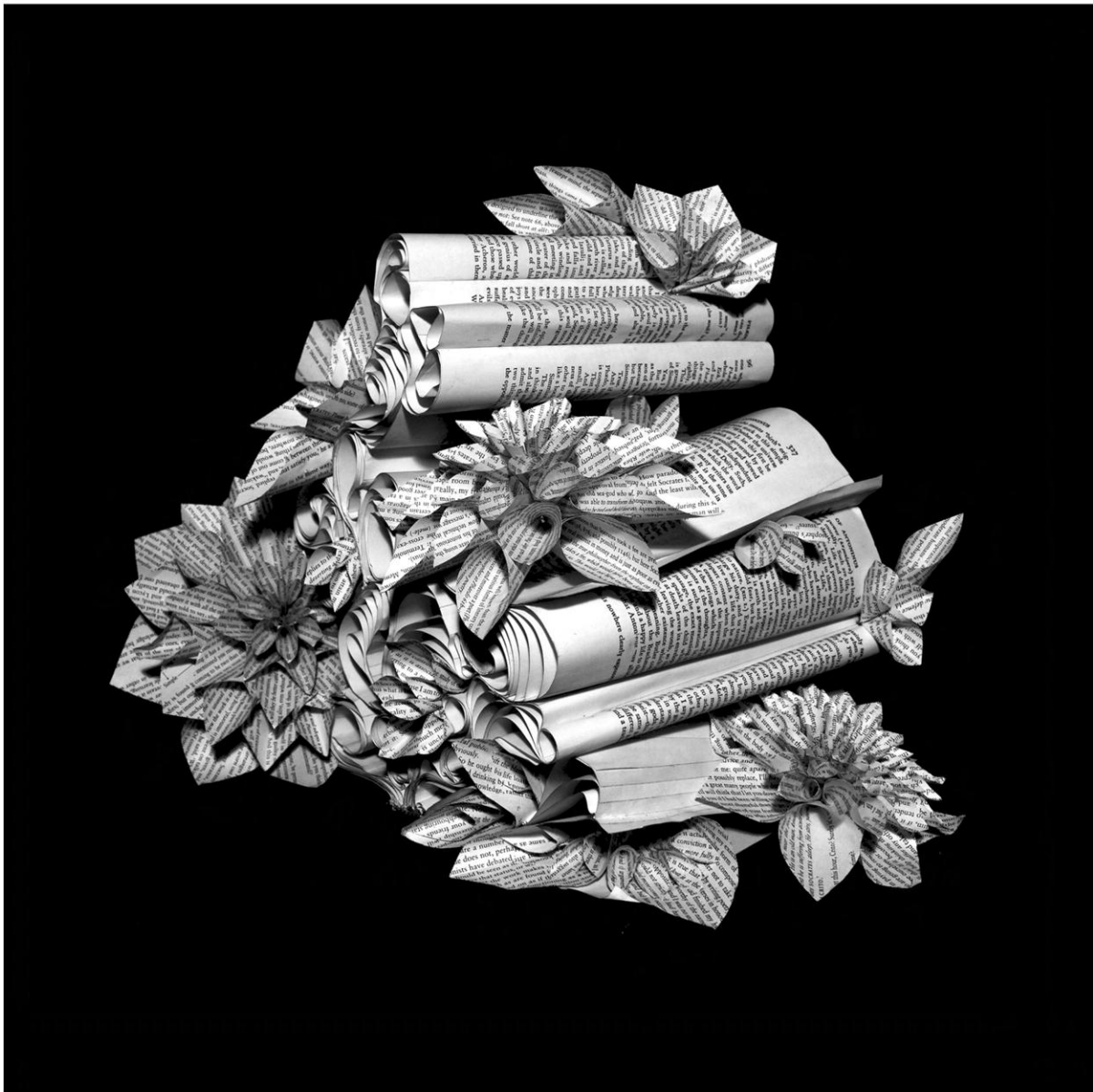
Instagram:  
[@carly.tyll](https://www.instagram.com/carly.tyll)





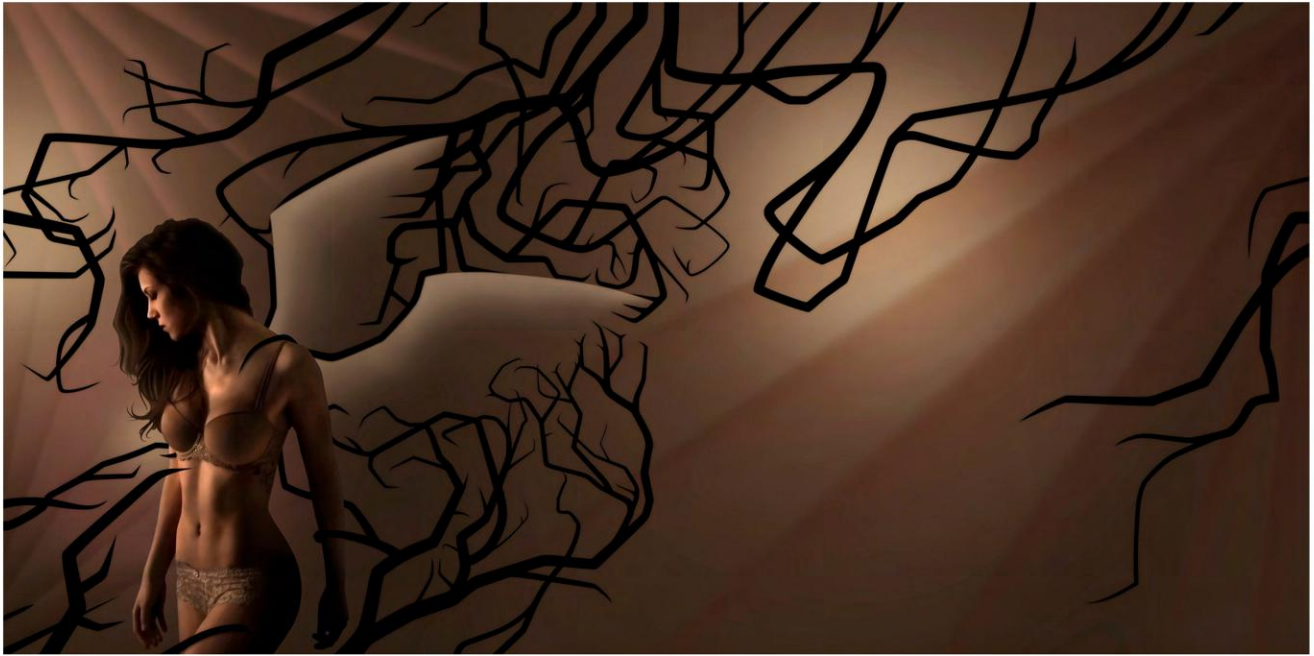
**Path (top)**  
Photo Illustration  
228,6 × 76,2cm  
2018

**Odyssey 1 (bottom)**  
Photography: Sculpture  
60,96 × 60,96 cm  
2015



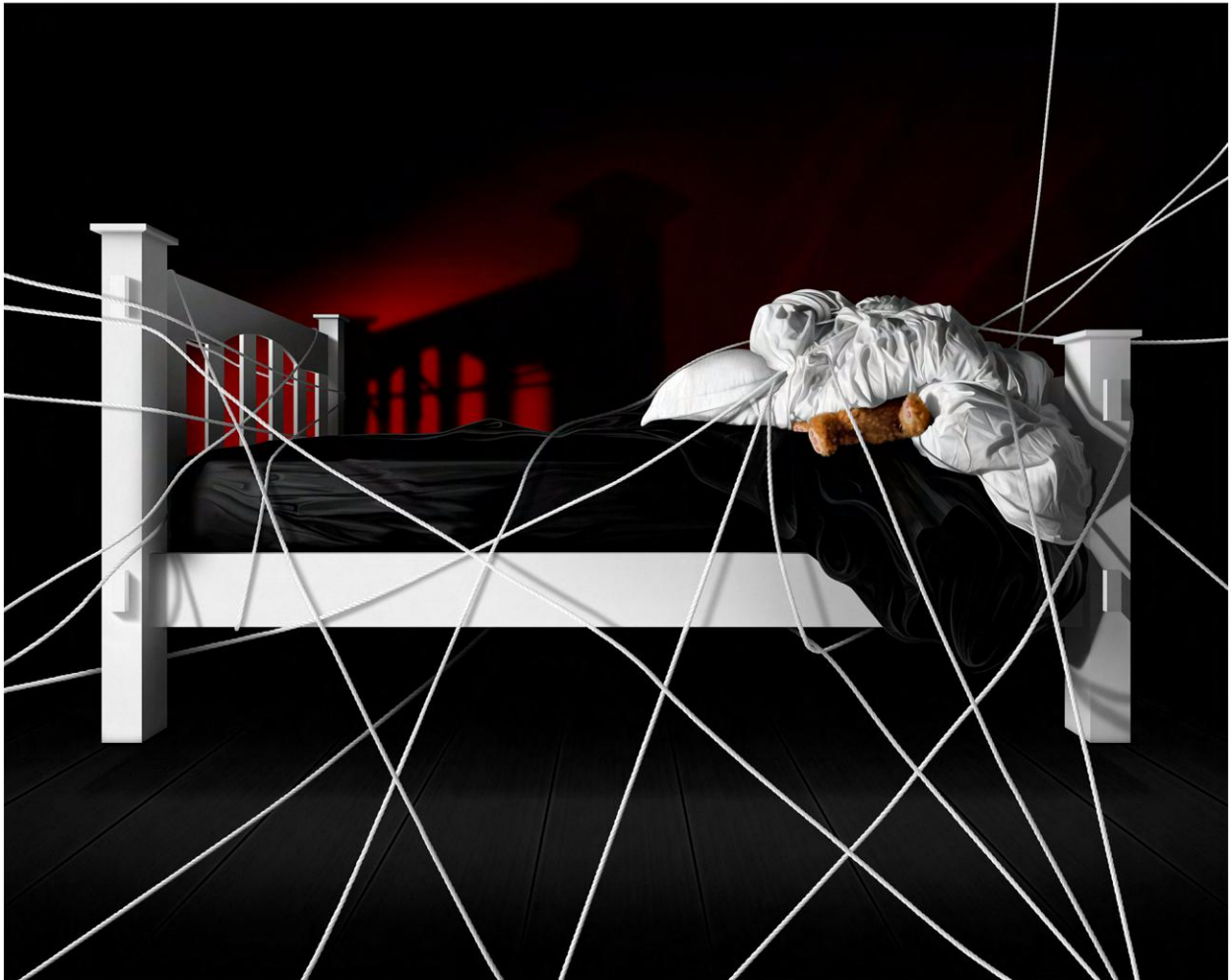


**Odyssey 2**  
Photography: Sculpture  
60,96 × 60,96 cm  
2013



**Persuasion (top)**  
Photo Illustration  
167,64 × 83,82 cm  
2018

**Solace 1 (bottom)**  
Photo Illustration  
76,2 × 60,96 cm  
2018





**Solace 2**  
Photo Illustration  
76,2 x 60,96 cm  
2018



**Solace 3**  
Photo Illustration  
76,2 x 60,96 cm  
2018



**Solace 4**  
Photo Illustration  
76,2 × 60,96 cm  
2018



**Solace 5**  
Photo Illustration  
76,2 × 60,96 cm  
2018

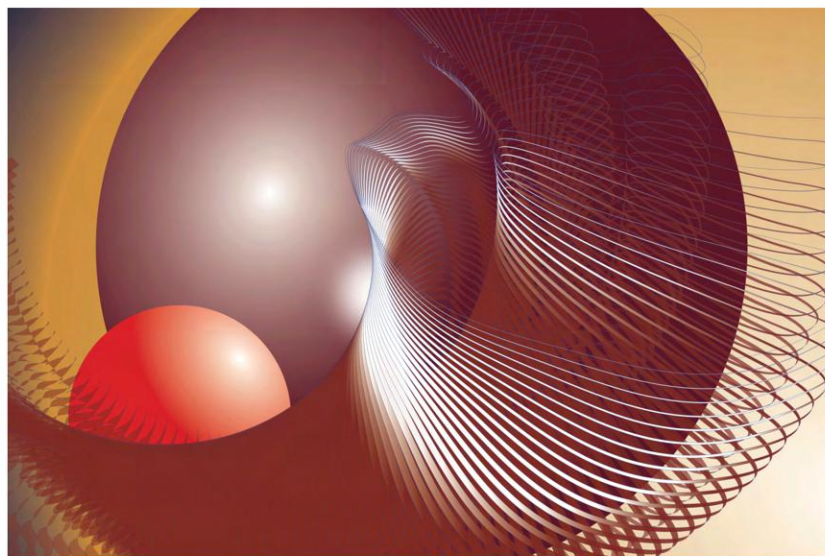
# STEP INTO THE WORLD OF Alex Bottelli

**Buenos Aires, Argentina**

Alex Bottelli explores geometric abstraction through digitally constructed compositions, translating spatial logic into dynamic visual systems. Working manually across vector, 3D, and generative processes, his practice investigates the interplay of light, color, and form, where spheres and fluid structures create rhythm, depth, and tension, merging architectural precision with controlled algorithmic variation.



**75F**  
Digital art  
1365 × 2047 px



**71D**  
Digital art  
2047 × 1365 px

Website:  
[AlexBottelli.com](http://AlexBottelli.com)



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





LOUVRE  
UNBOUND  
BEYOND THE FRAME OF ART

Public's choice from volume 5



**Abstract Pattern 167**  
ZequalsZ2plusC  
Digital art  
60.96 x 83.82 cm  
2026



[LouvreUnbound.com](https://LouvreUnbound.com)