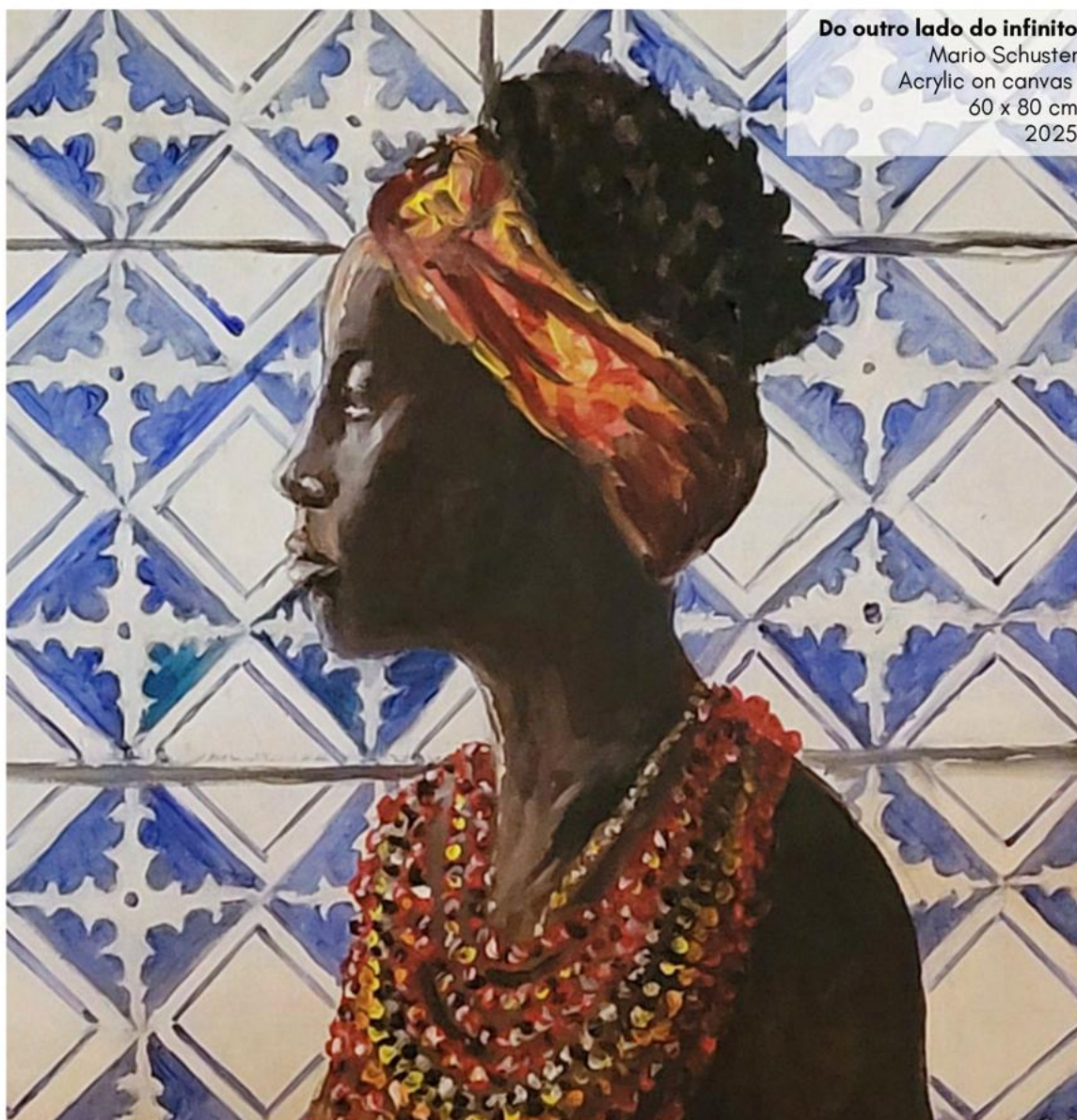


LOUVRE UNBOUND

BEYOND THE FRAME OF ART



Do outro lado do infinito

Mario Schuster

Acrylic on canvas

60 x 80 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



linktr.ee/LouvreUnbound



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.



Hugo (top)
watercolor on paper
7x9,7cm
2023

Musa (bottom)
watercolor on paper
7x9,7cm
2023



These artworks are part of the "12th Internationale d'art miniature" in Lévis, Canada (2023), and were printed here at actual size.



Web site:
linktr.ee/CzarNunes

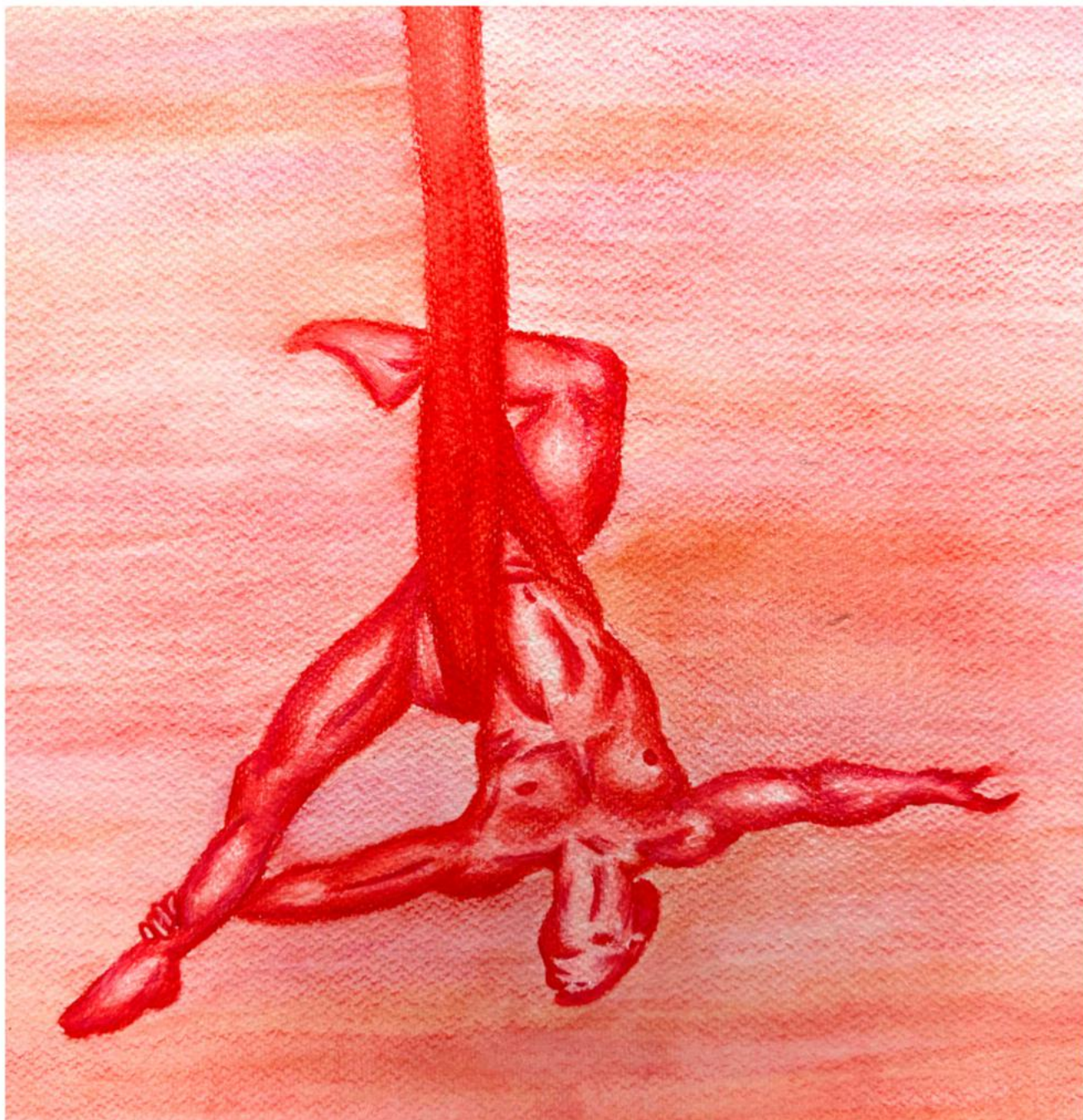


Instagram:
@CzarNunes





Unspoken understanding
pen and watercolor on paper
20x25cm
2025



Serving gravity
watercolor on paper
30 x 30 cm
2025



Fierce balance
watercolor on paper
30 x 30 cm
2025

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.



**Hatchet-Face - Cry
Baby (top)**

Gouache on 180g paper
21 x 29,7 cm
2022

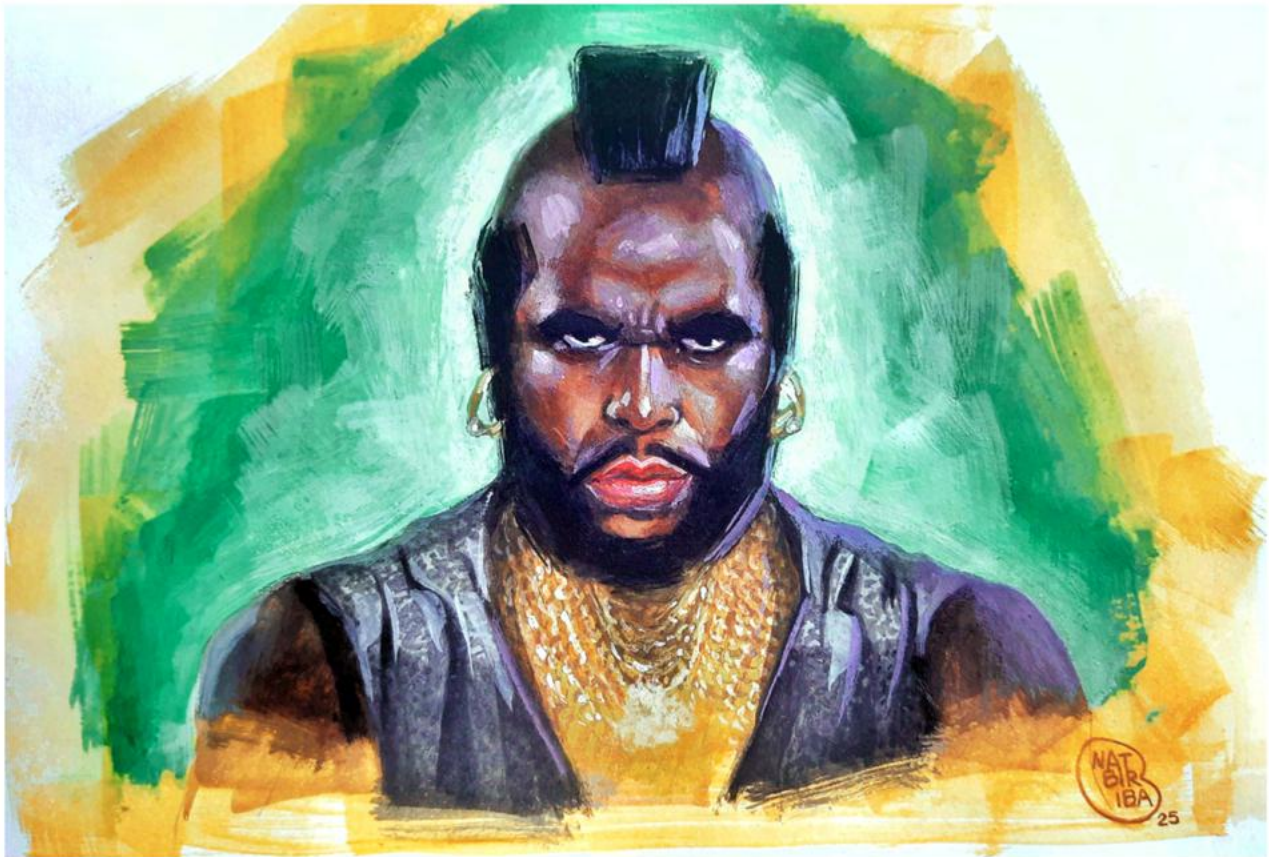
**Gremlins
(bottom)**

Gouache on 180g paper
21 x 29,7 cm
2024



Instagram:
@NatBiriba





B.A. - The A-Team (top)
Gouache on 180g paper
21 x 29,7 cm
2025

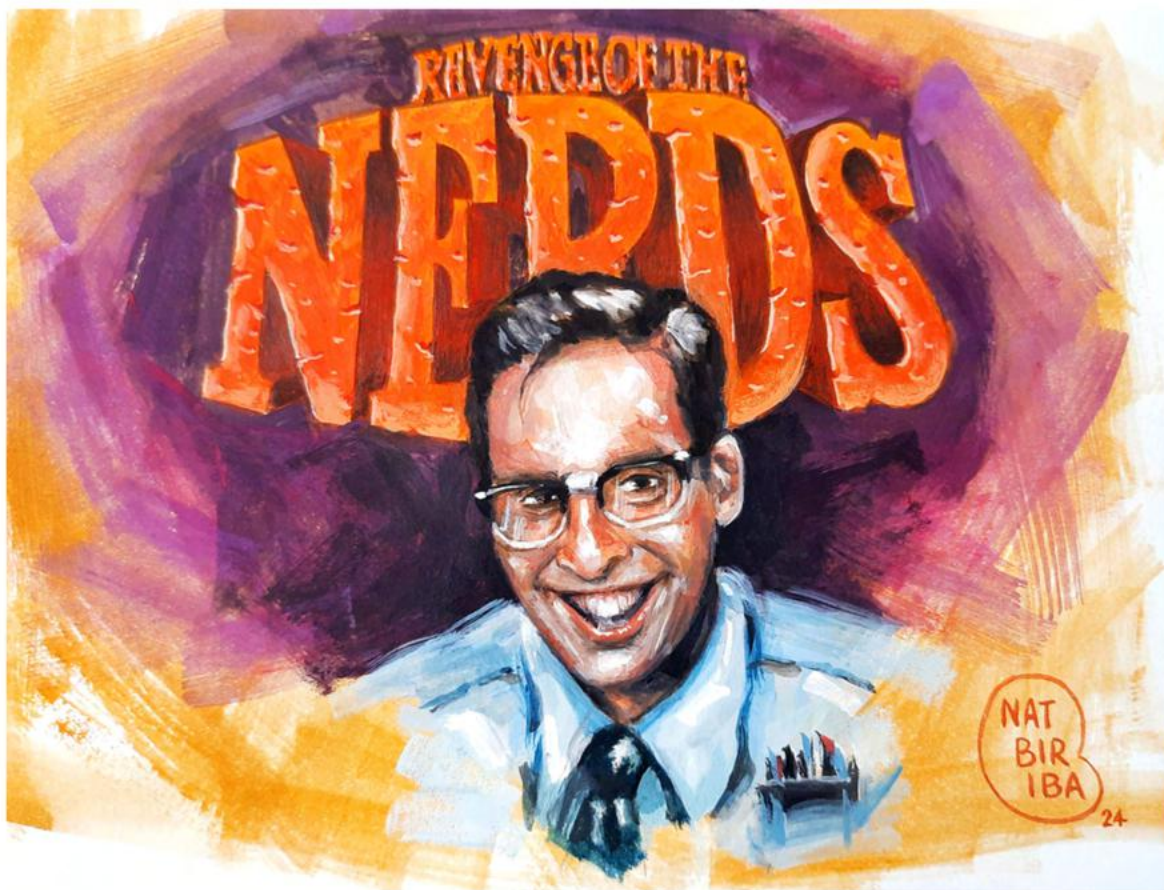
Wayne and Garth - Wayne's World (bottom)
Gouache on 180g paper
21 x 29,7 cm
2022





Eddie, Herman, Lily and Grandpa - The Munsters (top)
Gouache on 180g paper
21 x 29,7 cm
2022

Revenge of the Nerds (bottom)
Gouache on 180g paper
21 x 29,7 cm
2024



THROUGH THE ARTISTS' EYES



Nr. 1
Fabian Kindermann
Acrylic on canvas
60 x 80 cm
2025

“

Being part of Louvre Unbound was a truly inspiring experience. I was deeply impressed by the care and dedication behind both the magazine and its social media presence — from the thoughtful curation to the beautifully crafted reels. It felt like being represented within a living, evolving dialogue of contemporary art.

Fabian Kindermann - volume 2



Instagram:
@fki_official

”

STEP INTO THE WORLD OF Gold Power Vélez

Toronto, Canada

Gold Power Vélez work reflects a deep awareness of humanity's impact on the planet. As both artist and environmental advocate, she transforms discarded industrial and technological materials into powerful visual statements about responsibility and renewal. Through her art, she reminds us that every individual action shapes the collective balance of life on Earth.



Unnecessary (top)

Mixed media on cardboard using Venetian plaster, metallic paints, ink and charcoal. Incorporates reusable 14k-23k gold from technological and industrial equipment, along with alluvial garnets
48,3 cm x 40 cm
1999 - 2024

Autumn (bottom)

Mixed media on paper and cardboard using acrylic and metallic paints, resins, and other materials. The frame is an integral part of the work. Incorporates reusable gold extracted from vintage technological, industrial, medical, and military equipment, as well as antique jewelry – from gold leaf to alluvial gold, 14k to 23.99k.
65 cm x 55 cm
2004 - 2024



You Tube:
[@GoldPowerVelez](https://www.youtube.com/@GoldPowerVelez)



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





Blessing, blossom, blue (top)

Mixed media on canvas using acrylics, Venetian plaster and crochet fabrics. Incorporates reusable gold from medical, military, industrial and space machinery components, as well as gold leaf and antique jewelry gold ranging from 14k up to 23,99k.
170 x 100 cm
2022 - 2024

Gold panther (bottom)

Mixed media on paper using acrylics, resins and metallic paints. Incorporates recycled gold from discarded equipment (computers and cellphones), gold leaf ranging from 14k, 18k up to 23,99k, natural cut diamonds and alluvial garnets.
57 x 48 cm
2014 - 2017



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.



Pied de St-Antoine

huile on canvas

61 x 91 cm

2022

photo by Nathalie Toulouse



Web site:
IsabelleRoby.com



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



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





Oeil de Ste Lucie
huile on canvas
76 x 91 cm
2022
photo by Nathalie Toulouse



Module d'extension de Ste Colette

huile on wood panel

91 x 60 cm

2022

photo by Nathalie Toulouse



La Sainte et la Bête
huile on canvas
76 x 91 cm
2023
photo by Nathalie Toulouse

STEP INTO THE WORLD OF Alina Strelkovskaia

Heidelberg, Germany

Alina's work is a quiet dialogue with memory and fleeting moments. Using collage, video, and found objects, she explores transformation and impermanence, inviting viewers to notice the subtle beauty in everyday life and the stories carried by discarded fragments.



**Self-portrait as a witch I
(top/left)**

pencil, charcoal and pen on
paper
21 cm x 29.7 cm
2025



**Self-portrait as a witch II
(top/right)**

pencil, charcoal and pen on
paper
21 cm x 29.7 cm
2025



**Deconstructed I,
Heidelberg castle (bottom)**

pencil, charcoal and pen on
paper
26 x 19 cm
2025



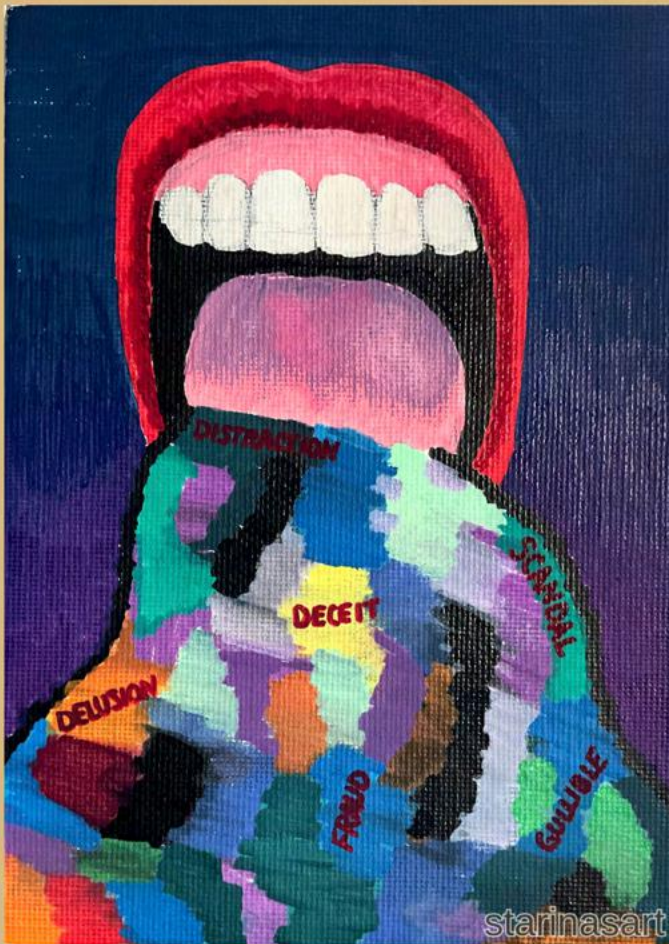
Web site:
deconstructedtales.de



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



THROUGH THE ARTISTS' EYES

**21st Century Ectoplasm**

Veronica McLaren

Acrylic markers on canvas

12,7x17,7cm

2025

“

Being published in Volume 2 was a wonderful experience! The curatorial team has been attentive, and spend so much time marketing every artist. They also share posts from artists that are not related to Louvre Unbound, but it helps bring awareness to the artist and their work.

Louvre Unbound is a wonderful avenue for artists to showcase their work, increase their reach, and expand their audience. They are a great connection!

Veronica McLaren - volume 2



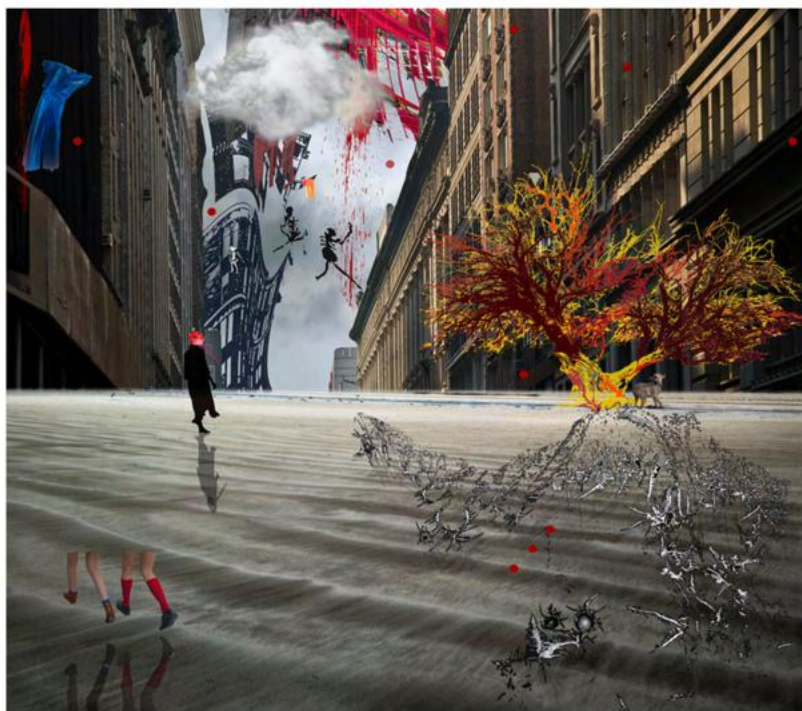
Instagram:
@StarinasArt

”

STEP INTO THE WORLD OF Carlos Eguiguren

Santiago, Chile

His work responds to a world marked by violence and contradiction. Through surrealism, he explores the absurdities and tensions of reality, creating a space where dreams, imagination, and longing for a better world can emerge. Each piece invites viewers to reflect on the unseen forces shaping our lives and the possibilities that lie beyond the everyday.

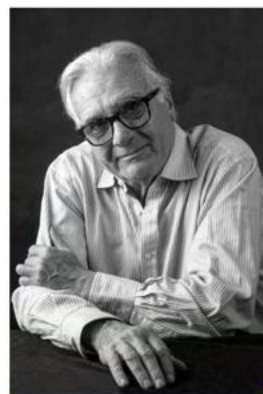


**Walking the
XXI century
(top)**

Mix media
85 x 75 cm
2025

**Blue Moon
(bottom)**

Mix media
150 x 110 cm
2025



Web site:
CarlosEguiguren.com



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



THROUGH THE ARTISTS' EYES

**One time in Rabat**

José Evangelista
 Mix media / collage
 50 x 70x 5 cm
 2024

“

"To make art is for someone to have something to say
 with their own voice."

An artist's work can only be complete when it reaches
 people — it needs media to connect; otherwise, no matter
 how good it is, it fades away.

Louvre Unbound did an excellent job promoting our
 artwork in the magazine (Vol. 2) and on social media —
 very professional! People loved it. Thank you!

José Evangelista - volume 2



Instagram:
 @JoseEvang

”

STEP INTO THE WORLD OF Mandy Steinfeldt

Eldora, USA

Her work explores the quiet beauty of nature and the inner landscapes of emotion. Through digital imagery blending realism and abstraction, she creates dreamlike scenes that invite viewers to pause, reflect, and find meaning in solitude, light, and the subtle spaces in between.

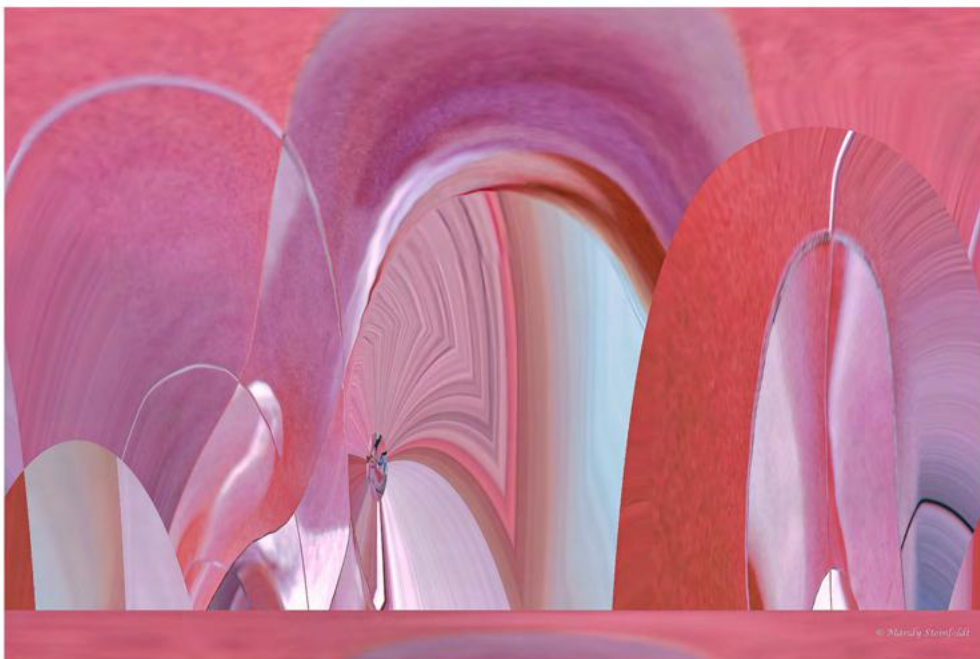


**Waves of Embered Tranquility
(top)**

Digital art
3000 x 4501 px
2025

**Whimsical Dreams
(bottom)**

Digital art
7500 x 5000 px
2025



Web Site:
pixelmousedesigns.com



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



THROUGH THE ARTISTS' EYES

**Hungry pizza - Lifestyle skates**

Nat Biriba
Digital art
2024

“

Every initiative that aims to value and promote new artists is always commendable. Receiving an invitation to take part in the launch of this project, which brings together artists from all over the world, is truly exciting. I thank the magazine for the opportunity to present my work and extend my gratitude to all the artists who shared these pages with me. Together we are stronger, and we go further!

Nat Biriba - volumes 1 to 3



Instagram:
@NatBiriba

”

STEP INTO THE WORLD OF

Mario Schuster

Pelotas, Brazil

Born in Pelotas, southern Brazil, Mario Schuster unites the precision of a veterinarian with the sensitivity of a painter. His work blends observation and emotion, revealing the quiet connections between humanity and nature, and inviting viewers to rediscover beauty in what often goes unnoticed.

Welcome Mario, 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 was born drawing. Ever since I can remember, creating images has been part of who I am. As a teenager, I entered the world of paints and colors, and from that moment on, I never stopped. In 2007, I graduated with a Bachelor's Degree in Painting from the Federal University of Pelotas, an experience that helped me shape my artistic language and deepen my connection to the visual arts.

For me, making art feels almost like a physiological need. It's something essential, as natural as breathing. Art is the way I see and react to the world around me — it's how I exist as a human being who is simply passing through this life.

Every work I create carries my body and soul. There's a part of me in every brushstroke, in every line. That intensity has been with me since I was a child. When I look back at my drawings from when I was five years old, I can still recognize that same sense of observation and emotion. I particularly remember one drawing of a man falling from a horse — something I actually witnessed at an equestrian tournament in my hometown. That memory, captured through a child's eyes, reminds me how art has always been my way of understanding life and the moments that shape it.

Today, I still approach my work with that same sense of wonder and necessity. Art is my language, my way of translating what I feel and what I witness. Through it, I try to connect what is deeply personal to what is universal — the emotions, the fragility, and the beauty of simply being alive.



Web site:
MarioSchuster.com.br



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

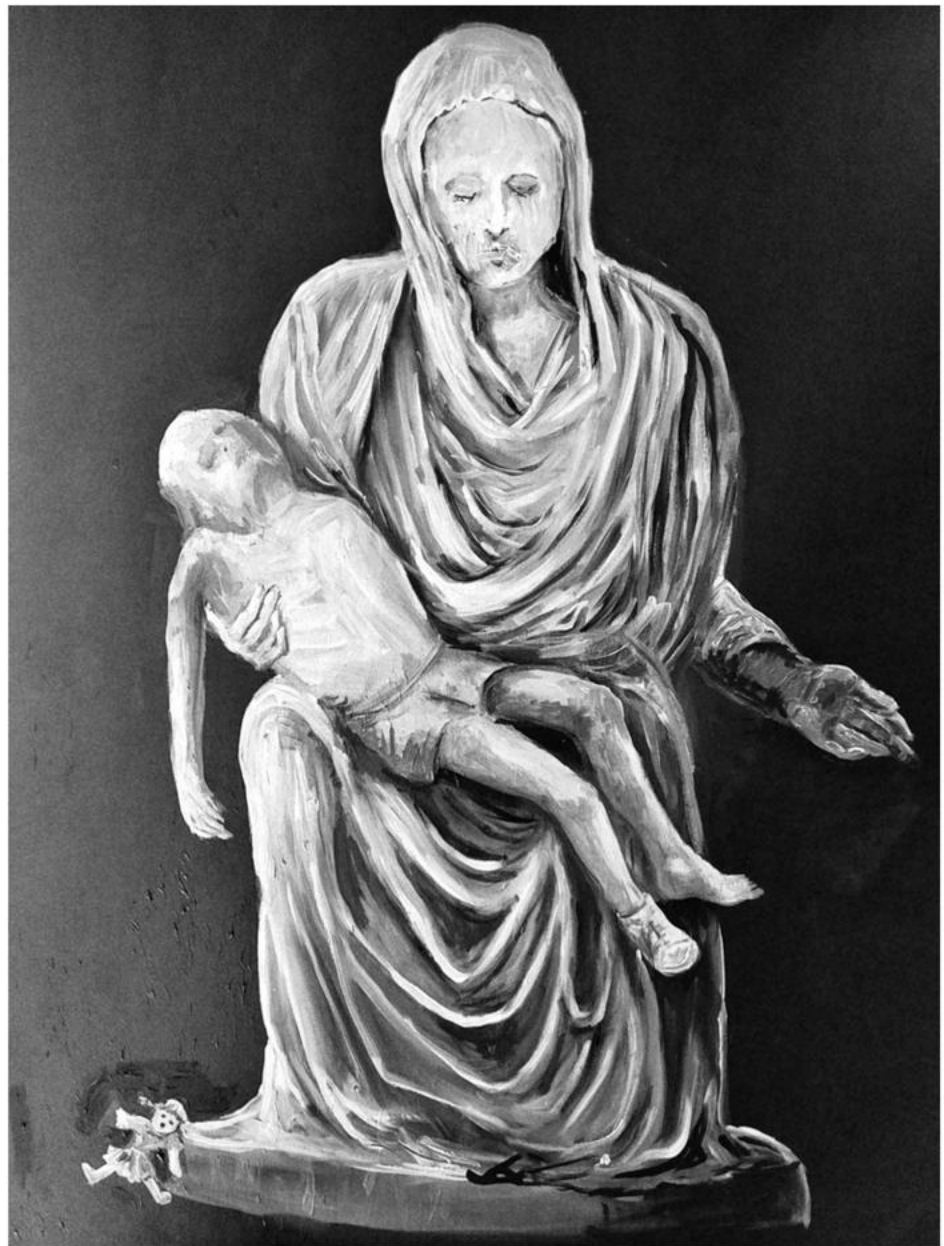


Describe your typical creative process. Do you plan everything, or do you allow space for improvisation?

When something — an image, a scene, or even a piece of news — awakens an emotion in me, I feel a strong urge to create. It can come from anywhere: a moment in a film or music video, a photograph I take myself, a story I hear, or even an ordinary object from everyday life. That's usually the starting point — the spark.

After that first impulse, I begin to rationalize the idea, thinking about how to bring it to life in a concrete way.

This is when the creative process truly begins: deciding whether it will become a drawing or a painting, what format and colors to use, and which visual elements to explore. Still, I always leave space for improvisation. As the work evolves, it often takes on a life of its own, guiding me toward unexpected directions. I've learned to embrace those changes — they're an essential part of how my art comes to exist.



Pietà

Acrylic on canvas
80 x 120 cm
2024

Is there a specific moment or turning point in your journey that significantly shaped your artistic voice?

I was self-taught for many years, but studying Fine Arts was a turning point in my journey.

It wasn't important because it taught me how to draw or paint — I was already doing that. What it truly gave me was the ability to think about my work, to understand what I want to express or question through it.

Even though my paintings are figurative, they never try to hide the fact that they are paintings — the brushstrokes and lines remain visible, an essential part of the process. I'm not particularly concerned with creating something traditionally beautiful; what matters to me are the questions and emotions that the work can awaken in those who encounter it.



Mamã Africa
Acrylic on canvas
60 x 80 cm
2025

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

When I think about what inspires me today, I can't help but look back at where it all began. Like many others, I started drawing very young, trying to reproduce what I saw as faithfully as possible. Yet, I could never make it perfect — and that imperfection, instead of discouraging me, became my greatest teacher. It kept me searching.

At twelve, I began studying in the studio of a Uruguayan artist who taught at the School of Fine Arts. At that time, I believed that art was about precision and beauty — about getting things "right." By fifteen, I was painting landscapes in oil, inspired by the Impressionists. But with time, I realized that technique alone wasn't enough. I wanted to understand why I painted. That search eventually led me to study Fine Arts, and from there, I began to see painting as an endless process of discovery — a path that opens into infinite possibilities.



Marias (series)

Acrylic on canvas
30 x 40 cm
2024



Meu corpo,minhas regras (series)

Acrylic on canvas
60 x 80 cm
2023

Today, my inspiration comes from the world around me — from what moves me, troubles me, or quietly touches me. I'm drawn to human emotions, to the simplicity of everyday life and nature, and to the social tensions that surround us: violence, inequality, racism. I don't create with the intention of pleasing or selling. Artistic freedom, for me, comes from being detached from the demands of the market.

As the sociologist Zygmunt Bauman described, we live in "liquid times," where everything seems fleeting and unstable. Through my art, I try to offer a pause — a space for thought, not for answers but for questions. I hope that anyone, no matter how humble or distant from the art world, can be touched in some way by what I create.

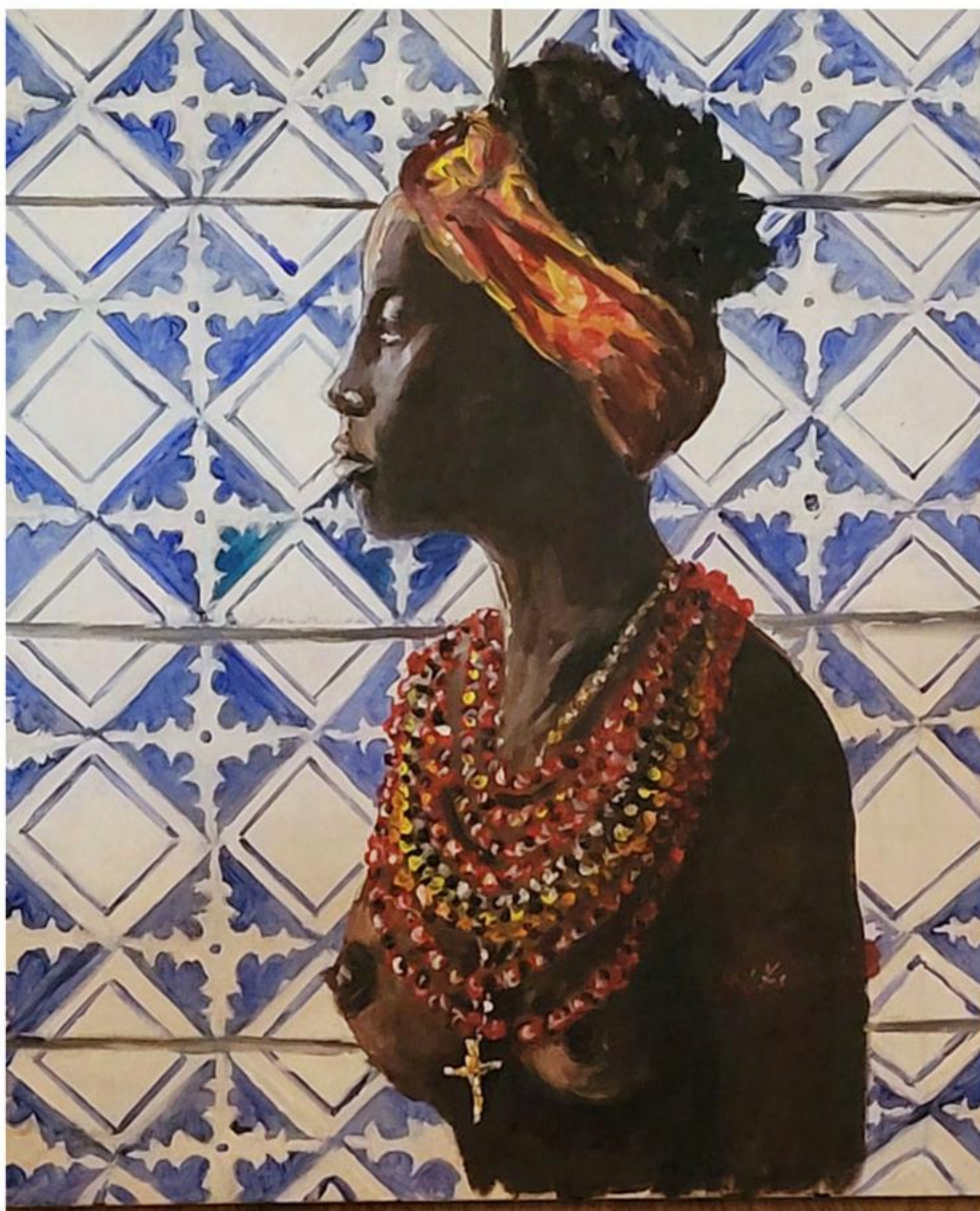
What are you currently working on, and what are your hopes for your practice in the coming year?

I have a studio in my hometown that is open to the public, and I'm always working — sometimes drawing, sometimes painting — but always creating. As Picasso said, "When inspiration comes, may it find me working."

I believe that an artist's work is only complete when it is seen and shared with others. For this reason, I actively seek opportunities to present my work — in galleries, schools, large events, smaller exhibitions, and increasingly through digital platforms.

The digital world, despite its limitations, offers another way to connect with people and give life to what I create.

In the coming year, I plan to continue this rhythm of creation and sharing, expanding the reach of my work while remaining faithful to the process that drives me and the curiosity that inspires each piece.



Do outro lado do infinito

Acrylic on canvas
60 x 80 cm
2025



Outono

Acrylic on canvas
60 x 80 cm
2025

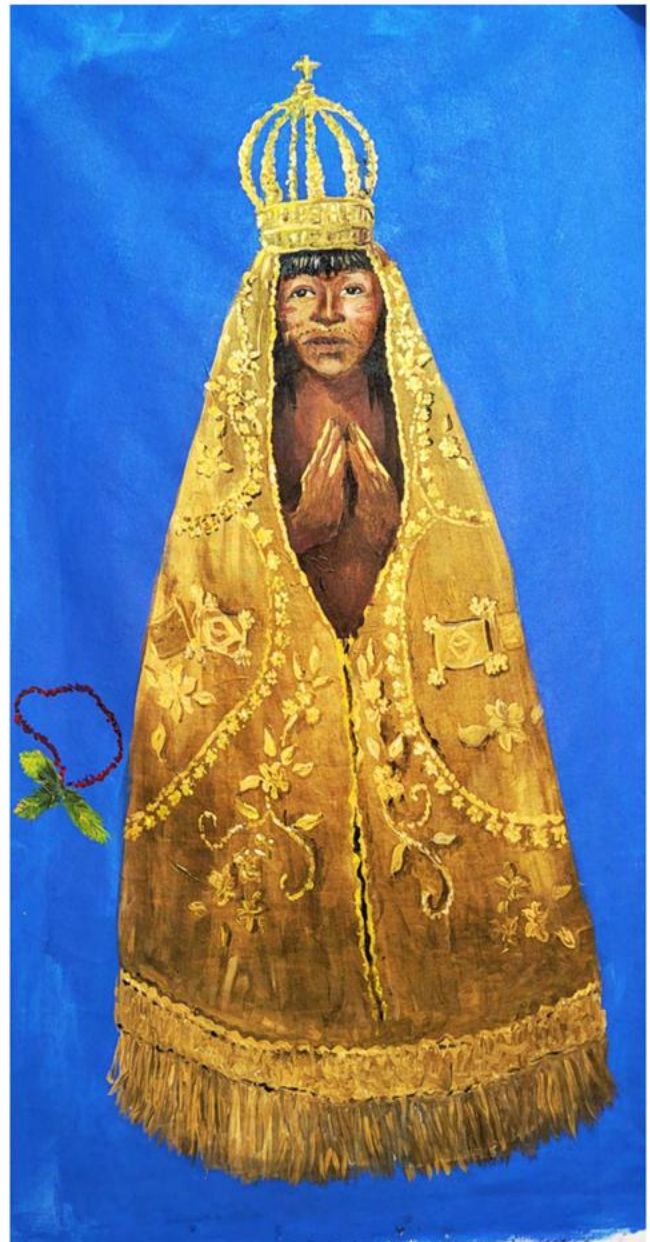
We are at the end of this short interview. Would you like to add anything else about your artistic research? How did you find collaborating with Louvre Unbound?

I believe that everything related to art should be simpler and more accessible. Art should not have barriers — financial, conceptual, or otherwise — that prevent people from seeing it. Opportunities are not always the same for everyone; for example, I live in the far south of Brazil, and it can be difficult to participate in many events, especially on the international stage.

That's why I see initiatives like Louvre Unbound as extremely important. I discovered it through Instagram, and I am truly grateful for the opportunity to share my work through this platform.

Urihipë - Floresta Terra mãe

Acrylic on canvas
100 x 140 cm
2023



STEP INTO THE WORLD OF Pedro Sousa Louro

London, UK

His work radiates a tactile dialogue between geometry, texture, and time. Blending Cubism, abstract expressionism, and neoplastic harmony, he transforms reclaimed wood, oxidised metals, and vintage materials into compositions where structure meets spontaneity. Each piece evokes architectural balance and emotional depth, revealing beauty not in perfection, but in the poetic tension between order and decay.

Walking on my neighbourhood

Mixed media, objects fixed,
textiles, tiles, sand, and copper
powders
150 x 200 cm
2023



Sympathetic lies

Mixed media (tiles, cement,
copper powders, leather
squares, and various objects,
were fixed on canvas)
123 x 184 cm
2023



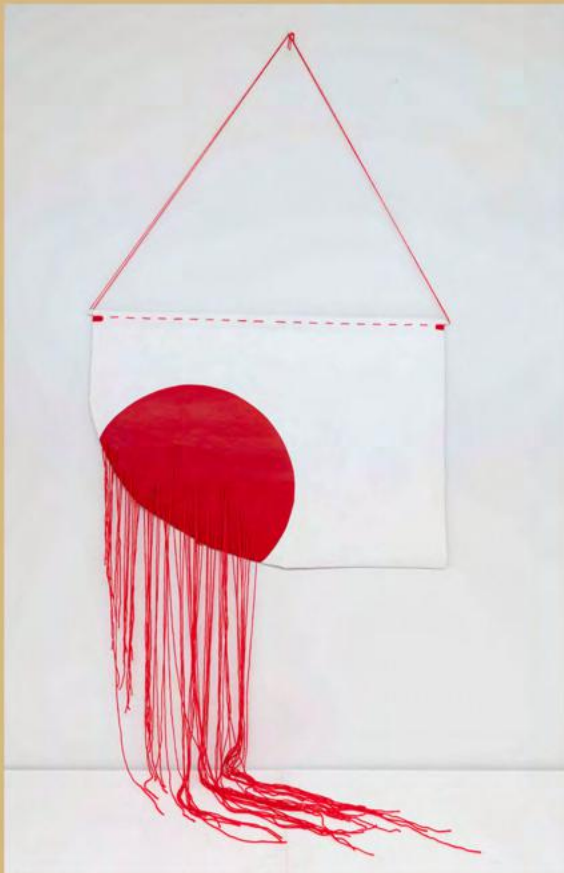
Web Site:
PedroSousaLouro.com



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



THROUGH THE ARTISTS' EYES

**Red river V**

Gizela N.
Mixed media on canvas
92 x 225cm
2023



“

Louvre Unbound Magazine is a print and online publication that aims to promote artists and their work. I was invited to appear in the second edition through curator Ana Carolina de Villanueva, to whom I am very grateful. I was truly impressed by the professionalism of the entire team — from the selection of the artworks to the written texts and the personalised interpretation of my work as a whole. Throughout two months, they made several high-quality posts to promote my artistic work, always with great aesthetic care and precision in their words. I felt very supported as an artist, and I can only encourage more artists to take part. It is a magazine that's here to stay, and with such professionalism and respect for artists and their art, I believe it will expand rapidly. Congratulations!

Gizela N. - volume 2 and back cover volume 3

”



Instagram:
@gizela_n

WHERE ART LIVES

Le Pied Carré : Democratizing Contemporary Art at Écart

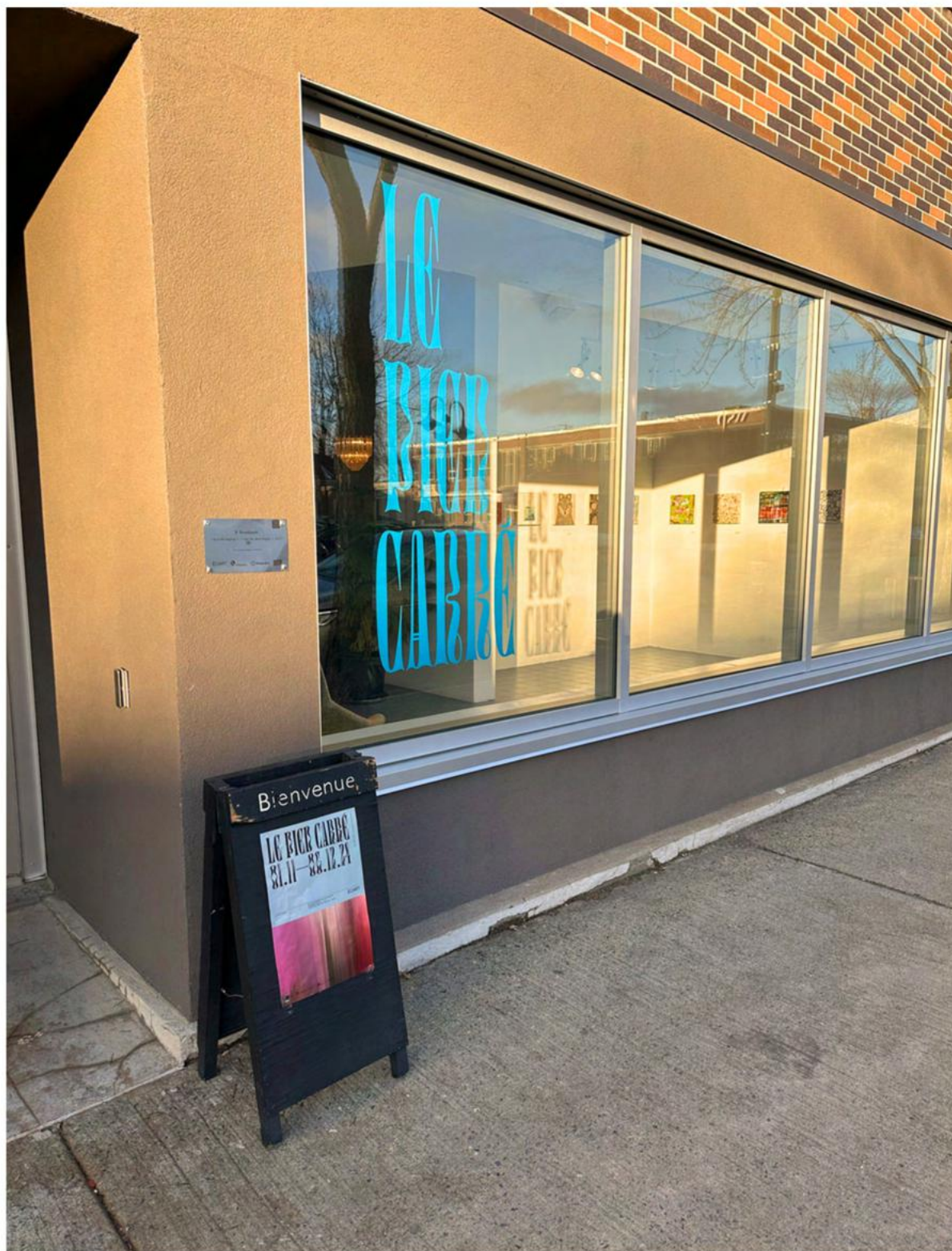


Photo: Cesar Vianna



Photos : Cesar Vianna



This article was produced with the kind collaboration of the visual artist Cesar Vianna

Écart is a self-managed contemporary art center located in Abitibi-Témiscamingue (Quebec, Canada) dedicated to supporting, showcasing, and promoting the full spectrum of visual arts. Since its founding in 1989, Écart has served as a vital hub for professional, semi-professional, and emerging artists, offering studio spaces, artist residencies, exhibitions, and extensive resources designed to foster professional growth, experimentation, and community building. With a 20,000-square-foot facility, Écart provides both material and human support, cultivating a vibrant artistic ecosystem that encourages collaboration, innovation, and inclusivity. The center produces national and international events, including the Rouyn-Noranda Biennale of Performative Arts, connecting local talent with broader cultural networks and fostering artistic exchange on a global scale.

Among Écart's most celebrated initiatives is **Le Pied Carré (The Square Foot)** exhibition, now in its 14th edition. Le Pied Carré is a unique platform that highlights artistic diversity while championing accessibility and community engagement. Each participating artist is provided with a standardized wooden panel on which to create their work, ensuring that all artworks share the same dimensions and are offered at the same price of 125,00CAD. This approach establishes a truly democratic environment in which professional, semi-professional, and emerging or amateur artists exhibit side by side, removing traditional hierarchies and placing every creation on equal footing.

The exhibition also serves as a critical source of financial support for Écart. Last year, Le Pied Carré raised over 9000,00CAD, directly funding programming, residencies, artist fees, and operational expenses. During the closing event, attendees have the opportunity to purchase artworks, with artists choosing to receive 50% of the sale or donate the full amount back to the center. This process fosters a sense of solidarity, collective investment, and sustainability, reinforcing Écart's mission to nurture a thriving local and regional art community.

Le Pied Carré exemplifies Écart's commitment to democratizing art. By standardizing size and price, all works are equally accessible to collectors and visitors, while all artists gain visibility regardless of career stage. Professional artists' works are displayed alongside those of emerging and amateur creators, blurring conventional distinctions and offering an egalitarian platform for artistic exchange. The exhibition encourages dialogue across experience levels, allowing creativity to flourish in a space free from the constraints of prestige or market bias.

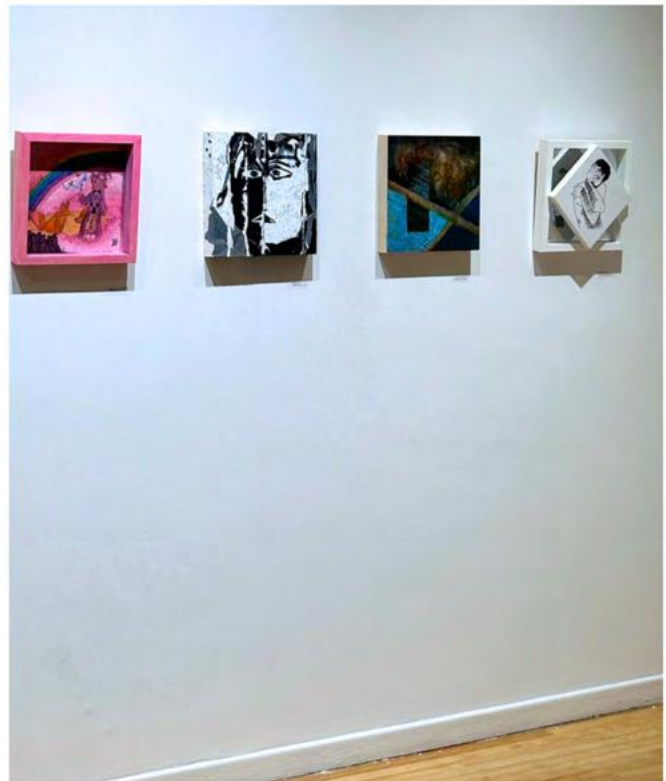
The exhibition process is designed to support artists comprehensively. Artworks remain on display from November 7 to December 5 (the closing night), offering visitors ample opportunity to explore the full range of creations. Each artist receives a professional photograph of their work to support documentation and promotion. Artists whose works remain unsold can retrieve them directly from Écart after the holidays, ensuring continued engagement with the center's resources.

Le Pied Carré embodies Écart's broader philosophy: art should be inclusive, accessible, and community-driven. The exhibition strengthens connections within the local and regional arts ecosystem, promoting mentorship, exchange, and collaboration across different career stages. By providing a shared platform for all artists, Écart fosters a culture of mutual support and amplifies a multiplicity of voices within the contemporary arts scene.

Beyond the exhibition itself, Écart is committed to long-term artistic growth. Its facilities offer space for experimentation and interdisciplinary projects, while programming connects artists with audiences locally, nationally, and internationally. The center's vision emphasizes social and environmental responsibility, reconciliation with Indigenous communities, and the transformative power of imagination. Le Pied Carré reflects these values, functioning as a marketplace, a community gathering, and a celebration of creative expression.

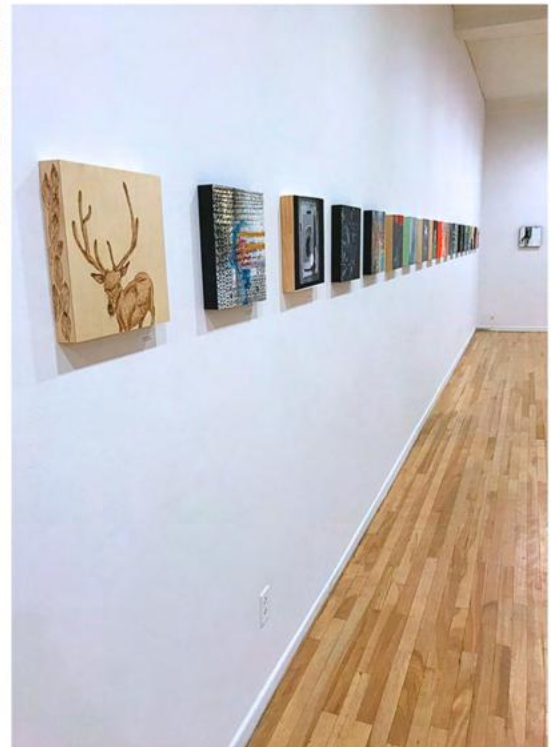


Photos : Cesar Vianna





Photos : Cesar Vianna



For artists, Le Pied Carré provides exposure and a tangible step toward sustaining a creative practice. For audiences, it offers an opportunity to engage with a wide spectrum of artistic voices in a space where career stage, experience, or professional recognition does not dictate value. The exhibition mirrors Écart's mission: to democratize art, amplify diverse perspectives, and foster a supportive, interconnected artistic community.

By participating in Le Pied Carré, artists and audiences alike become part of a shared vision where contemporary art is inclusive, equitable, and celebrated collectively. The exhibition demonstrates that creativity thrives when opportunity is shared, barriers are removed, and distinctions between emerging and established artists dissolve. Through Le Pied Carré, Écart proves that the future of art lies not in hierarchy, but in imagination, collaboration, and community—a space where every artist has the opportunity to flourish.

Écart - contemporary art center

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C.P. 2273
Rouyn-Noranda QC, Canada
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+1 (819) 797-8738

info@lecart.org

Instagram: @Ecart.Art.Actuel

Facebook: @Ecart.Art.Actuel

lecart.org



Photo : Cesar Vianna



WHERE ART LIVES

The African Women Gallery

Empowering Voices, Redefining Narratives



African Women Gallery's Press Photo





This article was produced with the kind collaboration of Fikile Elizabeth Ngobeni,
Founder and Executive Director of The African Women Gallery

Emerging from the vision of the African Interpretation Centre (AIC), founded in 2019, The **African Women Gallery** was created to confront one of the most persistent challenges in the art world: the underrepresentation and marginalization of female artists across the African continent. From its inception, the gallery has stood as a pioneering initiative committed to reshaping the narrative of African women in the arts — not as peripheral contributors, but as leading voices shaping global culture.

At the heart of this vision is Fikile Elizabeth Ngobeni, Founder and Executive Director of the AIC and its flagship gallery. Her mission is rooted in an unyielding belief in equality, representation, and transformation. By challenging entrenched gender imbalances, The African Women Gallery seeks to build a lasting legacy that both honors the past and propels future generations of African women artists into visibility and recognition.

Breaking Barriers, Building Bridges

The gallery's mission is clear and bold: to dismantle barriers, celebrate the extraordinary talents of women artists from across Africa, and elevate their visibility on the world stage. What sets it apart is its explicit focus on gender equity, treating the marginalization of African women artists not as a side issue but as the central challenge to be addressed.

Through a dynamic online platform and active participation in international art fairs such as the Istanbul Art and Antique Fair, the gallery creates a continuous bridge between artists and collectors, curators, and institutions worldwide. These events serve as fertile grounds for dialogue, collaboration, and opportunity, transforming visibility into tangible growth. For many artists, such exposure leads not only to sales but also to invitations for exhibitions, residencies, and partnerships that expand their global reach.

Art as a Tool for Social Change

More than a marketplace, The African Women Gallery envisions art as a vehicle for social transformation. Its curated exhibitions and projects confront pressing issues such as gender inequality, discrimination, and violence, empowering artists to reclaim narratives long defined by others. Through their works, these women challenge stereotypes, assert identity, and propose new visions of Africa — plural, contemporary, and profoundly human.

This philosophy extends beyond exhibitions. The gallery organizes pop-up shows, art rentals, and curated events that bring African art into everyday spaces. These initiatives increase visibility, validate artistic careers, and generate income streams that support professional development.

By fostering direct engagement with audiences across regions and demographics, the gallery ensures that African women's creativity is not only seen but also valued and sustained.



African Women Gallery's Press Photo

African Women Gallery's Press Photo



Diversity and Representation

Africa's vastness is one of its greatest artistic strengths. Recognizing this, The African Women Gallery intentionally showcases artists from diverse countries — including Ivory Coast, Zimbabwe, South Africa, Nigeria, and Ethiopia — embracing a spectrum of artistic languages, materials, and cultural heritages.

This diversity is a conscious strategy: to challenge the tendency toward homogenized representations of African art and to celebrate the individuality and richness of women's perspectives from across the continent.

Beyond visibility, the gallery invests in mentorship and professional support. By connecting artists with peers, institutions, and collectors, it facilitates a network of exchange and inspiration.

The stories of established artists become powerful examples for emerging ones, encouraging younger generations of women to pursue careers in the arts with confidence and ambition.

Global Presence and Lasting Legacy

Participation in international art fairs has already proven transformative. By engaging with global audiences, the gallery opens doors to new markets, fosters meaningful professional relationships, and encourages cross-cultural dialogue.

Each collaboration contributes to a broader goal — to ensure African women's art is not confined to regional appreciation but fully integrated into the global conversation. Looking ahead, The African Women Gallery and the AIC are advancing an ambitious vision: the creation of the first-ever African Women's Museum. This institution will serve as a permanent, physical tribute to the achievements of female artists and cultural icons across the continent. More than a museum, it represents a declaration — that the stories, struggles, and triumphs of African women deserve enduring recognition and a dedicated space in art history.

In the coming years, the gallery also aims to solidify a truly global presence, continuing to expand its participation in international fairs and exhibitions. Through these efforts, African women artists will be positioned not as emerging voices waiting to be heard, but as major contributors redefining the global art landscape.

A Call to Recognition

At its core, The African Women Gallery asks audiences and collectors alike to acknowledge the ingenuity, strength, and transformative power of African women in art. Supporting the gallery means supporting gender equality, cultural appreciation, and a necessary shift in perspective — one that allows African women to define and present their own narratives to the world.

By amplifying their voices and celebrating their artistry, The African Women Gallery does more than exhibit art — **it reshapes the cultural fabric of our time, ensuring that the legacy of African women in the arts is not only preserved but continually elevated.**



The African Women Gallery

Address: 6976 Vilakazi St, Orlando West, Soweto, 1804,
South Africa

Phone : +27 63-318-2553

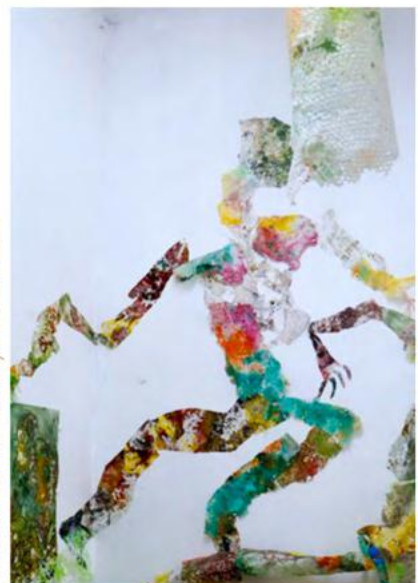
Facebook: @Africanw0men

Instagram: @africanw0mengallery

Web site: AfricanWomenGallery.com



African Women Gallery's Press Photo



WHERE ART HAPPENS

Beyond the Frame: Four Voices from the African Women Gallery

Rooted in strength and vision, these four works echo the gallery's spirit — where women transform experience into art and reclaim their place in the global narrative. Each piece speaks of resilience, identity, and the power to be seen.



Night Garden Tree 2

Keonah Nyembe

Glue, bubblewrap, and plastic on chicken wire

250 cm (height)

2024





Yellow and Blue Dhuku

Francisca Mutapi
Acrylic on Canvas
48 x 59 cm
2021





African Mask 2

Sabi Matuba
Oil on canvas
850 x 1085 cm
2019





Tabou
Tehoua Tano
Oil on canvas
100 x 130 cm
2019



STEP INTO THE WORLD OF

David Resino

Madrid, Spain

LUKA
art

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

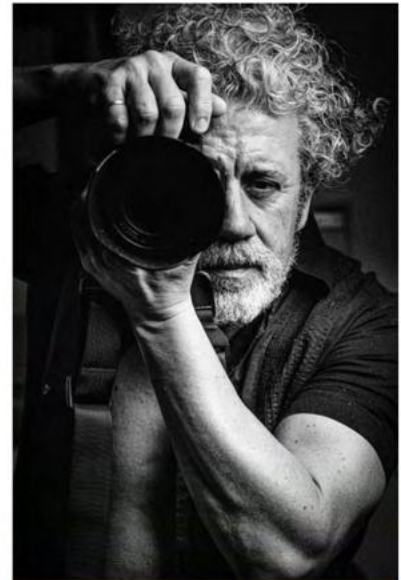
David Resino Santos is a photographer whose work juxtaposes intimacy and distance, often focusing on captured moments of light and shadow to explore human vulnerability. His compositions tend to favour natural textures and muted palettes, allowing subtle emotional resonances to emerge over polished aesthetics. Through his lens, ordinary environments become stages of personal reflection, where details — a worn fabric, a sliver of daylight — take on symbolic weight

You began your photographic journey very young, capturing everyday scenes from your neighborhood and friends. How has that initial, intuitive, and spontaneous gaze evolved into the authorial work you present today?

I started photographing at a very young age, drawn to the everyday life around me — the streets of my neighborhood, the gestures of my friends, the quiet moments that often go unnoticed. Back then, my gaze was purely intuitive and spontaneous. I captured what moved me, what felt alive, without overthinking, simply following instinct.

Over time, that instinctive approach evolved. I began experimenting with techniques, styles, and perspectives, and gradually, a more reflective and deliberate way of seeing emerged. My work became less about capturing a fleeting moment and more about creating a dialogue between the subject, the environment, and myself.

Today, my photographic voice is the product of continuous exploration. I aim to capture the essence of people and their surroundings — their emotions, their stories, and the subtle interactions that define daily life. While my early work was impulsive, my current approach balances intuition with intention, resulting in images that invite viewers to feel, reflect, and connect with the complexities of human experience.



Web site:
[davidresino-
com4.webnode.es](http://davidresino-com4.webnode.es)



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



The Miradas series, born from your travels across Asia, reveals an intense exploration of human faces, gestures, and expressions. How have these cultural experiences transformed you as an artist and as a person?

The Miradas series was a deeply meaningful project for me, as it allowed me to immerse myself in different cultures and connect with people from around the world. Through my travels across Asia, I discovered the richness and diversity of human expression and became fascinated by the ways people reveal their inner selves through their gaze.

As an artist, these experiences have given me a deeper understanding of the human condition. I realized that, despite cultural differences, there is a profound connection between people that transcends borders. This insight has enabled me to create work that feels more authentic and meaningful, reflecting the complexity and richness of human experience.



El guru
Khajuraho, India

As a person, these experiences have had a profound impact on me. They have taught me to appreciate diversity and to value the simplicity and authenticity of human relationships. They have also made me more aware of my own identity and of the ways I relate to others.

The Miradas series has allowed me to explore themes such as identity, culture, and human connection in a deeper and more meaningful way, inviting viewers to reflect on their own relationships with others and with the world around them.

My cultural experiences in Asia have enriched me both as an artist and as a person, allowing me to create work that is more genuine and impactful.



Saddu Asceta
Katmandu, Nepal

A significant part of your work is dedicated to the world of inclusion for people with visual impairments. How do you think your photography can help overcome the limitations faced by people with disabilities? And why has inclusion been such a meaningful focus in your exhibition at the Palacio Biester?

The inclusion of people with visual impairments was a proposal by my colleague Elda Hidalgo, who gave voice to the words through audio descriptions so that visually impaired individuals could fully experience these images. My vision is for this exhibition to continue evolving, eventually creating a sensory labyrinth centered on photography, where all the senses are engaged to enhance the enjoyment of each image.

I believe photography can be a powerful tool to help overcome limitations for people with varying degrees of disability in several ways: through sensory accessibility, raising awareness, and fostering empathy.

As for why I have been so committed to inclusion, I feel that, as an artist, I have a responsibility to use my platform to make a positive difference in society. The exhibition at Luka Art Gallery within the Palacio Biester was a particularly special moment for me, as it allowed me to present my work to a wider audience while raising awareness about the importance of inclusion. A meaningful detail of the exhibition was the incorporation of verbal descriptions for visually impaired visitors, enabling them to experience the images in a more accessible way.

I believe photography can be a powerful tool to transcend barriers for people with disabilities, and that my work can help raise awareness and foster a greater understanding of the importance of inclusion.



Descanso
Katmandu, Nepal

Your participation in Louvre Unbound connects your work with an international network of artists who challenge aesthetic and geographic boundaries. What does being part of such a publication mean to you, and how important do you think platforms like this are for the circulation of contemporary photography?

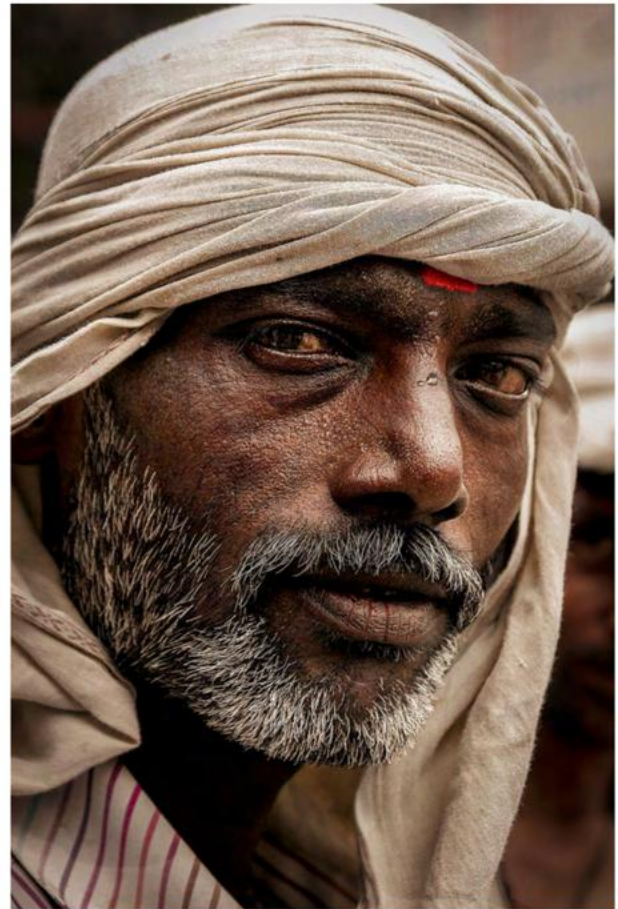
Being featured in Louvre Unbound is both an honor and a remarkable opportunity. This publication connects my work with a network of innovative artists from around the world, allowing my photography to reach a broader and more diverse audience.

It also enables me to engage with fellow artists and industry professionals who share my passion for photography.

Mirada con alma
Varanasi. India



Here is an interview he gave to Ana Carolina de Villanueva, available on YouTube



Magnetismo
Varanasi. India

Beyond recognition, Louvre Unbound's distinguished profile in the art world lends credibility and visibility to my work.

Platforms like Louvre Unbound are vital because they broaden the reach of contemporary photography, fostering appreciation, understanding, and cultural exchange. They also provide emerging artists with invaluable opportunities to connect and grow.

In short, participating in Louvre Unbound is a privilege that allows me to share my artistic vision globally, build meaningful connections, and contribute to the wider dissemination of contemporary photography.

Curator Ana Carolina de Villanueva has played an important role in promoting artists, especially through Luka Art Gallery in Sintra. How did you meet, and what has your collaboration with her been like? What impact has it had on your international presence?

I met Ana Carolina de Villanueva through Luka Art Gallery in Spain, during the Reina Sofía Awards, where she presented works by various artists. I was invited to showcase my work at her gallery, a space that fosters connections between artists and art enthusiasts worldwide.

Collaborating with her has been extremely enriching, both professionally and personally. Ana Carolina's support has been fundamental in promoting my artistic work, and I am very grateful for her trust and constant guidance.

Through Luka Art Gallery, my work has reached a more diverse audience and attracted interest in different art circles. The collaboration has allowed me to explore new ideas and techniques, expand my network of artists, curators, and collectors, and gain significant international visibility.

Working with Ana Carolina has been highly positive and has had a meaningful impact on my international artistic presence.



Niño budista
Siem Reap, Camboja

Your photography is often described as spontaneous, based on waiting and attentive observation, without rehearsals or forced compositions. How do you view this approach today in a world saturated with instant, mass-produced images?

In a world where instantaneity and mass-produced images are the norm, my photographic approach stands out for its emphasis on patience and careful observation. I value this approach because it allows me to capture authentic and meaningful moments that are often lost in the rush of mass image production.

By not forcing the composition or the moment, I can capture images that are genuine and reflect reality more accurately, resulting in photographs that are more emotive and significant. In a world where most images are produced in series and lack originality, my approach enables me to create work that is unique and distinctive.

This method requires patience and dedication, allowing me to develop a deeper understanding of my subjects and create images that carry more meaning and emotional weight. By observing attentively and waiting for the right moment, I can capture photographs that reflect reality in a more precise and authentic way.



Un sentido al cambio
Vietnam

STEP INTO THE WORLD OF James Henry

Yonkers, USA

An abstract artist and creative designer, James explores memory, transformation, and the fleeting nature of place through layered mark-making, collage, and screen printing. His compositions evoke the textures of lived experience—weathered walls, shadows, and traces of time—blending vibrant colors with muted tones to reflect both beauty and decay. Deeply inspired by New York City's rhythms and forgotten spaces, his work invites reflection on impermanence and the passage of time.



Rain
(top/left)
55,8 cm x 76,2 cm



In the Garden
(top/right)
72,2 cm x 101,6 cm



Lying Next 2U
(bottom)
101,6 x 152,4 cm
(2 canvases)



Web site:
studiojameshenry.com



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



THROUGH THE ARTISTS' EYES



Mozart
Sebastian Henao
Oil on canvas
60 x 40 cm
2025

“

Being featured in Louvre Unbound Magazine was an amazing experience for me, as I had always dreamed of being published in a magazine. Louvre Unbound is an exceptional publication, fully dedicated to art. Talented artists need visibility to reach wider audiences and have the opportunity to make a living from their work. It is truly an incredible honor for me to be part of the Louvre Unbound family.

Sebastian Henao - volume 2



Instagram:
@sebastiancar86art

”

STEP INTO THE WORLD OF Amanda Heenan

Denny, Scotland, UK

Her work explores the intersection of healing, emotion, and nature. Through fluid watercolours and expressive charcoal lines, she captures the balance between strength and fragility, light and shadow. Inspired by Scotland's landscapes and the quiet beauty of life, her art invites reflection, connection, and the possibility of renewal.



**Edinburgh at Play
(top)**

Watercolour
28 x 38,5 cm
2025

Tern (bottom)

Watercolour
38,5 x 28 cm
2025

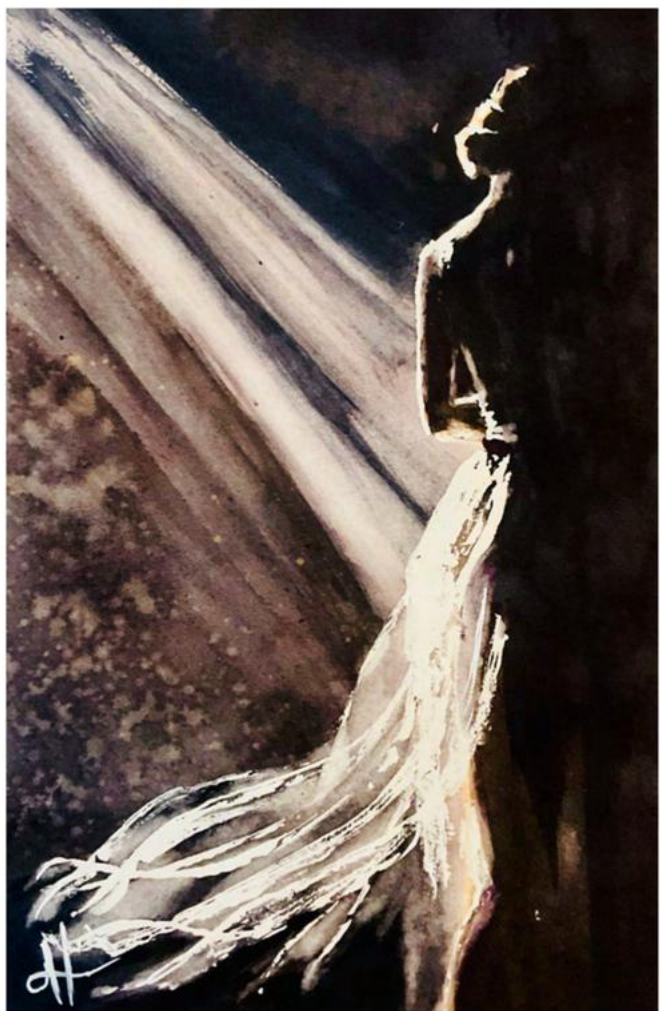


Web site:
[arcofinclusion.co.uk
/art-for-healing](http://arcofinclusion.co.uk/art-for-healing)



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





**Waiting in the Wing
(top)**

Watercolour
19 x 27 cm
2025

**Wild Wolves Cuddling
(bottom)**

Watercolour
23 x 31 cm
2025



STEP INTO THE WORLD OF Darlens Leveque

Montreal, Canada

His work blends photography, poetry, and design to explore themes of identity, loneliness, and authenticity. Through the persona of KURAI AURA, he invites viewers into a world of raw emotion and introspection. Rooted in a desire for truth amid a superficial age, his art seeks genuine connection and celebrates the power of vulnerability.



**Sublime light
(top)**

Digital art photography
44.03 x 66.04 cm
2024

**Lego man
(bottom)**

Digital art photography
54.38 x 36.25 cm
2025

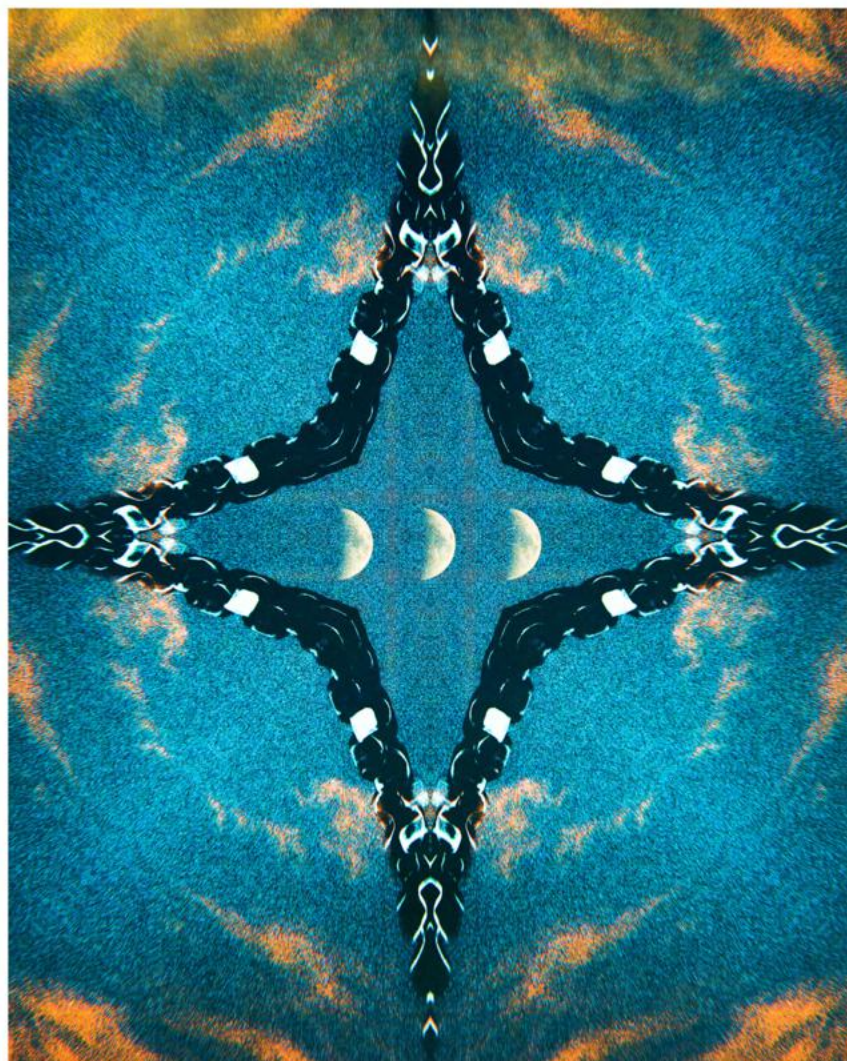


Web site:
KuraiAura.com



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





**The mysteries of the cosmos
(top)**

Digital art photography
29.03 x 36.29 cm
2025

**Dove Angel
(bottom)**

Digital art photography
62.4 x 41.61 cm
2025



STEP INTO THE WORLD OF Julia Saif

Scarborough, Canada

Julia is a Canadian photographer whose work captures the beauty of the skies and the natural world through a lens of wonder and respect. Passionate about astrophotography, aerospace, and nature, she transforms her fascination with flight and the environment into powerful visual narratives. For over six years, her camera has been a bridge between emotion and exploration, inviting others to appreciate and protect the fragile beauty of our planet.



Winter Waves
(top)
Photography
2023

Birkdale Ravine Cherry Blossoms
(bottom)
Photography
2022



Instagram:
@PrincessJoulesPhotography



THROUGH THE ARTISTS' EYES

**Heart of strength**

Sulema

Acrylic and charcoal pencil on paper

27 x 35 cm

2025

“

I was both nervous and excited to work with Louvre Unbound magazine for the first time, eager to share my artwork with others and see it published, and I'm thrilled to have received feedback and comments from people who appreciate my art, making it a truly beautiful experience.

Sulema - volume 1

”



Instagram:
@sulemalartere97

STEP INTO THE WORLD OF

Christina Oiticica & Blake Jamieson

Geneva, Switzerland



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

Christina Oiticica and Blake Jamieson are contemporary artists whose collaborative work explores the dynamic interplay between human creativity and the natural world. Their projects often blur the boundaries between art, ritual, and environment, emphasizing transformation, temporality, and the organic processes of nature. Through experimental practices—such as allowing natural forces to interact with and alter their artworks—they create pieces that reflect both intentional artistic gestures and the unpredictable interventions of the environment. Their work invites viewers to reconsider the relationship between art, landscape, and the passage of time, highlighting a deep sensitivity to nature's rhythms and textures.

Your collaboration brings together distinct languages, cultural contexts, and artistic backgrounds. What made this creative meeting possible, and what do you value most in the artistic partnership you have built?

This creative partnership emerged precisely because of the differences in our cultural backgrounds and artistic trajectories. Christina first discovered Blake's work on Twitter and was immediately captivated by its depth and originality. Intrigued by his distinctly American roots, she reached out, and their first conversation online sparked the idea of collaborating. The initial concept was simple yet innovative: Blake would send painted canvases from the U.S., and Christina would intervene, combining her work with the natural soil in Switzerland—creating a dialogue between Flora and Fauna, where Christina contributed the fauna, such as butterflies.

(...)



Christina Oiticica

Web site:

ChristinaOiticica.com



Instagram:

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



Blake Jamieson

Instagram:

[@blake.the.artist](https://www.instagram.com/blake.the.artist)



Web site:

BlakeTheArtist.com



(...)

Over time, their collaborations have evolved and diversified. For example, in the recent *Dichotomie* exhibition, Christina created a piece inspired by the Pataxó indigenous community from Southern Bahia, integrating tribal body painting with the symbolic animal of power. Collaborating with other artists, while not always common, has become a fascinating practice for Christina, especially when it allows for creative exchange

What makes this creative encounter successful, they explain, is rooted in simplicity, generosity, and humanism. These values ignite the imagination, foster trust, and allow each artist's intuition to flourish, making the partnership not just a technical collaboration but a deeply human and creative dialogue.



Genevlyn

Acrylic and spray on canvas mounted on particle board, with gold leaf application. Land Art - buried in the soil for 9 months, high in the snowy mountains of Geneva. 100 x 110 cm
Created in 2021, buried in 2022, and unearthed in 2023.

Time, the soil, and natural elements become co-authors of your work in the practice of Land Art. How do you handle the unpredictability of the final result, and what does this represent for you artistically?

Everything affects the final outcome, from the quality of the canvas and the paints to the weather, soil, and environmental conditions. There is always a great element of surprise when retrieving the artworks from nature. The canvases interact directly with the earth, water, air, and sun, which transforms them in ways that could never be fully predicted.

For example, a painting left in the Amazon for a year will look completely different from one left in Japan for the same amount of time. Initially, unpredictability could be intimidating, but now it stimulates creativity. In the collaboration with Blake, their canvases spent a year in the mountains of Monthey, Switzerland. The jute canvas, different from what Christina usually uses, became fragmented when removed from the soil. She repaired it using a method inspired by the Japanese Kintsugi, restoring the pieces with care and intention.





Mystic

Acrylic and spray on canvas mounted on particle board, with gold leaf application. Land Art - buried in the soil for 9 months, high in the snowy mountains of Geneva.
200 x 120 cm
Created in 2021, buried in 2022, and unearthed in 2023.

Despite your different backgrounds—Christina from Brazil and Blake from the United States—there is a strong poetic harmony between you. How do you reconcile distinct styles and visions in a shared creative process?

For us, collaboration is guided entirely by intuition. There is no fixed formula—what matters is the harmony that naturally emerges between two artists working on the same canvas. The dialogue between our distinct perspectives becomes a space for experimentation, where each contribution complements and challenges the other.

Observing the results of this shared effort is always fascinating. Even when our styles are different, the canvas reflects a synthesis of both voices, creating works that are richer and more complex than what either of us could achieve alone. The process itself is as meaningful as the final piece, celebrating trust, spontaneity, and the playful tension between individuality and collaboration.



Earth

Acrylic and spray on canvas mounted on particle board, with gold leaf application. Land Art - buried in the soil for 9 months, high in the snowy mountains of Geneva.
180 x 120 cm
Created in 2021, buried in 2022, and unearthed in 2023.

The process of burying and unearthing works can be seen as a ritual. Do you perceive a spiritual or philosophical dimension in this gesture?

Absolutely. The act of placing the artworks into the natural environment is deeply ritualistic for us. It is a moment of exchanging energy with nature, allowing the land, the elements, and time itself to leave their mark on the work. Each piece undergoes a transformation that reflects not only the external forces but also the intentions and energy we embed within it.

Bown

Acrylic and spray on canvas mounted on particle board, with gold leaf application. Land Art - buried in the soil for 9 months, high in the snowy mountains of Geneva.

100 x 100 cm

Created in 2021, buried in 2022, and unearthed in 2023.



For Christina, this ritual closes a personal cycle. Her previous work has always explored feminine symbols—breasts, pearls, hearts, mouths—and by surrendering her paintings to nature, she connects with the Great Mother, the Immaculate, allowing the art to evolve beyond the studio. In this way, the creative process becomes both a philosophical reflection on life, impermanence, and transformation, and a spiritual dialogue with the natural world.



Fatima

Acrylic and spray on canvas mounted on particle board, with gold leaf application. Land Art - buried in the soil for 9 months, high in the snowy mountains of Geneva. 160 x 110 cm
Created in 2021, buried in 2022, and unearthed in 2023.

How has Ana Carolina de Villanueva's curatorial work contributed to the visibility and expansion of the art you propose, both collectively and individually?

Ana Carolina de Villanueva's curatorial work has been essential in amplifying our vision. Her expertise and sensitivity as a curator allow her to present our projects in a way that communicates both their conceptual depth and their aesthetic impact. She guides the presentation, lighting, and narrative, ensuring that every detail resonates with the audience and conveys the philosophical intentions behind the work.

Her involvement enriches the dialogue between the art and its viewers, creating a bridge that elevates the understanding of contemporary Land Art. Through her guidance, our collaborative and individual projects gain greater visibility, reach more diverse audiences, and receive the recognition they deserve within the international art scene.



Santiago

Acrylic and spray on canvas mounted on particle board, with gold leaf application. Land Art - buried in the soil for 9 months, high in the snowy mountains of Geneva. 160 x 110 cm
Created in 2021, buried in 2022, and unearthed in 2023.

Louvre Unbound aims to highlight artists who transcend aesthetic and geographic boundaries. How does your work align with this idea of art in motion, alive and constantly transforming?

Our work embodies the concept of art as a living, evolving process. By taking our creations out of the studio and into natural environments—fields, rivers, seas, and salt flats—we allow time, weather, and the elements to become co-authors of the pieces. Each artwork is transformed by its surroundings, creating results that are unpredictable, unique, and constantly in flux.

This collaboration with nature reflects the idea of art that is not static but alive, adapting and changing with each moment. It aligns perfectly with the mission of Louvre Unbound, which celebrates innovation, fluidity, and the exploration of new artistic frontiers. Through our practice, we show that art can exist beyond traditional boundaries, embracing transformation, impermanence, and the unexpected.



STEP INTO THE WORLD OF

Hans Donner

Rio de Janeiro, Brazil



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

Time, Light, and Movement

Hans Donner transcends his legacy as one of the most influential designers in television to explore a new frontier where design, technology, and art converge. Through his concept of Timepixels and Time Art, he transforms time into matter — turning motion, light, and transformation into the very essence of his visual language. Presented at the Luka Art Gallery, his work invites viewers to experience time as presence: fluid, luminous, and alive.

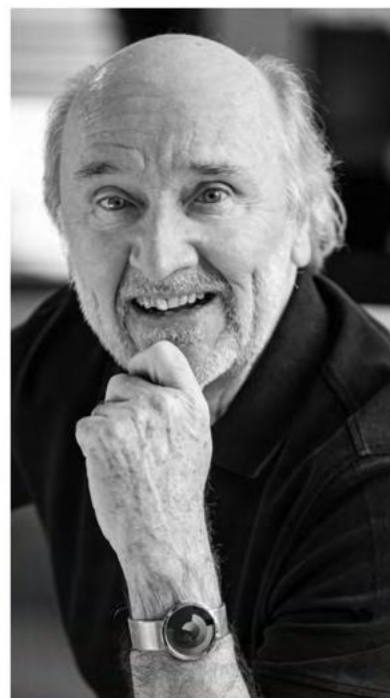
Your work transcends television design, reaching toward a reflection on time, light, and movement. How would you define Hans Donner as an artist—beyond the world-renowned graphic designer?

I do see myself as a graphic designer—I've explored nearly everything that design touches, not only the visual. But the turning point came when I dared to design time itself. To place design within time. That's what allowed me to truly enter the universe of art.

When design grew tentacles and multiplied into thousands of pixels—what I called timepixels—I was finally able to embed the element of time into the most revered works in art history.

Think of the most iconic paintings ever created—not only the Mona Lisa, but also Michelangelo's Creation of Adam, among others. Through the Design of Time, these works now hold something that once existed only outside of them: the flow of time.

In a way, I feel privileged—not only to have set design in motion years ago on television, but now to connect design directly with art itself. I call this fusion Design Arts—a union in which time becomes the true protagonist.



Web site:

HansDonnerDesign.com.br



Instagram:

[@HansDonner.design](https://www.instagram.com/HansDonner.design)

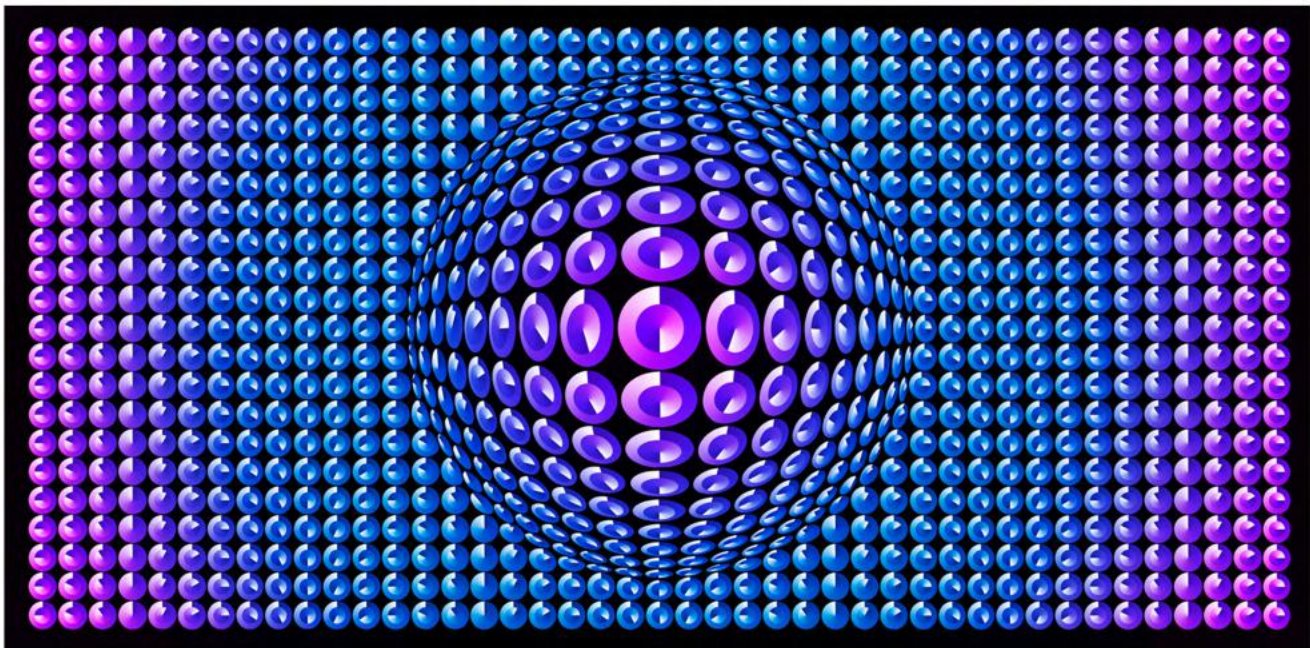


The concept of “time” is central to your artistic practice. How do you seek to materialize time into visual forms and experiences for the audience?

Time is my material. What I call Time Design was born from a desire to integrate design with the natural elements themselves—light and darkness, day and night—and to create markers that translate the fluid movement of time.

These markers can even make a person slow down. When someone truly enters this design, they feel time. My dearest creation—and perhaps the most important of all—is precisely this: the Design of Time.

It’s not just a concept; it’s an experience. It’s the moment when design begins to touch life. And since time and life are inseparable, what emerges is a form of art that invites presence. The audience doesn’t simply look at it—they feel time unfolding before them.



O Tempo Passa por Nós ou Nós pelo Tempo? (Vasarelli)

Fine art- Metacrílico ou print carpet
180 x 90 cm
2023

Many of your projects involve a dialogue between technology and visual poetry. How do you balance technical aspects with artistic sensitivity?

This balance happened naturally. Technology and visual poetry have always been part of my environment, and I simply integrated these forces with my passion for design.

Technology was essential in my 3D design language, allowing me to explore the virtual world as fully as possible on television. Now, when I bring the same perspective into the physical world, I see that technology continues to help me—not as an end, but as a tool for sensitivity.

At its core, art is a way to make time breathe. It’s the medium through which technical precision and poetic intuition meet, creating experiences that go beyond seeing and invite the audience to feel the flow of time.

Your work has a strong connection with transformation and continuity. Do you consider your art closer to a philosophy of life than to a visual aesthetic?

Yes. Everything began with design—my true passion. But the Time Design opened a door that goes beyond mere aesthetics. Once life and time became inseparable in my work, I realized that my art also embodies a philosophy of life.

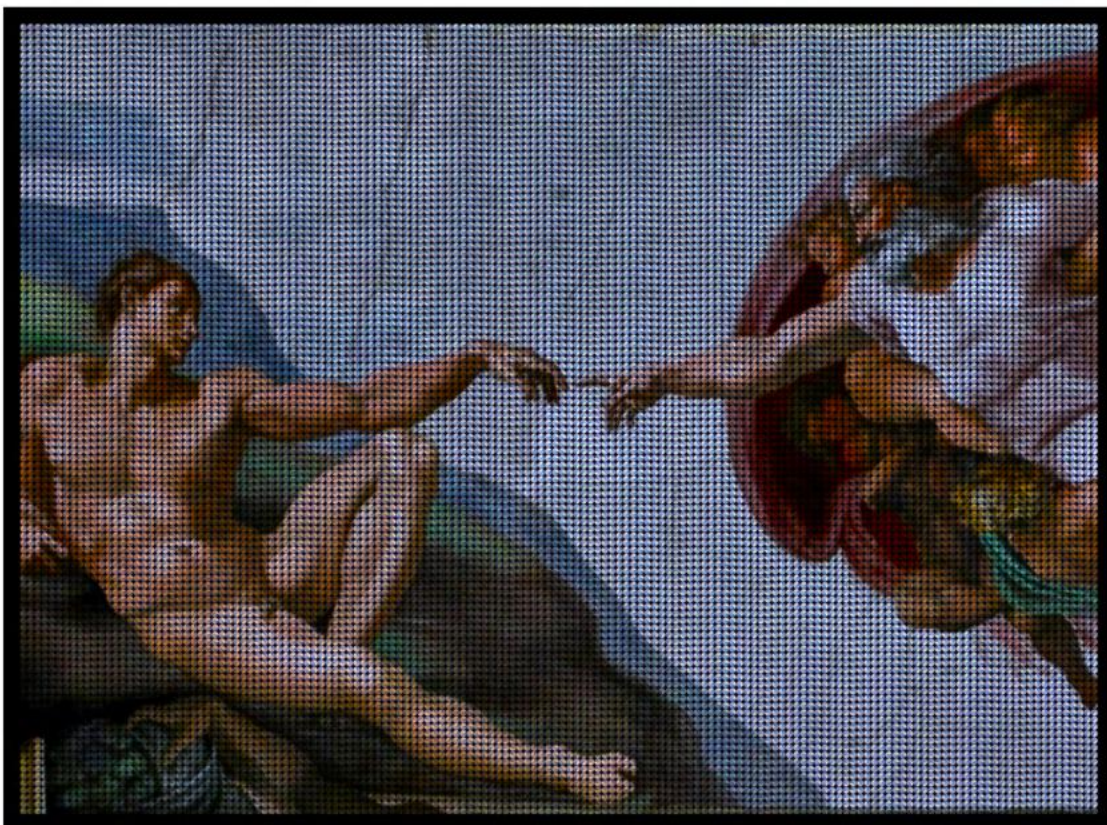
As Dostoevsky said, "Beauty will save the world." I believe that, but I also believe in the awareness of the value of time and life. My work is fluid, a continuous transformation. I hope that people can sense this—that they understand Time Design is not just something to look at, but something to feel.

Rodin, o tempo na forma escultórica

Fine art- Metacrilato ou print carpet

76 x 100 cm

2023



O Toque de Deus (Michelangelo)

Fine art- Metacrilato ou print carpet

160x120 cm

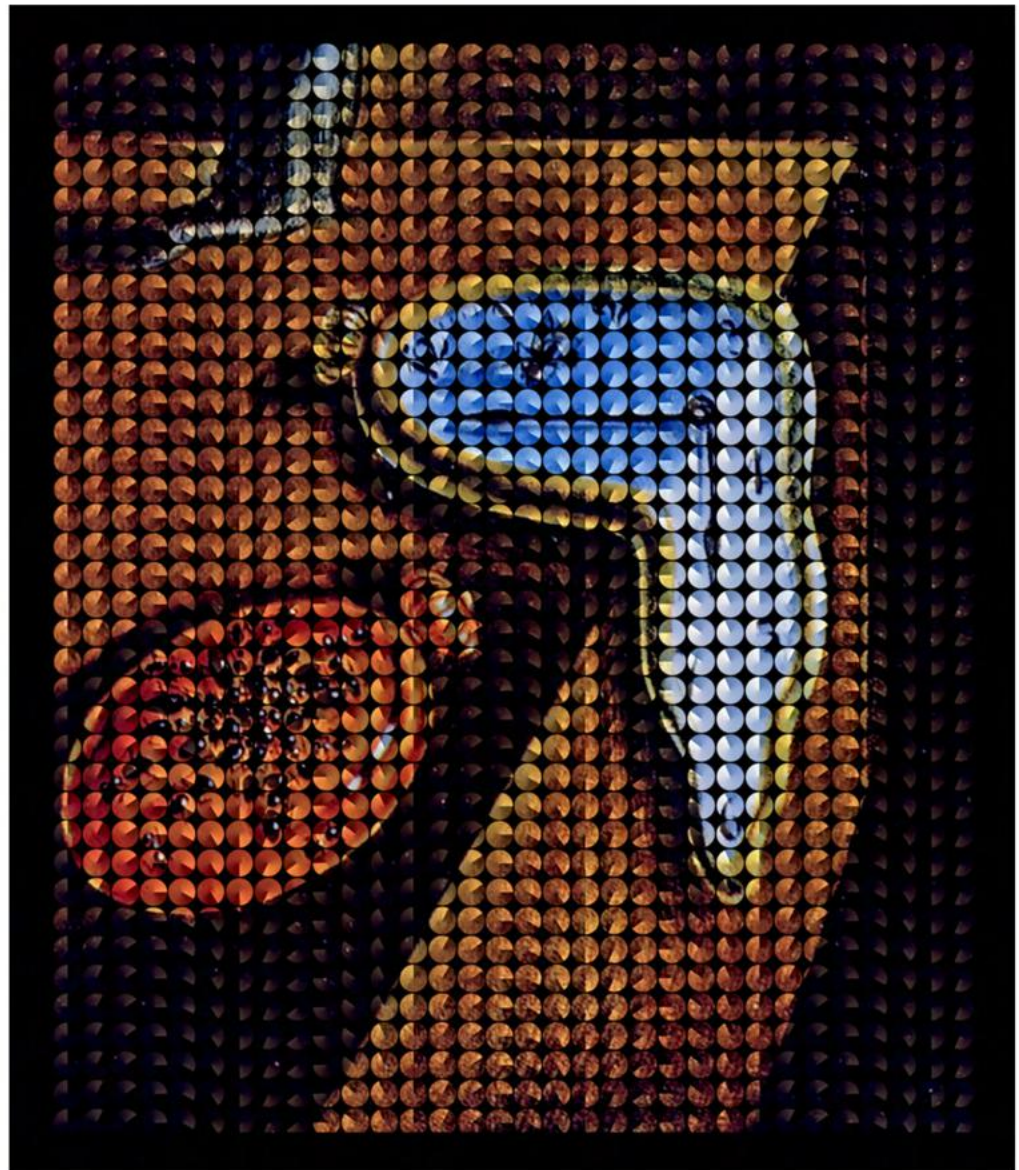
2023

With the rise of digital media and new artistic languages such as NFTs and augmented reality, do you believe these tools expand the possibilities of your exploration of time and image?

I have been immersed in the digital world for a long time, but I have always seen it as a tool, not a limitation. These new media—NFTs, augmented reality, artificial intelligence—offer incredible possibilities to explore time and image in entirely new ways.

What matters most is that technology continues to serve the soul. I enjoy challenging technology—ever since the early days when computer graphics struggled to follow my 3D sketches.

Recently, an architect told me something beautiful: there is a difference between machine-generated images and works that carry soul, history, and real experiences. That is where art truly resides—when lived time enters the creation.



**Salvador Dalí,
explorando a fluidez
do tempo**

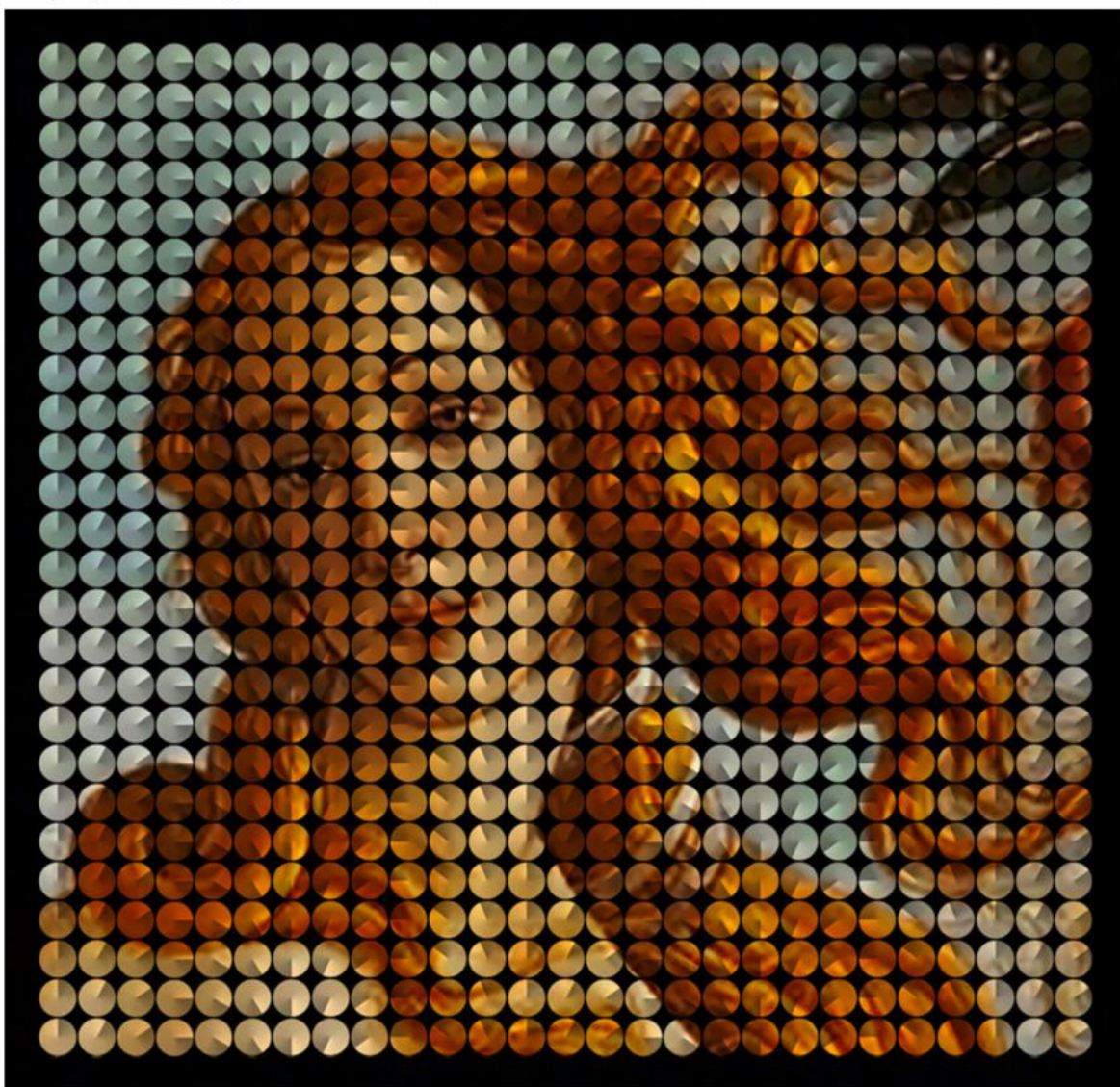
Fine art- Metacrilato ou
print carpet
68 x 100 cm
2023

Your participation on the Louvre Unbound platform placed your work in dialogue with artists from different countries and disciplines. What did it mean for you to be part of this international contemporary art space?

Being invited to Louvre Unbound seemed almost improbable—a script that was hard to imagine—but it happened, and it means a great deal to me.

It is a unique opportunity to place Time Design in conversation with artists from all over the world. After decades of my work appearing on television screens, arriving now in the Louvre universe feels like closing a cycle—a symbolic return to the City of Light, where so many of the original works that inspired me reside.

If everything goes well, this platform will allow our work to reach new audiences worldwide, now carrying a new significance: the presence of time within art.



O Nascimento de Vênus (Botticelli)

Fine art- Metacrilato ou print carpet

96x100 cm

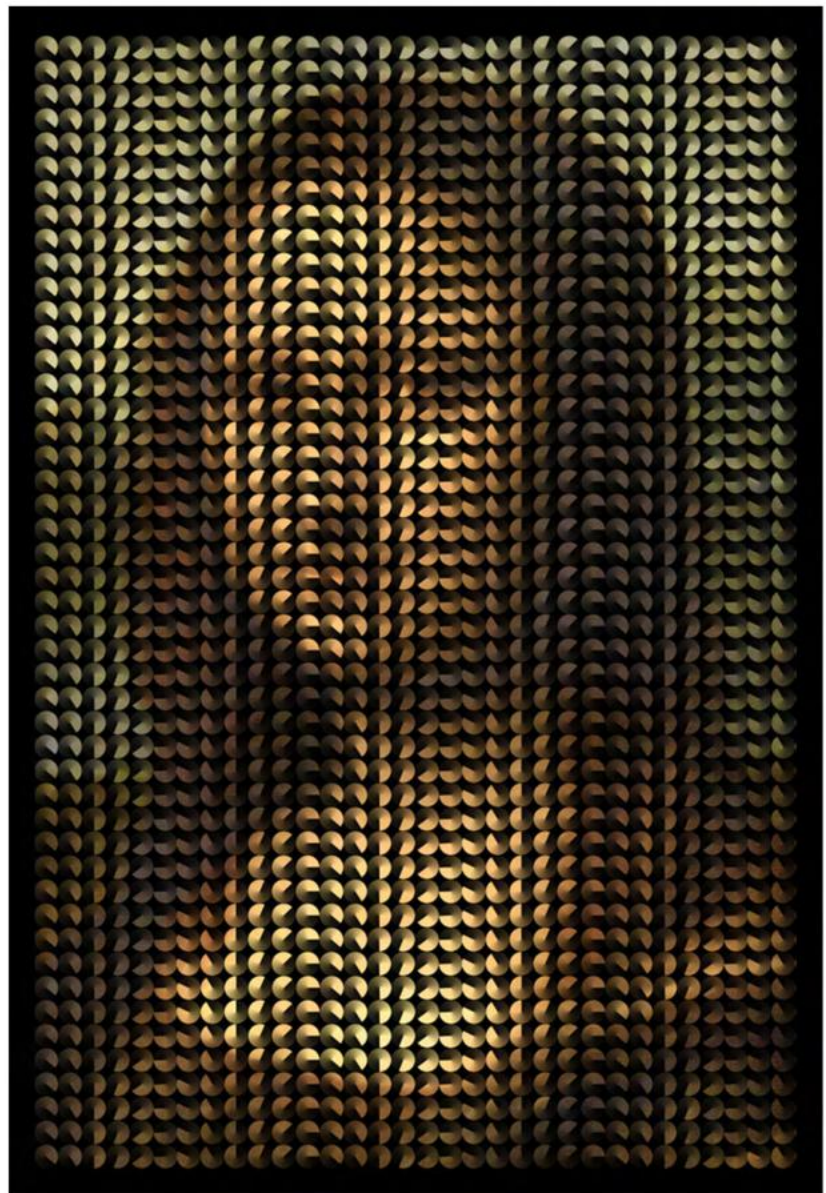
2023

Luka Art Gallery has distinguished itself as a space where innovation and artistic creation meet. How do you perceive the importance of this gallery and Ana Carolina de Villanueva's curatorial work in the expansion of your practice?

Ana Carolina de Villanueva has been essential. She opened the space to bring this unique fusion of Time Pixel and Time Art into the gallery—something we had not anticipated, but that allowed our work to bridge Paris and Brazil.

Her work not only opened doors for me personally, but also for other artists coming from design who wish to enter the art world. For a long time, designers were not recognized as artists, but times have changed.

I believe that, with curators like Ana Carolina, it is possible to envision a consistent international presence. What remains, in the end, is gratitude—for the first steps, for the opportunity to walk alongside her, and for uniting design and art in meaningful ways.



Mona Lisa (Leonardo da Vinci)
Fine art- Metacrilato ou print carpet
68x100 cm
2023

STEP INTO THE WORLD OF Nicole Traver

Brookfield , USA

An acrylic pour artist with a vibrant sense of color and movement, Nicole transforms each canvas into a captivating display of energy and emotion. Since beginning her artistic journey in 2020, she has exhibited in galleries, been featured in magazines, and launched her own paint pouring business, continuously exploring the expressive possibilities of fluid art.



**Through The Fire
(top)**
acrylic
76,2 x 50,8 cm
2022

**Kaleidoscope
(bottom)**
Acrylic
45 x 60 cm
2024



Instagram:
@Nikkis_acrylic_pours



THROUGH THE ARTISTS' EYES

LUKA
art

Csilla
Lu Mourelle
Mixed media
120cm x 100cm
2024

“

To be part of Louvre Unbound in its early chapters is to witness the blossoming of a grand vision — one that unites established and emerging voices within the same space of expression. This coexistence is an act of communion: where the new inspires the seasoned, and the seasoned validates the new. “Unbound” is precisely that — transcending limits, expanding horizons. I am deeply grateful and honored to be part of this growing Louvre Unbound family.

Lu Mourelle - volume 2

”



Instagram:
@LuMourelle_art

STEP INTO THE WORLD OF

E Bee Bantug

Grants Pass, USA

E Bee Bantug is a self-taught, lens-based artist whose work merges photography, painting, and conceptual abstraction to explore unseen energies and the ephemeral dimensions of reality. Since 2013, she has been creating expressionist, unmanipulated images using only her iPhone and natural light, treating the camera as a painter's brush. Her work captures the interplay of light, consciousness, and the aether, producing vivid, abstract visualizations of the energies that subtly shape our world. Featured in galleries and events across the U.S. and Europe, E Bee's art invites viewers to consider the deeper, often hidden, currents of existence while bridging the boundaries between art, science, and spirituality.

Welcome E Bee! 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 always been artistically inclined since childhood—drawn to music, writing, sketching, photography, and the beauty of nature, architecture, and travel. Entirely self-directed and self-taught, I was deeply influenced by both of my parents, who were themselves creative in many ways. Professionally, my formal education was in business and marketing—a choice that, in hindsight, allowed me to explore the balance between my analytical and creative sides. My career path took me through advertising agencies and design studios across Asia, Europe, and the United States before my husband and I co-founded an IT services firm, which I continue to manage today. Yet, through all those years immersed in corporate and business life—creative in its own right—art remained an ever-present, vital part of who I am.

The true turning point in my creative journey came unexpectedly one summer afternoon in August 2013. A lifelong city dweller with a deep connection to the wild, I found myself profoundly moved by the boundless, pristine beauty of Oregon's landscapes. While hiking through Latgawa tribal land, surrounded by cascading waterfalls and crystal-clear streams, I felt a sense of awe and peace I hadn't known before. Later that evening, as I reviewed the photographs I had taken, I was astonished to find that what should have been ordinary images of ponds and puddles were instead filled with strange, multidimensional forms—fleeting visions seemingly emerging from within the light itself. (...)



Facebook:
@LightExpressionist



Instagram:
@ebee_lightexpressionist



(...) From that day forward, whether through the lens or with my naked eyes, I began to perceive something beyond the visible—subtle energies unfolding in both illuminated and shadowed spaces. For years I was captivated, even bewildered, by this phenomenon: unrepeatable, spontaneous imagery appearing as if from thin air, in moments of deep awareness. I constantly questioned myself: Was this objective reality or a purely subjective vision? Could anyone else, using the same camera, see what I see?

The answers began to reveal themselves when I delved into the science of quantum physics—field theory, entanglement, and the role of the observer. I came to understand that at the subatomic level, nothing exists as fixed reality; everything is vibration, frequency, energy—a continuous potential of becoming.

Through the conscious act of observing natural light interacting with the aether—the invisible field that connects all things—these energies begin to assemble and reassemble into infinite possibilities. Each photograph becomes a brief manifestation of the unseen, born from a dialogue between personal and collective consciousness. In those moments, creation truly happens “out of thin air.”

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

I am passionate about expressing the interplay of natural light in the aether and my in-the-moment consciousness within spacetime. Aether —“that mysterious substance once thought to suffuse the universe”—remains magnificently alive, conscious, and vibrant. Alongside natural light, it forms the abundant medium and matrix of my visual work and creative play.

Since 2013, I have used only the built-in camera of my iPhone, much like a painter’s brush, with natural light as my color source. Through this process, I literally “paint” abstract, conceptual, and expressionist images that penetrate beyond surface realities, revealing cosmic energies at play in liminal time-space.

Technically and conceptually, I aim not to capture people, objects, or places per se. Realism is entirely cast aside; instead, I intuitively allow my inner vision and consciousness to interact with the movements of light in the moment, joyfully tapping into All That Is. With no pre-planned setups or expectations, I flow and explore, teasing out one-of-a-kind, ephemeral images that break through physical reality.

Racing after light, I create unexpected perspectives, blurring the edges between photography and other art forms—painting, drawing—both in expression and impression. Post-creation, I deliberately avoid any digital manipulation, added strokes, or filters. Each image becomes a unique, unrepeatable visualscape, subconsciously conceived and realized at that exact moment, often unveiling interdimensional forces otherwise unseen yet active in our physical world.



Man O Man Shine On
unmanipulated lens-based
142.24 × 106.68 cm
2025

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

In general, my work evokes both appreciation and wonderment, as well as intrigue and occasional disorientation.

Within the traditional photography and art scene, I have noticed that while my work is often regarded as impressive and fascinating, it initially caused confusion among curators and gallerists when I first began sharing and submitting it in 2013. Art lovers and viewers I have met at exhibitions since 2017 in Europe and the USA are equally impressed—often stunned and even more fascinated when they learn about my creative process.

Today, there is happily greater recognition and acceptance of my unconventional, unmanipulated, lens-based artwork as a genuine, one-of-a-kind, unrepeatable creative expression. However, challenges remain: my work often resists fitting neatly into pre-established art genres or categories, and some galleries, upon learning of its unconventional conception and creation—using a digital camera but neither digitally nor manually manipulated—may hesitate or feel limited in presenting it.



Hello Indigo Child
unmanipulated lens-based
142.24 × 106.68 cm
2022

Can you share a project or exhibition that felt especially meaningful to you and why?

Since that eventful summer hike in 2013 through the ancient tribal land of the Latgawas in Southern Oregon, my creative journey has evolved into a focused quest to vividly express the unseen vibrations in the Aether — the inescapable energetic frequencies often sensed by many, yet unnoticed by those caught in the pace of modern life.

I have come to call my ongoing work/play “In the In-between: More than Meets the Eye” — an overarching theme that points to the vivid disclosure of the “magical,” the ever-present powerful vibrations in the Aether emanating from deep within consciousness, both as a singular soul and in dialogue with the universal collective — the All That Is.

Through my work, I invite the world to wonder at and embrace this magical point of intersection between the Seen and the Unseen. In recent years, as everything we once knew continues to undergo profound transformation — personally and globally — my conceptual lens-based art has become a powerful medium to refocus and restore balance. It seeks to inspire, to remind, and to celebrate our indomitable human spirit, while recognizing the ever-present potential to consciously choose, through awareness and intentionality, to become our Higher Selves.

In our fast-paced lives, how often are we truly aware of this? Is its place only in art, metaphysics, and spirituality? Or is the “magical” the very real foundation of what modern physics has only begun to glimpse?

While debates continue — oscillating between ambivalence and outright denial — I remain driven and exhilarated to co-create mindfully and intuitively with natural light and the unseen frequencies and energies that fill the Aether. My goal is not to prove this truth to others, but to myself: that consciousness, observation, and intention play a vital and powerful role in the creation of our reality.

In our fast-paced lives, how often are we truly aware of this? Is its place only in art, metaphysics, and spirituality? Or is the “magical” the very real foundation of what modern physics has only begun to glimpse? While debates continue — oscillating between ambivalence and outright denial — I remain driven and exhilarated to co-create mindfully and intuitively with natural light and the unseen frequencies and energies that fill the Aether. My goal is not to prove this truth to others, but to myself: that consciousness, observation, and intention play a vital and powerful role in the creation of our reality.

I hope my work / play inspires greater awareness, inquiry, and dialogue about quantum reality as a constant in personal and collective consciousness, and sparks a new perception of the art of photography. I also welcome collaboration — particularly with musicians, to weave sound frequencies into my creative process and uncover new visual expressions together — and with quantum physicists, to further explore my work as an intersection of art, science, and spirituality in the quantum realm.

Equally, I am driven to identify an art residency that will allow me to continue this unconventional creative process and research in ancient lands. What vivid expressions of “In the In-between: More than Meets the Eye” still lie hidden, awaiting discovery?



**Facing Truths
Burns**
unmanipulated
lens-based
106x142 cm
2023

How do you navigate visibility in the art world, especially in relation to social media?

Oh my, I wish there were a magic bullet—efficient, 3D-world effective strategies—to create meaningful visibility in the art world. I have embraced Instagram and Facebook since their inception, yet despite my ongoing efforts since 2015 to inspire reflection, offer balance, and explore the connection between consciousness, observation, Art, Science, and Spirituality, the algorithms and AI-driven interventions over the past 3-5 years have made visibility an enormous challenge I did not face before 2020. Back then, reception was more organic, less manipulated by technology.

At the same time, I have noticed and welcomed the rise of new online art galleries and platforms, which offer increased visibility and interaction in the art world. Being recent developments, however, it is still too early to gauge their meaningful reach, reception, and acceptance in the 3D art world. In practical terms, I remain uncertain about the current dynamics between online presence and the physical art world. I look forward to mutually enlightening interactions with platforms like LOUVRE UNBOUND.

For context, I have not actively marketed my work beyond posting my creations and, in the past two years, participating in Open Calls for Art. I am pleased to see that innovative online galleries and channels continue to expand my reach and exposure. Additionally, new art marketing platforms have sought my patronage in recent months; I remain cautious due to limited time on my part and the need to verify their performance and effectiveness.

The art scene is definitely in a state of flux, and navigating visibility requires both patience and discernment.



Shade of 3i/ATLAS
unmanipulated lens-based
107 x 142 cm
2025

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?

Fancy, you ask this question—I must have intuited it in connection with my reflections on Question #5, social media, and Louvre Unbound! So far, the experience has been impressive. I truly appreciate your branding, mission, and positioning statement:

Exploring the Edges of Art. Connecting Visionaries.

A contemporary art magazine for those who think beyond the frame.

These words perfectly resonate with my unconventional creative process, practice, and ongoing quest. I look forward to gaining a deeper understanding of how we can mutually actualize this promise.



Birthing Homoborg Genesis
unmanipulated lens-based
142.24 × 106.68 cm
2022



She Steps Right In
unmanipulated lens-based
142.24 × 106.68 cm
2025

Within the traditional photography art scene and platforms, my unconventional lens-based work was initially met with confusion and disorientation among curators and gallerists when I began sharing and submitting my work in 2013. Today, happily, there is greater acceptance and recognition of my unmanipulated, lens-based artwork as a genuine, crossover, one-of-a-kind, and unrepeatable creative expression.

However, challenges remain: on one hand, the need to fit my work into pre-established genres or categories; on the other, some galleries hesitate to present pieces conceived and created so unconventionally—digital camera-based, yet neither fully digital nor manually altered, and entirely unmanipulated.

I join and honor Louvre Unbound's mission with great excitement and gratitude for this opportunity to explore its art community's perception and reception. Together, I trust we can make the art world an even more meaningfully radiant space.

WHERE ART HAPPENS

LUKA
art

"Sensus Communis" at Luka Art Gallery unites voices, cultures, and emotions through the universal language of art.

The exhibition **"Sensus Communis"** marked a significant moment for the Luka Art Gallery, located in the historic Palácio Biester in Sintra, Portugal. This was the gallery's first collective exhibition, organized in collaboration with Patio Galeria from Brasília, Brazil, creating a rich multicultural dialogue between the two countries through contemporary art.



Here's a video
of the
exhibition's
vernissage on
Luka Art
Gallery's
Instagram.

Explore the
world of
Pátio Art
Gallery
here



Instagram
@PatioGaleriaDeArte

From left to right: Ana Carolina de Villanueva with co-curator Stella Lopes and artist Andrea Carneiro.

Bringing together around 50 artworks by 24 artists from Portugal and Brazil, Sensus Communis presented a diverse range of visual languages and artistic expressions. The exhibition carried an inclusive and humanistic approach, featuring artists with Down Syndrome, Asperger's Syndrome, Autism, and physical disabilities, highlighting that no limitation prevents artistic creation or the fulfillment of one's dreams.



Ana Carolina de Villanueva with co-curator Stella Lopes and Paulo Maurício, who has a diagnostic of Asperger's Syndrome.



Ana Carolina de Villanueva with the parents and the young artists Rafael and Eduardo (Eduardo has a diagnosis of Down Syndrome)

The curatorship was led by Ana Carolina de Villanueva, with co-curation by Brazilian gallerist Stella Lopes. Their collaborative work fostered an inspiring exchange among artists of different backgrounds, unified by creativity and sensitivity. The result was a vibrant and constructive dialogue where each artwork contributed to a broader reflection on empathy and shared humanity.

The vernissage took place at the Palácio Biester and coincided with curator Ana Carolina de Villanueva's birthday, transforming the event into a celebration of both life and art. Nearly 200 guests attended the opening, which included a lively atmosphere and a Valencian paella showcooking by Bandita Paella.

Participating Artists

Andrea Carneiro, Bé Machado, Bianca Baptista, Caetano de Oliveira, Edemberg, Eduardo de Sousa, Lêda Watson, Luah Jassi, Marco Borzino, Mariah Campolina, Marialice Furtado, Marlene Nóbrega, Pablito Andrade, Paula Figueiredo, Paulo Maurício, Paulo Santos, Perpe Brasil, Rafael de Sousa, Rita Brasil, Roselena Campos, Stella Lopes, Teresinha Mazzei, Wanda Endres, and Zezéa.



Ana Carolina de Villanueva with co-curator Stella Lopes and the Brazilians artists



Ana Carolina de Villanueva with David Resino

"Sensus Communis" stood as more than just an art exhibition — it was a celebration of creative connection, empathy, and diversity. It reminded us that the true common sense lies in sharing emotions, building bridges, and embracing the beauty of difference.



Bottom left: Ana Carolina de Villanueva with the established artist Mikel Pinto and his parents, the artists José María Pinto and Nerea Muñoz



Bottom center: Ana Carolina de Villanueva with artists Bé Machado and Paula Figueiredo, and artist Paulo Santos, who has a physical-motor disability



Bottom right: Ana Carolina de Villanueva and the artist Bianca Baptista

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€

Web site: lukartgallery.com



THROUGH THE ARTISTS' EYES



LUKA
art

Gaia

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

“

The publication in Louvre Unbound magazine generated an instant and remarkable response, elevating the significance of our work in the eyes of the public. We extend our gratitude to our curator Ana Carolina de Villanueva from Luka Art Gallery, who recommended us to the magazine, and to the entire Louvre Unbound team.

Coletivo Duas Marias

volume 1 and back cover volume 2



Instagram:
@ColetivoDuasMarias

”

LOUVRE
UNBOUND
BEYOND THE FRAME OF ART

Public's choice from volume 2



Ana Alzira
Gizela N.
Mixed media on
cotton fabric
120 x 250 cm
2024



LouvreUnbound.com