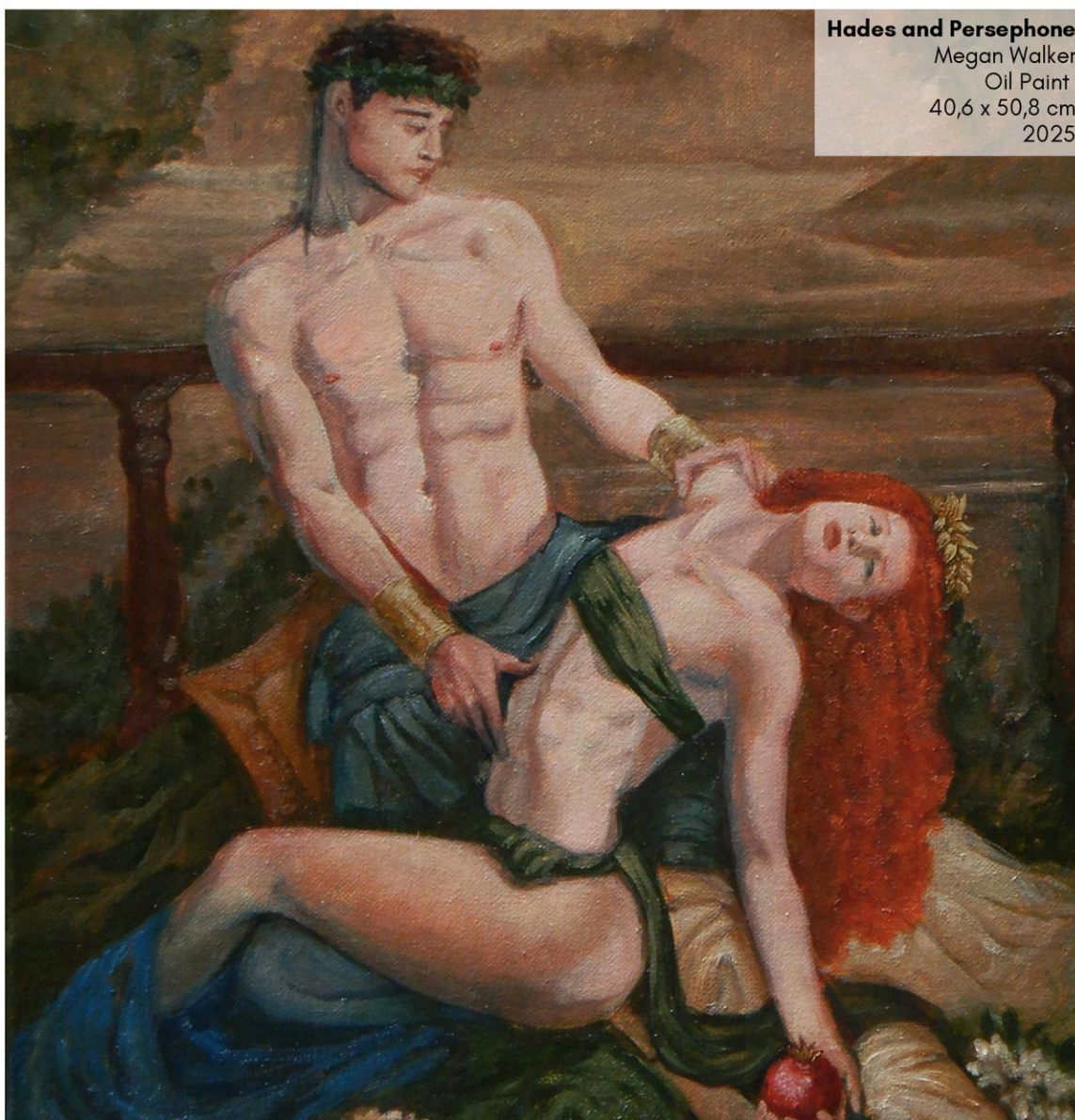


# LOUVRE UNBOUND

BEYOND THE FRAME OF ART



**Hades and Persephone**

Megan Walker

Oil Paint

40,6 x 50,8 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)

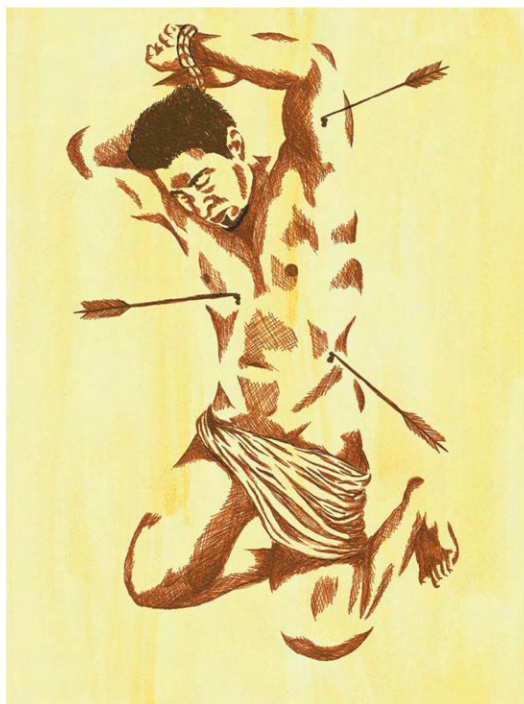




## STEP INTO THE WORLD OF Cesar Vianna

**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.

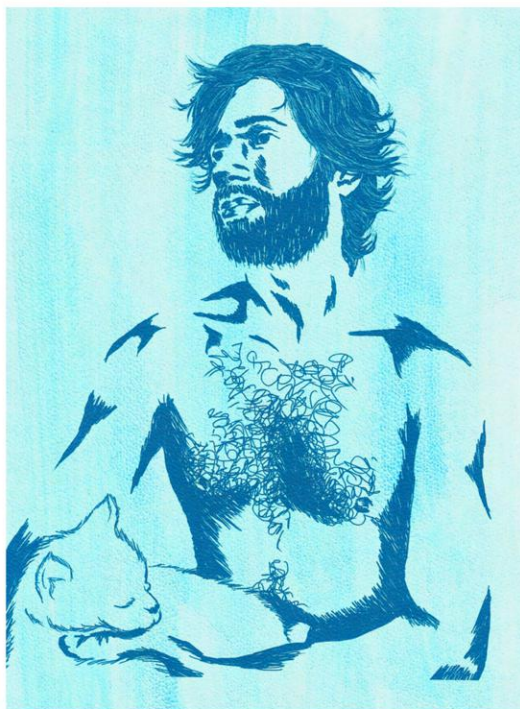


**Saint-Sebastian  
(top)**

pen and watercolor on  
paper  
7x9,7cm  
2025

**Feline Serenity  
(bottom)**

pen and watercolor on  
paper  
7x9,7cm  
2025



These artworks are part of the "13th Internationale d'art miniature" in Lévis, Canada (2025), and were printed here at actual size.



Web site:  
[linktr.ee/CzarNunes](https://linktr.ee/CzarNunes)



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







**Whispers in motion**  
pen and watercolor on paper  
20x25cm  
2025





**Proud gladiator**  
pen and watercolor on paper  
20x25cm  
2025





**Suspicious**  
watercolor on paper  
20x25cm  
2024



# STEP INTO THE WORLD OF

Nat Biriba

Sao Paulo, Brazil

**Welcome Nat! First of all, tell us about your journey and what led you to choose this career. Do you remember the first work of art that deeply moved you?**

I was born in the '70s and grew up surrounded by the politically incorrect chaos of the '80s—MAD Magazine, underground comics, toy commercials flooding the TV, flashy neon fashion, rebellious Brazilian rock, extreme sports, skate culture, and all the madness that only that decade could offer.

Without realizing it, all the core elements of my art were already there: irreverence, subversion, weirdness, and a strong lowbrow aesthetic.

I'm an art director by profession and worked in advertising for years, always bringing the underground language of fanzines and comics into my campaigns.

In 2015, I left the agency world to open an art store, where I ended up representing over 50 independent artists. That daily contact with different styles and stories inspired me to finally create my own personal work.

So yes, the commercial and advertising influence is strong in what I do—it's in my blood, hard to shake off .

As for the first artwork that really struck me, it was around 1985 when I was about 9 or 10. I walked into a newly opened skate shop on my street and saw an entire wall covered in old-school skate decks featuring skulls and grotesque monsters in neon colors. That visual impact stayed with me so much that I now have several of those vintage boards hanging in my studio.

And funnily enough, nearly 40 years later, I was invited by that same brand to design skateboard graphics for them. It was an emotional full-circle moment.



Instagram:  
**@NatBiriba**





**Who are your main influences, and which artists serve as references for your work?**

I've always been drawn to the gritty, offbeat side of pop culture—especially the “nasty” aesthetics of the 1980s. I absolutely love everything from that wild era: Garbage Pail Kids, Madballs, The Toxic Avenger, Twisted Sister, Gremlins, Drak Pack... If it's fun, weird, and a little grotesque, I'm into it.

When it comes to specific artists, my biggest influences come from the worlds of skateboard graphics, comics, and Kustom Kulture. I'm a huge fan of Jim Phillips, Vernon Courtlandt Johnson (VCJ), and Billy Argel—especially their iconic illustrations for skate decks.



**Hotter than hell**

Digital art  
29,7x 42cm  
2022



**Verão na lata**

Digital art  
29,7x 42cm  
2022

In comics, I've been inspired by the irreverent and exaggerated styles of Jack Davis, Don Martin, and Gilbert Shelton, all of whom brought humor and edge to underground visual storytelling.

In the realm of custom car and hot rod art (a.k.a. Kustom Kulture), artists like Ed “Big Daddy” Roth and Bill Campbell really shaped my aesthetic. And the list goes on—Robert Williams, Rick Griffin, Basil Wolverton, Ed Repka... These are all artists whose work resonates with me deeply and continues to fuel my own creative energy.

They've each contributed to this eclectic visual language that I relate to so much—loud, bizarre, rebellious, and unafraid to cross the line.



**Ah, that makes a lot of sense when we look at the portraits of pop culture figures you paint. Are they part of a specific project of yours?**

Yes, they're part of an ongoing portrait series I paint using gouache. It's my way of paying tribute to the icons and references that shaped my imagination—figures from movies, TV shows, comic books, and the broader world of pop culture. It's a playful and personal project that allows me to step away from digital art for a while and reconnect with more traditional tools—brushes, paint, and paper.

This series brings me joy and a sense of nostalgia, but it also helps me connect emotionally with my audience. There's something powerful about reinterpreting beloved characters in my own visual style—people see them and immediately feel a connection.

I actually started this series during the pandemic, when the art school I attended had to shut down in-person classes due to COVID. It was a strange and uncertain time, and painting these portraits became a kind of therapy—a creative outlet that grounded me and gave me something to look forward to.



**Thurman - the warriors**  
Gouache on Canson paper  
29,7x21cm  
2022



Since you mentioned it: how was your routine during the pandemic? Did that period of isolation help or hinder your creativity? What impact did it have on your artistic process?

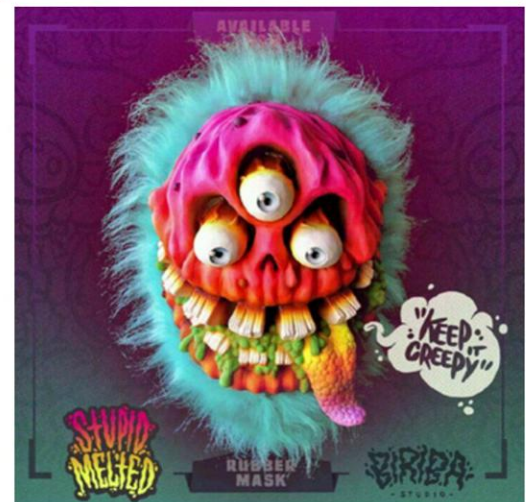
The pandemic turned out to be a time of deep artistic exploration and freedom for me. As client work slowed down significantly, I suddenly had the rare luxury of time—time to study, to experiment, and to dive into new creative processes that I had always wanted to explore but never had the space for.

One of the most exciting discoveries during that period was the creation of latex masks based on characters I had designed myself. I embraced the full DIY (Do It Yourself) approach—from initial sketches to physical sculpting, mold making, painting, and final customization. It was a completely hands-on, labor-intensive process, but deeply rewarding.



**Stupid Melted and Nat posing**

Latex masks  
2021



**Stupid Melted**

Latex masks  
2021

Each step brought a new challenge, and it kept my mind busy during a very uncertain time.

This creative detour didn't just help me stay sane—it added something entirely new to my body of work. And the effort paid off. By the end of the pandemic, I was invited to exhibit at a Comic Con in Brazil (CCXP), and those masks ended up being the highlight of my showcase. People really connected with them—they were unique, tactile, and full of character.

That experience showed me how important it is to keep exploring and pushing your creative boundaries, even during tough times.



Technological advancements are constantly bringing new tools into the art world. As an artist deeply rooted in old-school aesthetics, do you incorporate these new techniques into your creative process, or do you prefer to stick to traditional methods?

I've always started my work the traditional way—with the classic illustrator's toolkit: pencils, ink, paper, brushes, and paint. That hands-on approach is where my creative process begins and where I feel most connected to my ideas.

But over the past few years, I've gradually started embracing some digital tools, especially because I work a lot on commission and deadlines can be tight.



**Betinho Martins - life style skates**  
Digital art  
2024



**Hungry pizza - Lifestyle skates**  
Digital art  
2024

I now use a digital drawing tablet—one of those large screens you can draw directly on—and it's been a real game-changer in terms of speed and efficiency during the finalization and delivery stages of a project.

That said, it hasn't changed the essence of how I create. My ideas still start as pencil sketches on paper. Only after I've worked through the composition and concept by hand do I move into the digital phase. The digital tools are fantastic for testing variations, reworking poses, switching elements around, and refining details. They give me flexibility—but they don't replace the authenticity of the analog process.

Outside of that, I still paint, draw, and customize things in the traditional way. Technology is amazing, no doubt—but nothing beats the feeling of getting your hands dirty with real paint!



We've reached the end of this brief interview. Is there anything else you'd like to share about your artistic journey? How was your experience collaborating with Louvre Unbound?

Well, I consider myself an underground artist within the lowbrow art movement—and for a long time, that kind of work wasn't really seen as "fine art." It tended to exist on the fringes, outside the gallery world and traditional art spaces. But I'm happy to say that this perception has been slowly shifting.



**Sketches**  
Digital art



**Sketches**  
Pen on paper



**Sketches**  
Digital art

Over the last few years, I've noticed more and more art platforms and galleries opening up to the kind of visual language I work with—one that's irreverent, pop, and unapologetically weird. So it means a lot to me to be invited by a publication like Louvre Unbound, which recognizes and embraces that diversity.

Being featured alongside so many talented artists from around the world, and getting the chance to share a bit of my story and culture with your audience, is incredibly rewarding. It reminds me that all the years of effort, experimentation, and staying true to my voice have been worth it.

So thank you for the opportunity—and remember: **STAY WEIRD!**



# STEP INTO THE WORLD OF Margaret Lipsey

**Montreal, Canada**

Margaret Lipsey blends acrylic painting with an intuitive exploration of color, movement, and emotion. Rooted in years of evolving practice, her work channels the subtle shifts between heaviness and light, sorrow and healing. Through vibrant palettes and fluid forms, she creates expressive narratives that reflect the inner journey from grief to renewal—inviting viewers into a space of peace, awakening, and possibility.



## **Women Gather**

Acrylic  
50.8 x 60.9 cm  
2025



Web site:  
[MargaretLipsey.com](https://MargaretLipsey.com)



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





**Deep Emotions**

Acrylic  
76.2 x 101.6 cm  
2025



**Alternations**

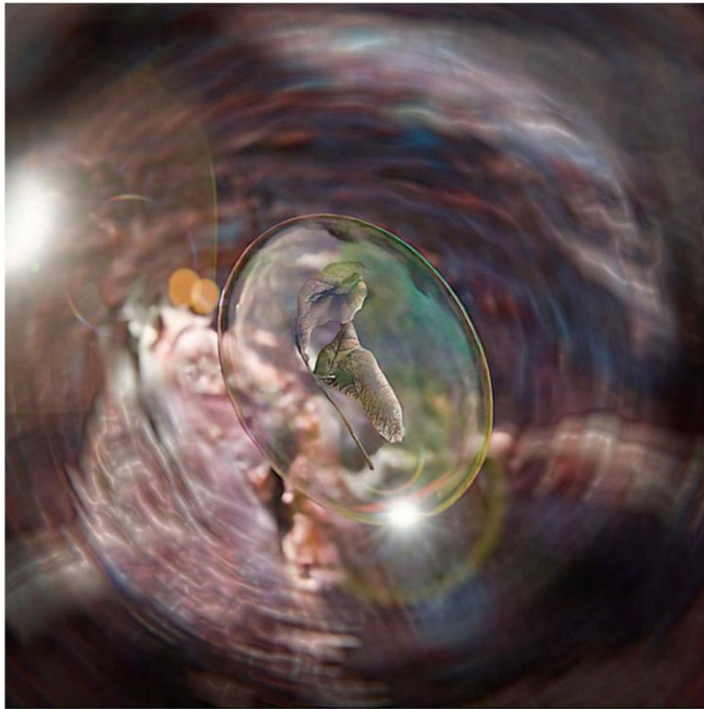
Acrylic  
61 x 76.2 cm  
2025



# STEP INTO THE WORLD OF José Evangelista

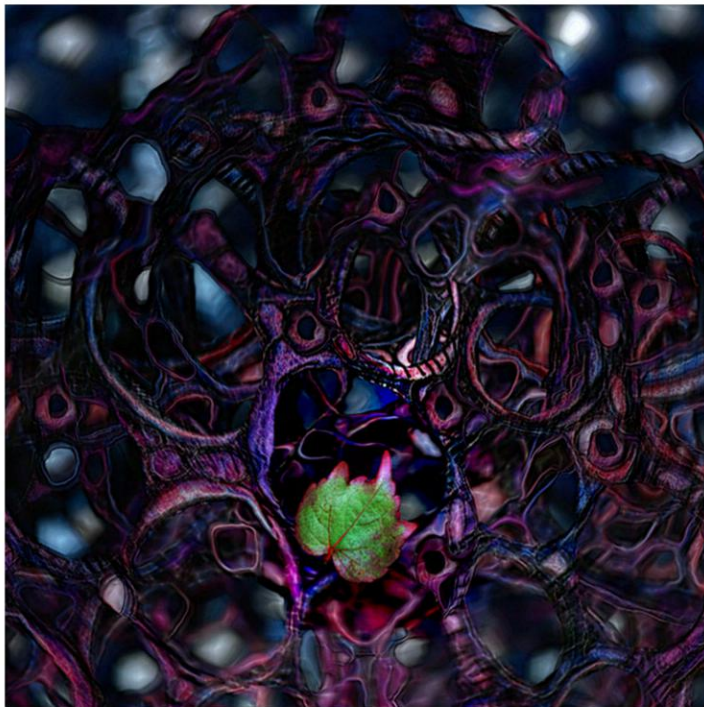
Faro, Portugal

Blending digital collage, video, and found objects, José Evangelista explores transformation and impermanence through poetic visual narratives. Rooted in observation and multidisciplinary techniques, his work invites reflection on nature, time, and the subtle beauty of discarded moments.



**S-9  
(top)**

Mix media / collage  
70 x 70x 5 cm  
2025



**S-2  
(bottom)**

Mix media / collage  
70 x 70x 5 cm  
2025



You Tube:  
[@JoseEvangelista2966](#)



Instagram:  
[@JoseEvang](#)







**Mother  
(top)**

Mix media / collage  
100 x 175x 5 cm  
2020

**One time in Rabat  
(bottom)**

Mix media / collage  
50 x 70x 5 cm  
2024





# STEP INTO THE WORLD OF Veronica McLaren

Rhode Island, USA

Based in Rhode Island, independent artist Veronica McLaren creates emotionally charged artworks that blend dark surrealism and abstract expressionism. Working primarily with digital media, acrylic paint, and photography, she explores themes of transformation, memory, and inner landscapes through layered, dreamlike compositions.



**If Only You Could See  
What I Have Seen With  
Your Eyes (top)**

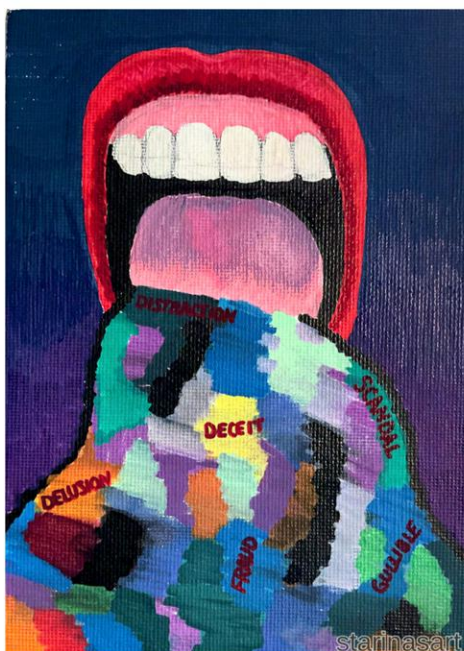
Acrylic markers on  
canvas  
17,7x12,7cm  
2025

**21st Century Ectoplasm  
(bottom left)**

Acrylic markers on  
canvas  
12,7x17,7cm  
2025

**Who's Going to Believe  
a Talking Head?  
(bottom right)**

Acrylic on canvas  
20x25cm  
2025



Web site:  
[StarinasArt.com](https://StarinasArt.com)



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







**Not produced by trickery or  
mechanical means**

Acrylic markers on canvas  
17,7x12,7cm  
2025



# STEP INTO THE WORLD OF

## Megan Walker

Hampton, USA

**Welcome Megan, 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?**

There wasn't a single artwork that marked the beginning of my path as an artist. It all started more quietly—at the kitchen table, watching my older cousin draw. I was captivated by the way simple lines could become entire worlds. That moment planted the seed.

As I grew older, my imagination was further fueled by fantasy novels. Still, there wasn't one image or painting that made me say, "This is what I want to do with my life." But one day, while exploring my grandparents' garage,

I stumbled upon a dusty old basket filled with worn paperbacks—classic fantasy books with stunning cover art. The illustrations were rich, mysterious, and full of emotion. That discovery was a turning point.

It wasn't just about loving art anymore—it was the moment I knew I wanted to paint fine art-style illustrations that could evoke that same sense of wonder and storytelling.



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





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

Searching for inspiration for my next painting is where I fully indulge my chaotic side. It's a stage filled with messy sketches, hastily clipped photo collages, and even the occasional conversation with my supplies. This intuitive, almost erratic part of the process is essential—it's where the raw ideas are born.

In contrast, my actual painting process is highly methodical. I plan extensively before ever putting brush to canvas, often writing detailed notes and color lists for different parts of the composition. This structured approach stems from my high school art classes, which emphasized classical, step-by-step painting techniques. The impact was transformative—I saw significant improvement in my work, and it truly felt like an epiphany.

When working with fast-drying mediums like acrylic paint or markers, there's no luxury of time to pause and deliberate over every brushstroke. That's why planning is crucial for me—it sets the foundation for entering a flow state where execution becomes almost instinctual.

Still, no matter how much I plan, translating a concept from photograph to painting often brings surprises. Something that looks perfect in a reference image can fall flat on the canvas. While I always lock in the focal point beforehand, I usually find myself improvising the secondary and tertiary elements as I go, adjusting for composition, harmony, and feel. That balance between control and spontaneity is where the real magic happens.



**Hades and Persephone**

Oil Paint  
40,6 x 50,8 cm  
2025



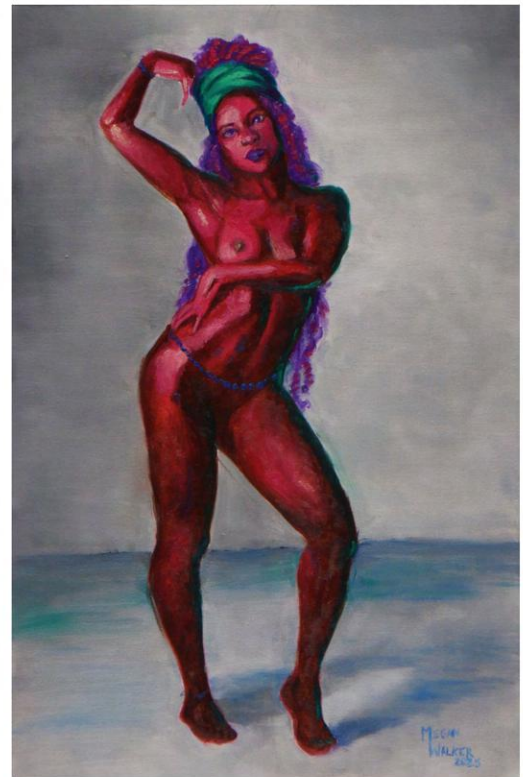
**What is one misconception people often have about your work—or about your discipline in general?**

The ugly stage! Most people who aren't artists have no idea just how rough a drawing or painting can look in its early phases. When the weather is nice, I love going out to the park to sketch.

It's not uncommon for curious passersby to wander over, eager to see what I'm working on—only to be visibly confused or disappointed by the chaotic mess of lines and unfinished forms. I always find their awkward, well-meaning attempts to be encouraging oddly endearing. It's a funny reminder that the creative process isn't always pretty—but it's necessary.



**Crissy Seated**  
Oil Paint  
20x30,5 cm  
2025



**Crissy Posing**  
Oil Paint  
20x30,5 cm  
2025

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

Lately, I've felt a growing need to introduce more abstraction into my paintings. I now find inspiration in unexpected places—random sources that aren't typically considered "artistic"—and I enjoy weaving together elements from those disparate influences. For instance, the colors of a sunset might replace traditional skin tones in a figure painting, adding a new layer of emotion or symbolism.

Not too long ago, I had a much more literal approach to inspiration. I wanted to paint things exactly as I saw them, which often resulted in stiff, easily digestible images. Embracing abstraction and softer, less-defined forms has become my way of inviting viewers to slow down, linger, and engage more deeply with the work. It opens a space where interpretation and imagination can take root.





**Untitled nude**  
Oil Paint  
27,9 x 43,2 cm  
2025



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

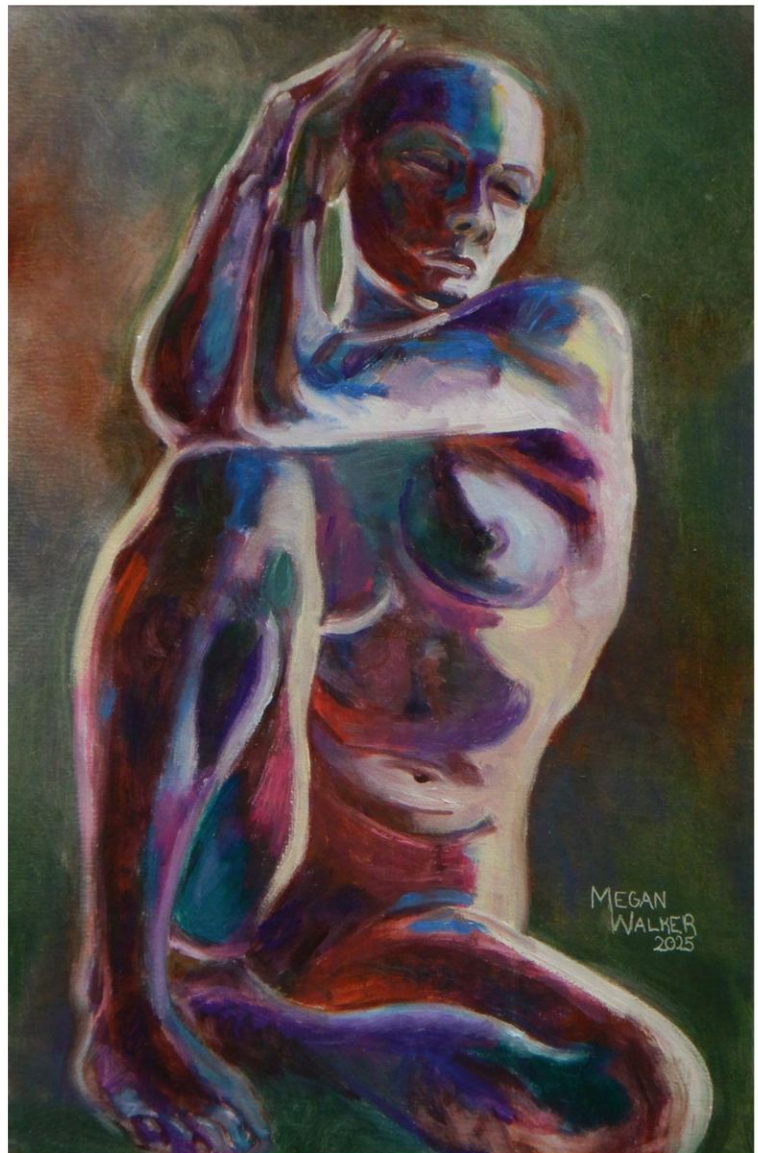
I'm currently working on a small series of paintings inspired by the mythos of Hades and Persephone—a narrative rich with symbolism, contrast, and emotional depth. Between those pieces, I return to figure studies. The human form is endlessly compelling to me—so familiar, yet infinitely varied. It's a subject I never tire of exploring. Though I'm not yet a full-time artist, it's a goal I'm actively working toward. I hope the coming year brings me closer to that milestone, where I can dedicate myself fully to my practice and build a sustainable life through my art.

**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'm incredibly grateful to Louvre Unbound for this opportunity—not only to share my work, but to reflect on what truly drives me to create. It's been a joy to work with such a thoughtful and passionate team.

I'm proud to have been part of the publication from the very beginning. I'm excited to see how Louvre Unbound continues to grow and evolve in the years to come.

**Fake it til you make it**  
Oil Paint  
30,5 x 45,7 cm  
2025







**Golden robes**  
Oil Paint  
30,5 x 45,7 cm  
2025



# 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.



## **Tarzan 3.0**

Collagraph and linocut  
on Arches 88 paper  
Image: 56 x 36 cm  
2020



Web site:  
[IsabelleRoby.com](http://IsabelleRoby.com)



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



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







**Tombée au fond  
(top)**

Linocut from multiple  
plates  
Image: 22 x 28 cm  
Edition of 8  
2021

**Mélusine  
(bottom)**

Collagraphy and  
engraving on Plexiglas  
with golden thread  
embroidery highlights  
Image: 54 x 71 cm  
Edition 5  
2021







**Défi ou jeu**

Woodblock, linocut, and chine-collé

on BFK Rives paper

Image: 30 x 23 cm

Paper: 51 x 41 cm

Edition of 3

2020





**Sur quel pied danser**

Lithograph

Image: 43 x 28 cm

(approx. 17 x 11 in)

2019



## WHERE ART LIVES

*Queer Art Hub: Democratizing Global Queer Art Spaces*



Garry Ho, founder of Queer Art Hub

Photo: David Buritica Photography



Photo: St Martins Lane London



Davey Powell, "Yeah", 2025.

Textile piece, exhibited at Exhibit With Pride,  
St Martins Lane London, UK.

Instagram: @Davey.Makes

"Yeah" conveys affirmation, joy, and unapologetic confidence. This work embodies the celebratory spirit of queer culture, where embracing one's true self and saying "yes" to life and love are acts of resistance and liberation.

This article was produced with the kind collaboration of Garry Ho,  
Founder, Queer Art Hub and Dear Queer Artist

**Queer Art Hub** began during the pandemic as a modest Instagram account, created to share and spotlight queer artists at a time when no one could visit galleries or exhibitions in person. What started as a passion project quickly evolved into a more structured initiative, featuring themed showcases and a strong commitment to amplifying LGBTQ+ voices in the arts. The lack of opportunities—particularly for queer artists—during this time highlighted the need for a dedicated, safe platform where artists could express themselves freely and connect with broader audiences.

Rather than functioning as a traditional, curated gallery, Queer Art Hub offers a decentralised model: any queer artist can create a profile, upload their work, and engage with a global community. After an initial pilot run, the platform launched its Beta Phase alongside its Pride campaign, expanding its reach and offerings.

The project is driven by a deep personal connection to queer art and culture. Growing up in a conservative immigrant family, the founder found solace and affirmation in the bold expressions of queer creativity. That formative experience laid the groundwork for a career dedicated to the arts and LGBTQ+ advocacy. With over ten years of experience working with major cultural institutions—such as the Aga Khan Museum, the Bata Shoe Museum, Winter Stations, and the Toronto International Film Festival—alongside global PR and marketing agencies, the founder has also supported organisations including Rainbow Railroad, Inside Out Film Festival, StartProud, and the British LGBT Awards.

Queer Art Hub's mission is to strengthen the global queer art ecosystem through three guiding principles: building community, supporting professional development, and lowering entry barriers to the art world. What sets the platform apart is its long-term vision: there is currently no globally accessible, searchable directory and community exclusively for LGBTQ+ artists that also serves as a space for artistic legacy-building. Queer Art Hub fills that gap by providing a digital space for queer artists to thrive.



The platform functions as a comprehensive network. When artists create a free profile, they are given a dedicated page where they can share their biography, list their mediums, include website and social media links, and note availability for commissions, exhibitions, or collaborations. The platform also features a Community Classifieds section where museums, galleries, cultural institutions, event organizers, and businesses can post open calls, promote events, and seek collaboration with queer artists. The ultimate goal is to build a self-sustaining, global artist ecosystem.

Although based in New York City, Queer Art Hub is international in scope. It currently hosts artists from 17 countries—including the US, UK, Canada, Germany, the Netherlands, Australia, and Ireland—and is continuing to grow. The aim is to be present wherever a queer art community exists, offering a digital reflection of the vibrant diversity found across the globe.

Diversity has been central to the project since its beginnings as an Instagram art page. It opened doors to queer artists of all disciplines, backgrounds, and languages. The platform was designed to ensure equal representation—from students and emerging creators to established professionals—by creating a democratic and inclusive space for visibility. Queer Art Hub continues to seek ways to make the platform more accessible and equitable across geographical, linguistic, and cultural lines.

Beyond visibility, Queer Art Hub is also committed to building meaningful partnerships with institutions and creators. In June, Queer Art Hub partnered with St Martins Lane London for *Exhibit With Pride*, an exhibition showcasing four works by UK-based textile artist Davey Powell. Pieces like ***Don't Be Shy*** (2024), ***Hold On Tight*** (2024), ***Yeah*** (2025), and ***Try Your Luck*** (2025) were featured in the hotel's lobby, offering visitors the chance to view and even purchase the works. Powell's art, rooted in his experiences as a queer artist from the Traveller community in Northern England, aligned beautifully with both the hotel's ethos and Queer Art Hub's values of storytelling, resilience, and self-expression.

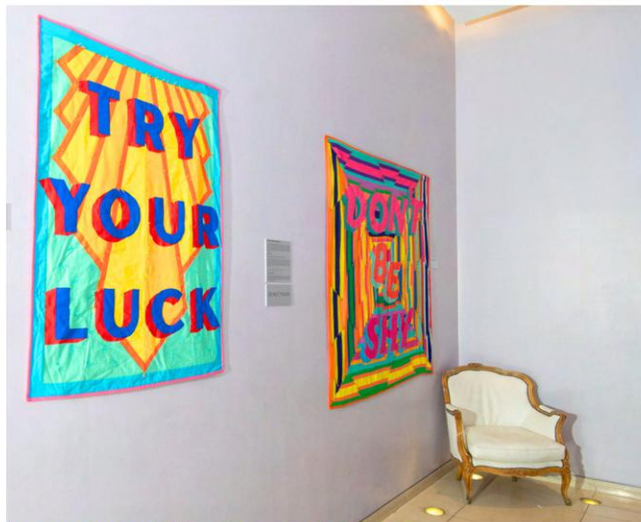


Photo: St Martins Lane London

Davey Powell, "Try Your Luck", 2025.

Textile installation, exhibited at Exhibit With Pride, St Martins Lane London, UK.

"Try Your Luck" acts a daring leap into chance, embracing uncertainty with boldness and hope.

Photo: St Martins Lane London



Davey Powell, "Don't Be Shy", 2024.

Textile work, exhibited at Exhibit With Pride, St Martins Lane London, UK.

"Don't Be Shy" acts as a brave invitation to step into the light and own one's truth without fear.





Queer Art Hub Press Photo

JJ Quinn, "With a Twist", 2021.

Mixed media work from the Fruit series, exhibited at the Queer Marketplace, Industry City, Brooklyn, NY.

Instagram: @jjQuinnArt

Lemon symbolizes sharpness, resilience, and embracing life's challenges in queer culture.



Queer Art Hub Press Photo

JJ Quinn, "Watermelon Sugar", 2021.

Mixed media work from the Fruit series, exhibited at the Queer Marketplace, Industry City, Brooklyn, NY.

Watermelon acts as a vibrant symbol of sensuality and queer identity, especially in Latin and Afro-diasporic cultures.

Another recent highlight was a feature at the Queer Marketplace event at Industry City in Brooklyn, on July 26. The exhibition included works from NYC-based trans pop artist JJ Quinn, whose Fruit series—including **Watermelon Sugar** (2021) and **With a Twist** (2021)—reclaims historically coded language about queerness by using fruit as a visual metaphor for identity. The event brought together queer vendors, artists, and audiences in a celebration of culture, commerce, and community—an example of the types of partnerships QAH seeks to continue fostering.

Queer Art Hub is part of Dear Queer Artist, a social impact organisation founded to support LGBTQ+ artists and their creative output. Its pillars focus on building representation in the arts, making queer art financially sustainable, and advocating for the long-term success of queer creators. At its core, QAH envisions a future where queer art is not just recognised but actively supported, collected, and celebrated.

"If you're a queer artist—whether your medium is painting, photography, illustration, music, video, or anything in between—Queer Art Hub is your platform," the founder affirms. "We can only grow if more queer artists actively engage with the platform. And we're always open to partnership ideas with businesses, cultural institutions, and arts communities. **Together, we can build a better, more inclusive world for queer creatives.**"

## Queer Art Hub

QueerArtHub.com

Instagram: @QueerArtHub

Facebook: @QueerArtHub

x: @QueerArtHub

threads: @QueerArtHub

DearQueerArtist.com

info@dearqueerartist.com



Queer Art Hub Press Photo





## WHERE ART LIVES

*The Alchemy of Tradition: Inside "Cozinha da Pintura"*



COZINHA DA PINTURA®  
ATELIÊ DE ARTE CLÁSSICA E CONTEMPORÂNEA





Cozinha da Pintura's Press Photos



This article was produced with the kind collaboration of Luciana Guilarducci and Márcio Alessandri, founders of Cozinha da Pintura

Founded in São Paulo in 2011, **Cozinha da Pintura** began as a quiet rebellion against vague and speculative teachings in the field of traditional painting. At a time when historical techniques were often misinterpreted or romanticized, the school set out to offer something rare: a course grounded in scientific research, historical accuracy, and a deep respect for the craft of painting.

The initiative was born from the desire to teach traditional methods with rigor, without “guesswork” or stylistic shortcuts. For founders and coordinators Luciana Guilarducci and Márcio Alessandri, the goal was clear: to make available a curriculum that respected both art history and material science, offering artists a solid foundation upon which they could build their own voice.

### The Heart Behind the School

Both Luciana and Márcio are graduates of the historic Centro Universitário Belas Artes de São Paulo, and their paths have remained deeply rooted in education and research. Márcio holds a Master’s and PhD in Visual Arts from UNICAMP, where he developed a highly analytical approach to historical painting processes. Luciana, who also studied at UNICAMP at the postgraduate level, leads the school’s conceptual and administrative direction, offering personalized support to students exploring the poetics of their practice. Together, they’ve cultivated a space where technique and imagination are taught in equal measure.

They are joined by a rotating roster of guest artists—peers who share their deep commitment to craftsmanship and who contribute additional perspectives to the school’s evolving program.



## Why “Cozinha”?

The term Cozinha da Pintura (literally, “The Kitchen of Painting”) is not an invention, but a historical reference. In traditional ateliers, the “kitchen” referred to the space where pigments were ground, oils cooked and purified, resins dissolved, and supports prepared. It was where the transformation of raw material into art began.

At Cozinha da Pintura, this legacy is alive and central. The curriculum includes the hand-making of materials—from grinding pigments to preparing mediums—giving students intimate knowledge of their tools and processes. It’s an alchemical education that reconnects the artist with the origins of their medium.

## A Thoughtful Methodology

Rather than teaching a single style, Cozinha da Pintura offers a deep dive into technique as the foundation for creative freedom. Courses include classical painting, conceptual development, and contemporary practice, always with a structured and individualized approach.

Students work through historical exercises, including master copies, to understand the logic behind classical painting: from underpainting to glazing, pigment selection to brushwork. Each student receives personalized guidance from Márcio, who explains the steps in detail—color choices, layer sequence, material use—until the painting is complete.

This hands-on mentorship is available both in person and online, with remote students receiving the same level of attention and custom instruction.



Cozinha da Pintura's Press Photo



Cozinha da Pintura's Press Photo

## Who Comes to Study?

The student body is diverse: complete beginners, visual arts students from São Paulo universities, and professional artists seeking to refine their craft. Some are represented by galleries and come to the school to explore new approaches or receive guidance for upcoming exhibitions. Others use the school’s courses as a complement to their academic or professional development.

While in-person students are mostly based in São Paulo, the online programs have welcomed artists from across Brazil and even abroad—particularly Brazilian artists living outside the country. During intensive seasonal workshops, students from other cities and states also travel to participate.



## More Than a Classroom

Beyond formal classes, Cozinha da Pintura offers one-on-one mentorships, consulting sessions, and flexible courses tailored to the student's goals. Feedback is not limited to technique—it also covers conceptual guidance, curatorial readiness, and professional development. Many students come for help preparing work for exhibitions, portfolios, or gallery representation.

The school also publishes free technical articles on its website, accessible to the public. These resources support student learning and foster a culture of shared knowledge and inquiry, bridging the gap between historical expertise and contemporary application.

## Quiet Success, Real Impact

Despite its quiet presence—Cozinha da Pintura does not prioritize public exhibitions or events—the school has had a profound impact on the careers of many contemporary artists. Former students include João Parisi, Maurício Suzuki, Rafa Silveiras, Rani Assal, Thiago Toes, Alice Dote, Isabelle Passos, and Rodrigo Branco, among dozens of others now represented by galleries or exhibiting internationally.

Students often return with feedback not just about their technical progress, but about how the school's structure helped them rethink their processes, navigate transitions, and gain professional confidence.

## A Focused Future

Rather than seeking rapid expansion, the school continues to refine its two flagship courses: Classical Painting and Contemporary Painting. The curriculum is under constant review, always evolving to reflect new research and meet the needs of a growing, dedicated community of artists.

Looking ahead to 2030, Luciana and Márcio envision the school much as it is now—quiet, rigorous, and deeply committed to preserving and transmitting the knowledge of painting as a living tradition. Their mission is one of cultural stewardship, ensuring that this wealth of historical knowledge remains available to artists who are ready to work with intention, depth, and skill.

As they put it: **"Painting is an art of constancy. Its mastery requires patience, process, and care—and we're here for those who wish to walk that path."**

### Cozinha da Pintura

Address: R. Banco das Palmas, 225 - Santana, São Paulo - SP, Brazil, 02016-020

Phone / Whatsapp: +55 11 99947-2595

Facebook: @AtelieCozinhaDaPintura

Instagram: @CozinhaDaPintura

Youtube: @CozinhaDaPintura

Website: CozinhaDaPintura.com.br



Cozinha da Pintura's Press Photo





## WHERE ART HAPPENS

### *Off the Stove: Four Dishes from the Cozinha da Pintura*

Fresh from the stove, these four works simmer with the spirit of Cozinha da Pintura—where intuition, material play, and slow attention guide the process. More than finished answers, they offer questions: What does it mean to cook with color, to let memory rise like steam from form? These are studio-kitchen offerings: alive, vulnerable, and full of flavor.



#### **Revanches do Nereu Terreno**

João Guilherme Parisi  
Oil on canvas  
100 x 100cm  
2024

Artist Contact:  
E-mail: [parisiatelier@gmail.com](mailto:parisiatelier@gmail.com)  
Instagram: [@jg.parisi](https://www.instagram.com/jg.parisi)





COZINHA DA PINTURA<sup>®</sup>  
ATELIÊ DE ARTE CLÁSSICA E CONTEMPORÂNEA



**Violently Happy**

Douglas de Souza  
Oil on canvas  
100 x 90cm  
2025



Artist Contact:  
Instagram: @douglasdesouza



# COZINHA DA PINTURA®

ATELIÊ DE ARTE CLÁSSICA E CONTEMPORÂNEA



**Victoria**

Maurício Suzuki  
Oil on panel  
100 x 100cm  
2024



Artist Contact:  
Instagram: @mauriciosuzuki



# COZINHA DA PINTURA

ATELIÊ DE ARTE CLÁSSICA E CONTEMPORÂNEA



**Coxia**

Junia Penido  
Oil and beeswax on linen  
145x100 cm  
2024



Artist Contact:  
Instagram: @junia.penido



# STEP INTO THE WORLD OF

## Milú Petersen

Cabo Frio, Brazil

LUKA  
art

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

Milú Petersen is a Portuguese visual artist whose vibrant figurative paintings reflect a life shaped by diverse cultural experiences. Her work is characterized by joyful color palettes and everyday themes—elegantly dressed women, bicycles, flowers, fruits, and chairs—blending impressionistic and fauvist influences with bold shapes and pure tones. Now based in Cabo Frio, Brazil, with a studio in Lisbon, she regularly exhibits internationally. Her paintings aim to evoke emotion through color, light, and form.

**You have an artistic journey that spans continents. In what ways has your experience living in Mozambique, Portugal, Denmark, and Brazil influenced your color palette and choice of themes in your work?**

Living in Mozambique, Portugal, Denmark, and Brazil has deeply influenced my artistic vision. Each place offered me unique experiences with light, color, and atmosphere that naturally found their way into my work. Mozambique brought warmth and vibrant earthy tones, while Portugal introduced softer, more muted colors and textures linked to its rich history and materials. Denmark added a cooler, quieter palette with subtle grays and blues that invite reflection and calm. Brazil, with its lively culture, gave me a renewed sense of boldness in color and movement. This blend of influences creates a layered palette and a dynamic sense of rhythm in my art. These experiences don't just inform the colors I use—they shape the themes I explore, like identity, memory, femininity, and the passage of time. My work becomes a dialogue between these diverse places and emotions, weaving together personal memories with universal stories.



Web site:  
[MiluPetersen.com](http://MiluPetersen.com)



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



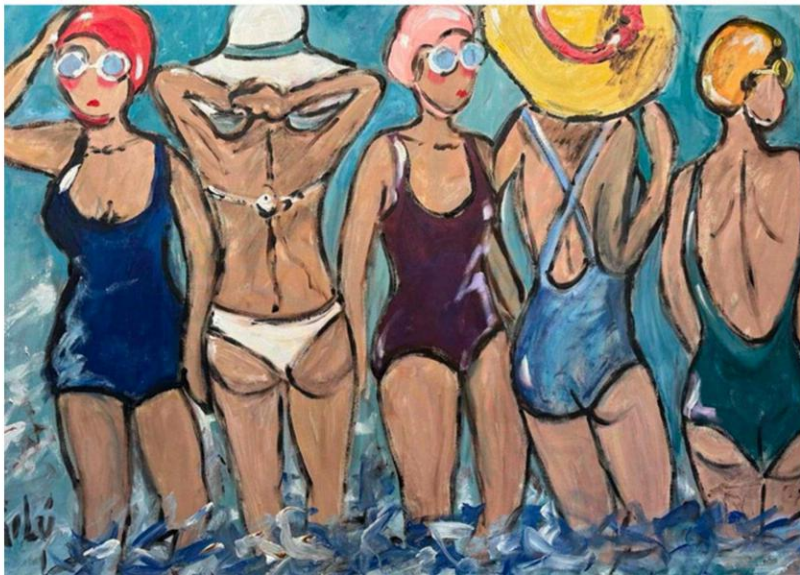


Your work is often described as a fusion between impressionism and fauvism. How do you perceive this combination, and what does it allow you to express in your compositions?

I see impressionism as a way to capture fleeting moments and the atmosphere around us. It's about suggesting feelings and memories through light and soft forms, rather than focusing on precise details. Impressionism helps me convey a mood or emotion in a delicate, subtle way.

Fauvism, on the other hand, gives me freedom to use bold, vivid colors as an expressive tool. It's about the power of color itself to communicate energy and intensity, going beyond realistic representation. This influence allows me to bring a raw, emotional vibrancy to my work.

Together, these two styles balance each other in my practice. They help me create compositions that are both sensitive and strong, blending softness with boldness, and allowing me to express what I see and feel in a more layered, poetic way.



**Untitled**  
Oil on canvas  
200 x 140 cm



**Untitled**  
Oil on canvas  
200 x 140 cm



**Women, bicycles, and flowers are recurring elements in your work. What do these figures represent to you, and how have they evolved throughout your career?**

These elements come from everyday life but carry deep meaning for me. Women represent strength, tenderness, and complexity—they're more about energy and presence than literal portraits. I try to capture different moods and emotions through their forms.

Bicycles symbolize movement, freedom, and the rhythms of daily life. They evoke journeys, both physical and emotional, and the balance we seek in life. Flowers add softness and speak to growth, beauty, and the fleeting nature of time.

Over the years, these motifs have become more refined and emotionally charged in my work. They help me explore the simple, tender moments of life with a poetic and intimate approach.



**Untitled**  
Oil on canvas  
130 x130 cm



**The release of your book *Vida e Obra* marked an important moment in your artistic journey. What was it like to revisit your body of work for this editorial project?**

Revisiting my work for *Vida e Obra* was a powerful experience. It gave me the chance to look back thoughtfully and see the connections across different stages of my practice. I could identify recurring themes, materials, and emotions that have shaped my art over time.

It was also a way to rediscover pieces that I hadn't thought about in a while, which brought new appreciation for my journey. Sharing this with others through the book helped deepen the understanding of my work and opened new doors for me professionally.

The positive response to the book was very encouraging, and it motivated me to start working on a second volume to continue documenting my evolution as an artist.



**Untitled**

Oil on canvas  
100 x 100 cm



**Luka Art Gallery has closely followed your artistic journey and has featured your work in several exhibitions. How would you describe the work of curator Ana Carolina de Villanueva, and how has this space contributed to the visibility of your practice?**

Working with Ana Carolina has been a very positive experience. She combines professionalism with warmth and accessibility, making it easy to collaborate and feel supported as an artist. Her knowledge of marketing and art promotion has been invaluable.

Luka Art Gallery offers an important platform for my work, helping me reach new audiences and connect with people who truly appreciate my vision. The gallery embraces authenticity and creativity, which aligns perfectly with my artistic values.

Through this partnership, my work has gained more visibility and recognition, which has been essential for my growth and confidence as an artist.



**Untitled**  
Oil on canvas  
200 x 240 cm



**Untitled**  
Oil on canvas  
130 x 130 cm



**Louvre Unbound magazine seeks artists with strong, authentic visual voices. What does it mean for you to be part of a publication dedicated to art that breaks geographical and aesthetic boundaries?**

Being part of Louvre Unbound is very meaningful to me. It's a space that celebrates genuine creativity and gives artists like me the chance to share our work beyond traditional limits.

The magazine highlights voices that might otherwise go unnoticed and connects me with a global community of artists and art lovers who value openness and experimentation.

For me, it's an honor and an important opportunity to reach wider audiences and participate in a conversation about art without borders.



**Untitled**

Oil on canvas  
100 x 130cm



## STEP INTO THE WORLD OF

Gizela N.

Cascais, Portugal

LUKA  
art

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

Gizela Nogueira, who signs her work as Gizela N, is a multidisciplinary visual artist known for her dynamic exploration of sculpture, painting, medal art, and textile installations. The "N" in her name represents not only her surname but also stands for the "n things I do," reflecting her versatile and boundary-free approach to art-making. Rooted in a lifelong curiosity and a hands-on creative process, Gizela's work weaves together themes of memory, femininity, and transformation. With exhibitions spanning from Portugal to New York and Rome, she continually expands her practice while embracing the freedom to express complex emotional and ancestral narratives across diverse media.

**Your work spans sculpture, painting, medal-making, and textile installation. How did this diversity of mediums emerge in your artistic journey, and how does it reflect your worldview?**

From a young age, I was drawn to working with my hands, feeling that tactile creation is the most direct way to express deep emotions.

Choosing sculpture over painting early on allowed me to explore physical form and space more fully. However, my practice has always been multidisciplinary—moving between painting, textiles, and medal art—as a reflection of my curiosity and the complexity of life's layers. I prefer to identify simply as an artist, embracing freedom from rigid categories and following whichever medium best conveys my ideas and feelings at any given time.



Web site:  
[gizela-n.com](http://gizela-n.com)



Instagram:  
[@gizela\\_n](https://www.instagram.com/gizela_n)





Threads, woven structures, and organic materials are prominent in your visual language. How do these elements connect to the feminine and to the concept of time in your work?

At a certain point in my life, I began to feel caught in various forms of entanglement—both personal and professional. That's when the word "trama" (which in Portuguese means both "plot" and "weave") began to take on a profound emotional and symbolic weight for me. It wasn't just a metaphor—it became a physical and conceptual structure through which I could process and express my own experiences.

Working with threads, fibers, and organic materials allowed me to externalize the visceral layers of feminine life: the beauty, the pain, the cyclical nature of transformation.



**Ana Alzira**  
Mixed media on cotton fabric  
120 x 250 cm  
2024



**Red river III**  
Mixed media on  
canvas  
40 x 225cm  
2023

The red thread in particular became a recurring motif—something primal, connecting body, memory, and ancestry. I explore contrast in texture, temperature, and material because I'm drawn to tension—visual, emotional, existential. And I see the feminine condition as inherently shaped by such tensions.

My work speaks to the sacred feminine—not in a decorative or essentialist way, but in a raw, instinctual sense. There is an ancestral energy that runs through these materials. Often, I feel as though I'm merely channeling it rather than consciously crafting it. Even when I try to resist, I'm pulled back into that primordial, sensual terrain of womanhood. One of my exhibitions, "A Trama da Vida" ("The Weave of Life"), was born directly from this exploration—both poetic and deeply personal. It's about the inner architecture of life itself, and how we carry, stitch, and sometimes unravel it.



**Repetition, gesture, and silence appear to play a central role in your creative process. How do you cultivate this space of introspection, and what sensations do you hope to evoke in the viewer?**

Silence is vital to my work. In a noisy world, I need quiet to hear my own thoughts and be present with the materials. I don't create with music; instead, I listen to the natural sounds around me. My gestures often involve repetition, creating a meditative rhythm that helps me access deeper layers of emotion. I want my art to provoke a sense of intimate unease and surprise, inviting viewers into a shared space of reflection. The goal is to move beyond passive observation, fostering a connection where the viewer feels both challenged and embraced.



**Unfold**  
Mixed media on canvas  
34,5 x 264 cm  
2025

**You participated in the Biennale Romana with the work Ana Alzira, curated by Ana Carolina de Villanueva, who has worked extensively with your art, including an exhibition at Luka Art Gallery. How has working with this curator influenced your international growth?**

I was invited by Ana Carolina de Villanueva to participate in a 2024 group exhibition called Renascer (Rebirth) at her Luka Art Gallery, located in the Palácio Biester. It was a very interesting experience. I presented some works from the Red River series as well as Ana Alzira and Gerações. It made perfect sense to bring these pieces to Sintra, in a women's group show, which also featured the sculpture Deusa Gaia titled Renascer. It was very moving.

Ana Carolina has believed in my work and managed to bring Ana Alzira to the international sphere, now in Rome. She has always believed that this work had wings to fly and has been tireless in supporting it. It is very gratifying to work with someone who believes in our work.



**You have exhibited your work in various shows, including *Entranha* and *Caminhos de Silêncio*. Which exhibitions have been the most significant in your artistic journey, and why?**

All exhibitions have been very important in my journey, as they were always made with great dedication and love, conveying deep messages. Solo exhibitions hold a special place because they focus on a specific and intimate theme, but they also carry more weight as they center on a single artist. I confess I prefer the lightness of group exhibitions, where sharing among artists and themes takes place.

*Entranha* was a significant collective sculpture exhibition held in Sintra, opening on the eve of the birth of my third daughter. It was beautiful and emotional. *Caminhos de Silêncio* was a very different solo painting exhibition in Cascais, where I sold almost all the works.

A truly memorable milestone was the invitation to exhibit in a gallery in New York in 2023. That was very rewarding! I feel that the Red River series I created for that exhibition represented a qualitative leap in my artistic career.

I also want to mention that I opened my own gallery in 2022, and in 2024 I presented the exhibition that marked my artistic path the most. It brought together the complete Red River series (five pieces) along with two very important works, *Ana Alzira* and *Gerações*. This show, called *Tempo de Cura* (Time for Healing), honored collective feminine generations and ancestry, particularly through *Ana Alzira*, which tells an intimate story from my family. It was an important milestone—artistically, personally, and familiarly.



**Red river V**  
Mixed media on canvas  
92 x 225cm  
2023



**Your work explores sensitive relationships between matter, memory, and presence. How do you see contemporary art's role in creating spaces for listening, care, and transformation?**

I believe that art exists to inspire and transform us into better versions of ourselves. Contemporary art, especially, has the power to open spaces where we can listen deeply—to ourselves, to others, and to the world around us. In my practice, I strive to create works that act as bridges between the human and the divine, between life and death, joy and pain.

My art often touches on the most visceral human experiences, reflecting the full spectrum of emotion. But at its core, it points toward the flow of life—the cycles of healing and renewal that define our existence. Art can be a powerful tool for care, offering a place where wounds are acknowledged and transformed into love and understanding.

In this way, contemporary art becomes a form of active presence and empathy. It invites viewers to pause, reflect, and engage in a process of healing—not just personally, but collectively. For me, creating art is a way to nurture these spaces of connection and transformation, reminding us of our shared humanity and resilience.



**Red river IV**  
Mixed media on canvas  
72 x 225cm  
2023



**Louvre Unbound magazine seeks artists with authentic and bold visual voices. What does it mean to you to participate in a publication dedicated to breaking aesthetic, institutional, and geographical boundaries?**

Being part of Louvre Unbound feels like a perfect fit for me. The magazine's commitment to bold, authentic art resonates deeply with my own practice, which embraces freedom and experimentation across mediums.

Breaking down barriers—whether aesthetic, institutional, or geographic—is essential for meaningful artistic exchange today. This platform gives my work the opportunity to reach a global audience, sparking new dialogues and perspectives. It's both humbling and inspiring to contribute to a conversation about expanding the possibilities of contemporary art.



**Mend me**  
Mixed media on fabric  
117 x 256 cm  
2025



# STEP INTO THE WORLD OF

Lu Mourelle

Cascais, Portugal

LUKA  
art

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

Lu Mourelle is a Brazilian artist who transitioned from a long career in advertising and luxury fashion to fully dedicate herself to painting. Based in Cascais, Portugal, she creates powerful portraits of women that explore strength, emotion, and identity. Combining traditional and digital techniques, Lu also runs her own gallery, fostering connections between artists and audiences. Her work breaks boundaries and reflects a deep commitment to contemporary art and feminine expression.

**Your career began in advertising and then moved strongly into the visual arts. At what point did you feel it was time to fully dedicate yourself to painting as your main language?**

I have always been connected to the visual arts — my mother was a painter and ran an art school, so I grew up surrounded by different forms of expression. Even during my university years, advertising was never truly the protagonist for me; it was more of a tool to help promote other creative potentials. My professional life took me through more than 20 years in the corporate and retail worlds — including the luxury fashion industry — before I decided to bring that chapter to a close. That was when art returned with full intensity. It had always been there, pulsing quietly in the background like a vital need. The decisive moment came when I realized my paintings were emerging faster than I could manage; my home had essentially turned into a gallery, overflowing with new work. I understood then that my artistic voice needed to take center stage, not remain in a supporting role. It was a choice born of courage, but also of inevitability — the natural next step in a journey that had been unfolding since my earliest memories.



Web site:  
[LuMourelle.com](http://LuMourelle.com)



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



Instagram:  
[@LuMourelle\\_art](https://www.instagram.com/LuMourelle_art)





Your female figures have a strong presence, expressing strength, emotion, and subjectivity. What inspires you to portray these women, and how do you bring each one to life on the canvas?

My women carry stories — they are not merely aesthetic forms, but symbolic presences that speak of strength, representation, vulnerability, silences, and inner intensity. In their expressions reside fragments of memory, lived experiences, fleeting encounters, and an imagined space where tradition and contemporaneity weave together.

Many of them are born from observations of the world around me, from personal reflections, or from the invisible threads that connect women across cultures and generations. Each work begins with a feeling or atmosphere I wish to translate, almost like capturing the echo of an emotion before it fades.



**Tori**  
Mixed media  
100cm x 80cm  
2025



**Mildred**  
Mixed media  
100cm x 100cm  
2025

The gaze always comes first — it is through the eyes that truth reveals itself and the soul becomes bare, inviting the viewer into a silent but profound conversation.

Then come the contours, defining presence and posture, followed by color, which gives the emotional weight I seek — whether vibrant to suggest vitality and power, or subdued to evoke intimacy and contemplation.

Over time, this process has become part of my artistic signature: bold yet delicate, deeply rooted in the power of the feminine. These women are not created simply to be looked at; they are meant to be felt, to live in the viewer's memory, and to establish an emotional dialogue that lingers long after the first encounter.



**Color is a central element in your work. Do you approach its use intuitively, symbolically, or emotionally?**

For me, color is always an emotional territory. Some choices emerge intuitively, guided by the gesture, the moment, and the energy flowing through the creative process. Others carry deep symbolic weight, often connected to culture, the feminine universe, and the narratives that shape me. I use color not only to create visual impact, but to build layers of meaning that the viewer can uncover gradually. In my paintings, color is both the skin and the soul — what envelops the work and what inhabits it. Over the years, I have learned to trust its power, allowing it to speak in ways words cannot, making it the invisible thread that binds the entire composition together.



**Carolina**  
Mixed media  
100cm x 80cm  
2024



**You founded your own gallery in Cascais, a space that goes beyond creation and engages directly with the public and the market. How has this experience as both an artist and a gallerist influenced your vision of contemporary art?**

Owning my own gallery has allowed me to experience art in an expanded way. It has given me a deeper understanding of the dynamics that shape this world — from the intimate process of creation to the complex relationships with the market, the expectations surrounding it, and the responsibility of preserving a legacy. Equally important, it has taught me how to connect peacefully with the public's gaze and to embrace the many possibilities of dialogue between artists, institutions, collectors, and other cultural agents.



**Lorna**

Mixed media  
100cm x 80cm  
2025



**Csilla**

Mixed media  
120cm x 100cm  
2024

As a gallerist, I have learned to think of exhibitions as narratives — sometimes collective, sometimes individual, but always intentional.

I have explored different aesthetics and concepts, curating experiences that go beyond a simple display of works.

As an artist, I have become more conscious of where my work stands within this ecosystem.

This journey has shown me that contemporary art is, above all, about encounters and the building of bridges in the time we live — bridges whose true significance will only be revealed in the future, when the larger story of what we are creating can finally be told.



**The Luka Art Gallery has followed your work consistently. How do you view the work of curator Ana Carolina de Villanueva, and what role has she played in your journey as a Brazilian artist working in Europe?**

Ana Carolina de Villanueva has a sensitive and precise eye. She goes beyond the aesthetic surface and immerses herself in the essence of the work, grasping its multiple layers of meaning. For me, as a Brazilian artist working in Europe, this partnership has been invaluable. It is a connection that amplifies my reach and strengthens my presence in diverse exhibition contexts. Our dialogue is built on trust and mutual respect, and she has been a key figure in consolidating my path — opening important doors, fostering meaningful collaborations, and providing visibility that truly makes a difference. Her curatorial vision not only supports my work but also enriches it, positioning it within a broader cultural conversation.



**Tunde**

Mixed media on canvas  
100cm x 100 cm  
2024



**Louvre Unbound highlights artists with unique and bold visual voices. How do you see your own language within this broader scene of art that breaks patterns and borders?**

I believe my language fits within this broader scene precisely because of the fusion of elements that at first glance might seem opposite: the digital and the traditional, strength and delicacy, ancestry and contemporaneity. My work seeks to create connections that cross geographies and cultures, yet remain deeply rooted in the power of the feminine. Breaking patterns, for me, means allowing each piece to become a territory of freedom. I approach my journey with clear goals, discipline, and determination, fully aware that the path I walk is the result of my choices and daily commitment to art. Every achievement is built step by step – and I continue, intentionally, opening doors and creating the space I have chosen to inhabit. Today, I live with pride and fulfillment the path I rebuilt for myself in maturity – a journey that is mine by right and merit. This is how I break barriers and find true realization, and I am truly happy for it.



**Kajsa**  
Mixed media  
100cm x 100cm  
2025



## WHERE ART HAPPENS

*Ana Carolina de Villanueva: Weaving Light at the Biennale 2025*

Photo: Nuno Honorato





Some curators organize an exhibition. Others build entire worlds. In the Biennale Internazionale d'Arte della Riviera Romana 2025, Ana Carolina de Villanueva has chosen to be an architect of a sensitive territory—an immersive space where art is not just seen but deeply lived.

Her gaze, shaped by years of movement between Latin America and Europe, carries the courage of the unexpected. From the halls of Luka Art Gallery to the international stage of the Premio Reina Sofía in Madrid, she has built a creative repertoire guided not by names, but by heartbeats. "I choose what moves me," she says—that raw, unfiltered emotion reverberates throughout the Biennale.



#### Ana Alzira

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

Artist Contact:  
Web site: [gizela-n.com](http://gizela-n.com)  
Instagram: @gizela\_n



Luka Art Gallery's Press Photo



**Díptico Gigantes por Natureza (pictures)**  
Anderson Nielsen  
Photograph

Artist Contact:  
Instagram:  
@andersonnielsen.art



**Mycelium (bottom)**  
Estudio ohxoja  
Mixed media on cotton fabric

Artist Contact:  
Instagram: @ohxoja



This second edition, held from **July 12 to August 31, 2025**, marks a meaningful return after a successful debut, now bolstered by support from the Vatican and prominent cultural institutions. It spans not only Ladispoli but also prestigious venues across Rome—Palazzo Valentini, the Sapienza University Museum, and evocative historical sites along the Riviera, including the Castello di Santa Severa—creating a vast tapestry of location and meaning.

The theme, Art and Jubilee: A Journey of Hope Towards the Light, emerges like a beacon amid turbulent times. Framed by wars, uncertainty, and spiritual yearning, the jubilee becomes a collective act of faith, inviting artists to reflect on human and spiritual renewal. United through painting, sculpture, photography, installations, and digital art, the selected works form individual paths toward illumination.





Photo: Nuno Honorato

Among these, Regina Duarte's *A Palhacinha* stands out as a manifesto: at 80, she steps from backstage into paint, honoring Italian theater and showing that boldness has no expiration.



Luka Art Gallery's Press Photo

**A palhacinha**  
Regina Duarte  
Oil on canvas  
68x86cm  
1993



Artist Contact:  
Web site: [reginadasartes.com.br](http://reginadasartes.com.br)  
Instagram: @reginadu\_arte

Luka Art Gallery's Press Photo



**Retrato de un bohemio enamorado**  
Mikel Pinto  
Oil on canvas  
180 x 195 cm  
2024



Artist Contact:  
Web site: [MikelPinto.com](http://MikelPinto.com)  
Instagram: @mikel\_pinto\_

Ana Carolina composes the Biennale like a musical score: disparate mediums—painting, video, installation—become notes resonating in harmony, woven together by invisible threads of dialogue and meaning.

Ladispoli, with its Mediterranean light, becomes the ideal stage. While the imposing Castle of Santa Severa was part of the original vision, practicalities led to a shift toward the Cultural Center of the city—yet this shift opens new spatial narratives, proving that art, like life, often thrives through unexpected detours.

The Biennale is more than an exhibition—it's a gesture of cultural diplomacy. Supported by embassies and institutional bodies across Italy, Spain, Portugal, and Brazil, the event positions Brazilian contemporary art as a powerful, transnational force free from ideological constraints.



**Gaia**

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

Artist Contact:

Web site: [ColetivoDuasMarias.com](http://ColetivoDuasMarias.com)

Instagram: @ColetivoDuasMarias



To curate, for Ana Carolina, is a political, spiritual, and emotional act. It's about deciding not just what is seen, but what is felt. Among over 200 artists from 29 countries showcased across eight venues—from Roman crypts to open-air “Via Margutta” art strips—seeing a sculpture she selected crowned with a prize is more than recognition; it is proof that intuition aligned with sensitivity can guide the way.

In the end, her ambition is both simple and daring: that the audience leaves touched, unsettled, transformed. Not merely carrying images, but vital questions and a spark of hope. **“Perhaps that is the great mission,” she reflects, “to make the public look to the future with hope. And if art can achieve that— even in a deeply personal or symbolic way—then we are already on the right path.”**

Photo: Nuno Honorato



Ana Carolina at Luka Art Gallery

**Biennale Internazionale d'Arte della Riviera Romana**

Web site: [BiennaleDellaRivieraRomana.it](http://BiennaleDellaRivieraRomana.it)  
Instagram: @BiennaleRivieraRomana



**Luka Art Gallery - Palácio Biester**

Estrada da Pena 18, Sintra, Portugal  
Phone: +351 932 834 217  
Website: [LukArtGallery.com](http://LukArtGallery.com)

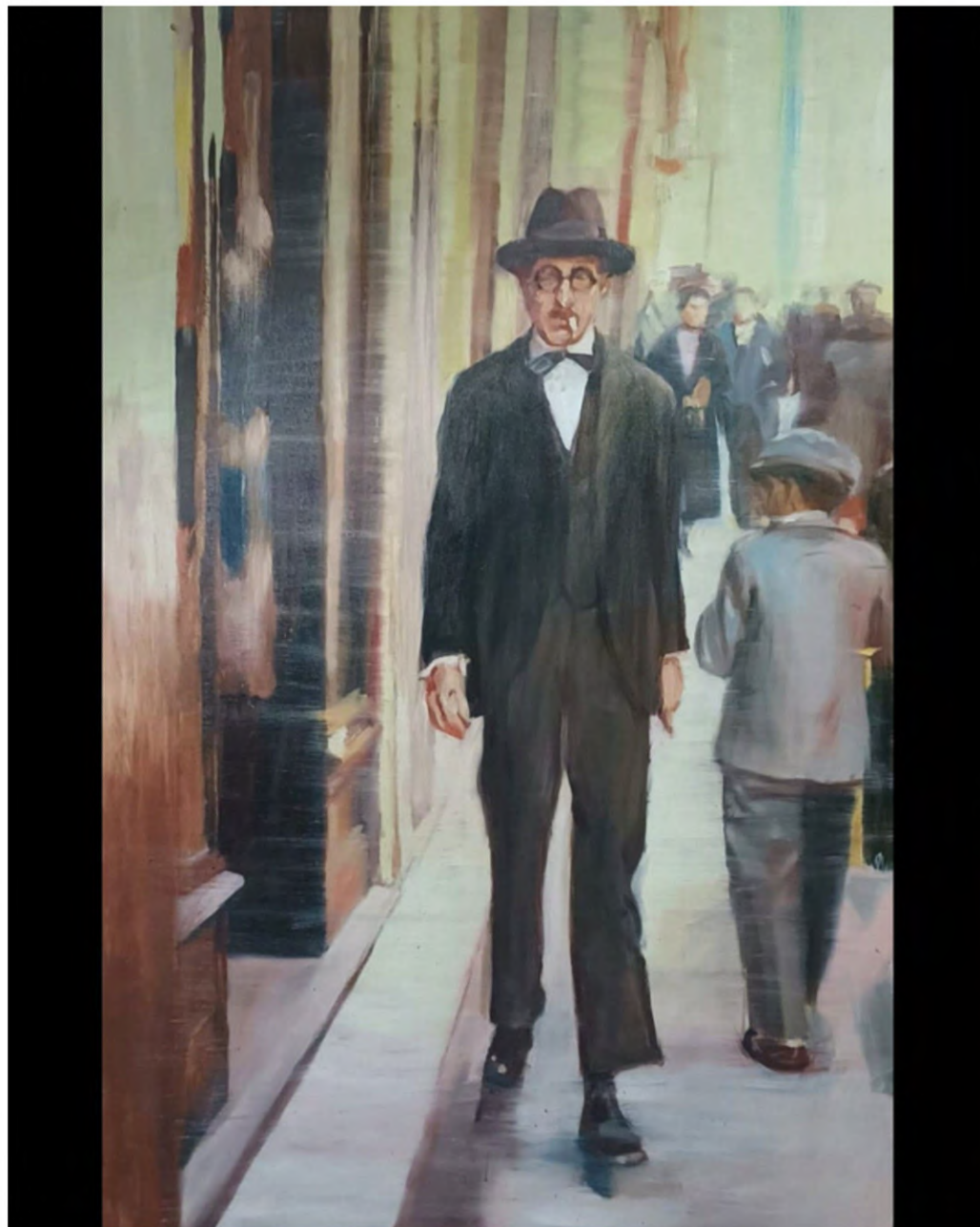




# STEP INTO THE WORLD OF Mikel Pinto

**Madrid, Spain**

Mikel Pinto creates paintings where classical tradition meets contemporary vision. Guided by intuition, he reimagines the human figure with expressive gestures and intense gazes, exploring identity, desire, and vulnerability in works that invite reflection and emotional connection.



**Fernando Pessoa**

Oil on canvas  
91 x 150 cm  
2025

**LUKA**  
art



Web site:  
[MikelPinto.com](http://MikelPinto.com)



Instagram:  
[@mikel\\_pinto\\_](https://www.instagram.com/mikel_pinto_)







**En Penumbra  
(top)**  
Oil on canvas  
100 x 81 cm  
2025

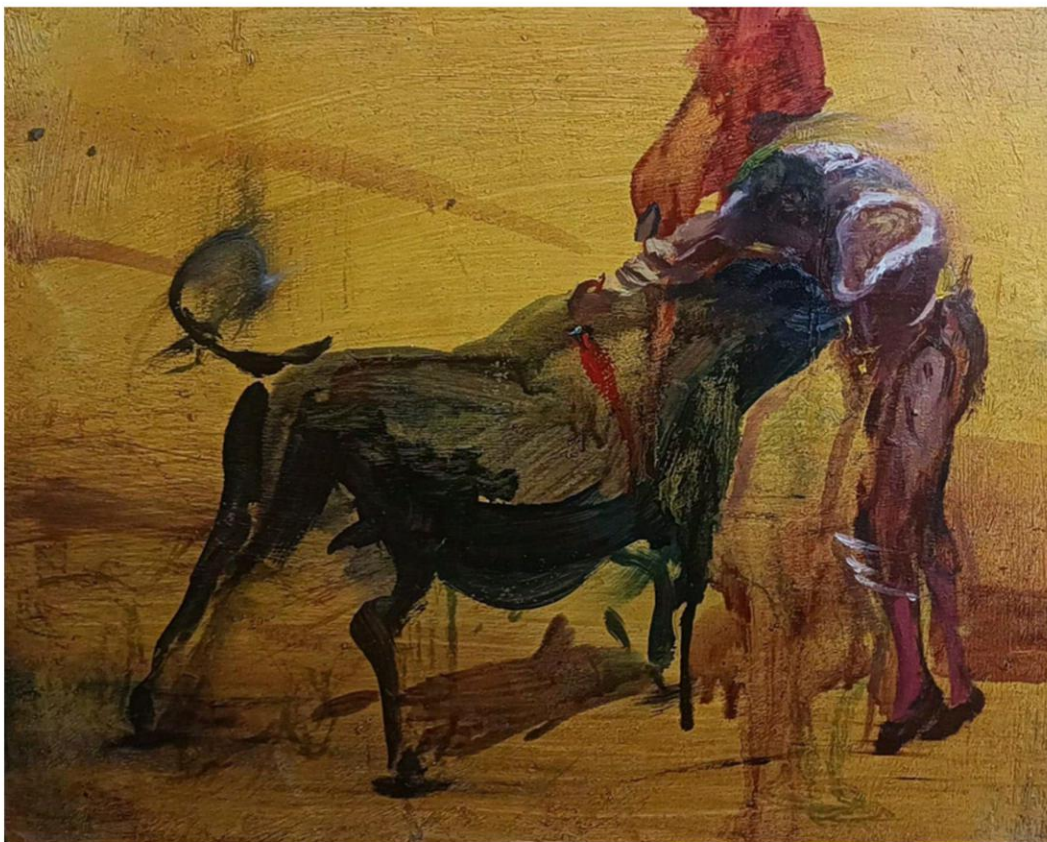


**Estalla la luz  
(bottom)**  
Oil on canvas  
73 x 60 cm  
2025



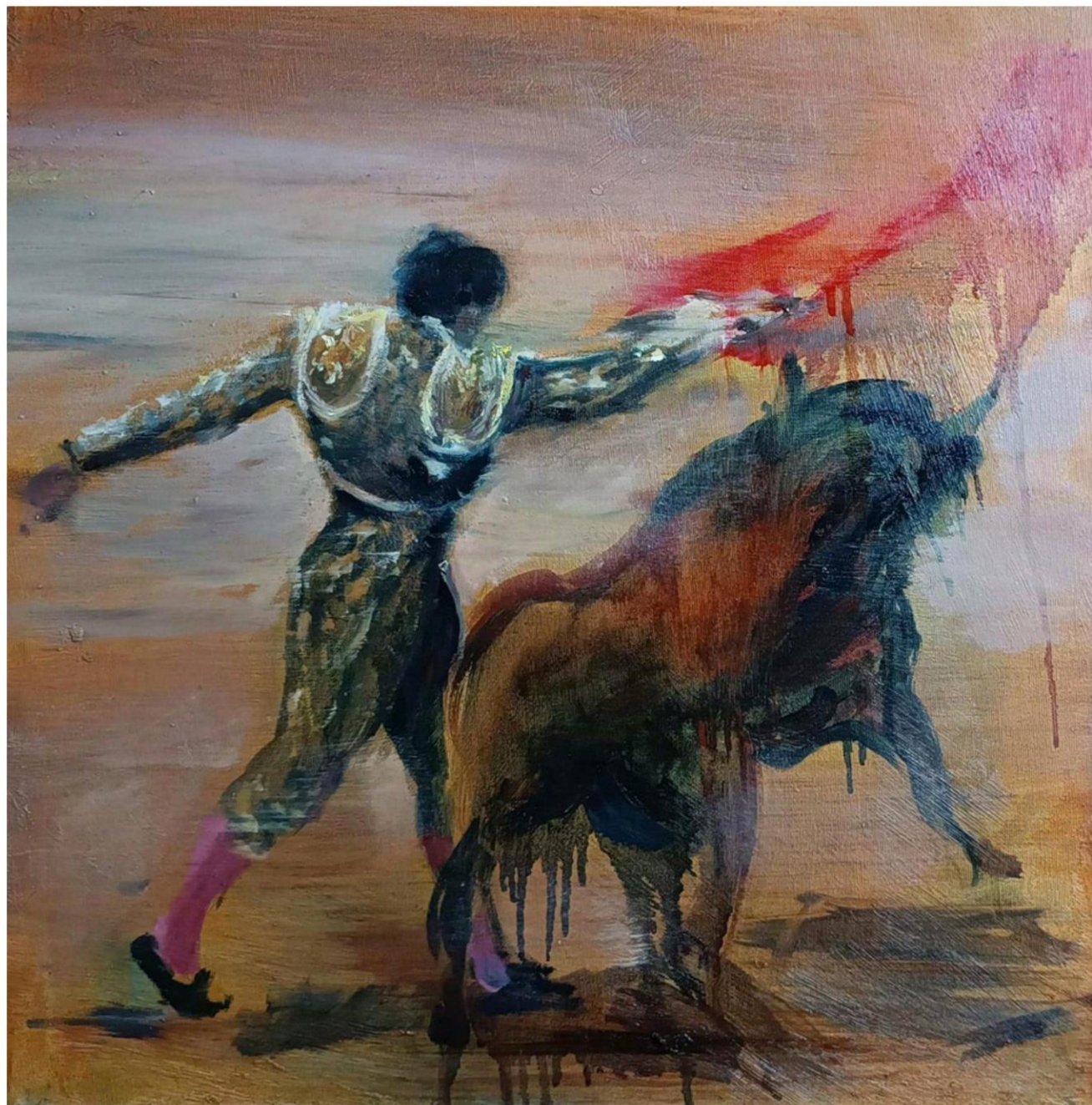


**Adán y Eva  
(top)**  
Oil on canvas  
195 x 195 cm  
2025



**Suerte suprema  
(bottom)**  
Oil on canvas  
40 x 30 cm  
2025





**Pase de pecho**

Oil on canvas

50 x 50 cm

2025



# STEP INTO THE WORLD OF Fabian Kindermann

Vienna , Austria

The work of Fabian Kindermann unfolds through an intuitive, physical dance, layering rich mixed media into fields where shapes surface and fade. Guided by gesture and chance, it threads symbols and textures into maps that echo memory, perception, and what quietly lies unspoken.



**Nr. 1 (top)**

Acrylic on canvas  
60 × 80 cm  
2025

**Chronogramm#005  
(bottom)**

Acrylic on canvas  
80 × 80 cm  
2025



Web site:  
[foundwork.art/artists/  
FabianKindermann](https://foundwork.art/artists/FabianKindermann)



Instagram:  
[@fki\\_official](https://www.instagram.com/fki_official)







**Nr. 45**

**(top)**

Mixed media on canvas

60 x 90 cm

2025

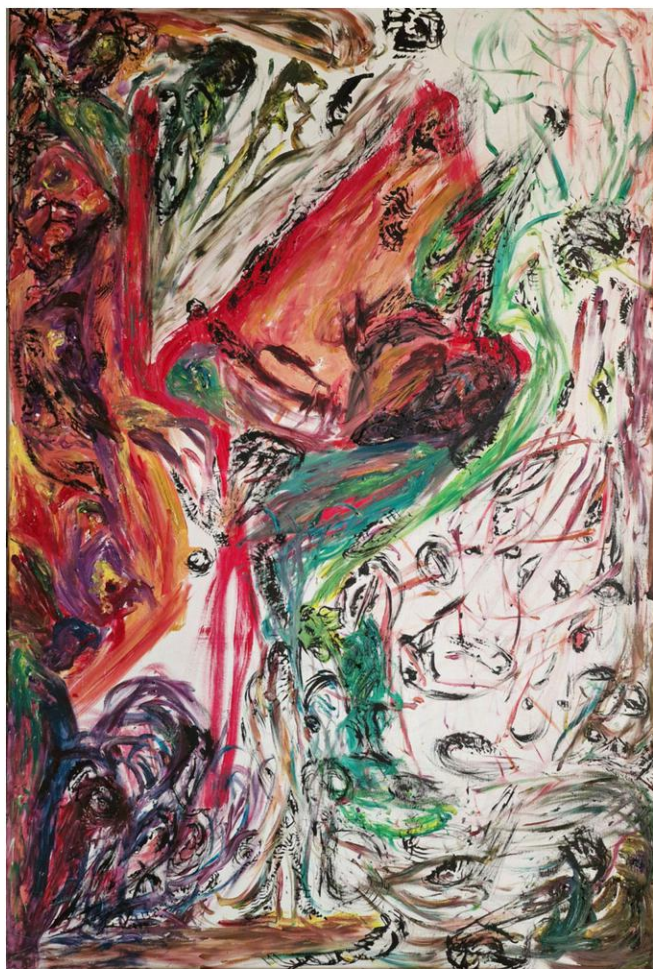
**Nr. 15**

**(bottom)**

Acrylic/Marble dust on canvas

100 x 150 cm

2025





# STEP INTO THE WORLD OF Sebastian Henao

**Cali, Colombia**

Sebastian creates paintings where precise drawing meets vibrant color harmony. Inspired by daily life, literature, and personal journeys, he depicts humans, animals, and architecture with depth and elegance. His works invite viewers into scenes rich in beauty and emotion.

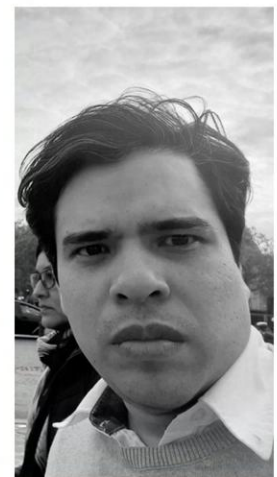


**Waiting for the prix  
(top)**

Oil on canvas  
60 x 60 cm  
2025

**Mozart  
(bottom)**

Oil on canvas  
60 x 40 cm  
2025



Web site  
[sebastiancar86.  
over-blog.com](http://sebastiancar86.over-blog.com)



Instagram:  
[@sebastiancar86art](https://www.instagram.com/sebastiancar86art)









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Public's choice from volume 1



**Gaia**  
**Coletivo** duas Marias  
Staged Photograph



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