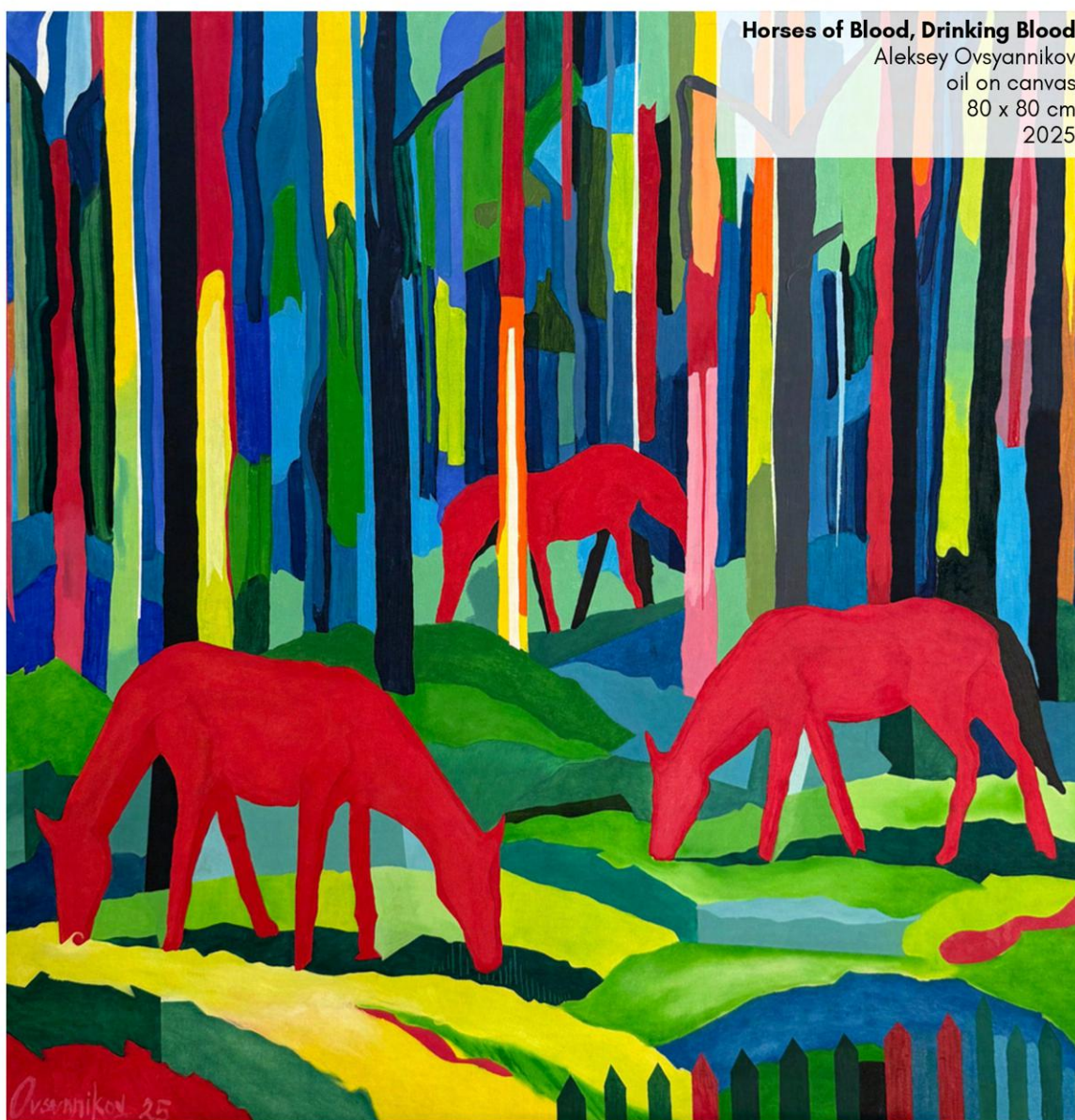


# LOUVRE UNBOUND

BEYOND THE FRAME OF ART



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



# LOUVRE UNBOUND

BEYOND THE FRAME OF ART



[linktr.ee/LouvreUnbound](https://linktr.ee/LouvreUnbound)



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

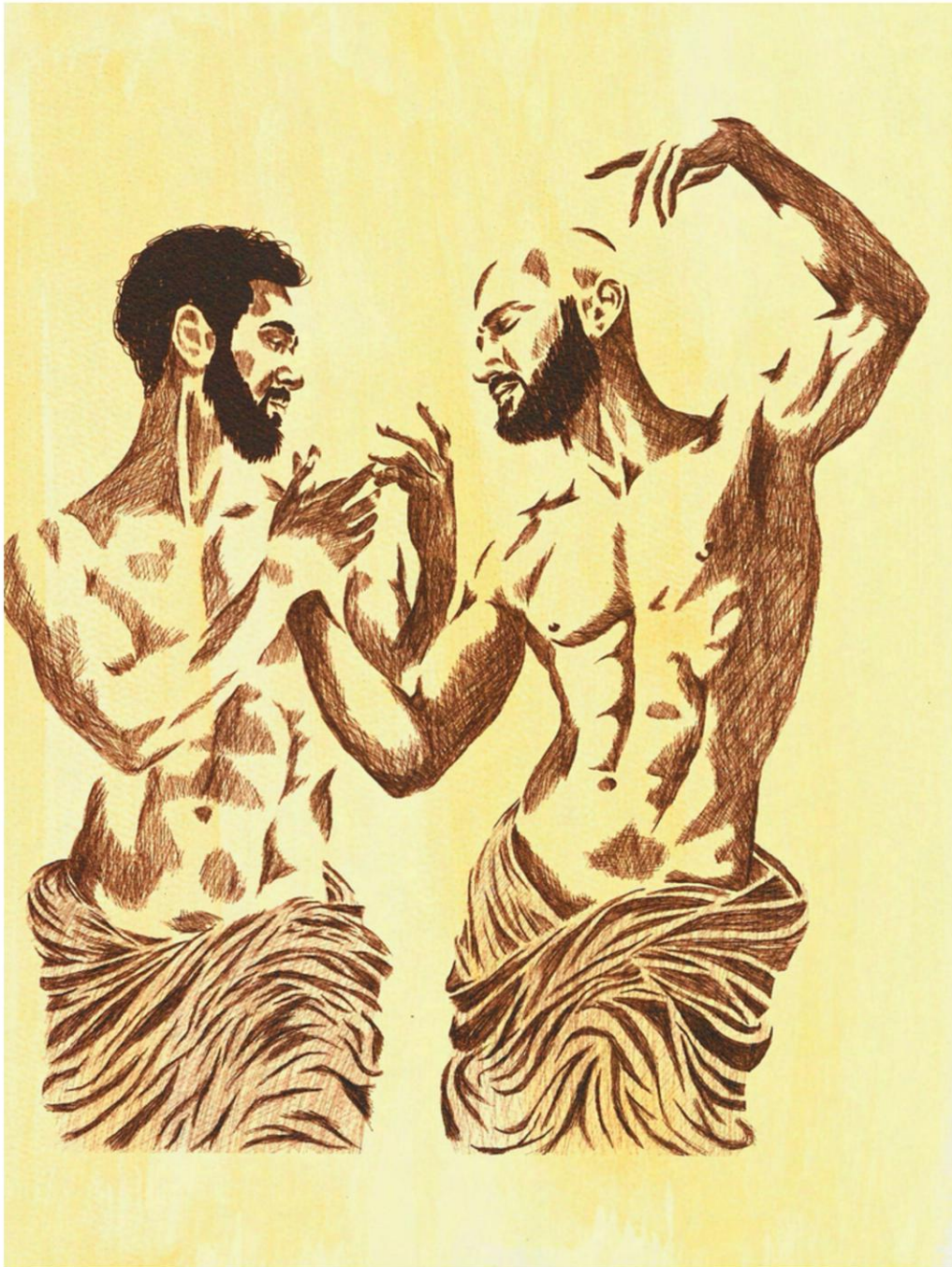




## STEP INTO THE WORLD OF Cesar Vianna

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.



**Eternal exchange**  
watercolor and pen  
on paper  
20 x 25 cm  
2025



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



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







**The dance of shadows**  
pen and pastel on paper  
20 x 25 cm  
2025

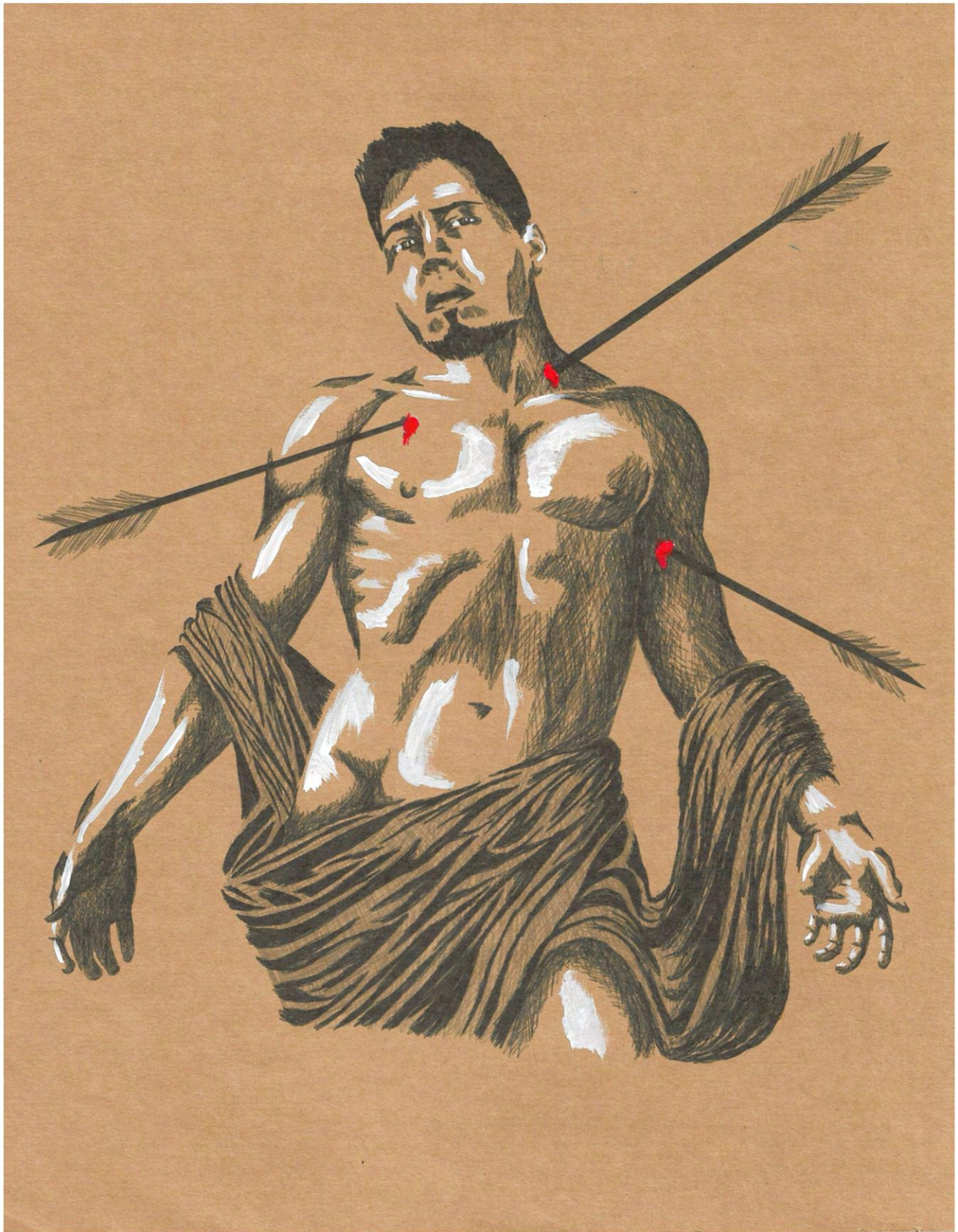




**Unspoken**

pen and acrylic on craft paper  
20 x 25 cm  
2025





**Saint Sebastian**  
pen and acrylic on craft paper  
20 x 25 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.



**C'est personne qui m'a fait ça (dit le cyclope)**

Encaustic art  
20 x 25 cm  
2018



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



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



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







**La mauvaise fortune ( de Midas)**

Encaustic art  
30 x 30 cm  
2018





**Une amazone est née**

Encaustic art

30 x 30 cm

2018





**La chute d'Icare**

Encaustic art

40 x 50 cm

2018



# STEP INTO THE WORLD OF Raul Farias

Niteroi, Brazil

Raul Farias transforms everyday moments into vivid, emotionally charged images. With soft contours, vibrant tones, and a touch of distortion, he reveals what often goes unnoticed, inviting viewers to pause, feel, and discover the quiet beauty woven into ordinary life.



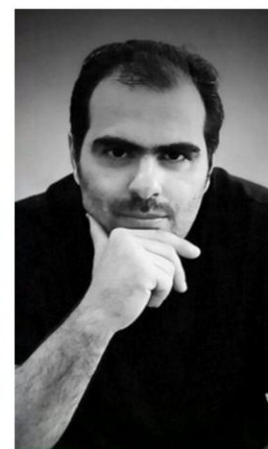
**Agony (top/left)**  
ballpoint pen and  
graphite on paper  
10,5 x 15 cm  
2024



**A furious woman  
(top/right)**  
mixed media on paper  
9,5 x 14 cm  
2024



**Community 10 (bottom)**  
mixed media on paper  
21 x 29,7 cm  
2024



Website:  
[raul-farias.webnode.pt](http://raul-farias.webnode.pt)



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





## THROUGH THE ARTISTS' EYES

**Waves of Embered Tranquility**

Mandy Steinfeldt

Digital art

3000 x 4501 px

2025

“

It has meant so much to be published in Louvre Unbound Magazine. Having my art seen has brought more people to my website, increased sales, and opened up new opportunities for me. Louvre Unbound represents an opportunity for my artwork to be discovered by people who may never have known about me otherwise. This magazine helps small artists like me get seen.

**Mandy Steinfeldt** - volume 3

”



Instagram:  
@pixel\_mouse\_designs



# STEP INTO THE WORLD OF Marcos Moura

**Sao Paulo, Brazil**

Marcos Moura is a São Paulo-born artist whose work is shaped by comics, animation, and skate culture. Trained in graphic design, he transforms these influences into dynamic digital artworks, creating visuals for bands like Helloween and Ugly Kid Joe while staying true to the imagination that inspired him since childhood.



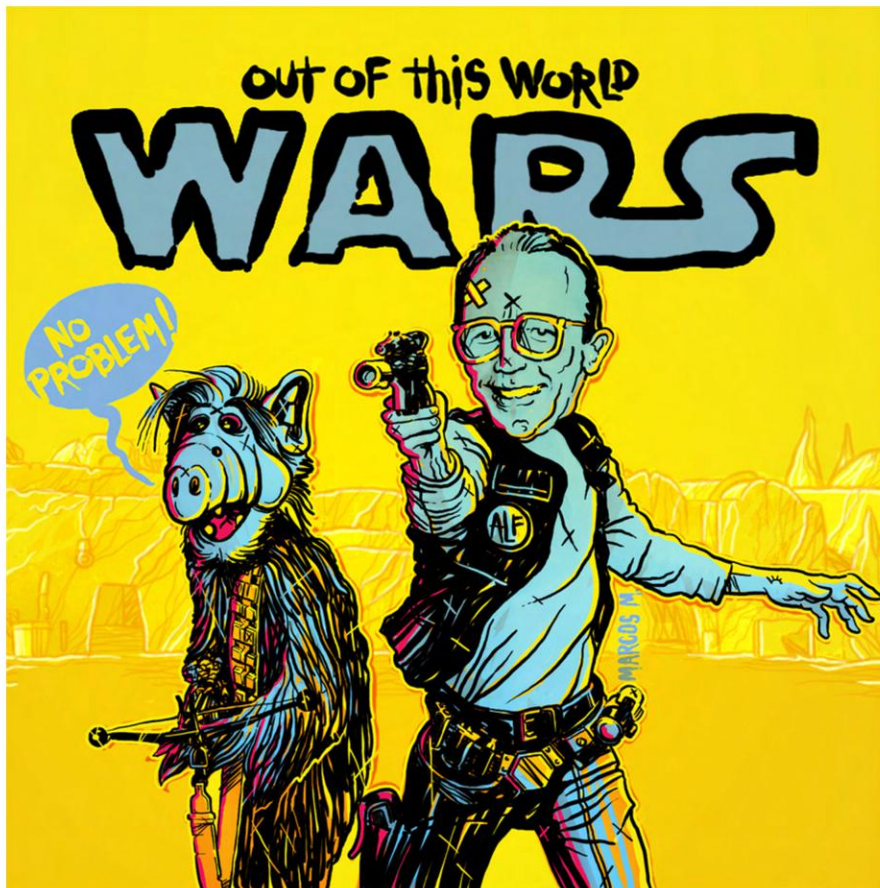
**Eagle UKJ**  
Digital art  
2022



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







**Alf Solo  
(top)**  
Digital art  
2016



**Bob Skate  
(bottom)**  
Digital art  
2019





**Corrida**  
Digital art  
2020





**7 Anões  
(top)**  
Digital art  
2019



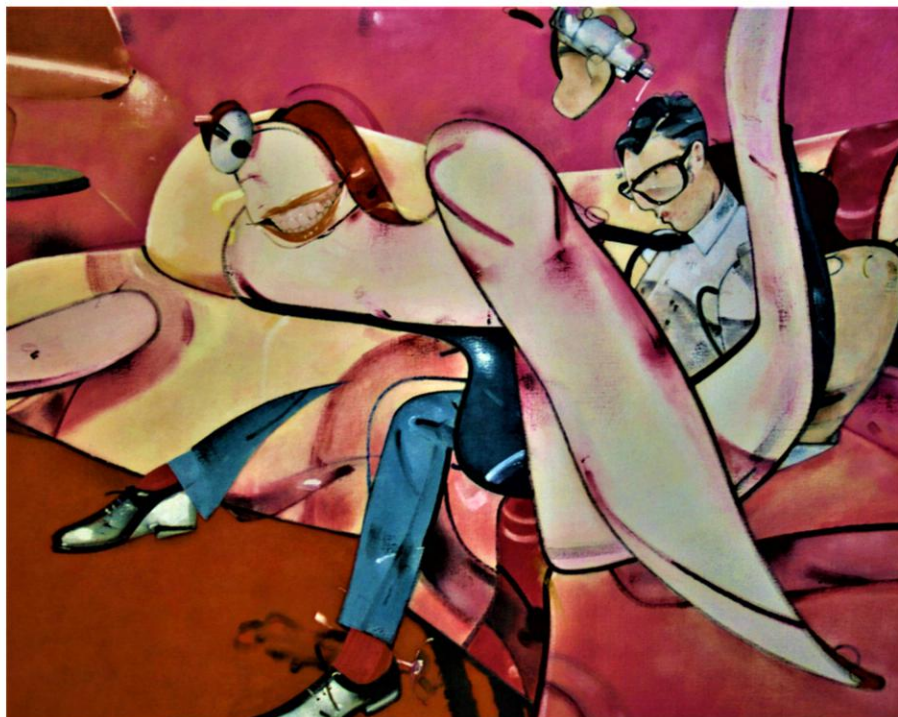
**Uga Rock  
(bottom)**  
Digital art  
2023



# STEP INTO THE WORLD OF Tim Clarke

Leicester, United Kingdom

Tim Clarke channels decades of practice into luminous paintings and drawings that explore awe, movement, and emotion. Inspired by Leonardo, he blends observation, rhythm, and expressive depth, creating works that crystallize his lifelong search for meaning through art.



**Mr and Mrs Milk-Baptism  
(top)**

oil on canvas  
100 x 80 cm  
2014

**Man crying  
(bottom)**

oil on canvas  
100 x 80 cm  
2018



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



Instagram:  
[@6739.tim](https://www.instagram.com/6739.tim)

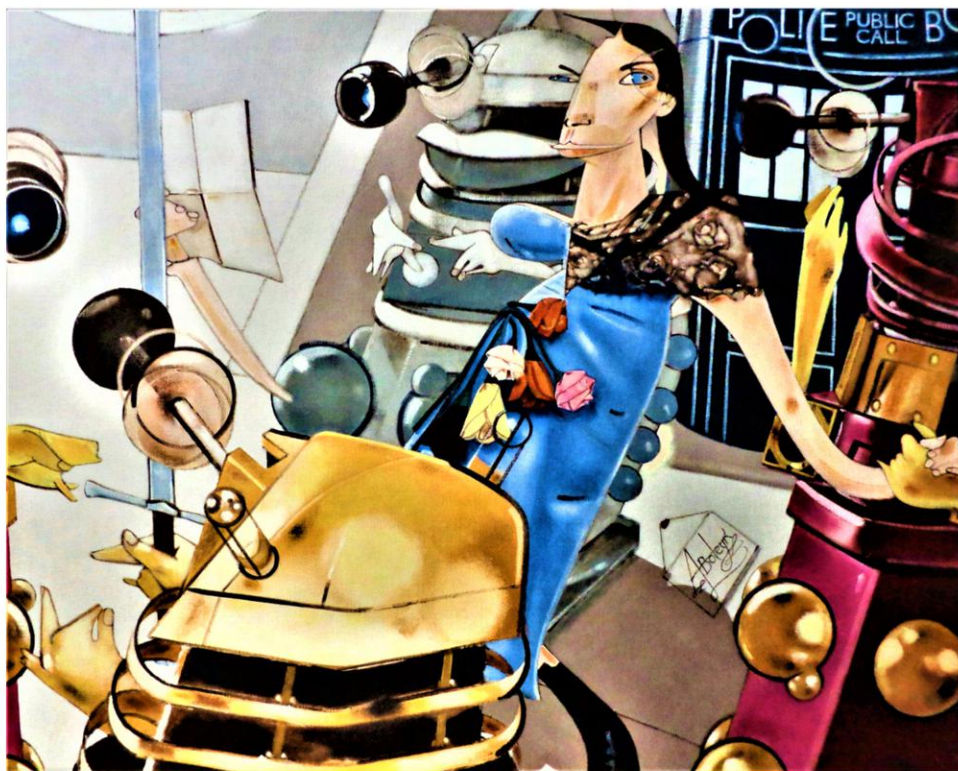






**Glenda Jackson as King Lear**  
(top)  
oil on canvas  
30 cm x 35 cm  
2023

**Anne Boleyn reading her first letter  
from Henry VIII with attendants**  
(bottom)  
oil on canvas  
100 x 80 cm  
2021

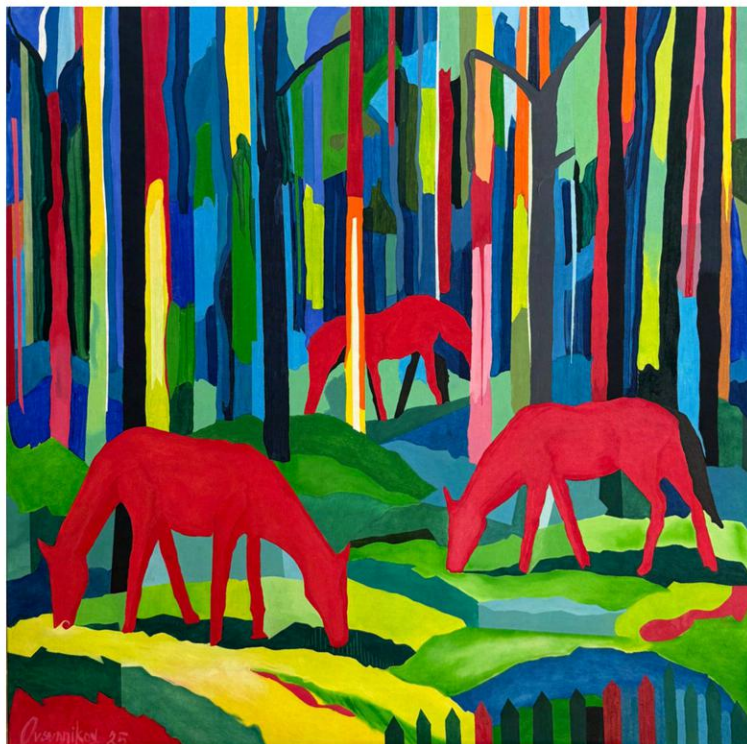




# STEP INTO THE WORLD OF Aleksey Ovsyannikov

Minsk, Belarus

Aleksey Ovsyannikov transforms perception into bold, emotionally charged oil paintings. With vibrant hues, striking contrasts, and abstract intensity, he creates works that merge tradition and innovation, inviting viewers into a world of deep reflection and visceral expression.



**Horses of Blood,  
Drinking Blood  
(top)**

oil on canvas  
80 x 80 cm  
2025

**The Dance of Broken  
Fingers  
(bottom/left)**

oil on canvas  
60 x 100 cm  
2024

**April, June, February,  
requiem  
(bottom/right)**

oil on canvas  
100 x 120 cm  
2024



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



Instagram:  
[@al.eksey972](https://www.instagram.com/al.eksey972)





## THROUGH THE ARTISTS' EYES

**Winter Waves**

Julia Saif  
Photography  
2023

“

I was truly excited when Louvre Unbound shared 2024 - “In Moon Phases” in their Instagram story. When I thanked them, they responded with generous words and an invitation to publish some of my work in their magazine. I felt genuinely honoured to be featured alongside other artists, as the magazine has helped me further define my voice and gain visibility as an emerging artist.

**Julia Saif** - volume 3

”



Instagram:  
@PrincessJoulesPhotography



# STEP INTO THE WORLD OF Amanda Heenan

Denny, Scotland, UK

Amanda Heenan creates art as an act of healing, intuition, and emotional depth. Working with fluid watercolours and expressive charcoal, she explores resilience, fragility, and renewal through nature and the human form, inviting viewers into quiet moments of reflection and connection.

**Welcome Amanda, 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 came to art in a way I didn't expect. I'm a self-taught artist, and painting entered my life during a period of ill health, when everything felt uncertain and stripped back. What began as a small, private act of healing slowly grew into a vital creative practice — a way of reclaiming my breath, identity, and sense of connection. Over time, I realised that art wasn't something separate from my life, but the thread that wove everything together.

My background in equality, diversity, inclusion, and peace building taught me to listen deeply, imagine differently, and stay present with both beauty and discomfort. Those same qualities shape my work. I'm inspired by Scotland's wild landscapes, shifting light, and the quiet resilience of nature — as well as by the human capacity to hold fragility and strength simultaneously.

I didn't choose this career in a traditional sense; art chose me. It became the place where healing, imagination, and my commitment to a more compassionate world meet. Creating feels like an act of renewal and presence — an invitation for others to find their own moments of reflection, solace, and joy through my work.

The first artwork that truly moved me was Turner's. His ability to capture and convey light stirred something deep within me. I always respected the Renaissance masters when visiting galleries, but Turner's work filled me with awe — a feeling that stayed with me and continues to shape my artistic path.



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



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





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

My work is, at its heart, an invitation to pause – to breathe, to feel, to remember what is quiet and essential within us. I paint the places where fragility and resilience meet: the moment before stepping into the light, the stillness inside a storm, the tenderness in a gesture or a shifting sky. These liminal spaces are where I've found my own healing, and they continue to guide my practice.

Light is a recurring theme for me – not just as illumination, but as a presence and a teacher. I'm drawn to the way light reveals its full brilliance only when held against shadow. The dark depths, the quiet edges, the places we hesitate to look – these are the spaces that allow light to bloom. This interplay feels symbolic of the human experience: our courage, our wounds, our resilience, and the beauty we find in between.

Other themes return again and again: strength within vulnerability; the wild tenderness of Scotland's landscapes; the resilience of nature; and the sense that something deeper – intuition, memory, spirit – is always moving just beneath the surface.

Whether I'm painting a figure, a bee, a hillside, or a single wash of colour that feels like breath, I'm reaching toward the same truth: that beauty and courage often reveal themselves in the quietest moments.

Ultimately, my work aims to hold space for others the way art once held space for me – offering a moment of recognition, solace, reflection, or simply the feeling of being gently met.



**Northern lights at sea**

Watercolour  
38 x 28 cm  
2025



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

Absolutely. I think art and creativity are more essential now than they have ever been. We're living in a digital, accelerated, often volatile world — one that can pull us away from our bodies, our senses, and our deeper ways of knowing. But the ability to create, to imagine, to shape something from nothing, is one of the most powerful capacities we have as human beings. No level of technology can replace that.

For me, art is not just a product; it's a practice and a state of being. It's how we stay connected to our intuition, our emotions, and to the wider web of life we're part of. Creativity is an evolutionary force — one that reminds us of our deep interdependence with each other and with all living beings. In this remembering, we find the seeds of connection, empathy, and meaningful transformation.

I believe creativity is also a revolutionary force. It helps us return to what truly matters and guides us toward a more compassionate, sustainable world — a world shaped by imagination, responsibility, and shared humanity.

Art is transformative because it changes how we see. When you slow down enough to look, to really notice light, colour, movement, or emotion, you begin to experience the world in a different way. That act of seeing — of dreaming, imagining, interpreting — is profoundly empowering. It opens space for empathy, for connection, for possibility.

So yes, art still holds social and transformative power. In many ways, it may be one of the last places where we can truly return to ourselves, to our humanity, and to the quiet truths that keep us tethered to one another.



**Airy Fairy Roses**

Watercolour

31 x 23 cm

2025



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

For me, creativity is both innate and cultivated. I resonate deeply with Elizabeth Gilbert's idea in *Big Magic* that inspiration exists almost at a collective or quantum level — that ideas, images, and sensations move through the world seeking someone receptive enough to bring them into form. I've always felt that: moments of inspiration arriving like soft knocks on the door.

But receiving inspiration is only the beginning. The real work lies in what we do with it. Creativity asks us to be open, curious, and attuned — and then it asks us to show up with discipline, skill, and persistence.

Without that commitment, inspiration can pass through us as quickly as it came. Cultivating a creative practice means putting in the hours, developing technique, embracing the frustrating humps, and staying in relationship with our own imagination.

So creativity, to me, is a dance between receptivity and practice. It's about listening for what wants to come through, refining the skills to honour it, and having the discipline to bring it into form. And the outcome — the finished painting or piece — is only one small part of a much deeper process.



**Lost lights over Uig**

Watercolour  
38,5 x 28 cm  
2025

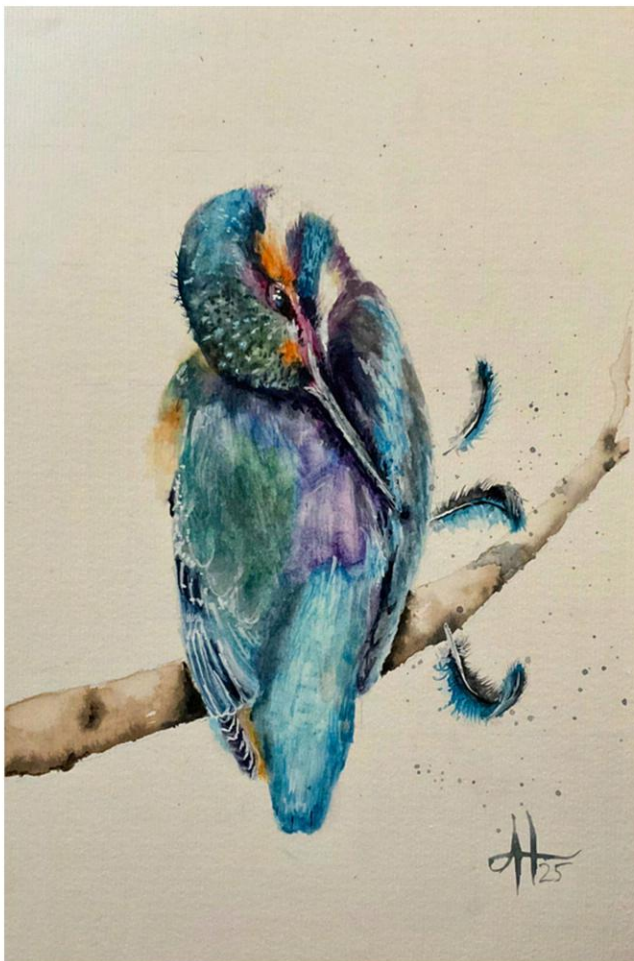


**How do you navigate visibility in the art world, especially in relation to social media?**

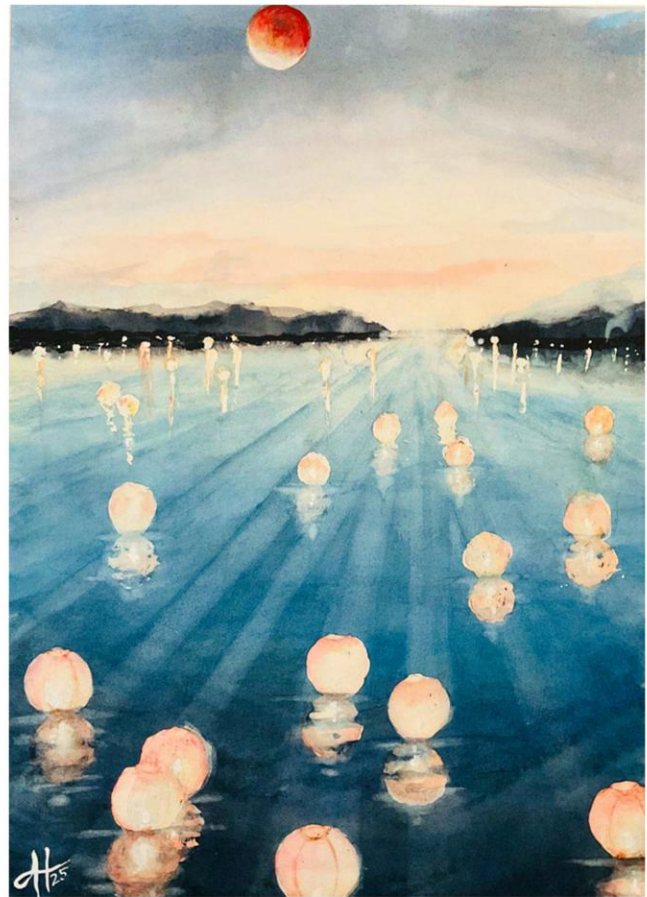
As a self-taught and still relatively new artist, visibility is something I'm navigating in real time.

Social media can feel overwhelming, but it has also become an important way for me to share my work and connect with others.

Because my mobility and health are limited, being able to participate in the art world online is not just helpful — it's essential. It allows me to build relationships, learn from other artists, and find community without needing to travel or attend events.



**Shipshape Kingfisher**  
Watercolour  
23 x 31 cm  
2025



**Bloodmoon Flotilla**  
Watercolour  
28 x 38 cm  
2025

I share my paintings on Instagram, where I appreciate the warmth and creativity of that space, and on LinkedIn, where I often pair my artwork with reflections on leadership, self-care, healing, and social justice.

That blend feels true to who I am. I'm not interested in curating a perfect persona — I'd rather show up with honesty, softness, and the deeper threads behind my work.

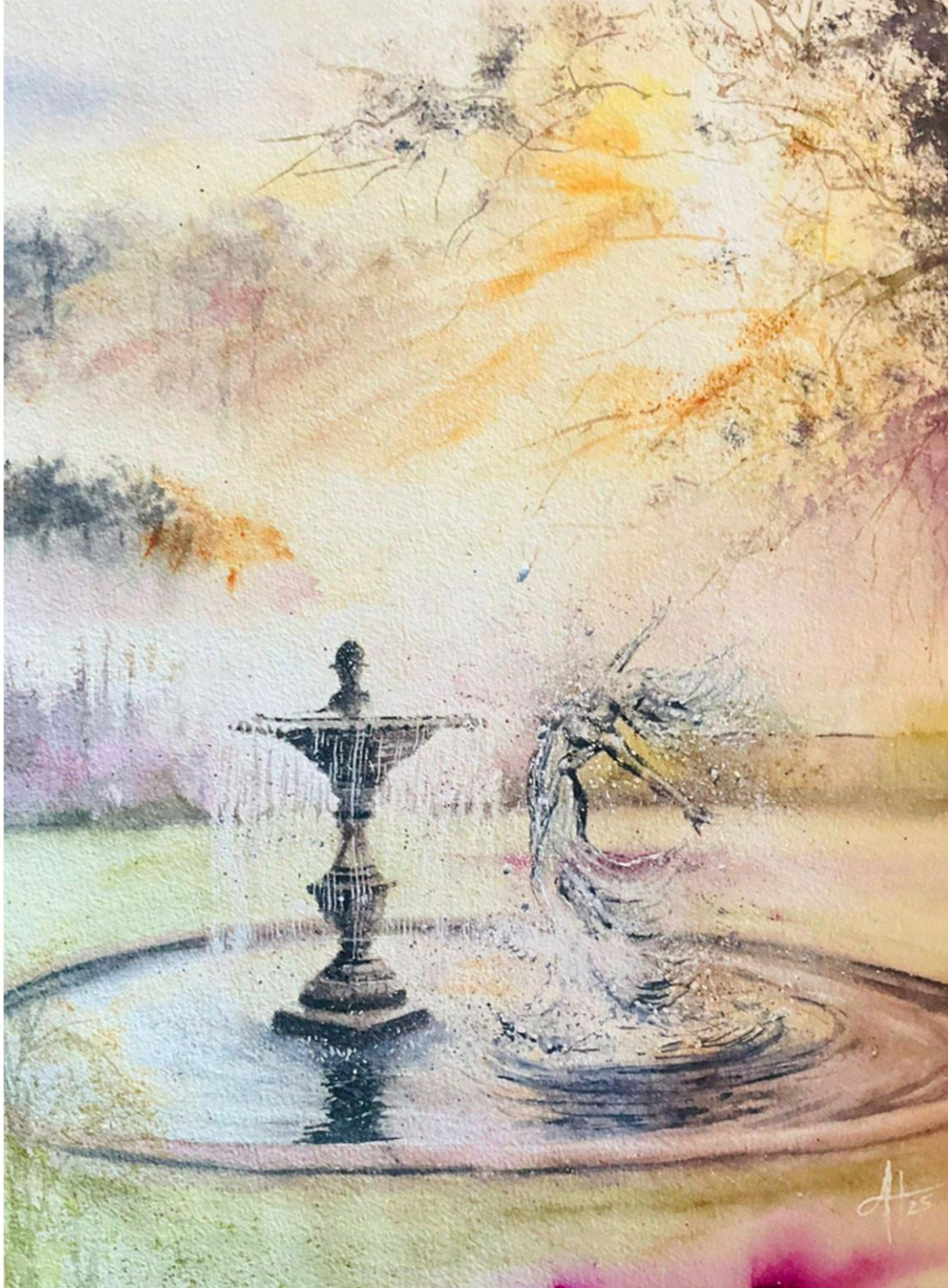
I'm still learning how to balance visibility with my well-being. I try to approach it the same way I approach art: with intention, curiosity, and compassion.

For me, social media is less about pushing content and more about connection — finding the people who resonate with what I create, and letting the rest unfold at its own pace.



**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?**

Thank you. I've found collaborating with Louvre Unbound truly rewarding, and I've deeply appreciated your responsiveness and the care you bring to representing artists with integrity. It makes a real difference to feel seen and supported in that way. I also love the global diversity of the artists you showcase — it creates a sense of connection, dialogue, and shared creativity that reaches far beyond borders.



**Water Sprite  
Delight**  
Watercolour  
28 x 38 cm  
2025



## STEP INTO THE WORLD OF Pedro Dantas dos Reis

**Chamusca, Portugal**

Pedro Dantas dos Reis approaches photography as a slow, attentive practice—one rooted in silence, memory, and the subtle distances between people and time. Working deliberately and often through long exposures, he transforms light and shadow into meditations on presence and absence. His images inhabit the spaces between seeing and remembering, inviting viewers into a quiet, lingering conversation with time itself.



**Untitled (top)**  
photography  
60 x 47 cm  
2010

**Untitled (bottom)**  
photography  
60 x 47 cm  
2010



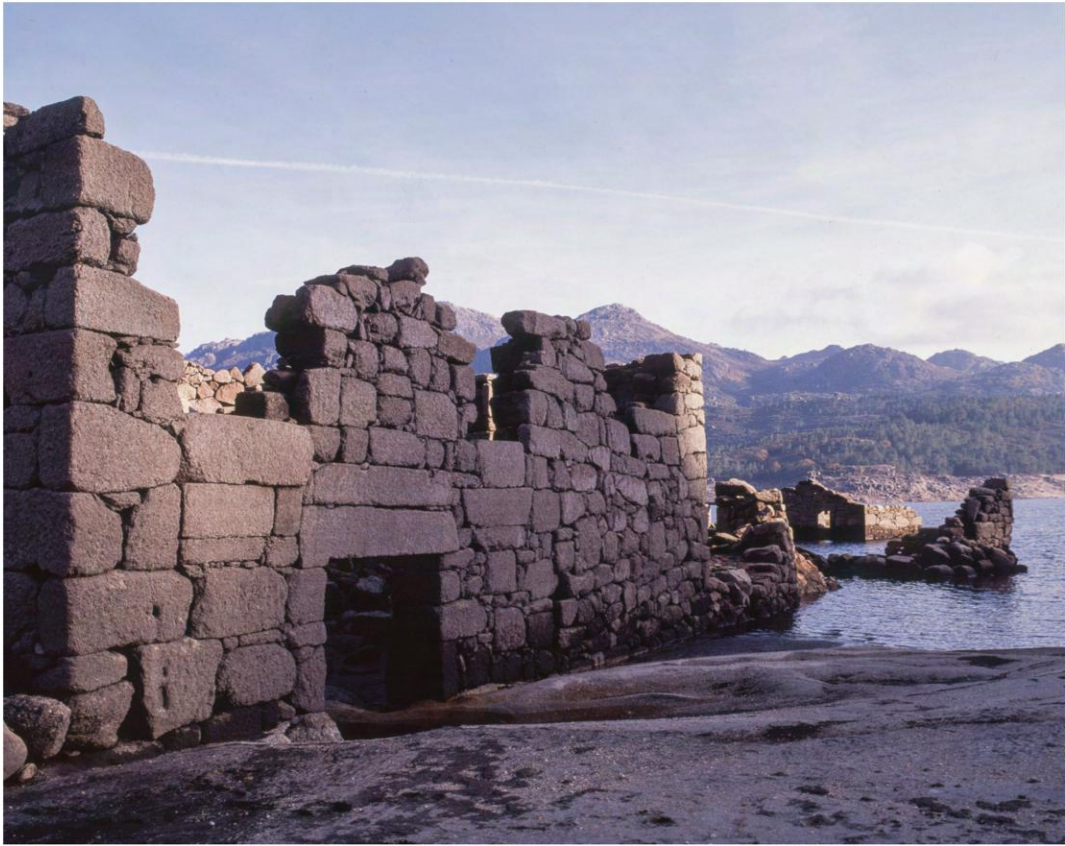
Website:  
[PedroDantasDosReis.pt](http://PedroDantasDosReis.pt)



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







**Untitled (top)**  
photography  
60 x 47 cm  
2010



**Untitled (bottom)**  
photography  
60 x 47 cm  
2010



## STEP INTO THE WORLD OF António Adauta

Viseu, Portugal

António Adauta approaches craftsmanship as an act of revival, drawing from the Roman mosaics of Conímbriga to reimagine their colors and patterns through Arraiolos stitch. Through a meticulous, time-intensive process, he transforms ancient motifs into refined textile works that bridge heritage, material, and contemporary artisanal expression.



**Centauro Marinho  
(top)**  
Embroidery  
54 X 54 cm  
1998



**Minotauro  
(bottom)**  
Embroidery  
40 x 40 cm  
2006



Website:  
[adauta.eu](http://adauta.eu)



Website:  
[homofaber.com/en/  
artisans/  
antnio-adauta-  
embroidery-portugal](http://homofaber.com/en/artisans/antnio-adauta-embroidery-portugal)



Instagram:  
[@antonio\\_adauta](https://www.instagram.com/antonio_adauta)

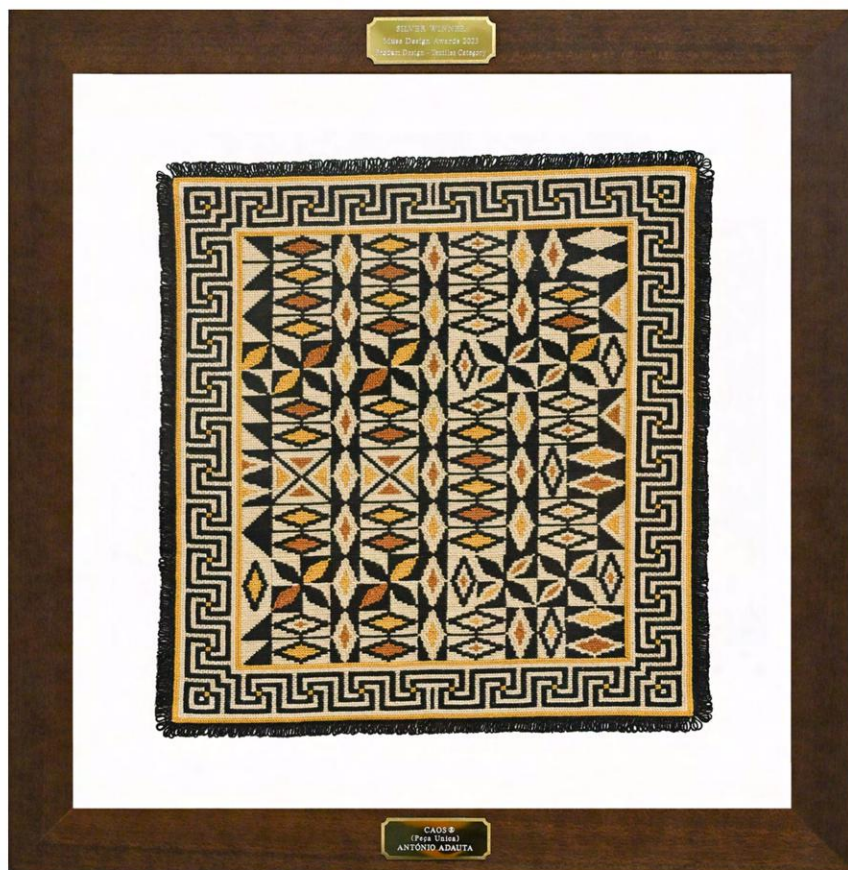






Entrelaçado (top)

Embroidery  
49 x 44 cm  
2025



**Caos (bottom)**

Embroidery  
49 x 48 cm  
2023



# STEP INTO THE WORLD OF

## Abraham Levy Lima

Carcavelos, Portugal



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

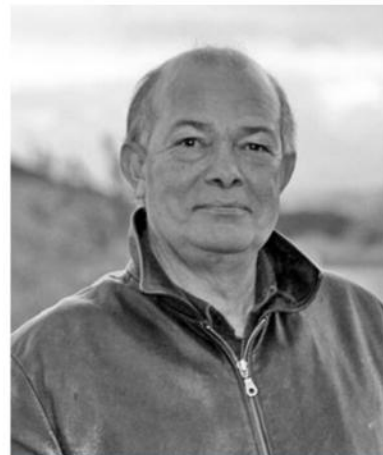
Abraham Levy Lima is a painter whose work moves between memory, nature, and a sense of belonging, transforming landscapes into quiet dialogues with his own origins. His paintings reveal a careful attention to organic forms — mountains, tides, shifting clouds — translated into calm, almost meditative compositions. Rather than dramatizing color or gesture, Lima favors harmony between light and material, allowing the texture of linen, wood, or copper to become part of the narrative. In his work, nature is not a backdrop but a witness: a place where identity is revisited, and where every detail — a ripple, a shadow, a dissolving horizon — carries the silent memory of place and passage.

**Your painting reveals an almost poetic attention to the maritime landscape and to historical memory. What draws you to this universe, and how did the sea become a central axis of your artistic expression?**

The sea has been part of my life since childhood. I was born on the island of Santo Antão, where the ocean is a constant presence — a horizon that shapes daily life and imagination. Its immensity, its mysteries, and the human effort to understand or overcome it have always fascinated me.

Early readings about pirates, corsairs, and the great voyages of navigators strengthened this connection, giving the maritime world a strong emotional resonance. Over time, painting became the natural way to express this bond.

For me, the sea is not only a subject but also a place of memory and identity, and that is why it remains central to my artistic work.



Website:  
artmajeur.com/  
AbrahamLima



On line gallery:  
AbrahamLima.wixsite.com/  
artgallery



Facebook:  
@abrahamll



Instagram:  
@abraham\_levy\_lima





**Your work carries a strong documentary and symbolic dimension, where each vessel and each horizon seems to hold a story. How do you balance technical accuracy with the emotion and narrative you wish to convey in each painting?**

I approach each subject with respect for its historical and visual truth, but I also allow space for artistic freedom. Technical accuracy gives the work credibility, especially when dealing with maritime themes, but emotion is what brings the scene to life.

My intention is to keep both elements present: the rigor that honors the historical document, and the expressive choices — in light, color, or atmosphere — that communicate the story or feeling behind it. Together, they create a balance between factual detail and personal interpretation.



**Batalha do porto da praia em Cabo verde**

Oil on copper plate  
40 x 30 cm



**Light and color play an essential role in your work, giving your paintings a distinctive sense of atmosphere. Which references or influences inspire you in shaping this characteristic luminosity?**

The way I build light in my paintings is shaped by many of the great masters I have admired over time. Turner's treatment of atmosphere, the precision and depth found in Leonardo, and the techniques of the Flemish, French, and Russian schools have all influenced the way I understand luminosity.

What inspires me most is how these artists used light not only to describe a scene, but to create emotion — a mood, a sense of movement, or a quiet tension. In my own work, I try to bring that same intention: light as a living element that shapes the landscape and guides the viewer's experience.



**Ponta Delgada, Açores**  
Oil on linen canvas  
90 x 70 cm



**Your career is marked by a strong commitment to figurative painting, at a time when many artists move away from realism. What does it mean to you to keep this tradition alive within the contemporary art context?**

For me, figurative painting is a way of preserving memory. It allows histories, places, and experiences to remain visible in a direct and accessible way. Even as artistic trends shift, I believe realism continues to offer a form of clarity and emotional connection that is timeless.

Keeping this tradition alive is my way of contributing to a "future memory" — creating works that can still speak to people many years from now, regardless of changing styles or movements in the contemporary art world.



**Lisboa Calheiros**  
Oil on linen canvas  
200 × 120 cm



**Your participation in Louvre Unbound brings your work to a global and diverse audience. How do you see the role of the magazine in promoting independent artists and in valuing artistic languages that engage with history, technique, and personal sensibility?**

Louvre Unbound plays an important role by giving visibility to artists who often work outside the mainstream circuit. The magazine creates a space where different artistic voices — traditional, experimental, personal, or historically rooted — can be presented with seriousness and respect.

For independent artists like myself, this kind of platform is valuable. It helps our work reach audiences who appreciate both technique and narrative, and it encourages a broader dialogue about the many ways art can connect past and present. I see the magazine as doing remarkable work in promoting diversity within contemporary visual expression.



**Paúl Santo Antão, Cabo Verde**

Oil on linen canvas

80 x 60 cm



The curator Ana Carolina de Villanueva, from Luka Art Gallery, has developed a curatorial approach that values authenticity and dialogue between artists of different backgrounds. How would you describe her influence on the way your work is presented and contextualized internationally?

Ana Carolina de Villanueva's support has been very meaningful for my work. Her curatorial vision highlights the individuality of each artist while creating connections across cultures and histories, and this perspective has helped frame my paintings in a broader international context.

Her appreciation, along with the efforts of Luka Art Gallery, has contributed to a strong and thoughtful presentation of my work. Even in the challenging artistic, political, and economic moment we are living, their commitment has offered visibility, encouragement, and a sense of continuity that I value deeply.



**Fragata D.Fernando II e Glória em Lisboa 1920**

Oil on linen canvas  
100 x 70 cm



# STEP INTO THE WORLD OF

## José María Pinto Rey

Artziniega, Spain

LUKA  
art

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

José María Pinto Rey is a Spanish painter whose work explores the quiet tension between perception and time. Using gentle shifts of color and light, he transforms everyday spaces into contemplative scenes where abstraction and figuration meet. His paintings evoke the fleeting nature of experience, suggesting that the essence of a moment often lies in what is barely seen yet deeply felt.

**Your work is characterized by a balance between the rational and the intuitive, between structure and emotion. How does this dialogue unfold in your creative process, and what role does gesture play in your search for harmony?**

I have been painting for many years, moving through different creative phases, always searching for something that resonates emotionally and aligns with the visual language I am exploring at the time. Over this journey, I understood how essential the choice of motif is, since each theme allows different techniques to emerge naturally.

In recent years, I have focused on the territory of memory. By dragging the paint across freshly created images, I discovered a visual parallel with how memories appear—blurred yet still recognizable. This process involves adding details with precision and then partially destroying them, which requires both detachment and trust in the reconstruction that follows.

In rebuilding the image, I find those small fragments the mind clings to, the elements that make a memory feel real even when partially forgotten. In this way, the rational side of technique meets the intangible, emotional dimension of human experience.



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



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





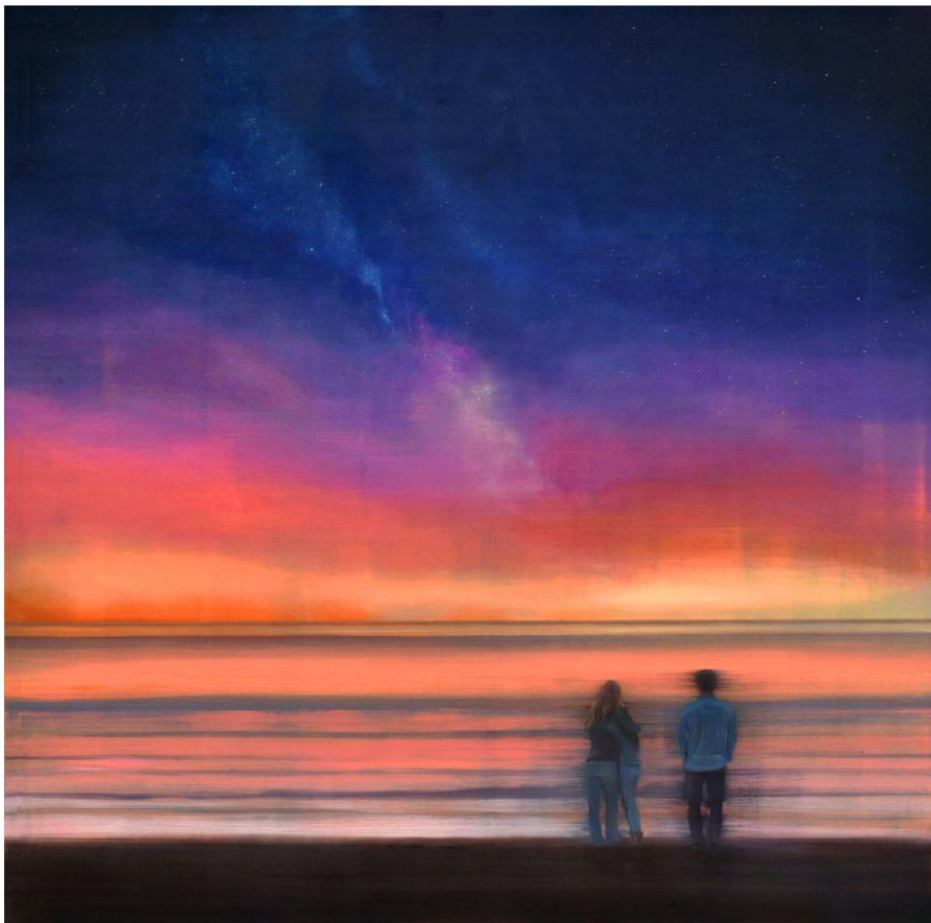
**In many of your series — such as *Ventanas* or *Cuadrantes* — light and space almost become protagonists. What does the idea of “pictorial space” mean to you, and how do you approach it in your compositions?**

For me, pictorial space is fundamental. I use it to emphasize certain concepts, such as the notion of looking from an interior space, which is central to my *Windows* and *Ventanales* series. The painted frame that surrounds the central image functions like the interior of a room or the border of an actual window. It belongs to the viewer's world, making the observer an active part of the scene.

This creates a dialogue between two realities: the blurred, remembered image at the center — like a distant memory — and the surrounding space that represents the viewer's immediate present. In this way, the painting invites the spectator to step into the image, connecting past and present within a single visual experience.

I am also deeply drawn to the light of dusk, with its intense colors and hypnotic atmosphere. The shifting hues and changing intensity have something almost symphonic about them — a brief, mesmerizing display that often brings silence to those who stop to watch it. Capturing this fleeting beauty has become an essential part of my work.

I also tend to include figures in my scenes. They serve as reference points, anchoring the space and helping viewers identify emotionally with the composition. Their placement is always deliberate, either to balance the image or to guide the viewer's gaze with clarity and intention.



**Frontera al Cosmos-año**

Oil on canvas  
180 × 180 cm  
2024



**Your painting conveys a sense of silence and reflection, as if inviting the viewer to pause. Do you consider your work to have a spiritual or philosophical dimension as well?**

That is indeed what I aim to express. Since my series of flat colors, I have tried to highlight what often escapes us in our everyday lives. As we move quickly through the streets of our cities, we stop noticing the countless details — the forms, designs, and structures created by so many human minds, each with their own creativity, logic, and ingenuity. We are surrounded by beauty and harmony, yet because it is so familiar, we often fail to recognize its importance.

In my more recent series, I try to honor light, color, and the intangible qualities that permeate life. I like to encourage reflection through my work — to propose situations, raise questions, and invite the viewer to uncover the reasons behind each scene.

I have always believed that a painting is not meant to be looked at briefly. It is something to live with — to see for many hours, in many moments of life. Only then does it reveal its full content. Today, however, we live in a world that moves quickly. Technology surrounds and absorbs us. Contemplation has been pushed aside, everything is immediate, and yet we are more in need of silence and reflection than ever before.

Painting, when we give it the space it deserves, offers a path toward that inner stillness. It speaks its own language — one of silence, time, and attention — and invites us to slow down enough to truly listen.



**A la luz de Selene**

Oil on canvas  
180 x 180 cm  
2023

Finalist, Reina Sofía Prize



**Throughout your career, you have remained notably faithful to figurative painting, even in a context where artistic trends shift constantly. What motivates you to continue exploring this language, and how do you renew yourself within it?**

I have always been drawn to figurative painting, largely because it was what surrounded me as a child. The images and occasional portraits hanging on the walls of my home helped me understand the importance of creating something comprehensible — an image that communicates directly with the viewer. At the same time, mastering realism was a challenge I wanted to meet. Although I painted and drew from a young age, reaching a mature and confident level required years of study and dedicated work.

Inventing or discovering a personal technique that identifies me as an artist has always been essential. For this reason, I never followed trends or tried to adapt my work to what was fashionable.

Instead, I focused on remaining coherent with my own language, allowing each stage of my career to build naturally upon the previous one — like steps in a single, clear direction.

This does not mean I remain static. On the contrary, my artistic path evolves precisely because it stays connected to a consistent inner direction. That coherence is what allows me to reach new, unexplored territories while maintaining a clear identity.

Staying motivated is fundamental to me. I do not see painting as a constant production of works intended merely to sell. What truly drives me is discovery — advancing along my own path and continuing to develop this personal adventure. That ongoing search is what keeps my enthusiasm alive.



**Ventana al Atlántico**

Oil on canvas  
195 x 195 cm  
2014

Honor Medal, BMW Award 2014



**Your participation in Louvre Unbound connects your work with an international artistic community. What does it mean to you to be part of this publication, and how do you see its role in amplifying independent artistic voices?**

I find it very meaningful to share my work through publications like Louvre Unbound. For any artist, reaching more people is deeply satisfying — after all, what is art if not a form of communication? Having the opportunity to present part of my work and artistic journey in this medium feels like an acknowledgment of many years of exploration and discovery.

I also believe it is increasingly important to give visibility to artists who may be outside the spotlight. In today's art world, it often seems that only a few receive significant attention, and their narratives sometimes become so complex that they require endless explanation.

Almost like the tale of the Emperor's New Clothes, this dynamic can overshadow artists whose work communicates with clarity and sincerity, reminding us of the need to broaden the space for diverse artistic voices. Yet true art is created by human beings and meant to be understood by human beings, with nothing more than the five senses we all possess.

For that reason, publishing what independent artists are doing today is not only relevant but necessary. It anticipates what may be recognized in the future, and it provides an honest snapshot of the art being created right now.



**Hipnosis evanescente**  
Oil on canvas  
195 x 195 cm  
2019

Finalist, Reina Sofía Prize



**The curator Ana Carolina de Villanueva, from Luka Art Gallery, is recognized for her sensitive eye and exceptional approach. How would you describe the influence of her curatorial work on the presentation and dialogue of your art within the contemporary landscape?**

I would like to express my gratitude to Ana Carolina for inviting me to collaborate in this publication. The work she does is truly important — not only for artists, but for expanding the reach of our projects into new contexts. This is especially meaningful today, at a time when interest in art has declined among younger generations, who are increasingly absorbed by new technologies and often remain disconnected from artistic expression.

Her commitment to fostering visibility for artists, despite the usual obstacles, is admirable.

It inspires and motivates the creative community by reminding us that art remains both a reflection of society and a vital space for dialogue and contemplation. Ensuring that artists continue to be seen, heard, and supported is essential if we want to counteract apathy and nurture appreciation for artistic practice.

Her curatorial work reinforces the idea that art still has the power to communicate, to question, and to connect — and that maintaining its presence in contemporary culture is an effort worth pursuing.



**Ventana Rosa**

Oil on canvas  
195 x 195 cm  
2016

1st Prize, Virgen de las  
Viñas 2016



## STEP INTO THE WORLD OF

## Craft Gardens (Marta Ramada Leite)

Porto, Portugal

LUKA  
art

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

Marta Ramada Leite, known as Craft Gardens, creates textile sculptures that weave together gesture, ecology, and poetic transformation. Working with regenerated materials such as ECONYL® and meditative processes rooted in repetition, she shapes organic, suspended forms that echo botanical rhythms and cycles of growth, renewal, and emotional flux. Her pieces inhabit a space between the natural and the handmade, where discarded matter becomes light, movement, and resonance. Through her work, she invites viewers into a contemplative encounter with time, impermanence, and the quiet power of materials to be reborn — revealing an artistry grounded in sensitivity, intention, and the subtle beauty of transformation.

**Your practice unites art, design, and ecology in a deep dialogue between material and meaning. How did this relationship emerge in your trajectory, and how does it continue to evolve in your current work?**

This relationship between art, material, and ecology began intuitively — first as a gesture, then as awareness.

Before creating Craft Gardens, I spent more than a decade working in marketing, always fascinated by the power of narrative and design. But I missed the tangible world — the material, the manual process, the slower pace of making.

When I discovered Pajaki, I realised I could bring together everything I believed in: tradition, repetition, intention, poetry, creativity. And when I encountered ECONYL®, a regenerated yarn made from discarded fishing nets and industrial waste, something shifted. I understood that I could transform discarded matter into light.

Today, my work continues to grow in that intersection: not only creating objects, but creating meaning. Not only transforming materials, but transforming the way we look at them.



Website:  
[CraftGardens.pt](http://CraftGardens.pt)



Instagram:  
[@craft\\_gardens](https://www.instagram.com/craft_gardens)





**In your textile installations and suspended sculptures, there is an organic — almost botanical — rhythm that evokes growth, transformation, and transience. How does this dialogue between the natural and the handmade emerge within your creative process?**

The organic rhythm in my work begins with silence — and with repetition.

My process always starts with the simplest gesture: making a tassel. Then another. And another.

Wrapping, cutting, aligning, repeating.

This cyclical movement becomes almost respiratory, a meditative choreography that echoes the rhythms of nature: slow, constant, inevitable. Nature does not force — it transforms. I try to follow that same fluidity.

When I imagine a piece, it appears first as an emotional garden rather than a literal one — a suspended space where emptiness carries as much weight as the material. The tassels behave like living organisms: they sway, expand, retract, and grow in intuitive patterns. There is a quiet botany in the layers, curves, and rhythms that emerge over time.

Though entirely handmade, the pieces aim to feel natural, as if they could have formed on their own. In the end, the dialogue between the natural and the handmade arises because both follow similar principles: time, patience, repetition, and transformation.



**Gardénia Primavera**

Econyl  
100 x 130 cm  
2025



**Sustainability is a recurring concept in your work — not only through the use of regenerated materials like ECONYL®, but also through the aesthetic narratives you build around renewal. How do you define the role of sustainability in contemporary art?**

For me, sustainability is not a trend — it is an ethic of creation.

When I work with ECONYL®, it's not only because it is innovative or visually compelling, but because of what it symbolizes: the rebirth of something once discarded.

It is the possibility of transforming waste into beauty, light, and emotion. It is continuity — of matter, of memory, of meaning.

Contemporary art carries the responsibility of questioning the systems it inherits.

Sustainability is not just about reusing materials; it is about rethinking rhythm, scale, urgency, and consumption. It asks us to value human time, manual technique, and the delicacy of gesture. It invites us to slow down and to consider the impact of every choice — aesthetic, material, and conceptual.

If an artwork can move someone and simultaneously awaken awareness, it serves a transformative purpose.

What drives me is precisely that: creating pieces that touch the viewer while reminding them that everything can be regenerated — matter, the world, and even ourselves.



**Blossom Gardénia Azulejos**

Econyl  
100 x 165 cm  
2025



**The “Suspended Gardens” series offers a poetic reading of seasons, light, and movement. What connects these pieces emotionally or conceptually – and what do they reveal about your view of time and impermanence?**

The Suspended Gardens series is, above all, a meditation on cycles. Each piece mirrors an inner state that resonates with the seasons – not as literal representations, but as metaphors for what it means to live and change.

Spring carries the courage of beginnings; Summer holds the fullness of light and overflowing energy; Autumn teaches release; Winter offers the quiet space where everything rests before returning to life. These sculptures echo emotional phases – opening, expanding, letting go, being reborn – while exploring regeneration not only in material form but within ourselves as we create.

The pieces are suspended because everything in life is suspended: desires, memories, identities. Nothing is fixed, and nothing is final. Impermanence is not a loss but a condition of existence.

Through layers, rhythms, and quiet movement, these “gardens” seek to reveal the subtle transformations that shape both nature and human experience. They invite viewers into a space where time stretches, stillness breathes, and the delicate continuity of becoming remains visible, moment after moment.



**Semente Silvestre**

Econyl  
60 x 60 cm  
2025



**Your participation in Louvre Unbound introduces your work to an international, multidisciplinary audience. How do you perceive the magazine's role in elevating independent voices and creating bridges between different artistic practices and geographies?**

My participation in Louvre Unbound is more than an editorial presence — it feels like an encounter between artistic practices that rarely share the same space. The magazine plays a unique role: it listens to independent voices and recognises narratives that often grow outside traditional circuits, yet carry depth, relevance, and vision.

What moves me most is the way Louvre Unbound builds bridges: between geographies, between material languages, between ways of seeing and ways of feeling.

Being featured in its pages means becoming part of an international community that values authenticity, integrity, and creative freedom. It is a space where my work can travel, be read with care, and find new interlocutors.

In a world where visibility often depends on conformity, Louvre Unbound creates room for artists whose practices emerge from intuition, identity, and a deep relationship with craft. For me, it's an honour to contribute to and be included in such a resonant and generous platform.



**Sementes**  
Econyl  
2025



Your collaboration with curator Ana Carolina de Villanueva and Luka Art Gallery reflects a curatorial approach shaped by dialogue, sensitivity, and inclusion. How has her vision influenced the way your work is presented and contextualised on the international art scene?

Ana Carolina's curatorship does more than organise a space — it creates a sensitive territory where each work can breathe fully. Under her guidance, my sculptures stop being mere objects of contemplation and become living presences, inviting the viewer into an immersive encounter of gaze, movement, and emotion.

She has a singular ability to recognise the essence of each piece and allow it to emerge with greater clarity, strength, and poetry. In an artistic landscape often dominated by noise and immediacy, her capacity to amplify what is intimate and authentic is rare and deeply meaningful.



**Verão**  
Econyl  
2025



**Outono**  
Econyl  
2025

At Luka Art Gallery, my work found a curatorial environment where the handmade and the contemporary meet on equal ground. Ana Carolina's approach revealed a new sharpness in how my textile sculptures are understood — not as decorative forms, but as sensory, poetic, and cultural presences.

This expanded reading has given my work greater depth in the international context, bringing it closer to audiences who seek authenticity, identity, and a more intimate relationship with time. Her vision has not only enriched how my pieces are seen, but also how they inhabit the world.



# STEP INTO THE WORLD OF Riccardo Torre

Lisbon, Portugal

Riccardo Torre creates vibrant abstract works where bold colour fields and gestural lines echo the emotional rhythm of the places that shape him. Blending spontaneity with careful craft, he transforms personal geographies into lyrical surfaces that invite intuition, memory, and open-ended interpretation.

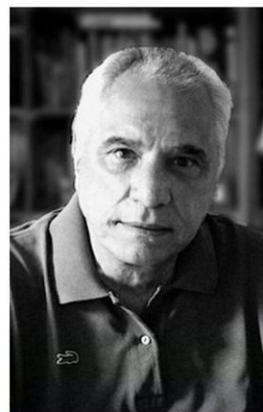


**The Gate in the Mist  
(top)**

acrylic on canvas  
150 x 150 cm  
2025

**Réverie s Dénuées  
(bottom)**

acrylic on canvas  
200 x 150 cm  
2025



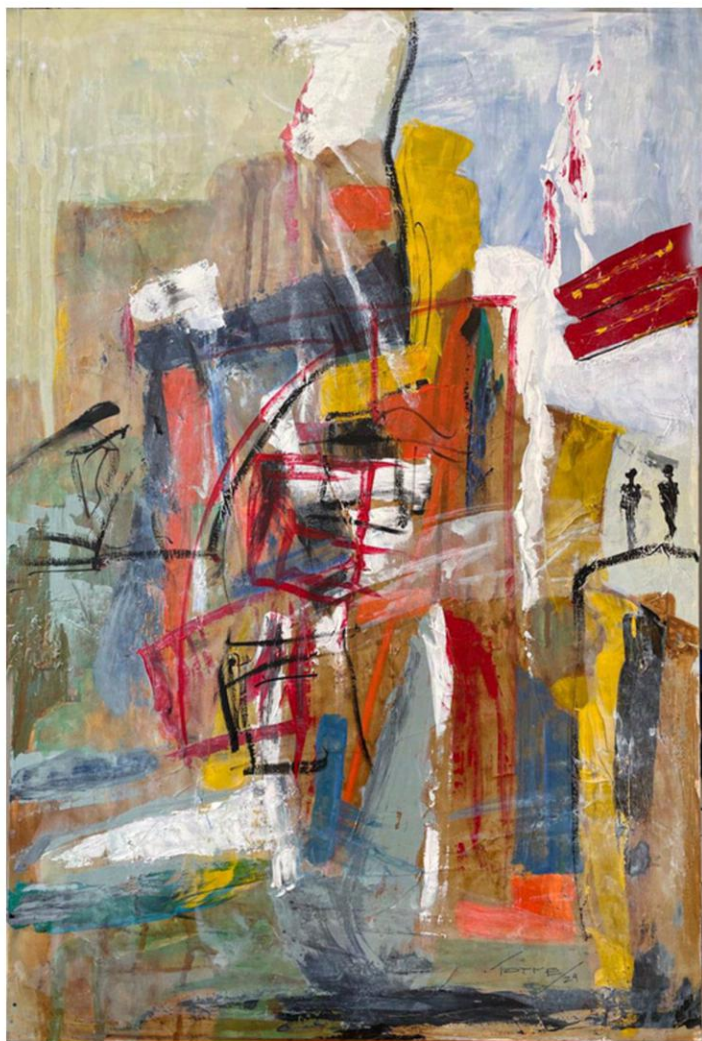
Instagram:  
[@torresimoes\\_art](https://www.instagram.com/torresimoes_art)







**Central Park  
(top)**  
acrylic on canvas  
120 x 120 cm  
2025



**Faffing around Kensington  
(bottom)**  
acrylic on canvas  
80 x 120 cm  
2024



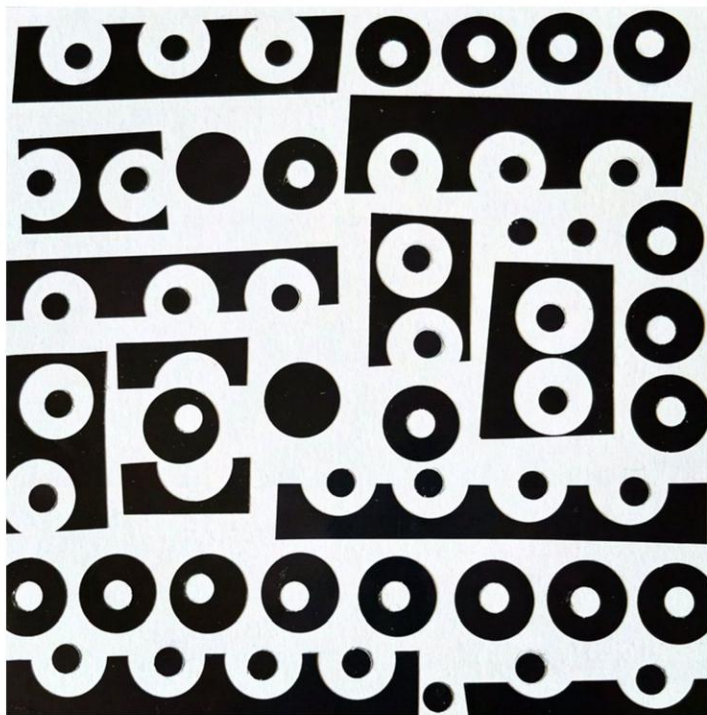
## STEP INTO THE WORLD OF Deborah Saks

Liverpool, United Kingdom

Deborah Saks crafts bold, rhythm-driven collages from hand-cut paper and found materials, layering vintage and contemporary sources into vibrant compositions. Drawing from photography and design, her highly experimental approach allows patterns and movement to emerge organically, transforming paper into a dynamic medium charged with texture, energy, and visual momentum.



**Triangles on a roll #7  
(top)**  
Collage  
21 x 21 cm  
2024



**Study in black and  
white #2  
(bottom)**  
Collage  
15 x 15 cm  
2023



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

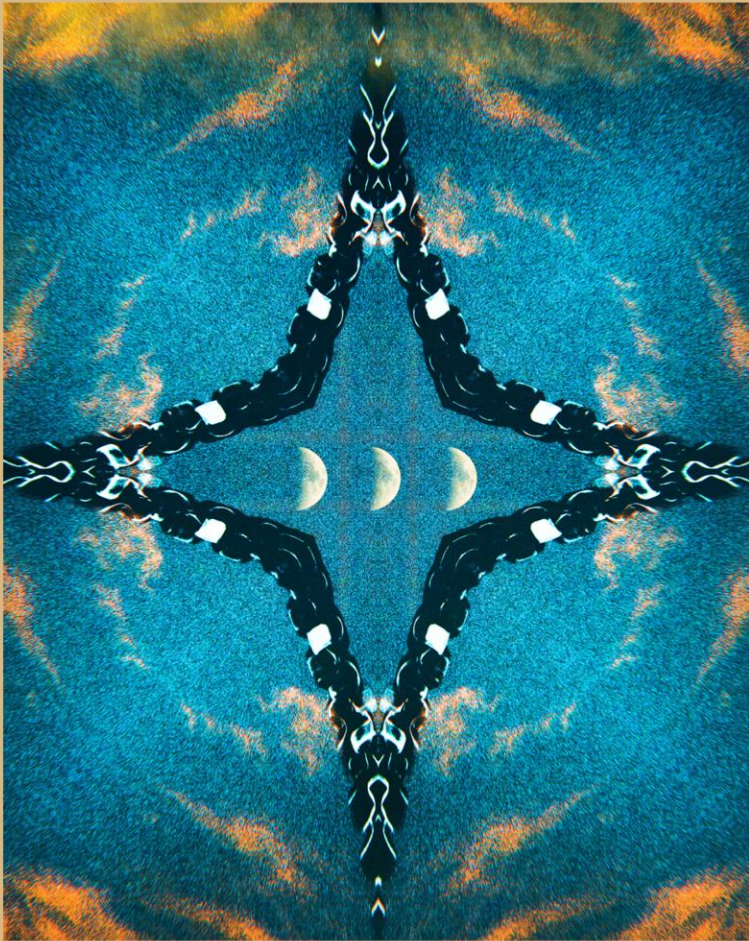


Instagram:  
[@DeborahSaksCollage](https://www.instagram.com/DeborahSaksCollage)





# THROUGH THE ARTISTS' EYES



## **The mysteries of the cosmos**

Darlens Leveque  
Digital art photography  
29.03 x 36.29 cm  
2025

“

It has been a wonderful experience to be part of Volume 3. Louvre Unbound is a beautiful and inspiring magazine, and I hope it keeps growing and reaching new audiences.

**Darlens Leveque** - volume 3

”



Instagram:  
@Kurai.Aura



## STEP INTO THE WORLD OF Anna Montanaro

Desio, Italy

Anna Montanaro creates poetic visual narratives shaped by memory, emotion, and fragmentation. Using collage, transparency, and layered imagery, her work explores the space between what is remembered and what slips away, offering the viewer a quiet encounter with light, shadow, and inner truth.



**Ophelia (top)**  
mixed media  
160 x 80 cm  
2018

**La danza (bottom)**  
mixed media  
120 x 77 cm  
2016



Website:  
[AnnaMontanaro.it](http://AnnaMontanaro.it)



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



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







**Silere (top)**  
mixed media  
50 x 70 cm  
2016



**Amarcord (bottom)**  
mixed media  
92 x 120 cm  
2016



## THROUGH THE CURATOR'S EYES



Photo: David Buntica Photography



### Queer Art Hub

QueerArtHub.com  
Instagram: @QueerArtHub  
Facebook: @QueerArtHub  
x: @QueerArtHub  
threads: @QueerArtHub  
DearQueerArtist.com  
info@dearqueerartist.com



“

Queer Art Hub is thrilled to have the support of a feature from Louvre Unbound in its Vol. 2 issue. As we continue building out a platform for queer artists and their artwork, community for queer galleries, shows, and more, Louvre Unbound's online and print feature helped to share our word with the LGBTQI+ community.

This magazine isn't just a publication; it's necessary to ensure artistic voices exist now and into the future.

**Garry Ho, founder of Queer Art Hub**

”



## THROUGH THE ARTISTS' EYES

**Walking the XXI century**

Carlos Eguiguren

Mixed media

85 x 75 cm

2025

“

Louvre Unbound is a magazine that truly surprised me with its professionalism. Their engagement on social media is outstanding, and my overall experience with them has been incredible. I highly recommend that every artist take part in their future issues. My only words are of gratitude — thank you for the excellent work, and please keep creating such a wonderful magazine.

**Carlos Eguiguren** - volume 3

”



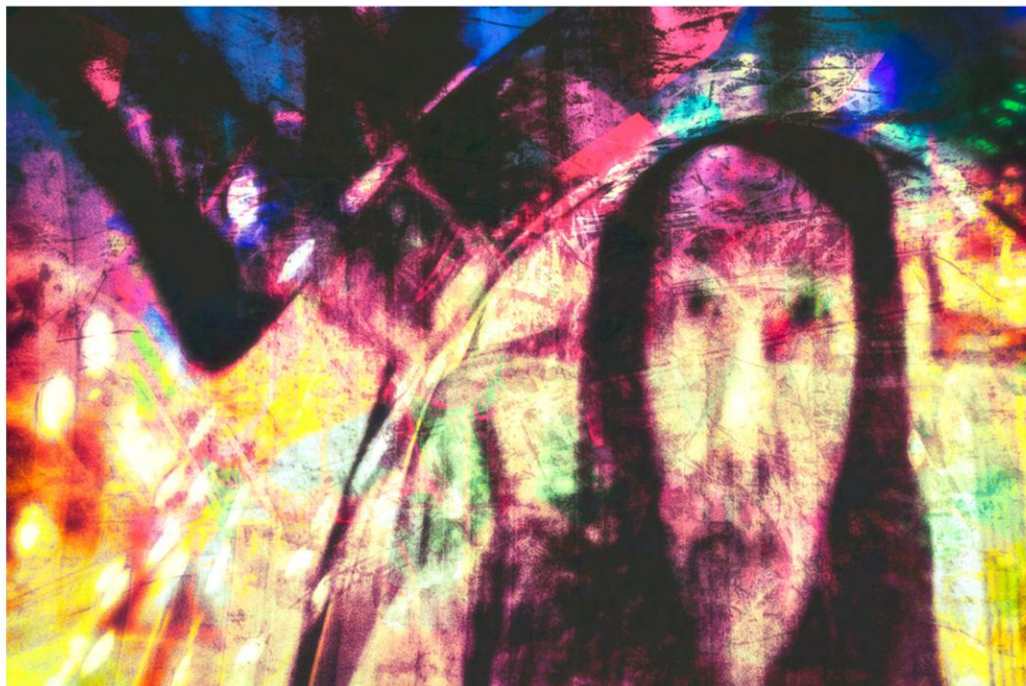
Instagram:  
@carlos\_eguiguren



# STEP INTO THE WORLD OF Kylo-Patrick Hart

Aledo, USA

Kylo-Patrick Hart creates photography shaped by Cubism, Expressionism, and Surrealism, blending abstraction, distortion, and emotional resonance to reframe the familiar. Driven by a desire to reveal overlooked beauty in everyday life, his images invite viewers to engage with the world through fresh, intuitive perspectives.



**Breaking Point  
(top)**

Digital Photography  
60,96 x 40,64 cm  
2024

**Faith and Glory  
(bottom)**

Digital Photography  
60,96 x 40,64 cm  
2024



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



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







**Hovering  
(top)**  
Digital Photography  
60,96 x 40,64 cm  
2024

**Sanctum  
(bottom)**  
Digital Photography  
60,96 x 40,64 cm  
2025





## THROUGH THE CURATOR'S EYES



Photo: David Resino

LUKA  
art

Luka Art Gallery - Palácio Biester  
Address: Estrada da Pena 18, Sintra, Portugal  
Phone: +351 932 834 217

Website: [LukArtGallery.com](http://LukArtGallery.com)  
Instagram: [@LukaArtGallery](https://www.instagram.com/LukaArtGallery)



“

As an art curator, participating so actively in each of these editions of Louvre Unbound has been more than a satisfaction — it has been an honor and a privilege. Recommending for interviews the artists and artworks I have closely worked with in the gallery fulfilled a fundamental purpose of my professional mission: opening art to a wider audience, encouraging and supporting multiculturalism, and expanding artistic thinking on a global scale.

Here, we clearly see the essence of its name — Louvre Unbound — where the Louvre opens its pages to all artists, and art is presented and reaches audiences instantly in a fluid, contemporary way, no longer limited by museum walls. The magazine is a beautiful communication project, still in its early stages, already demonstrating an impressive trajectory of impact, solidity, and credibility.

I feel deeply grateful and fortunate to be part of this team and this incredible journey. 2026 will be a beautiful year, filled with art beyond borders.

**Ana Carolina de Villanueva - Luka Art Gallery**

”



# THROUGH THE ARTISTS' EYES



## Man O Man Shine On

E Bee Bantug

Unmanipulated lens-based

142.24 x 106.68 cm

2025

“

I deeply resonate with the powerful concept conveyed by your branding, “Louvre Unbound.” My unconventional creative process — which bridges and cross-pollinates art, science, and spirituality/metaphysics through today’s tech-based imagery — finds a fertile and open space within your physical, online, and print platforms to be expressed ever more vividly.

I sense this same openness and integrity in the very heart, spirit, and vision of the Louvre Unbound team, reflected in the innovative care and attention you bring to each presentation and exhibition. It is both a joy and an honor to be part of such a vibrant and inspiring community.

**E Bee Bantug** - volume 3



Instagram:  
@ebee\_lightexpressionist

”



# STEP INTO THE WORLD OF Jean Habeck

Denver, USA

Jean Habeck's work is shaped by a deep engagement with nature, movement, and exploration. Drawing inspiration from the rugged landscapes of Colorado and beyond, she moves fluidly between painting, tile art, and photography to capture the quiet grandeur of mountains, wilderness, and wildlife. Her practice reflects a lifelong journey through travel, observation, and craftsmanship, inviting viewers into an experience of wonder, openness, and connection with the natural world.

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

My journey into art began before I could fully understand it—shaped by resilience, adaptation, and an inner voice that refused to be silenced. At nine months old, I contracted German measles, resulting in significant hearing loss and partial vision impairment. Although surgery later restored my eyesight, the experience permanently influenced how I perceive the world and taught me early on that communication extends far beyond spoken language.

As a child, I discovered that visual art could express what words could not. Drawing and painting became my language, allowing me to channel emotions, stories, and ideas that felt too complex to articulate. Art offered clarity, connection, and healing. With the encouragement of my mother and a high school art teacher, I gained the confidence to pursue a career in the arts.

I enrolled at the Minneapolis College of Art & Design, initially focusing on graphic design before realizing my true passion lay in painting and drawing. Wanting to share the power of creativity with others, I later transferred to Colorado State University in Fort Collins, where I earned a Bachelor of Arts in Art Education with a minor in Painting and Drawing. Today, I work as a fine artist and freelance designer, creating acrylic paintings on canvas and hand-painted tiles that reflect experience, perseverance, and the enduring power of visual storytelling, with early inspiration drawn from Peter Max.



Website:

[GraphixStudio17.com](http://GraphixStudio17.com)



Facebook:

[@GraphixStudio17](https://www.facebook.com/GraphixStudio17)



Instagram:

[@packkergirl12](https://www.instagram.com/packkergirl12)





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

My work is rooted in healing, reflection, and the restorative power of art. At its core, it seeks to create a sense of calm in a world that often feels overwhelming. Through painting and design, I invite viewers to slow down, breathe, and reconnect—with themselves and with nature.

Much of my inspiration comes from time spent hiking, traveling, and photographing the natural world. Mountains, wildlife, oceans, and quiet landscapes are not merely subjects in my work; they are places of refuge. Nature brings me peace, and my goal is to translate that feeling onto the canvas so others may experience it as well. I see art as a therapeutic practice—one that offers an escape from stress and a moment of stillness amid chaos.

As an educator, this philosophy naturally extends into my teaching. I strive to guide others toward serenity and self-discovery.

Art opens the door to new perspectives, encourages mindfulness, and fosters positive change—both internally and externally.

Recurring themes in my work include healing, resilience, and connection: connection to nature, to place, and to one another. There is a continual return to tranquil spaces, gentle movement, and organic forms that suggest harmony rather than conflict. Light, atmosphere, and quiet moments play a significant role, symbolizing hope and renewal.

Ultimately, my message is simple yet deeply intentional: let there be calm and peace throughout the world. I believe art can serve as a bridge—bringing people together, inspiring compassion, and reminding us that each of us has a role in creating a kinder, more balanced world. Through my work, I hope to offer not just images, but moments of peace and possibility.



**Elegant Swan**  
Acrylic on  
Canvas  
80 × 60 cm  
2015



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

Working across multiple mediums allows my message to evolve while remaining consistent at its core. Whether painting with acrylics on canvas, working with low-fire glazes on natural stone tile, or creating graphic design compositions, each medium offers a distinct voice through which I express the same underlying intention: healing, calm, and connection.

Acrylics on canvas give me the freedom to explore emotion, movement, and atmosphere in an intuitive and fluid way. This medium allows for immediacy and expression, capturing subtle shifts in light, feeling, and energy that mirror inner states and natural environments. Tile painting, by contrast, brings a sense of permanence and tactility. Working on natural stone connects the artwork directly to the earth—grounded, enduring, and rooted in nature. The material itself becomes part of the message, reinforcing ideas of stability, resilience, and time.

Graphic design offers yet another language. Through structure, typography, and visual balance, it allows for clarity and storytelling. Design introduces intention and order, shaping how ideas are communicated and guiding the viewer through layered meanings.

By combining photographs of my artwork with digital tools such as Photoshop, I transform familiar images into new visual experiences. Through layering, subtle effects, and compositional shifts, the form changes while the essence remains intact—demonstrating that a message can evolve without losing its emotional core.

Ultimately, this multidisciplinary approach allows my work to reach a broader audience and be experienced on multiple levels. It reflects how we engage with the world—through image, language, emotion, and experience—each reinforcing the other to create meaning, reflection, and connection.



**Colorful Zebra**  
Low fire glazes on natural  
stone tile  
15,2 × 15,2 cm  
2011

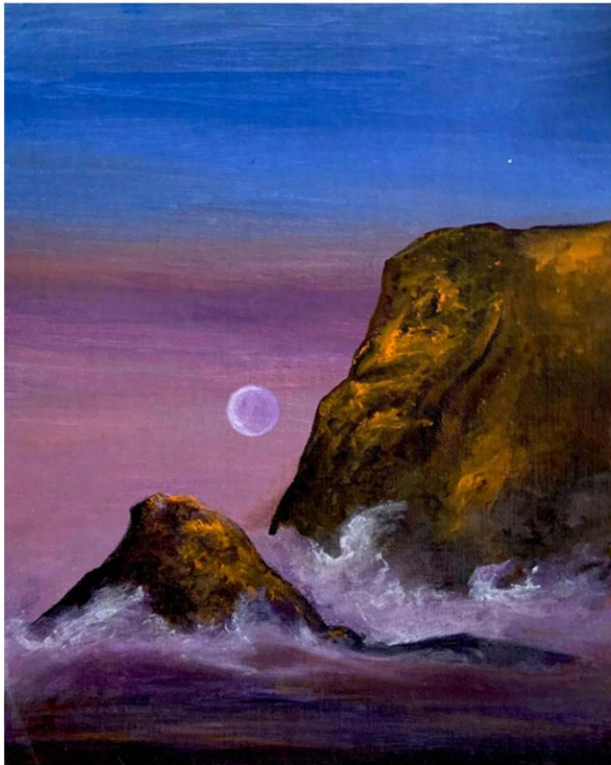


### What does “success” mean to you as an artist?

Success, to me, means having the courage to pursue my goals and the willingness to share my work with the world. As an artist, it is not only about creating, but about putting art into circulation—allowing it to speak, to connect, and to be experienced by others. If my work communicates a message or brings enjoyment, reflection, or peace to someone, then it has fulfilled its purpose.

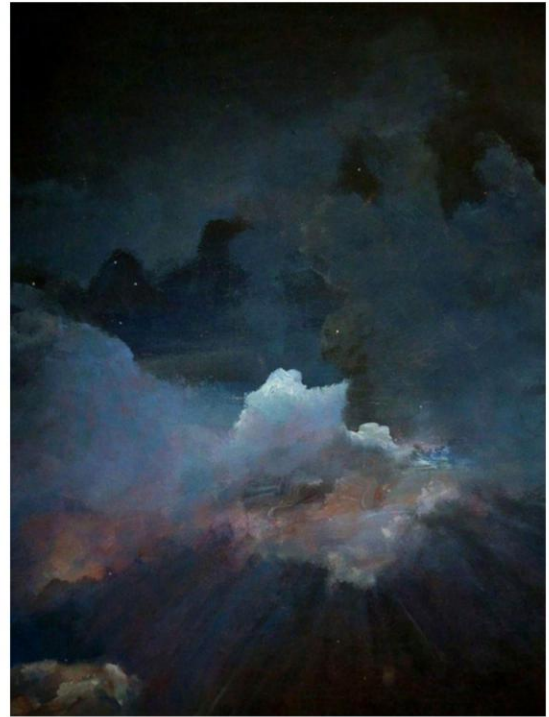
Reaching milestones along the way has been deeply meaningful. One of my most significant goals was realized when my artwork was shown at the Louvre in Paris, France, in October 2025.

That experience—meeting international artists and being part of such a historic and inspiring setting—affirmed my belief in remaining open to possibility. It was a powerful reminder that dedication and openness can lead to extraordinary opportunities.



**Pacific waves crashing**

Acrylic on canvas  
40,6 × 50,8 cm  
2020



**I believe**

Acrylic on stretched canvas  
55,9 × 66 cm  
2020

Over the years, I have been fortunate to see my work featured in magazines, exhibited in galleries, and displayed in retail spaces. My art has been included in a book highlighting international women artists, sold on Wall Street in New York, and even traveled into outer space aboard a rocket shuttle—experiences I could never have imagined when I first began.

Another important measure of success is when someone chooses to live with my work. Having people purchase my art represents a meaningful connection and allows my message to continue beyond the studio walls. Through these experiences, I have grown into an international artist, but what matters most is that my work is seen, felt, and shared.

Ultimately, success is about embracing every opportunity that comes your way. Each step can lead to something greater, and I remain open, curious, and excited to see where the path leads next.



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

One work that is especially close to my heart is a painting titled *I Believe*. I created it during my college years, in a profoundly difficult period of my life. At the time, I had experienced two traumatic events that left me searching for clarity, healing, and guidance. Feeling lost, I turned inward, seeking support from something greater than myself.

That search became the foundation of this painting. *I Believe* emerged almost intuitively, as a spiritual response to uncertainty and pain. The composition is centered on clouds rendered in soft, neutral tones, creating a quiet and contemplative atmosphere. While the mood is intentionally subdued, a sense of hope is woven throughout the piece. Within the clouds, I formed a subtle symbol that points toward the Divine—an acknowledgment of faith and a visual gesture toward spiritual guidance, healing, and direction.

Creating this work became a turning point. It helped me process what I was experiencing and marked a shift in my life.

Although that period also led to unintended distance from important people—something I deeply regret—the painting represents my effort to reconnect, to seek forgiveness, and to move forward with humility and trust. It was never about escaping pain, but about learning how to live through it.

*I Believe* is intended to be both healing and powerful, while remaining calm and serene. My hope is that it offers comfort to others who may be navigating their own trauma or uncertainty.

If it helps even one person feel guided, supported, or less alone, then the painting has fulfilled its purpose.



**Adventure awaits!**  
Acrylic on Canvas  
17.78 × 12.7 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?**

Collaborating with Louvre Unbound has been a true pleasure, and I am honored to be part of this journey with you. Your thoughtful words of encouragement and the beautiful way you described my work gave me a meaningful opportunity to share my art and my thoughts with you and with the world. My message to the universe is simple: to find peace and come together as one—echoing the spirit of John Lennon, whose vision has deeply influenced my desire to help spread that message.



**Lion...King of Beasts**

Acrylic on Canvas  
60.96 x 45.72 cm  
2020



## 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.



**Aquarellkörper 3  
(top)**

Watercolor on paper  
24 x 30 cm  
2025



**Nr. 10 2025  
(bottom)**

Mixed media on canvas  
40 x 60 cm  
2025



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



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







**Untitled  
(top)**

acrylic on Gelonpaper  
29,7 x 42 cm  
2025



**Nr. 06 2025  
(bottom)**

Mixed media on canvas  
40 x 60 cm  
2025



# STEP INTO THE WORLD OF Gold Power Vélez

Toronto, Canada

Gold Power Vélez's work reflects a profound awareness of humanity's impact on the planet. As both an artist and environmental advocate, she transforms recovered gold and other precious natural resources, such as reusable gold and diamonds sourced from technological and industrial contexts, into compelling visual works that address sustainability, responsibility, and renewal. Her practice engages with critical questions surrounding resource consumption and environmental ethics, inviting viewers to reconsider the value of resources often discarded and the long-term consequences of human actions on Earth's ecological balance.

**Welcome Gold Power Vélez, 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 in Medellín, Colombia, in 1973, and I was born again in Toronto, Canada, in 2003 — a double birth, a double citizenship.

I do not consider my artistic practice a career in the conventional sense. It is my personal proposal for how I choose to observe and live life. My academic paths — including studies in history, geology, archaeology, environmental studies, as well as practices in quantum physics and mechanics, botany, biology, world religions and spiritual practices, artisanal mining, carpentry, and architectural restoration — serve as the intellectual and investigative foundation of my life project. Rather than a specific artwork, what undeniably shaped my existential path was a question I asked my parents when I was six years old:

"Mom, Dad... why does that light bulb give off light?"

"Because it contains gold, silver, and copper," they both replied.

From that moment, my story began in the jungles of Chocó and Darién, on Colombia's Pacific coast, where I learned artisanal mining from local miners, and later in the city of Medellín, where I searched through discarded electronic and technological devices to extract those same metals.

That first stage of my life was dedicated to understanding what those metals truly were — materials that not only held the magic of producing light, but also, in their worn and discarded forms, helped bring extra income into our household, occasionally placing an additional plate of food on our family table. That fascination has been unstoppable and inexhaustible — and it remains so to this day.



You Tube:  
@GoldPowerVelez



Instagram:  
@gold\_power\_velez\_





## What role do external influences—cultural, personal, or political—play in your work?

From my perspective, there is no separation between politics, culture, and individual experience. They are intrinsic to my human experience in modernity. In this sense, my artistic project is a reflection of three fundamental principles.

First, in every positive or negative situation that occurs in my personal life and in the spaces that surround me, there is a conscious exercise of responsibility and awareness of the impact I have on them.

Second, if I am truly conscious and responsible, instead of asking, "What do I think about this or that?" I ask myself, "What am I doing about it?" This shift in questioning is essential. The first question, so commonly asked worldwide, often leads to finger-pointing and negative criticism in all directions, without generating meaningful or constructive outcomes.

I continuously ask myself what I am doing to improve my quality of life and to create positive change—not only in my own life, but also in the lives of those around me.

Third, within my own political exercise, I ask: What can I present or offer—to myself and to others—as possible solutions?

My role is not external, and neither is my art. My questions and my artworks are direct reflections of my lived experience. Through this process, I came to understand that the causes of existential deterioration in my life and in the spaces I inhabit were not far away—not on "the other side of the planet"—but much closer, within myself.



### Emanating from the Blue Ocean

Mixed media ( Materials: Venetian plaster, metallic paints, waterproof resins on drywall. Framed wood pine. Note: this artwork contains another artwork painted " The Tree of Life" painted in gold. This second artwork is not visible by human eyes. Will be visible with a scanners. Precious Metals: Gold: incorporates reusable gold from discarded equipment, gold leaf, antique jewelry. From the 70s,80s,90s. Ranging from 14k, 18k up to 23.99 Diamonds, Garnets and Rubies: alluvial natural garnets collected by the artist on sustainable artisanal mining practices on different creeks around planet earth. Natural round cutting diamonds donated by a prestigious diamond jewelry company in Toronto.)  
157 x 126 cm  
Medellin 1990, Toronto 2017



## Who are the artists (past or present) that have left a lasting impression on your development?

The greatest artists who shaped my life project were my parents.

Lucy, my mother, introduced me to the critical world of great creators and writers and taught me the true meaning of living in the present. Through her generosity and unconditional love, she encouraged me simply to be, rather than to aspire to become something else. She helped me build an existence that is less belief-driven, more reflective, simpler, and more possible.

Marino, my father, took me into the jungles of Chocó, Colombia, and always allowed me to remain fully myself, never confined to a single box. Through his many manual skills and passions—comics, cinema, and discarded materials—he showed me the creative power of resourcefulness. He made one truth clear: fear is the greatest obstacle to freedom, and no one should live to fulfill the dreams of others before realizing their own.

To both my mother and my father, who repeated day and night that knowing myself, observing myself, and recognizing both my strengths and my vulnerabilities was—and still is—enough to leap directly into the entire universe.

For every plate of food, every new pair of shoes, for coming home with sweet cookies and ice cream for their three daughters; for celebrating together the final payment of an encyclopedia, a tape recorder, a refrigerator, a toy bought in installments; for homemade remedies to ease a stomach ache; and for offering their lives, their salaries, and their vital energy with pure love—first to their three daughters, and later to their grandchildren.

These two great artists already have a place secured in the most prestigious museum of all: the Universe itself, illuminated for them by its brightest stars.



**Neshama Sheli**

Mixed media ( Acrylic-metallic paints, resins, Venecian plaster, crochet - wool- on canvas. Precious Metals: Gold: reusable gold from military, industrial equipment, technology, aerospace manufacturing pieces, medical equipment, antique jewelry, gold leaf; from 14K to 23.99k. Diamonds: Natural and round cutting diamonds. Colourless.)  
168 x 123 cm  
Medellin 1999, Toronto 2023



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

I perceive creativity—creation—as a frequency of luminosity. In other words, as a spark of light that every human being can experience. Discipline and effort are, to me, irrelevant in the creative event.

We struggle to accept that it is not necessary to “make an effort” or to “have discipline” in order to access the creative frequency. Perhaps this resistance comes from the social norms and behavioral patterns that have been established in countless ways—through writing, thought, and collective agreement—suggesting that to stand out in anything, one must work “hard and constantly.”

Even more limiting is the belief that creation must be developed through an endless series of questions such as: Why? For what purpose? How? These questions inevitably lead to frustration and energetic exhaustion, as one tries to convince oneself—and even worse, to convince or prove something to others.

Creation, when it appears, is already Creation. It does not require justification. Justifications and proofs are nothing more than human stubbornness.

For me, since Creation is a frequency—a luminous spark, complete and whole in itself—what matters is not whether one believes in it or not, nor whether it can be demonstrated to others, as society so arbitrarily demands: “Prove it. Convince me.” What truly matters is one’s certainty about Creation itself.

Allowing creation to continue its creative frequency—without doubtful questions, without urgency or pressure from particular groups demanding data, statistics, proofs, discipline, and effort—is the door one opens to Creation. From that certainty onward, creation flows within you naturally, as part of your own existential process.

y personal case, for more than 30 years, absolutely no one—outside my family—believed me when I said that precious metals such as gold existed in what people threw away. Mockery was constant, as was being called a “loser” for spending countless hours dismantling computers (there were no cell phones in Colombia when I was seven), taking apart old motors, and separating the precious metals they contained.

In the 1980s and 1990s in Colombia, concepts such as environmental protection, climate change, or deforestation barely existed, nor was there awareness of the urgency to reuse already-extracted precious metals to mitigate future problems—problems that are now our present. Meanwhile, everyone pointed fingers at those “destroying the planet in the Amazon rainforest,” blaming mining companies for their extractive practices.

Yet no one—except me—said, and continues to say today: the desk you use, the pencil in your hand, or the wooden floor you bought in a store in your city is your direct sponsorship of the company that cut down a tree in the Amazon. In other words, it is very easy and immediate to protest what harms life on this planet by denouncing it on Instagram. But do you know how many tons of soil, trees, and living species are sacrificed to extract the natural resources needed to manufacture the phone in your hand, or the excessive number of shoes in your closet?

Creation is therefore possible through certainty. From the age of seven until today, I have never doubted what I came to understand: regardless of whether others believe or not, it is my vital responsibility to act. I cannot change your world—but I can change mine, and leave the door open for you to believe or not, without needing to know why or how, without questioning whether you can or cannot. You, too, can transform and improve your own existence. (...)





**My Shadow and my Treasures; or my Mother's Gold Flowers to my Grandmother's Gold Hair**  
Mixed media, Acrylic, oil and metallic black paints. Waterproof resins on wood and cupboard.  
Precious Metals: Gold: integrated reusable gold from computers, cellphones, military telecommunications devices, industrial and medical equipments. Gold leaf, antique gold jewelry, alluvial gold extracted by the artist at her 8 years old at the Atrato river- Chocó, Colombia on its deepest jungle. Artesanial mineral practices by this child just with kitchen plastic plates and wood spoons.  
50 x 40 cm  
Colombia 1980-90, Toronto 2023

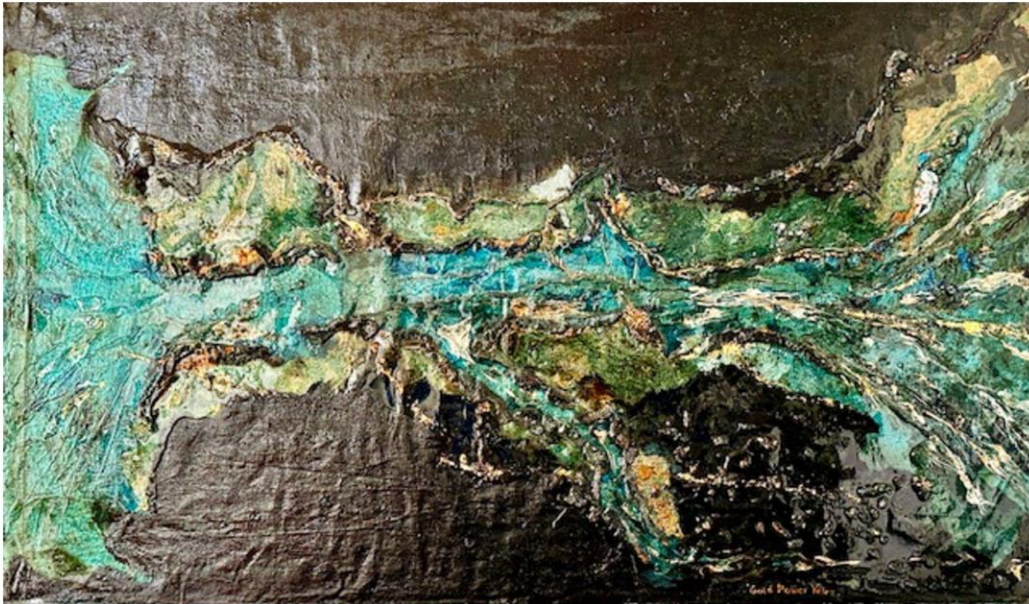
(...) Although countries such as Switzerland, China, Japan, and others have been announcing in newspapers for the past five years that they "discovered" that cell phones and computers contain gold, do not tell anyone that you and I are friends with that seven-year-old girl who grew up surrounded by poverty and violence in the 1970s and 1980s, telling people: "Sir, ma'am, why are you throwing that away if my parents tell me there are treasures like gold in there? If you keep throwing things away and buying more than you need, this world will get sick."

With the highest and most powerful vibrational frequency from my side—imprinted in each of my works—thank you for what you are doing and contributing to improving your own life experience. You are more than enough.



**City of Gold**  
Mixed media, pen ink, pencil on paper. Precious Metals: Gold: incorporates reusable gold from computers and cellphones from 70s,80s  
40 x 35 cm  
Medellin 1980-1988, Toronto 2005





### Treasure

Mixed media ( Acrylic-metallic paints, resins, Venetian plaster, sponges, on canvas. Precious Metals: Gold: incorporates reusable gold from discarded equipment like computers, cellphones from the 70s and 80s. along with gold leaf ranging from 14k up to 23.99k)

169 x 100 cm  
Medellin 1997, Toronto 2023

**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?**

It may sound strange, but being deliberately illiterate when it comes to the world of technology, I was not the one who initially knew about Louvre Unbound. A friend told me she was familiar with your work and considered you very good and highly professional. She suggested that I should contact you so that more people could discover and appreciate my artistic project.

Since my friend is very serious in her field and would never recommend anything that is not of high quality, seriousness, and strong ethical and professional standards, I decided to reach out to the Louvre Unbound team.

To my surprise, my first interaction with the Louvre Unbound team felt like a "Cupid's arrow" in our very first exchanges. And without it being a "blind love," today I can say that I am more than satisfied, because the results are clear and undeniable.

I could say that, without searching for anything or asking for anything — as declared in my own way of existence — positive energies continue to come my way. And clearly, Louvre Unbound was another of those fundamental pieces that, at some point, and at the exact right moment, needed to become part of my artistic journey.



### Shot of Gold

Mixed media, Copper, stainless steel. Reusable gold from industrial, technology and military and medical equipments. Alluvium gold, gold leaf, antique pieces of jewelry from a range of 18K to 23.99k. Diamonds, rubies, and different precious metals. A everyday objects inlays of precious metals serve as symbols of ecological awareness, avoiding the use of plastic and cardboard, with promoting responsible consumption practices and ancestral connection through aesthetic.



# STEP INTO THE WORLD OF Reinhard Riedel

Glonn, Germany

Reinhard Riedel's artistic practice unfolds at the intersection of craftsmanship, figurative realism, and the digital age. Self-taught and deeply rooted in traditional making, he builds his works through layered, tactile processes that emphasize material presence, precision, and time.

Drawing from his background in mathematics and computer science, Riedel consciously engages with the visual language of digitally generated imagery, not to replicate its perfection, but to challenge it. His hyper-realistic paintings foreground texture, reflection, and surface as sites of tension between human touch and technological ideal, inviting viewers to reflect on perception, identity, and the evolving nature of authorship in contemporary art.

**Welcome Reinhard, 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?**

Art has been part of my life since high school, where I took advanced art courses and began developing my practice as a passion rather than a profession. Although I pursued formal studies in computer science and mathematics and spent nearly forty years in senior IT and management positions, art remained a constant presence alongside my career.

The artist who most decisively influenced me is Gottfried Helnwein. His command of craftsmanship and his powerful figurative imagery deeply shaped my own aspirations as a painter. From the beginning, my goal was to master the technical foundations of painting and to reach a level where I could fully realize the motifs I envisioned — a goal I have now achieved in purely technical terms.



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



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





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

Looking back, my creative process has evolved through three distinct phases, each emerging almost inevitably at key artistic crossroads.

From the beginning, taking Gottfried Helnwein as a role model meant committing to hyper-realistic painting – a discipline that, especially as a self-taught artist, requires decades of persistence, experimentation, and setbacks. Throughout this journey, I never felt drawn to abstraction; my interest has always remained firmly rooted in figurative imagery.

Once the technical foundations were in place, the question of subject matter became central. Here, too, my direction was clear.

Art and fashion photography have consistently inspired my work, particularly in their focus on the female figure. While the woman is often treated as an object within visual culture, in my work she is always approached as a subject. With my background in information technology, I was able to anticipate a third phase early on: the rise of digitally generated imagery. However, I did not expect artificial intelligence to replicate my motifs so quickly, nor to surpass painting in terms of detail and color depth. This reality has reshaped my process. Today, improvisation enters through material exploration – pushing analog painting to its limits through texture, reflection, and surface – as this is where I can still clearly distinguish a painted work from a photograph or a print.



**Erkenntnis**

Oil on canvas  
38 × 38 cm  
2025





**Wer bin ich**

Airbrush, colored pencils,  
oil and marine varnish on  
canvas  
78 x 38 cm  
2025

**Who are the artists (past or present) that have left a lasting impression on your development?**

Gottfried Helnwein has had the most lasting influence on my artistic development, particularly through his technically masterful portraits of children.

His ability to achieve an almost unsettling level of realism and emotional intensity left a deep impression on me early on, especially in terms of craftsmanship and precision.

While I deeply admire his technical command and conceptual rigor, the disturbing nature of many of his motifs is not something I personally wish to pursue. My interest lies less in provocation and more in exploring presence, perception, and the dignity of the human subject. In this sense, Helnwein's work shaped my discipline and standards rather than my thematic direction.



**Urvertrauen**

Pastel, oil and gold on canvas  
78 x 78 cm  
2025



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

I believe that my current hyper-realistic painting style, particularly centered on female portraiture, has limited longevity as a dominant motif. In my view, this applies equally to art and fashion photography. While I do not think artificial intelligence will completely replace these fields, it will become an indispensable tool and an increasingly important source of visual ideas.

For me, generating images with AI is already part of an artistic process. Historically, many art photographers assembled digital collages from their own archives and laboriously refined them using tools such as Photoshop before producing a final image.

Today, they often draw from the vast visual material available online, following essentially the same logic — with AI now performing much of the technical adjustment work.

In my own practice, this digital phase remains secondary. The decisive moment still happens in analog painting, where I retain full control and the freedom to alter, reinterpret, or even contradict the generated image. This ability to intervene materially is, in my opinion, where the future distinction between painted work and digitally produced imagery will continue to exist.



**Wer bin ich**  
Oil on canvas  
38 x 38 cm  
2025



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

For me, describing prompts is a creative act in itself, comparable to analog painting. Each prompt generates a unique result, as AI is inherently unstable — the same request can produce different outcomes over time due to ongoing internal developments. This unpredictability is precisely what makes the process artistically engaging. Rather than copying or replicating existing AI-generated imagery, I am interested in collaboration with AI artists. I work from their ideas and visual proposals only with their explicit consent, treating the process as a shared authorship rather than appropriation.

What ultimately defines my contribution, however, takes place in the analog realm. Hyper-realistic painting, especially in portraiture, has the ability to generate individuality — even personality — through details that were not present in the original source.

In this sense, collaboration for me is less about emulation and more about transformation, where digital concepts are translated into materially singular works.



**Wer werde ich**

Airbrush, colored pencils, gold and high-gloss varnish on canvas  
38 × 38 cm  
2025



**Ideen**

Oil on canvas  
76 × 38 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?**

The collaboration with Louvre Unbound has been straightforward, respectful, and genuinely pleasant. I value the clarity of the exchange and the openness toward artistic research and experimentation. It is refreshing to work with a platform that understands both the conceptual and material dimensions of contemporary practice, and that approaches collaboration as a dialogue rather than a transaction.

**Erfüllung**

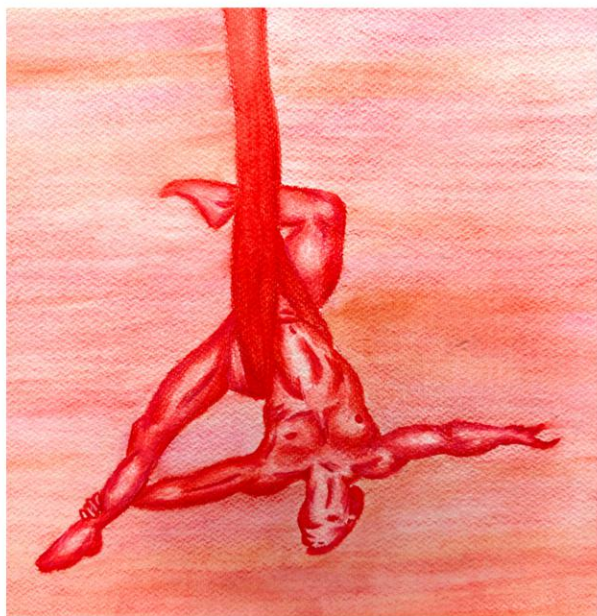
Oil on canvas  
76 × 76 cm  
2025



## BEYOND THE FEED

### TOP 10 ARTWORKS OF 2025 SELECTED BY OUR SOCIAL MEDIA COMMUNITY

Louvre Unbound proudly presents our Top 10 artworks, revealed in a progressive sequence — from those that quietly drew attention to those that sparked a deeper and more lasting resonance. Featured across Volumes 1, 2, and 3, these works stood out through their journey on our social media platforms. The ranking is shaped by organic engagement — likes, shares, and saves — reflecting how each artwork gradually found its place within our audience's shared visual experience.



10

#### **Serving gravity**

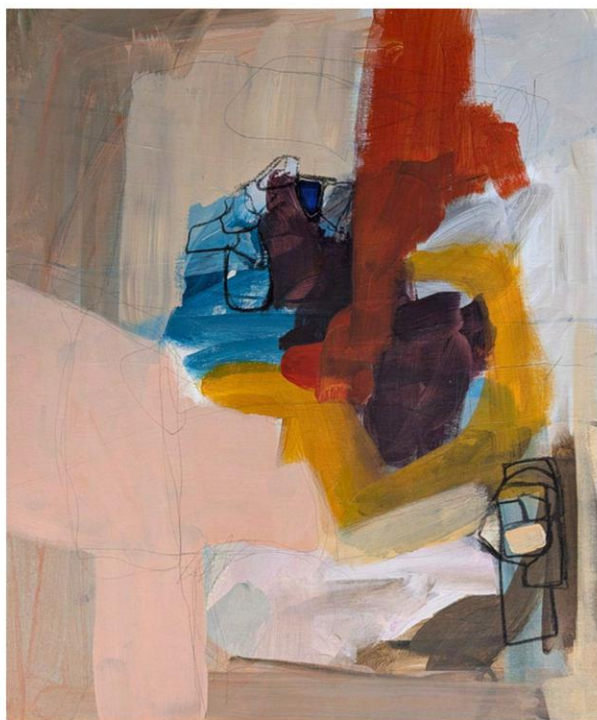
Cesar Vianna  
watercolor on paper  
30 x 30 cm  
2025



9

#### **Birkdale Ravine Cherry Blossoms**

Julia Saif  
Photography  
2022



8

#### **Women Gather**

Margaret Lipsey  
Acrylic  
50.8 x 60.9 cm  
2025





7

**Unnecessary**

Gold Power Vélez

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



5

**Hatchet-Face - Cry Baby**

Nat Biriba

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



6

**The hunt**

Carlos Eguiguren

Mix media  
81 x 101 cm  
2025



4

**Mamá Africa**

Mario Schuster

Acrylic on canvas  
60 x 80 cm  
2025





3

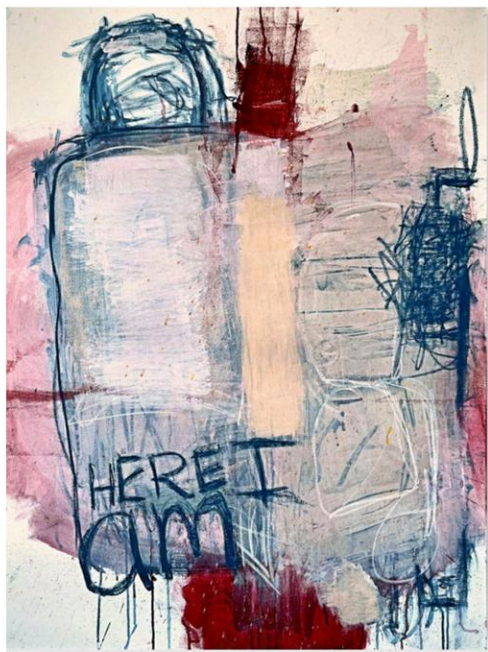
### Gaia - Staged Photograph

Coletivo Duas Marias

Used coffee filters, thread, metal and fiber structure

220 x 180 cm (cape: 2 m)

2023



1

### Here I Am

James Henry

72,2 cm x 101,6 cm



2

### Genevlyn

Christina Oiticica & Blake Jamieson

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.

Our heartfelt thanks go to the 33 artists and art curators who participated in our 2025 editions. Your generosity, trust, and creative openness gave life to these pages and transformed them into a living space for exchange and discovery. The engagement sparked by your works – embraced, shared, and carried forward by our community – reflects the strength of this collaboration and the meaningful bonds that continue to grow between artists, readers, and the Louvre Unbound platform.







# LOUVRE UNBOUND

BEYOND THE FRAME OF ART

Public's choice from volume 3



**Blessing, blossom, blue**

Gold Power Vélez

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



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