

# LOUVRE UNBOUND

BEYOND THE FRAME OF ART



**Taxi Ride**  
Cher Pruys  
Acrylic painting  
27.94 x 20.32 cm

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.



**Visibility Is Not a  
Performance**  
Watercolour and  
pen on paper  
20 x 25 cm  
2025



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



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

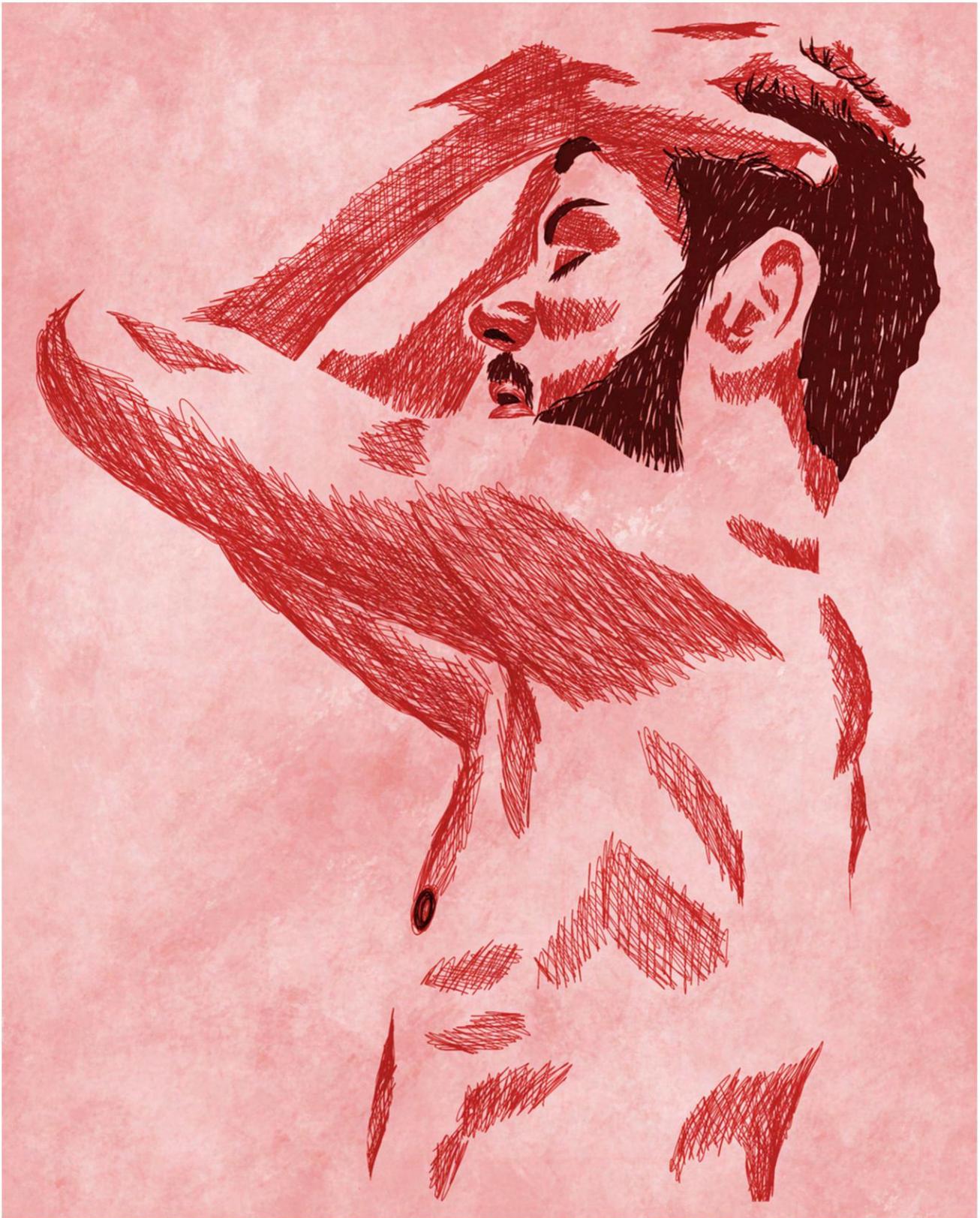




**Becoming Unapologetic**  
pen and Watercolour on paper  
20 x 25 cm  
2026



**The Moment I Claimed Myself**  
pen and Watercolour on paper  
20 x 25 cm  
2025

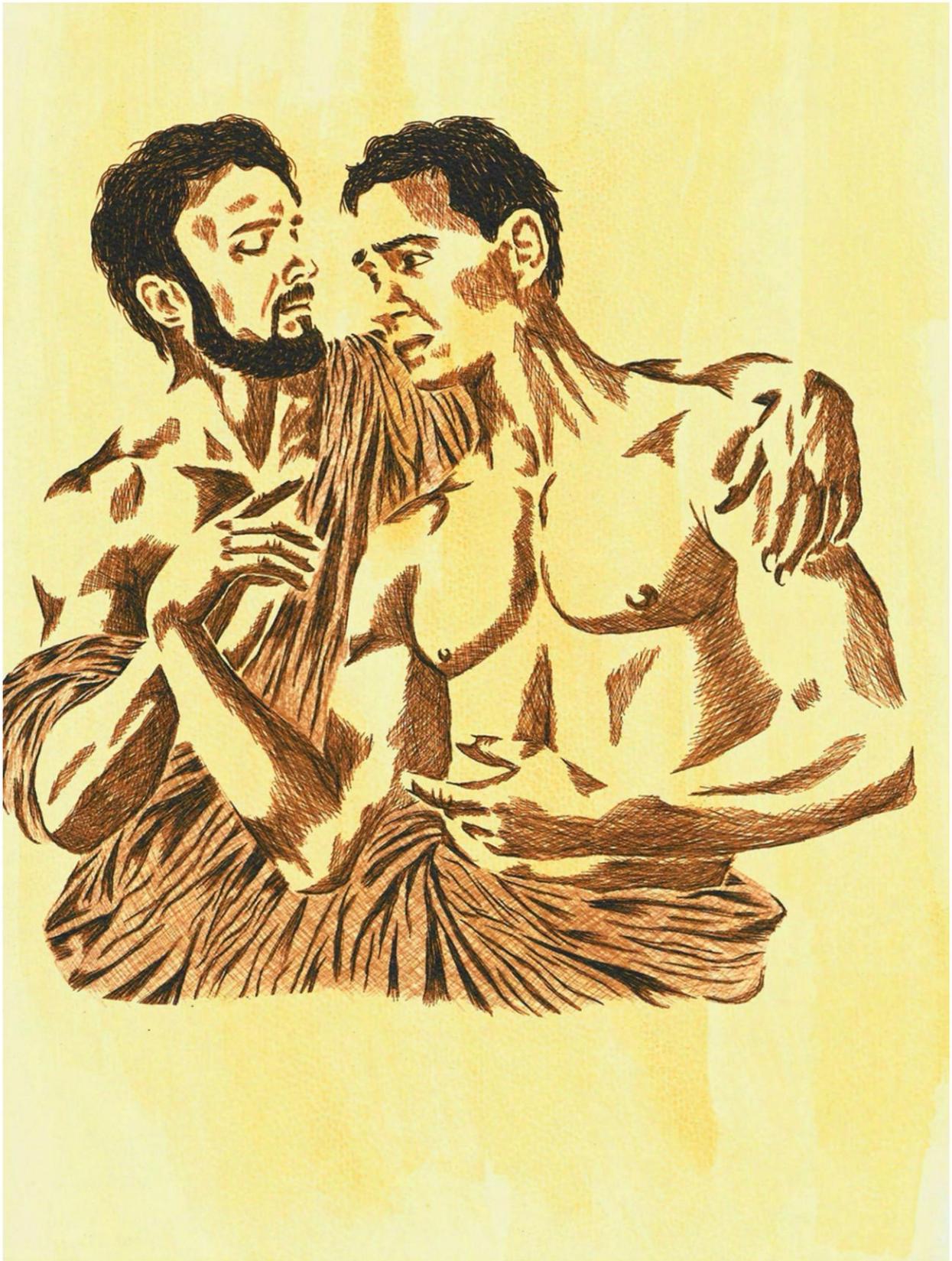


**A Liberated Breath**

pen and Watercolour on paper  
20 x 25 cm  
2026



**The silent watcher**  
pen and pastel on paper  
20 x 25 cm  
2025



**Bound by trust**  
pen and acrylic on 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.



**23h59**  
**(Golden Shoe Detail)**  
Installation  
117 x 116,6 cm  
2020



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



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



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



**23h59 (Rift photograph)**

Installation  
117 x 116,6 cm  
2020



**23h59** is inspired by the tale of Cinderella and the social pressures imposed on women. This installation brings together textile art, medical imagery, embroidery, and digital art to explore themes of metamorphosis, constraint, and the search for identity. It consists of sewn assemblages of mokolithography on Mulberry paper, arranged on red velvet steps. A screen displays an animation of ballroom shoes evolving across different historical periods, linking time, material, and femininity through a dialogue between textile memory and a revisited myth.

The staircase is composed of printed papers depicting injured or constrained feet, placed on a wooden floor. These images evoke the invisible pain behind the pursuit of perfection and the weight of social norms imposed on the female body. The installation denounces the social pressure placed on women to conform to aesthetic and performative standards in order to climb the social ladder, revealing the physical and symbolic cost of this quest for acceptance.

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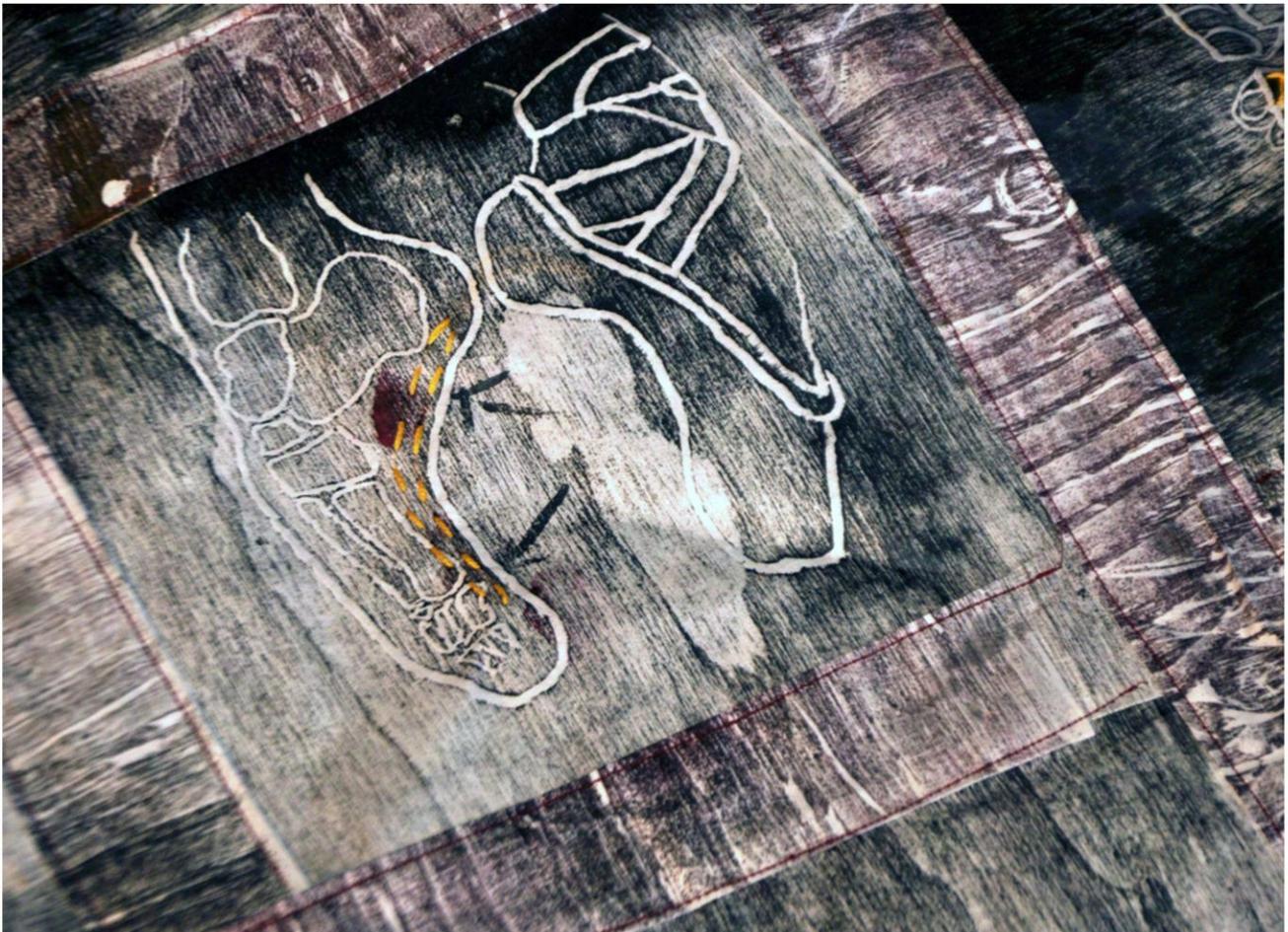
**23:59 (Staircase Detail - top)**

Installation  
1170 x 1166 mm  
2020

**23:59 (Tendon Rupture Detail- Bottom)**

Installation  
1170 x 1166 mm  
2020





**23:59 (Ballerina Detail)**

Installation  
1170 × 1166 mm  
2020

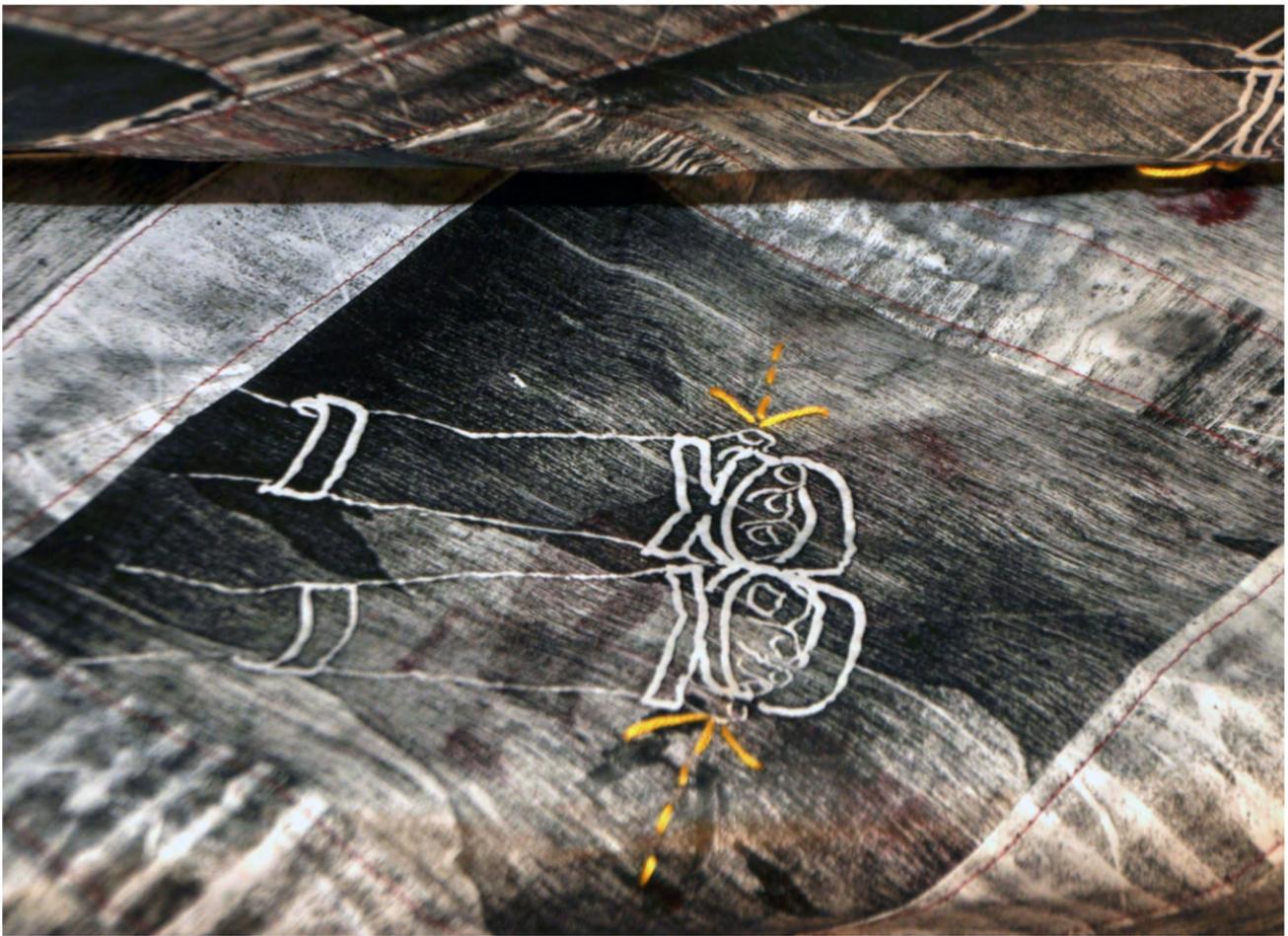


The video "Souliers de bal" runs continuously as part of the installation, expanding its narrative dimension. In it, the artist presents ballroom shoes rendered in lithographic prints, further developing the contextual framework of the work and deepening its conceptual dialogue.



**23:59 (First Toe Blister Detail)**

Installation  
1170 × 1166 mm  
2020



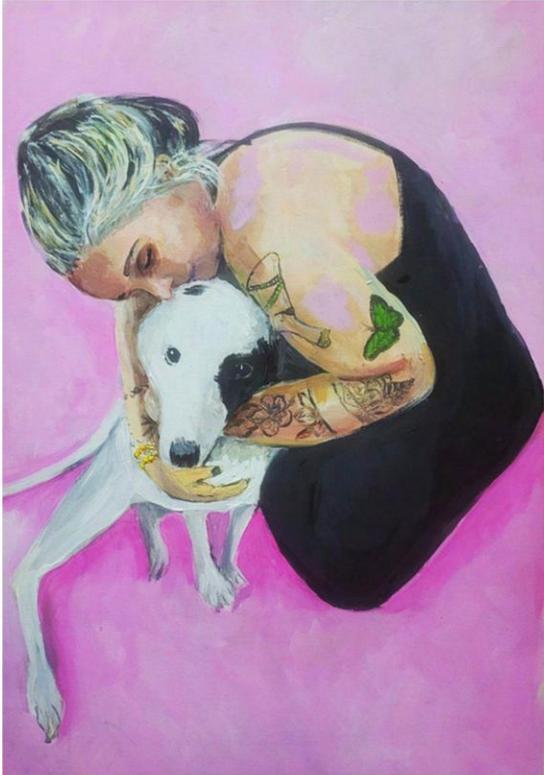
**23:59 (Little Toe Detail)**

Installation  
1170 × 1166 mm  
2020

# STEP INTO THE WORLD OF Mario Schuster

## Pelotas, Brazil

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

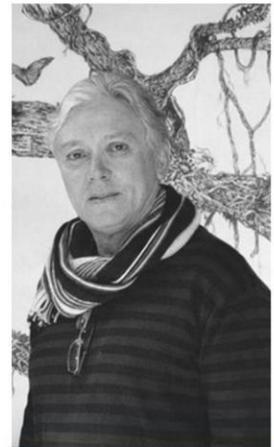
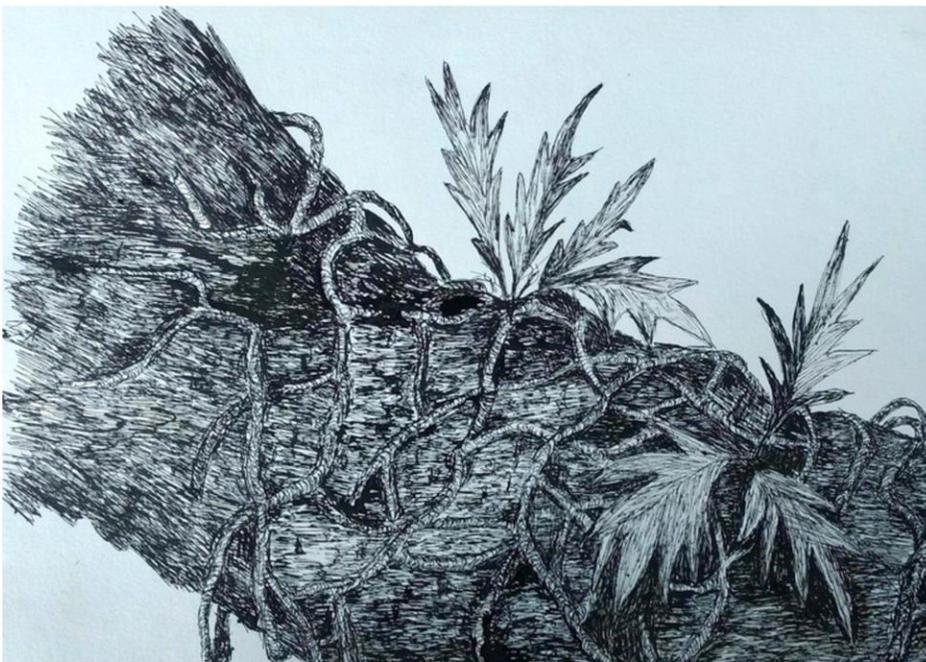


**Meu corpo, minhas regras  
(top)**

Acrylic on canvas  
60 x 70 cm  
2022

**Natureza desvelada  
(bottom)**

India's ink on canvas  
80 x 70 cm  
2023



Website:

[MarioSchuster.com.br](http://MarioSchuster.com.br)



Instagram:

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



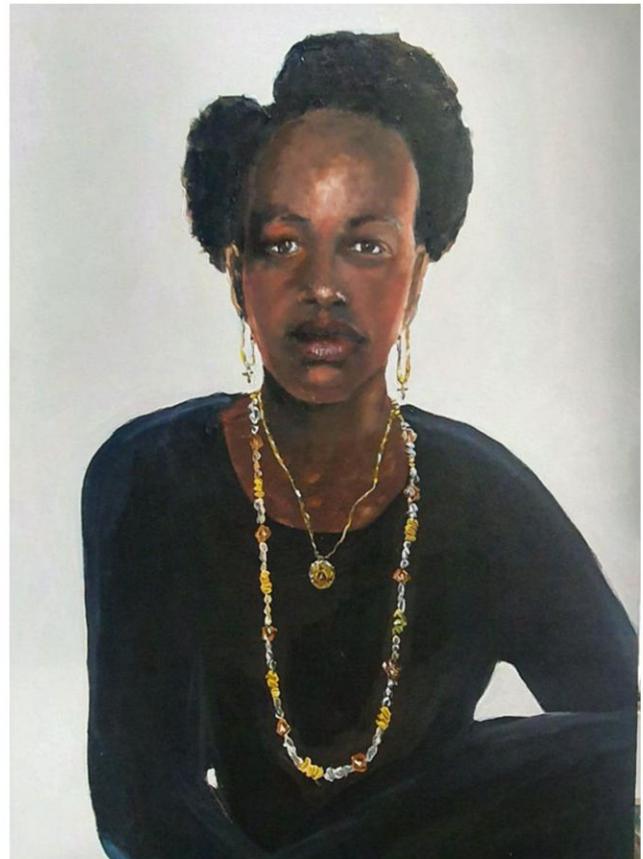


**Diaspora**  
**(top)**

Acrylic on canvas  
60 x 70 cm  
2019

**Maria**  
**(bottom)**

Acrylic on canvas  
40 x 50 cm  
2022



# STEP INTO THE WORLD OF Bastiaan Mol

Rotterdam, Netherlands

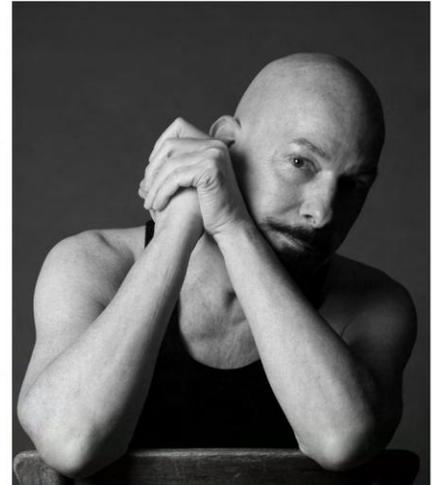
Bastiaan Mol approaches art as a daily and essential act—one driven by devotion, habit, and an enduring need to create. Working fluidly across drawing, painting, and mixed media, he treats color, gesture, and the male figure as living subjects shaped by time, intimacy, and experience. His practice moves between observation and sensuality, affirming creation not as a choice, but as survival, sustained by memory, discipline, and a lifelong passion for making.

**Welcome Bastiaan, 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?**

As long as I can remember, I have been drawing and painting, experimenting with all kinds of materials. In primary school, my drawings were often selected to be displayed in the classroom and were easily recognizable as mine. I occasionally entered children's art competitions and won several times. One thing was always clear: I did what I liked. I was polite in art classes but very difficult to teach—I listened to my teachers and then followed my own instincts. That attitude has stayed with me throughout my life.

I almost never fully like my own work. It is never perfect enough for me; there are always elements that could or should have been better. When a piece is finished—although it never truly is, I simply abandon it—I feel an urgent need to start a new one. I work in an organic, intuitive way, with very little planning. I do not make hours of preparatory sketches; I simply begin. I have never experienced an artist's block. While working, I surround myself with a wide range of materials and choose instinctively what feels right in the moment, building layer upon layer.

I rarely work with oil paint, as it takes too long to dry for my way of working. I need to focus on one artwork at a time to remain fully engaged with it. Painting has been a constant presence in my life. During high school, everyone assumed I would attend an art academy, but I did not finish school and left without the diploma required for admission. That opportunity came years later, when I was living in Belgium. From 1986 to 1991, I studied illustration design in Antwerp. (...)



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



Website:  
[BastiaanMol-MaleArt.nl](http://BastiaanMol-MaleArt.nl)



Instagram:  
[@bastiaan\\_mol.art](https://www.instagram.com/bastiaan_mol.art)



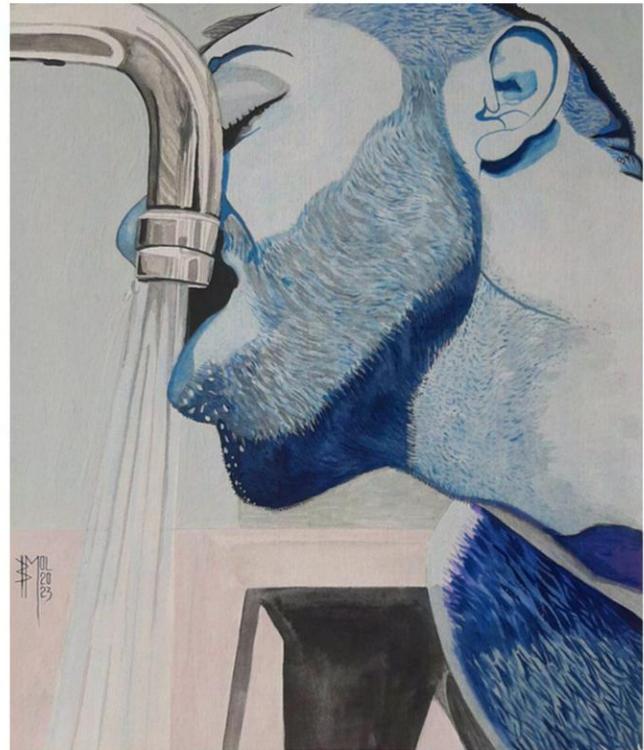
(...) After graduating, I was unable to find work in that field due to an economic crisis, so I took on various jobs to pay the bills while continuing to paint. This continued until 2016, when my first website went viral. From that moment on, I began painting daily and selling my work more consistently. Over the years, the subjects of my art have evolved, and today I am primarily known for painting the male figure—often in a sensual, and sometimes openly sexual, way.

I work with male models who pose in my studio, which is also my home. Most are between 18 and 35 years old, though I occasionally work with older models for variation. I find models in everyday places—the street, cafés, gyms—as well as through social media, where I simply ask them to pose. Most decline, but I have always had more than enough willing participants, and many are open to returning, which I take as a positive sign.



**Theda Bara, Hollywood's Silent movies actress**

Watercolour on cottonpaper  
40 x 50 cm  
2018



**Thirsty**

Watercolour on cottonpaper  
2023

To clarify one common misconception: because I am a gay man and paint nude, sensual male figures, people often assume I have sexual relations with my models. That is absolutely not the case. I take my work seriously, and to gather meaningful material during a posing session, I must remain focused, professional, and fully committed to the purpose of the work.

As for the first artwork that truly moved me—that is a difficult question. At 71, I have many years behind me. If I must choose, it would likely be the illustrations in the fairy tale books by the Brothers Grimm and Hans Christian Andersen that we had at home—old editions from the 1930s and 1940s. I was deeply fascinated by those images. Perhaps that is why I never became a “pure” painter, but rather an illustrating artist.



Here is the link to access a short documentary about Bastiaan exploring the art of male nude painting. Directed by Tycho van Dorsseleer. Original language: Dutch.

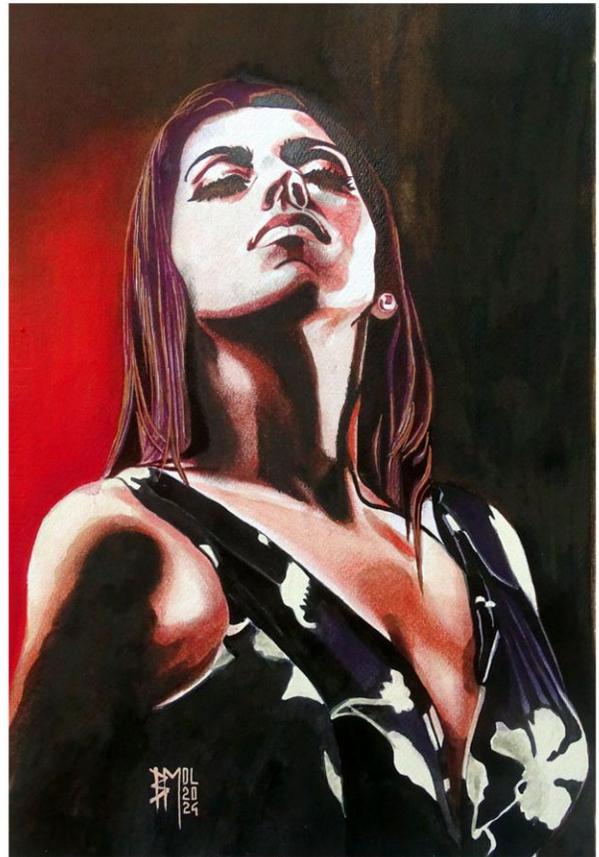
**What does your work aim to say, and are there recurring themes you keep returning to?**

My work is often decorative and illustrative in nature. What it aims to say is not always fixed, as each piece is created within a certain mood—one that can shift during the process. I value the freedom of interpretation and enjoy when viewers project their own stories onto my images rather than being guided toward a single meaning.

There are recurring themes in my work that appear, disappear, and eventually return over time. For many years, I painted portraits of famous divas from music and cinema, several of whom I was fortunate to meet in real life—among them Eartha Kitt, Juliette Gréco, Yma Sumac, Milva, and Hildegard Knef. All of them have since passed away, which earned me the nickname “the Dead Diva Lover.” Later, I turned to painting animals, particularly birds, a subject I still revisit occasionally. Although people often say they enjoy these works, they rarely sell.



**Nosferatu ( German silent movies actor Max Schreck )**  
Watercolour on cottonpaper  
50 x 60 cm  
2018



**Portuguese fadosinger Sara Correia**  
Watercolour on cottonpaper  
40 x 50 cm  
2024

It is, without question, the paintings of sensual men that people follow me for today. Social media makes this very clear: whenever I share a new piece, the works featuring minimal clothing consistently receive the most attention. Sex sells, that much is obvious, yet nudity is still treated as something improper or dirty. I have never understood this contradiction. We freely show hands, feet, faces, and armpits, yet the human body suddenly becomes unacceptable at one specific point. The same double standard applies to women—male nipples are allowed, female nipples are not. Who decided this?

In art academies, students regularly train by drawing nude models—only to later discover that the resulting works are often censored or rejected. The logic behind this has always struck me as absurd. As a result, the sensual male figure has become central to my practice, and I believe it will remain so for the rest of my life.

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

We cannot stop the digitalization of the world, and art must inevitably exist within it. Yet art still holds social and transformative power—when it is used with intention. While artificial intelligence continues to expand, handmade work created with real materials will always carry a different weight and value.

I am glad to belong to a generation that learned to work with paint, ink, and paper, and I will continue creating in that spirit. I remain committed to making art the way illustrators did in the 1920s and 1930s—slowly, materially, and with the presence of the hand—because that physical connection can never be fully replaced.



**Daydreamer (model Edwin)**

Mixed media on cottonpaper  
40 x 50 cm  
2023

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

My deep love for Portuguese fado music led me, over the years, to collect books and countless albums, and eventually to visit casas de fado—primarily in Lisbon, but also in Porto and Coimbra. Through these visits, I became friends with several fadistas and began painting their portraits. Each year, singers would pose for me, and once back home, I painted their portraits to bring them to Portugal the following year.

Although I do not speak Portuguese fluently—I only took ten lessons—I understand much of it when reading and know the meanings behind the lyrics of fado. Over time, I witnessed many of these singers grow up, first seeing them perform at ages fourteen or fifteen, and later watching them mature into professional artists, releasing albums and appearing in concerts and on television.

Between 2013 and 2024, I painted a total of 66 portraits of fadistas, both male and female. Eventually, however, my work with sensual male figures became the dominant focus of my practice.

The second project that deeply marked me was a documentary filmed by Dutch national television, devoted entirely to my male paintings—not the birds, not the film stars, but specifically my sensual male work.

A full film crew entered my home and studio, documenting four days of work: a posing session with a young male model, the creation of his portrait, and later the opening of my exhibition, where the painting was unveiled by the model himself.

This experience left a strong impression on me, as I am essentially a hermit when it comes to my art. A model session is, for me, an intimate exchange that depends on atmosphere and concentration. I normally play carefully selected music during these sessions, which is an essential part of the process.



**My model Steffan**

Watercolour on cottonpaper  
50 x 60 cm  
2024

With cameras, microphones, and technicians constantly present in a small space, intimacy disappeared. The music was removed entirely, and instead the model was asked to interview me while posing—something that felt almost impossible for my way of working.

The same challenges applied to filming the painting process. While I understood its importance, the constant presence of others made concentration extremely difficult. I usually isolate myself completely while painting, avoiding all distractions. Music plays a crucial role in shaping my rhythm and emotional state during creation.

Despite the difficulty, I am ultimately grateful that I agreed to participate. The documentary aired on Dutch television in October 2024—the year I turned seventy—and, remarkably, it was broadcast on my birthday. That coincidence gave the project a lasting emotional impact that I will never forget.

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

Social media plays an undeniable role in the visibility of contemporary art and in the sharing of creative work. However, it is deeply problematic that platforms like Meta, through their algorithms and automated systems, decide what can or cannot be seen. This kind of control limits artistic freedom and reduces visibility to machine-driven rules rather than human curiosity or cultural value.



**Adidas soccer lovers**  
Watercolour on cottonpaper  
50 x 40 cm  
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?

I hope to continue creating art until the end of my life. Painting is not simply something I do—it is my passion, my necessity. As I said before, even if no one in the world were interested in my work, and even if no one ever bought a painting, I would still be driven to create. I cannot help it. Collaborating with Louvre Unbound felt natural, respectful, and aligned with this way of working—an exchange rooted in attention, care, and a genuine commitment to artists' voices.

# STEP INTO THE WORLD OF Joas Nebe

Staufen, Germany

Joas Nebe approaches art as a reflective investigation—one grounded in psychology, media, and the fragile mechanics of communication. Working across video, collage, drawing, and digital processes, he merges traditional techniques with contemporary technology to explore perception, mediation, and exchange. His works occupy the space between sender and receiver, inviting viewers into a reflection on meaning itself.



**Untitled - C981**  
**(top)**  
paper collage  
33 x 21 cm  
2024

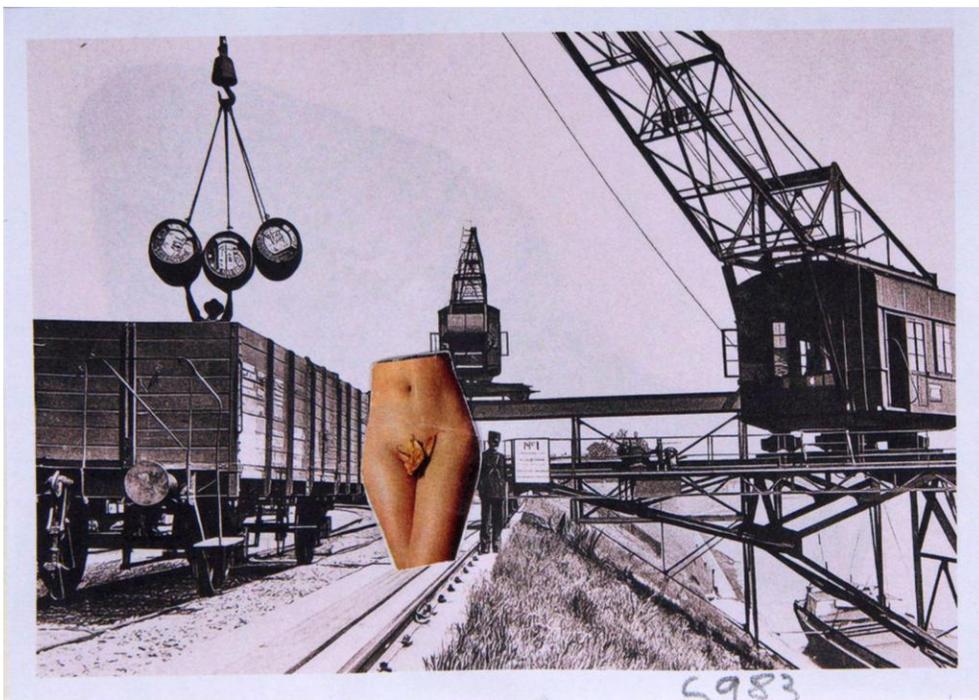
**Untitled - C983**  
**(bottom)**  
paper collage  
9,5 x 6,5 cm  
2024



Website:  
[JoasNebe.de](http://JoasNebe.de)



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





**Untitled - C976  
(top)**  
paper collage  
29,5 x 22 cm  
2024



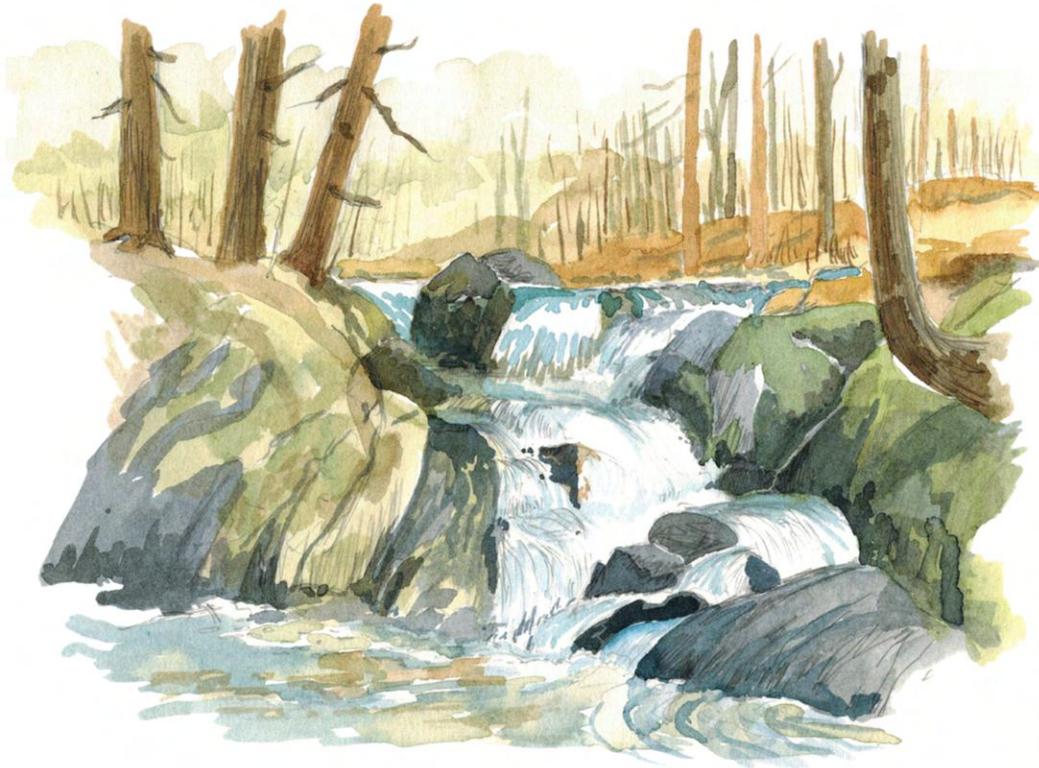
**Untitled - C982  
(bottom)**  
paper collage  
10,5 x 10 cm  
2024

C982

# STEP INTO THE WORLD OF Yvon Bussière

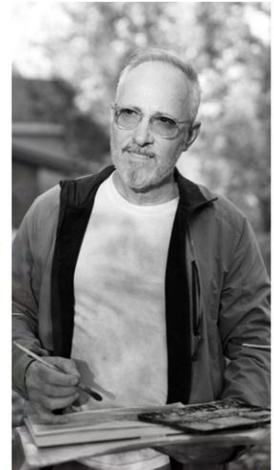
Varenes, Canada

Yvon Bussière approaches painting as a return to essentials—one guided by nature, immediacy, and the quiet truth of lived experience. Working with earth-derived pigments, gathered water, and cotton paper, he treats each work as a record of place and presence. His practice embraces spontaneity and simplicity, allowing landscapes, human traces, and childlike perception to surface as authentic imprints of a moment in time.



**La cascade, Sutton (QC) - A458**

Watercolour  
28 x 18 cm  
2022



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

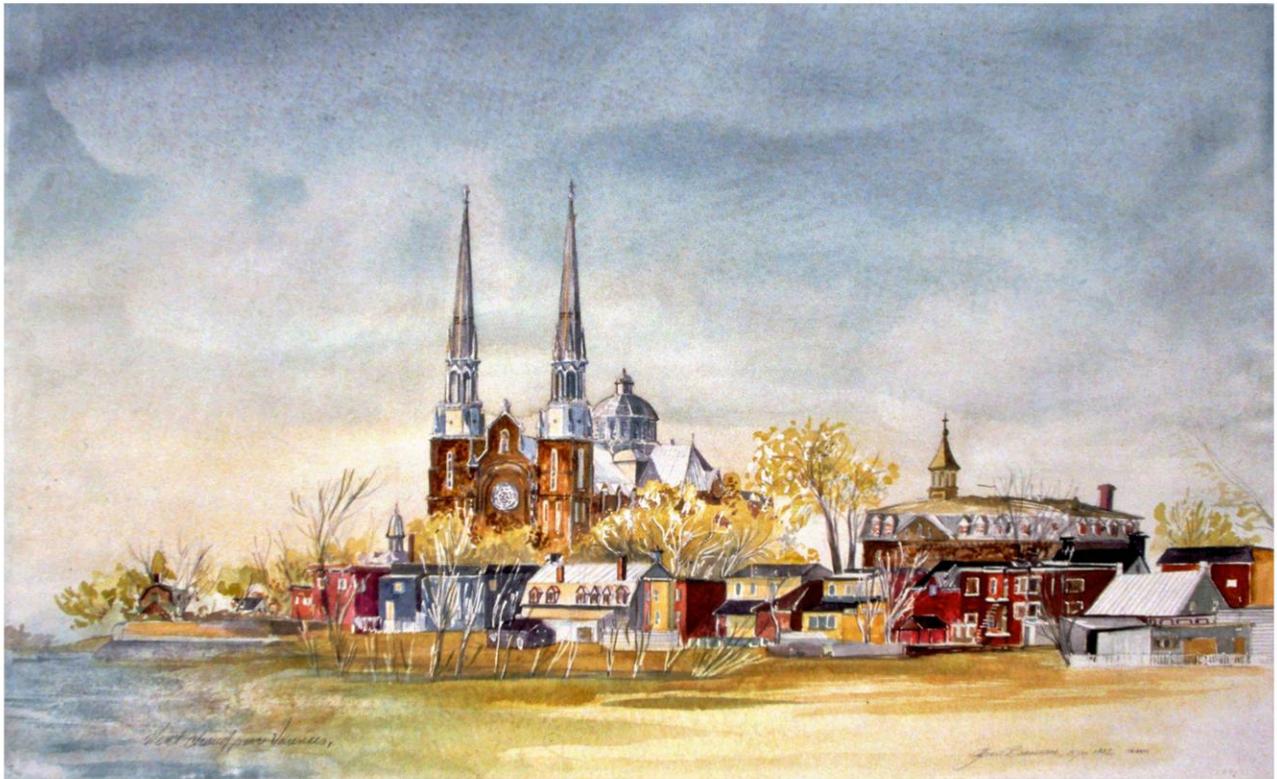


Facebook:  
[@yvon.bussiere.5](https://www.facebook.com/yvon.bussiere.5)



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





**Vent chaud sur Varennes - A259 (top)**

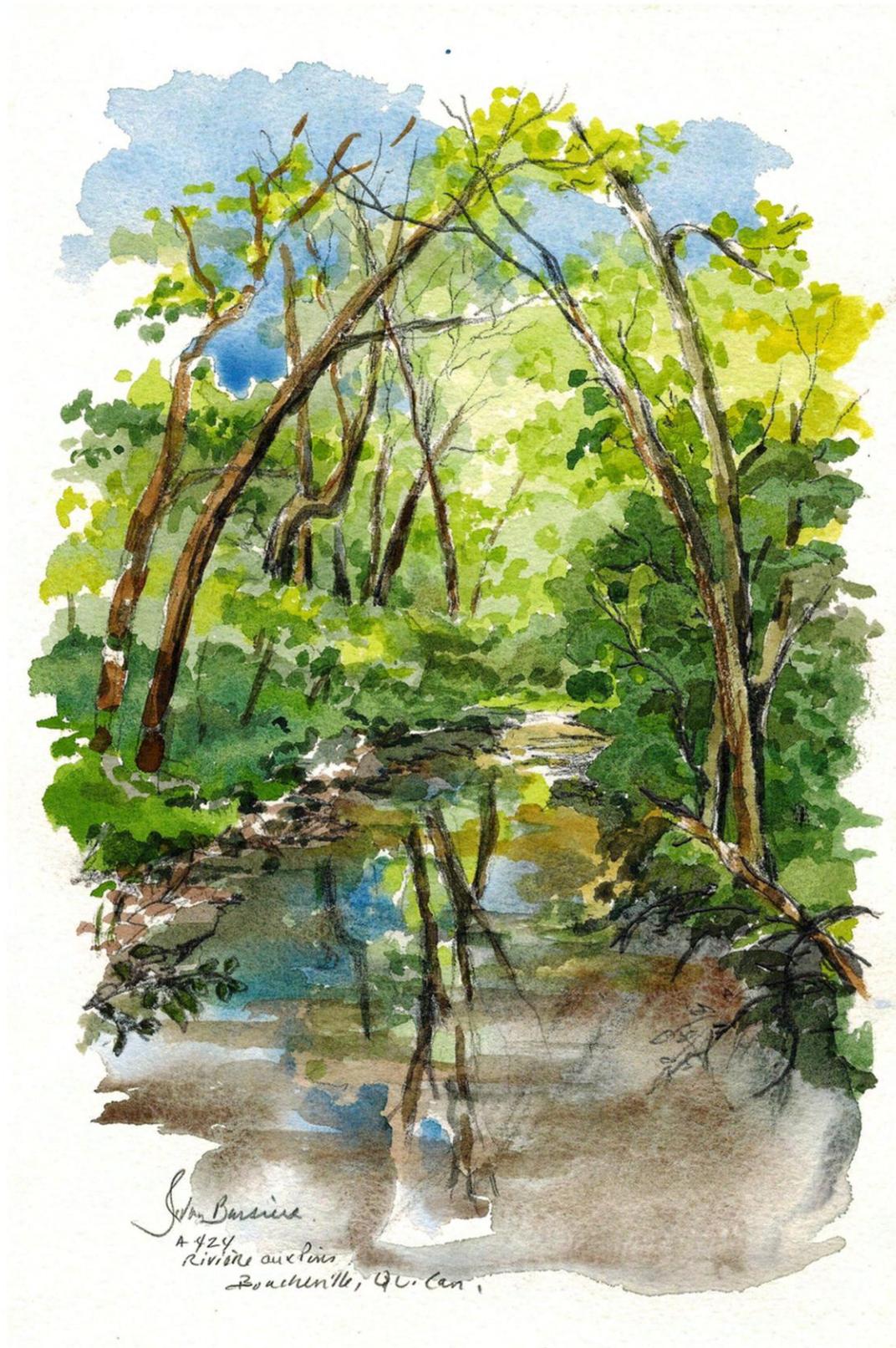
Watercolour  
76 x 46 cm  
1992

**La Minganie - Ile Quarry - A441 (bottom)**

Watercolour  
25 x 18 cm  
2000



THURFIELD Ile QUARRY MINGANIE 17.08.2000 A.441  
MINGANIE HONNORE



*John Barreira*  
A 424  
Rivière aux Pins  
Boucherville, Q.C. Can.

**Rivière-aux-Pins, Boucherville - A424**

Watercolour  
18 x 28 cm  
2018



**Arthabaska - A267 (top)**  
Watercolour  
76 x 43 cm  
1992

**Base de plein air, Longueuil - A332 (bottom)**  
Watercolour  
36 x 26 cm  
1995





**Mont-St-Hilaire - A429**

Watercolour  
15 x 25 cm  
2002



Ruisseau du sentier  
Hiboux-Castor. 2022.04.14  
A462 Siboussiè

**Ruisseau du sentier Hiboux-Castor, Sutton - A462**

Watercolour  
18 x 28 cm  
2022

# STEP INTO THE WORLD OF

## Cher Pruys

Devlin, Canada

Cher Pruys is a hyperrealist painter whose work transforms everyday moments into intimate reflections on memory, time, and emotional presence. Drawing from personal experience and quiet observation, her paintings explore childhood, ritual, and fleeting pauses that often pass unnoticed. Through meticulous control of perspective and illusion, Pruys does not merely replicate reality but reshapes it, inviting the viewer into a space where technical precision and inner reflection meet. In her work, realism becomes a language of vulnerability – a way to reconnect personal histories with the shared emotional landscapes of those who encounter her images.

**Welcome Cher, 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?**

From the age of four, I was rarely without a crayon or pencil in hand, trying to capture on paper what my eyes were constantly absorbing. In many ways, becoming an artist felt innate – almost as if it was part of my DNA. My parents were deeply supportive and encouraged my creative instincts by exposing me to a wide range of art forms, including music and ballet.

I initially pursued music as a formal path, earning a teaching degree and spending 35 years teaching piano and guitar. Alongside this, I was also an avid bodybuilder, an experience that gave me a strong and practical understanding of human anatomy – something that continues to influence my painting today.

Identifying a single artwork that first moved me deeply is difficult. I feel a personal connection to all of my work, particularly my portraits of children and paintings of my pets, where emotion, memory, and intimacy naturally intertwine.



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



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



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



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

My creative process is highly intentional, beginning with an inner image and a clear emotional message I wish to convey. From the moment a scene forms in my mind – through the first reference photograph, the initial pencil mark, and the first swirl of paint – each step is deliberate, leading to the quiet, reflective moment when I finally sign my name.

I see my art as a collection of puzzle pieces that together form who I am. My paintings are shaped by accumulated memories, experiences, and reflections that have brought me to the person I am today. Through my portraits of children, I am able to revisit moments in time that had subtle or profound influence on my development, allowing me to recapture their magic and feel their emotional resonance once more.

Other subjects invite me to pause time altogether, observing my past years as both participant and spectator.

Still life plays a different but equally important role in my practice. These works remind me to cherish ritual, to slow down, and to value moments of rest and renewal. I am continually drawn to subjects that many might overlook – the ordinary, the quiet, the seemingly mundane.

To truly see these overlooked moments and recognize their emotional and psychological impact is a gift I deeply value. By bringing them into my work, I transform them into something meaningful, allowing personal reflection to evolve into shared experience.

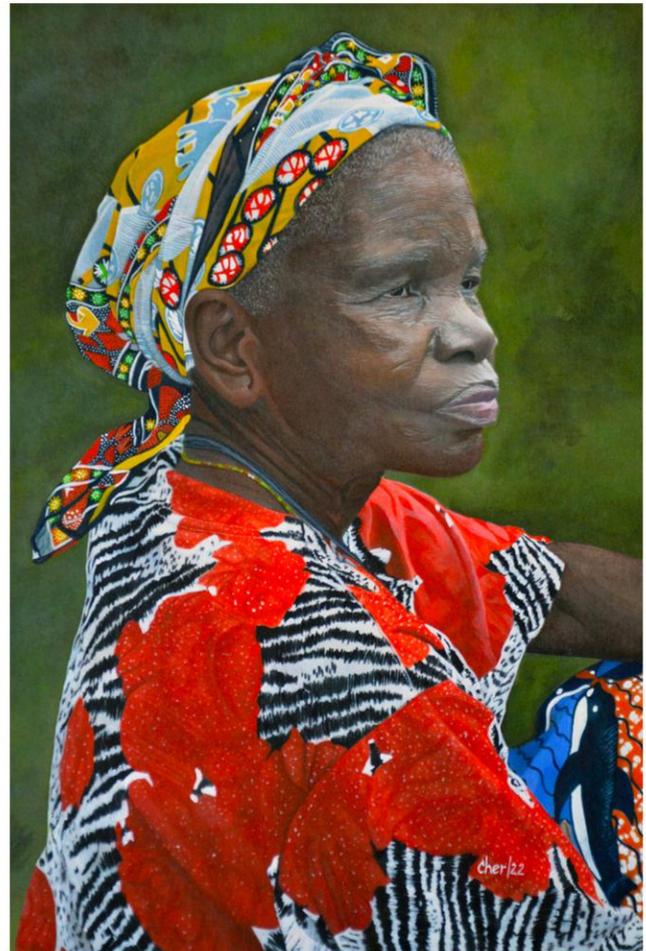


**Sweet Oranges**  
Acrylic painting  
25,4 x 19 cm

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

One common misconception about my work — and about my discipline more broadly — is the belief that being self-taught is a limitation rather than a legitimate path. Not having formal academic training in visual arts did present challenges, particularly in a culture that places significant value on credentials and titles. Gaining recognition, respect, and encouragement without those institutional labels can feel like an uphill battle.

However, technique can be taught — talent cannot. What truly shapes an artist is discipline, structure, work ethic, and an enduring desire to grow. In many ways, my background provided exactly that foundation. I was formally trained as a musician, an experience that instilled rigorous practice habits, patience, and sensitivity to nuance — all qualities that translate directly into my visual work.



**In Retrospect**  
Acrylic painting  
20.32 x 30.48 cm

In addition, years dedicated to bodybuilding reinforced discipline while offering an in-depth, practical study of human anatomy.

Observing the body in motion and at rest sharpened my understanding of form, proportion, and tension, elements that are essential to my hyperrealist practice.

Ultimately, being self-taught allowed me the freedom to explore through trial and error and to develop my artistic identity without the constraints of formal instruction.

That independence enabled a more intuitive, personal evolution — one rooted in lived experience, curiosity, and authenticity rather than prescribed formulas.



**Entranced**  
Acrylic painting  
38.1 x 40.64 cm

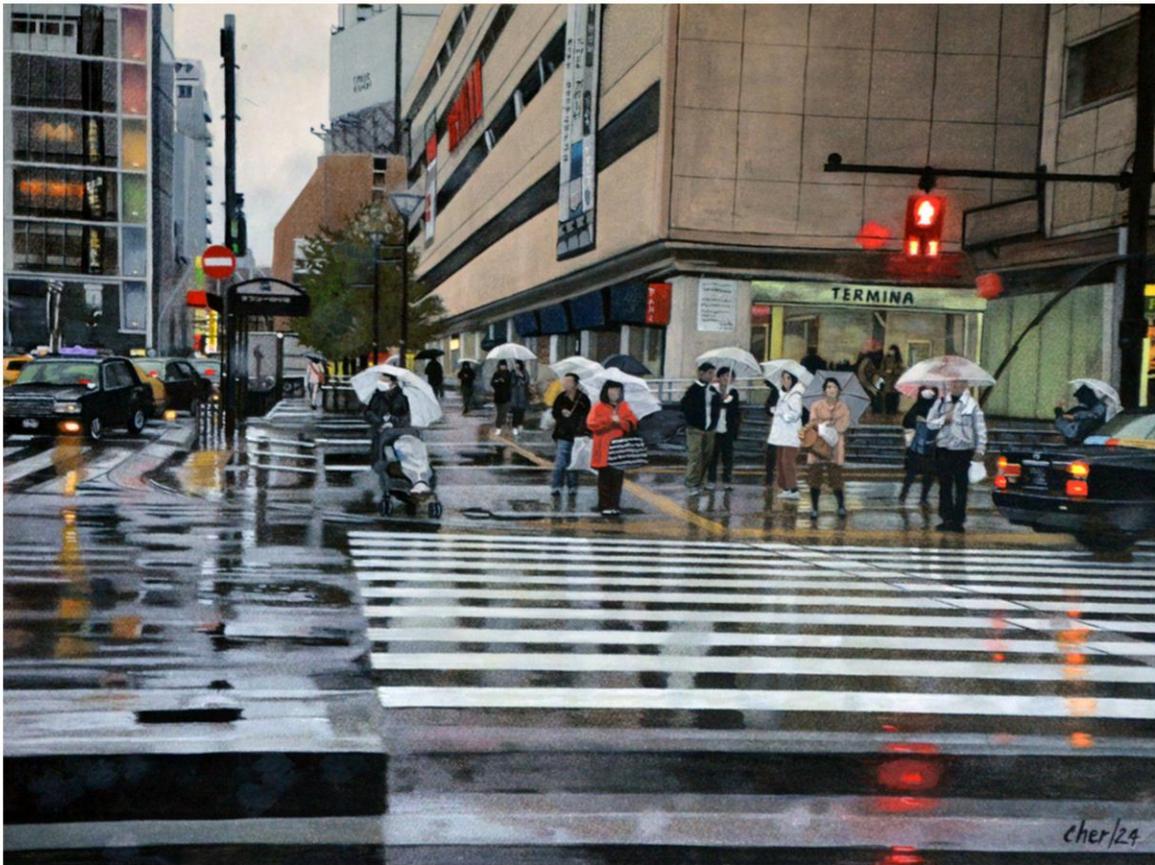
### What does “success” mean to you as an artist?

Early in my career, success meant external validation — being juried into exhibitions, winning awards, and gaining recognition within the art world. As a self-taught artist, those milestones carried particular weight, offering reassurance that my voice was being heard and that my work was resonating beyond my own studio. I remain deeply grateful, humbled, and honored by the recognition my work has received over the years.

That recognition, however, has never pressured me to alter my creative process or philosophical approach to art. I have always been committed to staying true to my vision, trusting the instincts that guide my work. While accolades can build confidence, they do not define my direction. Authenticity remains at the core of my practice, regardless of external expectations.

Today, my understanding of success has shifted inward. It is measured by personal growth and by the deep sense of fulfillment my art provides. Reaching a high level of recognition brings its own challenges — an unspoken pressure for each new piece to equal or surpass the last, which can sometimes be mentally and emotionally exhausting, leading to periods of creative quiet.

When that happens, I return to what grounds me: time spent in nature, with my animals, allowing my thoughts to wander freely and regenerate. The greatest gift of my artistic journey has been the profound fulfillment that painting continues to give me — a sense of purpose beyond anything I once imagined. Sharing that experience with the viewer, sparking emotion, memory, or even a moment of brightness, is the final and most meaningful measure of success.



**Taxi Ride**  
Acrylic painting  
27.94 x 20.32 cm

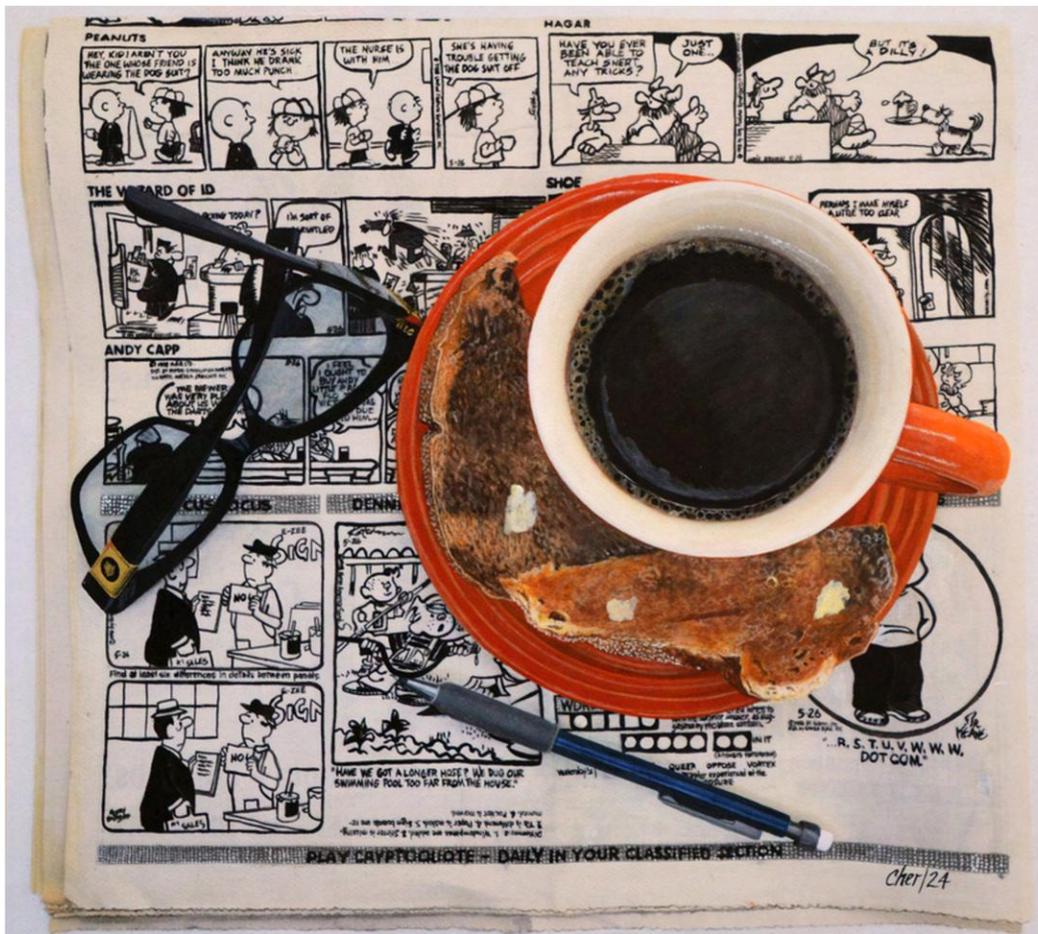
### In a few words, how would you describe the essence of your artistic practice?

At the core of my artistic practice is a desire to give lasting presence to fleeting moments. I am drawn to brief, often overlooked instances of everyday life and seek to preserve them beyond their passing. Through my work, I hope to reveal the quiet significance embedded in ordinary experiences — the small, simple details that collectively shape our lives.

Positivity plays an essential role in this process. I believe kindness, understanding, and moments of lightness carry a powerful emotional force, one that can subtly transform how we move through the world. When these qualities emerge through my brush, they become my way of offering comfort, warmth, and a moment of uplift to the viewer.

Although my work is visually silent, I intend it to function as an intimate conversation between myself and the audience. Each subject is chosen with care, guided by the emotional message I wish to communicate rather than by spectacle. In this way, the imagery becomes a bridge — connecting inner reflection with shared human experience.

Ultimately, I hope my paintings continue to speak long after I am gone. If my work encourages viewers to recognize the blessings in their own lives, rekindles meaningful memories, or inspires them to engage in their own creativity, then my purpose as an artist has been fulfilled.



**Sunday Morning**  
Acrylic Painting  
25.4 x 22.86 cm

**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 have truly enjoyed collaborating with Louvre Unbound and would wholeheartedly welcome future opportunities to work together. Being part of a platform that values artistic integrity, thoughtful dialogue, and meaningful visibility is both encouraging and affirming, and it has been a genuinely positive experience within my ongoing artistic journey.



**Buttercup**  
Acrylic painting  
20.32 x 20.32 cm

# STEP INTO THE WORLD OF Raz Forh

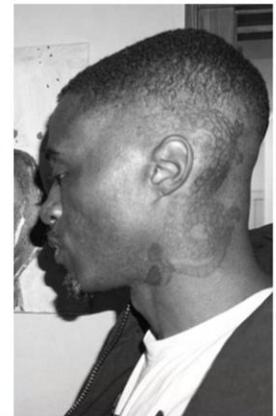
Sacramento, USA

Raz Forh translates lived experience into image, crossing from sound to canvas with instinctive force. Emerging from an underground hip hop background, his paintings capture people and cityscapes as a visual diary, charged with raw energy, movement, and the environments that have shaped his journey.



**Gaviria (top)**  
Acrylic on canvas  
30.5 x 30.5 cm  
2026

**Baltimore (bottom)**  
Acrylic on canvas  
61.0 x 45.7 cm  
2025



Website:  
[millionaire.bandcamp.com](http://millionaire.bandcamp.com)



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



## THROUGH THE ARTISTS' EYES



**Erkenntnis**  
Reinhard Riedel  
Oil on canvas  
38 x 38 cm  
2025

“

Compared to my other publications, the social media promotion at Louvre Unbound is noticeably more extensive, frequent, and thoughtfully tailored to each individual artist. This ongoing visibility makes a real difference, which is why I'm excited to apply for the next two issues as well.

**Reinhard Riedel** - volume 4

”

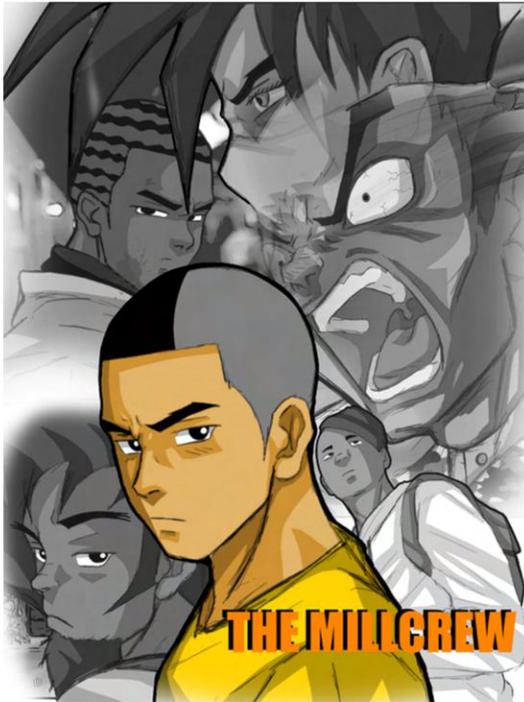


Instagram:  
@riedrein

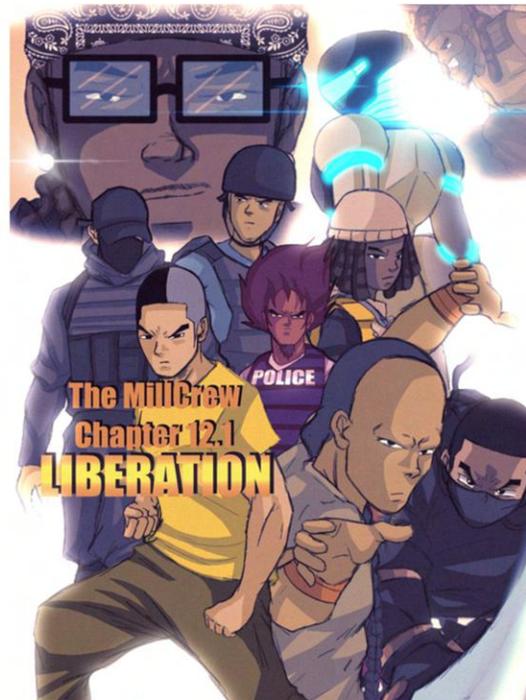
# STEP INTO THE WORLD OF Maurice Johnson

Portsmouth, USA

Maurice Johnson draws from family history and lived experience to create narrative-driven work that blends imagination with personal truth. Through The Millcrew, a project developed over several years, he channels themes of resilience, identity, and inherited creativity, inspired by his son and shaped by a lifelong connection to drawing, storytelling, and visual expression.



**The Millcrew**  
Digital art  
2023

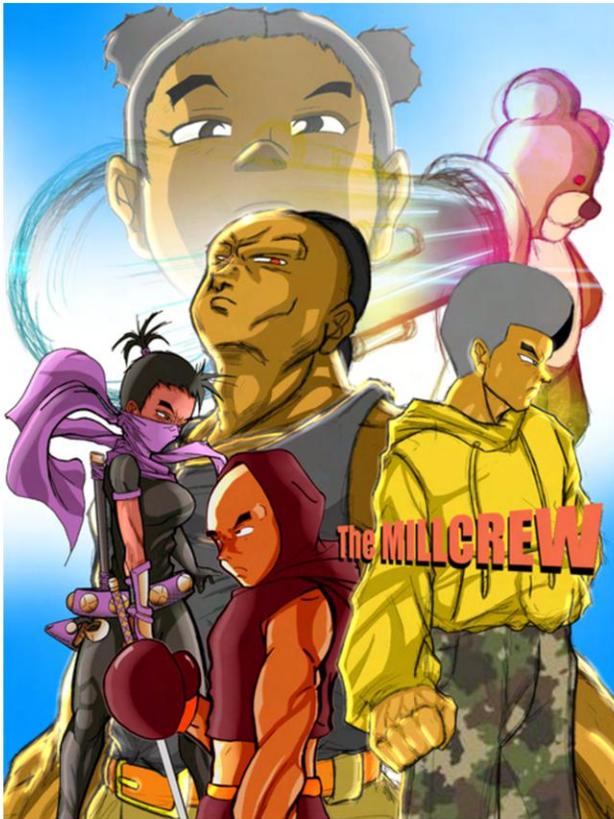


Website:  
[webtoons.com](http://webtoons.com)



Instagram:  
[ethe\\_millcrew](https://www.instagram.com/ethe_millcrew)





**The Millcrew**  
Digital art  
2023

volume 1



volume 2



volume 3



Discover Mauricio's books An invitation to thoughtful, engaging, and deeply personal reading. Mauricio's works are available on Amazon and await curious readers looking for stories that resonate, provoke, and linger.

# STEP INTO THE WORLD OF ZequalsZ2plusC

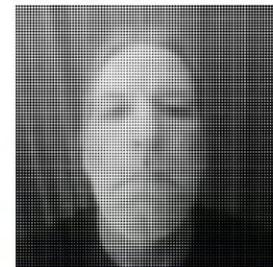
San Diego, USA

ZequalsZ2plusC draws inspiration from fractals and mathematical systems, translating complexity into layered digital compositions. Beginning within a video game paint program and later transformed through extensive digital manipulation, his work explores repetition, structure, and infinite variation, merging algorithmic logic with intuitive visual experimentation.



## Abstract Pattern 116

Digital art  
60.96 x 83.82 cm  
2025

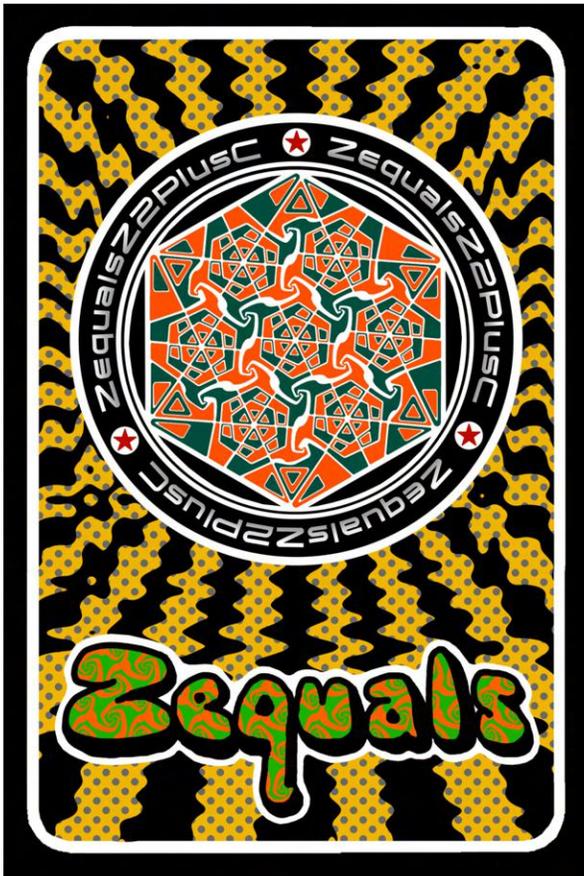


Website:  
[cara.app/  
ZequalsZ2plusC](https://cara.app/ZequalsZ2plusC)



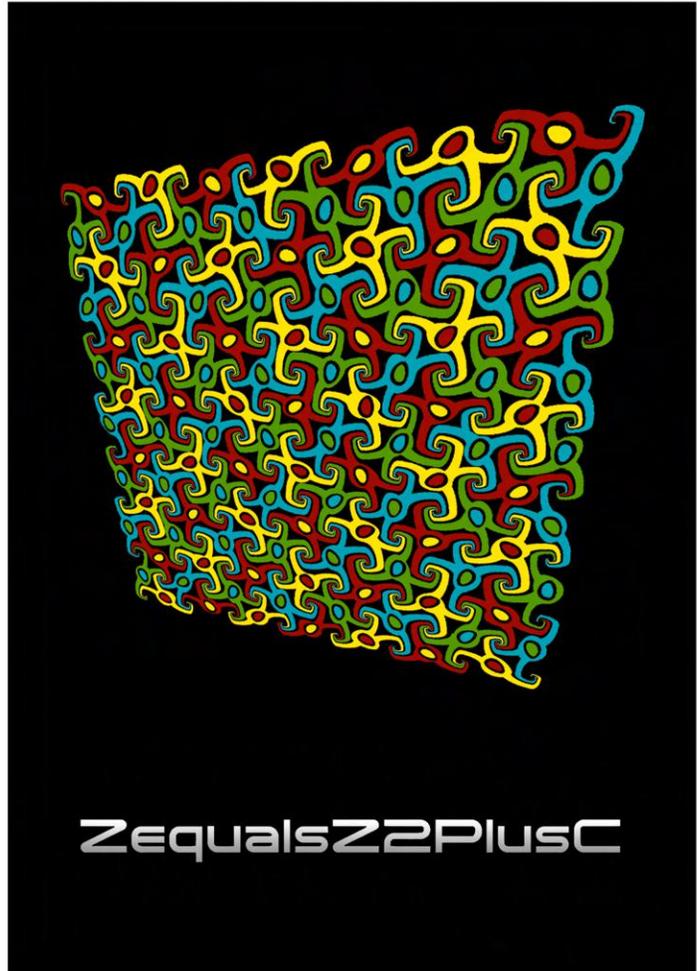
Instagram:  
[@ZequalsZ2plusC](https://www.instagram.com/ZequalsZ2plusC)





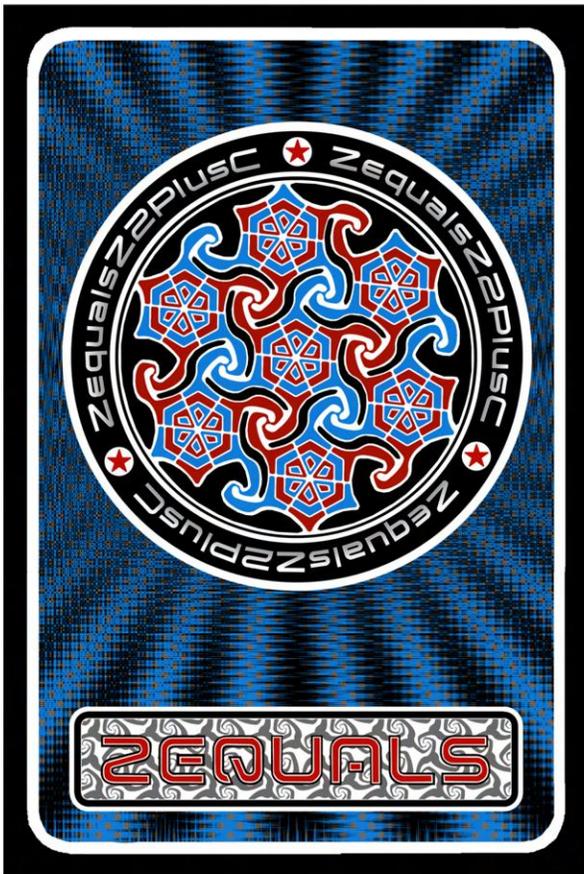
**Abstract Pattern 167**

Digital art  
60.96 × 83.82 cm  
2026



**Abstract Pattern 168**

Digital art  
60.96 × 83.82 cm  
2026



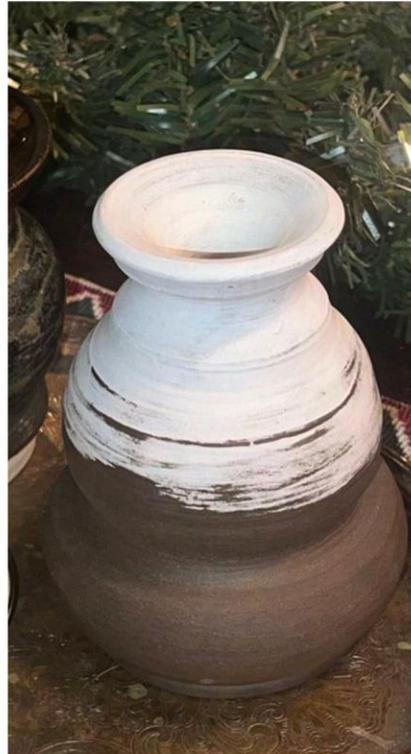
**Abstract Pattern 164**

Digital art  
60.96 × 83.82 cm  
2026

# STEP INTO THE WORLD OF Meredith Garcia

McAllen, USA

Meredith Garcia draws from 18th-century French Rococo to create fine art ceramics that balance elegance, ornamentation, and theatricality. Through Atelier de Lūna, she blends historical references with contemporary sensibility, shaping clay into refined forms inspired by lightness, heritage, and the cultural influences gathered through travel and artistic exchange.



### Fine Art Vases Luxury Decor

Atelier de Lūna  
Handmade ceramics to  
add artful elegance  
and refinement to any  
interior.



Instagram:  
[@atelierde\\_luna](https://www.instagram.com/atelierde_luna)



## THROUGH THE ARTISTS' EYES



**Elegant Swan**  
Jean Habeck  
Acrylic on Canvas  
80 x 60 cm  
2015

“

Being published in Louvre Unbound Volume 4 was an incredible honor. The exposure allowed my work to reach a global audience, extending my vision and creativity beyond borders. The magazine represents a platform where artists can not only showcase their work, but also express their inner world through both visuals and words. It is a powerful way to connect, inspire, and share my artistic journey with the world.

**Jean Habeck** - volume 4

”



Instagram:  
@packkergirl12

# WHERE ART LIVES



*“Historias Reais” (“Real Stories”):*

*when dialogue with the artist becomes living material of art*



Ana Carolina de Villanueva - Luka Art Gallery's Press Photo

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

Since 2021, curator Ana Carolina de Villanueva has been developing, through Luka Art Gallery, a project that has established itself as one of the most sensitive and meaningful spaces for artistic dialogue in the contemporary cultural landscape: “Historias Reais” (“Real Stories”). Originally filmed in the noble hall of the Palácio Biester, in Sintra, the YouTube program is grounded in a clear conviction: art does not end with the exhibited work — it expands when the artist is given space to speak, reflect, and share the paths that led them there.

More than a podcast or an interview series, “Historias Reais” (“Real Stories”) functions as a space of cultural mediation, where artists and invited guests step away from formal narratives and enter a place of genuine, human exchange. The historical setting, initially perceived as rigid and imposing, becomes a transformative element — what might intimidate ultimately becomes welcoming.

*“Artists often arrived feeling restrained by the setting, as if it demanded formality. Gradually, they relaxed, sharing their artistic journeys, life experiences, and emotions openly.”*

This shift — from formality to intimacy — is at the core of the project's strength. Through Ana Carolina's attentive and intuitive approach, “Historias Reais” (“Real Stories”) dismantles the symbolic distance that often separates artists from their audiences, revealing layers of personal history that rarely surface in institutional texts or conventional curatorial discourse.

## Voices that build bridges

Over more than three years, “Historias Reais” (“Real Stories”) has welcomed over 30 guests, including artists, designers, and key figures from the cultural field. Each conversation reinforces a central idea: artistic practice is inseparable from lived experience.



←  
watch Regina Duarte's  
interview here!

Ana Carolina de Villanueva with  
Regina Duarte – Luka Art Gallery's  
Press Photo

The participation of **Regina Duarte** exemplifies this principle. Widely recognized for her extensive career in theatre, cinema, and television, Duarte appears not as a public icon, but as an artist reflecting on memory, time, and cultural responsibility. Her testimony shifts the focus away from celebrity, revealing an artistic consciousness shaped by decades of experience and emotional depth.

**Hans Donner** brings to the program the expressive power of design as an artistic language. Internationally known for his work in visual identity and motion design, Donner reflects on creation beyond technical function, positioning visual thinking as a poetic and experimental field. His presence broadens the project's definition of art, highlighting dialogue as a means of legitimizing creative disciplines often overlooked by traditional art circuits.

Artist **Christina Oiticica** contributes a deeply sensory perspective on process, materiality, and time. Her work, closely connected to gesture, nature, and organic materials, resonates strongly within the interview as she speaks about creation as a living act – one shaped by the body, intuition, and attentive listening to matter itself.



Ana Carolina de Villanueva with  
Christina Oiticica & Blake Jamieson  
– Luka Art Gallery's Press Photo

The **Coletivo Duas Marias** further expands this notion by embodying a collaborative artistic approach. Their presence highlights dialogue not only between artist and audience, but also within the creative process itself. The interview sheds light on collective creation as a practice built through exchange, negotiation, and shared authorship, challenging the myth of the isolated artist.

The participation of **Mikel Pinto** adds a reflection on the realities of contemporary artistic practice. Working across multiple languages and media, Pinto discusses experimentation, process, and the importance of creative integrity in an accelerated and visibility-driven environment. His contribution reinforces dialogue as a crucial tool for contextualizing artistic work beyond its final form.



watch Mikel Pinto's interview here!

Ana Carolina de Villanueva with Mikel Pinto — still from the interview video

### Dialogue as a cultural and political gesture

Across all these conversations, “Historias Reais” (“Real Stories”) affirms a fundamental premise: artists are not unreachable figures. The project actively dismantles the distance often imposed between creators and the public, proposing dialogue as an act of proximity, recognition, and shared humanity.

“The goal has always been to bring artists closer to the public, who often perceive them as distant or inaccessible. But we are all protagonists of our own stories, and the lives of artists — or any public figures — are just as real as anyone else’s.” — Ana Carolina de Villanueva

In this sense, dialogue becomes more than a narrative device — it is a cultural and political gesture, affirming listening as a form of respect and visibility.



Discover “Historias Reais” (“Real Stories”) here!

Ana Carolina de Villanueva — still from the interview video





Ana Carolina de Villanueva -  
Luka Art Gallery's Press Photo

### A project in motion

"Historias Reais" ("Real Stories") now enters a new visual and editorial phase. The project expands its range of guests to include business leaders, politicians, and other public figures, while also embracing new locations: parks, monuments, and historical sites across Portugal and other European countries. This spatial expansion mirrors the project's conceptual movement – dialogue leaves the living room and engages directly with the world.

With a renewed visual identity, a new opening sequence, and an expanded communication strategy, "Historias Reais" ("Real Stories") returns from April onwards on YouTube, promising interviews that continue to resonate within the international artistic and cultural landscape.

At its core, the project remains faithful to its original purpose: to listen to artists, give space to their voices, and transform dialogue into living material of art.

Several of the artists featured in Real Stories are also present across multiple editions of Louvre Unbound, reinforcing the continuity between dialogue and publication. **Regina Duarte** appears in Volume 1, while **Hans Donner, Christina Oiticica & Blake Jamieson** are featured in Volume 3, and **Mikel Pinto** is featured in Volume 1 and Volume 2. The **Coletivo Duas Marias** also appears in Volume 1, 2 and 3. Together, these presences highlight how Louvre Unbound extends the conversations initiated in Real Stories, allowing artists' voices to resonate beyond the interview format and into a broader international editorial context.



Luka Art Gallery

Instagram: @LukaArtGallery



Step into honest conversations with artists and cultural voices. Watch "Historias Reais" ("Real Stories") on YouTube.

[youtube.com/@LukaArtGallery](https://youtube.com/@LukaArtGallery)



# STEP INTO THE WORLD OF Tim Clarke

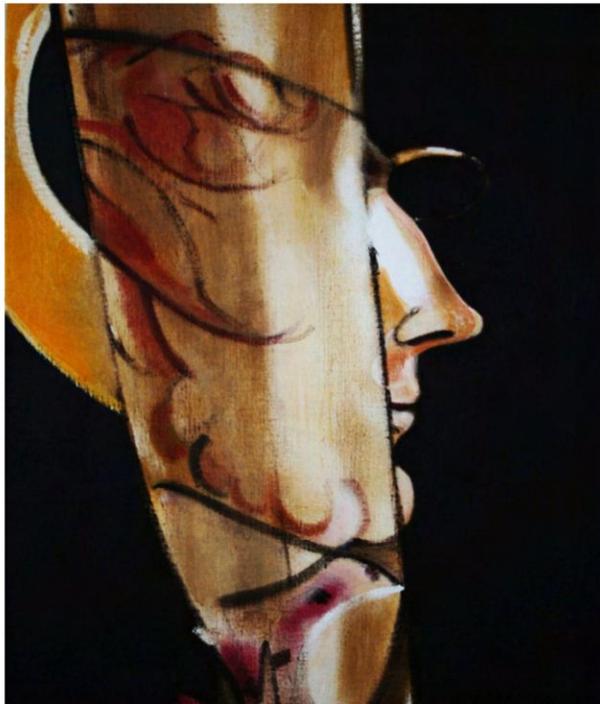
Leicester, United Kingdom

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.



**Harold Wilson  
(top)**  
oil on canvas  
30 x 35 cm  
2024

**Branwell Bronte after Branwell Bronte  
(bottom)**  
oil on canvas  
30 x 35 cm  
2022

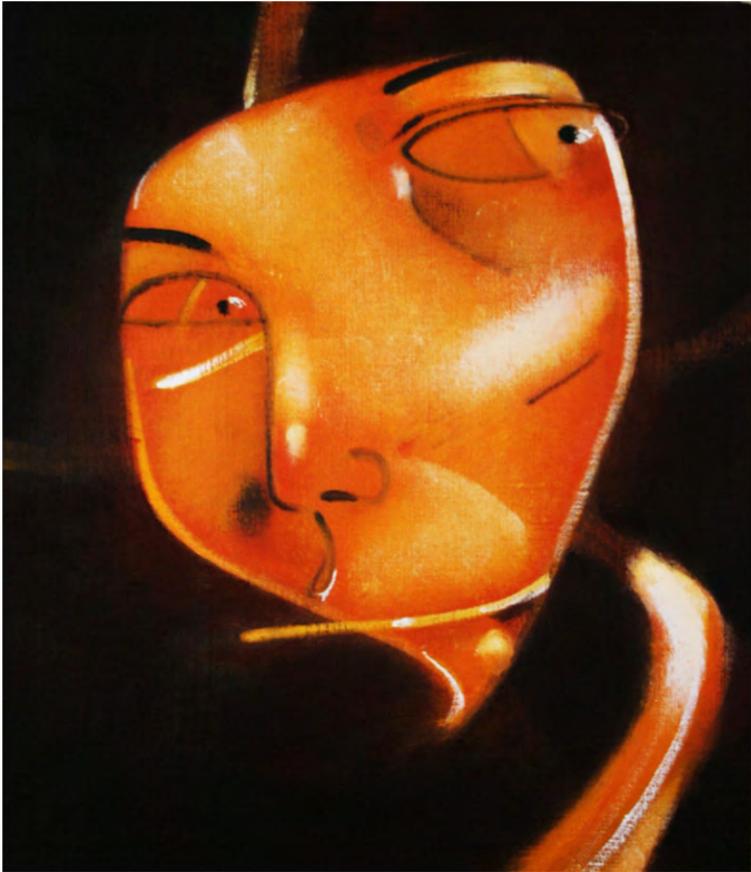


Website:  
[TimClarkeArt.com](http://TimClarkeArt.com)



Instagram:  
[@6739.tim](https://www.instagram.com/e6739.tim)





**Cecilia Page as the sun  
(top)**  
oil on canvas  
30 cm x 35 cm  
2021



**Dr Nicola Fox  
(bottom)**  
oil on canvas  
30 cm x 35 cm  
2024

# THROUGH THE ARTISTS' EYES



**Untitled**  
Pedro Dantas dos Reis  
photography  
60 x 47 cm  
2010

“

It was a pleasure to be part of Louvre Unbound. Being published in the magazine felt like entering a thoughtful and open dialogue with other artists across disciplines and geographies. To me, the publication represents a space of creative freedom, careful curation, and genuine respect for artistic voices.

**Pedro Dantas dos Reis** - volume 4

”



Instagram:  
@Pedrobdantas

## THROUGH THE ARTISTS' EYES



**Silere**  
Anna Montanaro  
mixed media  
50 x 70 cm  
2016

“

Contributing to Louvre Unbound means being part of a platform that values contemporary artistic research. The magazine fosters visibility and dialogue among artists, creating a space for exchange and thoughtful observation at an international level.

**Anna Montanaro** - volume 4

”



Instagram:  
@MontanaroArte

# STEP INTO THE WORLD OF

## Pablo Fernández Junior

Miami, USA

LUKA  
art

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

Pablo Fernández Junior is a Cuban-born painter whose work merges photorealism and hyperrealism with subtle influences of pop art and surrealism. From an early age he was immersed in art, later graduating with honors from Cuba's prestigious San Alejandro Academy and becoming its youngest instructor. His almost photographic compositions – often exploring human presence, identity, and emotional resonance – challenge viewers to see beyond mere likeness and into the textures of lived experience. Exhibited internationally in prestigious fairs and galleries, Fernández's technique reflects both impeccable craftsmanship and a deeply felt engagement with the human condition

**Welcome Pablo, 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?**

Hello, my name is Pablo. I was born in Cuba, in the Pinar del Río region, and I come from a family of artists. My father is a professional painter, and my mother was also closely involved in artistic practice. From a very young age, I grew up watching my parents create works of art on canvas, witnessing how they were able to recreate beautiful landscapes that deeply captivated me. I believe that growing up in this environment shaped me decisively and nurtured my love for painting.

When I think about the first artwork that truly moved me, it was one of my father's paintings. His complex and beautifully constructed landscapes left a lasting impression on me and remain a fundamental reference in my artistic journey.



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



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



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

My creative process begins with an idea that emerges in my mind or from a dream—images that persist until they find their way onto the canvas. I imagine fantastical scenes that I wish could exist in reality, and painting becomes the means through which these visions take form. Once the initial concept is clear, I enter a crucial stage of development through photomontage, where I construct the image using digital tools such as Photoshop and, more recently, AI. These tools help me refine the composition and give structure to what I am envisioning before it reaches the physical surface.

From that point, the image is transferred to the canvas, and the truly transformative part of the process begins. This is where interpretation takes over, allowing intuition, technique, and emotion to guide the painting. The artist no longer copies the image, but reimagines it through gesture, color, and texture. When the work is complete, the fantasy is fully revealed—ready to be encountered by the viewer and to exist independently within the shared space of imagination.



**Four Bettas in Mind**

Oil on canvas  
167.6 × 167.6 cm  
2025

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

I strongly believe that art still holds a social and transformative power, even within today's digital world. Art continues to function as a space for renewal and reflection, offering the public and society an opportunity to pause, question, and reconnect. Artists absorb what they experience daily and translate it through their own perspectives, turning lived realities into visual language that can resonate beyond words or screens.

In my own practice, I aim to reflect peace and harmony through my work, creating images that offer a sense of balance amid constant movement and noise. This intention is directly connected to the environment in which I currently live, shaping both my emotional state and my artistic expression. Through this approach, art becomes not only a reflection of reality, but also a quiet invitation to imagine a more mindful and contemplative way of being.



**The Whisper of the Hummingbird**

Oil on canvas  
167.6 × 167.6 cm  
2025

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

That is a very good question. For me, success means feeling fulfilled by what you are doing with your work—painting what you truly want to express, not what others expect from you. It is about creating without chains or prejudice, and allowing yourself the freedom to follow your own vision at every stage of the process.

I also believe that success comes when your work is genuinely appreciated, both by the public and by yourself as the artist who gives it life. When a work is received positively, responsibly commercialized, and valued through thoughtful feedback from critics, collectors, and viewers, it confirms that the work is being seen and understood. Those favorable responses are an important part of what success means to me.



**Daydream**  
Oil on canvas  
127 x 127 cm  
2025

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

I believe the collaboration had a very positive influence and was a success. Seeing my work through the vision and perspective of others is always interesting and welcome, especially when it comes from a sensitive and thoughtful curatorial approach.

I think this way of presenting and contextualizing my work helped it reach the public more clearly, and the audience responded well. For me, that response confirms that the dialogue created through this collaboration was meaningful and effective.



**Nature Speaks to You**

Oil on canvas  
167.6 x 167.6 cm  
2025

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

I believe the magazine plays a remarkable role in giving visibility to artists who, like myself, deserve to have their work seen in important spaces. Louvre Unbound creates opportunities for independent voices to reach broader audiences and to be recognized beyond their immediate contexts.

I am fully satisfied with the work that has been done around my practice, helping to present my work in the best possible way and allowing it to reach its highest potential within an international artistic landscape.



**Look of the Hummingbird**

Oil on canvas  
167.6 × 167.6 cm  
2025

# THROUGH THE ARTISTS' EYES

LUKA  
art



**Ventana al Atlántico**

José María Pinto Rey  
Oil on canvas  
195 x 195 cm  
2014

Honor Medal, BMW Award 2014

“

I truly enjoyed the experience of publishing my work and reflections on painting and my artistic journey, made possible through the exemplary curatorial work of Ana Carolina de Villanueva. Louvre Unbound undoubtedly represents a highly valuable initiative for artists, allowing their work to expand beyond borders and reach audiences in other countries. Any effort to share and promote culture and art in today's world is truly welcome news.

**José María Pinto Rey** - volume 4

”



Instagram:  
@JoseMariaPintoRey

## THROUGH THE ARTISTS' EYES

**Water Sprite Delight**

Amanda Heenan  
Watercolour  
28 x 38 cm  
2025

“

Being featured in Louvre Unbound was both grounding and encouraging. The magazine offers a thoughtful, inclusive platform that values authenticity and reflection. The team's support and attentiveness made the experience feel collaborative rather than transactional. For me, Louvre Unbound represents a shared commitment to art as a meaningful and connective practice.

**Amanda Heenan** - volumes 3 and 4

”



Instagram:  
@ArtFourHealing

# STEP INTO THE WORLD OF

## Cris Campana

São Paulo, Brazil



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

Cris Campana is a Brazilian visual artist whose practice explores materiality, perception, and poetic construction through contemporary visual language. Working across processes that privilege experimentation and intuition, her work reveals a sensitive balance between concept and matter, where gesture, texture, and silence play a central role. Through subtle compositions and thoughtful processes, Campana invites the viewer into a space of reflection, where meaning unfolds gradually through form and presence.

**Welcome Cris, 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 connection with art began very early and in a deeply organic way. As a child, art was part of my everyday life through the work of my uncles, in a large workshop where metalworking, carpentry, ceramics, and constant discussions about making and possibility all coexisted. In that space, they produced sculptural structures for our lampshade store, sought after by architects and interior designers, combining parchment shades with sculptural bases of various scales. It was an environment of intense manual production, where raw materials were transformed daily into sensitive and functional objects.

Growing up there, I began creating my own toys and objects, exploring cuts, joints, and movement amid the disorder and joy of childhood. Later, as a teenager, some of these creations were incorporated into their work, which gave me early confidence in making, in using tools, and in understanding material. I learned through experience that the manual gesture carries intelligence, precision, and poetry.

One episode marked my perception profoundly. My uncles created a large mural for the façade of a theater in downtown São Paulo by welding together hundreds of discarded iron cuttings. Those fragments—pieces that seemed useless—were transformed into a monumental work visible to everyone. Witnessing scraps gain form, presence, and meaning within a cultural space had a decisive impact on me. From that moment on, I understood that art has the power to transform matter, space, and perception. I chose this path because it allows me to unite manual labor with sensitive thought and reflection on the world. To this day, my practice carries this origin: the belief that fragments, details, and what appears disposable can give rise to works capable of generating meaning, pause, and transformation.



Instagram:  
@CrisCampana\_studio



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

My work aims to invite reflection and sensitivity toward the relationship between human beings, nature, and time. I seek to provoke a pause in the gaze—an instant of contemplation that allows us to reconsider our responsibility toward the environment and our collective memory.

Nature is essential in every breath we take. It sustains not only the air that enters and leaves our lungs, but also the invisible balance that makes life possible. Even when we are not fully aware of it, nature regulates, nourishes, and protects us, reminding us that there is no true separation between the human body and the natural world. Recognizing this daily dependence is fundamental to understanding the urgency of preservation.

The themes I continually return to are nature—both as presence and absence—the fragility of life, preservation, and the transformation of landscape into memory.



**Sonhos flutuam...**

Blown glass balloon, pulled glass threads (torch-worked), blown crystal dome, mirror base, solid copper garden structure  
35 x 25 cm (diameter)



**Vertentes (series Jardim Suspenso)**

Three suspended sculptures in welded light-alloy metals and machined metals, with manually bifurcated and twisted metal branches and woven copper wire

I often work with the idea of reliquaries, not as nostalgia, but as a poetic warning: what still exists today may, in the future, survive only as a trace.

Time is also a recurring element in my work. I experience it through manual processes—through making, weaving, care, and delicacy—as well as through the tension between lightness and structure. I am interested in creating works that move between the intimate and the monumental, between the handcrafted gesture and architectural scale, always reinforcing the idea that nature is not an infinite resource, but something precious, fragile, and essential.

In this sense, my work can be understood as a critique of the world we are living in, though never in an aggressive way. I choose the path of beauty, detail, and subtlety, so that when the viewer encounters the work, they may feel the sense of peace that nature offers—and, like a gentle breeze, be touched by the desire to care.

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

Yes, I deeply believe that art continues to hold strong social and transformative power in the contemporary world—perhaps even more so within an increasingly virtual context. In a time marked by acceleration, an excess of images and information, and the superficiality of many experiences, art offers pause, presence, and attentive listening.

This conviction comes not only from theory, but from direct experience. For many years, I developed artistic projects with young people undergoing cancer treatment at GRAACC, working through drawing, painting, and installations made from discarded objects they brought from home. These processes often involved their families, and the works were exhibited in public spaces, including the subway. Through these experiences, I witnessed how art becomes a powerful mediator of care—supporting emotional well-being, expression, and meaning.

Art strengthens the impact of medical treatment by restoring joy, the desire to live, and a renewed connection with the body, while creating spaces of hope. I experienced this power firsthand in these and other projects.

In the digital world, where experiences are often fast and distant, art still has the ability to reach individuals in a sensitive and profound way. Even when mediated by screens, it can slow the gaze, awaken empathy, and reconnect people with what is essential—the body, the spirit, and the mind—restoring the exercise of the senses. I believe true transformation happens quietly, intimately, and over time, and art remains one of the most powerful paths toward that encounter.



**Alma**  
(from the series **Jardim Suspenso**)  
Light-alloy metal joined by 620 weld points, coated with ceramic compound, with iron base support  
3.5 m × 3 m × 0.80 m

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

I see the evolution of my medium over the next decade as a sensitive expansion between the visible and the invisible. I imagine my work becoming increasingly integrated with the flows of the city, architecture, and landscape, creating spaces for breathing and contemplation within the acceleration of the contemporary world.

I believe sculpture is moving toward becoming less of an object and more of an experience. My interest lies in works that function as living organisms within space—capable of generating encounters, silence, and awareness. The handmade gesture will remain the central axis of my process, but in dialogue with increasingly lighter, suspended structures that integrate with their surroundings, expanding sensations of floating and impermanence.

I also envision a future in which art draws even closer to care, well-being, and collective experience. I imagine works that cross boundaries between art, architecture, and nature, proposing sensory environments that do not merely occupy space, but transform it into a territory of listening, pause, and reconnection.

In the coming decade, I believe my practice will continue to seek the creation of works that function as possible gardens within a world in transformation—places where time slows down, perception sharpens, and the desire to care can once again take root and flourish.

**Ciclo da Vida  
(from the series Jardim Suspenso)**

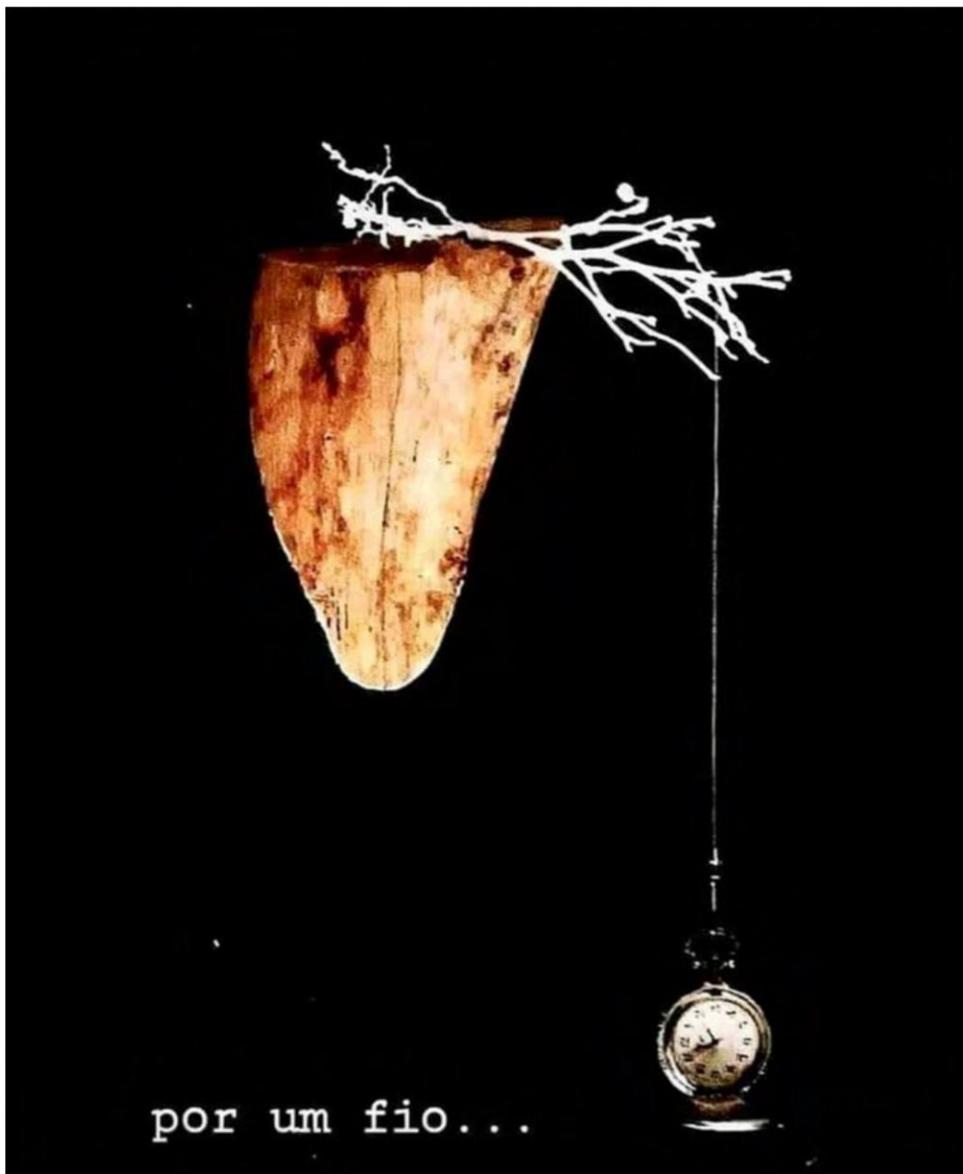
Porcelain sculpture with gold plating and gold leaf shadow  
40 × 28 × 18 cm



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

The collaboration with Ana Carolina de Villanueva and Luka Art Gallery has been—and continues to be—fundamental in expanding both the reading and the international reach of my work. Ana Carolina’s curatorial approach, guided by dialogue, attentive listening, and deep sensitivity, created a space of trust in which the work could be presented with integrity, without losing its conceptual and poetic layers.

Her careful and profound perspective helped position my work beyond a purely local or aesthetic reading, placing it within broader discussions on nature, memory, care, and sustainability—urgent and universal themes. By respecting the time of the work, its materials, and its process, the curatorial framework allows the work to breathe, fostering a strong, inclusive experience for diverse audiences.



**Por um fio**  
(from the series **Jardim Suspenso**)

White porcelain sculpture with wooden heart and the artist’s great-grandfather’s pocket watch  
45 x 35 x 10 cm

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

I see Louvre Unbound as an essential platform for amplifying independent voices and building meaningful dialogue between diverse artistic practices, disciplines, and geographic contexts. In a global landscape often shaped by hegemonic narratives and restricted circuits, the magazine creates a space for listening, visibility, and circulation for singular artistic paths.

By bringing together artists from different backgrounds, languages, and territories, Louvre Unbound encourages encounters that move beyond physical and cultural borders, fostering connections grounded in sensitivity, exchange, and critical thought. This approach allows art to be presented not only as a finished product, but as process, context, and reflection.

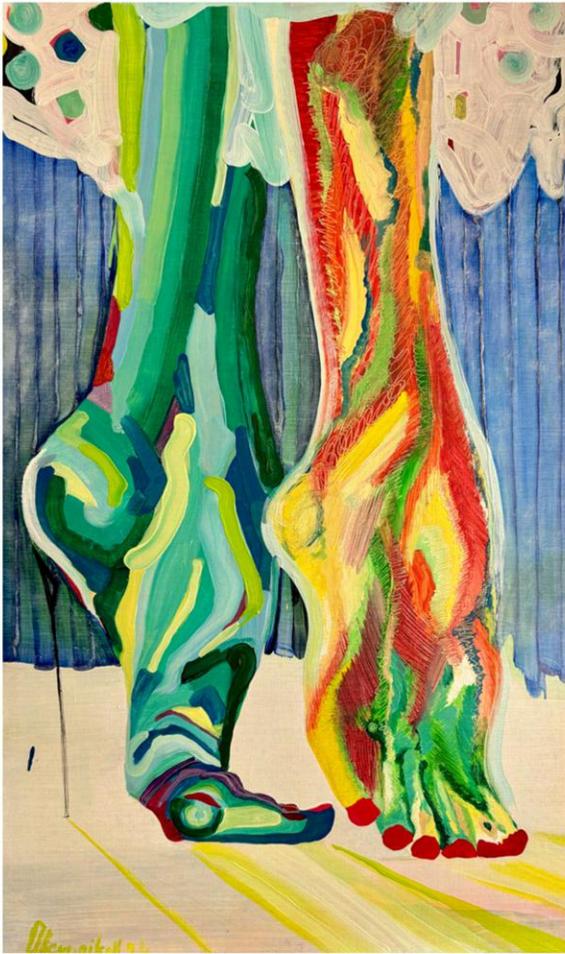
I believe the magazine's role lies precisely in promoting these forms of proximity, strengthening an international network of diverse artistic practices that can dialogue with one another without losing their specificity. In this way, Louvre Unbound contributes to a more plural circulation of contemporary art, where the diversity of voices, experiences, and perspectives becomes a central value.



**Sculpture from the series Jardim  
Suspense**

Light-alloy metal joined by 620 weld points, coated with cold porcelain and 24K gold leaf  
3.5 m × 3 m × 0.80 m

# THROUGH THE ARTISTS' EYES



**The Dance of Broken Fingers**  
Aleksey Ovsyannikov  
oil on canvas  
60 x 100 cm  
2024

“

It was a pleasure to collaborate with your magazine as an artist – a truly enriching experience. I felt a genuine love for art behind the project, and I am confident the magazine has a bright future ahead. Thank you for this wonderful exchange and for such an inspiring opportunity.

**Aleksey Ovsyannikov - volume 4**

”



Instagram:  
@al.eksey972

## THROUGH THE ARTISTS' EYES



**Triangles on a roll #7**  
Deborah Saks  
Collage  
21 x 21 cm  
2024

“

It is always exciting for an artist to see their work and name in print within an esteemed publication. I truly appreciated my single-page feature in Louvre Unbound (Volume 4). My work was beautifully presented both online and in the magazine. Louvre Unbound is a pleasure to work with, and I encourage artists to apply.

**Deborah Saks - volume 4**

”



Instagram:  
@DeborahSaksCollage

# STEP INTO THE WORLD OF Reinhard Riedel

Glonn, Germany

Reinhard Riedel's artistic practice centers on the exploration of human emotion, identity, and the profound connection between the individual and the natural world.

His work consistently positions the human face as a gateway — not simply as a likeness, but as an entry point into psychological depth, vulnerability, and transformation. Portraits, often intimate and intensely expressive, form the structural core of his visual language.

Yet they rarely stand alone. Flowers, animals, aquatic life, veils, masks, fractures, and mirrored elements are interwoven into the compositions, functioning as metaphors for duality, concealment, resilience, and the layered construction of selfhood.



**Marine Reverie**

Oil on canvas  
78 x 78 cm  
2026



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



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





### **Distorted Emotions**

Oil on canvas

78 x 38 cm

2025

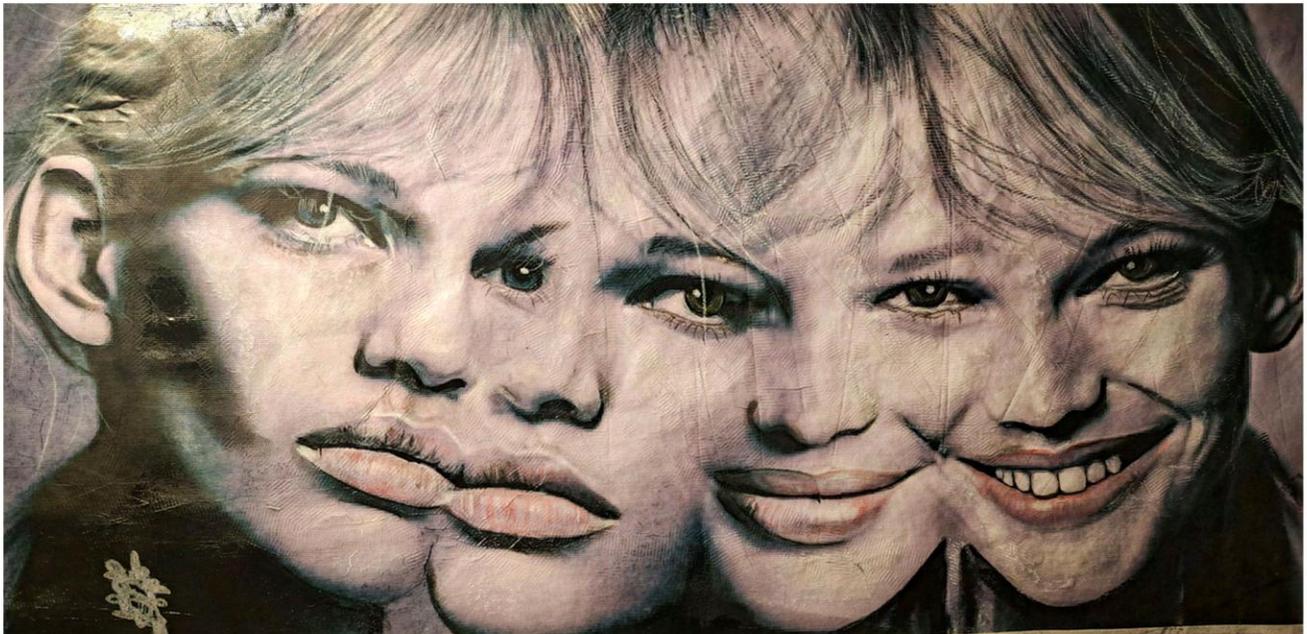
Grounded in a strong sense of craftsmanship inherited from a family tradition of makers, Riedel approaches painting as both discipline and devotion. His technique is defined by an intricate layering of airbrush, pastel, Watercolour, acrylic, oil, and digital preparatory processes.

This fusion of mediums creates surfaces that are simultaneously hyper-realistic and tactile, precise yet emotionally charged. Smooth skin may contrast with rough abstraction; intricate lace patterns may dissolve into organic textures; geometric overlays may intersect with flowing hair or symbolic ornamentation. These material tensions mirror the psychological tensions embedded in his themes.

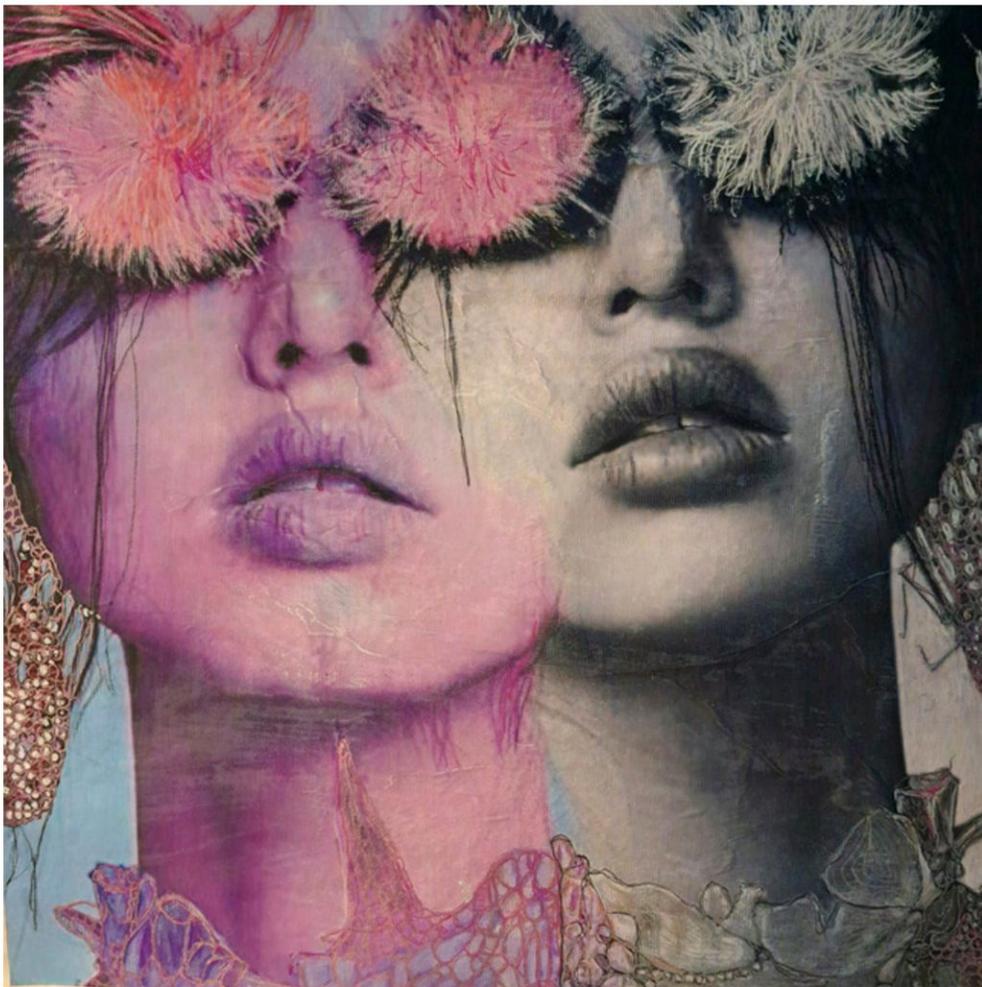
While much contemporary art gravitates toward non-figurative abstraction, Riedel remains firmly committed to figurative realism. Influenced by fashion photography and contemporary photographic aesthetics, his works often possess a cinematic clarity. Yet unlike fashion imagery, his focus is never on surface glamour alone. The individual portrayed remains central, evoking emotional resonance and personal reflection. This emphasis on narrative presence sometimes narrows his audience, as the intimacy of the human subject can provoke both connection and discomfort – responses he considers essential to meaningful art. With academic training in mathematics and computer science and a professional career in senior IT positions, Riedel is acutely aware of the rapid expansion of AI-generated imagery. Rather than imitate digital perfection, he deliberately foregrounds texture, reflection, and material presence as affirmations of human authorship.

His hybrid process – combining analog mastery with digital development – allows him to construct compositions that unfold gradually, producing what he describes as a “movie in the viewer’s mind.” The gaze moves, pauses, and searches, discovering new layers over time.

Presentation is equally integral to his vision. Works are often conceived as polyptychs or modular constellations, capable of rotation and recombination. This approach transforms installation into a dynamic experience, granting collectors an active role in shaping spatial narratives. Through technical mastery, philosophical clarity, and innovative display strategies, his art becomes not only an image to observe, but an experience to engage with and reinterpret.



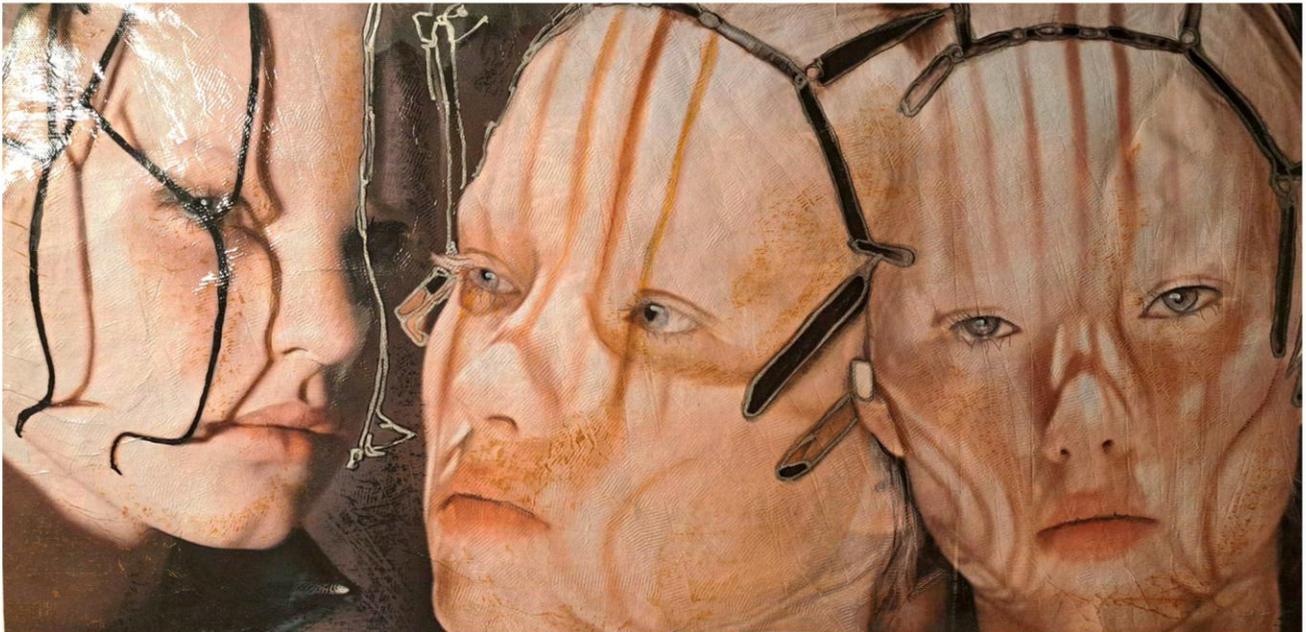
**Faces of Emotion**  
Oil on Canvas  
78 x 38 cm  
2025



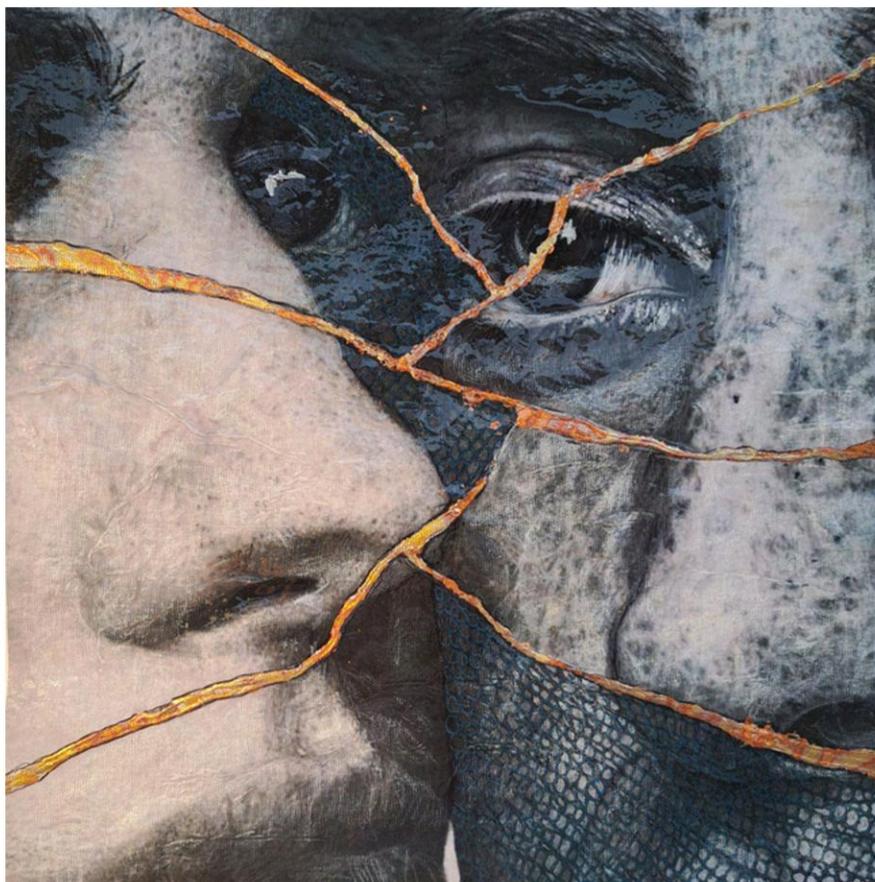
**Duality**  
Oil on Canvas  
78 x 78 cm  
2025



**Serpant's Embrace**  
Oil on canvas  
38 x 38 cm  
2026



**Fractured Souls**  
Oil on Canvas  
78 x 38 cm  
2025



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



**Duality in colour**  
Oil on canvas  
78 x 78 cm  
2025



**Ethereal Gaze**  
Oil on canvas  
38 x 38 cm  
2024



**Fragmented Identity  
(Polypthycon)**  
Oil on canvas  
78 x 78 cm  
2025

# THROUGH THE ARTISTS' EYES

LUKA  
art



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

“

As a visual artist, I feel deep gratitude toward Louvre Unbound for the generous promotion and visibility given to my work. Your attentive and sensitive approach, together with the curatorial vision of Ana Carolina de Villanueva, not only expands the reach of my practice, but also reinforces the importance of art as a living dialogue. I sincerely appreciate the support, trust, and the space dedicated to my artistic expression.

**Abraham Levy Lima - volume 4**



Instagram:  
@abraham\_levy\_lima

”

## THROUGH THE ARTISTS' EYES



**The Gate in the Mist**  
Riccardo Torre  
acrylic on canvas  
150 x 150 cm  
2025

“Congratulations on the success of this project. The quality of the outcome exceeded all expectations and reflects impeccable work. Louvre Unbound’s approach to presenting artists’ work offers not only insightful analysis, but also a timely and engaging perspective on emerging artists. The dedication and attention to detail invested in the project are evident throughout, and the clarity and transparency of the texts accompanying the images convey a strong sense of trust. This, in turn, enhances artists’ motivation, making them feel valued and recognized, and encouraging them to continue developing their practice. The project was delivered with excellence, demonstrating an impressive focus on its objectives.

**Riccardo Torre - volume 4**



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

”

# STEP INTO THE WORLD OF Alessandra Cortese de Bosis

Culpeper, USA

She paints oil on canvas, inspired by nature's quiet strength. From luminous trees to still waters, her work responds to anxiety, conflict, and environmental fragility with visual meditations rooted in serenity and hope. Blending emotional awareness with contemplative landscapes, she creates spaces of pause and breath—offering stillness as a gentle, resilient answer to turmoil.



**Trusting in Better Times to Come  
(top)**

oil on canvas  
20,32 x 25,4 cm  
2026

**Whispers of the Storm  
(bottom)**

oil on canvas  
25,4 x 20,32 cm  
2025



Website:

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



Facebook:

[eAlessandraCortesedeBosisArt](https://www.facebook.com/AlessandraCortesedeBosisArt)



Instagram:

[eAlessandraCortesedeBosis](https://www.instagram.com/AlessandraCortesedeBosis)





**Being There**  
oil on canvas  
30,48 x 91,44 cm  
2026



**Peace**  
oil on canvas  
30,48 x 60,96 cm  
2026

# STEP INTO THE WORLD OF Silvia Nencioni

Volterra, Italy

Silvia works primarily on heavyweight paper, using painting to explore the relationship between the human soul and nature. Her research-driven practice raises questions about social realities while seeking harmony as a guiding thread. Integrating painting, Land Art, and artist's books, she creates contemplative spaces that reveal what often goes unnoticed—offering quiet reflection and renewed awareness through her work.



**Landscapes of Elsewhere - My Road**

**(top)**

Acrylic and oil on cardboard

40 x 54 cm

2022

**Landscapes of Elsewhere - Parallel Lines**

**(bottom)**

Acrylic and oil on cardboard

40 x 54 cm

2022



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



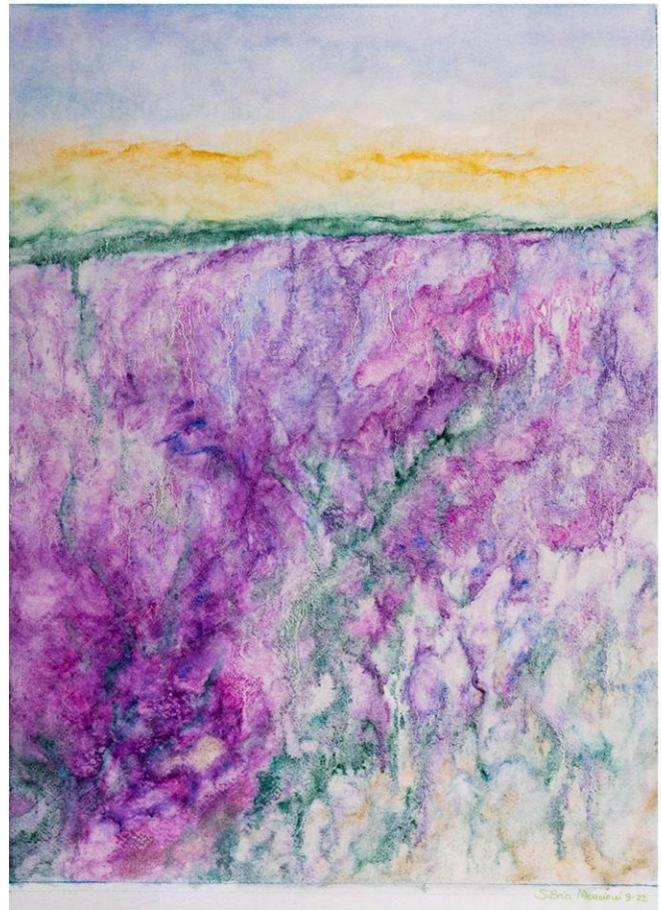
Instagram:  
[@SilviaNencioniPisa](https://www.instagram.com/SilviaNencioniPisa)





**Landscapes of Elsewhere - Anima Mundi**

Oil on cardboard  
40 x 54 cm  
2023



**Landscapes of Elsewhere - Hidden Tangle**

Acrylic and oil on cardboard  
40 x 54 cm  
2022

## STEP INTO THE WORLD OF

## "Fi de vidraceiro" - Augusto Costantin

Uberlândia, Brazil

LUKA  
art

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

Augusto Costantin, "Fi de Vidraceiro", is a Brazilian creator and visual artist whose work bridges craft, humor, and everyday materials. Originally from Uberlândia, he comes from a family of glaziers and has turned traditional glasswork into a playful form of artistic expression, gaining recognition through innovative mirror pieces and viral social media presence. What began as documenting his learning process and playful designs quickly captured the attention of a wide audience, transforming both the family business and his own creative identity. Through imaginative mirror compositions—often inspired by local culture and natural forms—Augusto's work reflects a blend of technical curiosity, community interaction, and contemporary digital engagement.

**Welcome Augusto, 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 path began in a very intuitive and hands-on way, learning day by day with glass and mirrors in my hands. It was not something planned as an artistic career from the beginning, but rather a journey that slowly revealed itself as I experimented, made mistakes, and created.

The first work that truly caused a strong emotional impact on me was a capybara made entirely of mirrors—an animal deeply connected to my country, Brazil. That piece became a turning point. It was the first time I realized that the mirror could go beyond the obvious, beyond its functional role, and become an artistic language.

That work led me to appear on television, opened doors, and, most importantly, awakened a deep passion for creating unique, original projects using mirrors. From that moment on, I understood that I didn't want to simply produce objects, but to provoke emotions, curiosity, and visual impact. That was when I truly fell in love with this path and decided to pursue it as my career.



You Tube:  
@FiDeVidraceiro



TikTok:  
@FiDeVidraceiro



Instagram:  
@FiDeVidraceiro



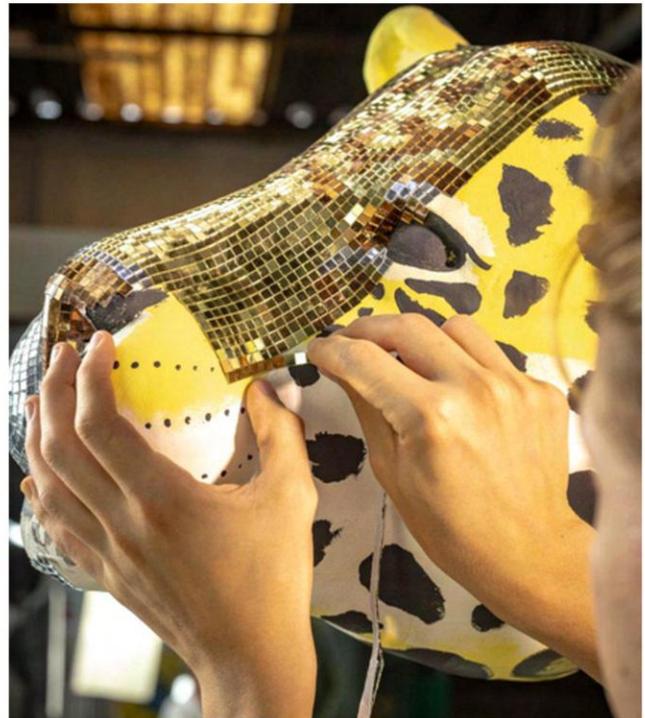
**How do you define yourself as a creative—do you consider yourself more instinctual or methodical?**

I do consider myself a creative person, but I believe my creativity comes much more from practice than from theory. It is born from doing—testing materials, making mistakes, and insisting until something truly works and makes sense.

I would say I am more instinctual, especially at the beginning of a project.

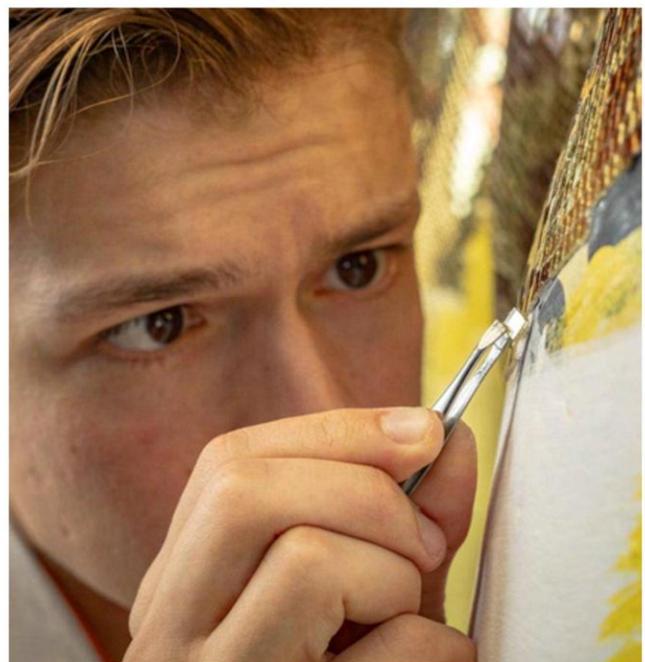


**Anuã (Sculpture )**  
The Evolution of the Work



Many ideas appear spontaneously, almost as a form of visual intuition. However, to turn those ideas into large and complex works, I need to be methodical in the process. Planning, repetition, and discipline become essential for the work to actually exist.

In the end, my practice happens in this balance: intuition guides the creation, and method sustains the execution.





**Anuã (Sculpture)**  
The Evolution of the Work

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

Digital platforms have greatly expanded the reach of art, allowing it to connect with people who might never have encountered certain works, languages, or reflections otherwise. Today, art does not transform only when it exists in a physical space, but also through images, stories, and—most importantly—through process.

For example, I share the entire development of my works on social media, something that would be impossible without digital platforms. Through them, I am able to reach millions of people following the creation of a single piece. One example is “Anauã”, a fully mirrored jaguar, which surpassed more than 100 million views.

That project became almost like a serialized story, where people became emotionally involved, followed the work day by day, rooted for it, commented, and came to understand that behind a large-scale piece there are difficulties, mistakes, challenges, and many new beginnings. This process creates connection, identification, and inspiration, showing that art can still be deeply transformative in the digital world.



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

Navigating visibility on social media requires balance. These platforms can inspire and significantly expand the reach of art, but they can also generate conflict and criticism. Not every comment comes from someone who understands the essence of the work, which is why it is essential to maintain one's own identity and trust in what is being created.

Over time, and by engaging with millions of people, I learned how to filter feedback. I keep what is constructive and let go of what does not add value. Visibility is only positive when it does not interfere with the artist's creative truth.



**Anuã (Sculpture)**  
The Evolution of the Work





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

The collaboration with Ana Carolina de Villanueva and Luka Art Gallery was very special because it was built, above all, on trust. Ana Carolina had a sensitive eye to recognize the potential of my work and, most importantly, to believe in me as an artist.

She believed that this work deserves to be seen by the world and has guided the entire process with dialogue, care, and respect for my essence. Through her approach, my work is being prepared to be presented internationally in a way that is true, authentically Brazilian, and deeply connected to what it represents.



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

I see Louvre Unbound as a magazine that goes beyond presenting finished works. Its strength lies precisely in telling the story of the art alongside the story of the artist, valuing process, context, and the intention behind each piece.

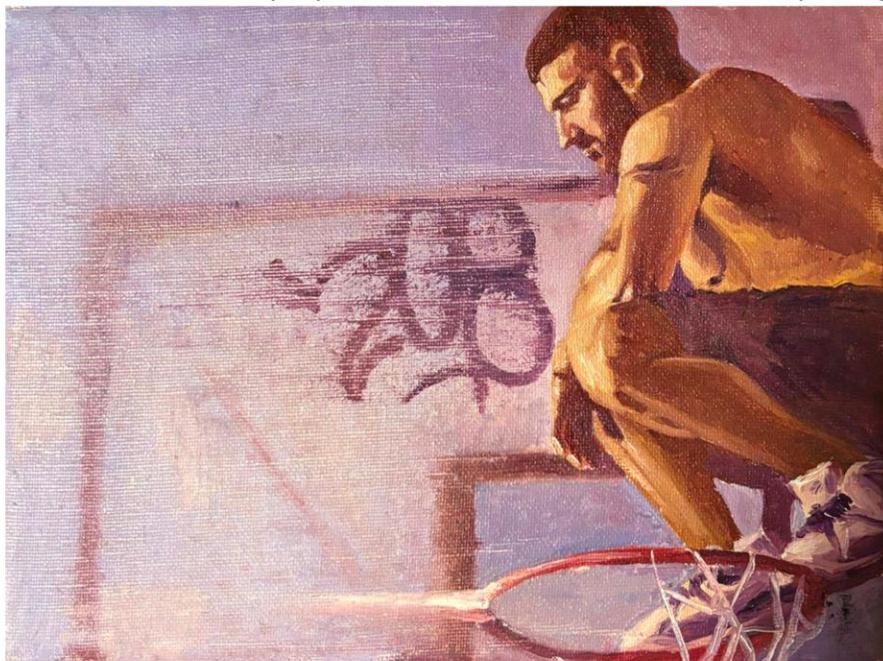
This approach creates a much deeper connection with the audience, because art is no longer only visual—it becomes narrative, experience, and exchange. By giving space to independent voices and diverse artistic journeys, the magazine is able to cross geographic and cultural boundaries, bringing different artistic practices closer together in a sensitive and accessible way.



# STEP INTO THE WORLD OF Elias Xidavelonis

Argyroupoli, Greece

Elias, channels early graffiti roots into a multidisciplinary practice that moves fluidly between skin, canvas, and paper. Based in Athens since 2014, he blends acrylic, oil, marker, and pen to merge reality with imagination. Whether crafting permanent tattoo narratives or mixed media works, his art transforms everyday moments and dreams into emotionally charged, contemplative imagery.



**ccviii (top)**  
Acrylic and oil  
24 x 18 cm  
2023



**Clueless princess  
(bottom)**  
Acrylic  
100 x 80 cm  
2026



Instagram:  
@60needle



## THROUGH THE ARTISTS' EYES



**Untitled**  
Fabian Kindermann  
acrylic on Gelonpaper  
29,7 x 42 cm  
2025

“

Being published with Louvre Unbound was a rewarding and professional experience. The magazine presents artists within a thoughtful and respectful framework and reaches an engaged international audience. For me, it represents an open platform that supports contemporary artistic practices, values diverse perspectives, and maintains a clear and consistent editorial vision.

**Fabian Kindermann - volume 2 and 4**

”

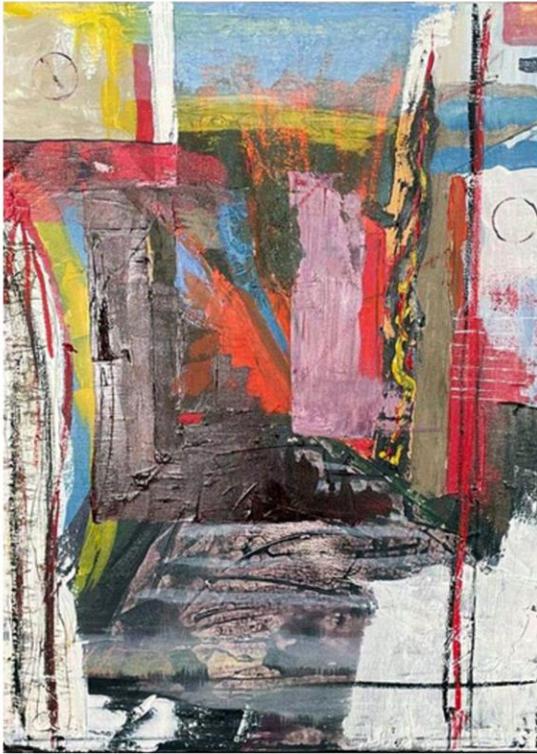


Instagram:  
@fki\_official

# 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.

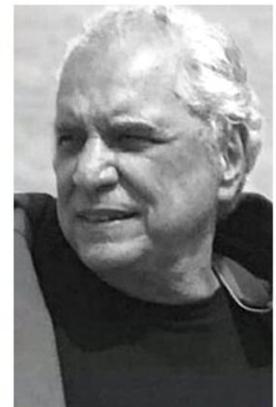


**Cascais Walkway  
(top)**

acrylic on canvas  
60 x 80 cm  
2024

**S'il pleut à la Saint-Germain  
(bottom)**

acrylic on canvas  
150 x 100 cm  
2024



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





**Tuffo nell'Azzurro**  
**(top)**  
acrylic on canvas  
80 x 120 cm  
2024

**Of Brickell**  
**(bottom)**  
acrylic on canvas  
120 x 120 cm  
2026



# 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.

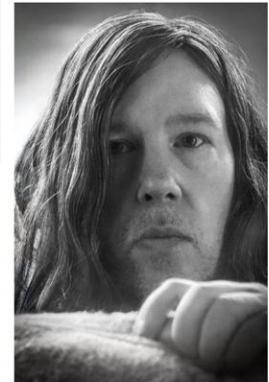


**Bird Dog  
(top)**

Digital Photography  
60,96 x 40,64 cm  
2026

**Wine in Europe  
(bottom)**

Digital Photography  
60,96 x 40,64 cm  
2026



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

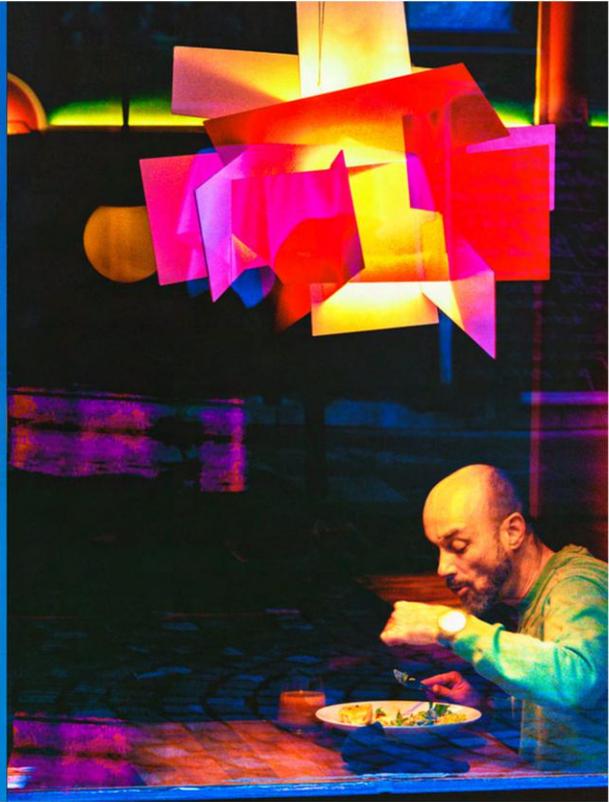


Instagram:  
[@hartkylo](https://www.instagram.com/hartkylo)





**Solo  
(top)**  
Digital Photography  
60,96 x 40,64 cm  
2023



**Shock and Awe  
(bottom)**  
Digital Photography  
60,96 x 40,64 cm  
2026



# STEP INTO THE WORLD OF Nichole Wilhite

Nampa, USA

Nichole Wilhite creates art that transforms ordinary moments into spaces of wonder, blending vivid color, nostalgia, and spiritual depth to illuminate life's hidden beauty. Rooted in faith and shaped by resilience, her work reveals hope emerging from chaos, inviting viewers to pause, reflect, and rediscover emotional light through dreamlike, heartfelt perspectives.



**Happy Waves  
(top)**

oil on canvas  
40,64 x 50,80 cm  
2025



**The Ideal Peace  
(bottom)**

acrylic on canvas  
40,64 x 50,80 cm  
2022



TikTok:  
etoeytoey1985



Instagram:  
@nickel\_loves\_art





**A Light in the Dark**  
**(top)**  
oil on canvas  
40,64 x 50,80 cm  
2025

**The Big Wave**  
**(bottom)**  
acrylic on canvas  
60,96 x 76,20 cm  
2020

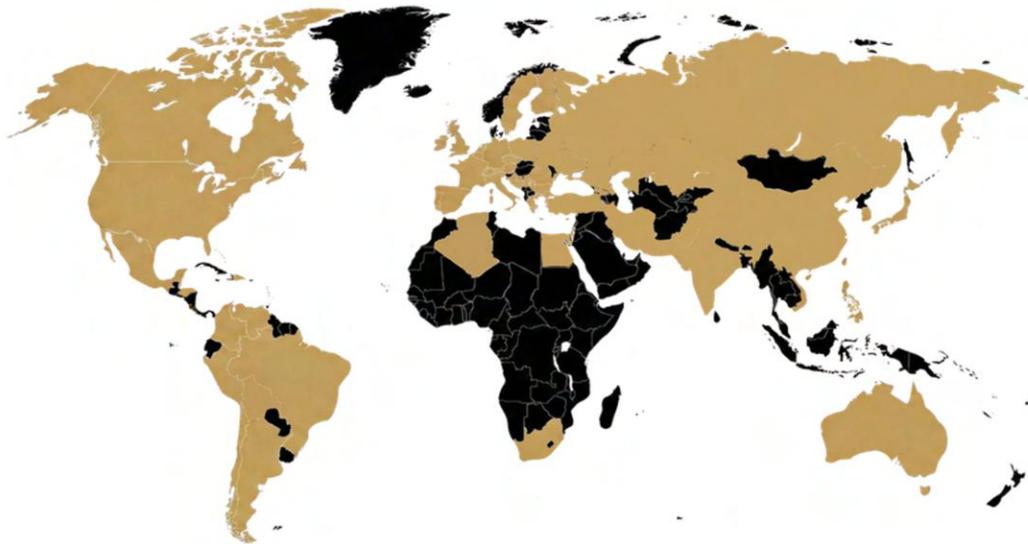


# BEYOND BORDERS

## GLOBAL REACH — IN NUMBERS

Louvre Unbound continued to expand its international presence, connecting artists, readers, and creative communities across the globe. Through consistent engagement on digital platforms and growing readership, the magazine reached audiences in

**67** countries, representing approximately  
**34,4%** of all countries worldwide.



Here is the complete list:

### South America:

Brazil 🇧🇷 Colombia 🇨🇴 Argentina 🇦🇷 Chile 🇨🇱 Peru 🇵🇪 Bolivia 🇧🇴 Ecuador 🇪🇨 Venezuela 🇻🇪

### North and Central America:

Canada 🇨🇦 USA 🇺🇸 Mexico 🇲🇪 Belize 🇧🇪 Bermuda 🇧🇲 Dominican Republic 🇩🇴 Costa Rica 🇨🇷 Honduras 🇭🇷

### Europe:

Portugal 🇵🇹 United Kingdom 🇬🇧 Belgium 🇧🇪 Ireland 🇮🇪 Italy 🇮🇹 Switzerland 🇨🇭 Spain 🇪🇸 Netherlands 🇳🇱  
Greece 🇬🇷 Austria 🇦🇹 Germany 🇩🇪 France 🇫🇷 Finland 🇫🇮 Romania 🇷🇴 Sweden 🇸🇪 Bulgaria 🇧🇬 Belarus 🇧🇪  
Albania 🇦🇱 Czech Republic 🇨🇪 Denmark 🇩🇰 Iceland 🇮🇸 North Macedonia 🇲🇰 Norway 🇳🇴 Montenegro 🇲🇪  
Luxembourg 🇱🇺 Poland 🇵🇱 Ukraine 🇺🇦 Bosnia and Herzegovina 🇧🇦 Russia 🇷🇺 Turkey 🇹🇷 Croatia 🇭🇷 Serbia 🇷🇸  
Georgia 🇬🇪 Slovenia 🇸🇮

### Asia:

Pakistan 🇵🇰 India 🇮🇳 Japan 🇯🇵 Kazakhstan 🇰🇿 Philippines 🇵🇭 China 🇨🇳 Iran 🇮🇷 Taiwan 🇹🇼 Bangladesh 🇧🇩  
Israel 🇮🇱 Republic of Korea 🇰🇷 Vietnam 🇻🇳

### Africa:

South Africa 🇿🇦 Algeria 🇩🇪 Eswatini 🇪🇸 Egypt 🇪🇬

### Oceania:

Australia 🇦🇺



LOUVRE  
UNBOUND  
BEYOND THE FRAME OF ART

Public's choice from volume 4



**April, June, February, requiem**  
Aleksey Ovsyannikov  
oil on canvas  
100 x 120 cm  
2024



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