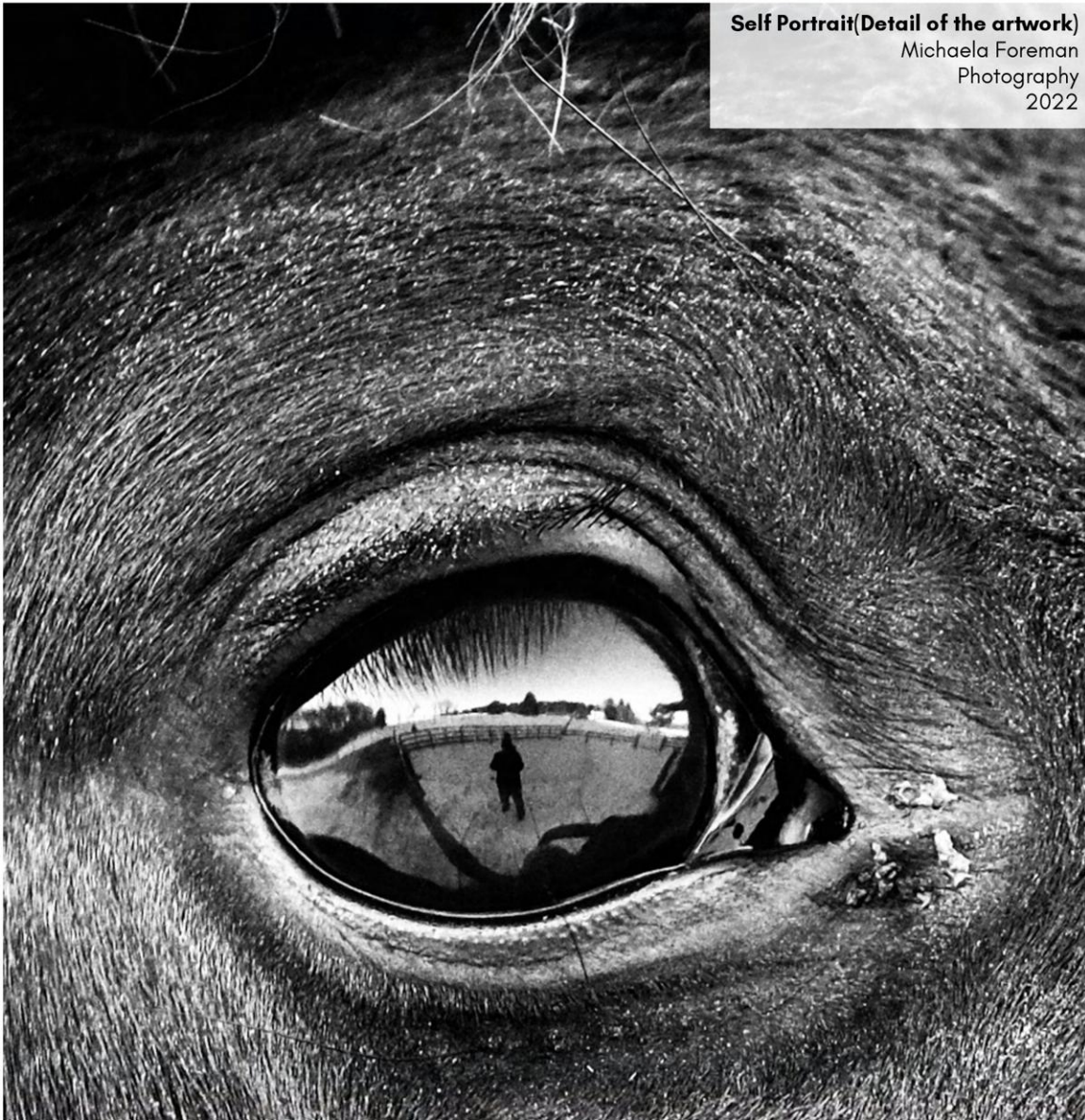


LOUVRE UNBOUND

BEYOND THE FRAME OF ART




Self Portrait (Detail of the artwork)

Michaela Foreman

Photography

2022

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



LOUVRE
UNBOUND
BEYOND THE FRAME OF ART



linktr.ee/LouvreUnbound



LouvreUnbound.com

STEP INTO THE WORLD OF Cesar Vianna

Rouyn-Noranda, Canada

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



Listening to Distance

Pen and watercolour on Paper

20 x 25 cm

2026

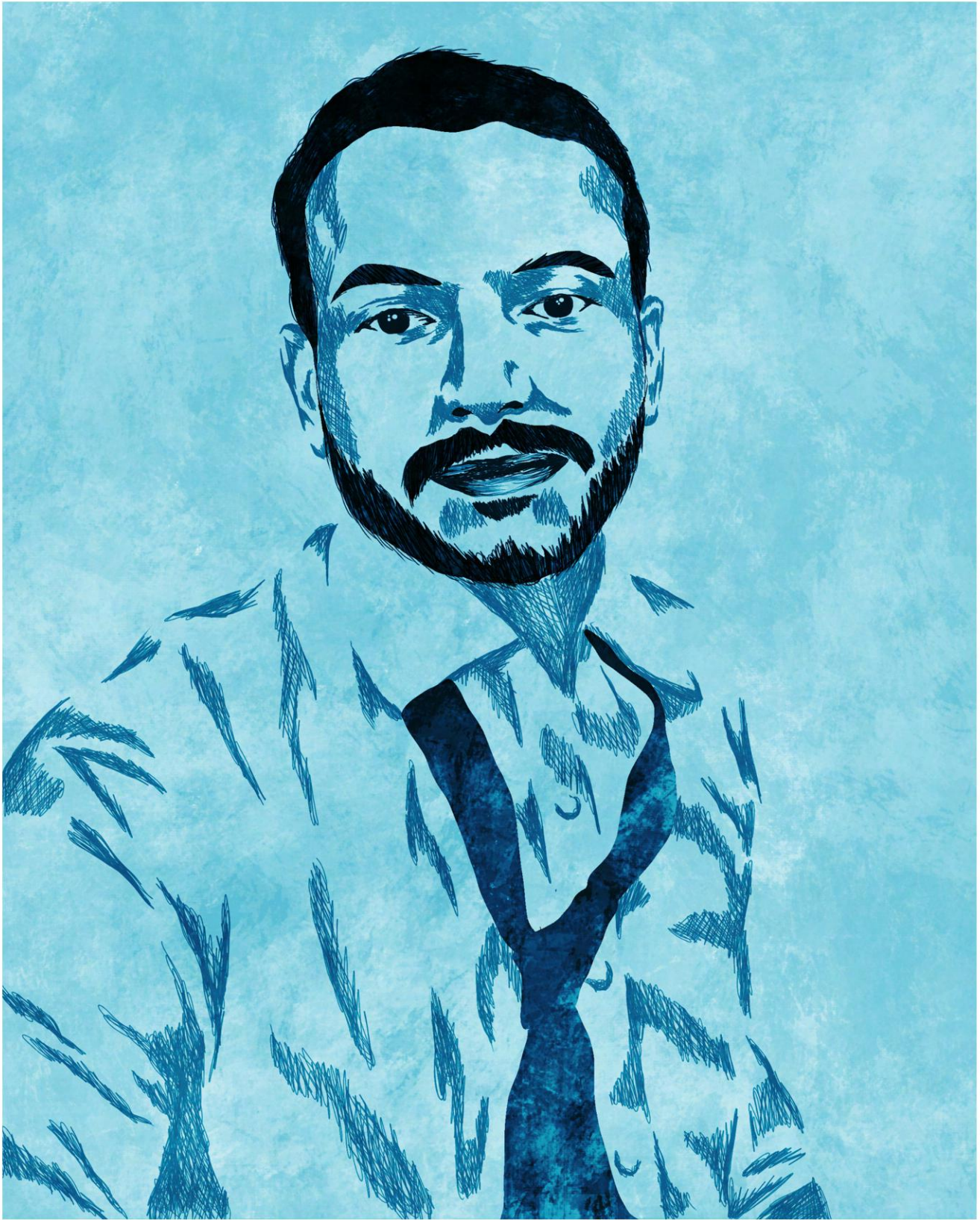


Website:
linktr.ee/CzarNunes



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





Unspoken Presence

Pen and watercolor on Paper

20 × 25 cm

2026



Owl Within

Pen and Watercolor on Paper

20 x 25 cm

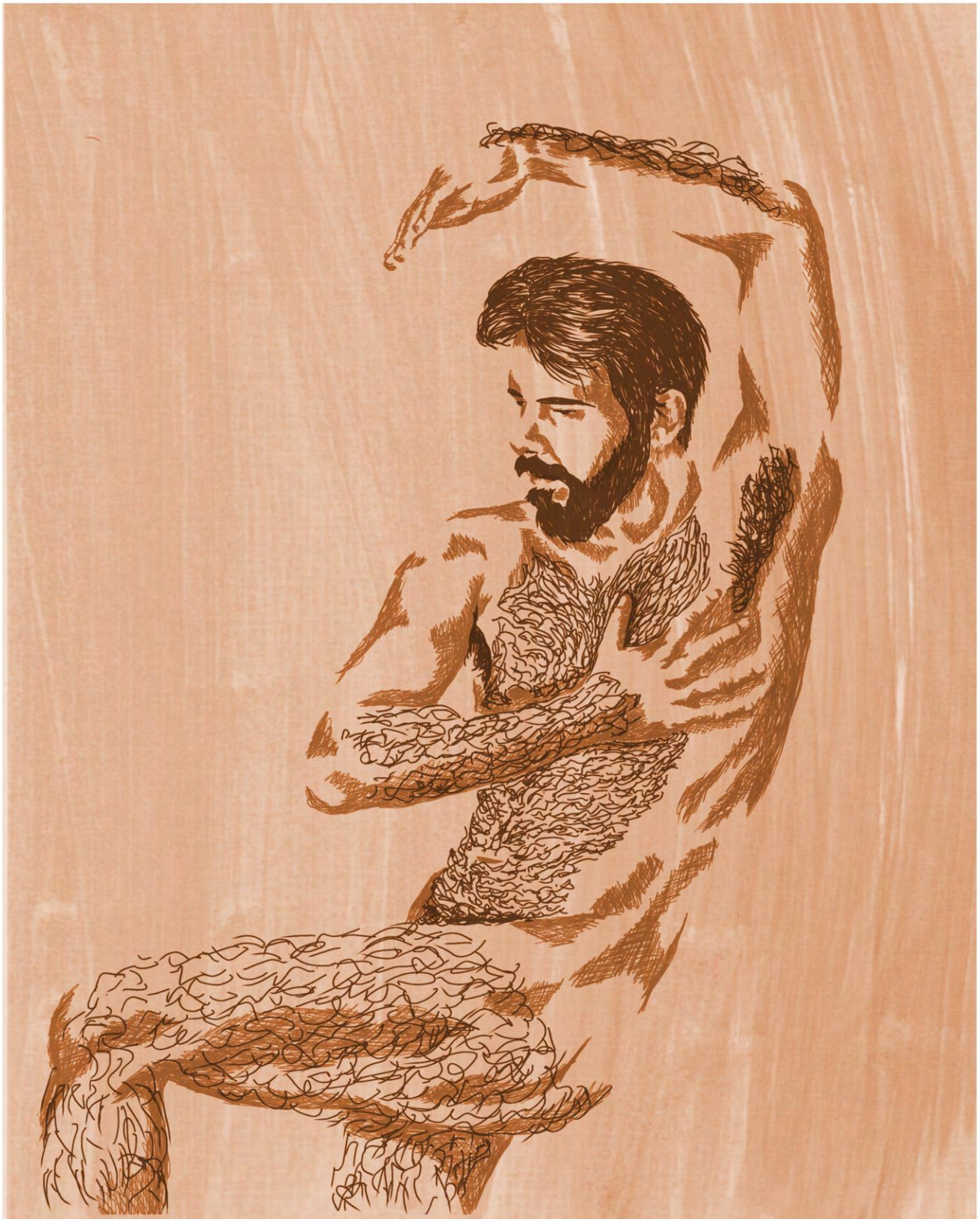
2026



Defiant Grace
Pen and watercolor on Paper
20 x 25 cm
2026



The Space Between
Pen and watercolor on Paper
20 × 25 cm
2026



Vulnerable Geometry
Pen and watercolor on Paper
20 × 25 cm
2026

STEP INTO THE WORLD OF Isabelle Roby

Rouyn-Noranda, Canada

Isabelle Roby is a multidisciplinary artist based in Rouyn-Noranda, Quebec, whose practice explores the relationships between language, territory, memory, and cultural transmission. Drawing from textile traditions, printmaking, collage, installation, and embroidery, she transforms literary texts and historical narratives into tactile visual experiences that invite reflection on identity, belonging, and collective heritage.

Inspired by the diversity of the african Francophone world, Roby explores literature as a space where cultures, histories, and identities intersect. Her work moves beyond the idea of a single cultural center, embracing francophonie as a living network of voices that spans continents and generations. Through this perspective, she highlights the richness of cultural exchange and the many narratives that contribute to contemporary francophone experiences.

Through processes of weaving, collage, embroidery, and material transformation, Roby reinterprets literary texts as visual forms. Fragments of words, stories, and maps become sources for artistic creation, stitched together into layered compositions that make visible the dialogue between cultures. By translating language into material gestures, she creates works that emphasize connection, transmission, and the collective nature of cultural memory, inviting viewers to experience the Francophone world as a living constellation of encounters, stories, and shared histories.



Website:
IsabelleRoby.com



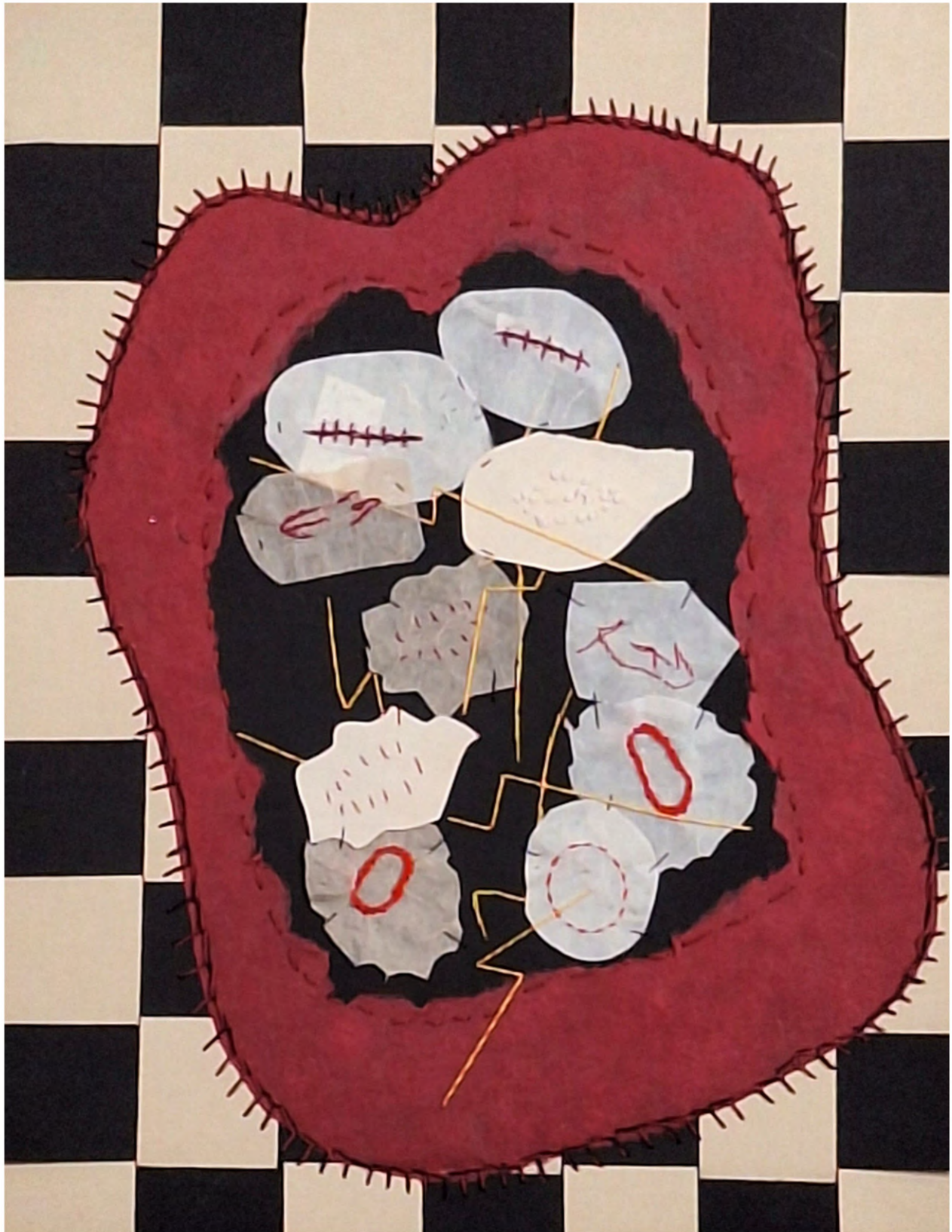
Facebook:
[@IsabelleRobyArtiste](https://www.facebook.com/IsabelleRobyArtiste)



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



The artist and her family at the Museum of arts in Rouyn-Noranda during the opening of *Vastitude: Une immersion sensible en francophonie*, a collective exhibition exploring the diversity and richness of the Francophone world (April 29, 2026).



Entre l'ordre et le chaos

Hand embroidery on woven paper
28 x 36 cm
2026

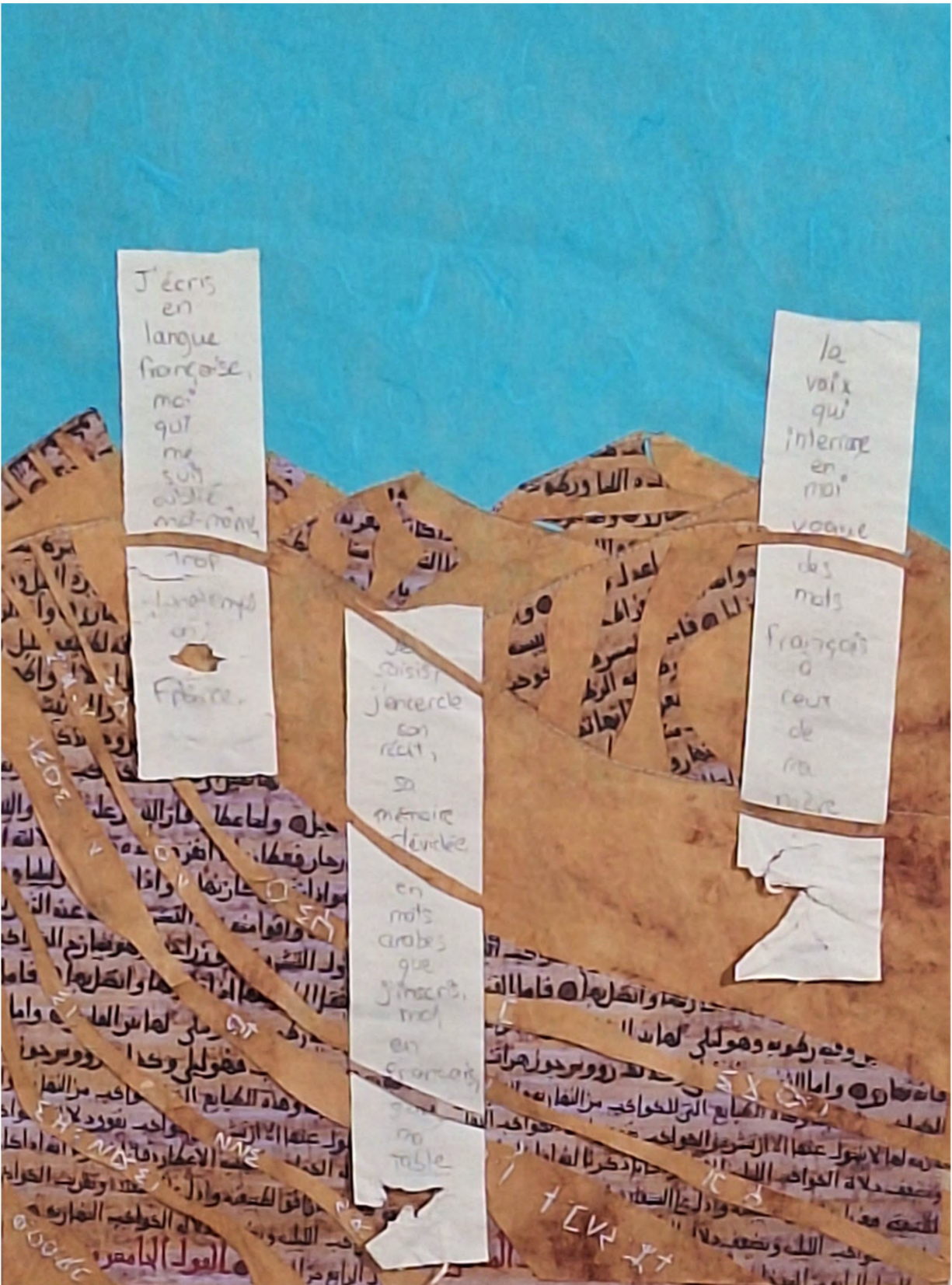


Comme les lamentins vont boire à la source

Hand embroidery on woven paper

36 x 28 cm

2026



La disparition de la langue française

Hand and machine embroidery on woven paper
 28 x 36 cm
 2026

14 - LOUVRE UNBOUND

For Isabelle Roby, embroidery functions simultaneously as drawing, writing, mapping, and healing—a thread-based language through which personal memories and collective histories are continuously stitched, unraveled, and reimagined



Aux États-Unis d'Afrique

Hand and machine embroidery

36 x 28 cm

2026



Entre deux cases

Hand and machine embroidery
28 x 36 cm
2026

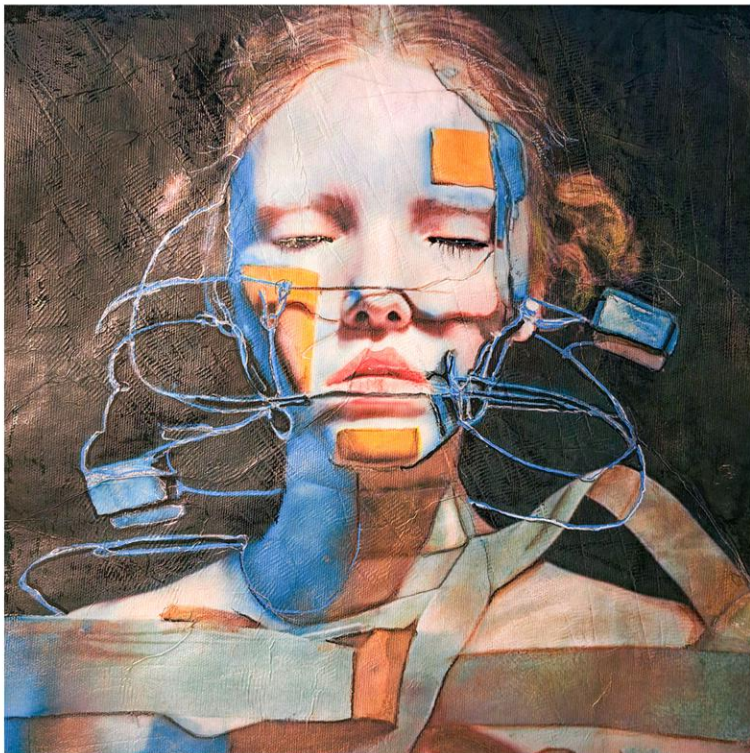
STEP INTO THE WORLD OF Reinhard Riedel

Glonn, Germany

Reinhard Riedel's recent body of work investigates the evolving relationship between human identity, memory, and technological transformation.

Within these compositions, the human face becomes more than representation — it emerges as a site of tension between fragility, adaptation, and constructed perception. His figures often appear suspended between organic presence and artificial intervention, forming the core of his visual language.

These portraits are accompanied by symbolic structures such as mechanical fragments, masks, fractures, metallic surfaces, wires, ornamental forms, and hybridized anatomical elements. Together, these motifs create layered narratives that evoke themes of duality, psychological fragmentation, resilience, mutation, and the shifting boundaries between the human and the synthetic.



Men and Technique 6
Mixed Media
38 x 38 cm
2025



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



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



**Men and Technique 2**

Mixed Media

78 × 38 cm

2026

Rooted in a family tradition of craftsmanship, Reinhard Riedel approaches painting as both discipline and experimentation. His process combines airbrush, pastel, watercolour, acrylic, oil, and digital preparatory techniques, producing layered surfaces that move between hyper-realism, texture, and constructed illusion. Within these recent works, precision and distortion coexist. Smooth skin contrasts with fractured structures, delicate facial features merge with mechanical components, and ornamental details dissolve into abstract textures and industrial forms. These visual tensions reinforce the psychological complexity that defines the series.

While much contemporary art moves toward abstraction or fully digital imagery, Riedel remains committed to figurative realism as an emotional anchor. Influenced by cinematic aesthetics and contemporary portrait photography, his compositions possess a strong visual intensity while resisting superficial spectacle. Instead, the human figure remains central, confronting viewers with themes of identity, vulnerability, and transformation in an increasingly technologized world. With academic training in mathematics and computer science and a professional background in senior IT roles, Riedel is highly aware of the rise of AI-generated imagery. Rather than imitate digital perfection, he emphasizes materiality, imperfection, layered texture, and painterly intervention as affirmations of human authorship.

Many of these works function as interconnected visual narratives, where symbolism, fragmentation, and repetition create continuity across the series, allowing each painting to exist both independently and within a broader conceptual universe.

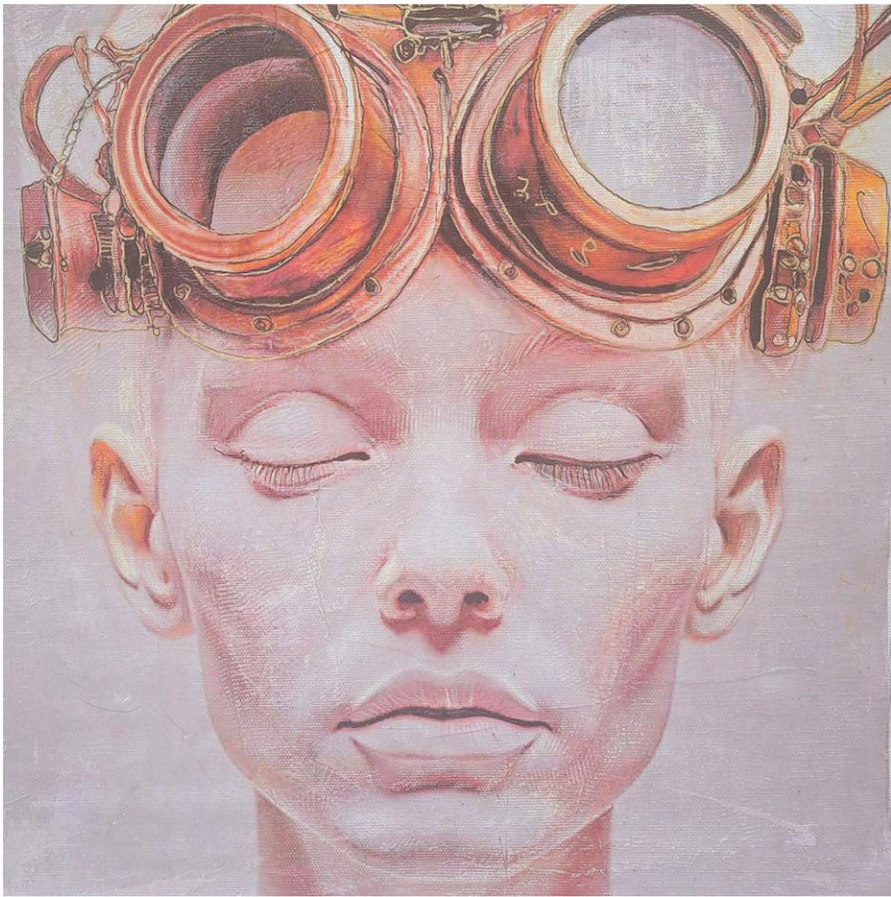
Men and Technique 1

Mixed Media

38 × 78 cm

2025





Men and Technique 10
Mixed Media
38 x 38 cm
2025



Men and Technique 9
Mixed Media
38 x 38 cm
2025



Men and Technique 8
Mixed Media
38 x 38 cm
2025



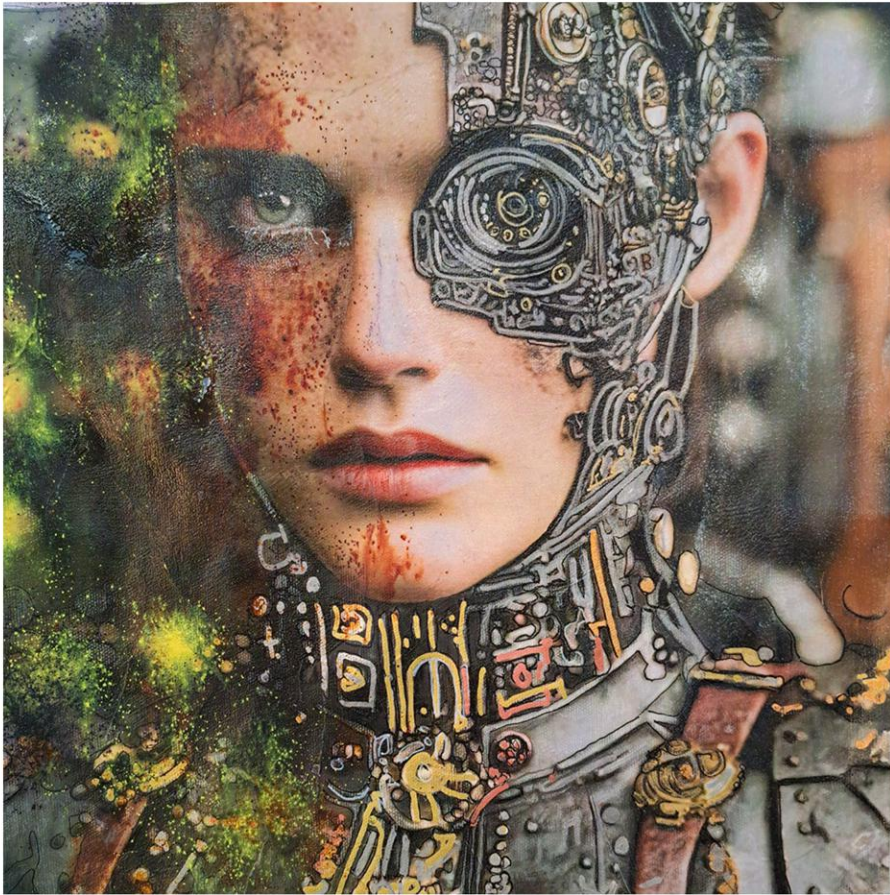
Men and Technique 7
Mixed Media
38 x 38 cm
2025



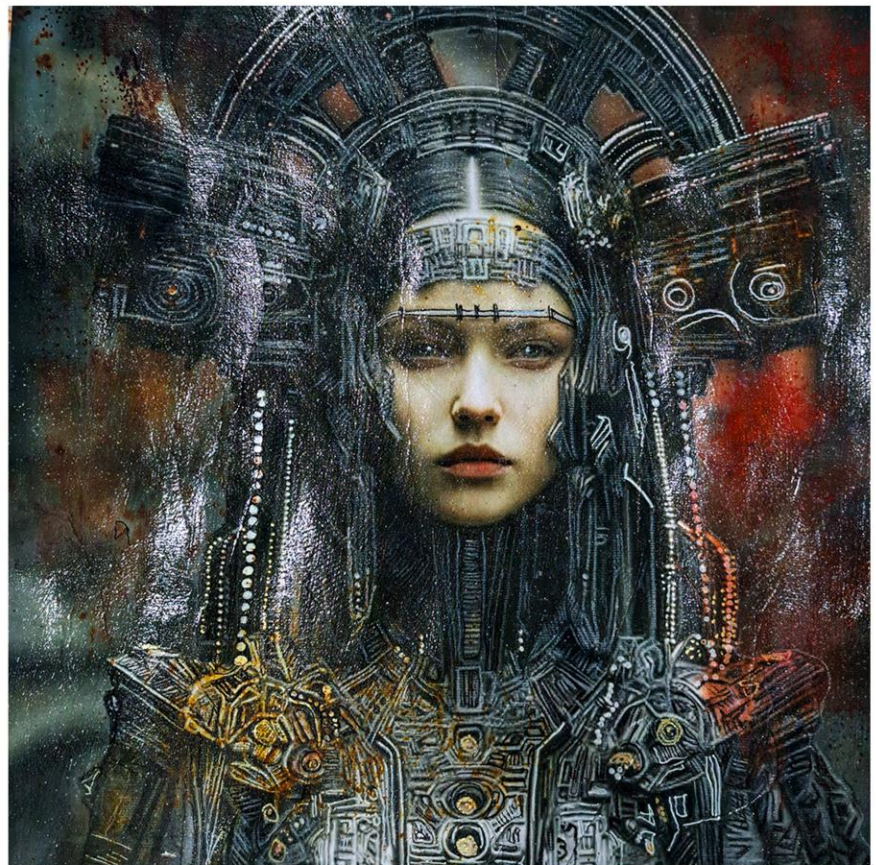
Men and Technique 5
Mixed Media
38 x 38 cm
2025



Men and Technique 4
Mixed Media
78 x 78 cm
2026



Men and Technique 3
Mixed Media
78 x 78 cm
2026



Men an Technique 11
Mixed Media
78 x 78 cm
2025

STEP INTO THE WORLD OF

Masaki Yamaguchi

Tokyo, Japan

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

Masaki Yamaguchi approaches sculpture and visual form as an exploration of memory, space, and the fragile relationship between the human body and its surrounding environment. Working primarily with wood and layered structural compositions, he creates immersive works where organic presence, time, and fragmented perception converge. His practice embraces material sensitivity and symbolic reconstruction, allowing overlapping forms and altered realities to emerge as contemplative reflections on impermanence, remembrance, and the emotional traces carried through lived experience.

Welcome Masaki, 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 appreciate almost anything that can be considered art, so it is difficult for me to choose a single work. However, I have always been particularly drawn to the use of color in painting and the emotional atmosphere it can create.

For example, I am fascinated by the color palettes found in Vincent van Gogh's paintings, Sam Francis's White Paintings, Mark Rothko's Seagram Murals, and Morris Louis's Veil series. Each of these works demonstrates how color alone can evoke presence, emotion, and spatial experience.

My interest in art—especially sculpture—developed from a fascination with the idea of making artworks exist physically within real space. I was deeply attracted to the relationship between material, form, and environment, and to the way a work can alter the viewer's perception simply through its presence.

Interestingly, my preferences as a viewer are somewhat different from my interests as an artist. While I am strongly influenced by painting and color when appreciating art, my own creative practice is more connected to spatial awareness, structure, and the experience of encountering an artwork in three-dimensional space.



Website:
MasakiYamaguchi.net



Facebook:
[@masaki.yamaguchi.507](https://www.facebook.com/masaki.yamaguchi.507)



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



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

My work aims to explore the relationship between material, transformation, and perception. For me, creation is similar to the act of translating the real world into another form of existence through sculpture.

Because sculpture is an intensely physical and spatial medium, the act of transforming one material into another becomes both the creative process and the artist's gesture itself. I incorporate various elements, actions, and textures into my work, allowing materials to evolve into new visual and emotional structures.

Large-scale physical composition, carving, delicate details, color, and sometimes even emotions and language themselves become part of the material vocabulary of the work. I am interested in how these different layers can coexist within a single sculptural presence.

One of the recurring ideas in my practice is the desire to take a world increasingly translated into words and information, and transform it back into the non-verbal language of art—into something that is experienced physically, emotionally, and intuitively rather than explained through language alone.

**Skull's Shadow**

Chromogenic Print (C-Print), Mounted on Aluminum Plate

58 × 47 × 4 cm

2023



SCULPTURE

Wood, Pigment, Metal Leaf, Shell, Colored Pencils,
Drying Oil, Urethane Paint, Acrylic Resin Emulsion
240 x 180 x 95 cm
2019

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

I believe art continues to hold profound social and transformative power, even within today's increasingly digital world. However, I also feel that art cannot truly exist without a connection to physical reality—its spaces, materials, textures, creative processes, and the direct experience of encountering it.

For this reason, I find it difficult to imagine that all art, as we have historically understood it, could ever be fully contained within the digital sphere. While digital technologies can expand access, communication, and experimentation, they cannot completely replace the physical presence of materials, the gestures involved in making, or the sensory experience of viewing a work in real space.

In my view, the power of art lies precisely in this balance: its ability to move between physical and conceptual dimensions, while continuing to create emotional, spatial, and human connections that go beyond pure information or virtual representation.



Situation (Waves)

Japanese Cypress, Colored Pencil, Pigment,
Acrylic Resin Emulsion
14 x 16 x 8 cm
2025



SORA-KUMO (Sky and Clouds)

Wood (Yellow Cedar), Pigment, Acrylic Resin
Emulsion, Drying Oil
17 x 45 x 13 cm
2019

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

Success, for me, is not simply recognition or visibility, but the ability to communicate—even partially—the relationship between my work and the world. I want viewers to sense the meaning behind the work’s existence, especially its presence within physical space, and to engage with the ideas and experiences embedded within it.

As a sculptor, I am deeply interested in how a work occupies space and how its physical presence can alter perception, emotion, and awareness. I hope that the essence of my work, its materiality, structure, and way of existing—can itself become a meaningful form of engagement with the world.

Ultimately, I believe success lies in creating works that continue to resonate beyond explanation, allowing people to experience something that cannot be fully translated into words.



Hold Me Tight

Wood, Pigment, Acrylic Resin Emulsion, Alkyd Resin

600 x 450 x 300 cm

2024

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

Ana Carolina de Villanueva's curatorial approach deeply influenced the way my work was presented and understood within the international art scene. Through her vision, my sculptures were framed not only as isolated objects, but as part of a broader contemporary dialogue that connected materiality, space, memory, and time.

By presenting the exhibition within a historic architectural setting, she also introduced a powerful temporal dimension to the work. The relationship between contemporary sculpture and historical space created an additional layer of meaning, allowing the works to exist in conversation with both the present and the past.

What I value most is her profound understanding of my practice. This understanding extends beyond the physical structure of the sculptures themselves—it reaches the details, the emotional atmosphere, and even the invisible and intangible elements carried through the materials.

To perceive and communicate these unseen dimensions is not always easy. Yet she embraces the challenge of presenting this complexity to international audiences with remarkable sensitivity and intelligence. Her insight, commitment, and curatorial attitude give me both confidence and courage as an artist.

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?

Geographical differences naturally shape artistic practices and cultural perspectives. However, rather than presenting these differences simply as divisions between regions or traditions, I believe they can become opportunities to expand artistic dialogue through new shared values and global exchange.

In this sense, Louvre Unbound plays an important role as an international platform that amplifies independent artistic voices while creating meaningful connections between diverse practices, backgrounds, and ways of perceiving the world. Through art, the magazine encourages the sharing of ideas, sensitivities, and inspirations that transcend geographical boundaries.

I see Louvre Unbound not only as a publication, but as a space for reflection, one that explores multiple perspectives on contemporary existence and invites audiences to reconsider how humanity relates to the present and imagines the future through artistic expression.



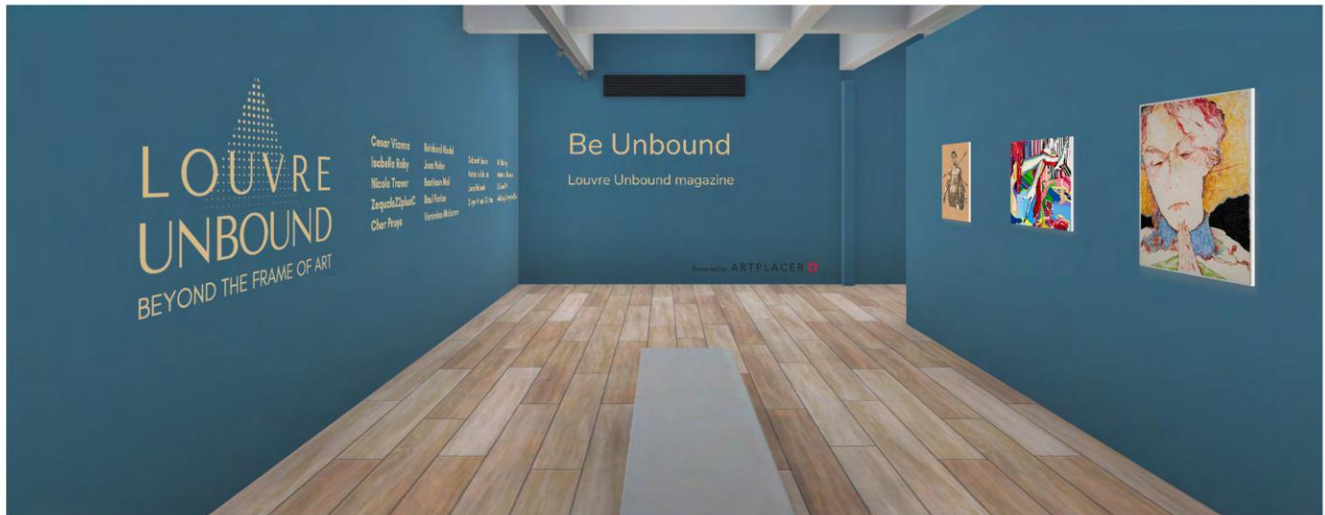
Waves and a Chair

Wood (Camphor Wood), Pigment, Dye, Glue,
Acrylic Resin Emulsion, Tempered Glass
95 x 240 x 110 cm
2016

BE UNBOUND

Collective exhibition

From April 1st to May 31st 2026



ABOUT THE EXHIBITION BE UNBOUND

Be Unbound is a global collective exhibition bringing together 18 contemporary artists from around the world, each presenting two powerful works that challenge limits, question conventions, and expand visual language.

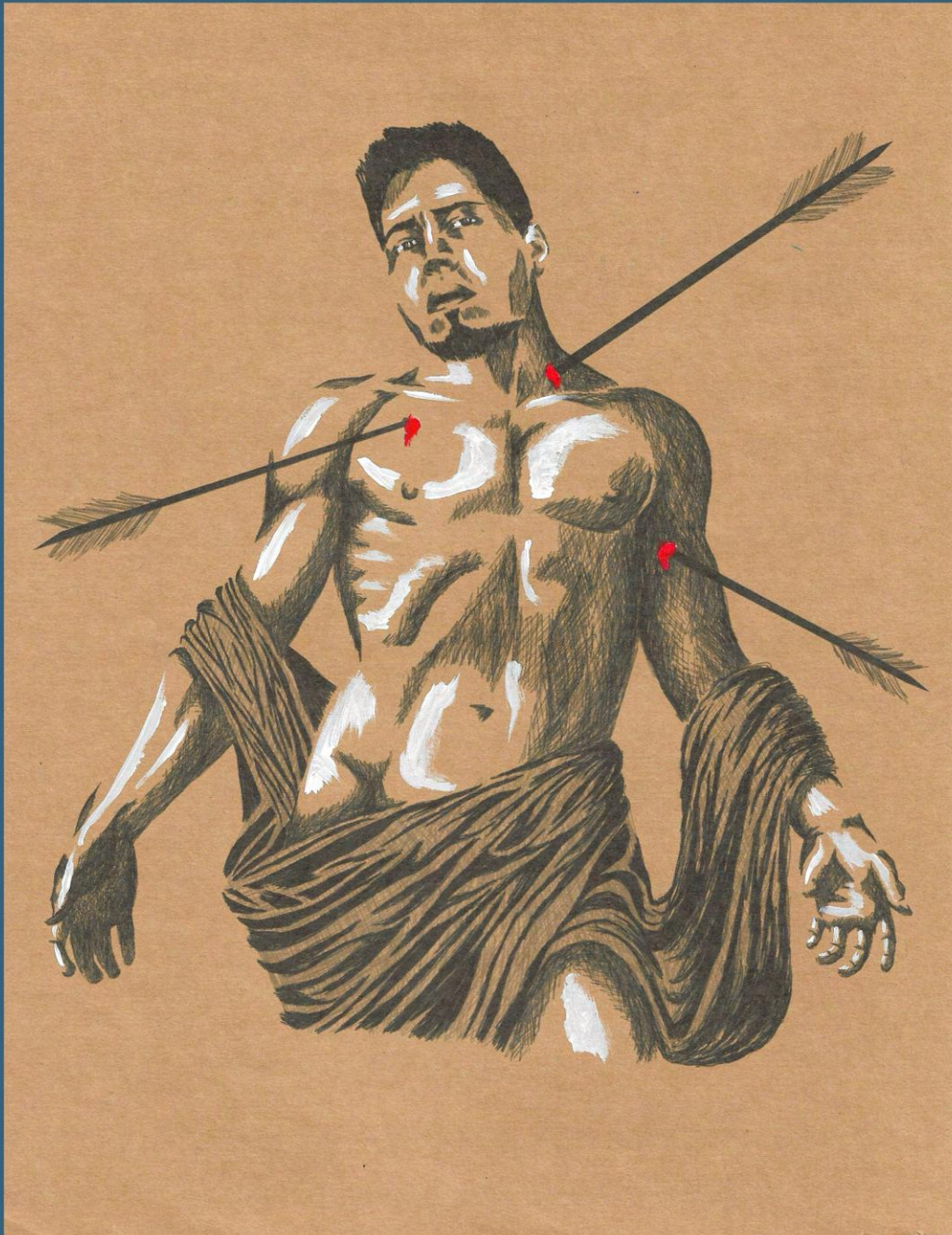
This is not just an online show – it is a curated digital experience, a two-month international spotlight, and a collectible virtual catalogue available worldwide. Bold. Diverse. Fearless.

A space where artists step beyond boundaries – and audiences discover what happens when creativity is truly unbound.

THE ARTISTS

Cesar Vianna, Isabelle Roby, Nicole Traver, ZequalsZ2plusC, Cher Pruys, Reinhard Riedel, Joas Nebe, Bastiaan Mol, Raul Farias, Veronica McLaren, Deborah Sacks, António Adauta, Jean Habeck, Divya Vinod Gilatar, Bill Rainey, Amanda Heenan, Edward M, Aleksey Ovsyannikov

Most viewed artwork in Augmented Reality



Saint Sebastian

Cesar Vianna
pen and acrylic on
craft paper
20 x 25 cm
2025

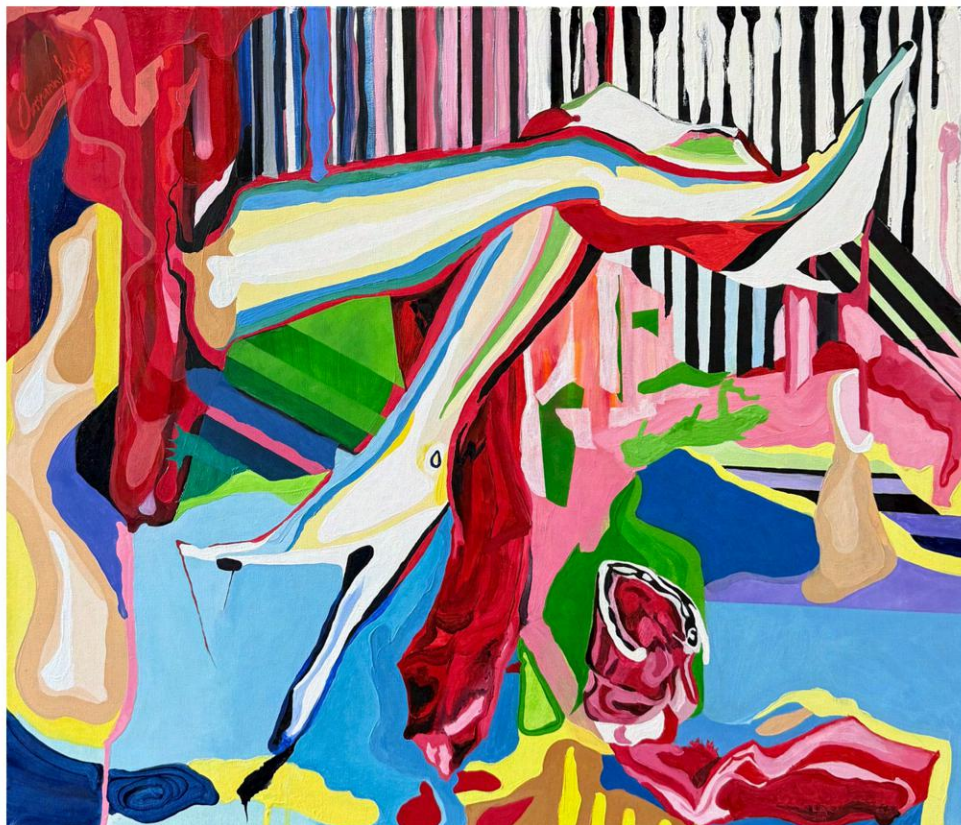


Instagram:
@CzarNunes



Download the catalogue:
LouvreUnbound.com/VirtualExhibition

THROUGH THE ARTISTS' EYES BE UNBOUND



Quantum oscillations and double superposition

Aleksey Ovsyannikov

Oil on canvas

70 x 60 cm

2025

“

Participating in Be Unbound was both seamless and intriguing. I felt comfortable and naturally engaged throughout the process. The platform fostered a relaxed environment that encouraged authentic expression, making the experience both enjoyable and enriching. It felt like a genuine exchange that inspired me to continue exploring and developing my artistic voice.

Aleksey Ovsyannikov - Volumes 4, 5 and Be Unbound

”



Instagram:
@al.eksey972

THROUGH THE ARTISTS' EYES BE UNBOUND



The Minarets

Bill Rainey
Acrylic on art paper
42 x 29.7 cm
2024

“

Being exhibited with Louvre Unbound felt quietly affirming, a sense that the work could stand on its own terms within a truly international context. The platform represents a borderless and attentive space where clarity and experimentation coexist. It allows images shaped by scale and stillness to be experienced slowly, without excessive framing or noise.

Bill Rainey - volume 6 and Be Unbound

”



Instagram:
@BillRainey

THROUGH THE ARTISTS' EYES BE UNBOUND



Dolphins Jumping at Sunset

Jean Habeck
Acrylic on canvas
60,69 x 76,2cm
2017

“

Exhibiting with Louvre Unbound through its online gallery felt both inspiring and expansive, connecting my work with a global audience beyond physical space. The platform represents opportunity, visibility, and a shared creative voice, bringing artists together in a meaningful way while allowing our stories and perspectives to be seen and appreciated worldwide.

Jean Habeck - Volumes 4, 5 and Be Unbound

”



Instagram:
@packkergirl12

THROUGH THE ARTISTS' EYES BE UNBOUND



**Sahasrara Chakra -
The Crown Portal**

Divya Vinod Gilatar
Digital Illustration
27 x 59 cm
2022

“

Being part of Be Unbound has been a meaningful experience, offering a space where my work could exist within an international dialogue. Louvre Unbound represents a platform that connects artists and audiences across borders, allowing spiritual and conceptual practices to be experienced beyond geography.

Divya Vinod Gilatar - volume 6 and Be Unbound

”



Instagram:
@TheQueenDomStudio

THROUGH THE ARTISTS' EYES
BE UNBOUND



Circles of life #7

Deborah Saks

Collage

20 x 20 cm

2024

“

It is always exciting for an artist to see their art and name in print in a respected publication. I loved my feature in Louvre Unbound - Volume 4, and I was also honored to participate in the Be Unbound virtual exhibition. My art was beautifully showcased both online and in the magazine. Louvre Unbound is terrific to work with, and I encourage all artists to apply.

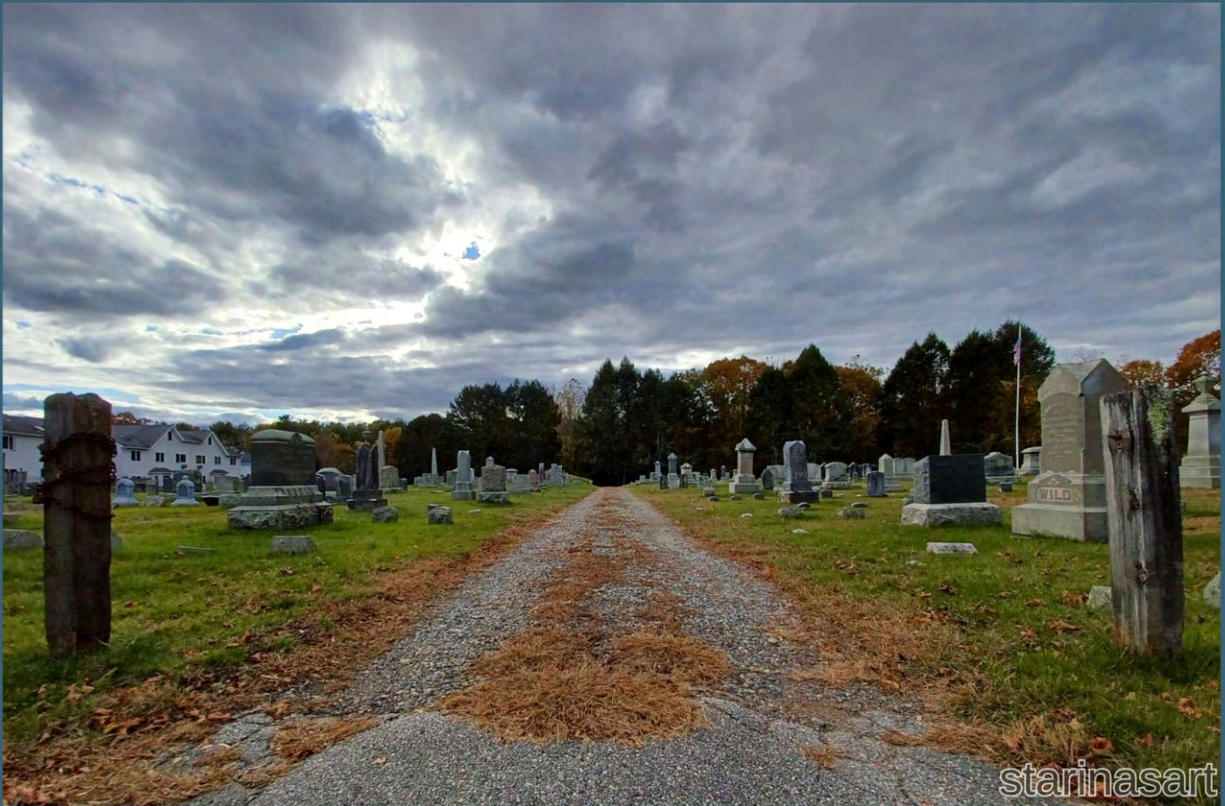
Deborah Saks - Volumes 4, 5 and Be Unbound

”



Instagram:
@DeborahSaksCollage

THROUGH THE ARTISTS' EYES BE UNBOUND



Entry

Veronica McLaren
photography
2048 x 1351 px
2025

“

It was an honor to be part of Louvre Unbound's first exhibition and to have my artwork showcased alongside so many incredible artists on such a global platform. Louvre Unbound represents an opportunity for artists to be seen and appreciated within a vast international landscape, and I truly value having had the chance to be part of it.

Veronica McLaren - Volumes 2, 3 and Be Unbound

”



Instagram:
@StarinasArt

STEP INTO THE WORLD OF Jin Kyeong An

Busan, South Korea

Her practice merges traditional Oriental painting with contemporary visual sensibilities. Working through simplified forms, vibrant color palettes, and emotionally charged compositions, she explores harmony between tradition and modernity while drawing inspiration from Korean aesthetics. Painting is both lifelong devotion and cultural dialogue—an expressive language through which she seeks to create works that transcend borders and emotionally connect with audiences around the world.



**Korea Sharon Flower
(top-right)**

Painting on Korea
Paper

**Korea Map
(top-left)**

Pigment on Korea
Paper
90.9 x 72.7 cm
2018



**Korea Narrative
(bottom)**

Painting on Korea
Paper
2026



Instagram:
@jin.e128



THROUGH THE ARTISTS' EYES



Glandula Pineal
João Henrique Nunes
Digital Photography
2024

“

It was an amazing experience to be part of this project. I received outstanding support from the entire team from the very first contact. They were friendly, professional, and genuinely enthusiastic, demonstrating clear communication, confidence, and a thoughtful understanding of my work. The visibility they provide through the magazine—especially on Instagram, where they maintain strong and engaging content throughout the publication cycle—is what truly makes the experience worthwhile.

Louvre Unbound represents the kind of project and community that truly lives up to its name, creating and fostering connections among artists from diverse disciplines and backgrounds around the world. It offers genuine support from people who believe in a more connected, inclusive, and resilient art community in a world that often encourages individualism.

João Henrique Nunes - volume 6

”



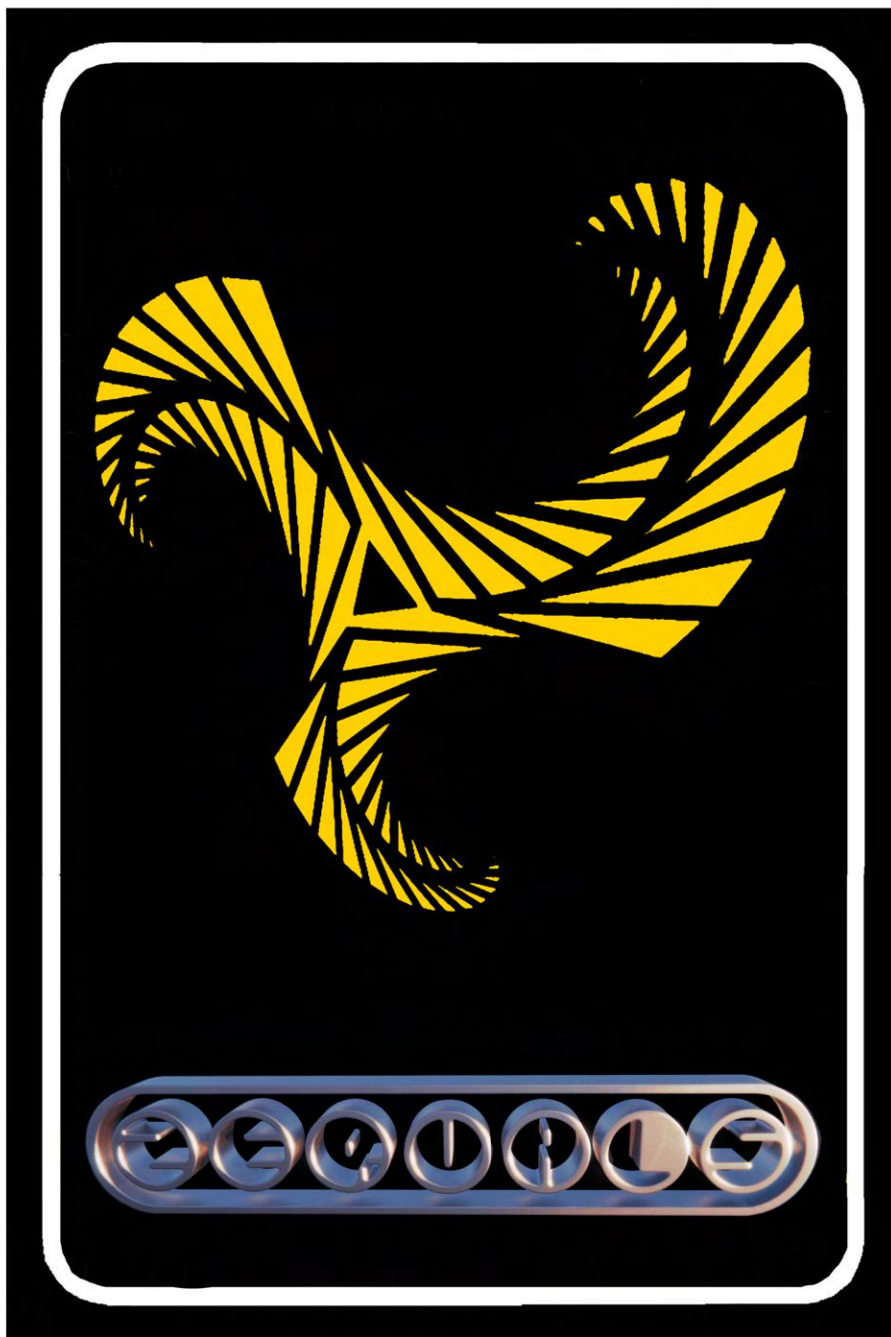
Instagram:
@JoaoHenriqueNunes____

STEP INTO THE WORLD OF ZequalsZ2plusC & The Technician

San Diego, USA

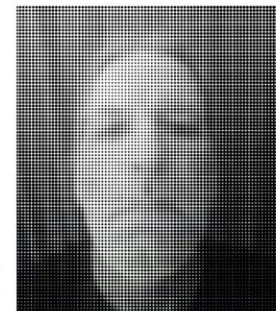
ZequalsZ2plusC creates intricate digital compositions inspired by fractals, repetition, and mathematical structures, transforming complex systems into immersive visual experiences.

Beginning within a video game paint program and later extensively manipulated through digital processes, his work merges algorithmic precision with intuitive experimentation. These recent works are created in collaboration with The Technician, whose 3D interventions expand the images into dimensional environments that deepen their sense of structure and illusion.



Abstract 194

Digital Art
60.96 x 91.44 cm
2026



Website
(The Technician)
[cara.app/
technician](http://cara.app/technician)



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



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





Abstract 197
Digital Art
60.96 × 91.44 cm
2026



Gradient Spheres
Digital Art
60.96 × 91.44 cm
2026



Abstract 198
Digital Art
60.96 × 91.44 cm
2026



STEP INTO THE WORLD OF

Dominic Van Der Merwe

Melbourne, Australia

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

Dominic Van Der Merwe's sculptural practice explores the quiet tension between strength and delicacy, permanence and movement. Carved from marble or cast in bronze, his abstract forms emerge through flowing lines, balanced proportions, and the careful interplay of positive and negative space. Inspired by natural rhythms rather than literal representation, his works invite viewers to slow down and experience how light, texture, and changing viewpoints transform each sculpture. Grounded in craftsmanship yet contemporary in spirit, his practice celebrates material as both structure and expression, creating objects that feel simultaneously monumental and intimate.

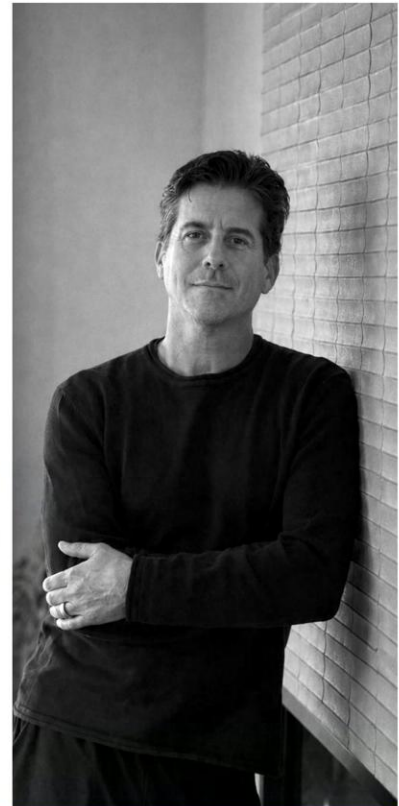
Welcome Dominic, first and foremost, tell us about your background and why you chose to pursue this career. Do you remember the first artwork that moved something inside you?

I didn't begin as an artist in the traditional sense. My background is in industrial design, which shaped the way I think about form through proportion, structure, and resolution. That foundation still informs my practice, even as my work has evolved toward sculpture and away from purely functional objects.

Over time, my focus shifted from what an object does to what it carries emotionally and spatially. I became interested in form not as something static, but as something in transition—how it moves, even in stillness. Across nature, there is a constant sense of growth and unfolding, whether in landscapes, bodies, or more elemental structures. That movement may be subtle, but it is always present.

When a sculpture feels successful to me, it captures a moment within that continuum—a suspended sense of motion. The forms often resolve into something recognizable, not literally, but in a way that feels instinctively familiar. I seek clarity rather than excess; nothing forced, nothing purely decorative, only the sense that the form has arrived where it naturally belongs.

Encountering the work of Constantin Brancusi and Barbara Hepworth had a lasting influence on my thinking. Their sculptures possess both precision and restraint, while still carrying an undeniable sense of life and presence. That balance—between resolution and vitality—is something I continue to pursue within my own work.



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

I tend to move between instinct and method. The initial direction of a work is usually intuitive, and drawing plays a central role in that process. I sketch constantly, using drawing as a way to think through form quickly and explore multiple possibilities. At a certain point, one sketch begins to stand apart—not because it feels complete, but because it carries a particular energy or potential.

That becomes the starting point.

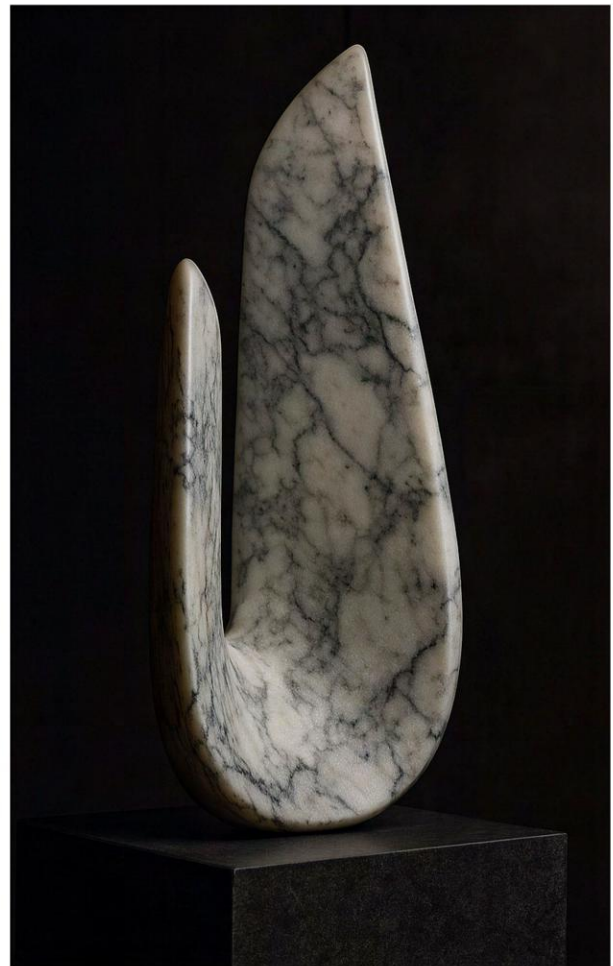
From there, the process becomes more immediate and physical. Rather than constructing the work through rigid planning, I follow a strong internal sense of where the form needs to go. The making process is very tactile and intuitive, almost like pursuing the form until it fully reveals itself.

I am less interested in imposing shapes than in allowing the surface and structure to evolve naturally. Eventually, there is a moment when the decisions no longer feel arbitrary and the form begins to feel inevitable. That is usually the point where instinct and method come into alignment.

Bias

Marble

65 x 45 x 42 cm



Imbalance

Marble

65 x 22 x 20 cm

2024

42 - LOUVRE UNBOUND

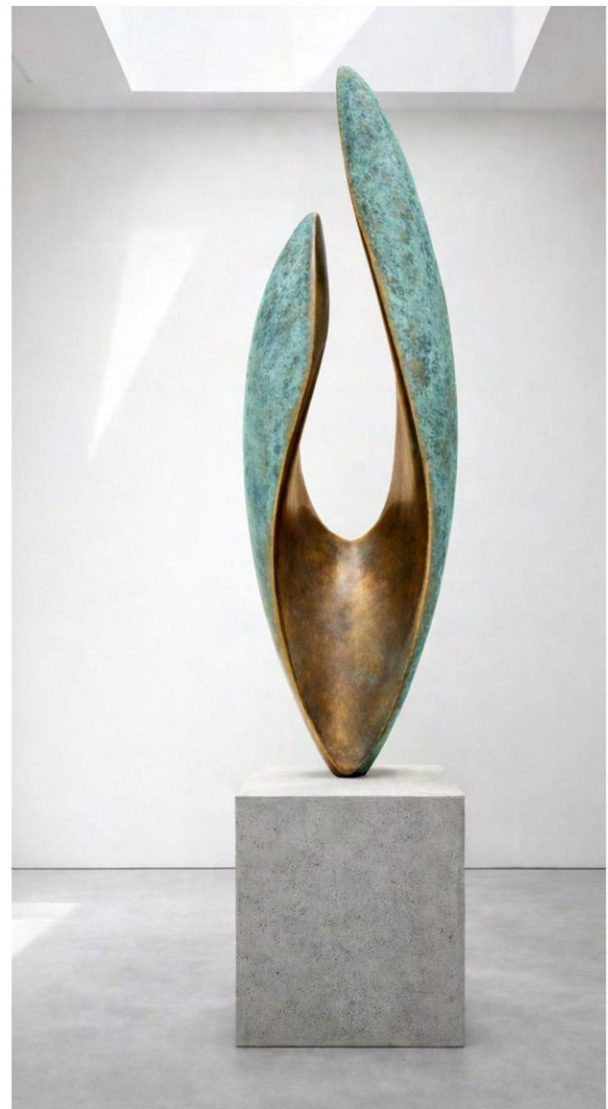
You work across different mediums—how does this multidisciplinary approach inform your message?

My background in industrial design has led me to think about form independently from material. The starting point of my work is usually geometry—the way a curve resolves, how a surface transitions, or how a structure finds balance within space. Because of this, the work is not tied to a single medium, but to a set of relationships that can move across materials, scales, and contexts.

I am drawn to forms that possess an internal logic, where the structure feels resolved not because it has been overly designed, but because it reflects something inherent—how a form might grow, fold, shift, or respond naturally to weight and tension. That underlying sense of coherence is where the work begins.

Material then becomes a way of holding and translating that moment. Whether working with stone, bronze, or metal, each material carries the form differently while maintaining the same conceptual intention. I am less interested in imposing expression onto materials than in allowing the form to exist naturally within them, so the final work feels unified rather than artificially constructed.

Working across different mediums expands the possibilities of how these ideas can be realized. It allows me to test the same underlying principles under different physical conditions, while keeping the focus on the essential language of form itself.



Ensonce
Bronze
120 x 40 x 40 cm
2026



Stasis
Bronze
150 x 42 x 44 cm
2025

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

A recent project that felt especially meaningful to me was a large-scale sculpture created for a private residence in Arizona. The work was designed for a narrow alcove within a highly structured architectural environment, and the intention was not simply to occupy the space, but to introduce contrast, to bring softness, fluidity, and movement into dialogue with the rigidity of the surrounding architecture.

What made the project particularly significant was the process of developing the form through continuous dialogue with both the client and the space itself. The sculpture evolved through adjustments in orientation, proportion, and scale until the work reached a point where the decisions no longer felt arbitrary, but inevitable. That moment of resolution is always important to me.

The final piece was elevated slightly from the ground, allowing it to maintain a sense of lightness despite its physical mass. This tension between weight and lift, softness and structure, became central to the presence of the sculpture. Rather than competing with the architecture, the work subtly transformed the atmosphere of the space, creating a different spatial and emotional experience.

For both the client and myself, the installation became a meaningful moment of recognition—the feeling that the sculpture did not simply occupy the environment, but truly belonged within it. Projects like this extend the work beyond the studio. They bring together intuition, technical precision, and sensitivity to context. When these elements align, the sculpture feels less like an inserted object and more like a natural extension of the space itself.



Acquiesce
Marble
110 x 31 x 28 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?

The collaboration with Ana Carolina de Villanueva and Luka Art Gallery is still in its early stages, but from the beginning there has been a strong shared sensitivity regarding how the work should be experienced and presented.

Her curatorial approach is thoughtful, precise, and deeply attentive to the nature of the work itself. Because my sculptures do not rely heavily on narrative or explicit explanation, the way they are positioned within a space becomes especially important. Ana Carolina understands the value of allowing the work to be encountered directly, without imposing excessive interpretation.

What I have appreciated most is the emphasis on dialogue. Even in our early exchanges, there has been careful consideration regarding context, placement, atmosphere, and how the work can exist within a broader international conversation while still maintaining its own quiet presence.

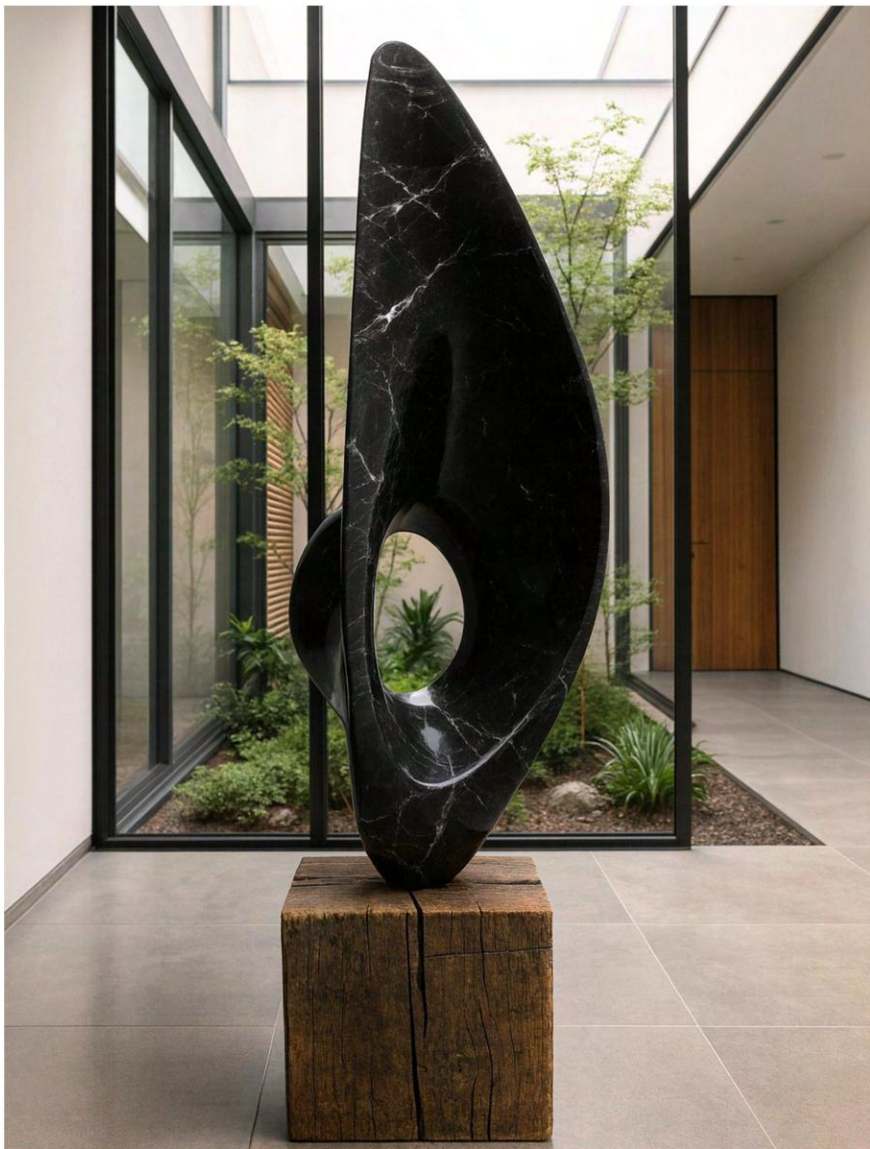
In an international setting, that kind of restraint and sensitivity is essential. It allows the work to remain open and accessible across different cultural perspectives, giving viewers space to form their own emotional and spatial relationship with the sculpture rather than guiding them toward a single fixed interpretation.

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?

Platforms like Louvre Unbound play an important role in amplifying artistic voices that do not always fit neatly within traditional institutional or commercial structures. By focusing on independent and multidisciplinary practices, the magazine creates space for artists to present their work authentically, without needing to simplify or reshape it to fit a specific narrative.

What I find especially valuable is the diversity of perspectives brought together within a single platform. When works from different disciplines, cultures, and geographic contexts are presented side by side, it changes the way they are perceived and understood. It creates new points of dialogue and allows both audiences and artists to encounter broader artistic conversations.

In today's international art landscape, that kind of exchange feels increasingly meaningful. It allows work to move beyond local boundaries and reach audiences across different cultural contexts while still preserving the integrity and individuality of each artistic practice.



Threshold

Marble
110 × 31 × 28 cm
2025


 STEP INTO THE WORLD OF

Andréa Carneiro

Brasilia, Brazil

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

Andrea Carneiro approaches image-making as an exploration of memory, transformation, and the fragile traces that survive the passage of time. Working through watercolor, fine art processes, and chemically altered materials, she creates layered compositions where texture, erosion, and interference become part of the visual language itself. Her practice embraces the tension between control and unpredictability, allowing organic reactions, altered surfaces, and symbolic gestures to emerge as contemplative reflections on permanence, adaptation, and the emotional resilience of human experience.

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

I have been dedicated to art for more than twenty years, developing a multidisciplinary practice that includes drawing, watercolor, sculpture, and installation. Growing up in a family of women artists, I was encouraged from early childhood to paint, draw, write, and cultivate a creative sensitivity toward the world around me. Visiting museums and exhibitions also played an important role in shaping my artistic and critical perspective.

One of the most transformative moments in my artistic journey came when I encountered the work of Christo and Jeanne-Claude. In 1995, they wrapped the Reichstag in Berlin with thousands of square meters of fabric, transforming the historic building into a monumental symbol of transition, memory, and reunification. Through that intervention, they demonstrated how contemporary art could engage directly with history, politics, and collective emotion.

I remember being profoundly moved by the scale, sensitivity, and symbolic power of the project. It was not only the visual impact of the work that affected me, but also the way it temporarily transformed an architectural and historical landmark into a living reflection on change and renewal. That experience became a defining turning point in my understanding of what art could communicate and achieve.


 Instagram:
@AndreaCarneiroArt


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

My work explores the flow of memory and the ways in which experiences survive through transformation rather than permanence. I am interested in memory not as a static monument or fixed archive, but as a living force that constantly adapts, shifts, and reinvents itself over time.

This sense of restlessness first emerged through the fluidity of paint on canvas, but it has gradually evolved into a material tension between metal, fabric, and other physical elements. Through these contrasts, I investigate how fragility and resistance can coexist within the same structure.

One of the recurring themes in my practice is the idea that matter does not preserve itself through rigidity, but through its capacity to change. Adaptation becomes a form of survival, and transformation itself becomes evidence of continuity. In this way, my work reflects both the vulnerability and resilience that shape human experience, memory, and the passage of time.



Under the Skin

Wire Mesh Screen in Textile
85 x 220 cm
2025

48 - LOUVRE UNBOUND

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

I believe art continues to hold profound social and transformative power, even within today's increasingly digital world. For me, art is a form of philosophical reflection expressed through visual language—a space where perception, emotion, and critical thought can coexist.

By approaching artistic practice as a field of investigation, I am interested in creating moments of displacement and estrangement that interrupt habitual ways of seeing. Through this tension, the viewer is no longer positioned as a passive observer, but becomes an active participant in the experience of the work.

It is precisely within this encounter—between uncertainty, perception, and reflection—that I believe art can generate transformation. Art may not always produce immediate answers, but it can shift awareness, provoke new ways of thinking, and open possibilities for change on both personal and collective levels.



Reliquary
Plastic Mesh in Textile
35 × 72 × 19 cm
2026

What does "success" mean to you as an artist?

For me, success lies in the completion of the artwork's cycle. I believe a work is only truly fulfilled once it is encountered by the public; it is through the presence of the "other" that the piece gains its final meaning and confirmation.

Success is not simply recognition in a conventional sense, but the dialogue that emerges between the artwork and the viewer. I am interested in the precise moment when a connection is established—when the gaze of the observer resonates with the work and creates a meaningful exchange of perception, emotion, and reflection.

In this sense, the artwork becomes a bridge: a space where individual experiences, memories, and interpretations intersect. That encounter, however subtle or intangible, is what I consider the true accomplishment of artistic practice.



Affection Circuit
Plastic Mesh in Textile
31 x 76 cm
2026



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?

Meeting Ana Carolina de Villanueva was a true convergence of artistic visions. I am deeply impressed by the way she transforms her extensive cultural knowledge into a curatorial approach that feels both sensitive and generous. Her ability to engage with the work goes beyond aesthetics; she understands how to create meaningful dialogues between the artwork, the space, and the audience.

What I value most is her capacity to offer guidance that refines the work organically, always respecting the essence of my artistic research while opening pathways toward broader international visibility. Her curatorial sensitivity allows the work to expand naturally without losing its authenticity or conceptual depth.

The collaboration with Luka Art Gallery has therefore become far more than an exhibition opportunity—it has been an important experience of artistic exchange and growth. Through this process, I have gained not only greater visibility within the international art scene, but also a deeper understanding of how curatorial dialogue can amplify the emotional and conceptual dimensions of a work.

Venus Spiral

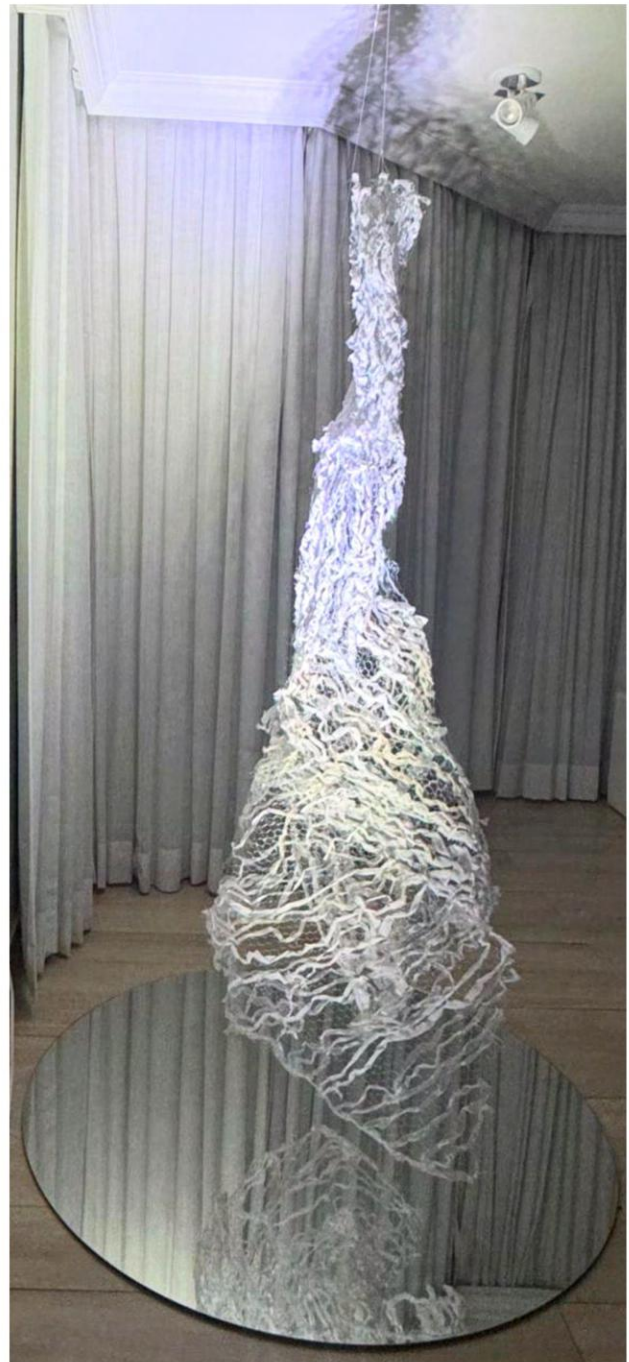
Bras, Safety Pins and Satin Ribbon
41 x 104 cm
2011-2024

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?

As a Brazilian artist, I see Louvre Unbound as a publication of remarkable excellence and an important territory of artistic resonance. It represents a space where curatorial rigor and contemporary sensitivity coexist, allowing independent artistic practices to transcend geographical boundaries and engage in broader international conversations.

For independent artists, platforms like this are essential. They create meaningful bridges between cultures, disciplines, and perspectives, transforming the intimate space of the studio into a shared field of reflection and dialogue. By bringing together diverse voices from different parts of the world, Louvre Unbound fosters connections that not only amplify visibility, but also strengthen the cultural and emotional relevance of contemporary artistic production.

In this sense, the magazine plays a vital role in nurturing exchange, encouraging experimentation, and giving space to works that challenge, question, and expand the ways we perceive the world today.



In The Air (top)

Wire Mesh Screen in Textile and Mirror
87 × 164 × 130 cm
2026

Origin (left)

Fabric on Plastic Surface with Textile
51.3 × 51.3 × 7 cm
2009

STEP INTO THE WORLD OF Agnaldo Burgos

Cabo Frio, Brazil

Agnaldo is an artist whose practice centers on oil painting and the poetic tension between reality, memory, and the mystical. Working through thin layered applications of paint, soft atmospheres, and geometrically structured compositions, he explores the intersection of the contemporary and the archaic. For him, painting is both contemplation and transformation—a visual language shaped by decades of observation, technical refinement, and a deeply personal connection to the tradition of art history.



**Sketch
(top-right)**
Charcoal on Canvas
50 × 60 cm
2024

**Setting Moon
(top-left)**
Oil on Canvas
50 × 60 cm
2026

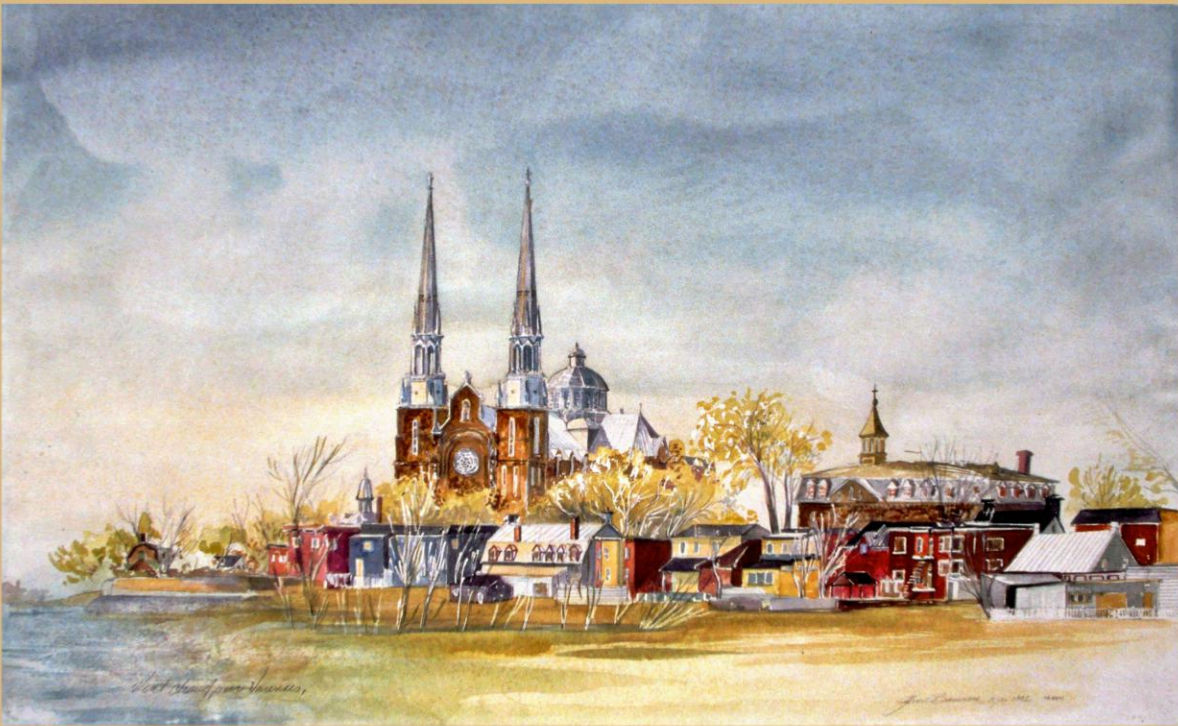
**Maria And The Goat
(bottom)**
Oil on Canvas
60 × 50 cm
2022



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



THROUGH THE ARTISTS' EYES



Vent chaud sur Varennes - A259

Yvon Bussière
Watercolour
76 x 46 cm
1992

“

I feel very privileged to be able to present some of my work in Louvre Unbound and to share this artistic space with an international community of artists and art lovers. This magazine, distinguished by its exceptional graphic quality, is a true virtual museum accessible to audiences almost anywhere in the world. Louvre Unbound helps make art more accessible and inclusive. Congratulations to its creator!

Yvon Bussière - volumes 5 and 6

”



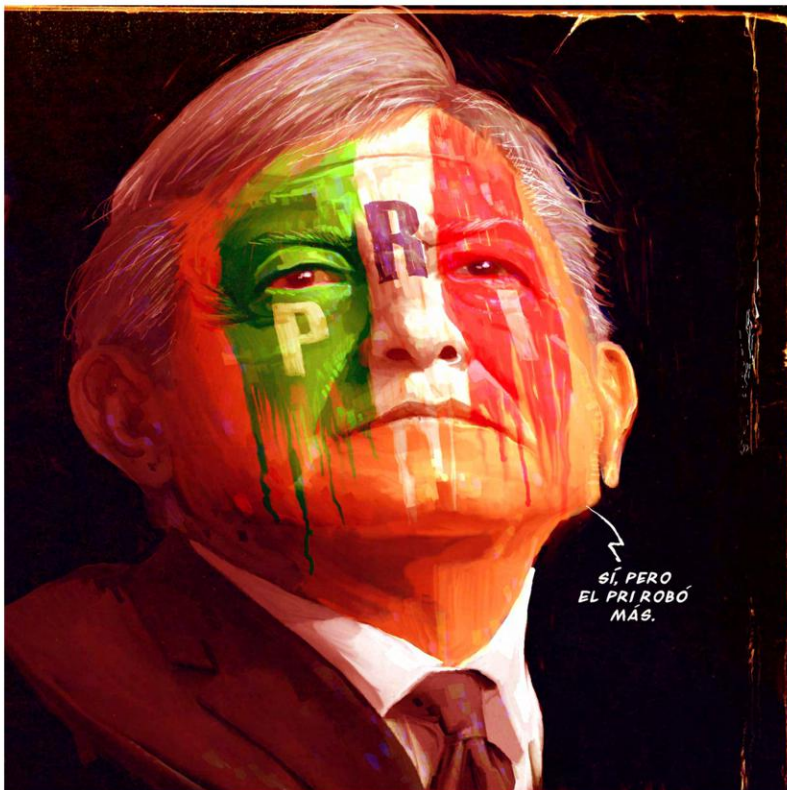
Instagram:
@YvonBussiere2023

STEP INTO THE WORLD OF Andrés Quezada, A.K.A. The Q Method

Orizaba, Mexico

Working under the pseudonym “The Q Method,” Andrés explores the intersection of horror, speculative fiction, and contemporary digital imagery through a visual language shaped by collectible culture and narrative illustration. His work often combines unsettling atmospheres, symbolic characters, and graphic compositions influenced by comics, underground illustration, and fantasy iconography. Through digital and watercolor techniques, he creates images that balance texture, tension, and cinematic storytelling.

Originally developing his practice through sequential art and digital publishing, his career expanded into collectible art after joining Upper Deck as a sketch card artist in 2024. Since then, his work has focused on merging traditional painterly elements with contemporary digital processes, creating immersive and visually charged compositions.



PRI
Digital
20.83 x 20.83 cm
2022

Website:
[artstation.com/
TheQmethod](https://artstation.com/TheQmethod)



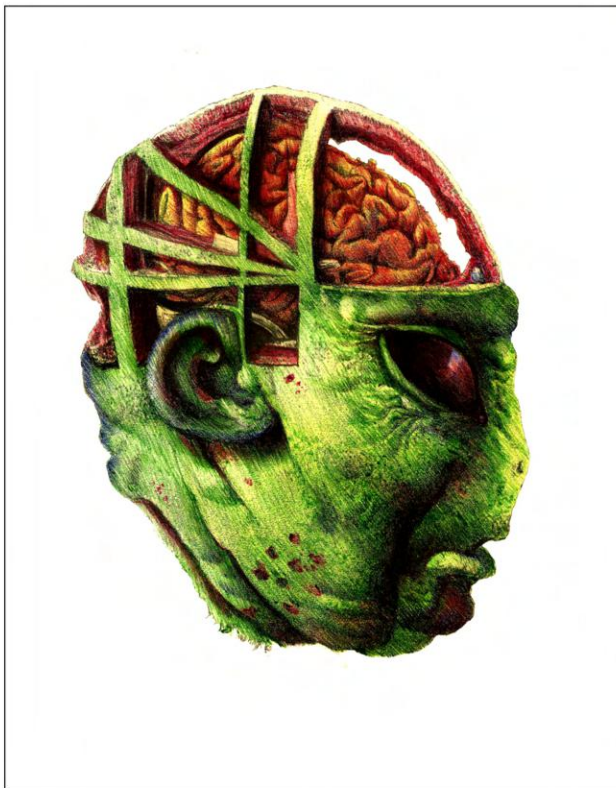
Instagram:
[@TheQmethod](https://www.instagram.com/TheQmethod)





Golgotha
Pencil and Digital
13.97 × 21.59 cm
2022

Financial Crisis
Pencil and Digital
13.97 × 21.59 cm
2022



Nominal Skull 3
Pen
10.49 × 13 cm
2023



Rutilio
Pen
12.98 x 20.83 cm
2022



Owl
Pencil and Digital
13.97 x 21.59 cm
2022



Nominal Skull 1
Pen and Digital
10.49 x 14.81 cm
2022



Nominal Skull 2
Pen
13 x 10,49 cm
2023

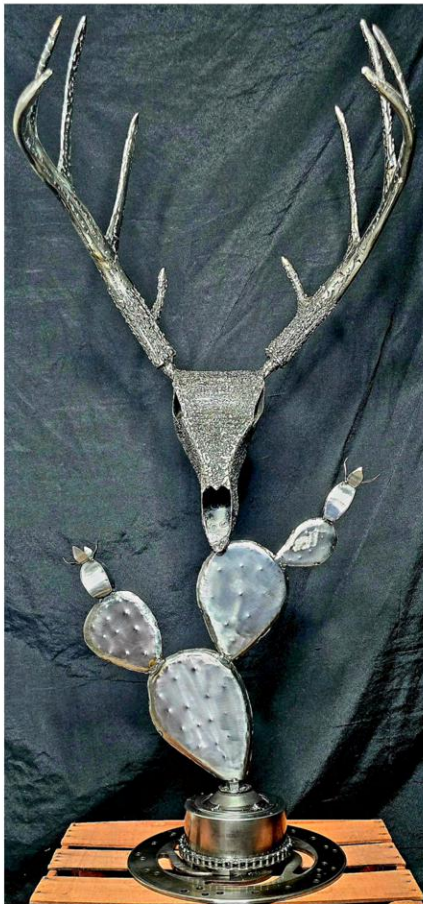
STEP INTO THE WORLD OF Enrique Del Angel

Harlingen, USA

Enrique Del Angel's artistic practice explores transformation, resilience, and the enduring strength of the human spirit through sculptural forms created from reclaimed metal and discarded industrial materials.

In his work, rusted steel, gears, timing chains, and salvaged automotive parts become more than mechanical fragments – they are transformed into symbolic structures that carry memory, mythology, struggle, and renewal. His sculptures often embody figures, creatures, and mythological presences that emerge from the tension between destruction and rebirth.

These forms are frequently infused with references to nature, history, mortality, and personal reflection. Together, these elements create layered narratives that evoke themes of perseverance, courage, transformation, and the emotional power of rebuilding meaning from what has been abandoned or forgotten.



The Persistence of Life Through Time
Metal Sculpture
2025



Website:

DelangelGarageMetalArt.com



Facebook:

[@Del-Angel-Garage-Metal-Art](https://www.facebook.com/Del-Angel-Garage-Metal-Art)



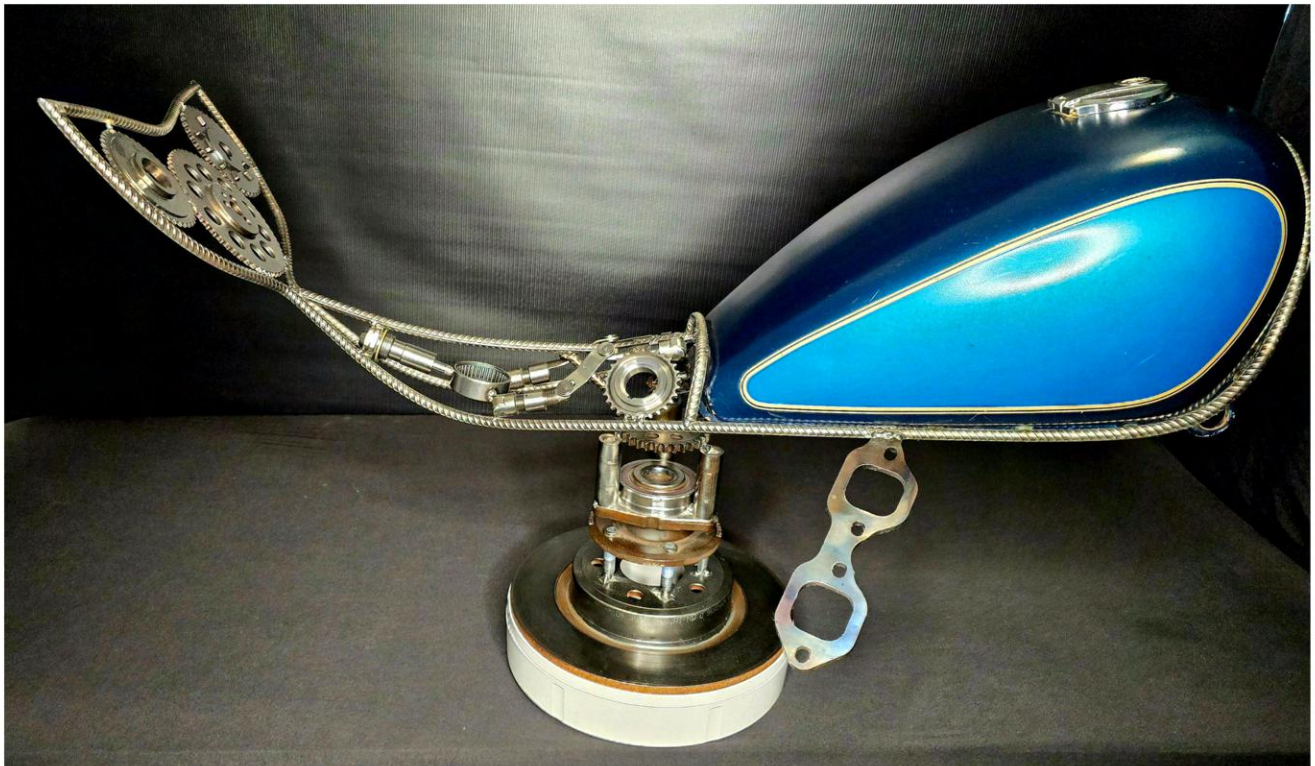
Instagram:

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





Poseidon: Forged in the Abyss
Metal Sculpture
2026



Forged Echo of the Gulf (top)

Metal Sculpture
23 x 40 x 22 cm
2025



**No Bucks Given
(bottom)**

Metal Sculpture
33 x 31 x 16 cm
2024



The Rock Climber
Metal Stone Sculpture
7 x 8 x 4 cm
2025



Da Vinci's Mappa Mundi
Metal Kinetic Sculpture
2025



Caballito de Mar
Metal Kinetic Sculpture
22.5 x 50 x 14 cm
2026



Artemisia's Sword (1612)
Metal Sculpture
2025



Wings for a Lost Daughter
Found Objects Sculpture
16 x 8 x 13 cm
2026

STEP INTO THE WORLD OF Ruth Gonzalez

Louisville, USA

Ruth Gonzalez explores themes of transformation, memory, and emotional landscapes through acrylic painting, mixed media, and digital art. Shaped by a lifelong artistic practice and a background in mathematics, her work brings together intuition, proportion, and spatial harmony, using layered textures, color, and movement to create contemplative spaces where fragility and resilience exist in balance.



The Tattooed Ballerina (top)

Mixed Media Collage
60.96 x 99.06 cm
2026

Between Flight and Return (bottom)

Acrylic on Canvas
(Diptych)
60.96 x 91.44 cm
(each panel)
2023



Website:
RuthOGonzalez.com



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





The Weight of Grace

Acrylic on Canvas
60.96 x 91.44 cm
2026



Quiet Between Worlds

Acrylic on Canvas
91.44 x 91.44 cm
2023

THROUGH THE CURATOR'S EYES

Ana Carolina de Villanueva
Curating Beyond the Gallery Walls

Luka Gallery's Press Photo



Luka
ART GALLERY

Instagram:
@LukaGallery_



The Expanded Role of the Contemporary Curator

In a world saturated by images and constant visual stimulation, the role of the contemporary curator extends far beyond selecting artworks for exhibition. For Ana Carolina de Villanueva, founder and director of Luka Art Gallery, curatorship begins with the ability to recognize the emotional force of an artwork—the invisible quality that allows a piece to transcend technique, material, and aesthetics to communicate something deeper.

Yet the work of a curator does not end with artistic selection. It involves the development of an entire cultural structure around the artist and the exhibition itself. From media relations and institutional partnerships to audience development and event production, curatorship becomes a complex process of building meaningful connections between art and society.

Luka Gallery's Press Photo



Building Bridges Between Cultures

Having lived and worked across multiple countries, Ana Carolina has developed a curatorial vision deeply rooted in multicultural dialogue. Her approach embraces artistic diversity not simply as representation, but as a vital component of contemporary artistic discourse.

Through Luka Art Gallery and her international collaborations, she continuously seeks artists whose work reflects distinct cultural experiences and perspectives. For her, the strength of contemporary art lies precisely in its ability to create conversations between different languages, traditions, and worldviews. This commitment to multiculturalism has become one of the defining characteristics of her curatorial practice, allowing exhibitions to function not only as displays of artistic production but also as spaces for cultural exchange and discovery.



Luka Gallery's Press Photo

Beyond Talent: The Courage to Be Seen

Throughout her career, Ana Carolina has worked with artists at different stages of professional development. One lesson has become increasingly clear: talent alone is rarely enough to build a sustainable international career.

While technical skill and creative vision are essential, she believes that visibility often begins with something more fundamental—courage. The willingness to step into unfamiliar environments, embrace opportunities, and engage with the broader artistic community frequently distinguishes artists who establish an international presence from those who remain unseen.

Success, in her view, is built through a combination of artistic quality, discipline, research, organization, and the confidence to move forward despite uncertainty. Every recognized artist was once unknown, and every international career begins with a first step.



Luka Gallery's Press Photo

**Her Majesty Queen Sofia and
Ana Carolina de Villanueva**

The Invisible Architecture of an Exhibition

One of the most misunderstood aspects of curatorial work is the immense amount of planning and development that occurs long before an exhibition opens to the public.

Ana Carolina often challenges the outdated perception that curators simply hang artworks on walls or facilitate sales. Instead, she describes curatorship as the creation of an entire ecosystem around the exhibition experience.

The curator studies the work, develops narratives, designs spatial relationships, coordinates logistics, builds institutional partnerships, communicates with the press, engages collectors, and creates opportunities for artists to expand their reach. Every exhibition becomes a carefully orchestrated structure in which each element contributes to the overall impact of the project.

Like a theater production, the curator prepares the stage, develops the atmosphere, gathers the audience, and ultimately opens the curtain for the encounter between artwork and viewer.

Supporting Artists Beyond Their Studios

A central aspect of Ana Carolina's philosophy is her commitment to supporting artists beyond the traditional boundaries of gallery representation.

She sees mentorship and professional guidance as integral parts of the curatorial process, particularly for artists entering international markets for the first time. Moving beyond one's local environment often requires navigating unfamiliar cultural contexts, professional expectations, and institutional structures.

By providing strategic guidance and ongoing support, she helps artists gain the confidence necessary to present their work on larger stages.

This approach transforms curatorship into a collaborative process focused not only on exhibitions but also on long-term artistic development.

Luka Gallery's Press Photo



International Platforms and Cultural Transformation

Ana Carolina's involvement in prestigious initiatives such as the Reina Sofía Prize and the Biennale d'Arte della Riviera Romana has further strengthened her global perspective on contemporary art.

These experiences have exposed her to diverse cultural ecosystems and reinforced the importance of adaptability in an increasingly interconnected world. For cultural professionals, artists, and institutions alike, continuous learning has become essential.

As Luka Art Gallery expands its presence and transitions into new cultural contexts, Ana Carolina continues to explore how contemporary art can evolve while remaining connected to both local identity and global dialogue.

Luka Gallery's Press Photo



Beyond Visibility: Seeking Lasting Relevance

In an era dominated by social media and rapid visual consumption, identifying work with lasting significance has become increasingly challenging.

For Ana Carolina, artistic permanence cannot be measured solely through digital engagement or immediate popularity. Instead, it emerges from a combination of technical mastery, conceptual depth, emotional authenticity, and personal vision.

She believes that truly meaningful art possesses the ability to transcend trends and remain present in the memory of those who encounter it. While technology can facilitate access, it is ultimately the artist's capacity to communicate genuine emotion and truth that determines whether a work endures.

As she often suggests, the most powerful artworks do not simply reach the viewer's eyes—they reach the heart.



Luka Gallery's Press Photo

Curating Human Connection

At its core, Ana Carolina de Villanueva's curatorial practice is centered on connection. Whether working with emerging artists, established creators, cultural institutions, or international audiences, her objective remains the same: to create meaningful encounters through art.

Through Luka Art Gallery and her growing international presence, she continues to demonstrate that contemporary curatorship is not merely about exhibiting artworks. It is about creating opportunities, fostering dialogue, and building cultural bridges that allow art to travel beyond physical spaces and resonate across borders.

In doing so, she exemplifies a new generation of curators—professionals who understand that the future of art depends not only on what is displayed, but on how connections are created, nurtured, and sustained.

STEP INTO THE WORLD OF

Cher Pruys

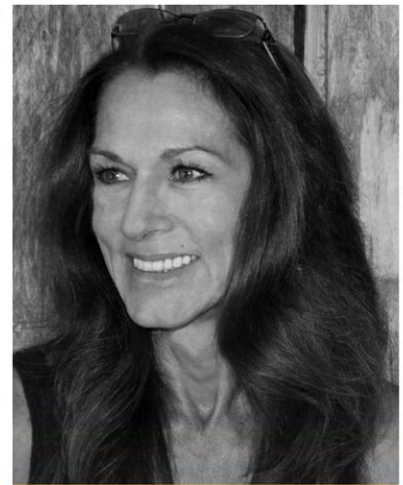
Devlin, Canada

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



Mirror Finish

Acrylic
17.78 x 27.94 cm
2026



Website:
ArtByCher.ca



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



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



Soaking Up The Sun

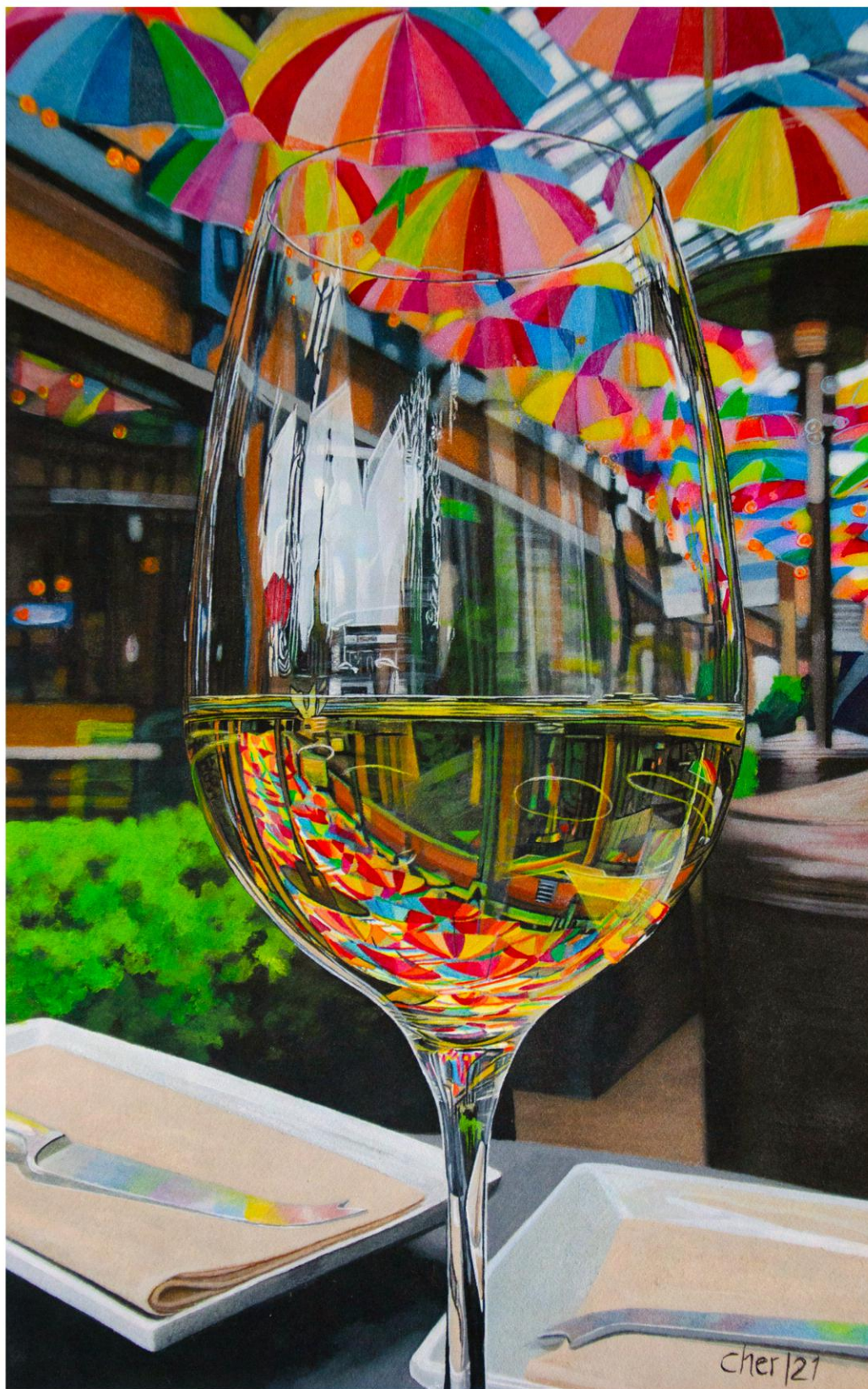
Acrylic
20.32 x 20.32 cm
2026



Super Heroes

Acrylic
25.40 x 40.64 cm
2022



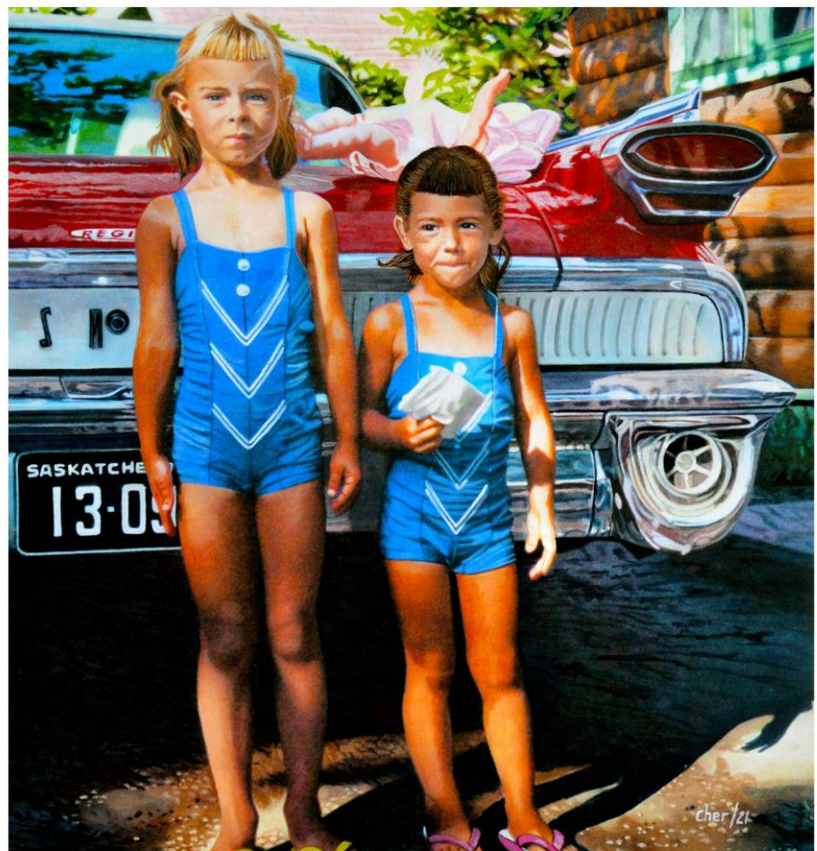


Reflections

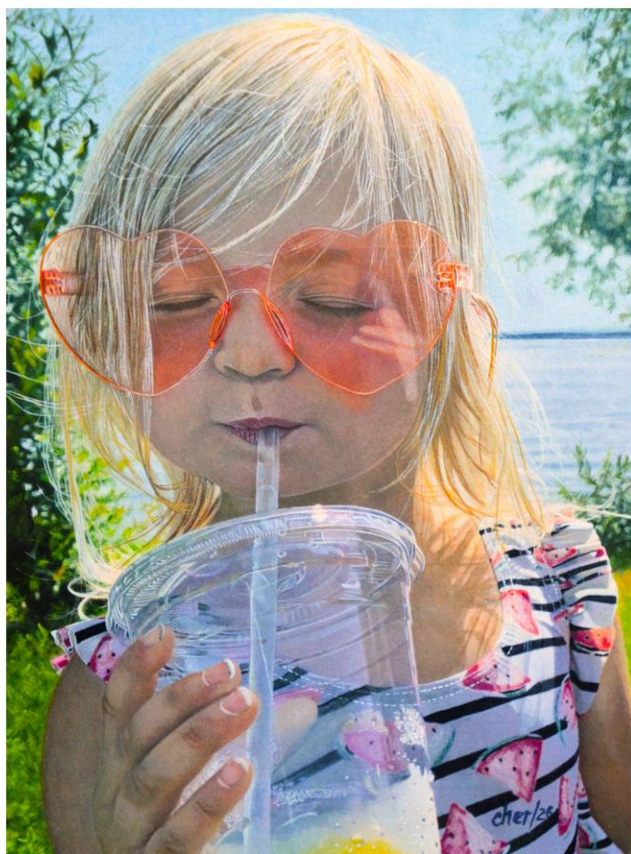
Acrylic
16.76 x 22.86 cm
2021



The Met
Acrylic
22.86 x 27.94 cm
2025



Flashback 1960
Acrylic
22.86 x 22.86 cm
2021



S...weet
Acrylic
15.24 x 20.32 cm
2026



Awesome Sloan
Acrylic
31.75 x 43.18 cm
2019



Hidden Grove
Acrylic
16.76 × 22.86 cm
2025

STEP INTO THE WORLD OF Thanyani Thovhakale

Pretoria, South Africa

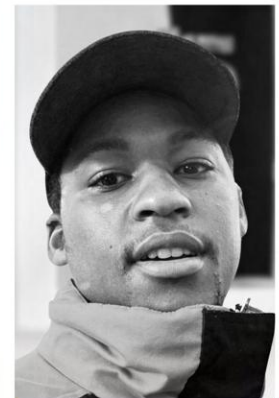
Thanyani Thovhakale explores balance through layered compositions where fluid color meets structured form. Rooted in graffiti and shaped by digital and fashion practices, his work moves between spontaneity and control, allowing pigments to merge and drift like emotion itself, blending tactile and digital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

Voice of Reason

Watercolor and Acrylic on Paper
29.7 x 42 cm
2026



Thought and Voice
Watercolor on Paper
29.7 x 42 cm
2026



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



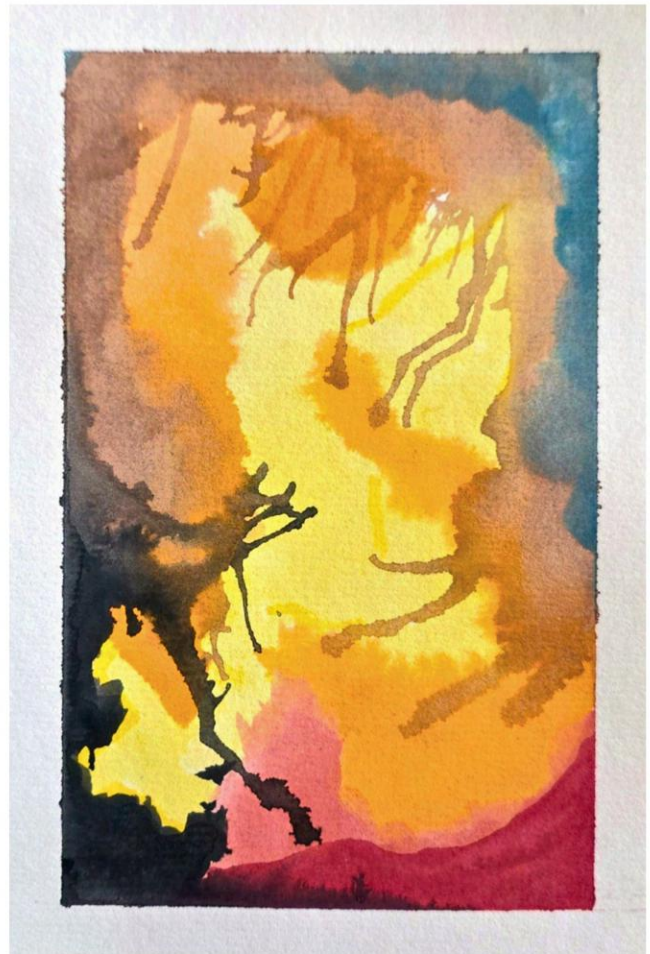
Instagram:
[@elamThanyani](https://www.instagram.com/elamThanyani)





Belum Conscious

Watercolor and Acrylic on Paper
29.7 x 42 cm
2026



Perceived Passion

Watercolor and Acrylic on Paper
14.8 x 21 cm
2026

STEP INTO THE WORLD OF Jessica Zimmermann

Lima, Peru

Her practice explores nature, materiality, and transformation through drawing and sculpture. Inspired by organic forms, natural landscapes, and biblical symbolism, she investigates the forces that shape both the physical world and human experience. Working between observation and intuition, she creates forms that move between representation and abstraction, inviting reflection on change, memory, and interconnectedness. Through her work, she examines renewal, permanence, and our relationship with the living world.



Ruaj (top)
Handcarved cedar
wood
157 x 54.2 x 10 cm
2014

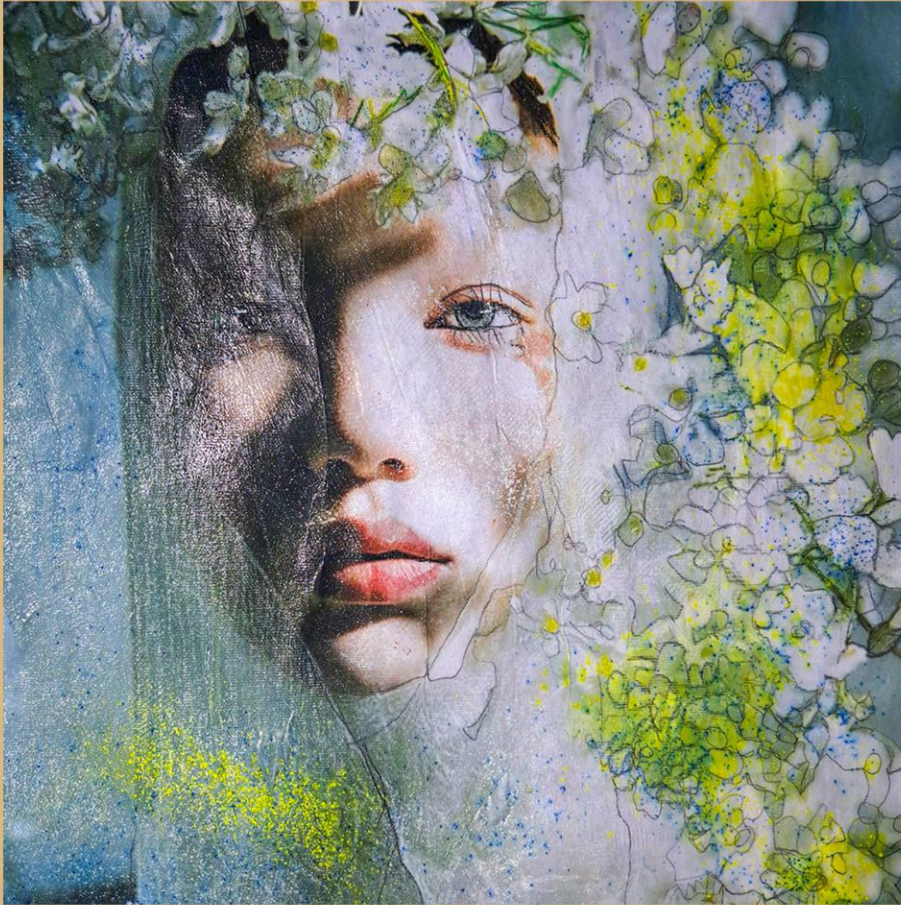
Pneuma (bottom)
Handcarved cedar
wood
208 x 46 x 10 cm
2014



Instagram:
@JessicaZimmermann
Elanda



THROUGH THE ARTISTS' EYES



Floral Serenity
Reinhard Riedel
Oil on Canvas
38 x 38 cm
2025

“

New things open up possibilities. For the first time, an art magazine was willing to publish not just a single article, but a four-part series about my work. It was worth it for me. I have never received this much attention before, thanks to Louvre Unbound's tireless efforts on social media. I have also noticed how the quality of the other featured artists has improved with each issue. I am very curious to see where the magazine will be next year. Thank you very much for this opportunity.

Reinhard Riedel - volumes 4 to 6

”



Instagram:
@riedrein

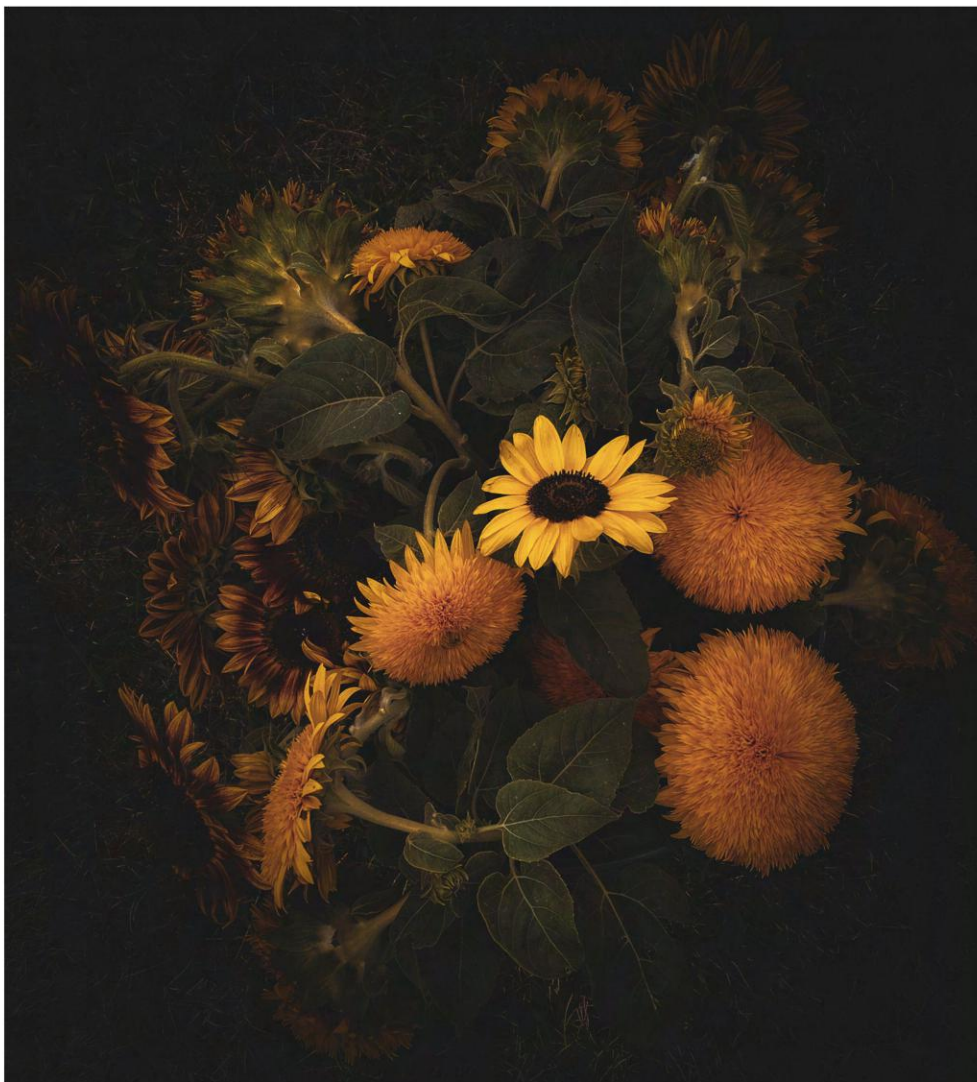
STEP INTO THE WORLD OF Michaela Foreman

Princeton, USA

Michaela Foreman's photographic practice explores the rhythms of rural life through intimate observations of the landscapes, animals, and daily realities that shape her experience as a farmer in rural Wisconsin.

In her work, photography becomes more than documentation – serving as a means of preserving fleeting moments and revealing the beauty found within ordinary routines. Her images capture both the quiet poetry and the resilience of farm life, reflecting a deep connection to the land and the changing seasons that define it.

Her works are shaped by natural light, authentic encounters, and a sensitivity to atmosphere that invites viewers into her world. Through scenes of winter stillness, working farms, and rural landscapes, Foreman celebrates the dedication of farming communities while expressing a profound appreciation for the beauty, emotion, and essence of everyday life.



**Farm Harvest
Sunflowers**
Photography
2020



Website:
urbandirtfarmstudios.com

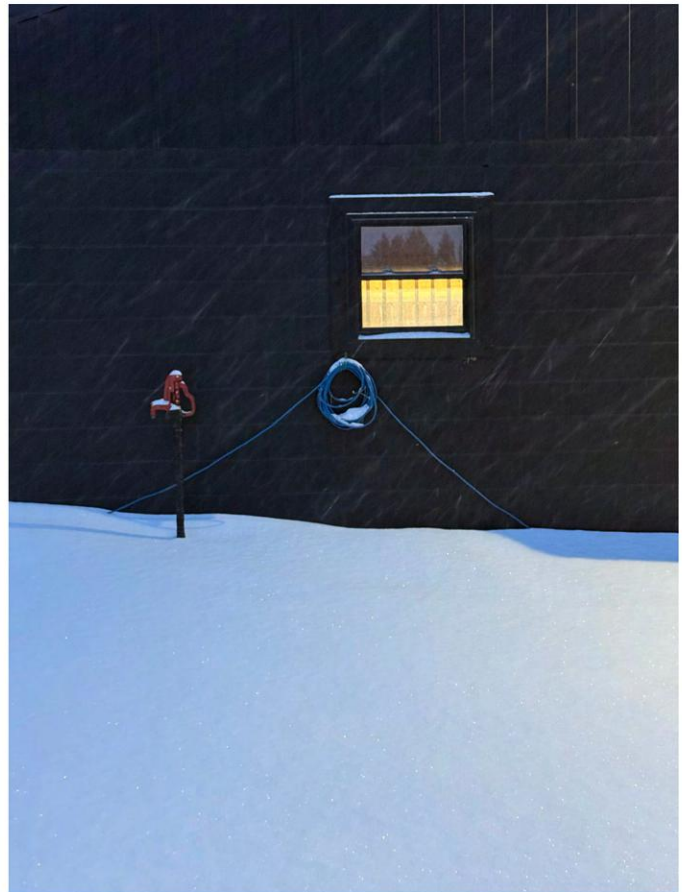


Instagram:
[@eudfarming](https://www.instagram.com/eudfarming)





Working Gloves
Photography
2024



After the Storm II
Photography
2025



Elton's Braid
Photography
2022



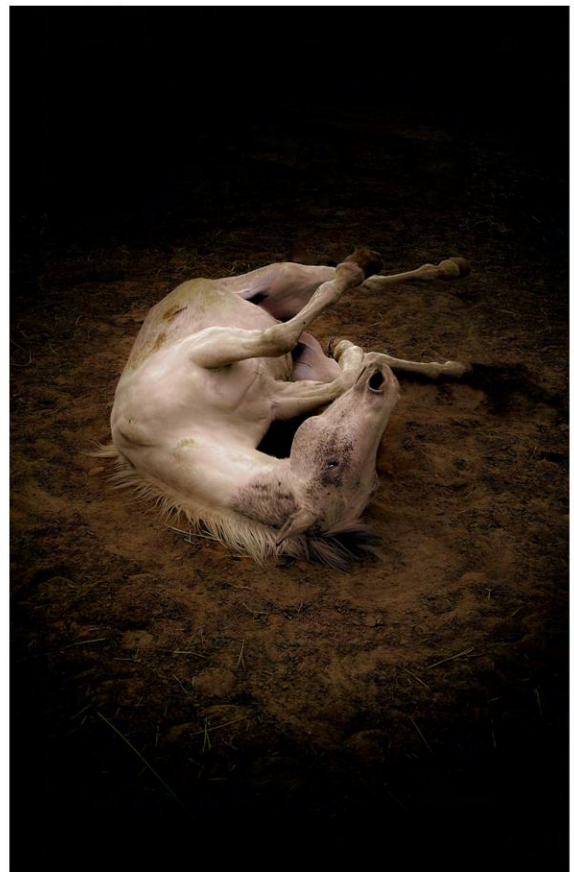
The Edits
Photography
2024



Farm Harvest Windfalls
Photography
2022



Study of a Bird's Nest
Photography
2022



Rockstars Itch
Photography
2021



After the Storm
Photography
2024

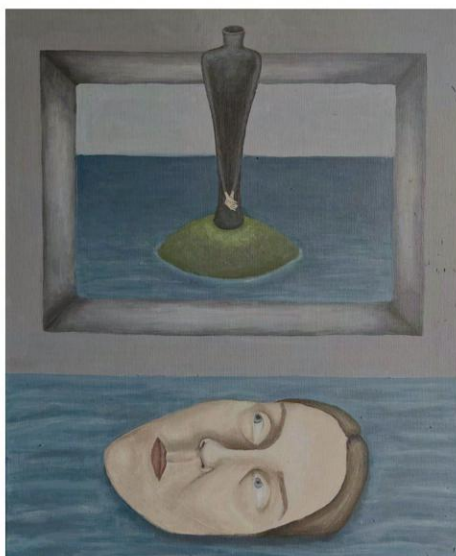


Self Portrait
Photography
2022

STEP INTO THE WORLD OF Nelke Huibers

Zonhoven, Belgium

Nelke Huibers is a painter whose practice explores the emotional realities of mental health, addiction, and personal resilience. Working with acrylic on canvas, she creates symbolic compositions in which everyday objects become carriers of memory and meaning. For Huibers, painting is both a refuge and a form of self-understanding, a way to navigate emotional complexity, transform lived experiences, and find clarity through the creative process.



EMDR
(top-right)
Acrylic on Canvas
50 x 50 cm
2026

Roombound
(top-left)
Acrylic on Canvas
50 x 60 cm
2026

**Moves I Can't
Unmake**
(bottom)
Acrylic on Canvas
80 x 60 cm
2023



Instagram:
@NelkeHuibers



THROUGH THE ARTISTS' EYES



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

“

Being published set a new foundation for my journey as an artist, creating a path for improvement and encouraging me to look deeper into what I create from within. The magazine supports the path to greatness.

Thanyani Thovhakale - Volumes 5 and 6

”



Instagram:
@lamThanyani

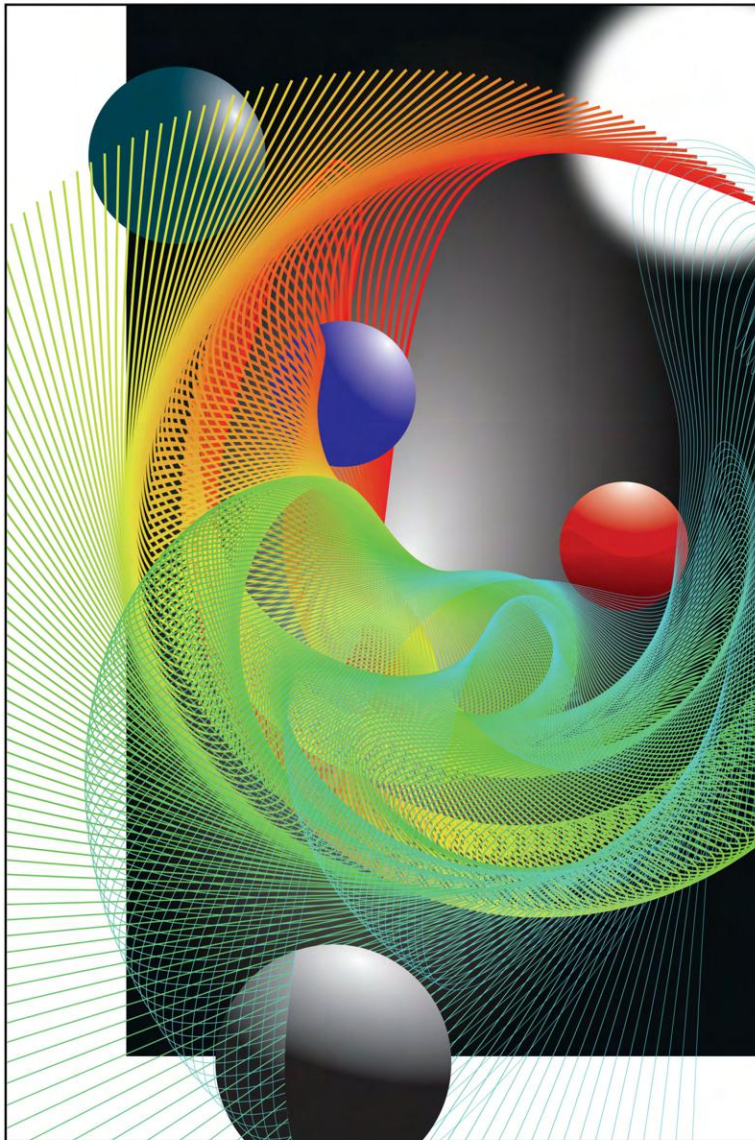
STEP INTO THE WORLD OF Alex Bottelli

Buenos Aires, Argentina

Alex Bottelli's artistic practice explores geometric abstraction through digitally constructed compositions that transform spatial logic into dynamic visual experiences.

In his work, geometry becomes more than a structural tool, serving as a language through which emotions, perceptions, and inner reflections are expressed. Drawing from decades of architectural experience, he combines color, light, shadow, and artificial forms to create compositions that balance intellectual rigor with personal expression.

His works are shaped by precise geometric systems, fluid spatial relationships, and carefully orchestrated visual rhythms. Through the interplay of spheres, architectural elements, and digitally generated structures, Bottelli investigates the connection between rational construction and human feeling, revealing the expressive potential hidden within geometry itself.



Chromatic Moon
Digital Art (No AI)
60 x 90 cm

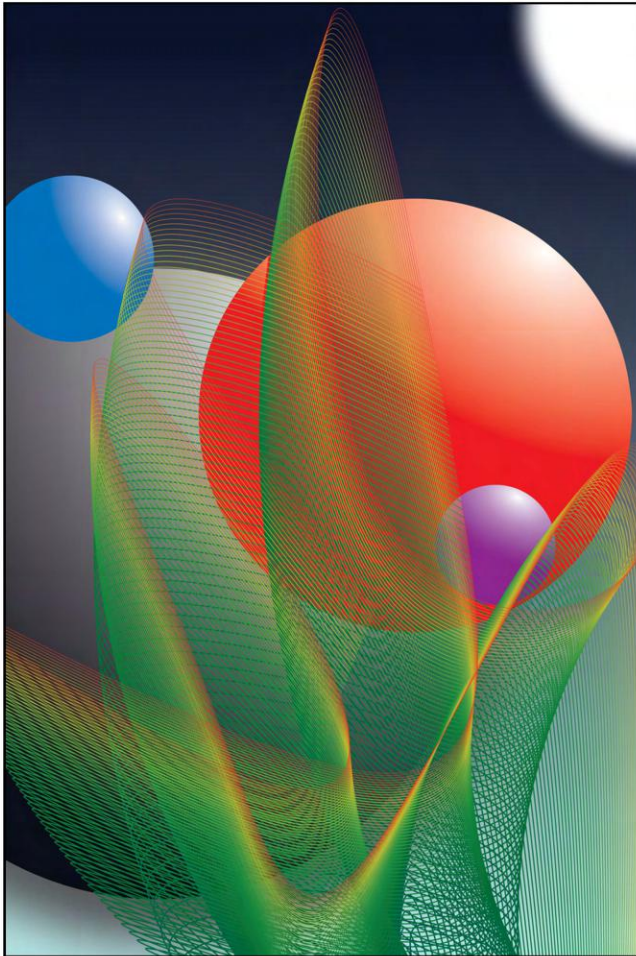


Website:
AlexBottelli.com



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

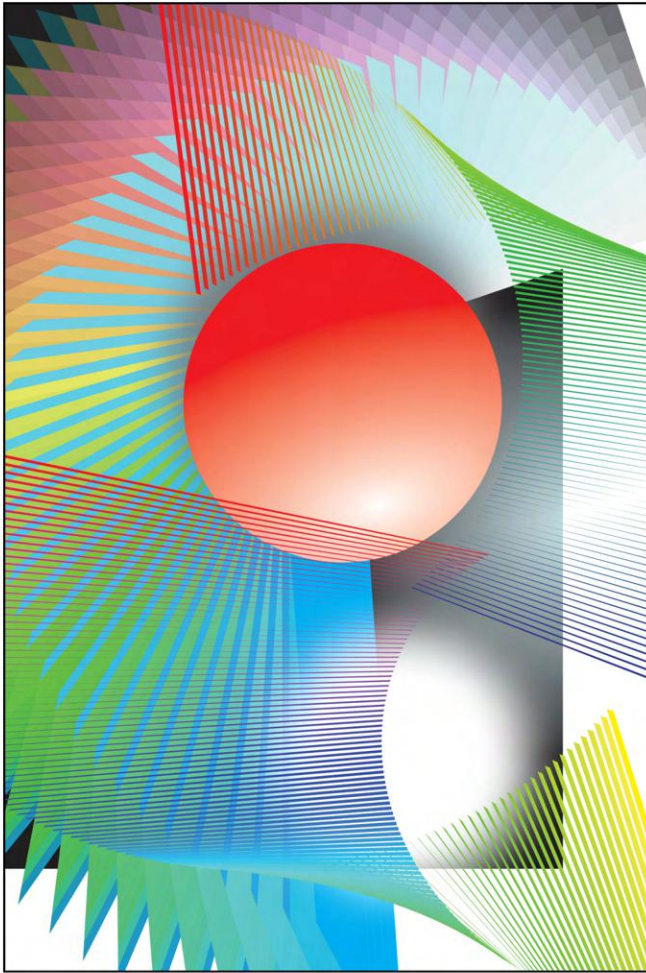




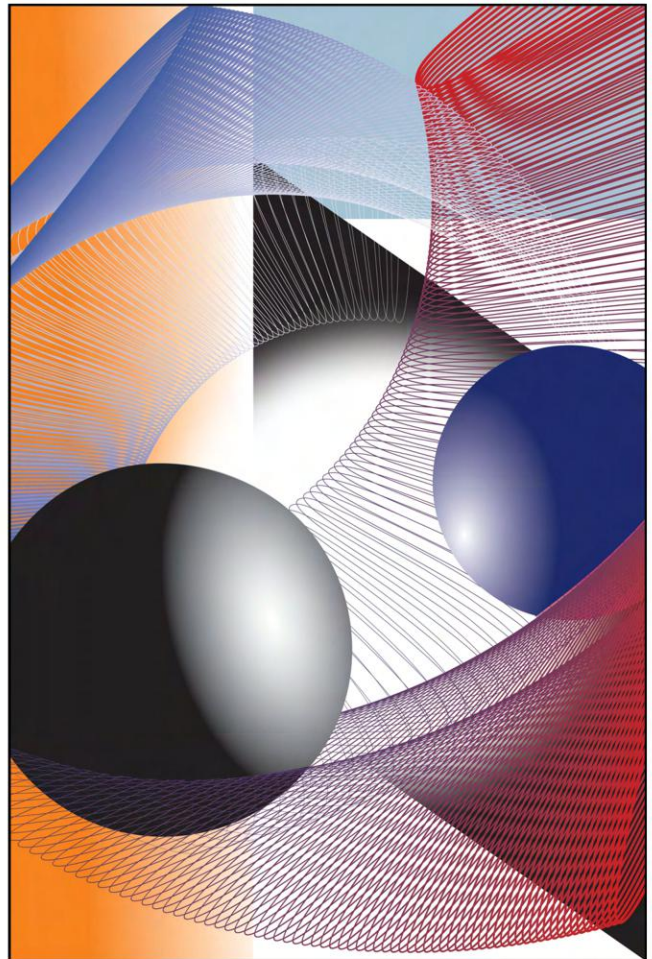
Floating Leaves
Digital Art (No AI)
60 x 90 cm



Inbound Dynamics
Digital Art (No AI)
60 x 90 cm



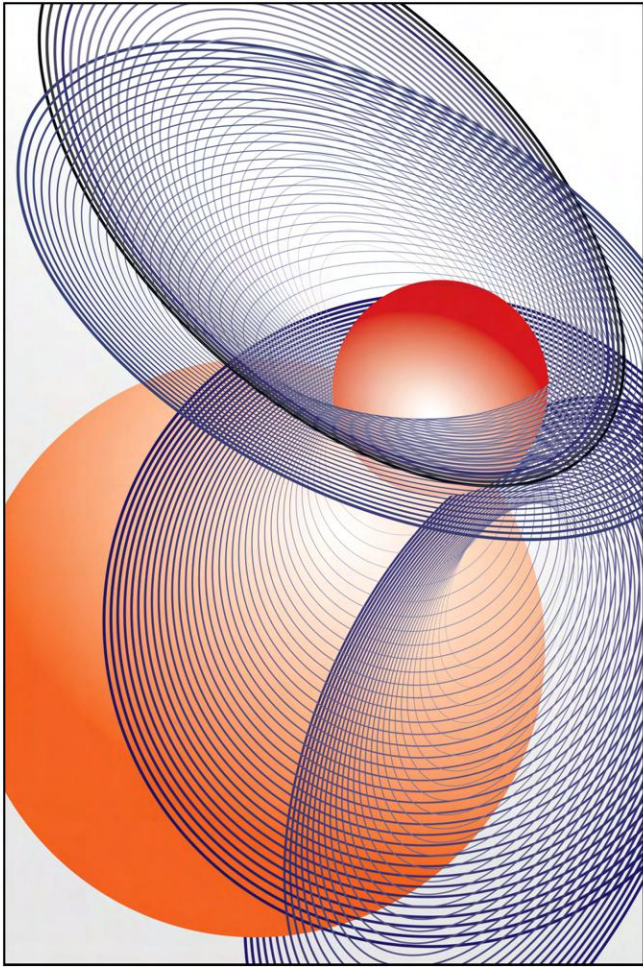
Dynamic Arising
Digital Art (No AI)
60 x 90 cm



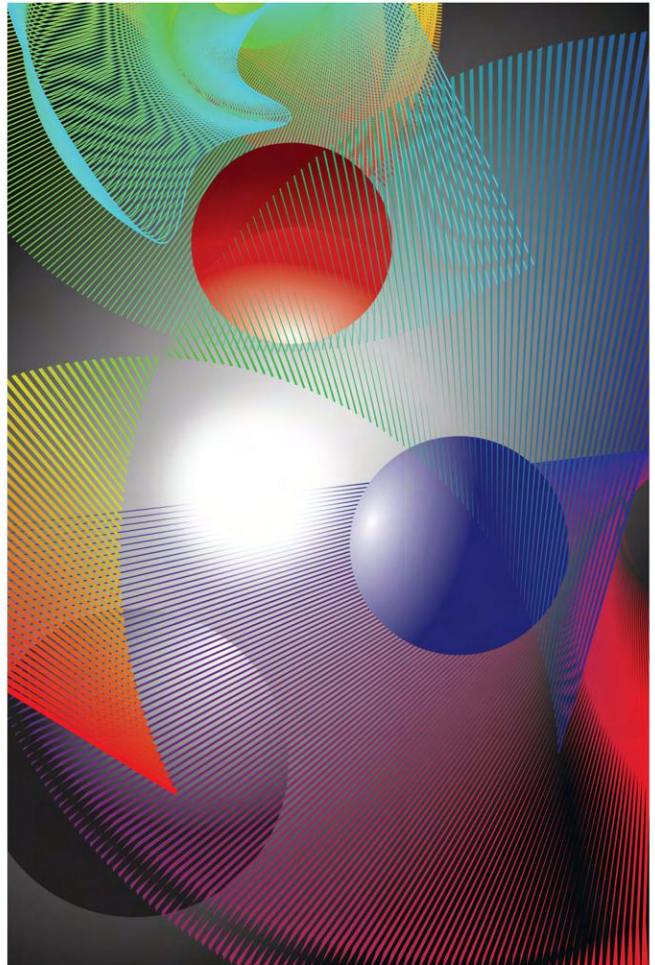
Orbiting Dimensions
Digital Art (No AI)
60 x 90 cm



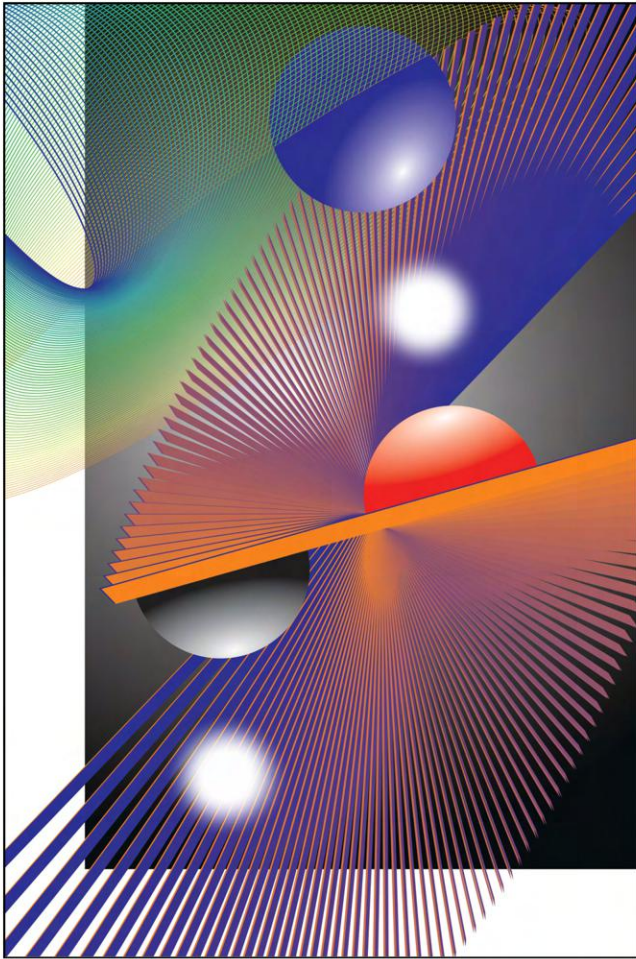
Chromatic Sunrise
Digital Art (No AI)
60 x 90 cm



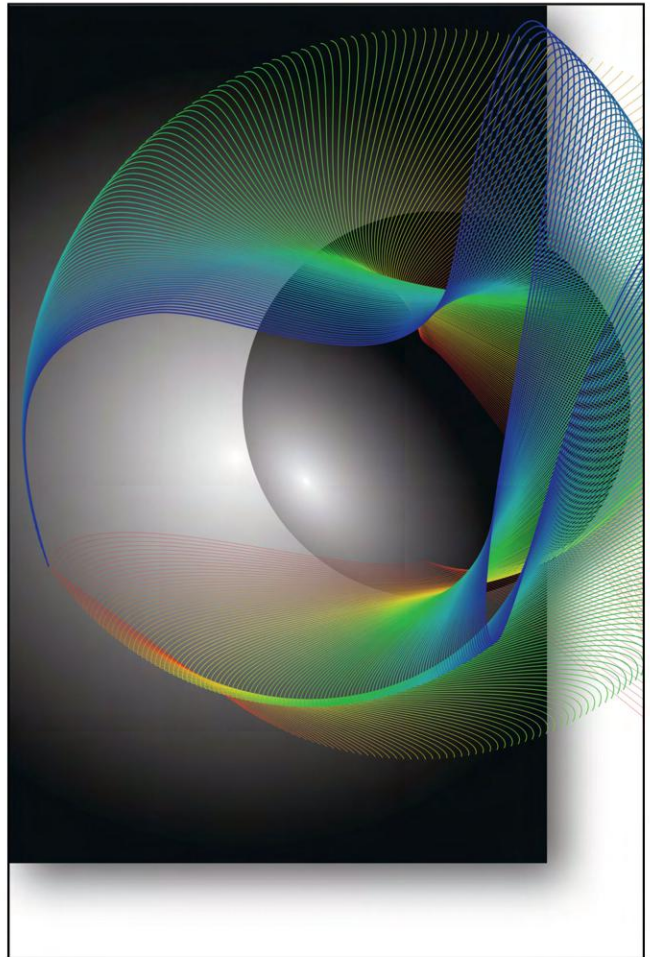
Dynamic Interplay
Digital Art (No AI)
60 x 90 cm



Chromatic Movement
Digital Art (No AI)
60 x 90 cm



Rotating Axis
Digital Art (No AI)
60 x 90 cm



Light Interaction
Digital Art (No AI)
60 x 90 cm

STEP INTO THE WORLD OF Dylan Huveneers

Zonhoven, Belgium

Dylan Huveneers is a photographer whose work explores human connection through culture, tradition, and everyday life. Influenced by travel and cross-cultural encounters, he seeks to reveal the stories that exist beyond the surface, capturing authentic moments with empathy and respect. Through photography, He celebrates our shared humanity and the connections that unite people across different backgrounds and experiences.



The Last Glimpse of a Dying Tradition (top)

Photography
5644 x 3763 px
2026

Eternal Lights of Spirituality (bottom)

Photography
5199 x 3464 px
2026



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



THROUGH THE ARTISTS' EYES

**Bloody Valentine Gift**

Bryan Simmons
Acrylic on canvas
60.96 x 45.72 cm
2026

“

For starters, I'd say it was one of my wiser advertising decisions. Every aspect, from the presentation to the internet presence, was more than I could have asked for. Because of the drive behind the publication, I'd be more than happy to contribute further.

Bryan Simmons- volume 6

”



Instagram:
@BlackendHands

THROUGH THE ARTISTS' EYES



Fancy Free
Cher Pruys
Acrylic Painting
20.32 × 25.4 cm

“

I am so grateful to see my work featured in Louvre Unbound multiple times. Being featured in this reputable print and digital magazine acts as a living archive. Repeat features map one's development over time and allow audiences to trace an artist's trajectory and stylistic growth. I would recommend that any artist who is serious about visibility and their career take a look at this publication.

Cher Pruys - Volumes 5 and 6



Instagram:
@CherPruys

”

CELEBRATING ONE YEAR OF LOUVRE UNBOUND

In July 2026, Louvre Unbound proudly celebrates its first anniversary.

What began as an independent initiative to support contemporary artists has grown into an international platform connecting creators, institutions, and audiences across countries, cultures, and artistic disciplines. Over the course of six editions, Louvre Unbound has published and promoted more than 100 artist features, providing visibility to emerging and established artists while fostering meaningful dialogue about contemporary artistic practice.

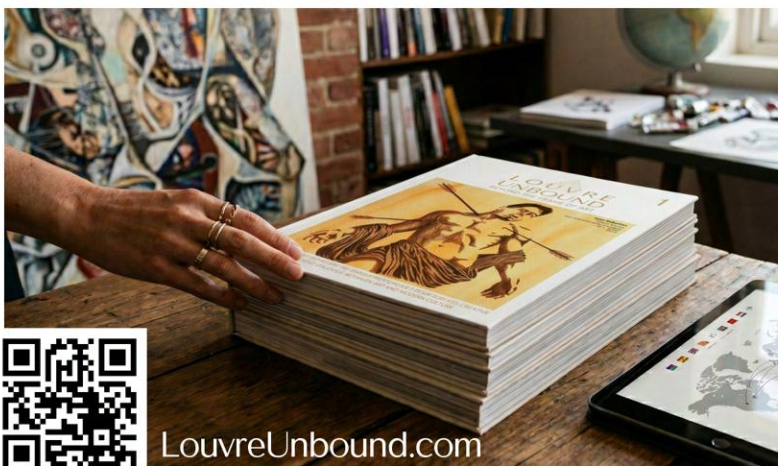
Over the past year, the project has expanded beyond the magazine itself. Alongside its publications, Louvre Unbound has developed a growing virtual gallery and digital exhibition space, creating additional opportunities for artists to present their work to an international audience. Together, these initiatives reflect a shared commitment to making contemporary art more accessible, connected, and visible across geographical boundaries.

As a cultural project, Louvre Unbound seeks to do more than showcase artworks. The magazine encourages critical reflection, celebrates artistic diversity, and creates connections between artists, galleries, museums, cultural organizations, collectors, and readers worldwide. By offering a space where different voices, experiences, and creative approaches can coexist, the publication contributes to a more inclusive and interconnected contemporary art ecosystem.

To mark this milestone, we are pleased to announce that Louvre Unbound is currently developing its first Special Edition, created specifically to support artists in their professional development.

Drawing on insights gathered through a year of working with artists from around the world, this upcoming publication will explore common challenges that affect how artistic practices are perceived in professional contexts. Topics such as artwork presentation, documentation, communication, portfolio development, professional visibility, and artistic positioning will be approached through practical observations and critical reflection.

Unlike the regular magazine editions, the Special Edition will be available exclusively in print, produced on demand and shipped worldwide. This format reflects our belief that educational resources deserve a lasting physical presence, while ensuring accessibility for artists regardless of their location. This Special Edition reflects Louvre Unbound's ongoing commitment to supporting artists not only through visibility, but also through education, dialogue, and the sharing of knowledge that can help strengthen artistic careers in an increasingly complex contemporary art landscape.



We would also like to extend our gratitude to our readers, supporters, partners, and, above all, the artists who have trusted and embraced this project. Your enthusiasm, encouragement, and participation have been essential to the growth of Louvre Unbound. Thank you for being part of this journey and for helping us build a vibrant and inclusive international artistic community.

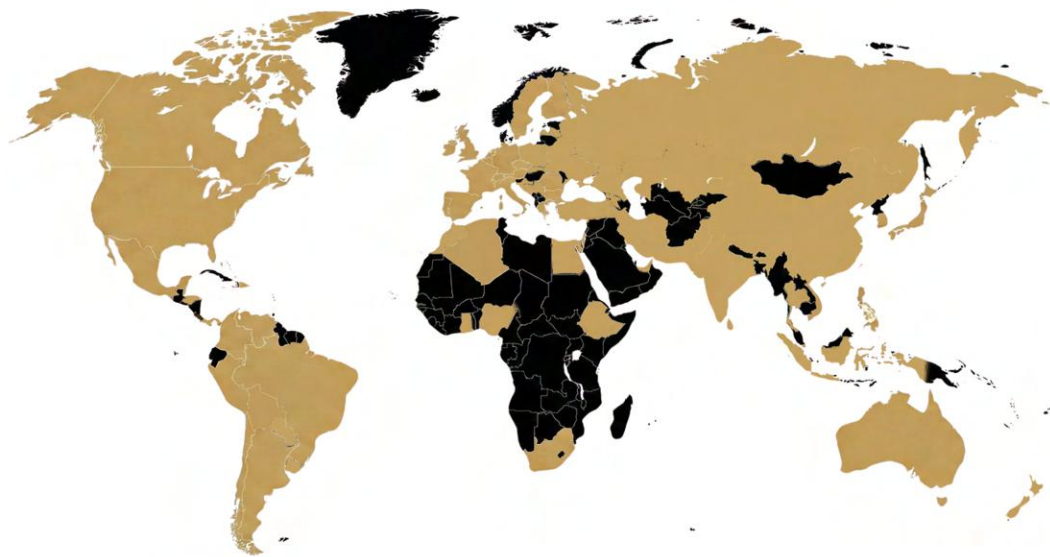
The Louvre Unbound Team

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

83 countries, representing approximately
42,6% of all countries worldwide.



Here is the complete list:

South America:

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

North and Central America:

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

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 🇸🇮 Cyprus 🇨🇾 Latvia 🇱🇻 Malta 🇲🇹 Slovakia 🇸🇰 Hungary 🇭🇺 Jersey 🇯🇪

Asia:

Pakistan 🇵🇰 India 🇮🇳 Japan 🇯🇵 Kazakhstan 🇰🇿 Philippines 🇵🇭 China 🇨🇳 Iran 🇮🇷 Taiwan 🇹🇼 Bangladesh 🇧🇩 Israel 🇮🇱 Republic of Korea 🇰🇷 Vietnam 🇻🇳 United Arab Emirates 🇦🇪 Thailand 🇹🇭 Indonesia 🇮🇩 Sri Lanka 🇱🇰 Armenia 🇦🇲 Singapore 🇸🇬 Hong Kong 🇭🇰 Iraq 🇮🇶 Lebanon 🇱🇧 Mongolia 🇲🇶 Maldives 🇲🇻 Nepal 🇳🇵

Africa:

South Africa 🇿🇦 Algeria 🇩🇿 Eswatini 🇪🇸 Egypt 🇪🇬 Nigeria 🇳🇮 Ethiopia 🇪🇹 Ghana 🇬🇭 Morocco 🇲🇦

Oceania:

Australia 🇦🇺 New Zealand 🇳🇿

LOUVRE
UNBOUND
BEYOND THE FRAME OF ART

Public's choice from volume 6

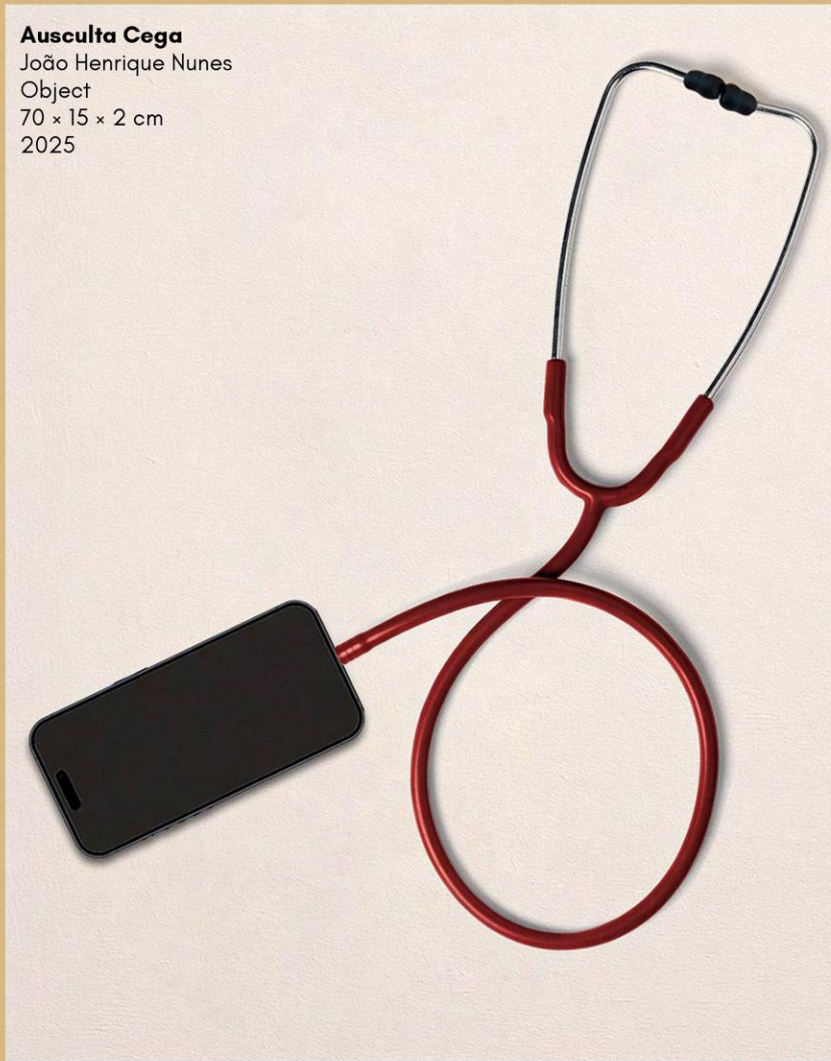
Ausculpta Cega

João Henrique Nunes

Object

70 x 15 x 2 cm

2025



LouvreUnbound.com