LOUVRE UNBOUND

BEYOND THE FRAME OF ART



Als waere es unsere Wahl
(Detail of the artwork)
Eliza Leopold
Acrylic on canvas
120 × 80 cm
2026

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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IN THIS EDITION: STEP BEYOND THE FRAME AND INTO THE ESSENCE OF ARTISTIC EXPRESSION

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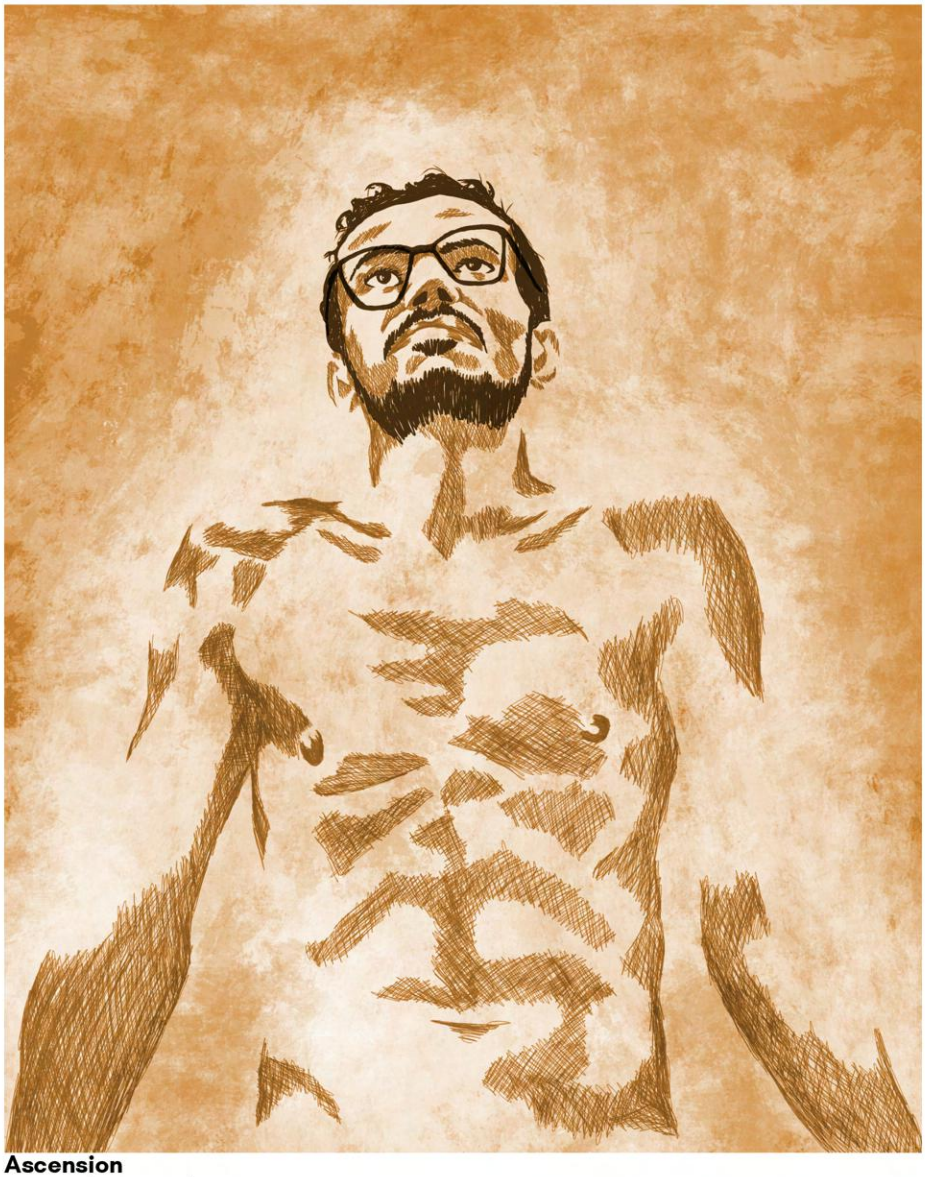
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STEP INTO THE WORLD OF Cesar Vianna

Rouyn-Noranda, Canada

Blending traditional techniques with experimental materials, Cesar Vianna's work explores the human figure as a space for emotion, identity, memory, and desire. Rooted in drawing and illustration, his practice combines expressive linework, texture, and carefully controlled color.

The human figure occupies a central place in his work, often constructed through shadows, hair, and selective details, allowing parts of the body to dissolve into the surrounding space. His visual language brings contemporary bodies into dialogue with classical representations of beauty, mythology iconography, and the history of figurative art, while also drawing from illustration and homoerotic visual culture. Organic forms, expressive mark-making, and textured surfaces create images that exist somewhere between observation and interpretation, exploring the tensions between strength and vulnerability, sensuality and symbolism, presence and absence.



Ascension
Pen and watercolour on Paper
20 × 25 cm
2026



Website:
CesarVianna.com

Website:
linktr.ee/CzarNunes

Instagram:
@CzarNunes



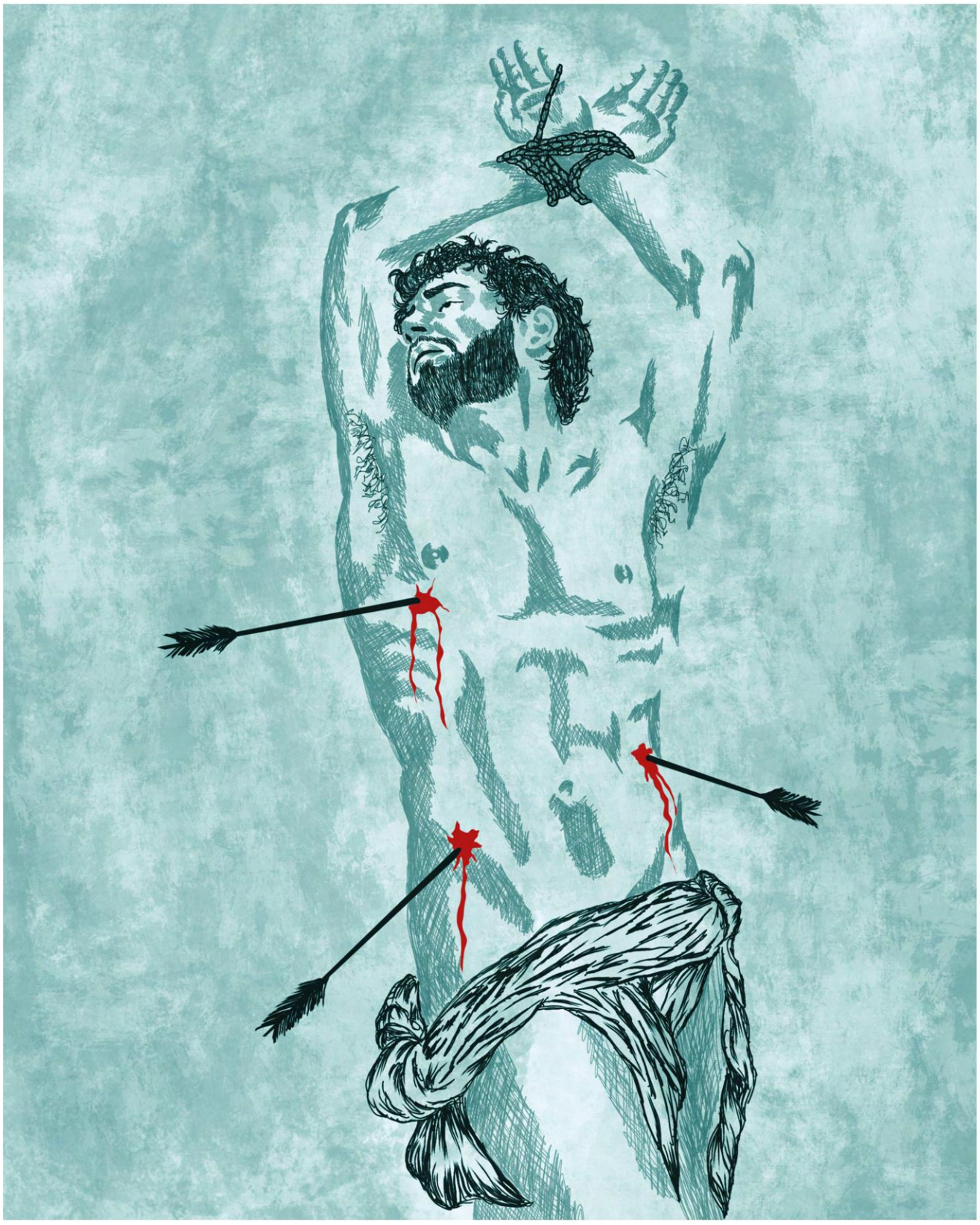
Saint Sebastian — Surrender
Pen and watercolor on Paper
20 × 25 cm
2026



Saint Sebastian — Defiance
Pen and watercolor on Paper
20 × 25 cm
2026



Saint Sebastian — Transcendence
Pen and watercolor on Paper
20 × 25 cm
2026



Saint Sebastian — Devotion
Pen and watercolor on Paper
20 × 25 cm
2026



Presence
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, memory, symbolism, and cultural transformation. Drawing from textile traditions, printmaking, collage, paper, and embroidery, she combines traditional techniques with contemporary imagery to examine how inherited narratives can acquire new meanings in response to the concerns of our time.

In her series *L'Arbre de la connaissance*, presented through six distinct variations, Roby brings the ancient narrative of Genesis into dialogue with the contemporary technological imagination. Familiar symbols are transformed: the apple becomes an interface, the serpent takes the form of a textile creature, and its tongue becomes a USB key. Through these shifts, the biblical idea of temptation moves beyond the pursuit of knowledge to evoke the increasingly seductive promise of an augmented humanity. Combining linocut, chine collé, paper, and embroidery, Roby creates layered works in which traditional materials encounter symbols of technological progress. The series reflects on humanity's persistent desire to transcend its own limitations while questioning the consequences of that ambition. By connecting an ancient story of knowledge and temptation with contemporary ideas of enhancement and transformation, Roby leaves the viewer with an unresolved and increasingly urgent question: what might we lose in our pursuit of becoming more than human?



L'Arbre de la connaissance – I sur IV
Reduction linocut, black ink highlights and chine-collé
33 × 33 cm
2026



Website:
IsabelleRoby.com

Facebook:
@IsabelleRobyArtiste

Instagram:
@Isabelle.Roby



L'Arbre de la connaissance — II sur IV
Reduction linocut, black ink highlights and chine-collé
33 × 33 cm
2026

From Drawing to Finished Print

This video offers a closer look at the making of L'Arbre de la connaissance, revealing the many stages that lie behind the finished works. Beginning with the original drawing, Isabelle Roby documents how the image is prepared and transferred to the linoleum plate, before moving through the careful process of carving, colour planning and ink selection.

The video follows the work through successive passages under the press, showing how different elements are gradually introduced and how chine collé becomes part of the printed composition. It also reveals the artist's experiments with placement, colour and materials—decisions that are often invisible once an artwork is complete.

The final stages show how selected prints continue beyond the printing process through the addition of hand embroidery. In this way, the video provides a rare view of the work in progress, tracing its evolution from a simple line drawing to a complex, layered artwork in which printmaking and textile techniques become inseparable.

Scan the QR code to follow the work's transformation, step by step, inside the artist's creative process.



L'Arbre de la connaissance augmentée — 1 sur 4
Linocut, ink, chine-collé and embroidery
33 × 33 cm
2026



L'Arbre de la connaissance augmentée — 2 sur 4
Linocut, ink, chine-collé and embroidery
33 × 33 cm
2026



L'Arbre de la connaissance augmentée — 3 sur 4
Linocut, ink, chine-collé and embroidery
33 × 33 cm
2026

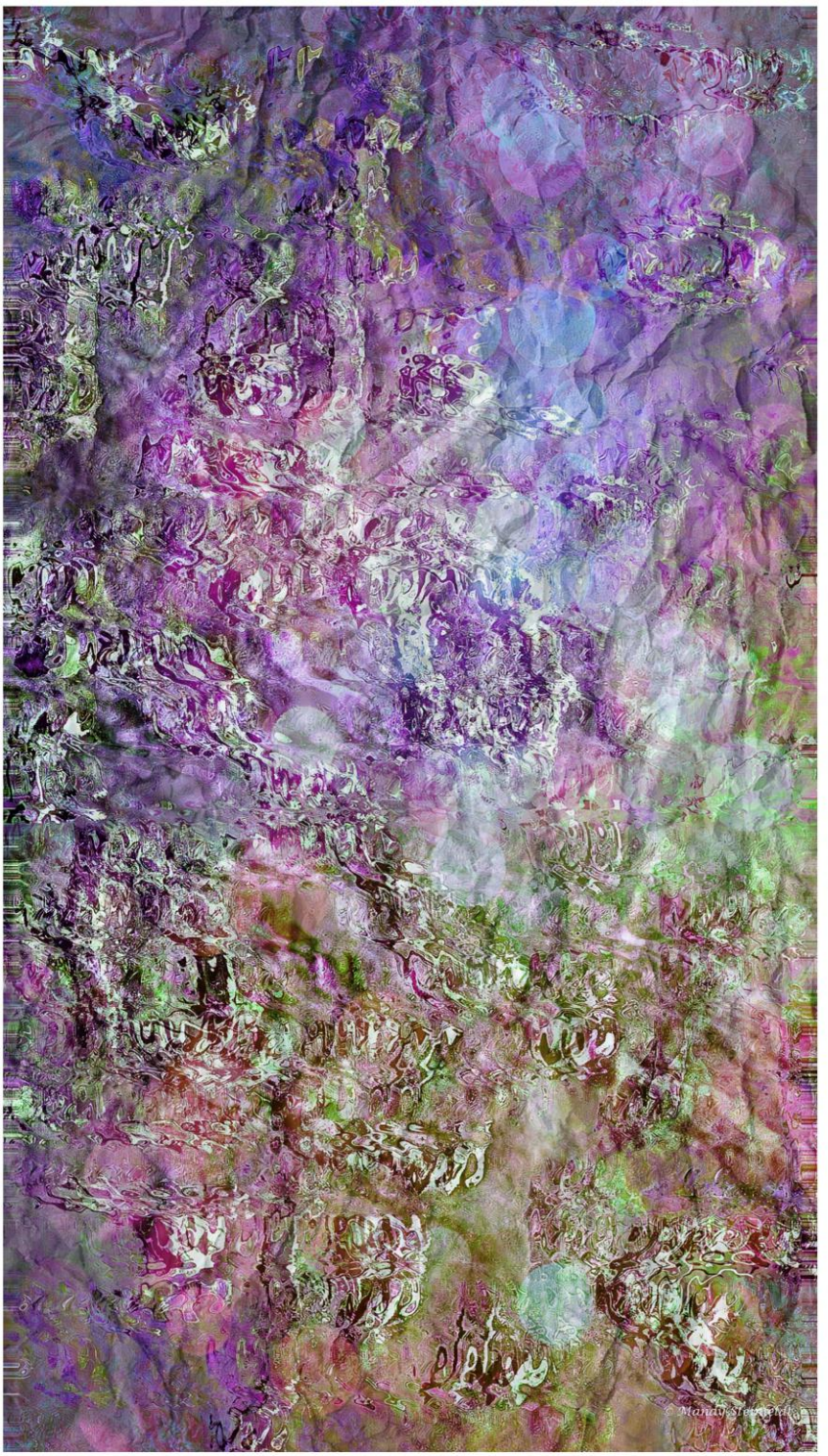


L'Arbre de la connaissance augmentée — 4 sur 4
Linocut, ink, chine-collé and embroidery
33 × 33 cm
2026

STEP INTO THE WORLD OF Mandy Steinfeldt

Iwoa, USA

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

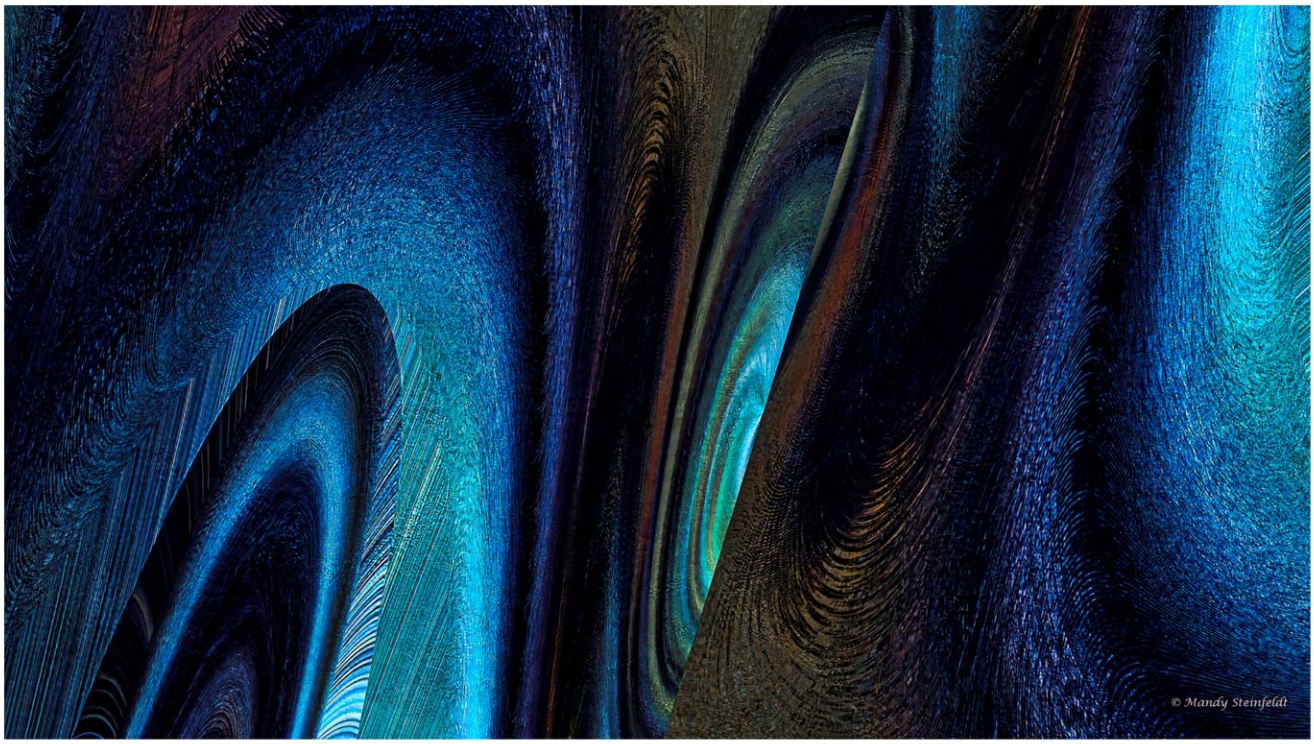


Botanical Echoes
Digital
3882 × 6900 px
2026



Website:
PixelMouseDesigns.com

Instagram:
@pixel_mouse_designs



Lingering Light
Digital
10100 × 5682 px
2026

Firelight Echoes
Digital
9579 × 5388 px
2026





After the Fracture
Digital
4425 × 2490 px
2026

Cosmic Vortex
Digital
4029 × 2267 px
2026



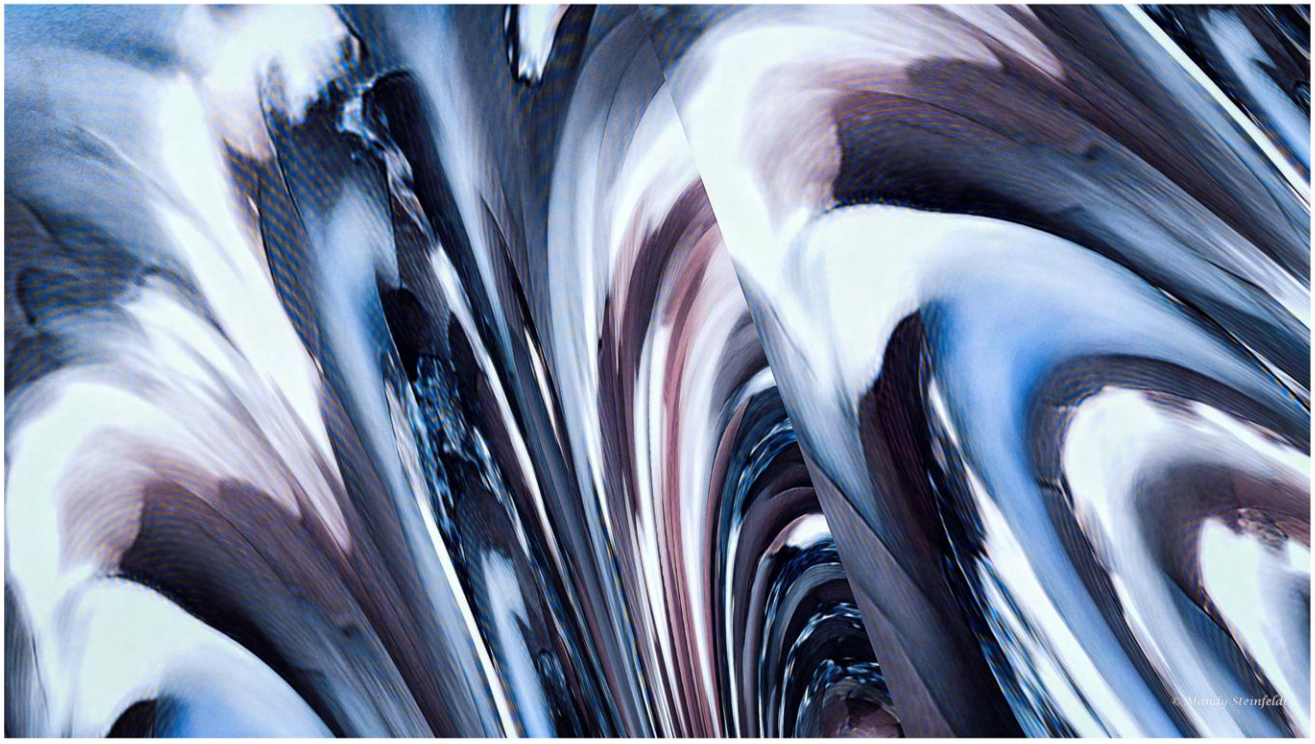


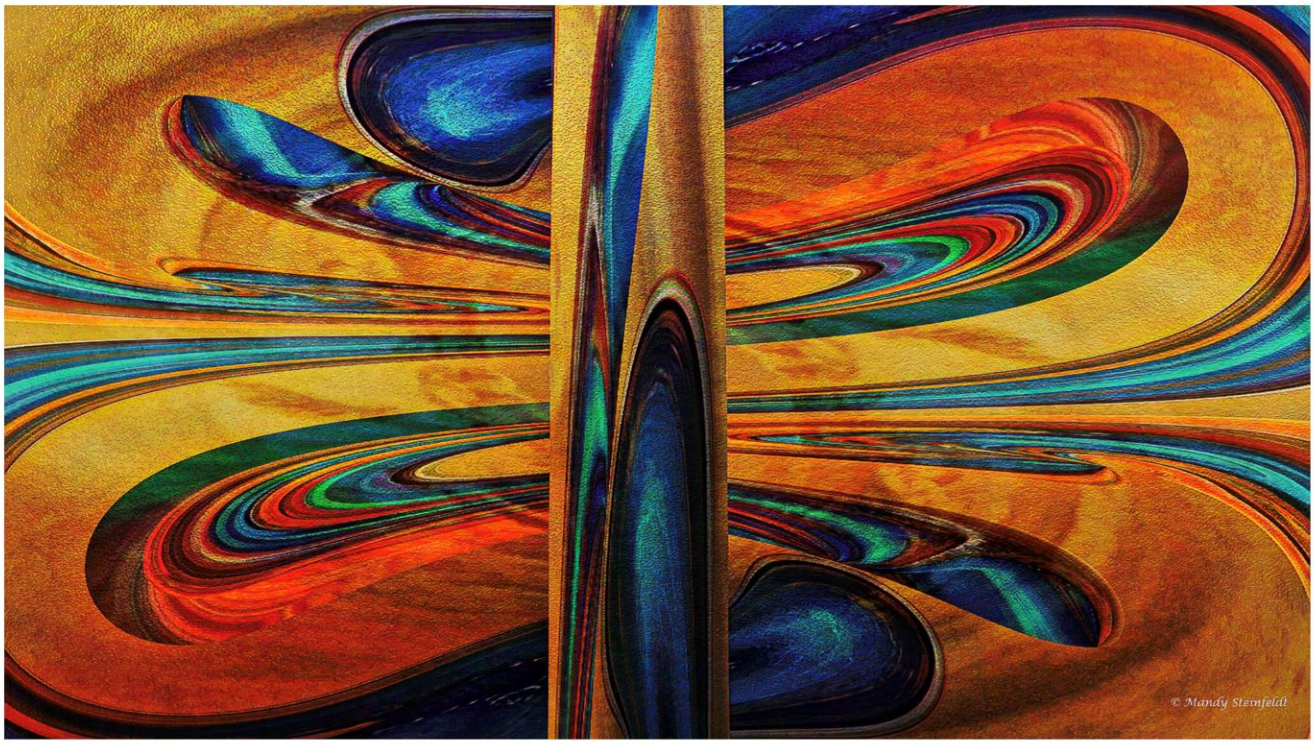
Liquid Memories
Digital
3131 × 5565 px
2026



Electric Lullaby
Digital
5255 × 2956 px
2026

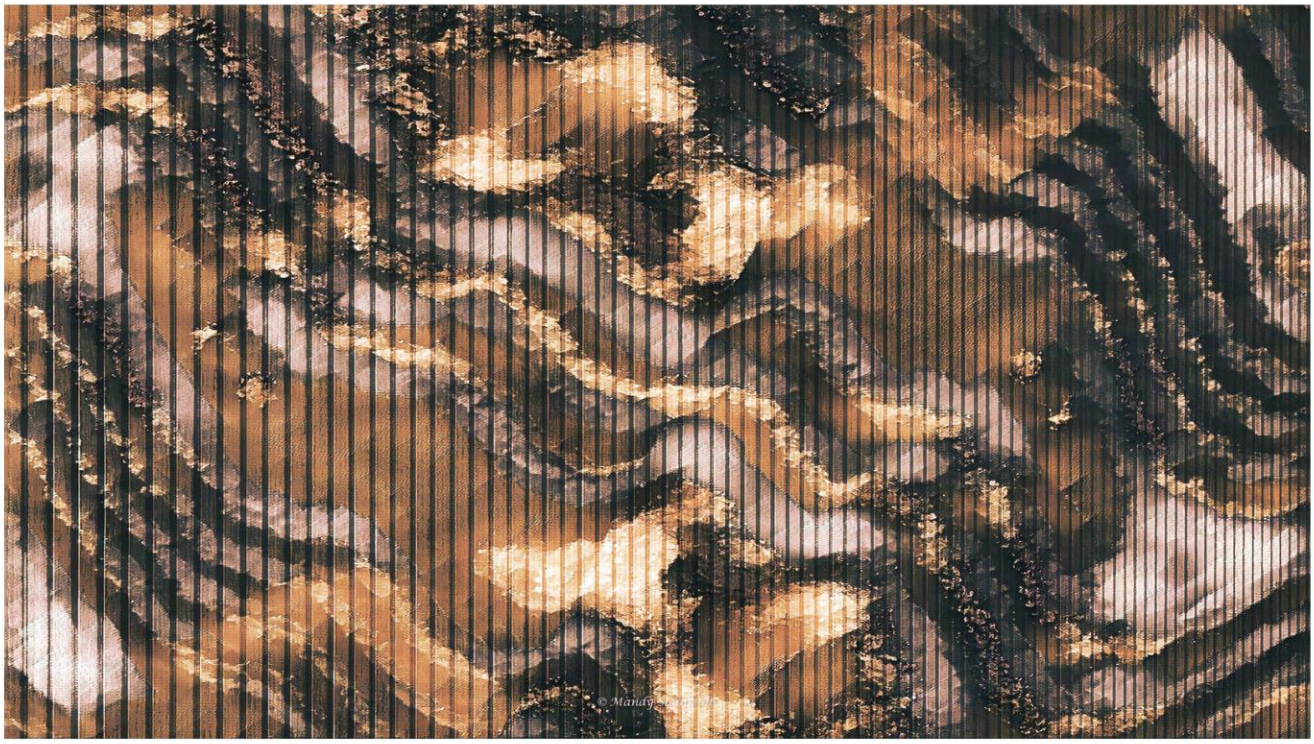
Polar Current
Digital
5599 × 3150 px
2026





Solar Bloom
Digital
9950 × 5598 px
2026

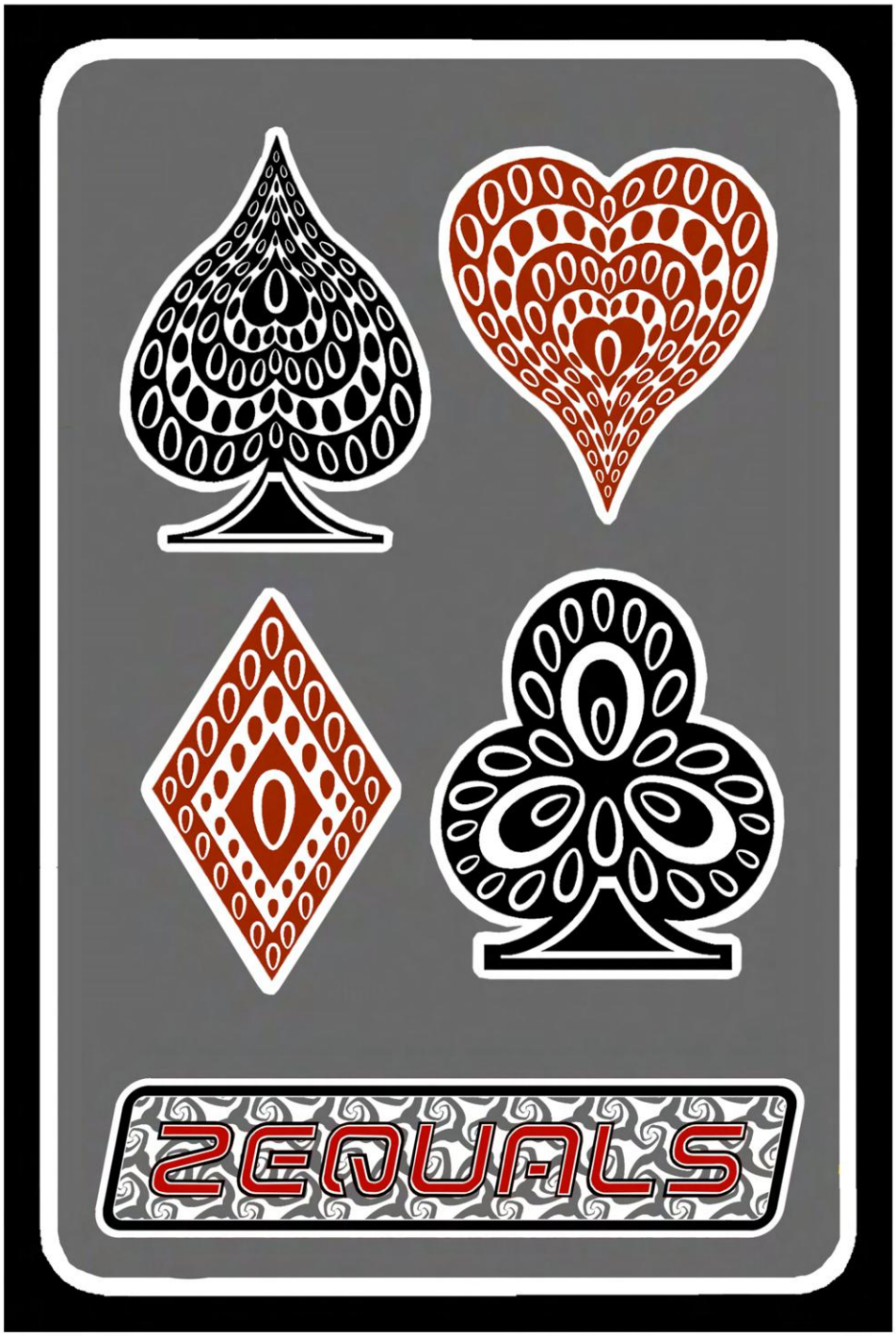
Strata of Light
Digital
4905 × 2759 px
2026



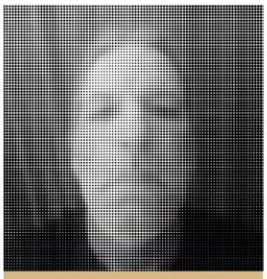
STEP INTO THE WORLD OF ZequalsZ2plusC

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.



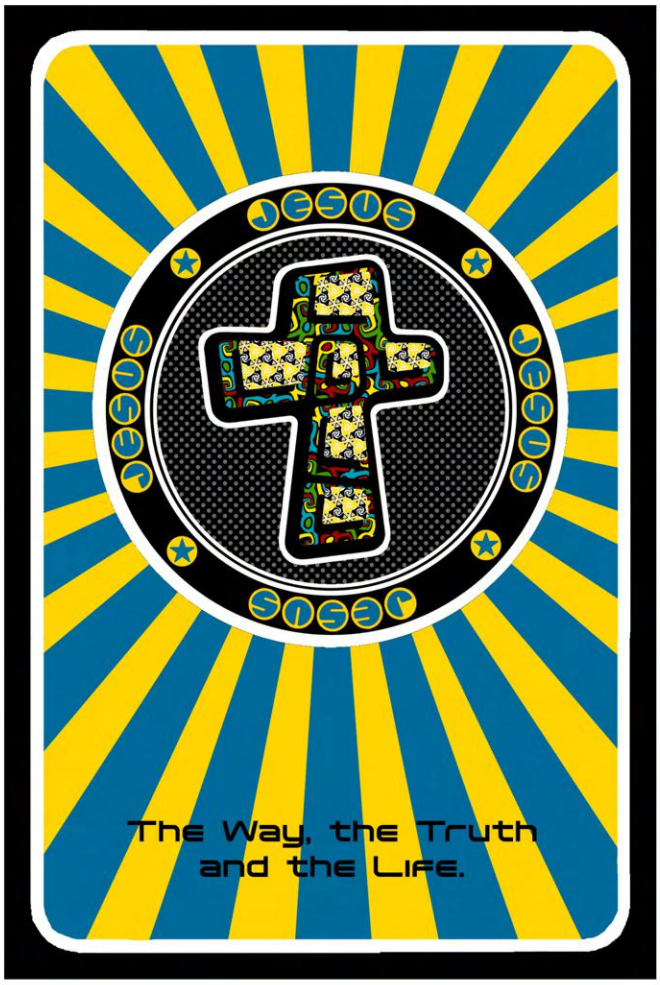
Suits
Digital
60.96 × 91.44 cm
2026



Website:
ZequalsZ2plusc.com

Website:
cara.app/
ZequalsZ2plusC

Instagram:
@ZequalsZ2plusC



Cross
Digital
60.96 × 91.44 cm
2026



Spade
Digital
60.96 × 91.44 cm
2026



Abstract Pattern 262
Digital
60.96 × 91.44 cm
2026



Abstract 4629
Digital
73.66 × 40.64 cm
2026



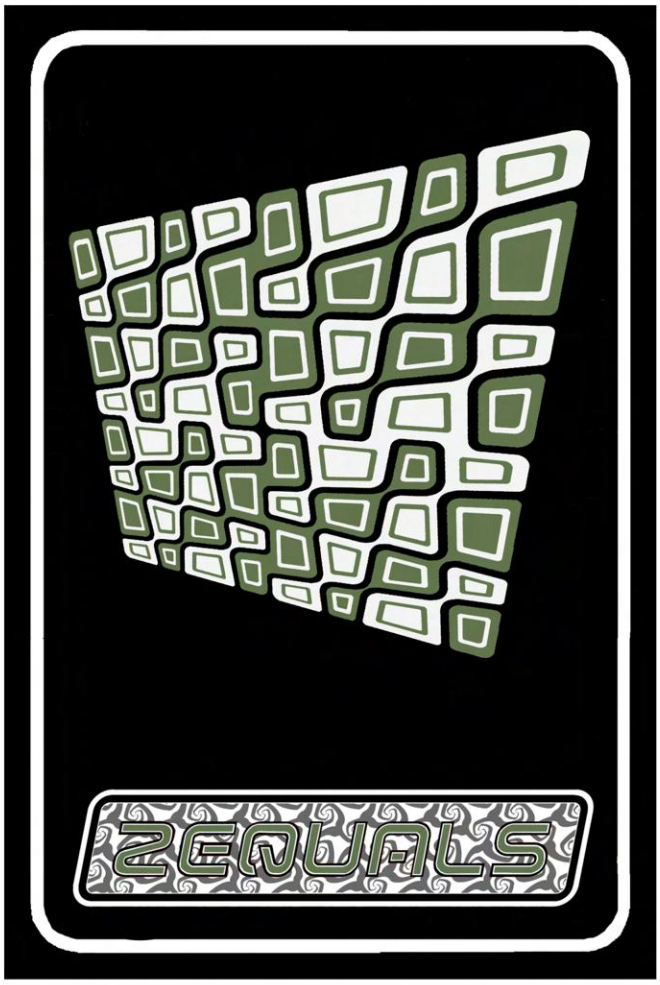
Abstract 257
Digital
60.96 × 91.44 cm
2026



Abstract 259
Digital
60.96 × 91.44 cm
2026



Abstract 243
Digital
60.96 × 91.44 cm
2026



Abstract 252
Digital
60.96 × 91.44 cm
2026



Abstract 151
Digital
50.8 × 91.44 cm
2026

STEP INTO THE WORLD OF

Nancy Anne Woolf-Pettyjohn

Wellington, USA

Nancy Anne Woolf-Pettyjohn's practice embraces a wide range of subjects, bringing together portraiture, wildlife, landscapes, historical imagery, popular culture, and scenes drawn from everyday life. Her work moves between careful observation and expressive interpretation, revealing an enduring curiosity for the visual world and the many forms it can take. From richly patterned birds and historical figures to contemporary portraits, animals, familiar landscapes, and everyday objects, she approaches each subject with sensitivity to its distinctive character. Rather than limiting herself to a single genre or aesthetic language, Woolf-Pettyjohn allows each subject to determine the direction of the painting, creating a diverse body of work connected by observation, storytelling, and a genuine pleasure in representation.

Working primarily with acrylic, Woolf-Pettyjohn adapts her technique considerably from one composition to another. Some paintings demonstrate careful attention to detail, colour, texture, and decorative pattern, while others reduce their subjects to bold silhouettes, flowing lines, and simplified forms. This movement between intricacy and minimalism gives her practice a distinctive versatility. Whether portraying the elaborate costume of Anne of Cleves, the colourful plumage of pheasants, the intimacy of motherhood, the energy of a Western scene, or the unexpected visual appeal of a familiar hamburger, she finds expressive possibilities in remarkably different subjects. Through this openness to experimentation, her work brings together history, nature, memory, humour, and contemporary life, reflecting an artistic practice defined not by a single visual formula, but by curiosity, exploration, and the continuous discovery of new ways to transform observation into painting.



Kadu
Acrylic
40.6 × 50.8 cm
2018



Website:
NancyAnneWoolf-Pettyjohn.com

Instagram:
@WoolfPettyjohn



Mating Season
Acrylic
121.9 × 61 cm
2017



Anne of Cleves with Prior Copyright Permission
Acrylic
40.6 × 50.8 cm
2013



Fireworks at Davis Farm
Acrylic
40.6 × 50.8 cm
2025



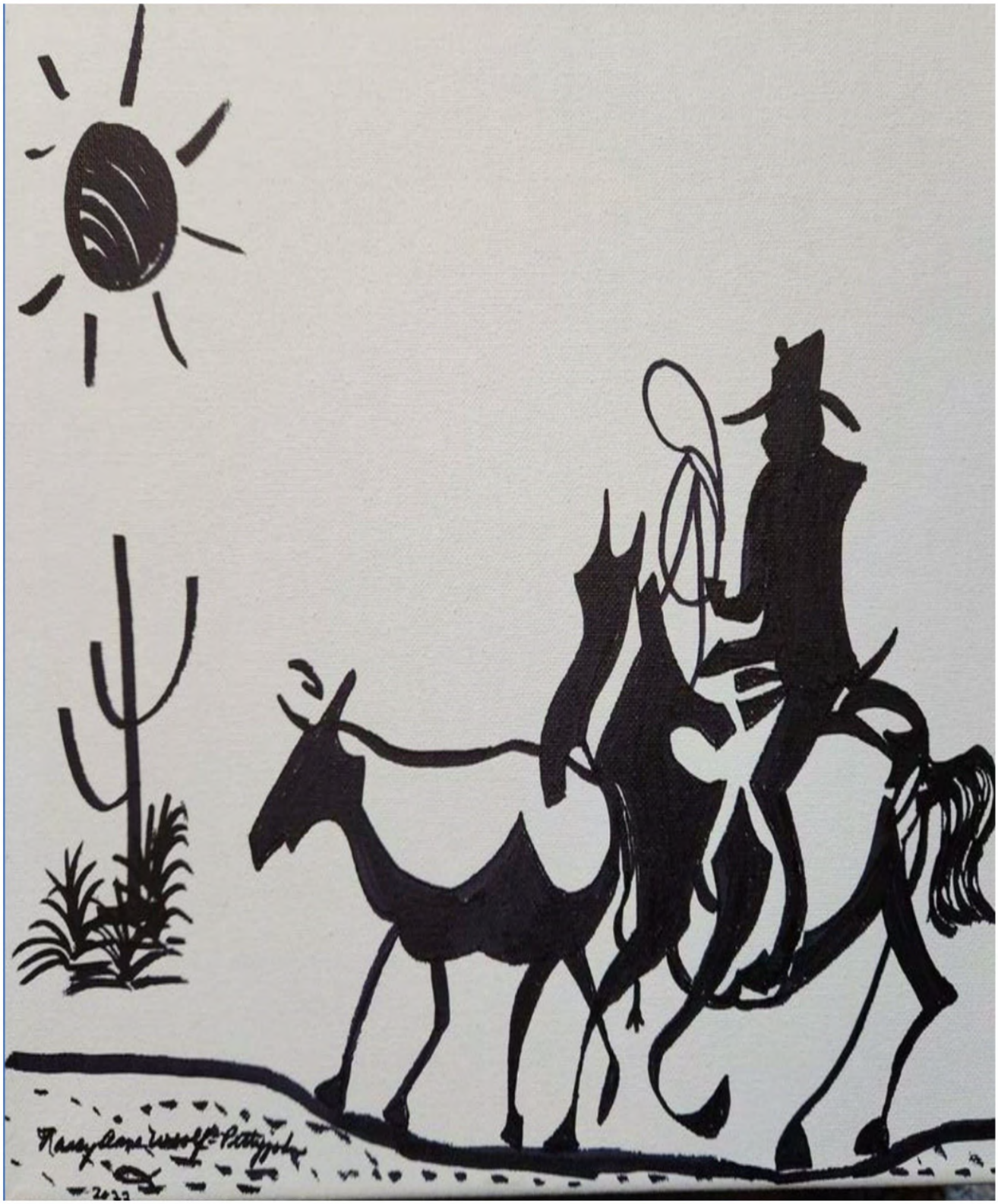
Irish Coastline with Prior Copyright Permission
Acrylic
27.9 × 43.2 cm
2024



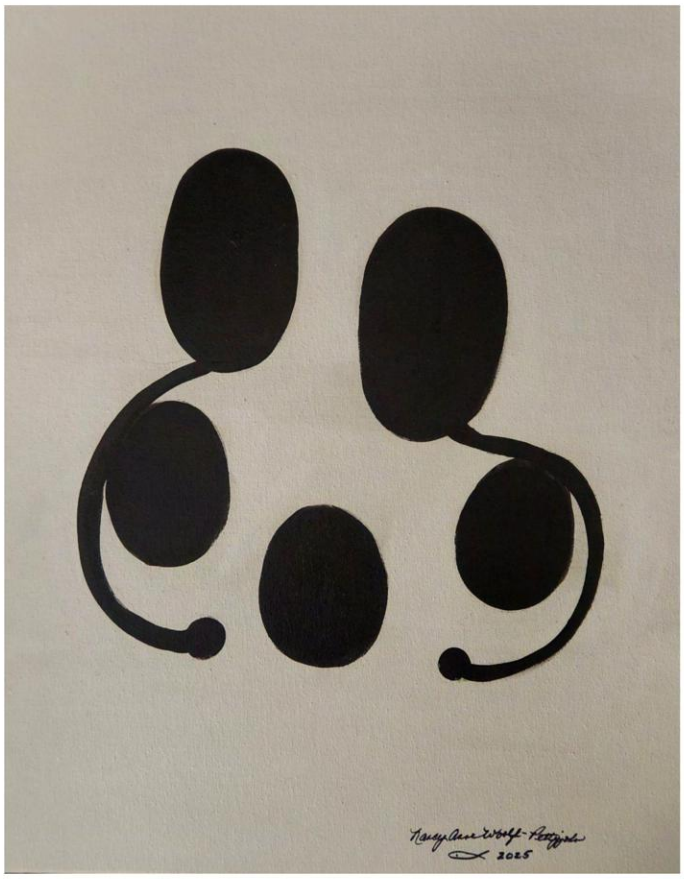
Taylor Swift
Acrylic
40.6 × 50.8 cm
2025



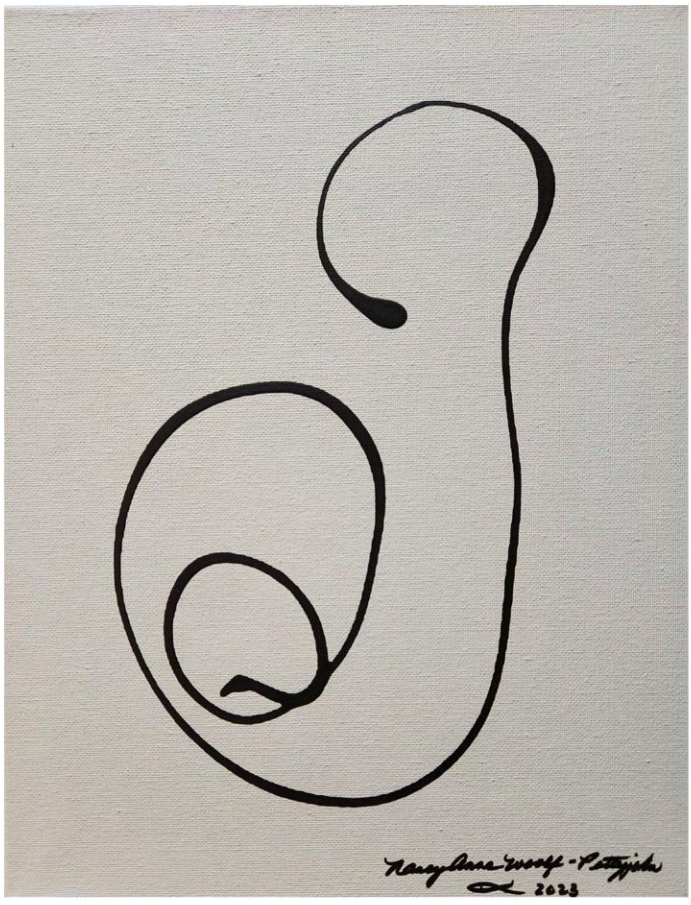
Big Mac
Acrylic
20.3 × 25.4 cm
2024



Steer Roping
Permanent Marker
27.9 × 43.2 cm
2025



Family
Acrylic
40.6 × 50.8 cm
2025



Motherhood
Acrylic
27.9 × 43.2 cm
2025

STEP INTO THE WORLD OF Nent Hilando arte

Lima, Peru

Nent Hilando Arte is a self-taught Peruvian textile artist whose practice transforms thread into a form of drawing. Working directly on fabric without preliminary sketches, she allows each composition to emerge intuitively through embroidery. Combining threads, fibers, and diverse materials, she builds layers of stitches, textures, and volume that evoke landscapes, organisms, and forms found in nature. Developed through experimentation and a deep connection to handmade processes, her work explores the expressive possibilities of textile art, transforming the fabric surface into an organic and tactile visual language.



Bronce (top)
Mixed fibers
50 × 38 cm
2026

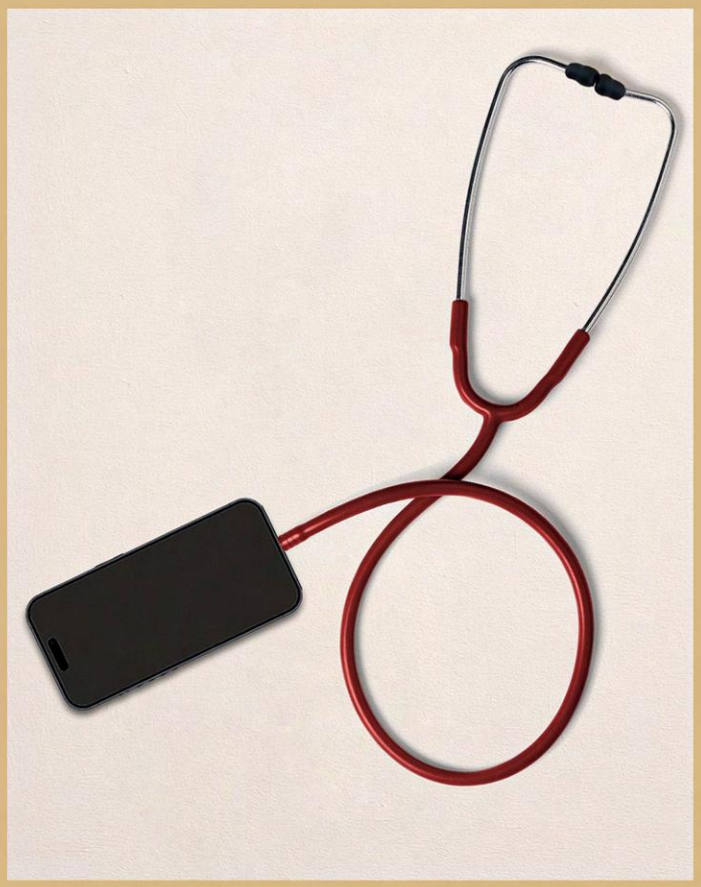
Foliage (bottom)
Mixed fibers
55 × 40 cm
2026





Instagram:
@Nent_HilandoArte

THROUGH THE ARTISTS' EYES



Ausculta Cega
João Henrique Nunes
Object
70 × 15 × 2 cm
2025

Having my artwork on the back cover of Volume 7 was an amazing experience and also a wonderful surprise. After the great response to Volume 6, being part of the next edition as a way to continue that exposure and share my work was truly special.

The public voting process also reflects the magazine's commitment to fairness and transparency, as well as the dedication of the entire team to making art more accessible and visible to everyone. It helps create exchanges, bring together different points of view and cultures, and offer multiple perspectives on art and on how artistic production can resonate beyond the dialogue between the team and the artist.

It was very special to be part of this experience. I'm truly grateful for the space, the visibility, and the opportunities!

João Henrique Nunes - volumes 6 and 7 (back cover)

Instagram:
@JoaoHenriqueNunes___

STEP INTO THE WORLD OF Heini Maria

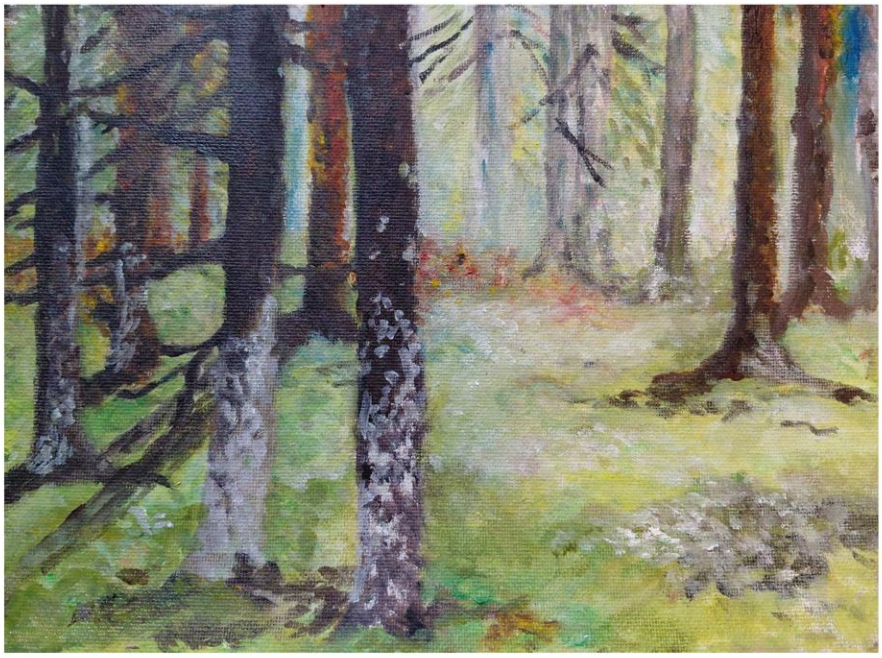
Mäntsälä, Finland

Heini Maria is a Finnish visual artist whose practice is deeply connected to nature and influenced by Impressionism. Working across oil, watercolor, gouache, acrylic, pastel, and drawing, she explores the atmosphere, colours, and emotional presence of the landscapes that surround her. The Finnish forest holds a particularly important place in her work, serving both as a source of inspiration and as a reflection on the importance of preserving the natural environment. Through her series The Forest Is Within Us, she invites viewers to experience the beauty of Finnish nature while considering the connection between people and the landscapes they inhabit.



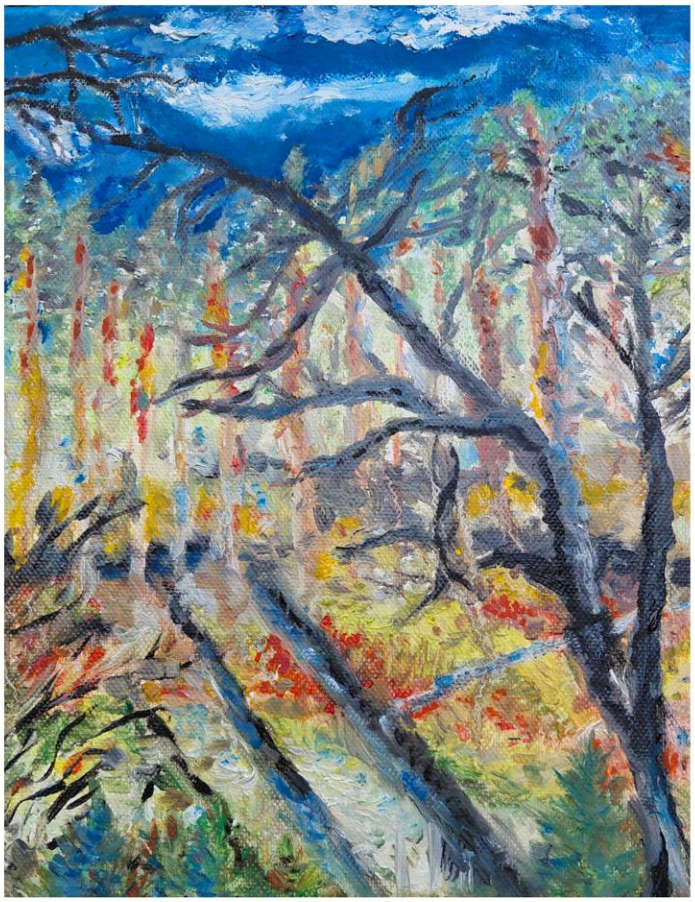
Autumn on the Plate (top)
Oil color
21 × 29.7 cm
2026

Covered by Forest (bottom)
Oil color
21 × 29.7 cm
2026

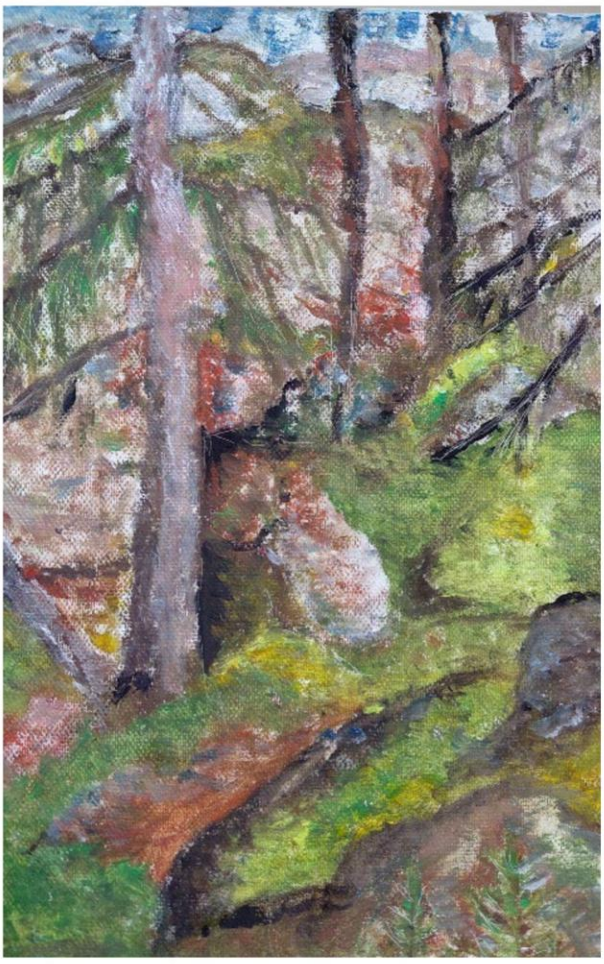




Instagram:
@HeiniParviainen4927



Swamp
Oil color
25 × 30 cm
2026



Rock
Oil color
25 × 30 cm
2026

STEP INTO THE WORLD OF JChadima

Paris, France

JChadima is a multidisciplinary artist whose practice moves between painting, drawing, and photography. Drawing inspiration from nature and often-overlooked details of his surroundings, he transforms familiar subjects through colour, pattern, simplification, and abstraction. Photography functions both as an independent medium and as a catalyst for his paintings, turning close observation into explorations of rhythm, structure, and form. Drawing, including his foundation in life drawing, further informs this process, distilling the observed subject into essential line, gesture, movement and form. Guided by a belief in the "hidden magic" of the everyday, his work invites viewers to slow down and rediscover the extraordinary within the ordinary, while reflecting on the beauty and increasing fragility of nature and the importance of preserving our connection to it.



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

I was born in Wisconsin, in the United States, the youngest of eight children. We lived simply, but I grew up in a family where love, education, creativity, curiosity, and hard work mattered deeply. My parents believed that education was the path forward and that each generation should build upon the sacrifices of the one before it.

Creativity and curiosity were part of our home. My mother had drawn since childhood, often on whatever scraps of paper were available during the Depression and war years, with faces as a recurring subject. My father encouraged close observation and an understanding of how things were formed and constructed—from geology and mountain formations to architecture and mechanical objects. Together, they taught me to look beyond the surface, combining imagination with an understanding of structure and form. Being an artist was simply never a question for me. It felt embedded in my DNA. My artistic abilities were recognized early through undergraduate publications, and I began exhibiting and selling my work at a young age. Only later did I understand how something so fundamental to who I was would shape the course of my life.

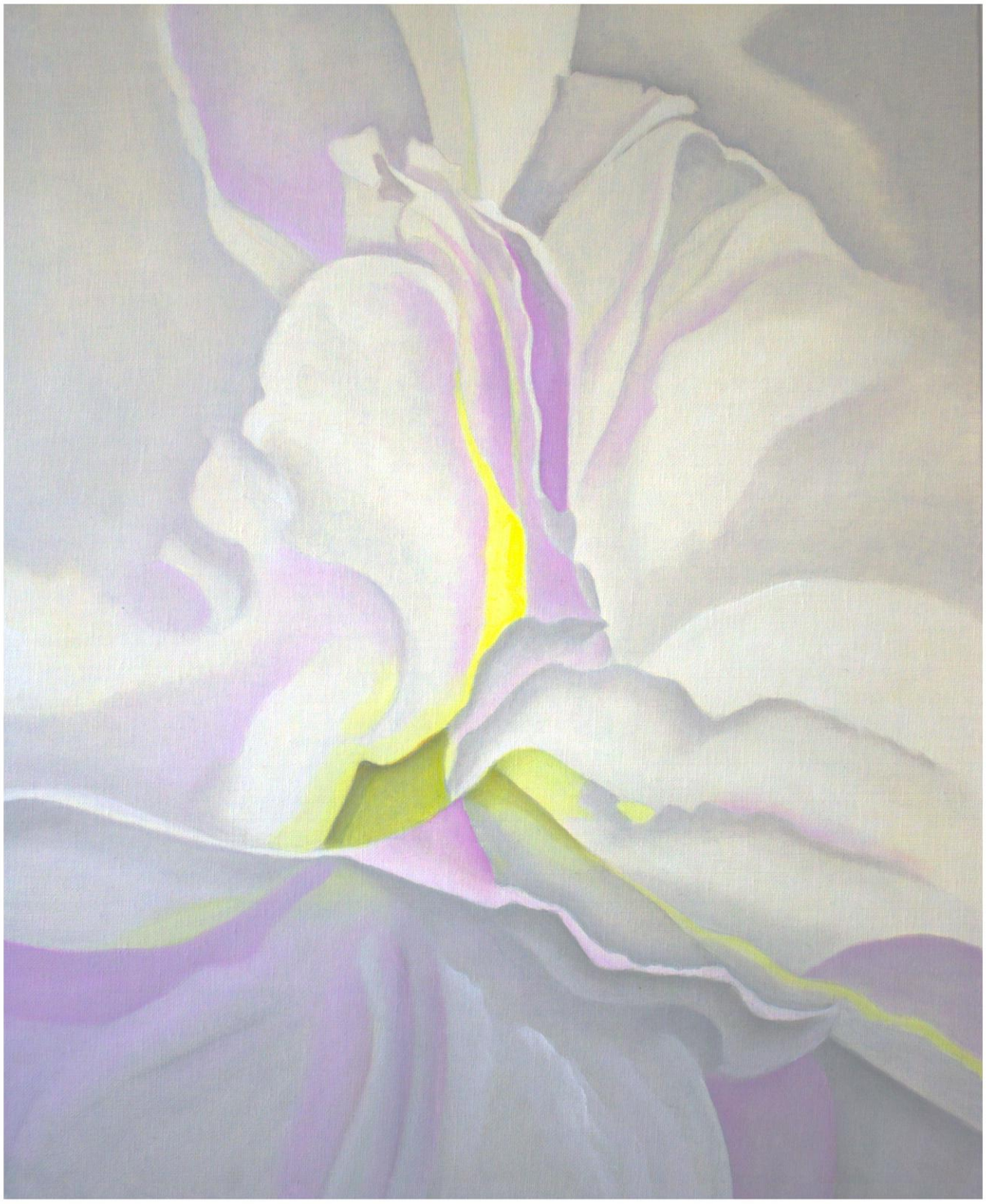
At the University of Southern Colorado, now Colorado State University Pueblo, I studied Fine Arts and Psychology. My studies with Professor John Henry Johnson were particularly formative. Through his documented relationships and correspondence with Ansel Adams and other American Modernists, I was introduced to an important artistic lineage and visual vocabulary. Studying the Zone System associated with Adams and Fred Archer heightened my awareness of light, structure, form, and subtle detail.

American Modernism became central to my artistic formation, particularly the work of Georgia O'Keeffe, Alfred Stieglitz, Arthur Dove, and Ansel Adams. O'Keeffe's isolation and magnification of natural forms deepened my understanding of how line, colour, shape, and space could move the familiar towards abstraction, while Dove demonstrated how nature could be distilled into rhythm, movement, and energy. Their work reinforced something fundamental to my own practice: abstraction can emerge from an intense engagement with the world around us. (...)

Website:
JChadima.com

Facebook:
@JChadimaBeauxArts

Instagram:
@JChadimaBeauxArts



Of Yellow and Fuchsia
(De jaune et de fuchsia)
Oil on linen
50 × 61 cm
2025

(...) I cannot identify a single artwork that first moved me. It was a cumulative discovery—the realization that something ordinary could become extraordinary through perception and interpretation. I am drawn to the beauty of form, line, colour, pattern, texture, and light. Through simplification, photography, and painting, I distil these discoveries to their essential elements, transforming them into new relationships between observation and abstraction.

Ultimately, I believe there is a hidden magic in the world around us and within each of us. Much of that discovery comes through nature, which continually reminds me of both beauty and fragility. As our environment becomes increasingly vulnerable, looking closely also becomes an act of awareness and connection. My work continues that search—finding the extraordinary within the seemingly ordinary while encouraging a deeper connection to the world we inhabit.

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

A recurring theme in my work is transformation—particularly the point at which something recognizable begins to move towards abstraction. I am interested in how a familiar subject can transcend its immediate identity and open into a new visual language through relationships of colour, form, rhythm, and space.

The relationship between the fragment and the whole is equally important. I am often drawn to a particular element within a larger subject, isolating and magnifying it until the detail reveals a visual world of its own.

At a certain point, identifying the original subject becomes less important than experiencing what the abstraction reveals. I want the viewer to move between recognition and uncertainty, discovering personal associations rather than being given a fixed interpretation.

The relatively few representational works in my practice serve a different purpose. At times, they allow me to return to the fundamentals of direct observation and structure. At others, they emerge from personal experiences or significant events that I feel require a more immediate visual response, particularly those I have experienced as a Parisian.

Nature remains a constant presence in my work. Through close study and observation, I enter the internal architecture of a flower, shifting its scale and revealing a world normally beyond our perception. It is almost as though I were entering from the perspective of a bee, where the flower's interior becomes an immersive environment rather than simply something observed from the outside.

At times, the beauty exceeds language; the work itself becomes its expression. Close observation also brings an awareness of fragility.

Rather than addressing environmental concerns literally, I want to draw attention to the complexity, beauty, and value of what surrounds us, and to what we risk losing.

Ultimately, I do not want my work to tell the viewer what to think. I want it to create a moment of discovery, an opportunity to encounter something differently, make an unexpected connection, and perhaps become more conscious of the beauty and vulnerability of the world around us.

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

I believe art has the power to make us stop, look closely, and experience something differently.

In a world where we are constantly bombarded with images and information, rare moments of genuine engagement have become increasingly important.

For me, transformation begins with a change in perception. Art does not need to dictate what we think or address social issues directly.

It can reveal something overlooked, allow us to experience the familiar differently, or communicate what words cannot fully express. I believe broader social awareness can begin with an individual experience.

This is where the social dimension enters my own work. My concern with nature and its fragility emerges from an awareness of what surrounds us and what we risk losing.

In responding to significant events I have experienced as a Parisian, art can also become a way of bearing witness and preserving the emotional reality of a particular moment.

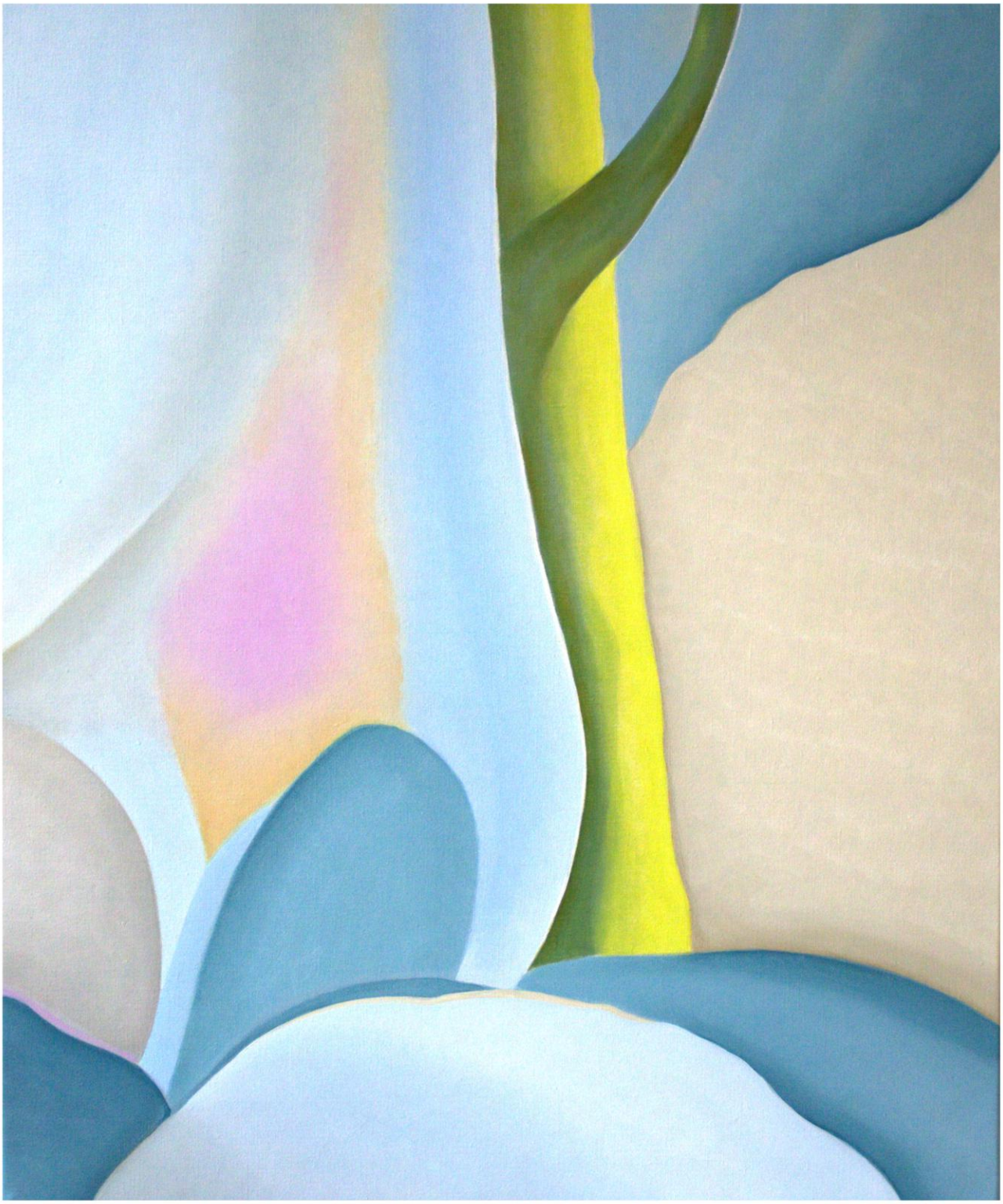
The digital world has created intense competition for our attention, and art is inevitably part of that. Some contemporary work, including performance, operates through immediacy and spectacle, while other work invites a slower, more contemplative encounter.

I am less interested in whether an artwork commands an immediate response than in what it leaves behind.

For me, art's transformative power lies in its ability to remain with us—to provoke thought, emotion, or memory, and perhaps create a lasting change in how we see and understand the world around us.



Springtime in Paris 7
Oil on linen
46 × 55 cm
2024



Green Tree
Oil on linen
54 × 65 cm
2025

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

For me, success is not a single achievement or point of arrival. It is an ongoing process: sustaining a life as an artist while remaining curious, continuing to learn, and allowing my work and visual language to evolve.

There is also a practical reality to being a working artist. Bringing work before the public requires significant personal and financial commitment. Meeting those challenges while continuing to create and move forward is part of that journey. The work must ultimately have a life beyond the studio. Exhibitions, publications, collections, recognition, and sales bring it into the world and allow it to reach others. As the world changes, I want my work to remain relevant while staying true to the integrity of my original vision.

Giving back is equally important. I believe in remaining in a state of gratitude and carrying that into the way I engage with others. This means using my artistic voice to recognize and uplift others, while allowing my work to contribute to causes close to my heart.

Finally, I hope my work creates connection. The natural world has always been a source of discovery for me, and today much of it is increasingly fragile. I want my work to encourage people to pause, look closely, and appreciate what is here before it is lost. If that connection with nature leads someone to discover something within themselves, or perhaps even inspires them to take action, that is the kind of impact I hope my work can have.



Springtime in Paris 1 and 6 (Diptych)
Oil on linen
46 × 61 cm each
2024-2025

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

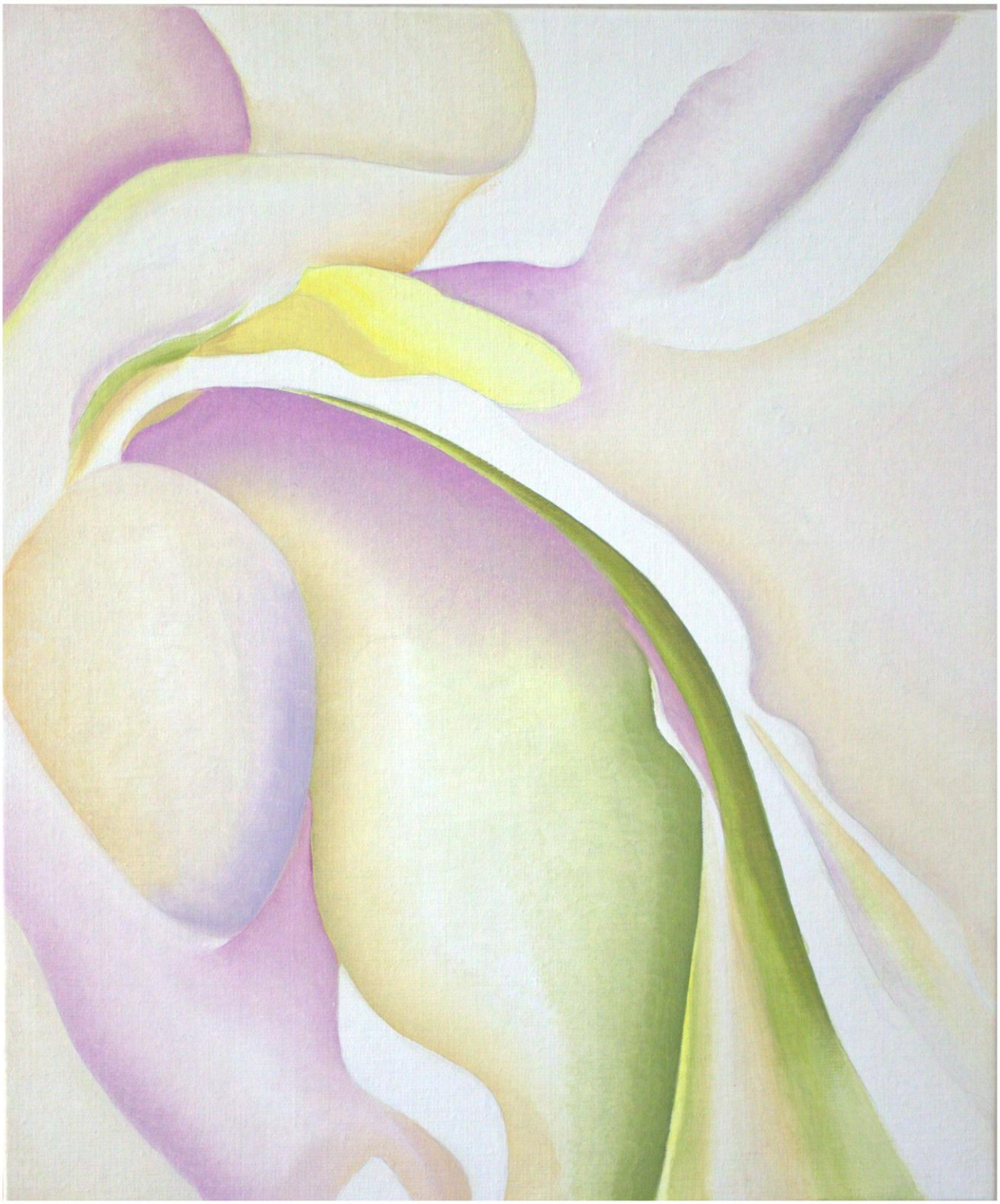
The essence of my practice is to look beyond what is immediately visible and move the familiar towards abstraction, allowing something unexpected to emerge. I am interested in those moments when a fragment of nature, an overlooked detail, or an ordinary form begins to lose its familiar identity and becomes something new through colour, line, rhythm, pattern, and scale.

My artistic foundation was deeply shaped by the legacy of American Modernism and its belief that close observation can lead beyond representation. The work of artists such as Georgia O'Keeffe, Arthur Dove, Alfred Stieglitz, and Ansel Adams taught me to understand abstraction not as a departure from the visible world, but as another way of entering more deeply into it.

I continue to build upon that legacy through my own visual language, using photography, painting, and simplification to explore the relationship between observation and abstraction.

Ultimately, my practice is about attention and discovery. I want to reveal the hidden magic within what might otherwise be overlooked, creating moments that encourage viewers to pause and see differently.

Nature remains central to that search, not only because of its extraordinary beauty and complexity, but also because of its increasing fragility. Through my work, I hope to renew our awareness of the natural world and remind us that looking closely can itself become an act of connection, appreciation, and care.



Springtime in Paris 9
Oil on linen
46 × 55 cm
2024



Dorsum
Oil on linen
65 × 54 cm
2025

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

My artistic research remains an ongoing process of observation, experimentation, and discovery. I do not consider it something that ever truly reaches a conclusion. Each body of work raises new questions and often opens unexpected directions for the next. Remaining curious and receptive to those possibilities is an essential part of my practice and of continuing to grow as an artist.

I would also like to thank Louvre Unbound for the opportunity to be part of this magazine publication. It has been an honour to collaborate with you, and the entire process has been both easy and enjoyable.

I especially appreciated the prompt response to my application and the thoughtful review of the work I submitted. From the beginning, the communication has been clear, responsive, and encouraging.

I am grateful for the opportunity not only to present my work but also to reflect more deeply on the ideas and experiences behind it through this interview. Thank you to Louvre Unbound for providing artists with a platform to share their work and their voices with a wider international audience. I am very pleased to be part of this publication and look forward to seeing the completed magazine.

STEP INTO THE WORLD OF Shuqing Shi

Beijing, China

Shuqing Shi is a sculptor and digital artist whose practice explores the creative potential of software failure. Drawing on more than three decades of experience in sculpture and public art, he has increasingly turned to digital processes as a space for experimentation. His ongoing practice, Structural BUG Art, transforms deliberately manipulated software failures into evolving sculptural structures, treating unexpected digital outcomes not as errors to be corrected but as material for artistic development. Through this approach, Shi investigates how disruption and unpredictability can generate new forms and expand the possibilities of contemporary sculpture.



Early BUG (top)
Digital Sculpture
Dimensions Variable
2026

Mid BUG (bottom)
Digital Sculpture
Dimensions Variable
2026



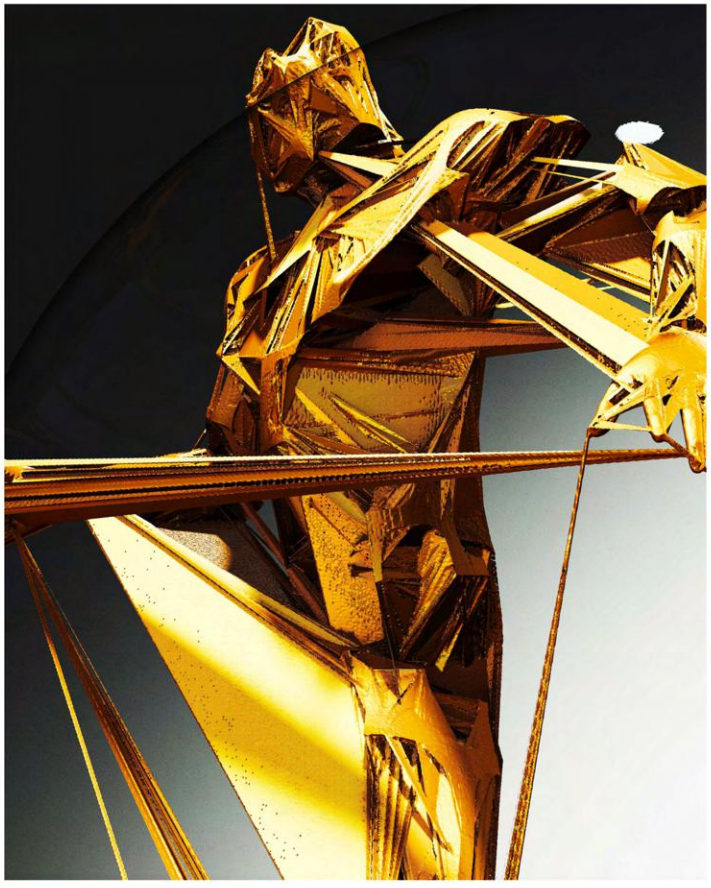


Website:
StructuralBug.art

Instagram:
@sq_shi_StructuralBugArt



Advanced Structure
Digital Sculpture
Dimensions Variable
2026



Cycle 01 Final
Digital Sculpture
Dimensions Variable
2026

STEP INTO THE WORLD OF Divya Vinod Gilatar

Mumbai, India

Divya Vinod Gilatar is an Indian contemporary digital artist and writer born in Mumbai, whose interdisciplinary practice explores feminine embodiment, spirituality, consciousness, and transformation through Indian philosophical traditions. Drawing particularly on Shakti—the divine feminine creative principle—and sacred geometry, she creates intricate digital compositions that bring the body, cosmos, and consciousness into dialogue.

Through symbols and philosophical ideas associated with chakras, yantras, mandalas, and yogic thought, Gilatar reinterprets inherited systems of knowledge through a contemporary visual language. Rather than reproducing these traditions as decorative motifs, she considers how they can engage with present-day experiences of identity, embodiment, sexuality, creation, and cultural memory.

Her series Shakti in Motion explores menstruation, adornment, sacred union, the womb, nourishment, and motherhood through six interconnected works. Using geometry, symmetry, repetition, and colour, Gilatar transforms intimate bodily experiences into spaces of spiritual and philosophical reflection, reframing aspects of femininity often concealed, regulated, or idealised as sources of creative power. Her work ultimately creates a meeting place between the ancient and contemporary, the sacred and bodily, and the personal and universal.



Holy Blood
Digital Art
21.6 × 27.9 cm
2026



LinkedIn:
@divya-vinod-gilatar-91345b39b

Instagram:
@TheQueenDomStudio



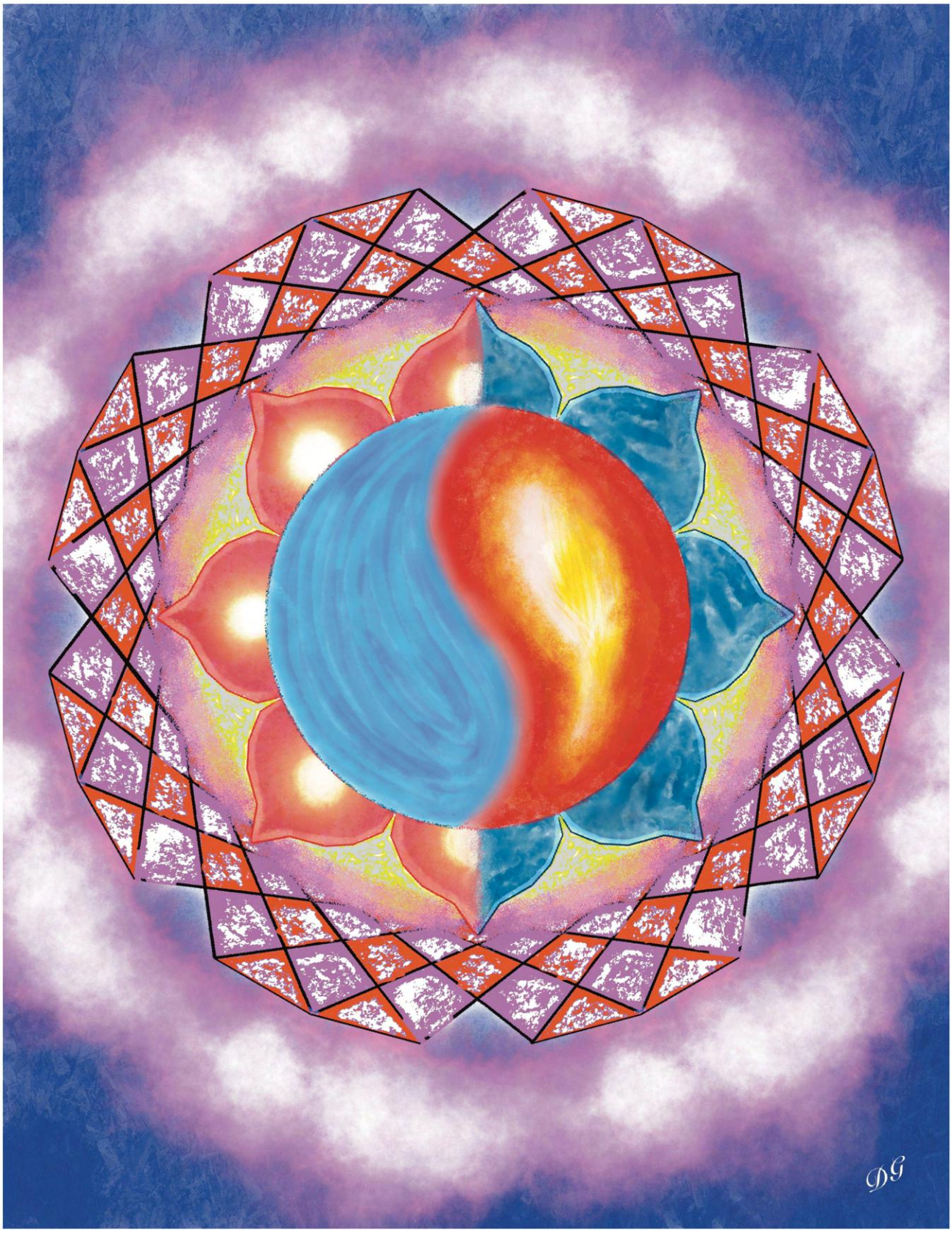
Holy Glow
Digital Art
21.6 × 27.9 cm
2026



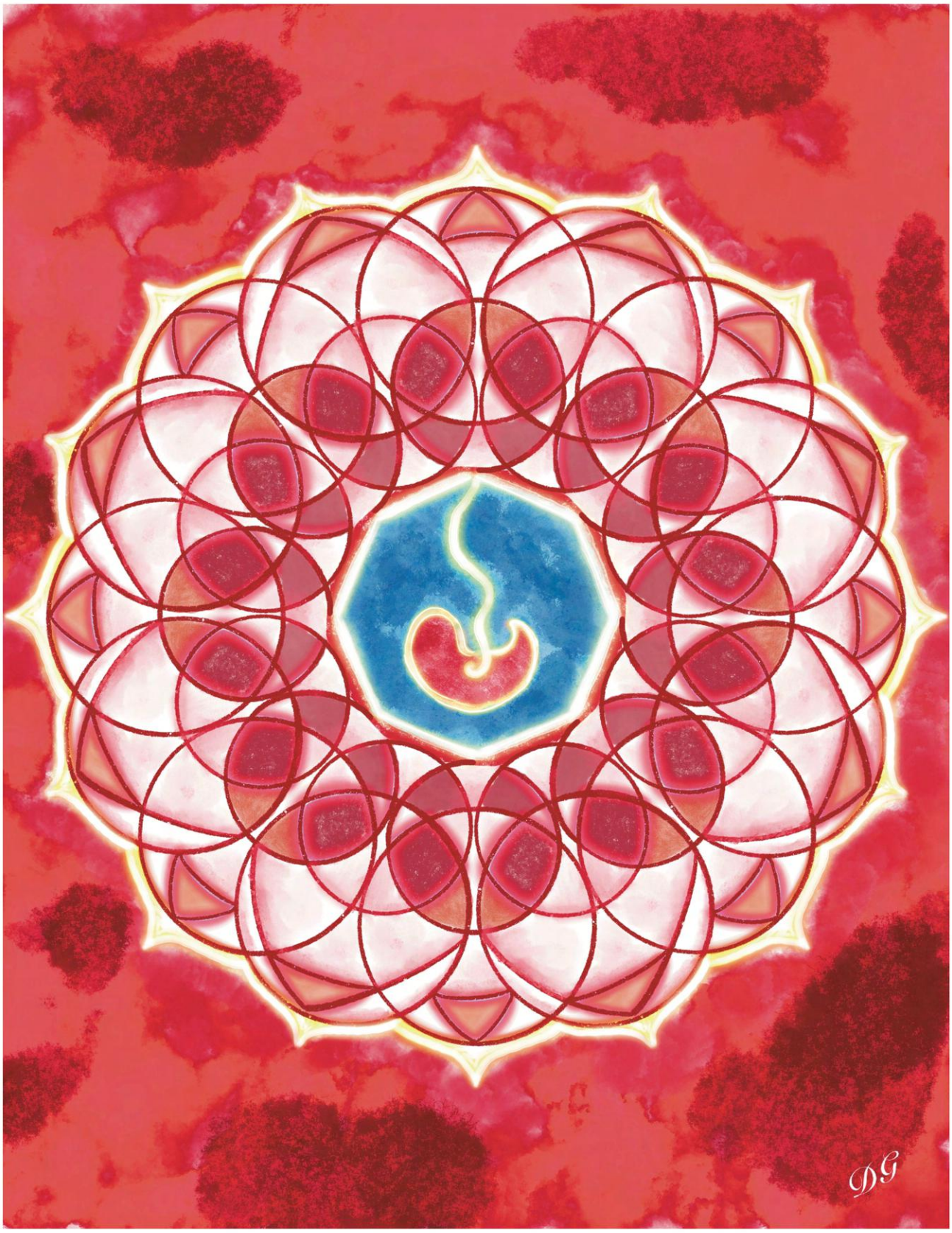
Holy Milk
Digital Art
21.6 × 27.9 cm
2026



Holy Mother
Digital Art
21.6 × 27.9 cm
2026



Holy Union
Digital Art
21.6 × 27.9 cm
2026



Holy Womb
Digital Art
21.6 × 27.9 cm
2026

STEP INTO THE WORLD OF Tamara Novikova

Moscow, Russia

Tamara Novikova is a visual artist and designer whose practice explores how ordinary objects can be transformed through repetition, scale, colour, and close observation. Raised between Russian and American cultures and shaped by a background in fashion, accessories, and packaging design, she combines the structural discipline of design with an intuitive and experimental approach to drawing.

Working primarily with red and blue ballpoint pen, Novikova builds compositions through meticulous mark-making and accumulation. The permanence and everyday familiarity of the medium are central to her process: each line records a decision that cannot be erased, allowing mistakes, variations, and repetition to become part of the finished work. Simple materials gradually generate complex surfaces in which representation begins to merge with pattern and abstraction.

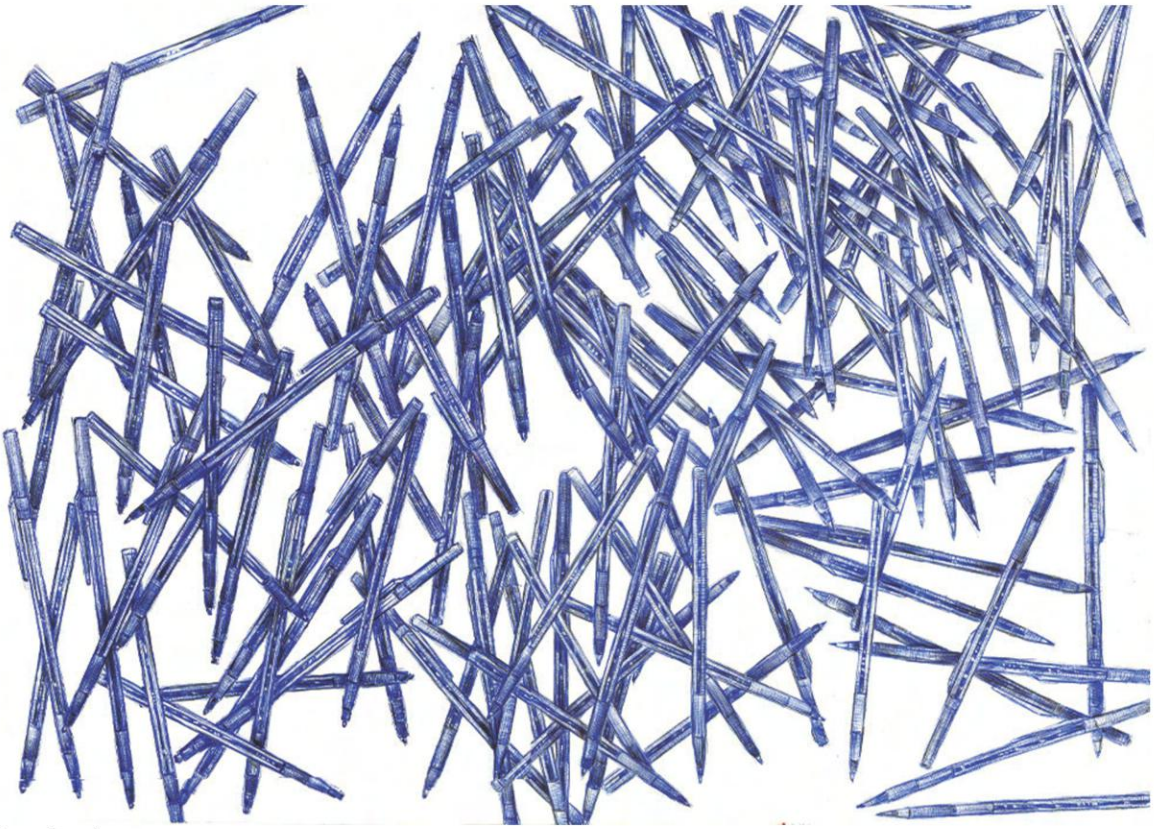
By repeatedly drawing familiar objects, Novikova shifts attention away from their practical function towards rhythm, texture, colour, and visual presence. Her compositions balance careful structure with playfulness, inviting viewers to slow down and reconsider what they think they already know. Through sustained observation and repetition, the ordinary becomes strange, excessive, and unexpectedly alive.



Thaw Pending Raw
Blue Ballpoint Pen
25.4 × 35.6 cm
2025

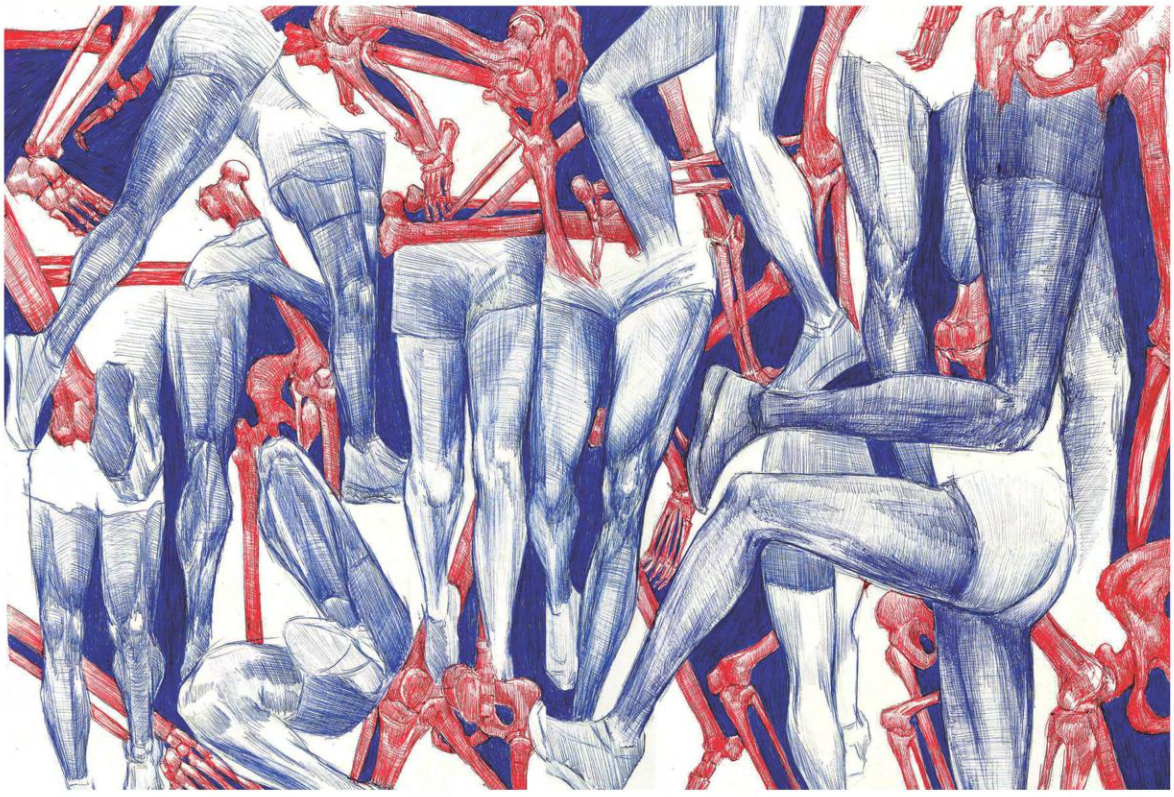


Instagram:
@ta.ma.ra.no



Pens (top)
Blue Ballpoint Pen
45.7 × 68.6 cm
2026

Meat Sticks (bottom)
Red & Blue Ballpoint Pen
45.7 × 61 cm
2025

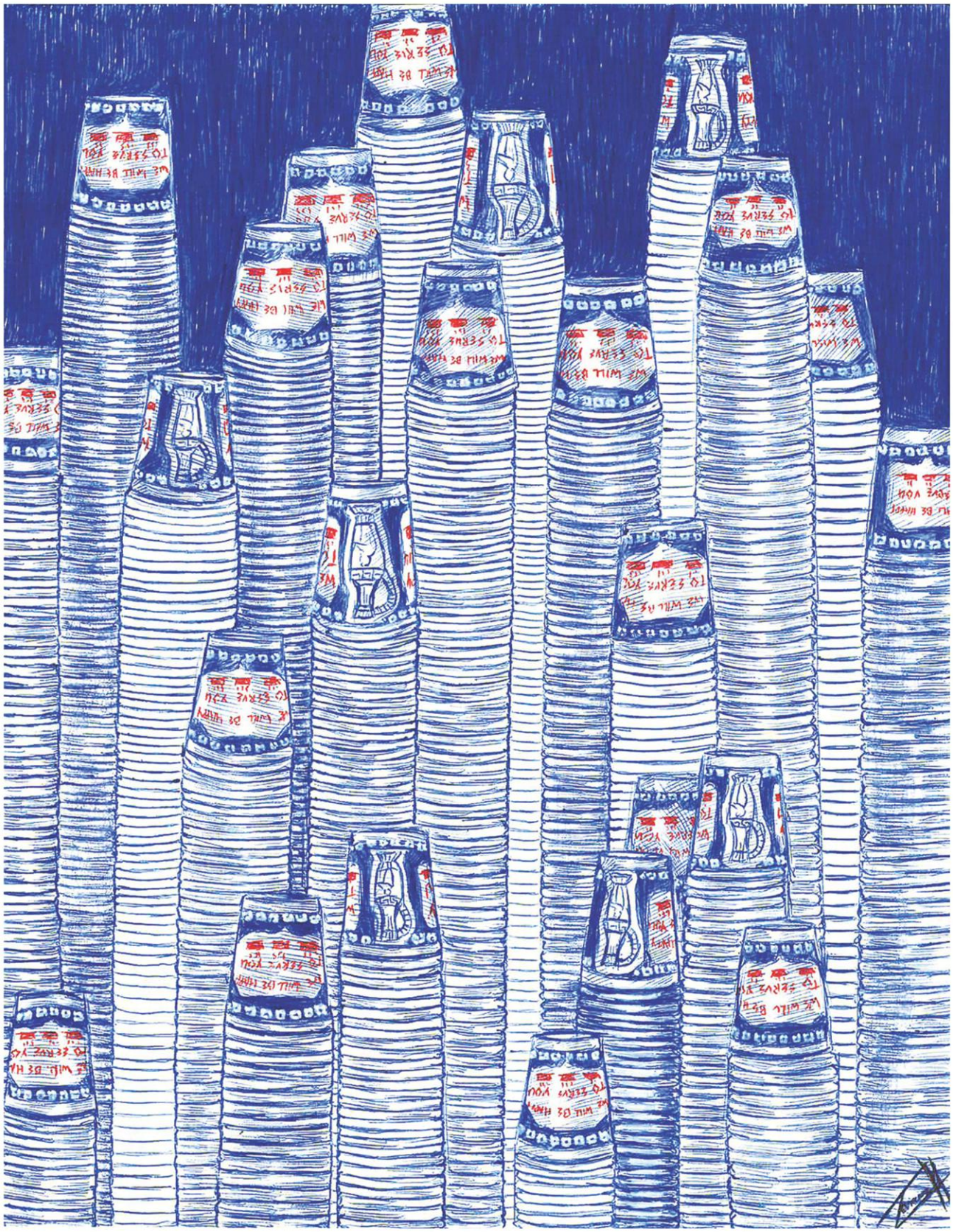




100 Percent Cheese (top)
Marker & Red Ballpoint Pen
27.9 × 35.6 cm
2024

Guarded Lines (bottom)
Blue Ballpoint Pen
20.3 × 25.4 cm
2024





We WILL Be Happy to Serve You
Red & Blue Ballpoint Pen
20.3 × 25.4 cm
2024



We WERE Happy to Serve You
Red & Blue Ballpoint Pen
20.3 × 25.4 cm
2024



Mind Over Gut
Marker & Red Ballpoint Pen
25.4 × 35.6 cm
2026

STEP INTO THE WORLD OF Sozyar Abdalla

Kurdistan, Iraq

Sozyar Abdalla is an artist and writer whose practice explores autism, ADHD, masking, identity, loneliness, and childhood trauma through digital and traditional painting. Drawing from lived experience, writing, and visual storytelling, she uses colour, symbolism, imagined figures, and distorted forms to give shape to emotions and internal experiences that are often difficult to express. Her creative process frequently begins with autobiographical or reflective writing, which she translates into paintings, characters, and symbolic environments. Through this deeply personal yet relatable visual language, her work examines the tension between outward identity and inner experience, transforming feelings of difference, isolation, and adaptation into narratives of recognition, connection, and self-acceptance.



No Haze Within (top)
Digital art
39 × 39 cm
2023

The Haze Within (bottom)
Digital art
27 × 20 cm
2026





Instagram:
@Soza_drawings

THROUGH THE ARTISTS' EYES



Pier to Forever
Sherry Mason Art
Oil on canvas
61 × 50.8 cm
2025

> Being part of Louvre Unbound Volume 8 placed my representational paintings in dialogue with artists working across cultures and disciplines. I appreciated the care taken in presenting my work and the opportunity to share the quiet light, atmosphere, and sense of place at the heart of my practice with an international audience.
>
> **Sherry Mason Art** - volume 8

Instagram:
@SherryMasonArt

STEP INTO THE WORLD OF Eliza Leopold

Stadtilm, Germany

Eliza Leopold is a German visual artist whose practice explores philosophical and existential questions of human experience. Working primarily with acrylic, linocut, and mixed media, she combines figurative and abstract elements to examine freedom, perception, memory, and transformation. Through human figures, landscapes, and recurring symbols, her work creates open spaces where meaning shifts according to the viewer's own experiences and associations.



Der Schritt (top)
Acrylic on canvas
100 × 80 cm
2026

Was das Meer traegt (bottom)
Acrylic on canvas
90 × 60 cm
2026





Website:
eliza-leopold.de

Instagram:
@ElizaLeopold.art

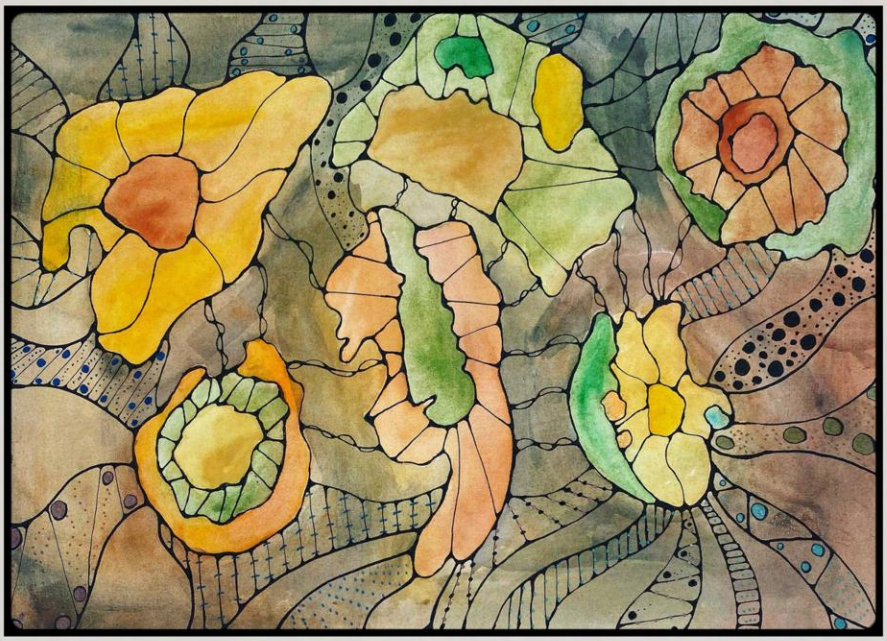


Als waere es unsere Wahl (top)
Acrylic on canvas
120 × 80 cm
2026

Noch fliesst es(bottom)
Acrylic on canvas
120 × 80 cm
2026



THROUGH THE ARTISTS' EYES



Unbound I
Suzette Russo
Watercolor and Ink
40 × 30 cm
2023

Being supported and promoted by Louvre Unbound Magazine has been such a meaningful experience. It is an honor to be part of a global artistic platform and to see my work connect with people beyond my own world. My paintings began during a very personal period of grief. Over time, that private process grew into a body of work that I felt ready to share. There is something very special about seeing work that began in such an intimate way take on a life outside of me and find its own meaning for other people.

Louvre Unbound has given me an opportunity to share that work with a wider audience, and they have made the experience feel welcoming from the beginning. Their support has been friendly, approachable, and professional, and I am genuinely grateful to have been included among artists from around the world. Having one of my works chosen for the back cover feels especially meaningful. Knowing that this particular work resonated with people is a lovely reminder of why sharing art matters in the first place.

Suzette Russo - Volume 8

Instagram:
@DellaFloraRusso.arts

THROUGH THE ARTISTS' EYES



Birds #118
Nancy Anne Woolf-Pettyjohn
Acrylic on Canvas
76 × 61 cm
2009

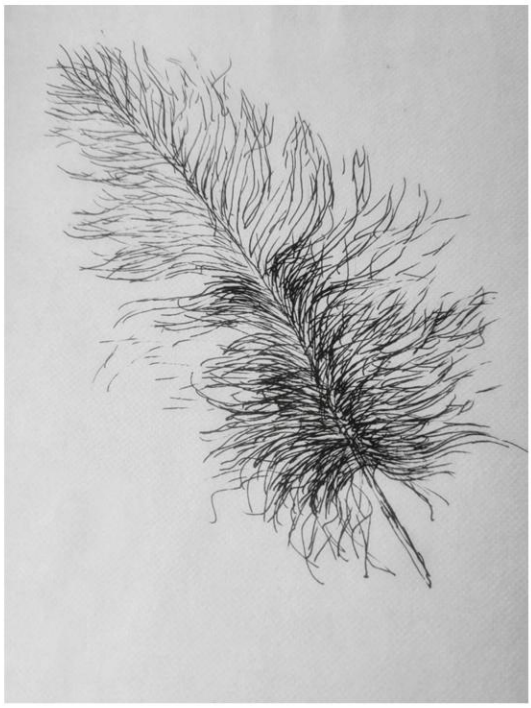
> My own experience has been really good. I had posted my painting of Anne of Cleves on Instagram and, much to my surprise, it caught the attention of Louvre Unbound. After I responded, I was invited to submit my work for consideration. To my delight, my diverse body of work was selected for Volumes 8 and 9. I am delighted to have the opportunity to share my art with audiences in different parts of the world, and I would definitely recommend submitting your work for consideration.
>
> **Nancy Anne Woolf-Pettyjohn** - volume 8

Instagram:
@WoolfPettyjohn

STEP INTO THE WORLD OF Mario Schuster

Pelotas, Brazil

Born in Pelotas, southern Brazil, Mario Schuster brings together his background in veterinary medicine and fine arts. Through expressive brushwork and delicate observation, his paintings explore nature's overlooked details and the complexities of human existence, inviting reflection on beauty, fragility, social injustice, and our capacity to see beyond the visible.



Vestígios da Natureza
Ink on paper
20 × 30 cm
2024



Tangarás
Ink and watercolor on paper
60 × 70 cm
2026



Website:
MarioSchuster.com.br

Instagram:
@MarioPizarroSchuster



Pequenos Prazeres
Acrylic on canvas
40 × 50 cm
2026



Marias
Acrylic on canvas
35 × 47 cm
2023

STEP INTO THE WORLD OF Gianluca Ferrari

Cremona, Italy

Gianluca Ferrari (Exhibitionow Multimedia Art Projects) explores the relationships between time, space, perception, and identity through an experimental multidisciplinary practice. Working with holograms, video, projections, and conceptual installations, the artist investigates how technology and visual experiences reshape our understanding of reality. Based in the Italian provinces of Cremona and Parma, the artist has exhibited across Italy and Europe and participated in international contemporary art projects since 2006.

Through the interplay of light, movement, and spatial relationships, Gianluca creates experiences that challenge conventional boundaries between physical reality and visual illusion. Holographic imagery and digital projections invite viewers to question their perceptions, while conceptual experimentation explores the fluid nature of identity and human experience. Rather than offering fixed interpretations, the works encourage personal reflection, transforming the relationship between artwork, space, and observer into an essential part of the artistic experience.



Dismantled, Holographic installation, Installation views, 2025-2026

Dismantled (2025-2026) is a holographic installation that explores the fragmentation of the human figure and the shifting boundaries between physical presence and virtual representation. Emerging from darkness, luminous bodies appear suspended in space, their forms divided, displaced, and partially dissolved into digital particles. Through the interplay of light, movement, and absence, the installation challenges conventional perceptions of bodily unity and spatial continuity. By transforming the human figure into a series of seemingly disconnected yet visually related fragments, Dismantled invites viewers to reflect on identity, perception, and the fragile relationship between the physical and the immaterial.



Website:
ExhibitioNow.com

Youtube:
@ExhibitioNowGroupItaly

Instagram:
@exhibitionow_art_projects



Dismantled
Holographic installation
Installation views
2025-2026

Experience the human figure beyond its physical boundaries. Scan the QR code to discover Dismantled and explore the fragmentation of the body through light, movement, and holographic imagery.





Dismantled
Holographic installation
Installation views
2025-2026

Experience the human figure beyond its physical boundaries. Scan the QR code to discover Dismantled and explore the fragmentation of the body through light, movement, and holographic imagery.



Ghostface (2025-2026) is a holographic installation that explores the relationship between identity, memory, and the elusive nature of human presence. Suspended in darkness, a series of luminous faces emerges from the surrounding space, their features fragmented by digital interference and shifting patterns of light. Presented at different heights, these disembodied portraits create an unsettling atmosphere in which individuality and anonymity seem to coexist. Through the contrast between architectural space and immaterial imagery, the installation transforms familiar human expressions into ghostlike presences, suggesting traces of identities caught between existence and disappearance. Ghostface invites viewers to reflect on the fragile boundaries between the visible and the invisible, the physical and the virtual, and the ways technology reshapes our perception of human identity.



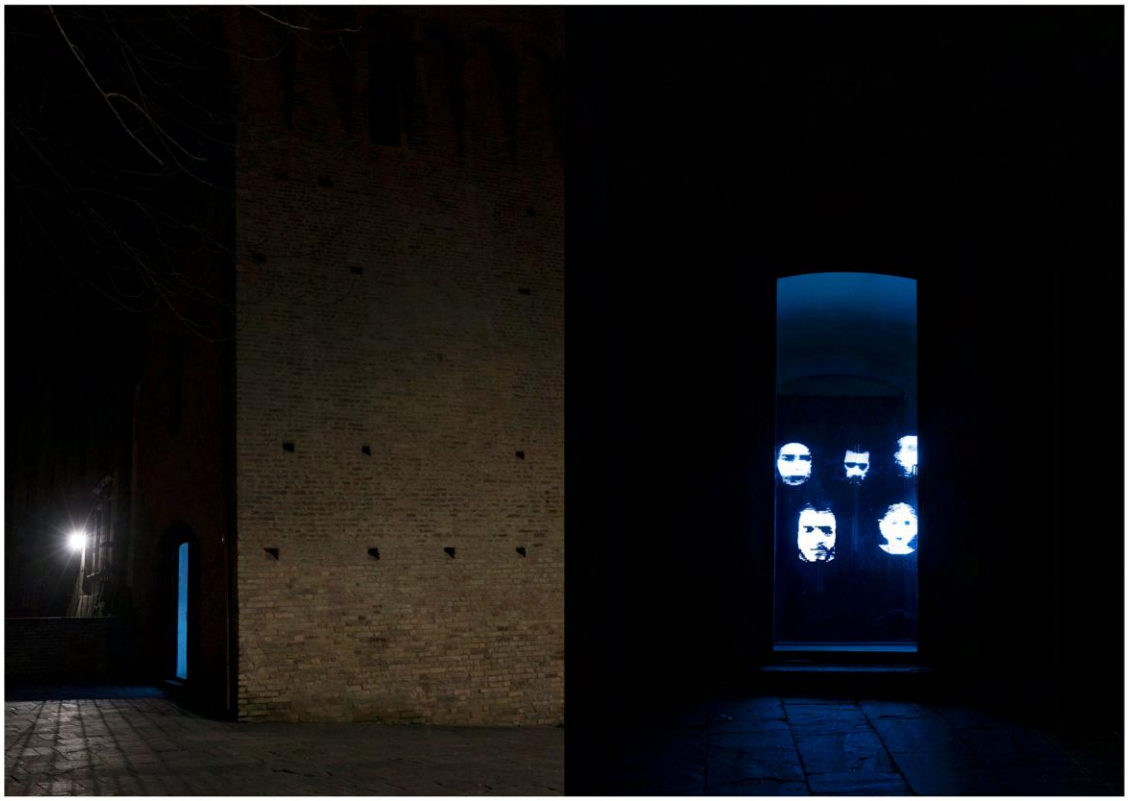
Ghostface
Holographic installation
Installation views
2025-2026

Discover the faces beyond the image. Scan the QR code to experience Ghostface and explore its haunting reflections on identity, presence, and perception.



Ghostface
Holographic installation
Installation views
2025-2026

Discover the faces beyond the image. Scan the QR code to experience Ghostface and explore its haunting reflections on identity, presence, and perception.





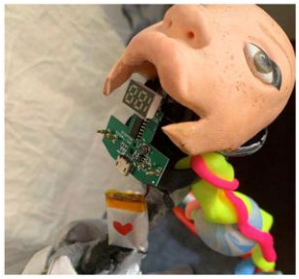
Ghostface
Holographic installation
Installation views
2025-2026

Discover the faces beyond the image. Scan the QR code to experience Ghostface and explore its haunting reflections on identity, presence, and perception.



THROUGH THE ARTISTS' EYES




Memento Mori
Chrolvx
Mixed media
40 × 40 cm
2026

> Being accepted by the curatorial team gave me the opportunity to share my artistic vision far beyond my own horizons. Alongside showcasing my work, discovering so many talented creators was deeply inspiring. Louvre Unbound connects artistic perspectives from around the world and genuinely enriches each artist's journey by providing meaningful international visibility.
>
> **Chrolvx** - volume 8

Instagram:
@chrolvx

THROUGH THE ARTISTS' EYES



Sacred Bond
Julie Baum
Pencil and Archival Ink Pen with Gold Leaf Accents on Canvas Sheet
40 × 50 cm
2026

Being featured in Louvre Unbound gave my work a life beyond the studio. Seeing my pieces become part of a broader international conversation made the experience feel both intimate and expansive. For me, Louvre Unbound represents visibility, connection, and the opportunity for my work to reach people I might not otherwise have reached.

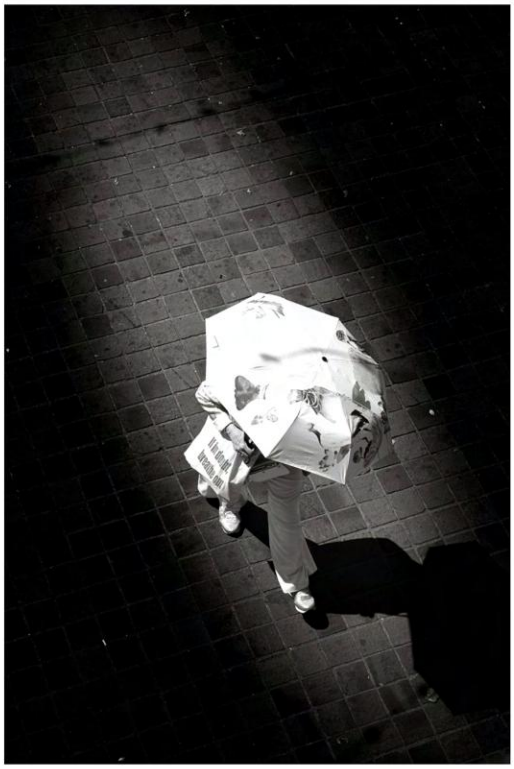
Julie Baum - volume 8

Instagram:
@JulieBaumArt

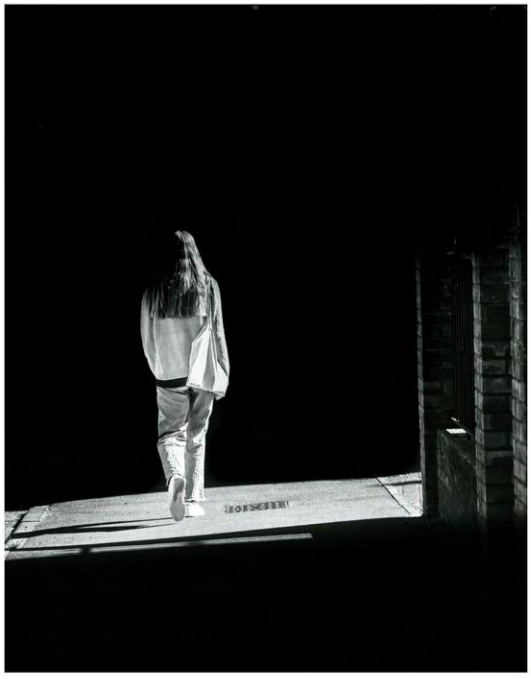
STEP INTO THE WORLD OF Mr.PhotoV

London, UK

Mr.PhotoV is a photographer whose practice explores the relationship between visual storytelling, emotion, and everyday life. Working in both black-and-white and colour photography, he combines light, shadow, composition, and movement to reveal hidden meanings in ordinary moments. Through urban scenes, subtle details, and expressive imagery, his work invites viewers to slow down, discover unexpected perspectives, and find moments of humour, reflection, and connection in the world around them.



Anxiety And Mantra
Black-and-white photography
1365 × 2048 pixels
2026



Letting Her Go
Black-and-white photography
1614 × 2048 pixels
2026



Instagram:
@Mr.PhotoV



Life And Death Of Tree
Black-and-white photography
1536 × 2048 pixels
2026



Shadow Pacman Eating A Person
Black-and-white photography
1515 × 2048 pixels
2026

STEP INTO THE WORLD OF Yvon Bussière

Varennes, Canada

Yvon Bussière approaches painting as an intimate dialogue with nature, where simplicity, spontaneity, and personal experience become essential elements of artistic expression. Working with earth-derived pigments, water collected from natural sources, and cotton paper, he develops a practice deeply connected to the environments he explores. Rather than seeking to reproduce landscapes with precision, he captures their atmosphere, energy, and emotional resonance, allowing each painting to emerge as an authentic expression of a particular moment and place.

Among the landscapes that inspire his work, Mont Saint-Hilaire, in Québec, Canada, holds a special significance. Recognized as a UNESCO Biosphere Reserve since 1978, this remarkable natural environment is known for its rich biodiversity, protected forests, and sweeping views of the Richelieu Valley. Its cultural heritage is equally significant, having inspired celebrated Québec artists such as Ozias Leduc and Paul-Émile Borduas. For Bussière, however, the mountain represents something profoundly personal: a place of contemplation, creative freedom, and reconnection with the natural world.

He frequently returns to Mont Saint-Hilaire to paint, walk, and meditate, finding inspiration in the gentle movement of streams, the quiet presence of trees, and the enduring strength of the mountain itself. These encounters invite him to slow down, observe, and experience the landscape beyond its visible forms. The sound of flowing water brings a sense of calm, while the surrounding forest creates an atmosphere of intimacy and belonging. Within this setting, painting becomes more than an artistic activity; it becomes an act of gratitude, a way of acknowledging the beauty and vitality of the living world.

His watercolors reflect this deeply personal relationship with nature. Through intuitive gestures, delicate variations of color, and an openness to unexpected results, Bussière translates fleeting impressions into visual expressions of presence and emotion. His approach embraces the freedom of childlike perception, allowing instinct and sensitivity to guide the creative process without the constraints of rigid representation.

Ultimately, Bussière's work invites viewers to rediscover the extraordinary within the ordinary. Each painting becomes a quiet testimony to the connection between humanity and the natural environment, reminding us that meaningful artistic experiences often emerge from the simplest gestures: observing, listening, feeling, and allowing ourselves to become, even briefly, part of the landscape around us.



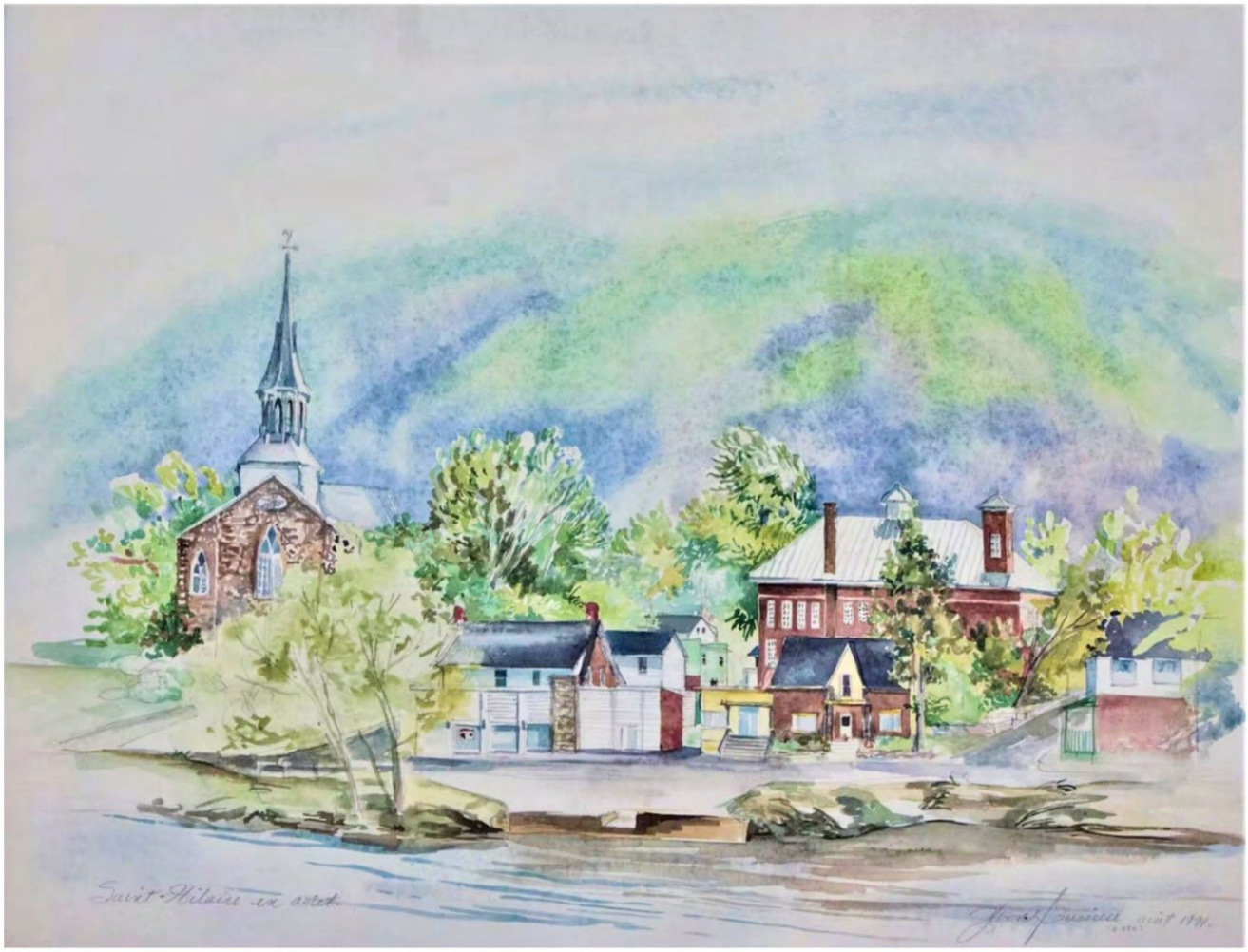
Website:
yvonbussiere.wixsite.com/artistepeintre

Facebook:
@yvon.bussiere.5

Instagram:
@YvonBussiere2023



Mont Saint-Hilaire - A433
Watercolour
19 × 28.5 cm
2007



Saint-Hilaire en août - A226
Watercolour
46 × 36 cm
1991



Cascade Mont Saint-Hilaire - A475
Watercolour
25.5 × 36 cm
2003



Le pré, Mont Saint-Hilaire - A468
Watercolour
56.5 × 37.5 cm
2002



Sentier, Mont Saint-Hilaire - A437
Watercolour
17.5 × 25.5 cm
2003

STEP INTO THE WORLD OF Jah_

Bethlehem, USA

Jah_, is a mixed-media artist and Muhlenberg College graduate with a background in Art History and Studio Art. Through his distinctive approach, which he calls Vibrant Expression, he combines bold colors, emotional vulnerability, and a passion for acrylic painting to explore unconventional forms of communication, inviting viewers to connect through shared feelings, personal stories, and the understanding that they are not alone.



Hazel
Mixed media on canvas
60.96 × 81.28 cm
2026



Fuego
Acrylic on canvas
40.64 × 50.80 cm
2026

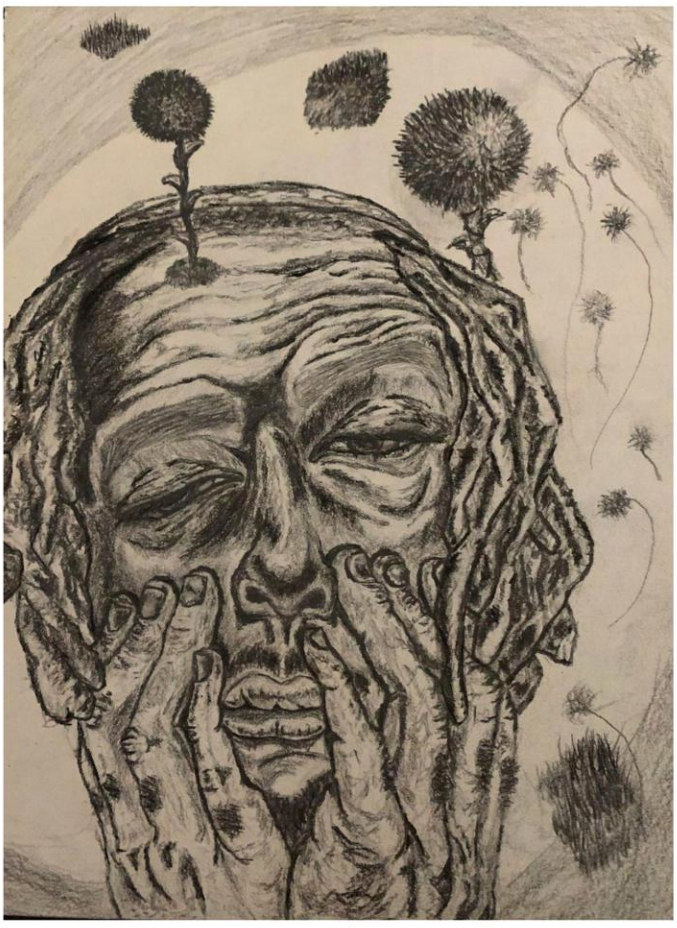


Website:
gr8-1s.com

Instagram:
@7h3.gr8.1s



Influence
Gouache on mixed media paper
17.78 × 25.40 cm
2026



Frustrated
Graphite on paper
21.59 × 27.94 cm
2023

STEP INTO THE WORLD OF Tiff

Auckland, Newzealand

Tiff is a freelance artist whose creative practice is deeply rooted in Christian faith and the beauty of nature. Inspired by the light of Jesus, the presence of the Holy Spirit, and biblical teachings, her work explores spirituality, devotion, and the personal journey of faith, inviting viewers to reflect on their beliefs, discover the messages of Scripture, and experience a deeper connection with Christianity.



Little Lamb (top)
Acrylic on paper
21 × 29.7 cm
2026

Connection (bottom)
Acrylic painting
42 × 59.4 cm
2026





Instagram:
@ti_ffany8876

THROUGH THE ARTISTS' EYES



Mirror Image
Cher Pruys
Acrylic on Panel
2026

"I wanted to share my work in this magazine, as I find that this community truly understands contemporary art. Creative practice thrives on consistency, and I wish to deepen my relationship with the readers. Publishing with Louvre Unbound repeatedly allows me to share my visions and my growth as an artist. Enduring editorial partnerships are rare...

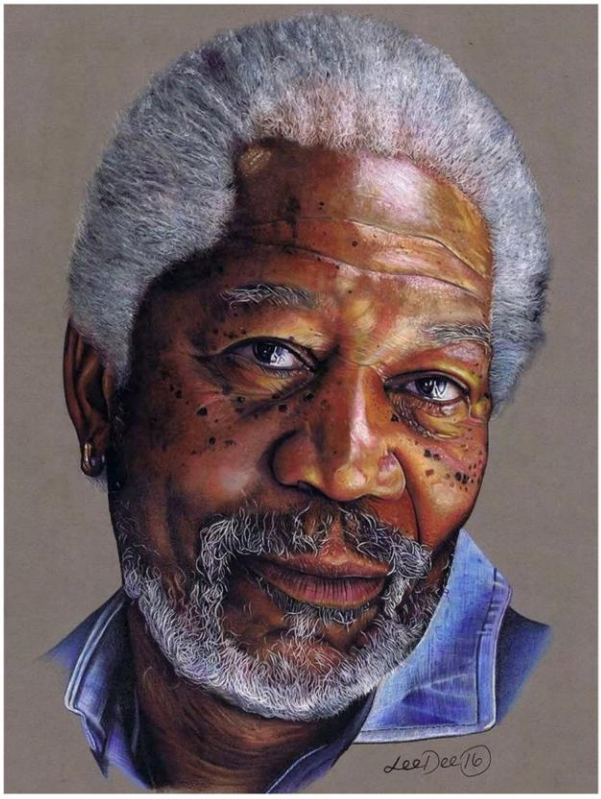
Cher Pruys - Volumes 5, 6, 7 and 8"

Instagram:
@CherPruys

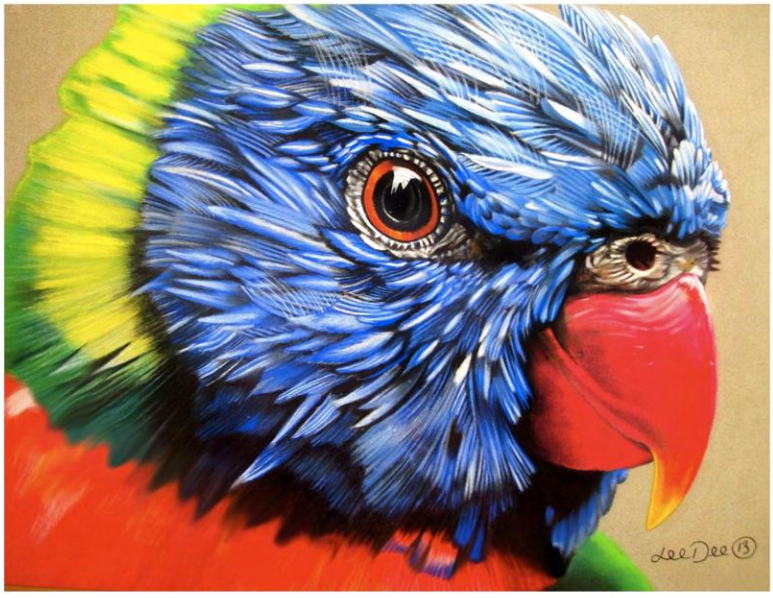
STEP INTO THE WORLD OF Lee Devor

Ripon, United Kingdom

Lee Devor is a visual artist and tattooist with approximately 15 years of experience specialising in realism, portraiture, and wildlife. Working primarily with graphite and pastel, his drawings reveal an exceptional attention to detail, texture, light, and expression. Drawing on his background in realism tattooing, he captures the individuality and character of his subjects, transforming careful observation into lifelike portraits that celebrate the beauty and complexity of both human and animal forms.



Silver Haired Gentleman
Graphite and pastel on paper
29.7 × 42 cm
2016

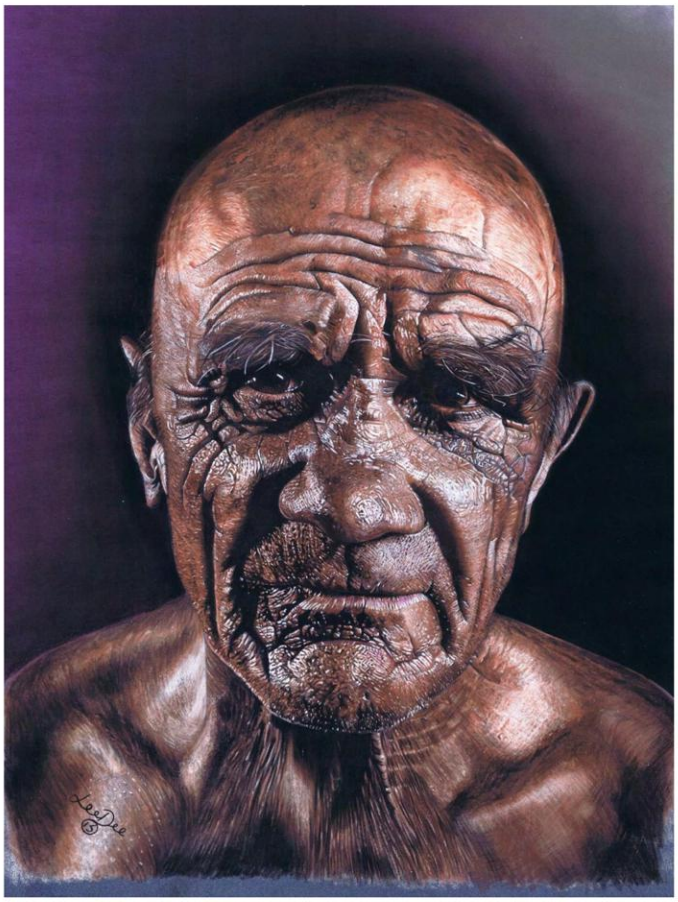


Parrot
Graphite and pastel
on paper
42 × 29.7 cm
2013



Instagram:
@LsTattooAndPiercing
Collective

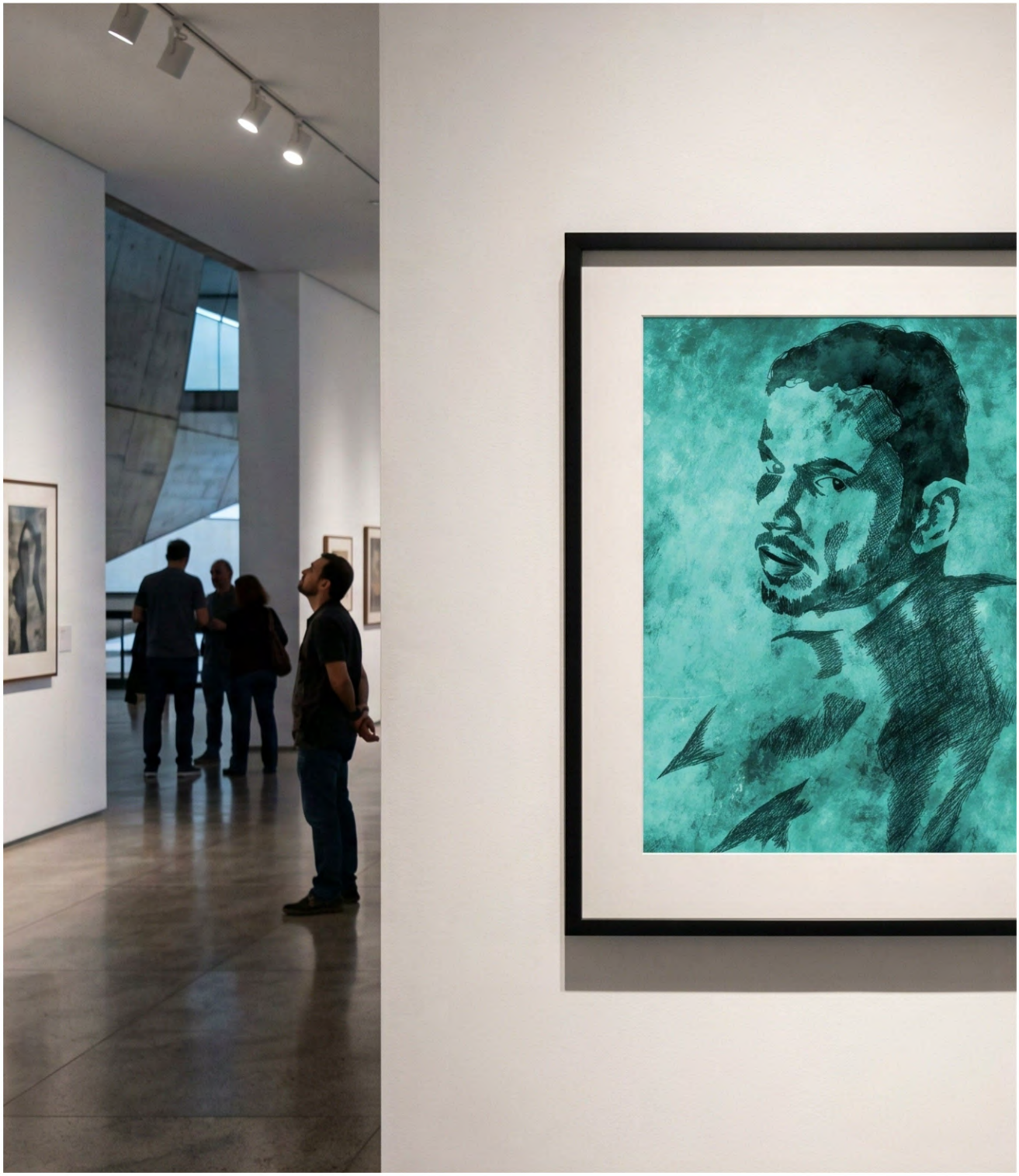
Elderly Gentleman
Graphite and pastel on paper
29.7 × 42 cm





Woman in a Hat
Graphite and pastel on paper
29.7 × 42 cm
2021

BEYOND VISIBILITY
YOUR ART IS TALKING. BUT WHAT IS THE WORLD HEARING?



Every artwork enters the world carrying an intention. It may begin with a question, a memory, a provocation, an obsession, or years of experimentation compressed into a single image, object, gesture, or surface. Yet between what an artist intends to communicate and what the world actually perceives, something unexpected happens: the work leaves the studio, and the artist is no longer the only person determining how it will be understood.

A photograph frames it. A portfolio positions it. A caption introduces it. A website contextualizes it. A curator interprets it, and an audience ultimately completes the encounter. Long before someone stands in front of the actual work, an entire perception may already have been constructed around it. That perception can reinforce the strength of an artistic practice, but it can also obscure it.

This is one of the questions at the center of Louvre Unbound's Special Edition: not simply how artists create work, but what happens to that work once it begins to travel beyond the place where it was created. Making art and making art understood are not the same thing, and in contemporary culture, the distance between the two may be considerably greater than artists imagine.



The first impression may happen without you

There was a time when encountering art usually meant encountering an object. You entered a gallery, approached a painting, moved around a sculpture, and experienced scale, texture, material, distance, and presence. Today, the first encounter increasingly happens elsewhere. It may occur on a phone late at night, inside a curator's inbox among dozens of submissions, through three photographs in a portfolio, on a website, in a PDF, or through a few sentences attempting to describe years of artistic research.

The artwork may still be physical, but its first encounter often is not. That changes the equation because artists are no longer communicating exclusively through what they create. Whether intentionally or not, they are also communicating through everything surrounding what they create. The order of works in a portfolio, the quality of a photograph, the confidence of an artist statement, the coherence of a website, and even the decision to include one artwork while removing another all participate in the way a practice is perceived.

None of these things can make weak art strong. But they can determine whether strong art receives enough attention for someone to discover what makes it strong. That distinction matters enormously at a moment when images have become abundant but meaningful attention increasingly scarce.

Visibility is everywhere. Attention is not.

Artists today possess something previous generations could barely have imagined: the ability to place their work before an international audience almost instantly. An artist working in São Paulo, Montréal, Johannesburg, Athens, Seoul, or a town far removed from any major cultural center can publish an artwork and potentially place it before viewers thousands of kilometres away. This possibility has radically expanded access to artistic practices that might once have remained geographically isolated.

But the same accessibility has created another problem. Everyone else can do it too. Contemporary artists operate inside an unprecedented abundance of images, where paintings compete with photographs, sculptures with videos, exhibitions with entertainment, and carefully developed artistic practices with advertising, news, products, celebrities, and millions of other images demanding attention.

The challenge, therefore, is no longer simply how to become visible. A far more important question is what happens after someone sees the work. Does the viewer stop? Do they remember it? Does one image create enough curiosity to discover another? Can they perceive that there is a coherent practice behind what they have encountered? Visibility can put an artwork in front of someone, but visibility alone cannot make that person care.

This distinction between being seen and being remembered is central to understanding contemporary artistic visibility. Exposure may be measured in views, impressions, followers, or reach, but recognition is something different. Recognition begins when the work leaves a trace.





The artist we remember

Think about an artist whose work you can recognize without seeing the signature, name, or museum label. Something remains identifiable. It may be a particular relationship with colour, a recurring tension, a way of constructing bodies, an obsession with certain materials, an unusual silence, humour, restraint, excess, or simply a distinctive way of looking at the world. Whatever it is, the work carries evidence of a mind behind it.

This does not mean that artists should repeat themselves. Strong artistic identities are not prisons. Artists evolve, contradict themselves, experiment, fail, abandon ideas, and discover new ones. Yet somewhere underneath that movement, certain questions, instincts, visual relationships, or ways of seeing often persist. Over time, those elements can become something much more significant than a recognizable style: they become an artistic language.

This matters particularly in an environment increasingly influenced by algorithms and rapidly circulating aesthetics. Trends can provide immediate familiarity because audiences already know how to read them, but familiarity should not be confused with identity. A trend may help an artist look contemporary for a moment; an artistic language allows the work to remain identifiable after that moment has passed.

What an artist chooses not to show

One of the least discussed artistic skills has nothing to do with producing more work. It is the ability to decide what should remain unseen. Artists accumulate sketches, experiments, failed ideas, transitional works, successful accidents, unfinished projects, pieces connected to important personal moments, and works that once seemed essential but no longer represent the direction of the practice.

Creation naturally produces abundance, but professional presentation requires selection. This can be uncomfortable because artists know the history behind every work, while the viewer does not. The viewer encounters only what has been placed before them and constructs an understanding of the artist from that selection.

Ten excellent works surrounded by ten weaker ones do not necessarily communicate productivity. They may simply make it harder to understand where the artist is strongest. A portfolio is therefore not an archive, just as an exhibition is not a storage room. Showing everything an artist has made is very different from showing who that artist has become.

Editing, in this sense, is not an act of hiding. It is an act of clarification. Sometimes removing one work allows another to become more powerful. Sometimes removing several works reveals connections that were previously difficult to perceive. What an artist chooses not to show can become as important as what is ultimately placed before the public.

The invisible architecture of an artistic career



From the outside, artistic careers can appear mysterious. An exhibition happens, an artist appears in a publication, a curator makes contact, a gallery sends an invitation, or an unexpected opportunity emerges. Because audiences usually see only the result, these moments can appear sudden. In reality, they rarely are.

Behind them exists an invisible architecture constructed gradually through documentation, communication, archives, applications, relationships, exhibitions, publications, conversations, reliability, and hundreds of small professional decisions. No single element guarantees that an opportunity will happen, and there is no credible formula capable of manufacturing an artistic career. But together, these structures increase the possibility that meaningful encounters can occur.



This is why the Louvre Unbound Special Edition does not attempt to teach artists how to become famous. Instead, it examines a much more useful territory: the decisions artists can actually control. The distinction is important because so much of an artistic career depends on factors that cannot be controlled, taste, timing, economics, institutional priorities, cultural trends, personal connections, and simple chance. Understanding what remains within the artist's control makes it possible to invest energy where it can genuinely make a difference.

Good art deserves more than a quick glance

An artist cannot control whether a curator will connect emotionally with a work, whether a collector will respond to a particular image, whether a gallery will answer an email, or whether an opportunity will arrive at precisely the right moment. What artists can influence are the conditions in which their work is encountered.

They can document it carefully, understand what belongs in a portfolio, learn to speak about their practice without suffocating it with explanation, and communicate professionally without transforming themselves into a corporate identity. They can develop visibility without allowing algorithms to determine their artistic direction, recognize influence without allowing it to become imitation, maintain archives, build relationships, and preserve coherence while continuing to experiment.
None of this requires compromising artistic integrity. Professionalism does not have to sanitize art, just as communication does not have to simplify it. When approached intelligently, these structures can do precisely the opposite: they can protect the complexity of the work by creating better conditions for that complexity to be perceived.

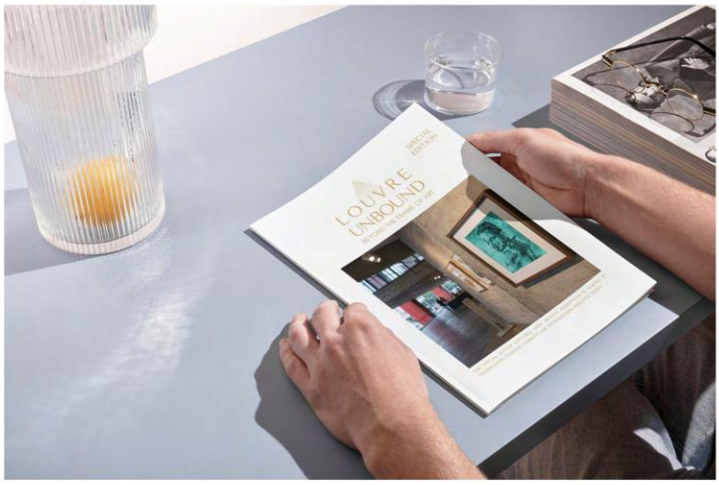
Ultimately, this is not about becoming famous. It is about being understood. Across twelve chapters, the Louvre Unbound Special Edition examines documentation, artistic identity, portfolios, writing, self-editing, digital presence, professional communication, visibility, cultural context, career development, and the structures through which artwork moves beyond the studio. These are the same fundamental areas established by the publication, but they converge around one larger question: what happens to your art after you finish making it?

Completing an artwork is the end of one process, but it is also the beginning of another. Someone still has to encounter it, stop long enough to look at it, become curious enough to understand it, and perhaps decide to continue the conversation. Sometimes that encounter leads nowhere. Sometimes it becomes a publication, an exhibition, an invitation, a professional relationship, or an opportunity the artist could never have predicted while alone in the studio.

Great art can begin almost anywhere. What happens afterward should not depend entirely on luck. The work already has something to say; the question is whether the conditions surrounding it are allowing the world to hear it.

Discover the Louvre Unbound Special Edition

LouvreUnbound.com/special-edition



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BEYOND THE FRAME OF ART

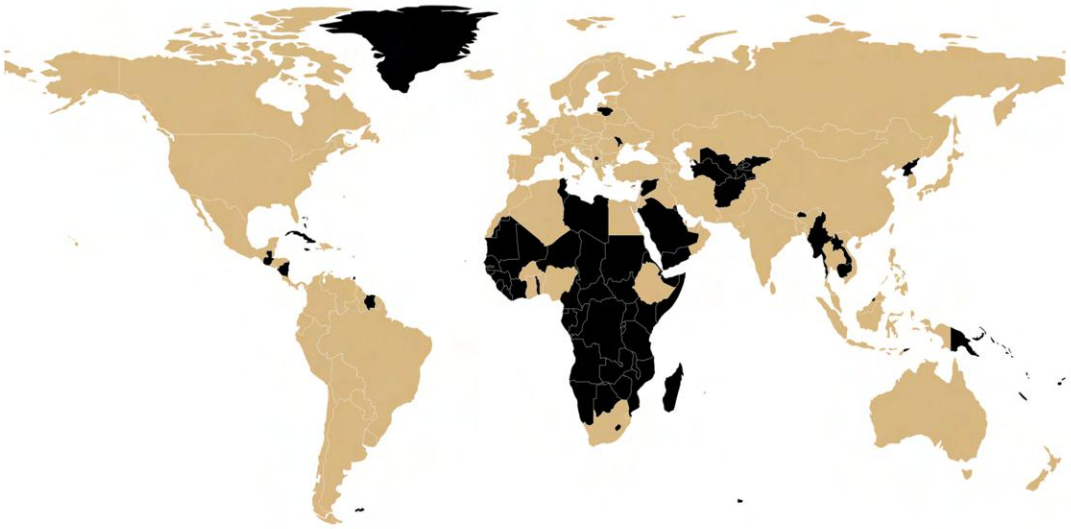
BEYOND BORDERS

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

111 countries, representing approximately

56,9% of all countries worldwide.



🌎 **South America:**
Brazil 🇧🇷 Colombia 🇨🇴 Argentina 🇦🇷 Chile 🇨🇱 Peru 🇵🇪 Bolivia 🇧🇴 Ecuador 🇪🇨 Venezuela 🇻🇪 Paraguay 🇵🇾 Uruguay 🇺🇾 Guyana 🇬🇾

🌎 **North and Central America:**
Canada 🇨🇦 USA 🇺🇸 Mexico 🇲🇽 Belize 🇧🇿 Bermuda 🇧🇲 Dominican Republic 🇩🇴 Costa Rica 🇨🇷 Honduras 🇭🇳 Panama 🇵🇦
Puerto Rico 🇵🇷 Haiti 🇭🇹 El Salvador 🇸🇻 Curaçao 🇨🇼 Guadeloupe 🇬🇵

🌍 **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 🇭🇺
Andorra 🇦🇩 Jersey 🇯🇪 Estonia 🇪🇪

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

🌍 **Africa:**
South Africa 🇿🇦 Algeria 🇩🇿 Eswatini 🇸🇿 Egypt 🇪🇬 Nigeria 🇳🇬 Ethiopia 🇪🇹 Ghana 🇬🇭 Morocco 🇲🇦 Cape Verde 🇨🇻 Benin 🇧🇯
Mauritius 🇲🇺 Burkina Faso 🇧🇫

🌏 **Oceania:**
Australia 🇦🇺 New Zealand 🇳🇿

LOUVRE
UNBOUND
BEYOND THE FRAME OF ART

ABOUT LOUVRE UNBOUND

Louvre Unbound is an independent contemporary art magazine dedicated to showcasing bold, experimental, and thought-provoking visual art from around the world. Created by a collective of artists, the magazine offers an inclusive platform for emerging and independent creators whose voices often exist outside mainstream institutions.

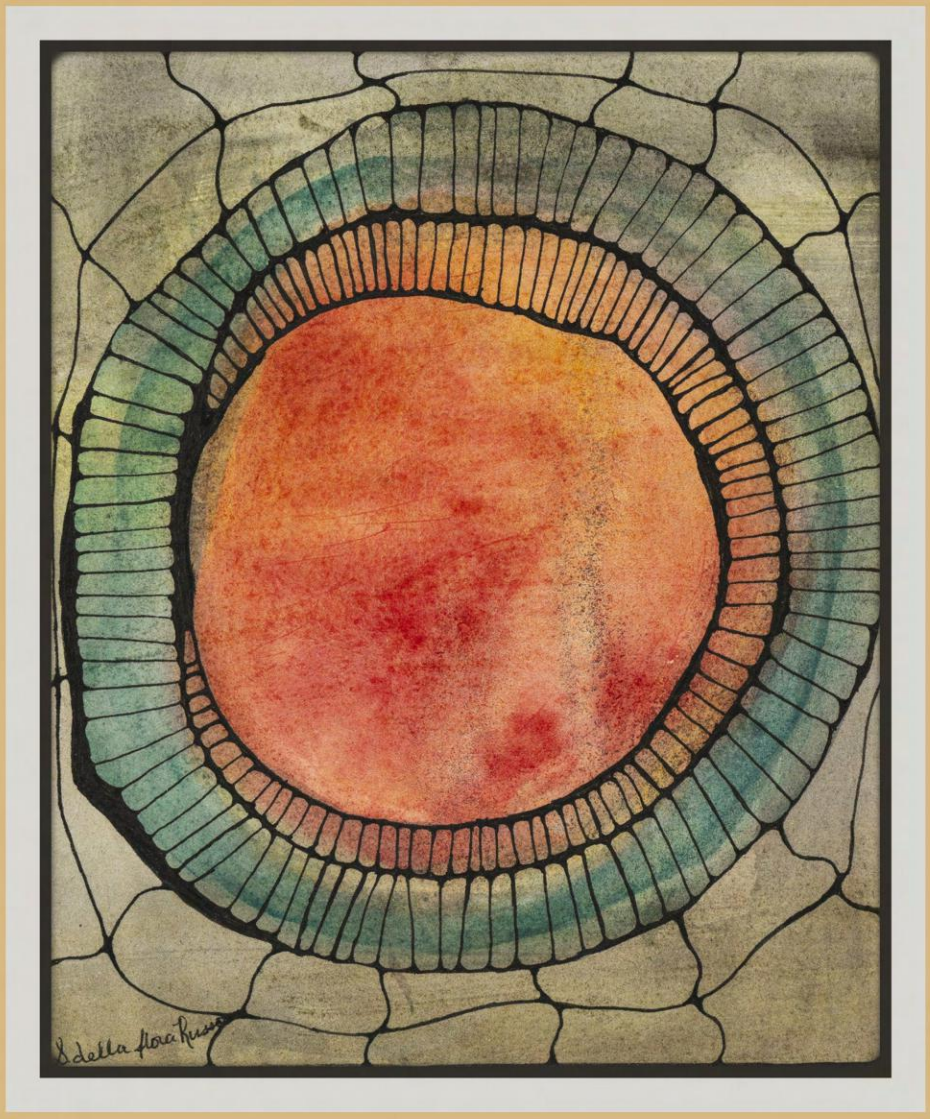
The publication is committed to presenting works that explore the symbolic, the sacred, the performative, and the emotional dimensions of contemporary experience. Each issue curates a diverse selection of artists who challenge norms, provoke reflection, and contribute to a deeper understanding of art as a transformative force.

The very name Louvre Unbound embodies this vision. The word "Louvre" derives from the Old French " l'ouevre " ("the artwork"), which later evolved phonetically into Louvre. Our intention was to highlight the idea of the magazine itself as "the work." At the same time, the Musée du Louvre stands as the world's most visited museum — home to more than 500,000 works of art, about 35,000 of which are on permanent display — and remains a global reference in classical art. By adding "Unbound", we deliberately create a contrast: while "Louvre" evokes the canon of classical art, "Unbound" opens a space for the unexpected, positioning our publication in dialogue with — and in opposition to — tradition, while celebrating the diversity and vitality of contemporary art.

By fostering space for raw narratives and fearless creativity, Louvre Unbound supports the development of a global artistic community rooted in authenticity, dialogue, and innovation. It is both a publication and a platform — amplifying unique perspectives and encouraging artistic freedom beyond traditional boundaries.

LOUVRE
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BEYOND THE FRAME OF ART

Public's choice from volume 8



Held
Suzette Russo
Watercolor and Ink
30 × 40 cm
2023

LouvreUnbound.com