

Denise Schellmann

Portfolio //





About

Artist Denise Schellmann explores the smallest building blocks of life. She draws the invisible, under the influence of her critical engagement with crystals and cells as a pharmaceutical chemist. They oscillate between order and chaos – between space and in-between-space. From this synthesis of her scientific experiences with spontaneous, intuitive feeling during the process of creation, she develops a unique formal language that is both powerfully expressive and playfully delicate.

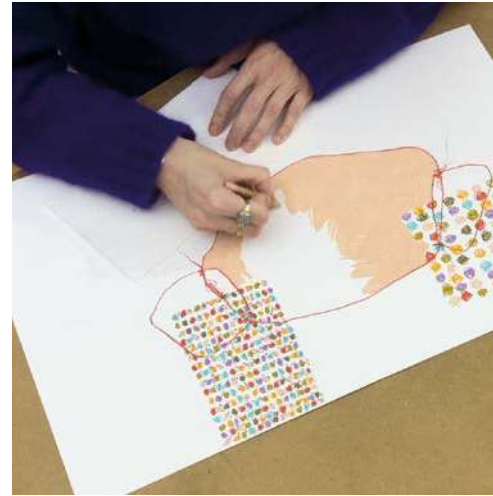
In lending them her creative, multimedia appreciation, Schellmann grants to elementary particles and microcosmic structures a specific identity and history – just as Cy Twombly gives expression to classical myths in his works. Her work is defined by complex, unplanned and never-corrected creative processes. The characteristic dynamics of her drawings reflect the dialectic between art and science that has defined her life story.

Denise Schellmann describes herself as a “cartographer of her [own] intuitive processes”: when the “tool, the crayon, the needle or the camera take over”, then “everything becomes a drawing”. Her diverse corpus of work can be experienced as graphic work, print, sculpture, installations, performance and video art.

Content



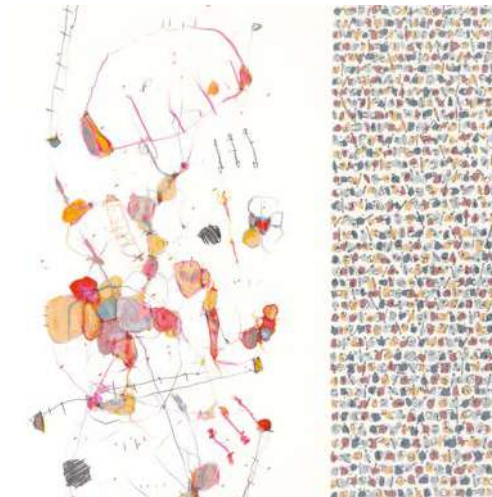
Art and Science
Living and Creating in
the Space-in-Between



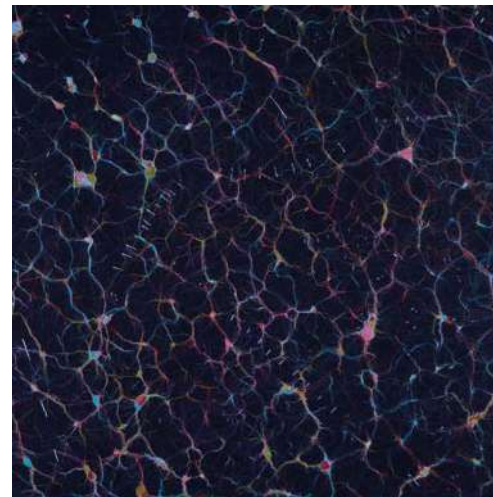
Everything Is Drawing
When the Tool Takes the Lead



Metamorphosis
The Process Is the Goal



Dialectics
The Creative Force of Contrast



Microscopics
Making Visible the Invisible



Selected Projects

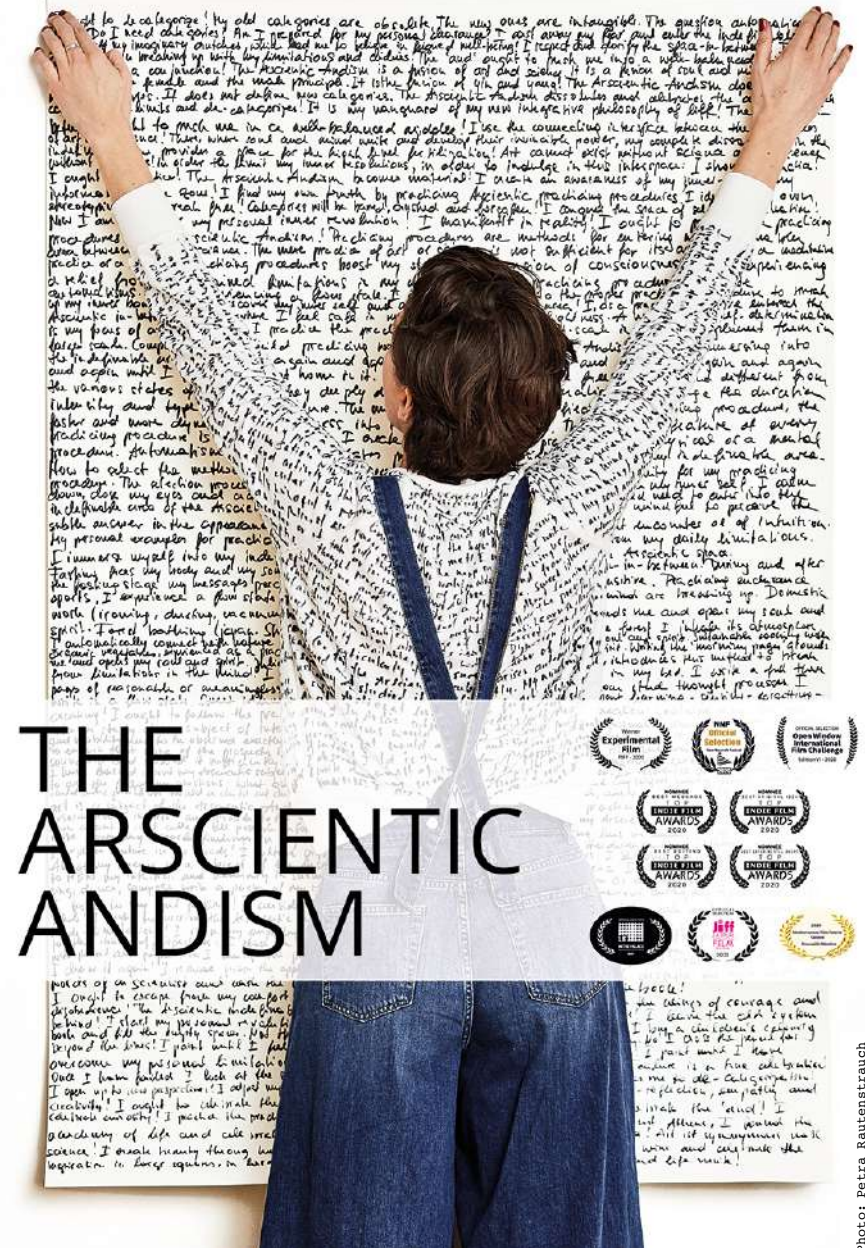
Art & Science

Living and Creating in the Space-in-Between

The Arscientic Andism – My Romantic Manifesto.
My identity-creating dialogue with myself.
Video performance and written manifesto on
working in the space-in-between as a scientist
and artist. Spiritual and physical construction
and deconstruction of the 13 principles of
Arscientic Andism.

Official filmposter "The Arscientic Andism – my romantic manifesto", shortfilm 17 min, 2020

MY ROMANTIC MANIFESTO | A FILM BY AND WITH DENISE SCHELLMANN



Art & Science

Living and Creating
in the Space-in-Between



Stills of "The Arscientific Andism –
My Romantic Manifesto", shortfilm 17 min, 2020



Photos: Denise Schellmann

Everything Is Drawing

When the Tool Takes the Lead

Drawing means creating in the space-in-between.
Beyond rules and goals, the arbitrariness of the
tool takes control.



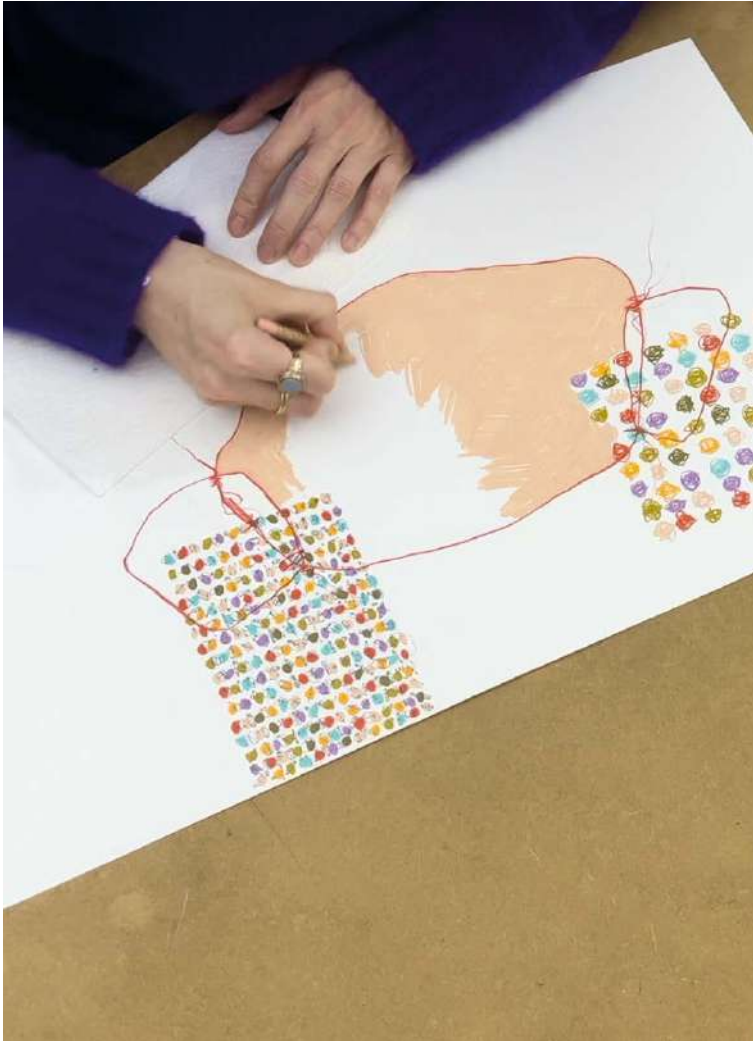
Drawingprocess writing, 2018



Drawingprocess sewing, 2021

Everything Is Drawing

When the Tool Takes the Lead



Drawingprocess drawing, 2023



Drawingprocess performative Installation,
HUMAN_NATURE Künstlerhaus Vienna, 2023

Meta morphosis

The Process Is the Goal

My process-oriented methods turn science into art. Beginning without clear goals, the butterflies transformed from paper drawings to three-dimensional collages and, via a video animation, ultimately became a fabric sculpture.

The series #bewareofbutterflies was at the core of Denise Schellmann's work from 2020 to 2024. The butterflies must be understood as a synthesis of drawn structures and motifs from earlier creative phases: as consummated metamorphoses that create a colourful newness. No two butterflies are the same. And in each, the artist's personality matures one step further. Contradictions remain: fragility and strength, tenderness and wildness, statics and dynamics. Always the both, and the and.

#bewareofbutterflies XXVI, 2024,
graphite, coloured pencil on paper
26 x 42 cm

Butterflycollection III,
2020, graphite, coloured
pencil on paper, pins,
insect showcase,
40 x 50 cm



Metamorphosis

The Process Is the Goal



Photos: Denise Schellmann

Sewingprocess, prototypes, cutting pattern, butterflies, soft sculptures, 2021

Metamorphosis

The Process Is the Goal



3 x 7 Butterflies | 21 softsculptures, 2021, textile, filling materials, thread, 7–18 cm (H)

Photos: Denise Schellmann

Metamorphosis

The Process Is the Goal



Photo: Denise Schellmann

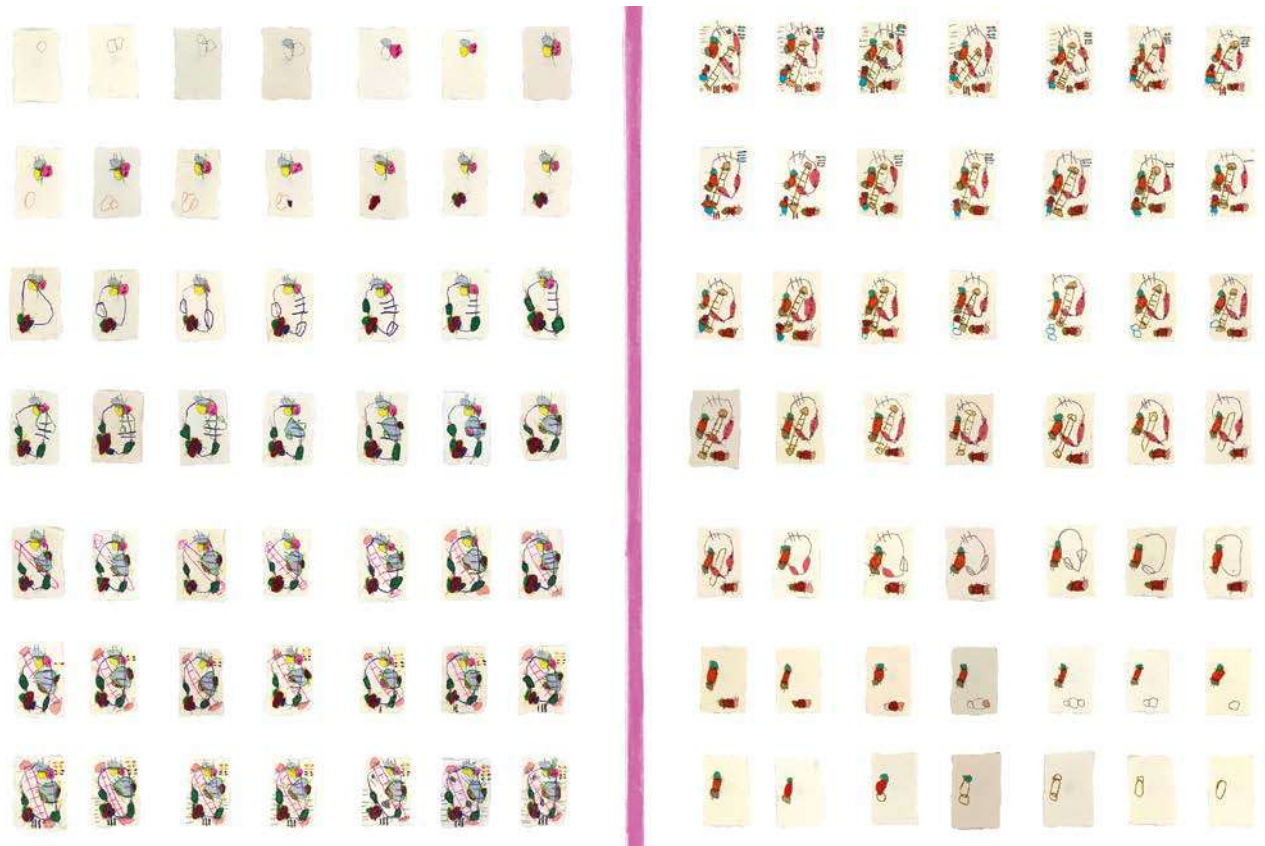
3 x 7 Butterflies, multimedia installation, 21 soft sculptures, 21 clips, 21 frames per clip 2021, (You) made my day, collaborative exhibition with Rafael Lippuner, contemporary 12-14

The installation 3 x 7 Butterflies is the result of a meticulously playful, transformative method. Starting from what began as two-dimensional drawings, a metamorphosis initially via the hand-sewing of individual patterns gives way to organic-amorphous fabric sculptures and finally a video animation.

Metamorphosis

The Process Is the Goal

In the diptych *Metamorphose I, Werden & Vergehen* (2024), the drawing process mutates from a free idea to an analytical concept. Form undergoes a first deconstruction. A paper sheet splinters into individually drawn elements. Multiple, unexpected readings emerge: to the left, from the right. Upwards, from below. Diagonally. Continuously or erratically.

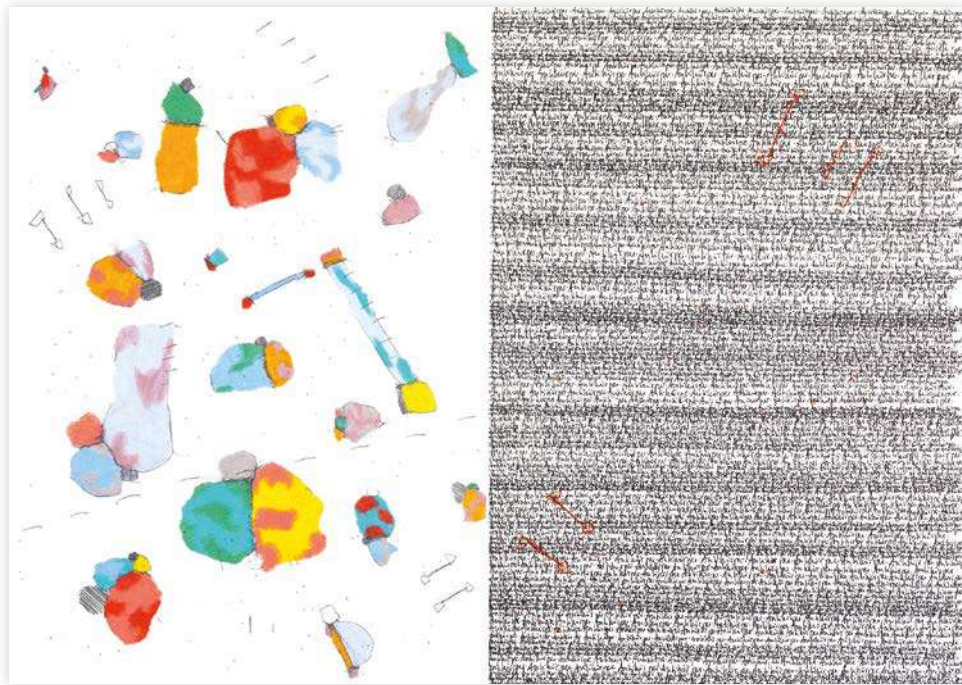


Diptych "*Metamorphose I, Werden & Vergehen*",
2024, graphite, coloured Pencil on paper, 80 x 120 cm

Dia lectics

The Creative Force of Contrast

The fields of tension, the both/ands of my art: form and content, statics and dynamics, order and chaos, analysis and intuition.



Diptych "Antikörper", 2020, graphite, coloured pencil, ballpen on paper, 29,7 x 42 cm

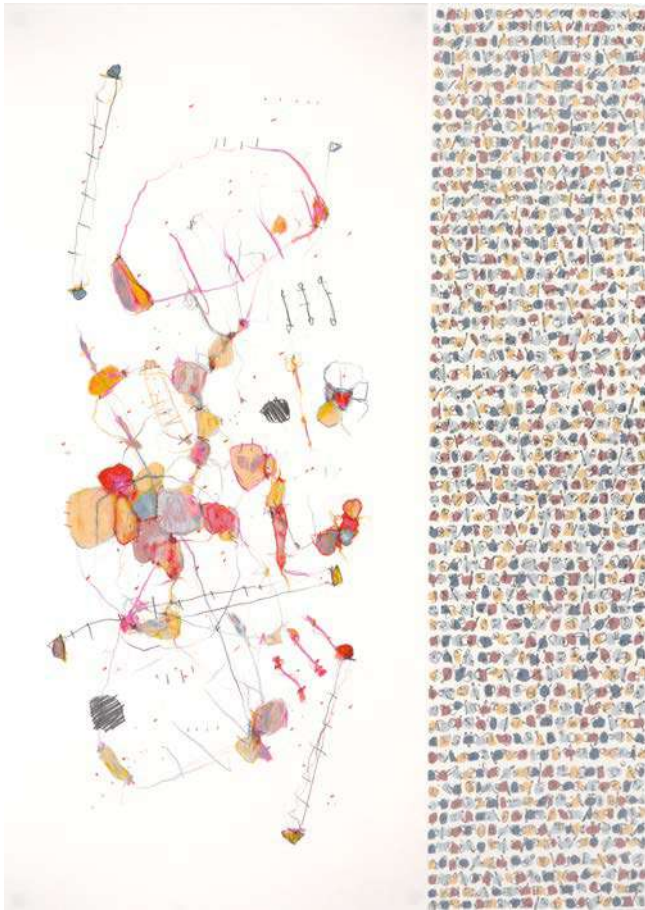


Diptych "Nullkommanull", 2020, graphite, coloured pencil, ballpen on paper, 8 x 11 cm

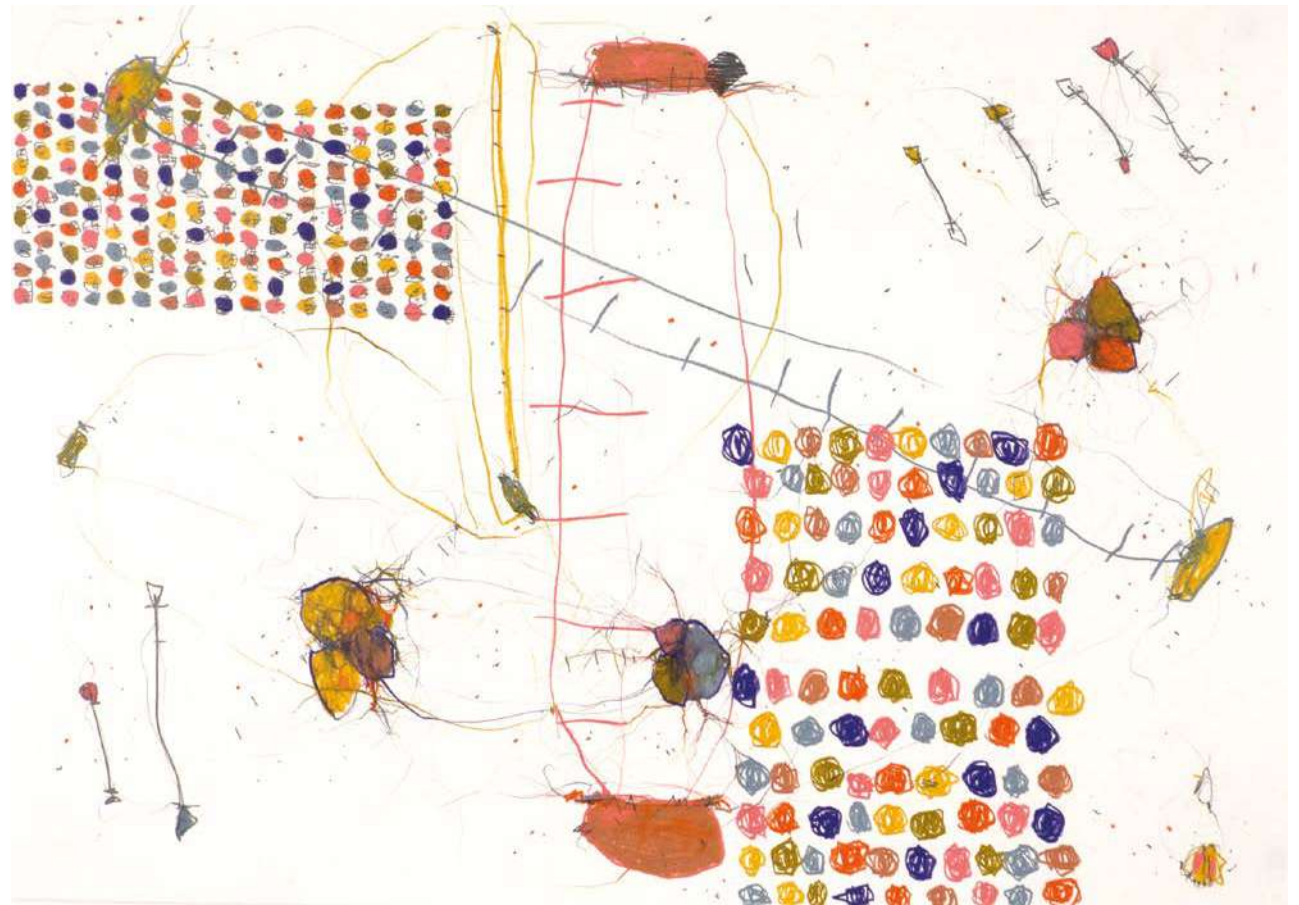
Dialectics

The Creative Force
of Contrast

The dynamics of the drawing Platz in der Matrix (2023) emerges from the contradiction between two different methods: process-oriented and goal-oriented. The various formal motifs are created intuitively, unplanned: as surfaces, shapes and lines. Denise Schellmann juxtaposes them with deliberately and repetitively constructed, hieroglyphic-like colour panels as elements of order. The freedom of art and the order of science engage in creative dialogue.



Diptych "What's your story? IV", 2022, graphite, coloured pencil on paper, 59.4 x 42 cm



Diptych, "Platz in der Matrix II", 2023, graphite, coloured pencil on paper, 29.7 x 42 cm

Photos: Denise Schellmann

Microscopy

Making Visible
the Invisible

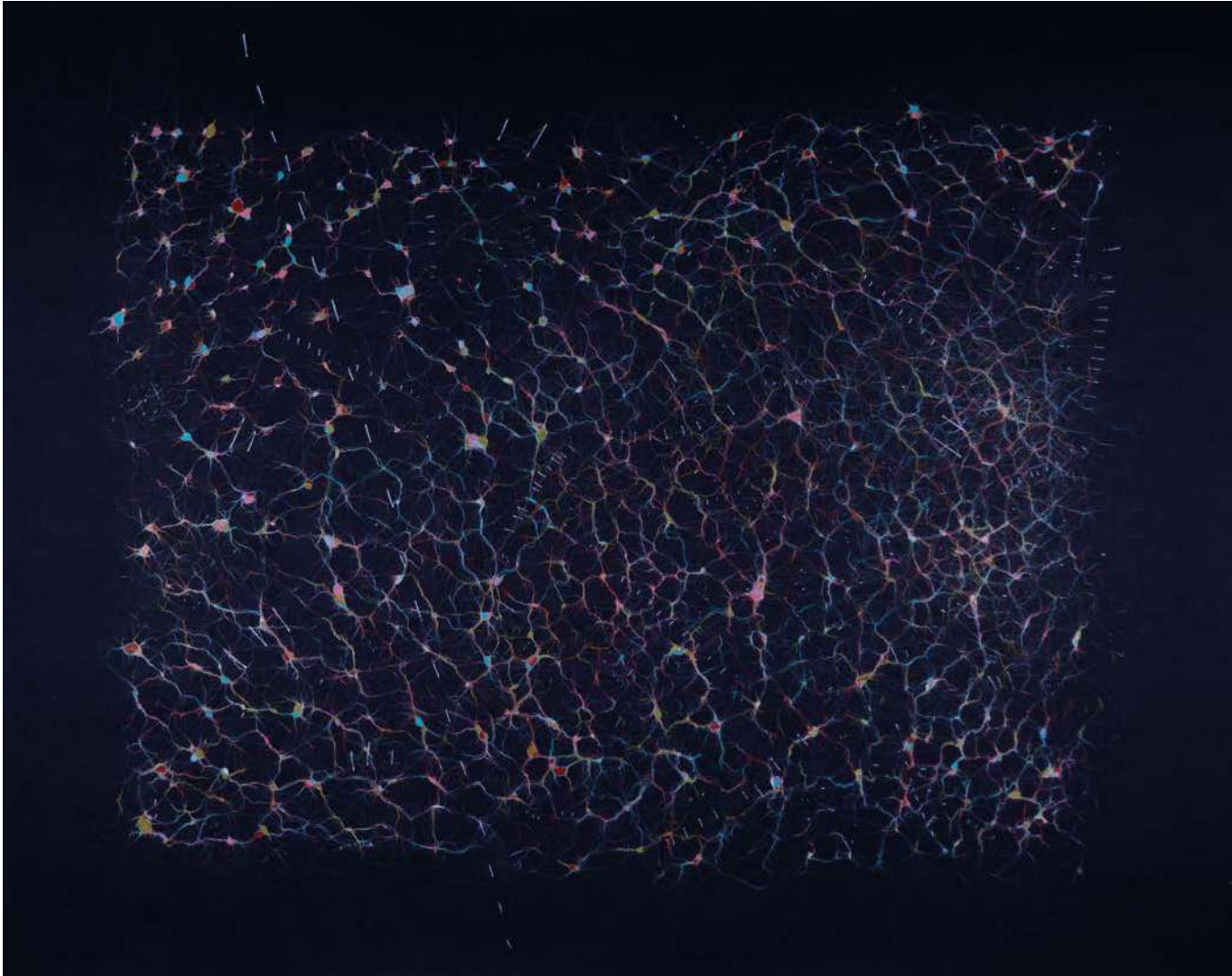


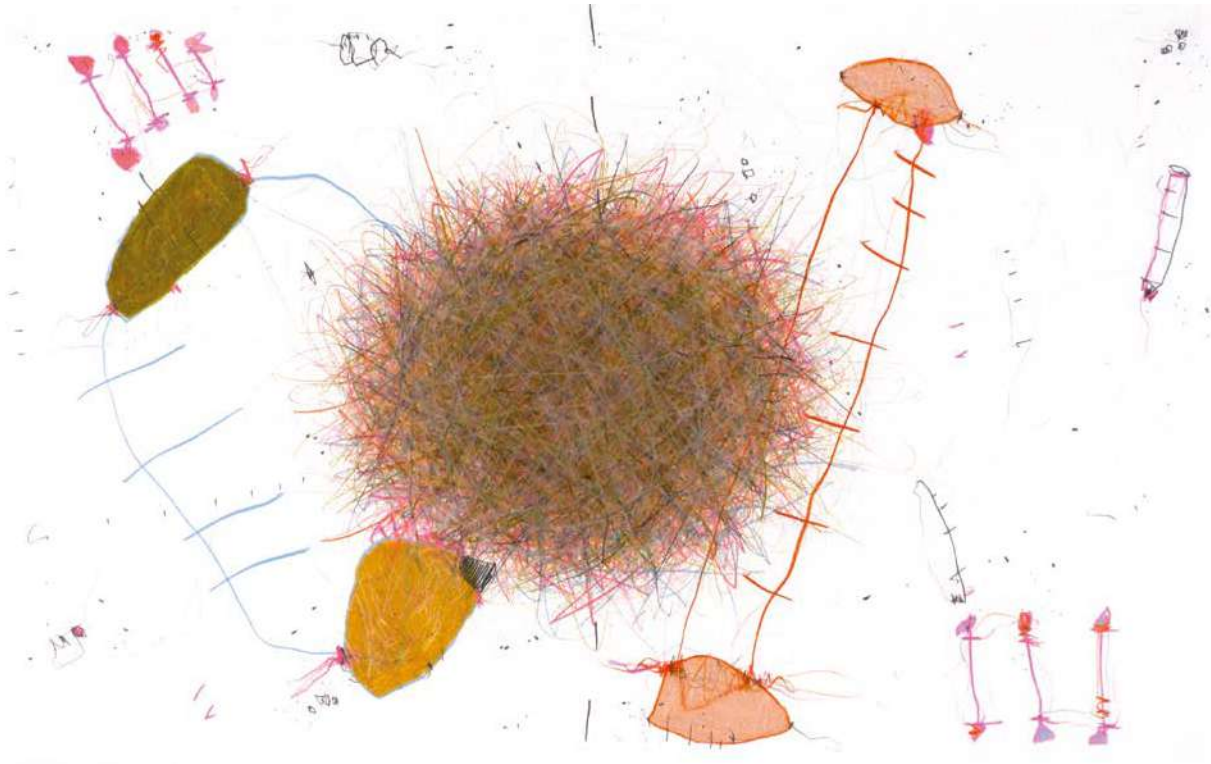
Photo: Denise Schellmann

A regard for the beauty of
the smallest elements of
life is a key characteristic
of my work.

Was mich im Innersten
zusammenhält ... I, 2020,
graphite, coloured pencil
on paper, 95 x 120 cm

Microscopy

Making Visible
the Invisible



Crossing Over V, 2024,
graphite, coloured pencil on paper, 26 x 42 cm

Crossing Over (2024) is a spontaneous synthesis of the various drawing techniques Denise Schellmann has deployed in the last five years of her work. A kaleidoscope of the invisible. At its centre is a condensation from the Black Hole series, a typical formal motif from the artist's time collaborating with CERN (2016–2019). The title Crossing Over is borrowed from genetics and refers to a process in which the exchange of chromosome parts creates something entirely new.



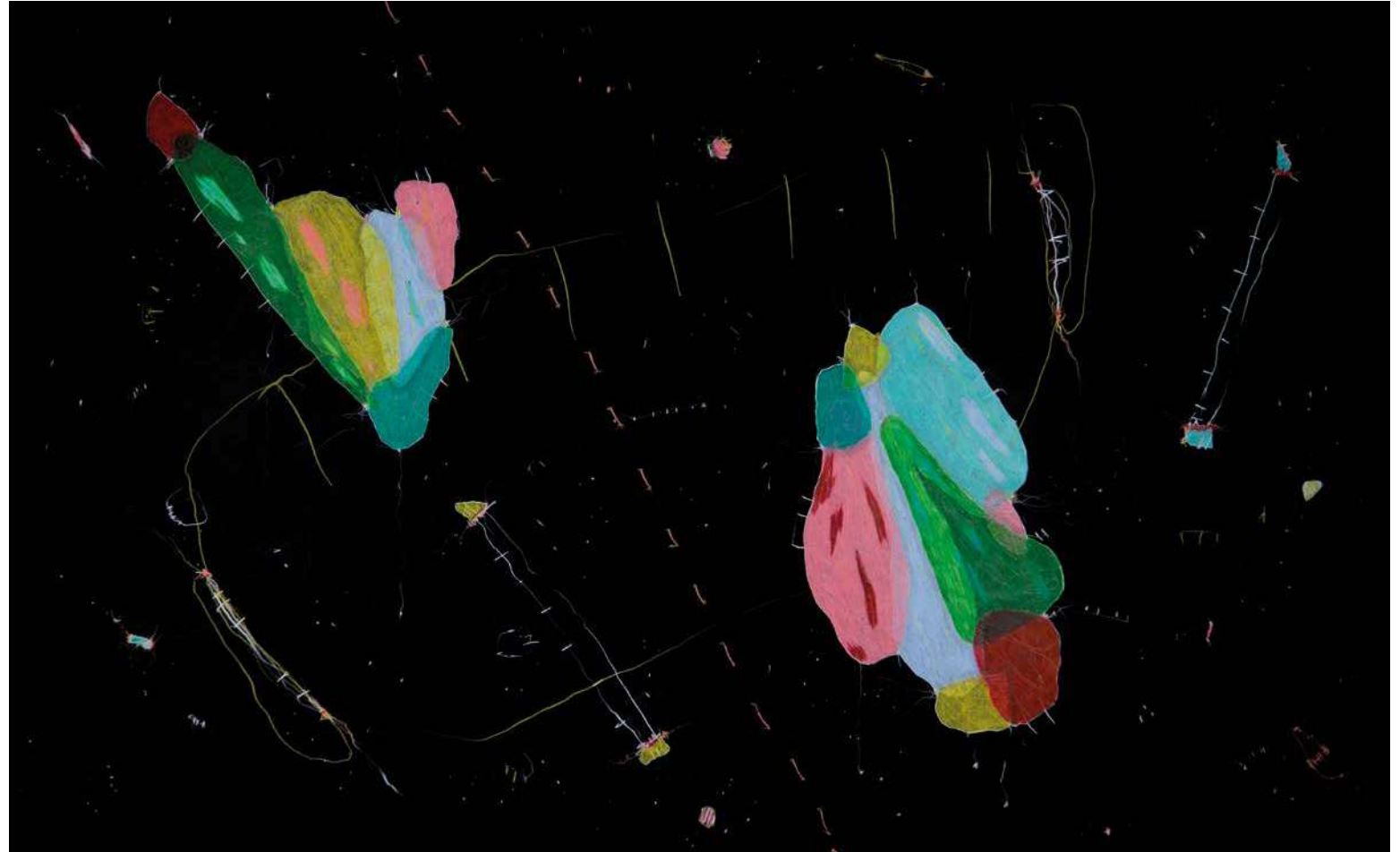
Kartoffeltierchen I, 2023, graphite,
coloured pencil on paper, 42 x 29,7 cm

Kartoffeltierchen I (2023) represents a spontaneous, tension-filled prelude to the eponymous series of large-scale, biomorphic drawings.

Microscopy

Making Visible
the Invisible

The intuitive drawing Und Ignaz sagte: (2024) regales with colour and joy against the black background of the Semmelweis reflex: the initial reflexive rejection of all that, in its newness, does not conform with prevailing norms and convictions.



Und Ignaz sagte:, 2024, graphite,
coloured pencil on paper, 62,8 x 100 cm

Photo: Denise Schellmann

Mikroskopie

die Sichtbarmachung
des Unsichtbaren



Who am I to tell you? VI,
2020, graphite, coloured
pencil on paper,
70 x 100 cm

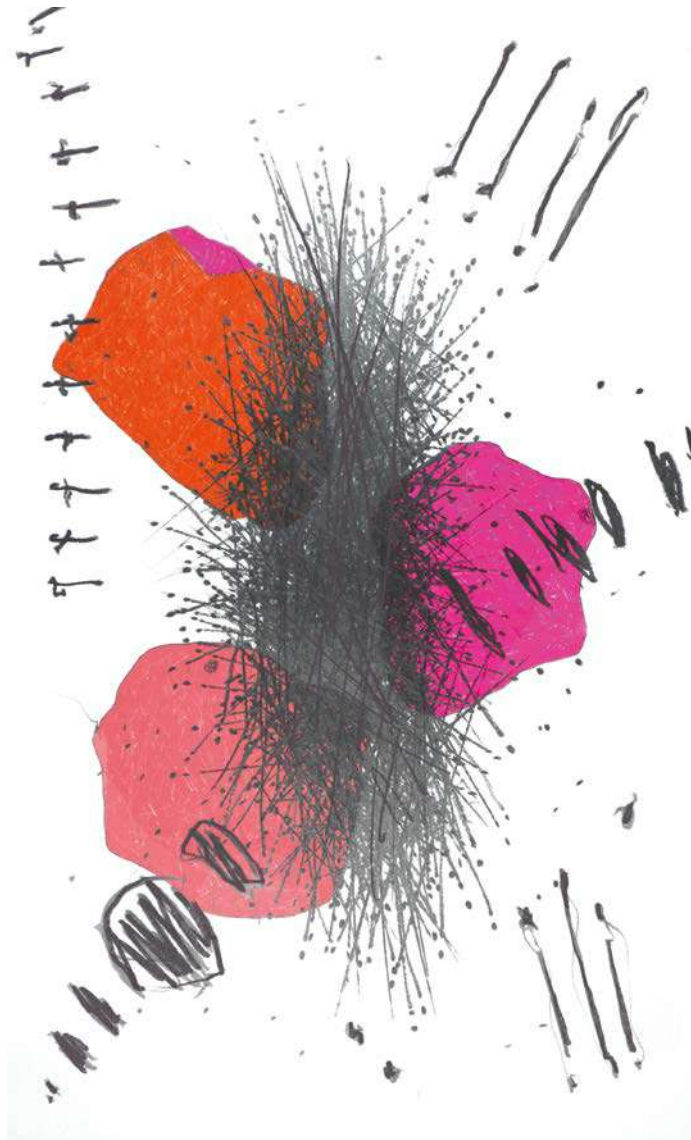
Who Am I to Tell You ...? VI
(2020) is the final work in the
series. It concludes the fluid
interplay of conflicting forms
in a reduced, colour-harmo-
nised gesture.

Photo: Denise Schellmann

Mikroskopie

die Sichtbarmachung
des Unsichtbaren

Photos: Denise Schellmann



“Colours and Lines”:
Studies on colours
and shapes.

Colours & Lines | Studies III + IV, 2024
graphite, coloured pencil on paper,
100 x 61,8 cm

Conceived as diptychs, they visualise
the dialectic between connection and
dissolution.

Iconic, spontaneous forms visualise the
colours of life its very self. It is only in
the cohesive whole that stability and
solidity emerge from the order of cell-
like, biomorphic forms. Harmony in
colours and surfaces, surprising in their
outcomes and not plannable, like life –
microscopic life inclusive – itself.

Mikroskopie

die Sichtbarmachung
des Unsichtbaren



Photos: Denise Schellmann



“Colours and Lines”: Studies on colours and shapes.

Colours & Lines | Studies V + VI,
2024 graphite, coloured pencil on paper,
100 x 61,8 cm

A fragile togetherness. Black fault lines that condense in the dissolution inscribed into life from its very beginnings. They grow into tissue-like structures that separate and overwrite what once was orderly. Uncoordinated, boundless. In the disintegration of the formal, colourful harmony, these fabrics gain their autonomous identity. Newness emerges, integrating the old.

Selected Projects

REALITY
CERN 2017

"Reality", CERN 2017

As part of the exhibition:
Circuit Training – A Foray
Into The World Of The
Large Hadron Collider

University of Applied Arts
Vienna in cooperation with
CERN, HEPHY & Art@CMS

@ das weisse haus, Vienna
June 2017



Photo: Brishty Alram

Reality, mirror installation, CERN 2017



Photo: Brishy Alram

Reality, mirror installation, CERN 2017

How real is the real?

The mirror installation Reality presents CERN's data filtering system as a metaphor for our self-created perceptions of reality. In the proton collision events at CERN, the amount of data created in just fractions of a second are so large that they cannot be stored anywhere in the world.

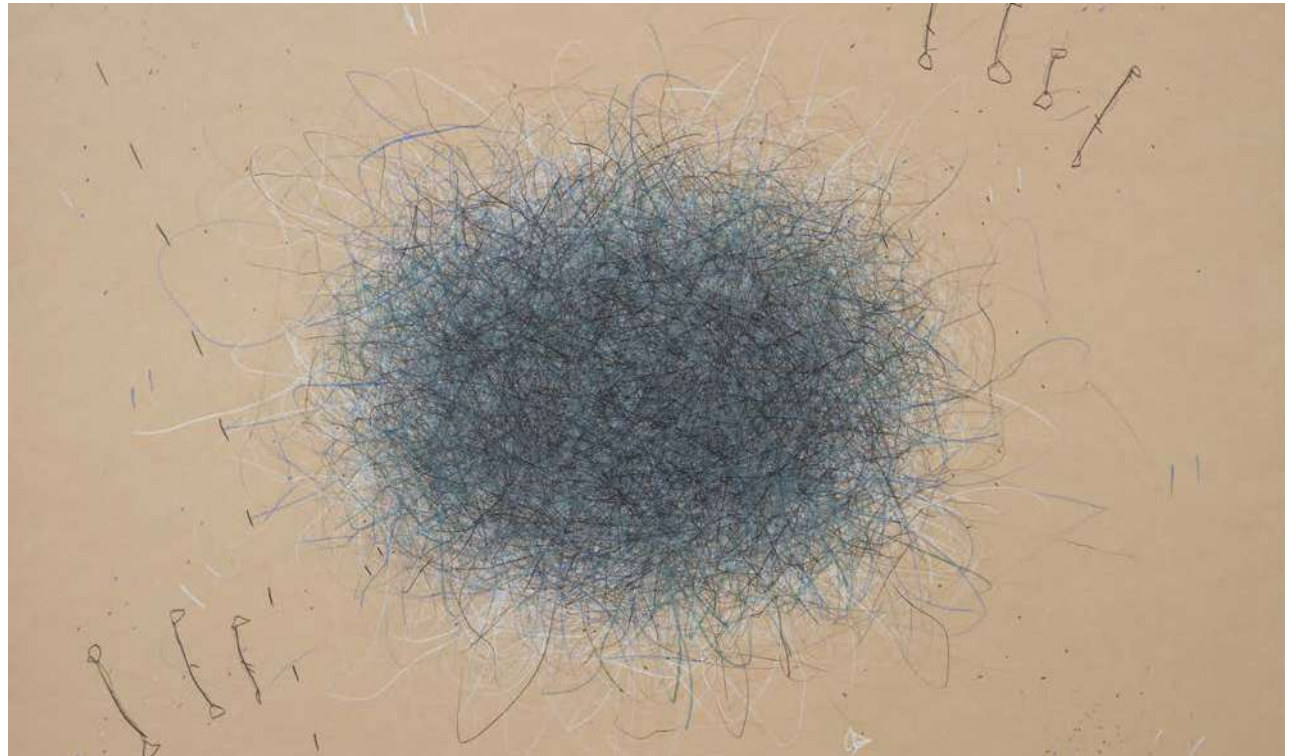
The data is therefore filtered in advance – which means that only a fraction of it actually remains left over for use in the search for the origins of the universe. In the mirror installation, the real image is no longer distinguishable from the replicated image.

**KRAFTRAUM: Contemporary
music & particle physics
Cooperation Denise Schellmann
with Klangforum Wien & CERN, 2018**

Thematic suggestions for an
event poster at KRAFTRAUM,
Klangforum Wien:



Kraftraum XIII, 2019, graphite,
coloured pencil on paper, 15 x 15 cm



Blackhole VI, 2019, graphite, coloured pencil on paper,
42 x 59,4 cm



Collision VII, 2019, graphite, coloured pencil on paper,
59,4 x 42 cm

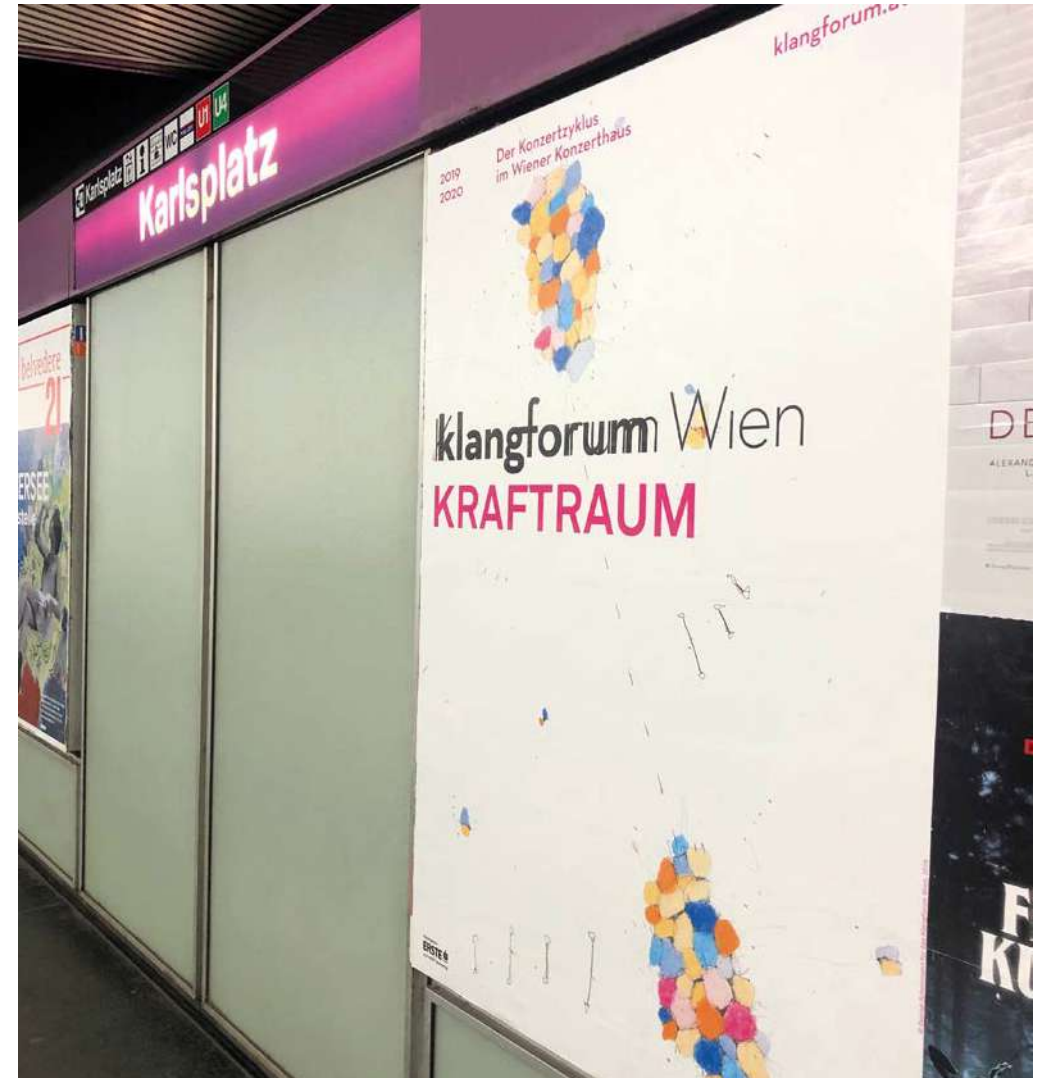


Particle III, 2019, graphite, coloured pencil on paper, 42 x 59,4 cm

Selected Projects

ANNUAL POSTER KRAFTRAUM

Klangforum Wien & CERN 2018



Annual poster 2018, Klangform Wien

**Traces of the Invisibles
(2017, 2023)**

As Part of the exhibition:
HUMAN_NATURE
Group exhibition,
Künstlerhaus Wien
June – September 2023

Visualising the becoming and
withering of life in drops of water.
Several live performances at the
Künstlerhaus in Vienna.



Photo: Denise Schellmann

Traces of the Invisibles, HUMAN _NATURE,
performative installation, Künstlerhaus Wien, 2023



Photo: Frédérique Neuts

Selected Projects

TRACES OF THE INVISIBLES HUMAN_NATURE Künstlerhaus Wien 2023



Photo: Frédérique Neuts

Drawing performance, Traces of the Invisibles, HUMAN _NATURE, performative installation, Künstlerhaus Wien, 2023



Photo: Denise Schellmann

Drawings, Traces of the Invisibles, HUMAN _NATURE, performative installation, Künstlerhaus Wien, 2023

74tharts presents:

"The Window and the Couch"

June 2024

Bibliothek WEST, Wien

Group exhibition

curated by Simon Rees

Freud und Leid: a play on words as the name "Freud" echoes the German word for joy, "Freude". In the diptych, it is dialectically juxtaposed with suffering – "Leid".

Iconic, spontaneous forms visualise the colours of life. It is only in the cohesive whole that stability and joie de vivre emerge from the order of cell-like, biomorphic forms. Harmony in colours and surfaces, surprising in their outcomes and not plannable, like life itself. A fragile bond on the brown womb of Mother Earth. The fault lines, fatefully inscribed in black from the very beginning: dark spaces of decay or illness.

Black lines separate. They overwrite what was once orderly. Uncoordinated and boundless suffering grows. The disease that takes possession of our intactness. In the disintegration of formal harmony, black space gains its autonomous identity. It leaves us searching for joy in suffering.



Photo: Denise Schellmann

Diptych "Freud und Leid"
2024, graphite, coloured
pencil, red chalk on paper
168 x 103 cm



Photo: Petra Rautenstrauch

DR. DENISE SCHELLMANN MA

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Since 2022

Member of Austrian Artists' Society Künstlerhaus.

2014 to 2019

Master's degree in the Art & Science programme
(Virgil Widrich) at University of Applied Arts Vienna;
Master's thesis in cooperation with CERN

2012 to 2014

Private lessons in fine arts and art history, Loys Egg

2008 to 2012

Autodidactic art practice

2006 to 2010

Doctoral studies in natural sciences, Department
of Medicinal/Pharmaceutical Chemistry,
University of Vienna

1999 to 2006

Diploma in Pharmacy

Selected exhi bititions



- JUNE 2024,** "The Window and the Couch", 74tharts, group exhibition, curatet by Simon Rees, WestSpace, Vienna
- JULY 2023,** "Expeditionen in Farbe", solo exhibition, Punto Volante, Vienna
- JUNE 2023,** "HUMAN_NARTURE", group exhibtion, Künstlerhaus, Vienna
- MAY 2023,** "Tschak Boom #XL", group exhibition, Ministry of Artists, Vienna
- APRIL 2023,** Under the Radar Filmfestival, Vienna
- JAN 2023,** "Modern Alchemy" by Billi Thanner & Alexandra Feusi, group exhibition, DISTRICT4art, Vienna
- DEC 2022,** "Tschak Boom #1", group exhibition, Ministry of Artists, Vienna
- JUNE 2022,** "Whatever you do – I love it", group exhibition, Galerie Michaela Stock, Vienna
- MAY 2022,** "Celebrate Curiosity | Works on Paper", solo exhibition, Enoteca Amici Mieì Volta, Perchtoldsdorf
- MARCH 2022,** "Im Wald der Fiktionen", group exhibition, Stadtgalerie Raumimpuls, Waidhofen/Ybbs
- AUG 2021,** "Konvergenzen II", group exhibition, Galerie im Turm, Baden bei Wien
- AUG 2021,** "The apocalypse of the white elephant", group exhibition, Comenduirea Garnizoanei, Timisoara
- JUNE 2021,** "Gedankenwelt der Ines Rieder", group exhibition, Galerie Michaela Stock, Vienna
- JUNE 2021,** "(You) made my day.", duo exhibition, 12–14 contemporary, Vienna
- SEPT 2020,** "ZWISCHENRÄUME", solo exibition, Salon real / virtual | Galerie Michaela Stock, Vienna
- JUL 2020,** "Summerlock reloaded", group exhibition, Schleifmühlgasse 12–14, Vienna
- APR 2020,** "14 DAYS stay home notice", group exhibition, INSTINC space, Singapore
- MAR 2020,** "NO PITY", group exhibition, Galerie Michaela Stock, Vienna
- NOV 2019,** "The Arscientic Andism", solo exhibition, Galerie am Park, Vienna
- SEPT 2019,** "Meet the Universe", group exhibition, University applied Arts in cooperation with HEPHY, ART@CMS program at CERN, Aula der Wissenschaften, Vienna
- JULY 2019,** Origin Poetics, group exhibition, Art@CMS programme, KASK, Ghent, Belgium

Selected exhibitions



- JUNE 2019,** Origin Poetics, group exhibition, Art@CMS programme, CERN Geneva
JUNE 2019, Diploma Exhibition, University of Applied Arts, Vienna
MAY 2019, "An Uncertain Straight", group exhibition, gallery wasserwasser, Vienna
MAY 2019, "Boxels", group exhibition, part of Biennale sessions, La Biennale di Venezia, Italy
- MARCH 2019,** "Ein Raum ohne Bücher ist ein Körper ohne Seele", group exhibition, Künstlerhaus, Vienna
- OKT 2018,** "Konvergenzen", group exhibition, Kulturdrogerie, Vienna
JUNE 2018, Open Art 2018 Summerstage, group exhibition curated by Thomas Draschan, Vienna
- JUNE 2018,** Art@CMS group exhibition, CERN, Cessy France
JUNE 2017, "Circuit Training - A Foray Into The World Of The Large Hadron Collider", group exhibition "Art&Science" masterclass and "Sitespecific Art", University of Applied Arts in cooperation with CERN (Art@CMS and HEPHY), das weisse Haus, Vienna
- JUNE 2017,** "Nervy Glass", micro live drawing performance, group performance, performance class Peter Kozek, University of Applied Arts, Transmediale Kunst, Brigitte Kowanz, Galerie Schleifmühlgasse 12-14, Vienna
- APR-AUG 2016,** "beyond the borders", group exhibition, Galerie Mondi, Mondi HQ, Vienna
NOV 2015, "The Essential Rhythm - A Drawing Into Space", solo exhibition, INSTINC Artspace, Singapore
- NOV 2015,** Affordable Art Fair, F1 Pit Building, Singapore
MAY 2015, "Consequential choice: Versions of atlas making", group exhibition, masterclass "Art & Science" University of Applied Arts, Angewandte Innovation Lab, Vienna
- JAN 2015,** "Urbo Kune, Konstellation 7", live drawing performance with Klangforum, Netzzeit, Forum für experimentelle Architektur, Landesgalerie Burgenland, Eisenstadt, Austria
- DEZ 2014,** "Urbo Kune, Konstellation 6", live drawing performance with Klangforum, Netzzeit, Forum experimentelle Architektur, Babenbergerhalle, Klosterneuburg, Austria
- FEB 2014,** "Transformations", group exhibition, Galerie Merikon, Vienna

Film

The Arscientic Andism – my romantic manifesto // 2020, shortfilm 16min

AWARDS

April 2023, Under the Radar Filmfestival, Vienna, **AUDIENCEAWARD**

Nov 2020, Mediterrean Film Festival Cannes, France, **BEST FIRST TIME FILMMAKER**

Oct 2020, Polish International Film Festival, Warsaw, **BEST EXPERIMENTAL**

NOMINIERUNGEN

Feb 2021, Top Indie Film Awards, Tokyo, **BEST EXPERIMENTAL, BEST EDITING,
BEST ORIGINAL IDEA, BEST MESSAGE**

OFFICIAL SELECTIONS

April 2023, Under the Radar Filmfestival, Vienna

Feb 2021, 18th In The Palace international short film festival, Sofia, Bulgaria

Jan 2021, Jaipur International Film Festival, India

Dec 2020, Near Nazareth Film Festival, Israel

Jul 2020, Open Window International Film Challenge, Kolkata







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