

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



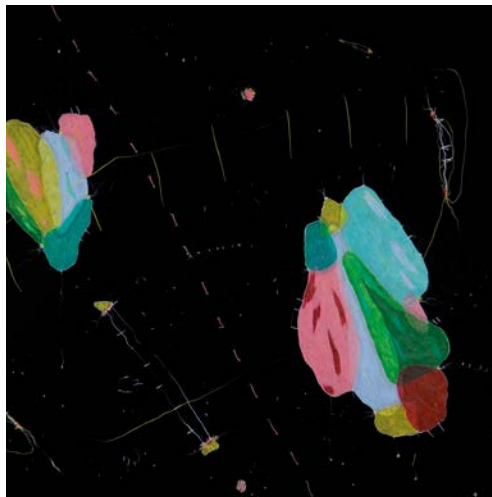
Art and Science
Living and Creating in
the Space-in-Between



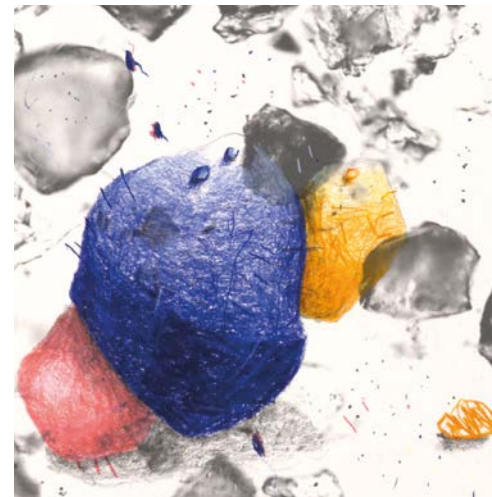
Metamorphosis
The Process Is the Goal



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Making Visible the Invisible



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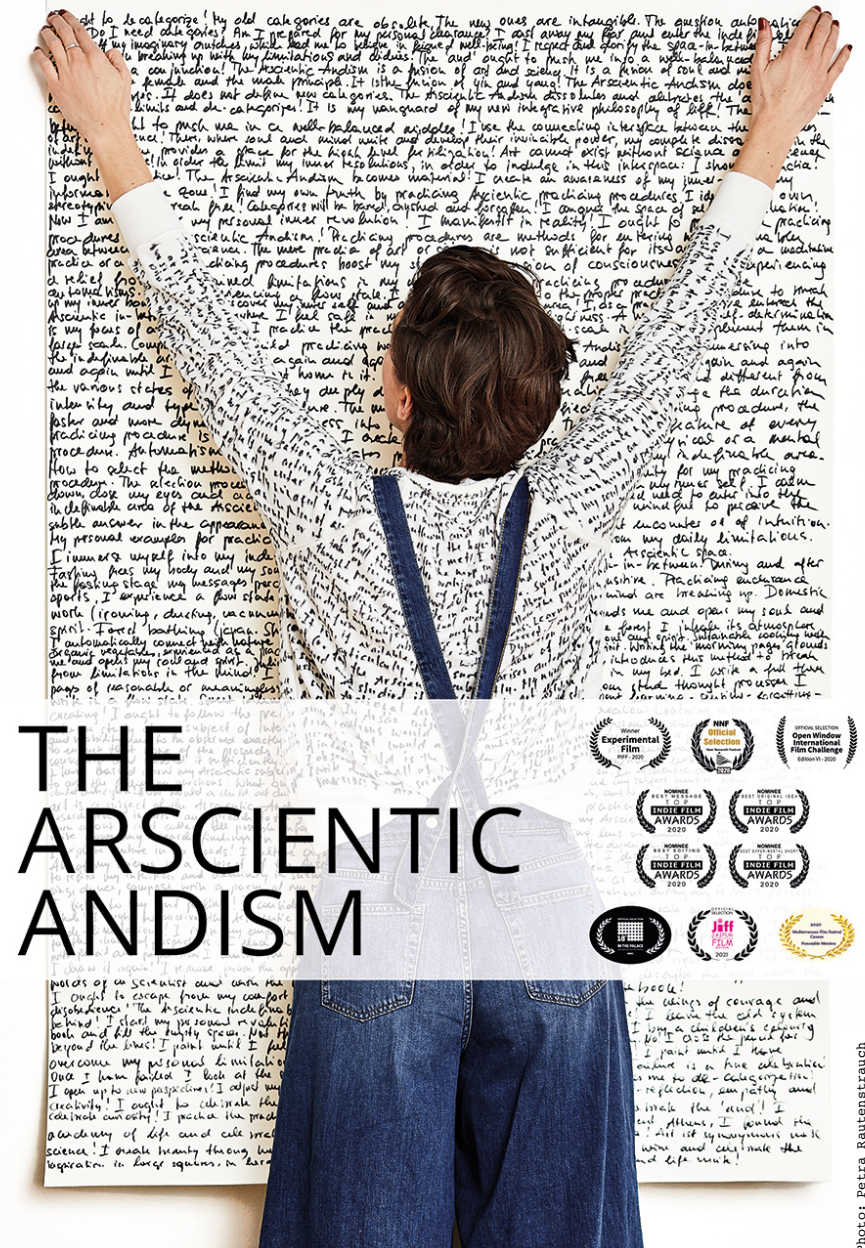
Art & Science

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

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



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.

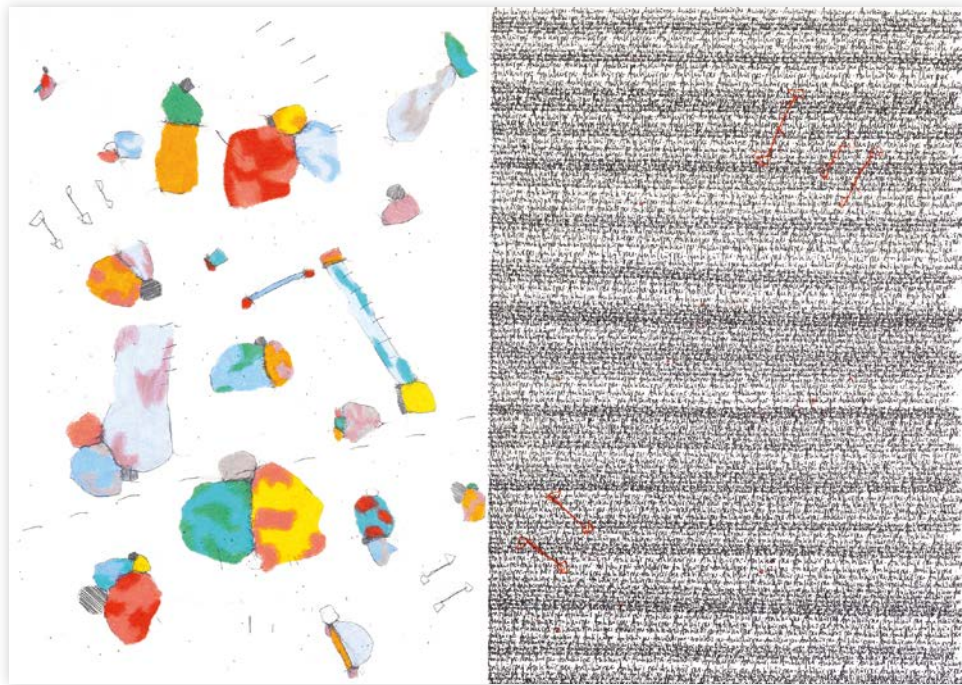


Diptych "Metamorphose I, Werden & Vergehen",
2024, graphite, coloured Pencil on paper, 80 x 120 cm

Dialectics

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



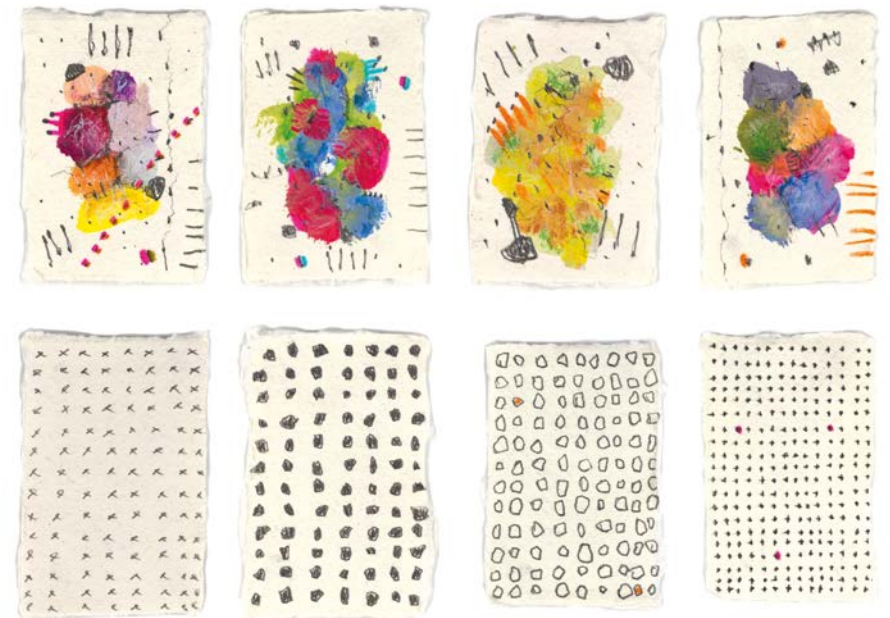
Diptych "Invisibles VIII", 2025, acrylic, graphite, colored pencil
on handmade paper, 8 x 11 cm

Invisibles

An investigation of the unseen through studies of the smallest
building blocks and the mathematical order of the cosmos.

Elementary biomorphic forms unfold in spontaneous, free-flowing
shapes, serving as vibrant testimonies to creation. Explored
intuitively, they become visible traces of life itself. These forms
are set in contrast to a scientific-analytical order, which provides
stability through reduced, disciplined structures.

The work seeks the origin of all things, embracing the tension
between freedom and order. This paradox is expressed in a
mixed-media approach of acrylic, colored pencil, and graphite,
where seemingly contradictory elements coexist.



Octptych "Invisibles II", 2025, acrylic, graphite, colored pencil on
handmade paper, 16 x 22 cm

Microscopy

Making Visible
the Invisible



Photo: Denise Schellmann

Kaleidoskopia I, 2025,
graphite, colored pencil
on paper, 77,25 × 125 cm

Kaleidoskopia

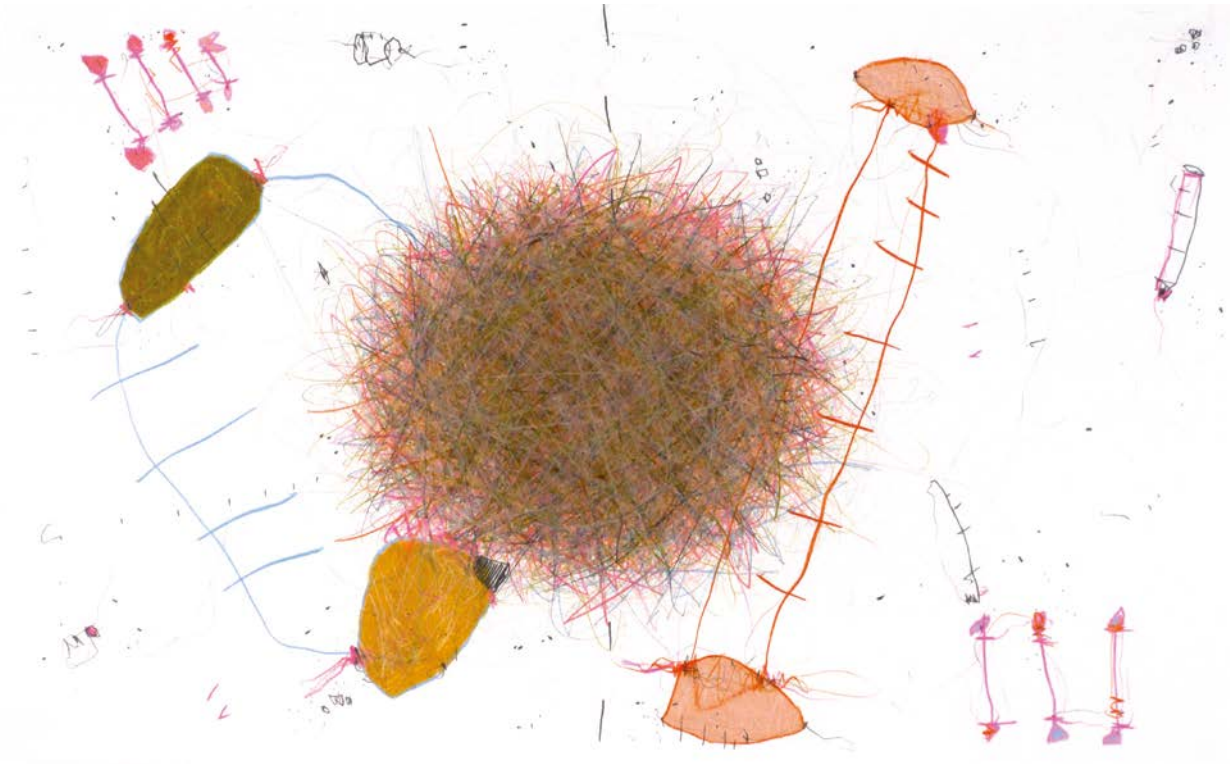
Drawing is an act of creation within the in-between, a space without rules or objectives where the colored pencil assumes the role of guide. The process itself, the spontaneous, intuitive exploration, becomes the work's core.

The result is unpredictable and surprising, akin to the childlike wonder experienced through a kaleidoscope. Each rotation shifts perspective, revealing new associations: cellular structures, crystalline formations, a single droplet, or the universe itself.

Through this process, the invisible is made visible, brought into form and color.

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.



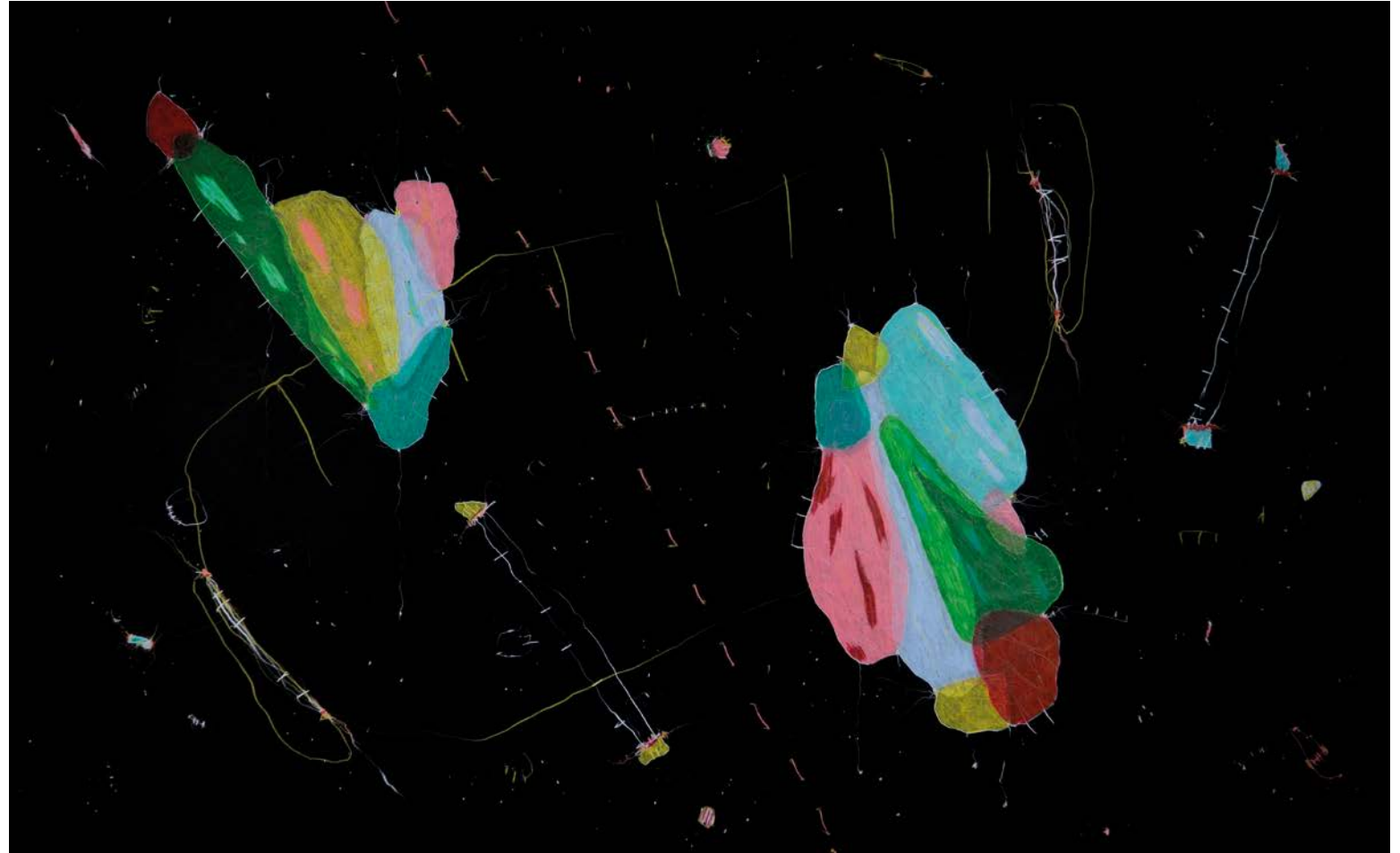
Kartoffeltierchen I, 2023, graphite,
coloured pencil on paper, 42 x 29,7 cm

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

Microscopy

Making Visible
the Invisible

Was mich im Innersten zusammenhält ...

Revealing the invisible with a microscopic perspective on the smallest elements of identity.

The drawn line resists oblivion, offering an artistic reflection on neuronal, spontaneous, and synaptic networks that store memory. This work constitutes a scientific yet poetic mapping of what holds the self and humanity together at its core.



Was mich im Innersten
zusammenhält ... IX, 2025,
graphite, coloured pencil
on paper,
36,7 × 59,4 cm



Was mich im Innersten
zusammenhält ... X, 2025,
graphite, coloured pencil
on paper,
36,7 × 59,4 cm

Microscopy

Making Visible
the Invisible



Photos: Denise Schellmann

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

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.

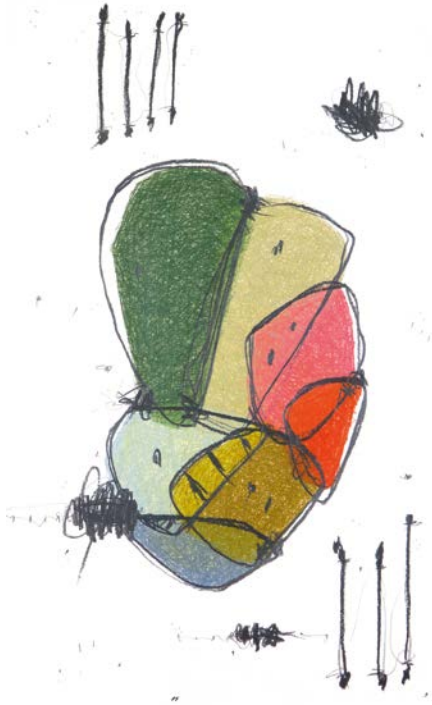
A fragile togetherness. Black fault lines that condense in the dissolution inscribed into life from its very beginnings. They grow into tissue-like structures that separate and overwrite what once was orderly. Uncoordinated, boundless. In the disintegration of the formal, colourful harmony, these fabrics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

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

Microscopy

Making Visible
the Invisible

Photos: Denise Schellmann



Tardi Rama XVI, 2025,
graphite, coloured pencil
on paper, 125 × 77,25 cm



Tardigrade Parade VI, 2025,
graphite, coloured pencil
on paper, 125 × 77,25 cm



Tardi Rama XVIII, 2025,
graphite, coloured pencil
on paper, 125 × 77,25 cm

Tardigrades

An ontological study of
this remarkable microscopic
multicellular organism.

The series examines the
interdependence of environ-
ment, living conditions, and
being.

Biomorphic color forms
evoke cellular life, ex-
pressing resilience and the
pursuit of cohesion and
stability. Graphite intervenes
by fragmenting, rearranging,
and overlaying, revealing
the delicate fragility of
existence and the infinite
awakening of the tardigrade
from cryptobiosis.

Editions

Unique Multiples



Photos: Denise Schellmann

Crossing Over SP I (2/7), 2025,
Original silkscreen, colored
pencil on Hahnemühle paper
Unique within an edition of 7
30 × 40 cm

Screenprinting Editions

These works were created during the Artist Residency at the Viadukt Silkscreen Workshop, Vienna, in 2025/26.

The artist transforms her drawing process into an iterative print method, amplifying the visibility of life's smallest structures in each print.

The initial spontaneous idea is analytically deconstructed into essential components, then reassembled layer by layer, form by form, resulting in a final work that unites precision, intuition and process.

Editions

Unique Multiples

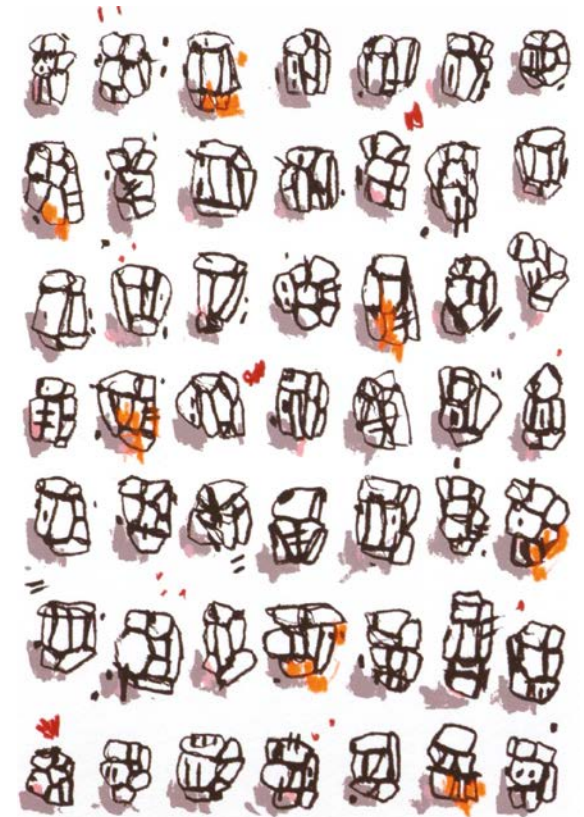
Photos: Denise Schellmann



Crossing Over SP VI (7/7), 2026,
Original silkscreen, colored
pencil on Hahnemühle paper
Unique within an edition of 7
70 × 50 cm



Micro Peeling SP III (1/7), 2026,
Original silkscreen, colored
pencil on Hahnemühle paper
Unique within an edition of 7
21 × 14,8 cm



Tardigrade Parade SD VI (3/7), 2026,
Original silkscreen, colored
pencil on Hahnemühle paper
Unique within an edition of 7
21 × 14,8 cm

Editions

Unique Multiples

Jelly Beans I (2/3), 2024,
graphite, colored pencil
on pigment print
25 × 15 cm

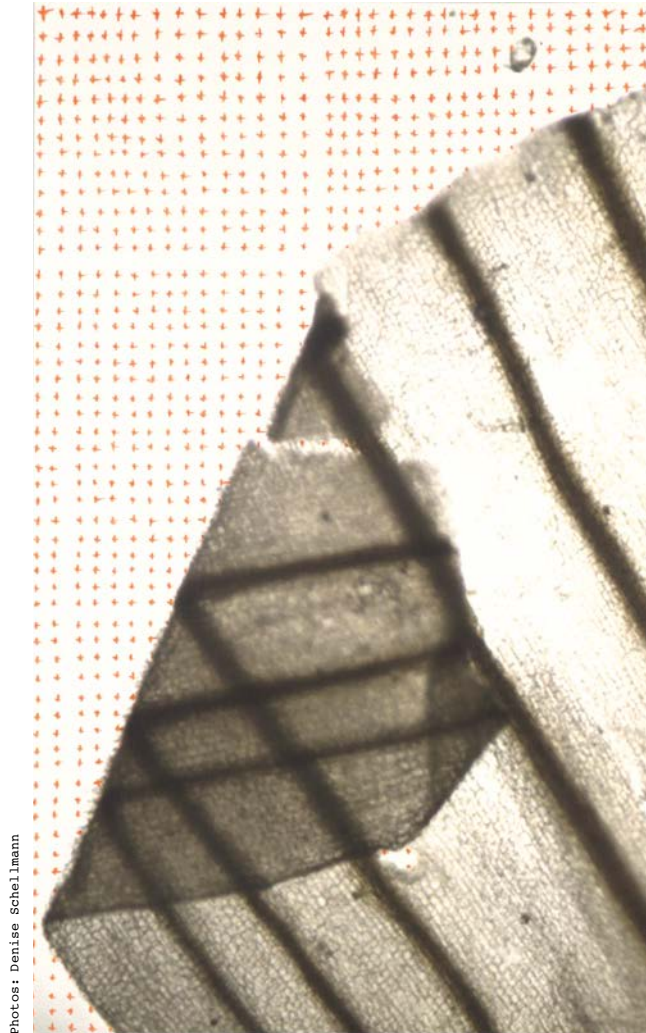


Hybrids – Mixed media – colored pencil and graphite on pigment print

The artist explores the often-overlooked microcosm of the natural world, making the invisible perceptible through light-microscope photography.

She engages the captured structures and textures in drawing, where points, lines, and forms convey delight and wonder. Nature provides the framework for colors and shapes, while the artist's hand expands, interprets, and transforms them spontaneously.

Editions
Unique Multiples



Photos: Denise Schellmann

A Tribute to Lindbergh I (1/3), 2024,
graphite, colored pencil on pigment print
25 × 15 cm



Seeds II (1/3), 2024,
graphite, colored pencil on pigment print
25 × 15 cm

Selected Projects

CRYSTAL VIBRATIONS 2025

Crystal Vibrations (2025) In collaboration with Accenture / Artstripe Vienna

Crystal Vibrations (2025) Series of colored pigment prints I-IX, individually reworked with graphite and colored pencil



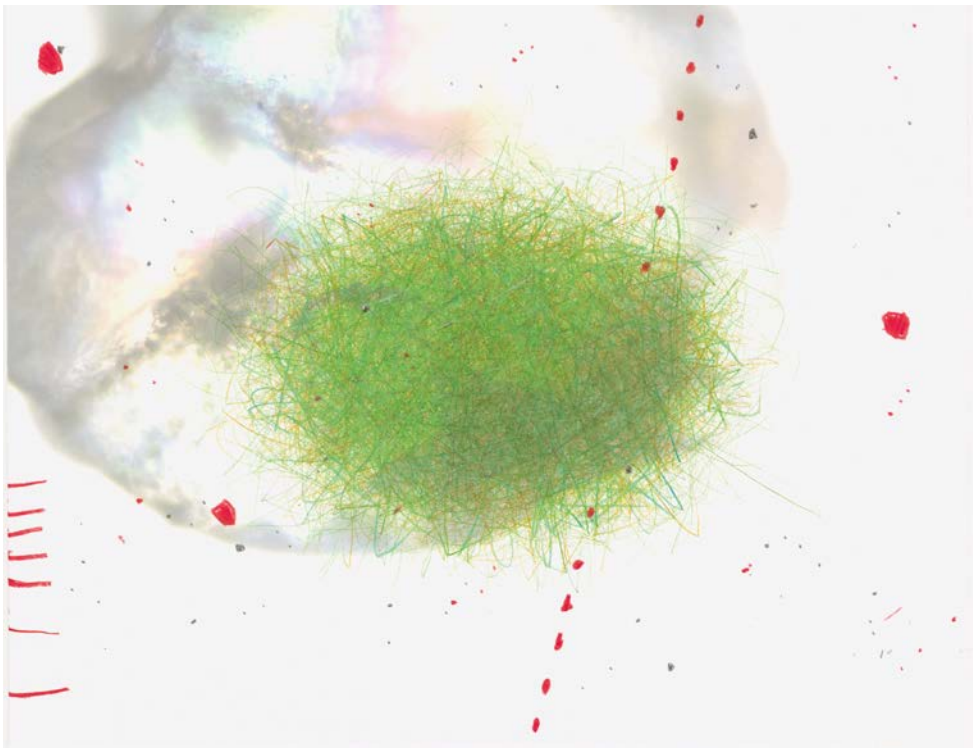
For Denise Schellmann, everything is drawing.

In Crystal Vibrations, she explores the synthesis of science, technology, and art while negotiating the tension between scientific advancement and artistic freedom.

The transmedial process, combining microscopy, photography, digital editing, printing, and analog drawing with graphite and colored pencil, renders the invisible visible. Minute, magnified quartz crystals expand into a dynamic, immersive universe.

Quartz, a pivotal material in technological progress, becomes a metaphor for the synergy between technology and human creativity.

Sediment I | Wine Label Grüner Veltliner 2024, in collaboration with Landgut Schöne Erde



Scan: CyberLab

Sediment I, 2025
Colored pigment print reworked
with graphite and color
21.6 × 17 cm

Schellmann examines the hidden beauty of the vineyard soil from Heiliger Graben in Langenlois.

She renders underground, invisible minerals visible through a transmedial process combining microscopy, photography, digital editing, printing, and analog drawing.

Her points, lines, and forms articulate the wonder of the revealed microcosm. Nature and grape variety provide the framework for colors and forms while the artist's intervention brings them to life.



Wine Label, Sediment 2024
Grüner Veltliner
In collaboration with
Landgut Schöne Erde

**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

**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

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

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



Annual poster 2018, Klangforum Wien



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



Photo: Bristly Alram

Reality, mirror installation, 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: 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.



DR. DENISE SCHELLMANN MA

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.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

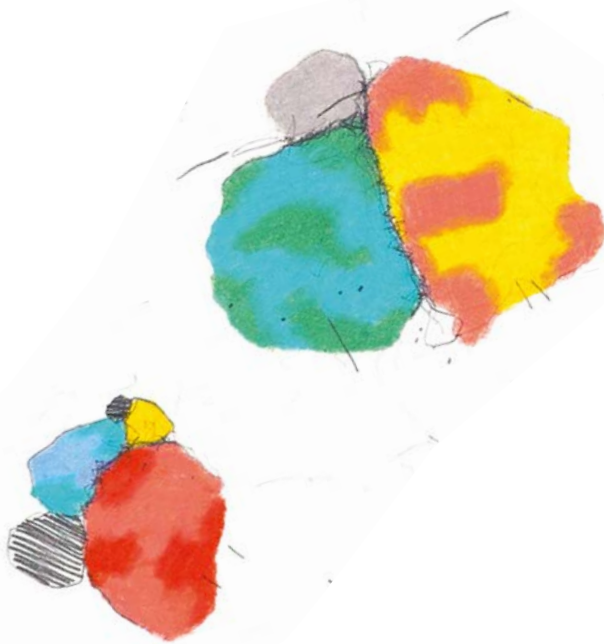
Doctoral studies in natural sciences, Department of Medicinal/Pharmaceutical Chemistry, University of Vienna

1999 to 2006

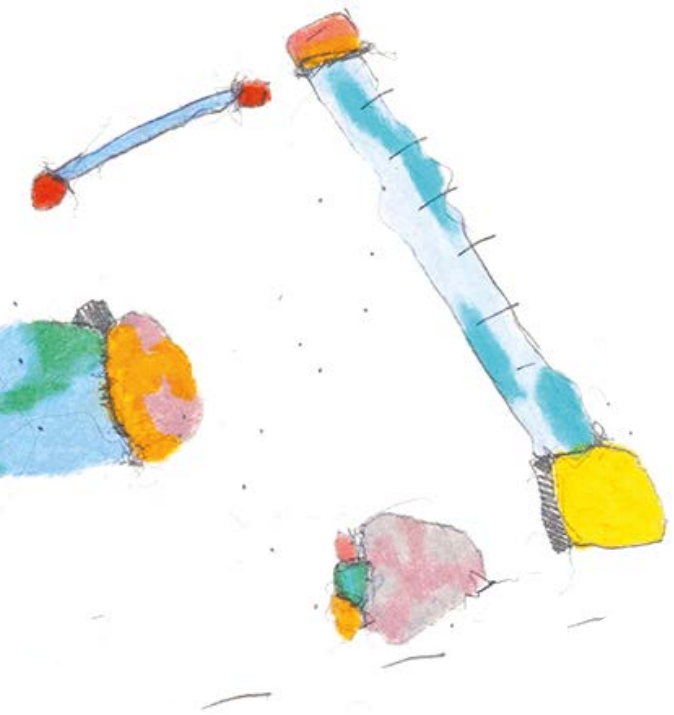
Diploma in Pharmacy

Selected exhibitions

- APRIL 2026,**
JUNE 2024,
JULY 2023,
JUNE 2023,
MAY 2023,
APRIL 2023,
JAN 2023,
DEC 2022,
JUNE 2022,
MAY 2022,
MARCH 2022,
AUG 2021,
AUG 2021,
JUNE 2021,
JUNE 2021,
SEPT 2020,
JUL 2020,
APR 2020,
MAR 2020,
NOV 2019,
SEPT 2019,
JULY 2019,
- Brooklyn Fine Art Print Fair, New York
"The Window and the Couch", 74tharts, group exhibition, curatet by Simon Rees, WestSpace, Vienna
"Expeditionen in Farbe", solo exhibition, Punto Volante, Vienna
"HUMAN_NARTURE", group exhibition, Künstlerhaus, Vienna
"Tschak Boom #XL", group exhibition, Ministry of Artists, Vienna
Under the Radar Filmfestival, Vienna
"Modern Alchemy" by Billi Thanner & Alexandra Feusi, group exhibition, DISTRICT4art, Vienna
"Tschak Boom #1", group exhibition, Ministry of Artists, Vienna
"Whatever you do – I love it", group exhibition, Galerie Michaela Stock, Vienna
"Celebrate Curiosity | Works on Paper", solo exhibition, Enoteca Amici Miei Volta, Perchtoldsdorf
"Im Wald der Fiktionen", group exhibition, Stadtgalerie Raumimpuls, Waidhofen/Ybbs
"Konvergenzen II", group exhibition, Galerie im Turm, Baden bei Wien
"The apocalypse of the white elephant", group exhibition, Comenduirea Garnizoanei, Timisoara
"Gedankenwelt der Ines Rieder", group exhibition, Galerie Michaela Stock, Vienna
"(You) made my day.", duo exhibition, 12–14 contemporary, Vienna
"ZWISCHENRÄUME", solo exhibition, Salon real / virtual | Galerie Michaela Stock, Vienna
"Summerlock reloaded", group exhibition, Schleifmühlgasse 12–14, Vienna
"14 DAYS stay home notice", group exhibition, INSTINC space, Singapore
"NO PITY", group exhibition, Galerie Michaela Stock, Vienna
"The Arscientic Andism", solo exhibition, Galerie am Park, Vienna
"Meet the Universe", group exhibition, University applied Arts in cooperation with HEPHY, ART@CMS program at CERN, Aula der Wissenschaften, Vienna
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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 [Denise Schellmann](https://www.facebook.com/deniseschellmann)