

Portfolio 2026

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Sanne Luna Scheepmaker

Erasmus Exchange Student WS2025/SS2026

Akademie der bildenden Künste Wien

Art and Space | Spatial Strategies

BA Fine Arts, LUCA School of Arts, Brussels
(2023-present)

Current objectives

: Exploring how we interact with technology, and how it shapes everyday rituals and meaning

: Questioning how we stay grounded in increasingly virtual environments

: Making sculptural installations that are open, ambiguous, and responsive

: Experimenting with interactive, software-based systems

: Exploring how care can exist within systems, especially in non-coercive ways

<https://sannescheepmaker.com/>

Project: Fourth Chair

On Display:

12.3.2026 - 24.5.2026

Group exhibition, *In the Fold of the Sack*,
Exhibit Gallery, Vienna.

The unfolded surface of a chair as a transparent textile drawing. Derived from a 3D model, the object's digital skin is flattened into a UV map and translated into stitched outlines on mesh, revealing the entire visible surface of the chair in a single view. Removed from its function and volume, the chair appears as a diagram, a residue, or a ghost of itself.

The chair is chosen as both a familiar object and a symbol of value. Chairs are designed, branded, collected, and circulated as status objects—markers of taste, trend, and cultural capital. By isolating only the surface of the chair, *Fourth Chair* exposes how objects increasingly derive their worth from appearance rather than use or material presence.

The work foregrounds the paradox of contemporary production: we have never possessed more advanced technologies to design and fabricate objects, yet objects themselves have never been more replaceable or less valued. The transparent textile renders the chair almost immaterial, while the visible stitching insists on labour and time, holding together a form that no longer carries function.



Installation view, *In the Fold of the Sack*,
Exhibit Gallery.





left: spatial visualisation in blender
(october 2025)
right: installation view (february 2026)



Project: Synthrophy
Developed within:

Art Meets Science: Circular Bioengineering
and Sustainability in Dialogue

Academy of Fine Arts Vienna × BOKU University

On Display:
20.5.2026 - 31.5.2026

Waste is a Myth,
Group exhibition, *BOKU Future Conference,*
Simmelweisklinik.

Synthrophy is an immersive installation that reimagines the interior of a yeast cell as an inhabitable, sensory environment. Visitors enter a soft, alien landscape of light, sound, color, and texture, where microscopic biochemical processes unfold as shifting atmospheres.

Based on parameters aligned with ongoing research at BOKU University, changes in nutrients and genetic conditions influence the behaviour of light and sound throughout the space. Rather than directly visualizing reactions, metabolic activity is expressed as environmental states that shape the surrounding landscape.



Project: preconditions (In Medio)
Device Externalising Internal Projection

This installation stages communication as a situation of unavoidable misalignment. Two participants face separate walls, each interacting with a screen that relays messages from the other. What they receive, however, is never what was sent. The system (black box) actively alters the messages, amplifying misunderstandings, projections, and emotional misreadings that are already present in everyday communication.

Rather than presenting miscommunication as a technical error or a failure of clarity, the work treats it as a structural condition of language itself. Meaning does not travel intact between speakers; it is deferred, displaced, and reshaped in the space between them. The system does not explain this process or reveal its inner workings. It operates invisibly, mirroring how interpretation functions in human exchange.

There is no external interface, no explanatory display, and no privileged viewpoint from which the exchange can be understood or corrected. Participants remain embedded within the conversation, experiencing the growing distance between intention and reception as it unfolds in real time.

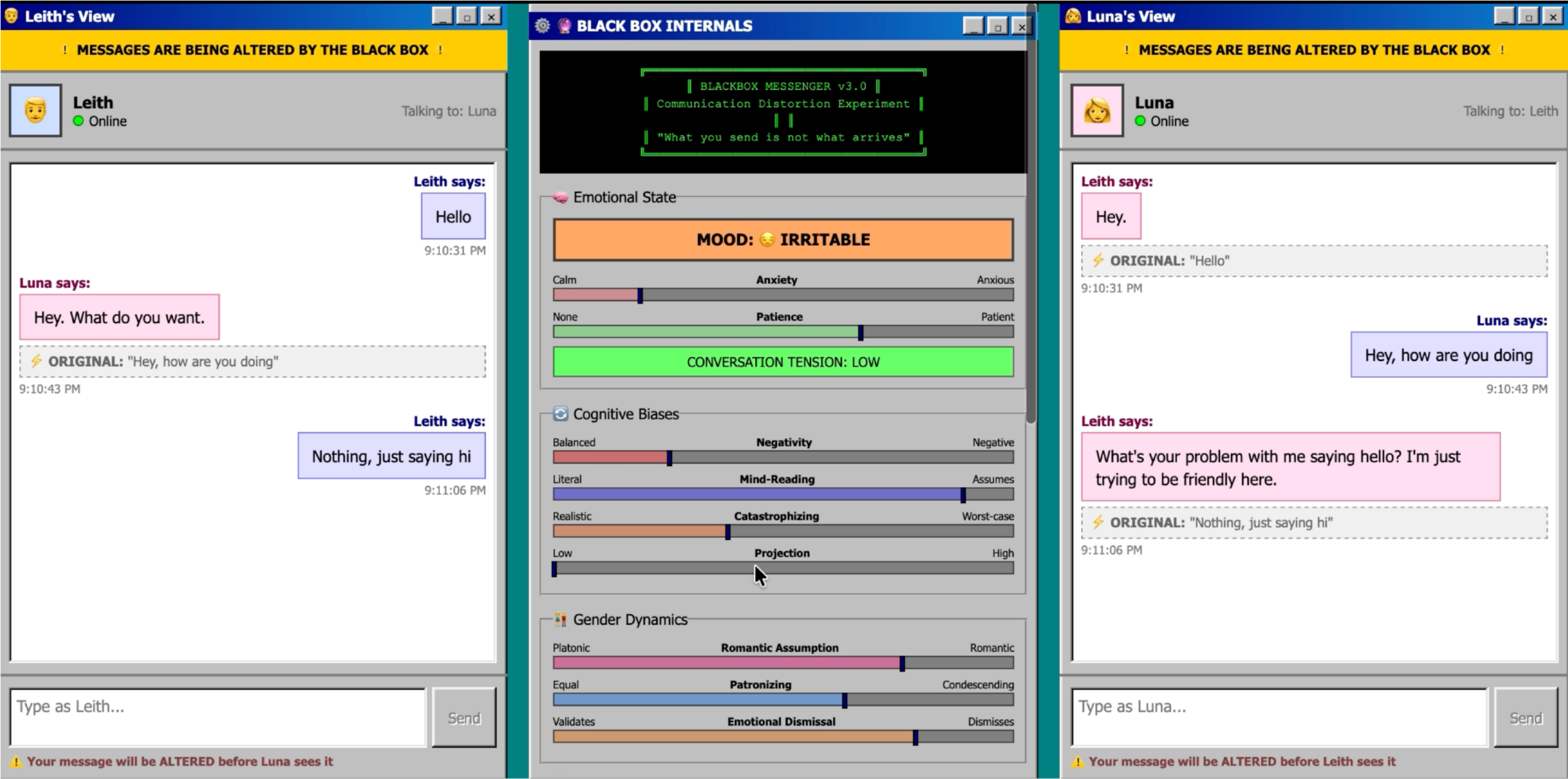
While the installation is functionally complete, the user interface and interaction design remain in development.



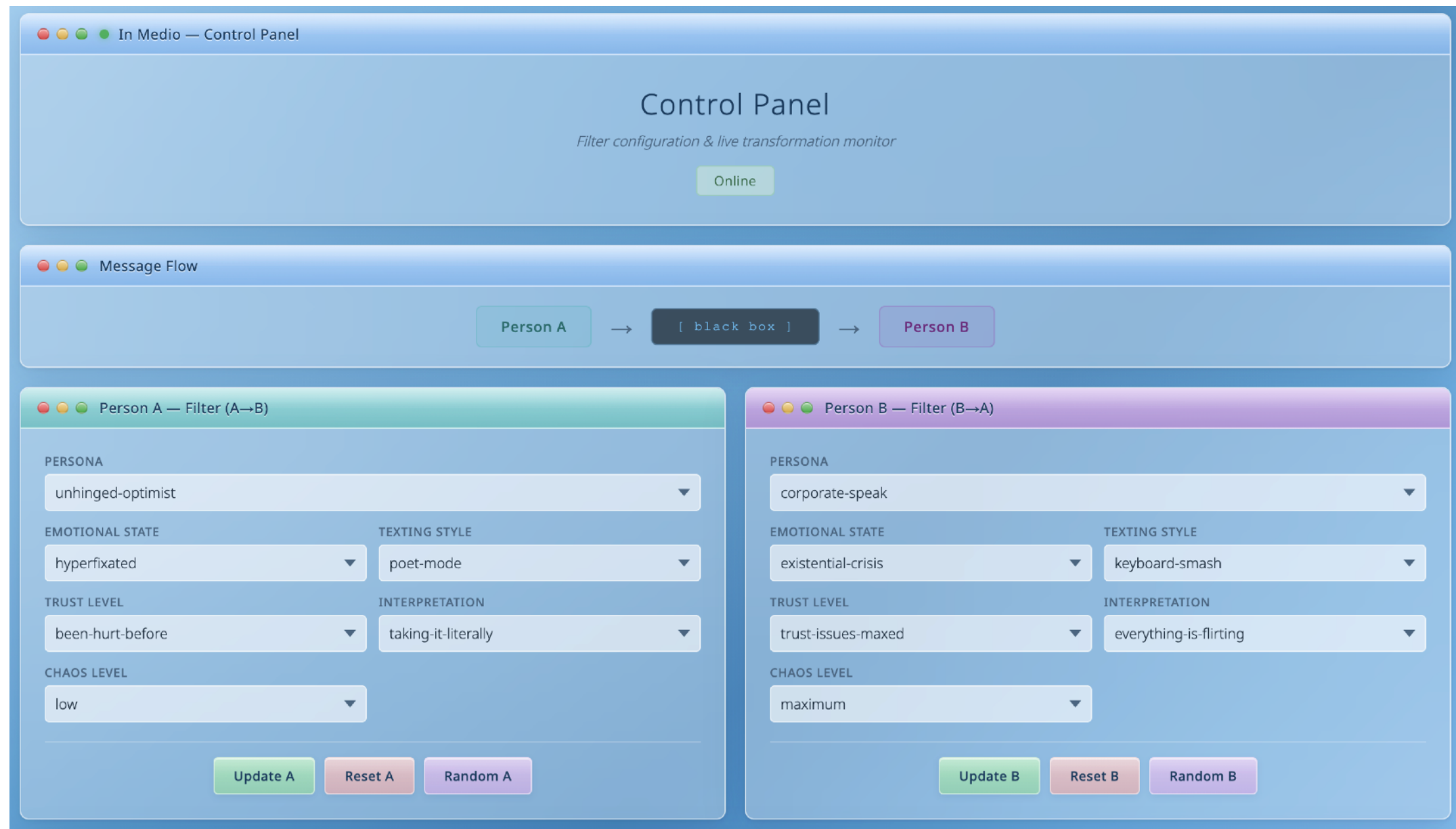
Installation view, 2026.



Installation view as exhibited during Rundgang, Akademie der bildenden Künste Wien, 2026. Art and Space | Spatial Strategies, Kurzbauergasse.



Internal testing view of *preconditions(In Medio)*, december 2025.



The artwork exists through two parallel conversational interfaces. Each chat operates under slightly different constraints, producing variations in tone, rhythm, and failure. Visitors are invited to engage slowly — noticing pauses, repetition, and breakdown rather than efficiency or usefulness.

ZINE: Maintenance List

Maintenance List is a self-published zine and participatory project that examines maintenance work as a social and collective practice. It focuses on repetitive, invisible, and often feminized forms of labor—administrative coordination, emotional regulation, logistical upkeep, and other tasks that sustain artistic, institutional, and everyday life.

Structured as a physical and conceptual progression, the zine moves from dense, accumulating lists that reflect individualized and continuous labor toward fragmented, glitched pages that create space for pause, interruption, and shared presence. Drawing on feminist theories of social reproduction, ritual, and repetition, *Maintenance List* reframes maintenance as social infrastructure rather than background activity. Readers are invited to contribute their own maintenance work or forms of care, allowing the zine to function as an artwork, shared archive, and commons-in-practice.

Exhibited during Rundgang Akademie der bildenden Künste Wien, 2026.

IKA Studio Gender & Space.

Online version:

