Portfolio 2026
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last update: 07.08.2026

Diploma Fine Arts (2026 -)
Akademie der bildenden Künste Wien
Art and Space | Spatial Strategies
 Erasmus Exchange Student WS2025/SS2026

BA Fine Arts
LUCA School of Arts, Brussels
(2023-2026)

Current projects

: Cards
: Perennial
: LiveLaughLoveLichen

Selected works
: Web Spell (2026)
: Fourth Chair (2026)
: preconditions (In Medio)(2026)
: Synthrophy (2026)

Research directions

: 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

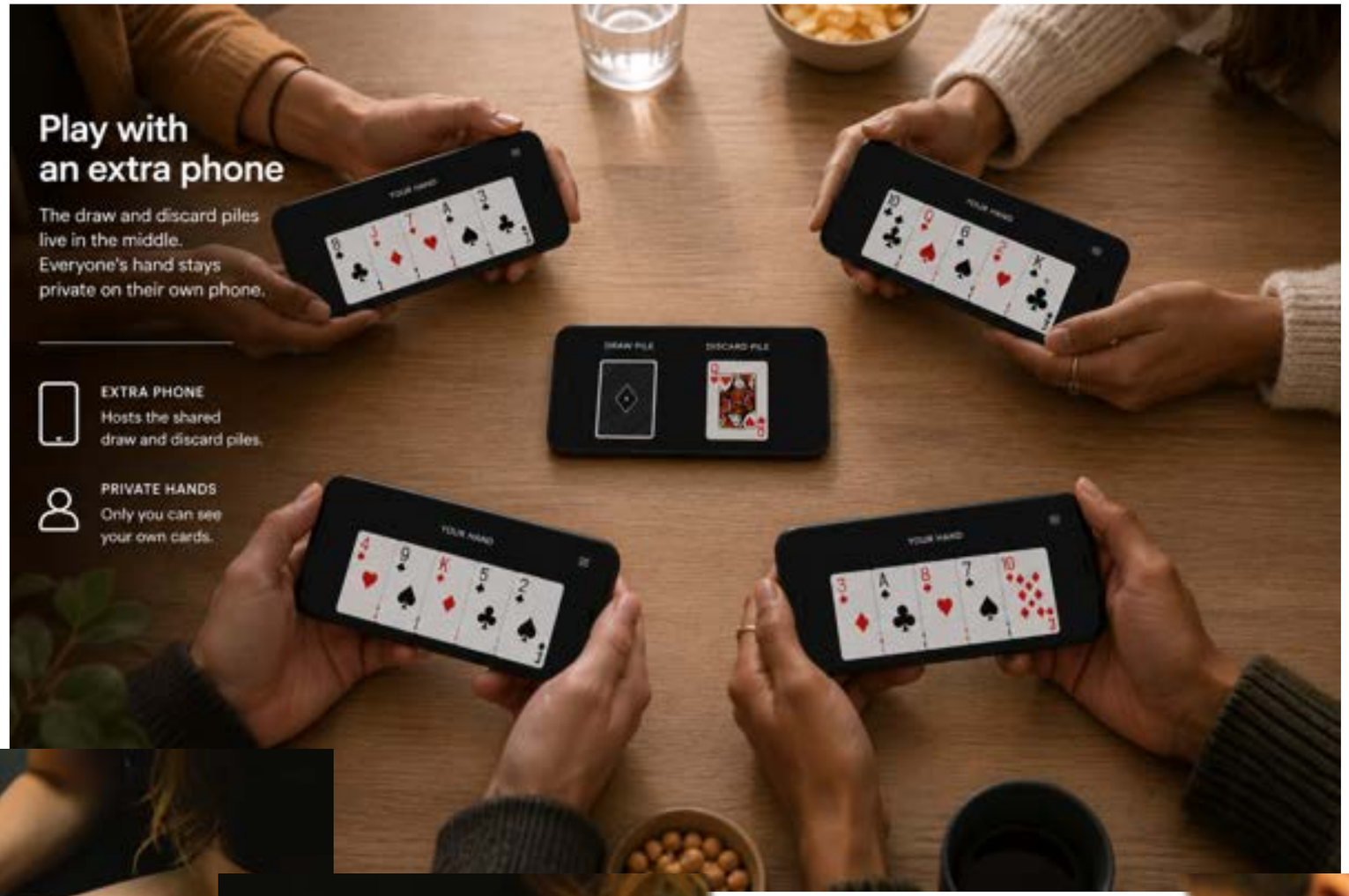
: Experimenting with interactive, software-based systems

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

https://sannescheepmaker.com/

CARDS is a multiplayer card platform that transforms smartphones into a shared tabletop game. Instead of replacing social play, the technology supports it: each phone becomes a private hand of cards while the rules remain a social agreement between players. By returning agency to the people around the table, CARDS explores interaction innovation between people and technology through a non-coercive interface that strengthens, rather than interrupts, real-world connection.

try the prototype:
cards.sannescheepmaker.com





demo during C-Accelerate+
Bratislava, July 2026

pilot launch:
nov-dec 2026

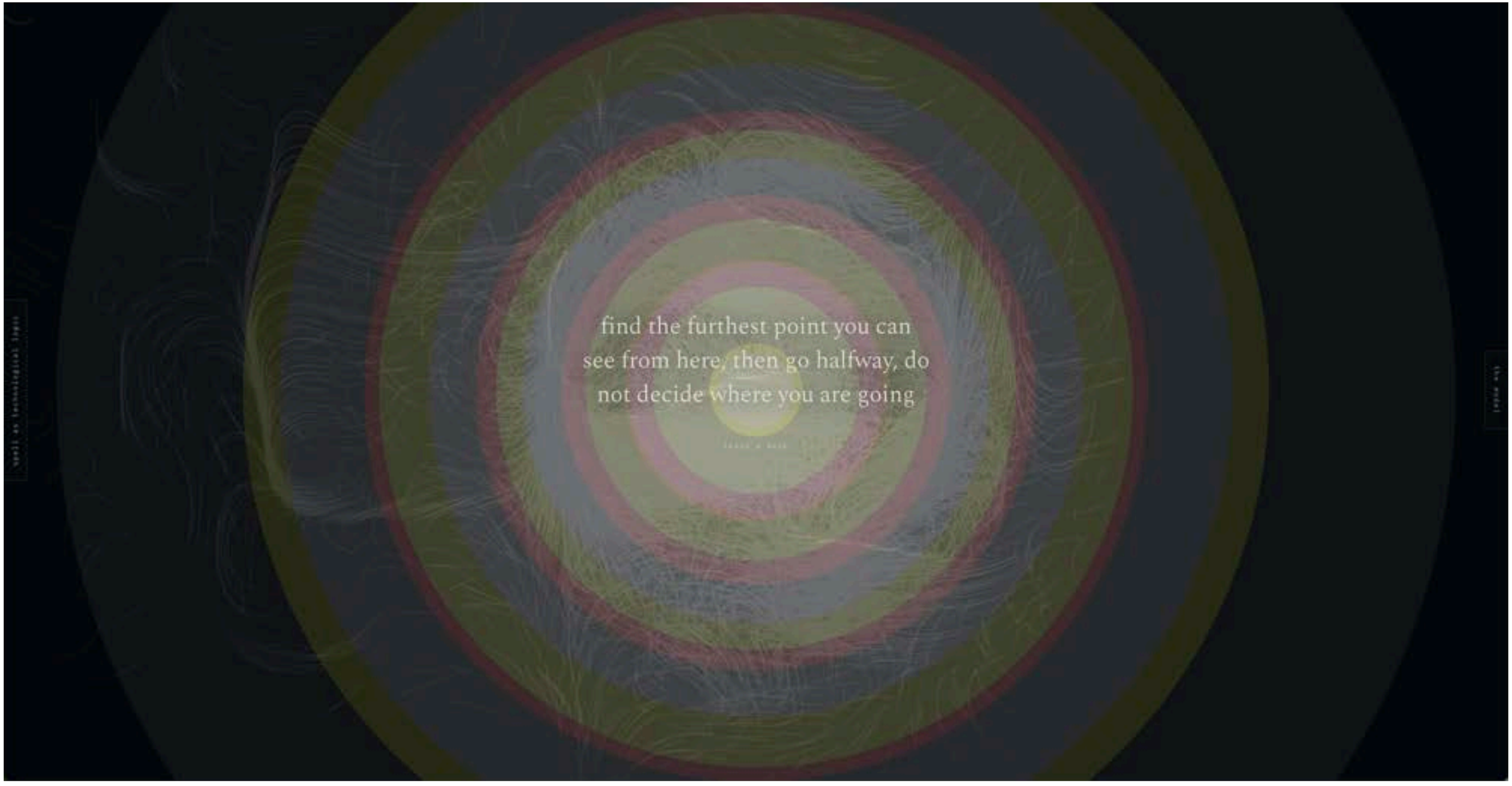
public launch:
jan-feb 2027



conceptual render; Perennial is currently in development.



What can we learn about interdependency when we approach it from a non-human perspective? Collective project as a physical pavilion and a digital symbiosis, developed through the Arts of Change program 2026. More soon! :)) check out livelaughlovelichen.com, web design by me.



> A spell and a computer program are unnervingly alike, and I keep coming back to that. Both start with an intention. Both work through language, sequence, repetition, protocol. Both are written so that something will happen.
> Where they split is what you can take out. A program can be copied, moved, run on another machine, and it does the same thing. A spell can't. Its timing, its materials, the weather, the state of the person doing it — that isn't packaging around the instruction, it *is* the instruction. A spell copied word for word is not the same spell performed twice.
> Computational systems work by making things legible. Experience becomes data, attention becomes engagement, a person becomes a profile. Whatever can't be made operational gets dropped. I wanted to find out whether you can enter that relation without becoming fully readable inside it.
> So the spell doesn't happen here. A browser can't hold one, and I'd rather admit that than build something that pretends. What you get is an instruction to leave — something small and slightly strange to do somewhere this website will never see. I'm not asking for proof. No photo, no location, no account of how it went. The field doesn't verify. It takes what it's given.

spell.sannescheepmaker.com

Fourth Chair (2026)

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.



Exhibition view,
Exhibit Gallery - Academy of Fine Arts Vienna, 2026.
Photo: @kunst-dokumentation.com

Video: https://www.instagram.com/reels/DY6y1uHs9ak/

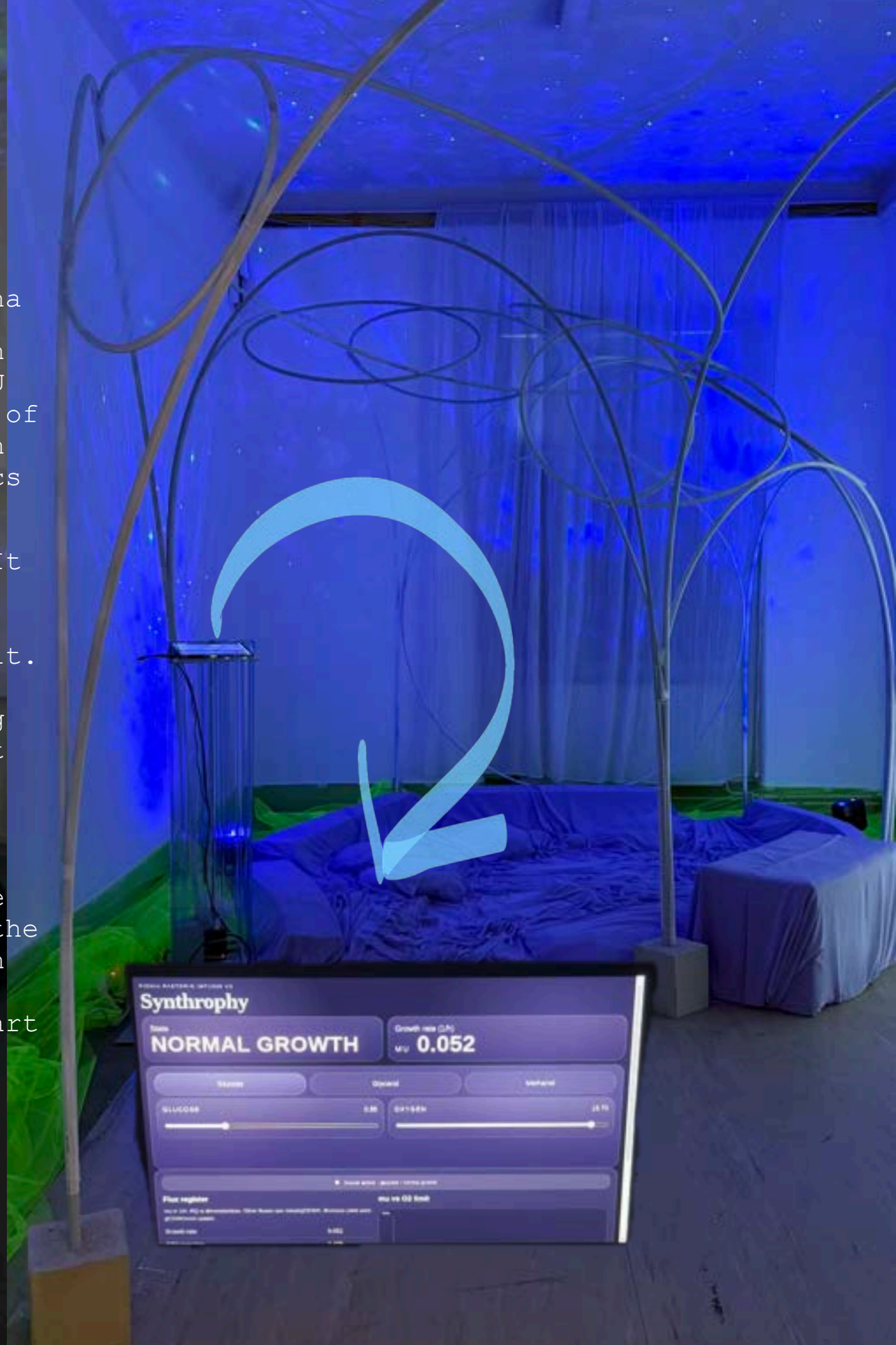
Synthrophy (2026)
Developed within *Art Meets Science: Circular Bioengineering and Sustainability in Dialogue*
Academy of Fine Arts Vienna × BOKU University Vienna

Synthrophy is an immersive audiovisual installation developed in collaboration with researchers at BOKU University Vienna. Drawing on computational models of yeast metabolism, the work invites visitors into an inhabitable environment shaped by the inner dynamics of a single cell.

For millennia, humans have lived alongside yeast. It has transformed our food, our industries, and our scientific understanding of life, while we have continuously cultivated, modified, and engineered it. Rather than approaching yeast as an object of observation, *Synthrophy* explores this long-standing relationship as one of interdependence, asking what might shift when we temporarily inhabit the world from its perspective.

Visitors interact with a virtual metabolic system whose changing conditions immediately transform the projections and soundscape. Instead of presenting the cell as a fixed biological object, the installation understands it as an organism continuously negotiating its environment. The visitor becomes part of that environment—another variable within the ecology rather than its central subject.

Exhibited in **Waste is a Myth** (Semmelweisklinik, Vienna, 2026) and **University:Future Festival** (TU Braunschweig, 2026).



preconditions (In Medio) (2026)
Device Externalising Internal Projection

preconditions (In Medio) is an installation that treats communication not as the transfer of information, but as an act of interpretation. Two participants communicate through opposing terminals, yet neither encounters the other's words directly. Every message is intercepted, transformed, and returned by an unseen system before it reaches the other person.

The intervention is deliberately subtle. Rather than inventing conflict, it exaggerates the ambiguities already present in language: uncertain tone, implied intention, emotional projection, and selective reading. As the conversation progresses, participants begin to negotiate not only with one another, but also with the invisible logic shaping the exchange.

The system never explains itself. It offers no correct version of the conversation and no external perspective from which events can be reconstructed. What remains is the experience of communicating through a medium that cannot be trusted, raising questions about whether our own conversations ever occur without such mediation.

The work proposes that misunderstanding is not an exception to communication but one of its fundamental conditions.

preconditions.sannescheepmaker.com

Upcoming exhibitions:
GOGBOT Festival, Enschede (NL), 17-20 Sept. 2026