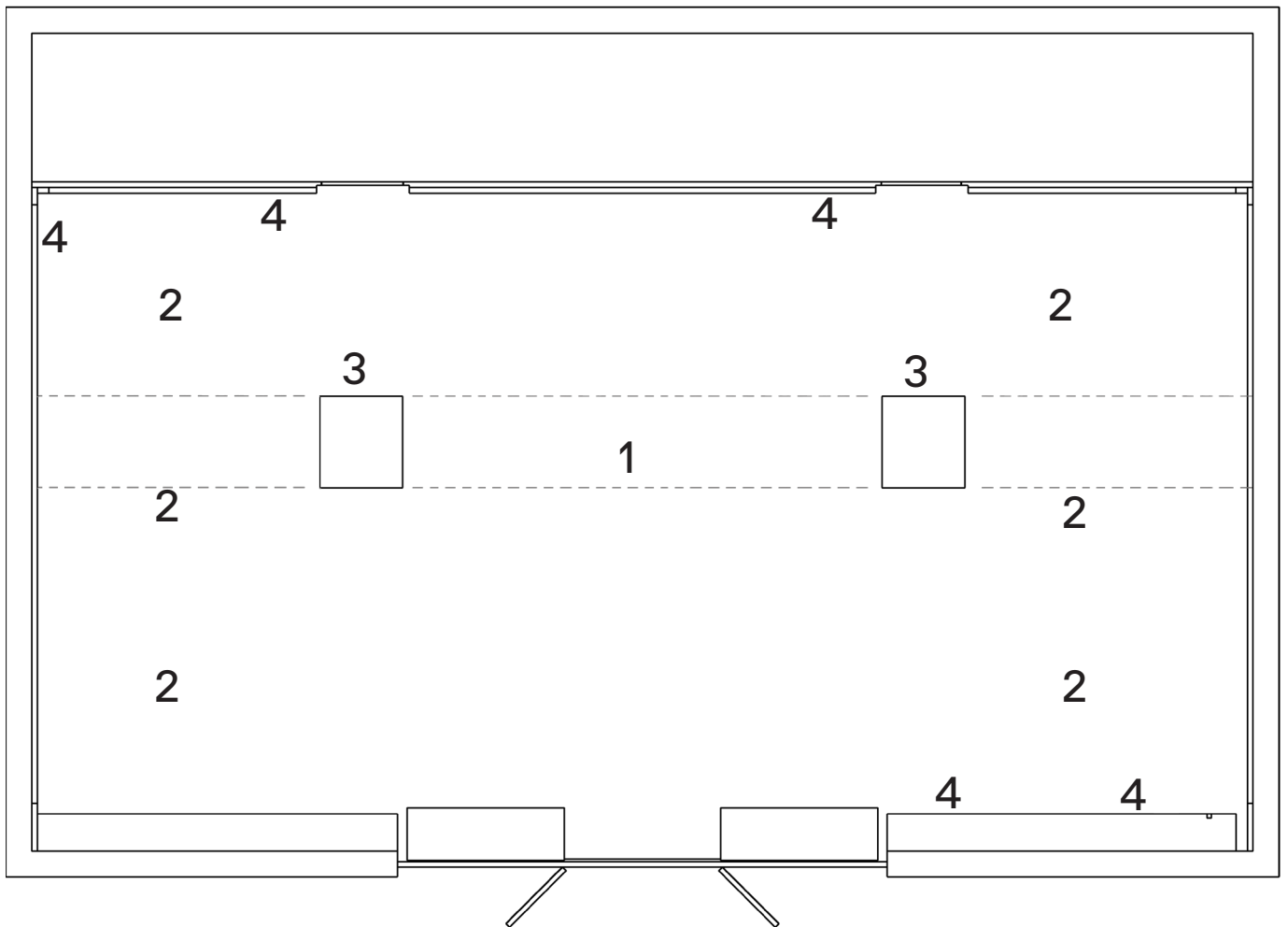


SÄULEN

ORDNUNG

Daphne Schüttkemper

Floor Plan with Individual Artworks



Individual Artworks

1. more than crafted stones

Wax, coal and steel, 2025

Slightly tilted, almost lurching, the columns stand at the centre of the room, a construction that seems to be searching for its own footing. Their skeletal structure lays bare the framework of architectural power and architectures of power, making it visible and legible: the imposing, oppressive weight of the classical column is undone. What remains are columns that no longer serve any structural purpose. They exist as pure ornaments, as signs of themselves.

Hanging from them are decorations that resemble archaeological shards, torn from their context, classified and pinned in place. Archaeology presents itself as a science of preservation, yet it is equally a practice of appropriation. Its history is inextricably bound up with colonialism and the systematic plunder of cultural heritage. Whoever digs decides what matters, what gets saved, and what is left to disappear.

In Schüttkemper's work, however, it is fragments of Western architecture that are excavated, isolated and treated as found objects. The familiar currency of architectural power, the column, becomes ornament, and in doing so becomes itself an object of archaeological scrutiny: decontextualised, stripped of its assumed self-importance. What was once taken to be neutral or timeless can now be read as historical and constructed. The columns wobble. And yet they loom large, take up space, cast shadows. We can look straight through them. But they are still standing.

2. Adler

Polymer plaster and fibreglass , 2026

Six eagles survey the columns and the gallery space from either side, a familiar sight in the German urban landscape. The bird has remained a national symbol even after its role as the Reichsadler under National Socialism. That history cannot be erased, yet many of these figures are still present in public space: on façades, institutional buildings, even playgrounds.

Schüttkemper's eagles, however, are damaged. Their surface, the matte, fractured white of polymer plaster, makes them look like eggshells: porous, hollow, already empty from within. The material betrays what the form still tries to conceal. What once stood for strength, sovereignty and national unity is now riddled with holes — holes that are not wounds inflicted from outside, but structural features, as if fragility were built in from the start.

How does a country reinvent itself when it refuses to let go of the same old symbols?

3. Night Catch

Slide projectors, slides, 2025-2026

In steady rhythm, two slide projectors throw their images onto the back of the gallery columns. The pictures show Schüttkemper's interventions in urban space: the artist binding lion sculptures with rope.

Bondage is a practice rooted in mutual consent, trust and the deliberate negotiation of control and its relinquishment. The act of binding is not simple submission but a ritualised, intensely physical reckoning with power. Schüttkemper carries this practice over

onto objects that neither can nor need to give consent, for they represent a power that has never concerned itself with consent. The act of binding inverts the dynamic: the sculpture, symbol of colonial rule and European self-mythologisation, is held, marked and constrained.

Lions do not belong to the Global North. They were brought to Europe, living, to be displayed and tamed; then cast in stone as permanent monuments to dominance and grandeur. Frozen in that form, they are easiest to control: silent, still, immovable. Their ubiquitous presence in European cities amounts to a continuous, largely unnoticed reminder of the violence underpinning Eurocentric history.

The mechanical clicking of the slide projectors, steady, relentless, sounds, in this context, less like nostalgia and more like gunfire. A bureaucratic violence, endlessly repeating itself.
violence, endlessly repeating itself.

4. passing by violence

Polymer plaster, 5 different cast scans of building façades in public space, wall paint, 2025-2026

Discreet, almost invisible, the reliefs dissolve into the white walls of the gallery. Look closely and you find them: casts of façade elements gathered by Schüttkemper from public buildings and city squares. The lobster claw, the lion's paw, the bucranium (bull's head), the man with a hammer, each embodies strength, martial power and a specific, historically loaded form of masculinity, chiselled into stone and fixed there permanently. Amongst them, the satyr: a mythological hybrid, half human, half goat, companion of Dionysus, symbol of untamed desire and bodily appetite.

The white of the walls into which these objects dissolve is not a neutral backdrop. In the exhibition context, white carries connotations of purity, reduction and objectivity, the so-called white cube implies that art can be liberated from its context and encountered on universal terms.

By lifting these fragments from their surroundings, casting them and setting them side by side, Schüttkemper exposes the ideological fabric woven into the architecture of everyday life and simultaneously turns a questioning eye on the exhibition space itself as part of that same fabric.

ABOUT THE ARTIST

Daphne Schüttkemper

was born in 1998 in Hannover. In 2025, she received her diploma from the Braunschweig University of Art in the class of Nasan Tur. Her artistic practice engages with existing power structures and their spatial manifestation, with a particular focus on their visual and iconographic mechanisms of exclusion.

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