

»Cartographie dynamique« is a virtual network connecting cities in Japan, Germany, France, China or India with the distinctive photographic works created in each location. Thematic filters are added into the mix, among them Protest, Anarchism, Olympia, Expo, Love Parade, Z.U.S. (Zones urbaines sensibles), and Péripherique.

These specify some of the unique features of these cities as well as comparable structural elements that they share, which act, for the most part, as catalysts for revolutionary urbanistic developments. This network originated fifteen years ago, with »Japanese Lesson« (2005), a body of work drawn from a wide range of private and appropriated image sources that has been continually expanding ever since. Beginning as an exuberant visual grammar consisting of shots of the city, portraits, and manga, steeped in the melancholy of the already antiquated hyper-modernity of Japanese "electric towns," it afforded a more acute view of Europe's urban structures and evolved via photographic peregrinations through the city into applied psychogeography.

The organization of the »Cartographie dynamique« as a network gives the desultoriness of Sieber & Stuke's photographic derives new possibilities of comparison and grants their

repeating structures a logical inevitability. The cartography even generates ideas for new ways of mapping urban spaces, as is evident in Sieber & Stuke's Walk the Walk, which transposes the local route from their flat in Düsseldorf to their studio, mapping it street by street onto a new neighborhood in the twinned Chinese city of Chongqing.

Even if today, in a globalized and automated world, the causes of social disruption can be attributed more and more to the invisible mechanisms of economic and political processes, they find visible expression in the physical world of our cities. (Florian Ebner, for »Dec 8 2018, La Ville Lumière«, GwinZegal / Böhm Kobayashi 2021)

Cartographie Dynamique« contains of several series and works of different volume. Some chapters exist as books, artist books in a small edition or unique maquettes. Several works appear as wall-pieces, grids of images, some are extensive installations of photographs and others exist as video-installations. And some are still „work in progress“.



»First New York Walks«

10 drawings, digitized 1996/2002

The first so-called ‚walks‘ were already created in 1996 during our first trip to New York. The structure of the city map was an invitation to do so. The encounters and experiences of these daily walks were documented in a diary with photographs, flyers and other materials.

exhibited at:
Goethe Institut Düsseldorf / Berlin 2002

Original diaries
1996-2006 (New York, Chicago, Los Angeles, Tokyo)





»Japanese Lesson, Mash-up« 2005-2015

one-channel video, 5:43 min

vimeo.com/141793146

Resulted from a long-lasting research the »Mashup« contains images and drawings from mangas and animes, still images from japanese movies, historical and current press-photographs; photos, drawings and paintings by japanese artists, some of their own works and material we found in the web, magazines, LP-record-sleeves, catalogues and in the streets.

exhibited at:
Kunsthalle Gießen, 2019
Museum für Kunst und Gewerbe Hamburg, 2018/2019
UNSEEN Fair, Coop Section, 2018
Filmwerkstatt Düsseldorf, 2016





»Sequence as a Dialogue: A Future Book« 2017

15 pigment-prints each 80 × 66 cm
total: ca. 4.20 m x 2.20 m
unframed / eyelets

»Since 2005 Katja Stuke and Oliver Sieber have been traveling to Japan, working on topics from subculture to surveillance. Since 2011 their perspective became more elaborated and several new works have been created, dealing with topics like protest, activism or political landscape. »A Future Book« is a work from 2017, dealing with editing and book-making.«



exhibited at:
Kunsthalle Gießen, 2019
CCCB Barcelona, 2017



»Japanese Lesson« Artist Book

1260 pages, 20 × 28 × 6,5 cm

digital offset, colour

incl 13 drawing, carbon paper and a glossary.

ed. of #5 + 5 AP

vimeo.com/471312903

The »Japanese Lesson« artist book consists of 13 chapters. Each chapter shows a ‚walk‘ either on a border of a district in Tokyo or Osaka which inhabitants experience discrimination and stigmatisation often due to the geographic history; or the walk could lead around or towards a (construction) site related to the Olympic Games Tokyo 2020. On each walk we take photographs every 100 or 200 meters in the the walking direction. In this way we create about 300 photographs during a 3 hour walk which later becomes a book, a video or a wall piece. Of each chapter of the artist book there also exist unique maquettes including 100 to 300 images (see page 18)

exhibited at:
 Museum für Kunst und Gewerbe Hamburg, 2018/2019
 Museum Schloss Morsbroich, 2020/2021





»Sanya« 2018

April 10, 2017, 3 – 6:30 pm

36 pigment prints, each 42 × 29,7 cm

total: ca. 2.75 m x 2.00 m

framed

San'ya is an area in the Taitō district of Tokyo. San'ya dates to the Edo period. Lower caste workers, butchers, tanners, leatherworkers, and the like, were forced to live in this undesirable region by the predominantly Buddhist authorities. It has retained its association with both lower class workers and with craftsmen.

exhibited at:

Museum Kunstpalast (Ankauf) 2021

Museum für Kunst und Gewerbe Hamburg, 2018/2019

Museum Schloss Morsbroich, 2020/2021

Filmwerkstatt Düsseldorf, 2016

Kunsthalle Gießen, 2019

UNSEEN Fair, Coop Section, 2018





»Ichinomiya« 2018

May 5, 2017, 12:15 – 3:30 pm

30 pigment prints, each 42 × 29,7 cm

ca 2.75 m x 1.70 m

framed

The Tsurigasaki Beach in the town of »Ichinomiya«, Chiba Prefecture, has been selected as a site for the surfing event at the 2020 Tokyo Olympics. Surfing made its debut at the 2021 Games as an official sport in the Summer Olympics. Ichinomiya is located 233 miles south of Fukushima Daiichi Nuclear Power Plant.

exhibited at:
Museum für Kunst und Gewerbe Hamburg, 2018/2019
Kunsthalle Gießen, 2019
UNSEEN Fair, Coop Section, 2018





»Nishinari« 2018

May 24, 2017; 2 – 7:30 pm

one-channel video, 281 photographs, 23:15 min

vimeo.com/525704484

»Ikuno« 2018

May 27, 2017; 10:15 am – 5:15 pm

one-channel video, 424 photographs, 34:45 min

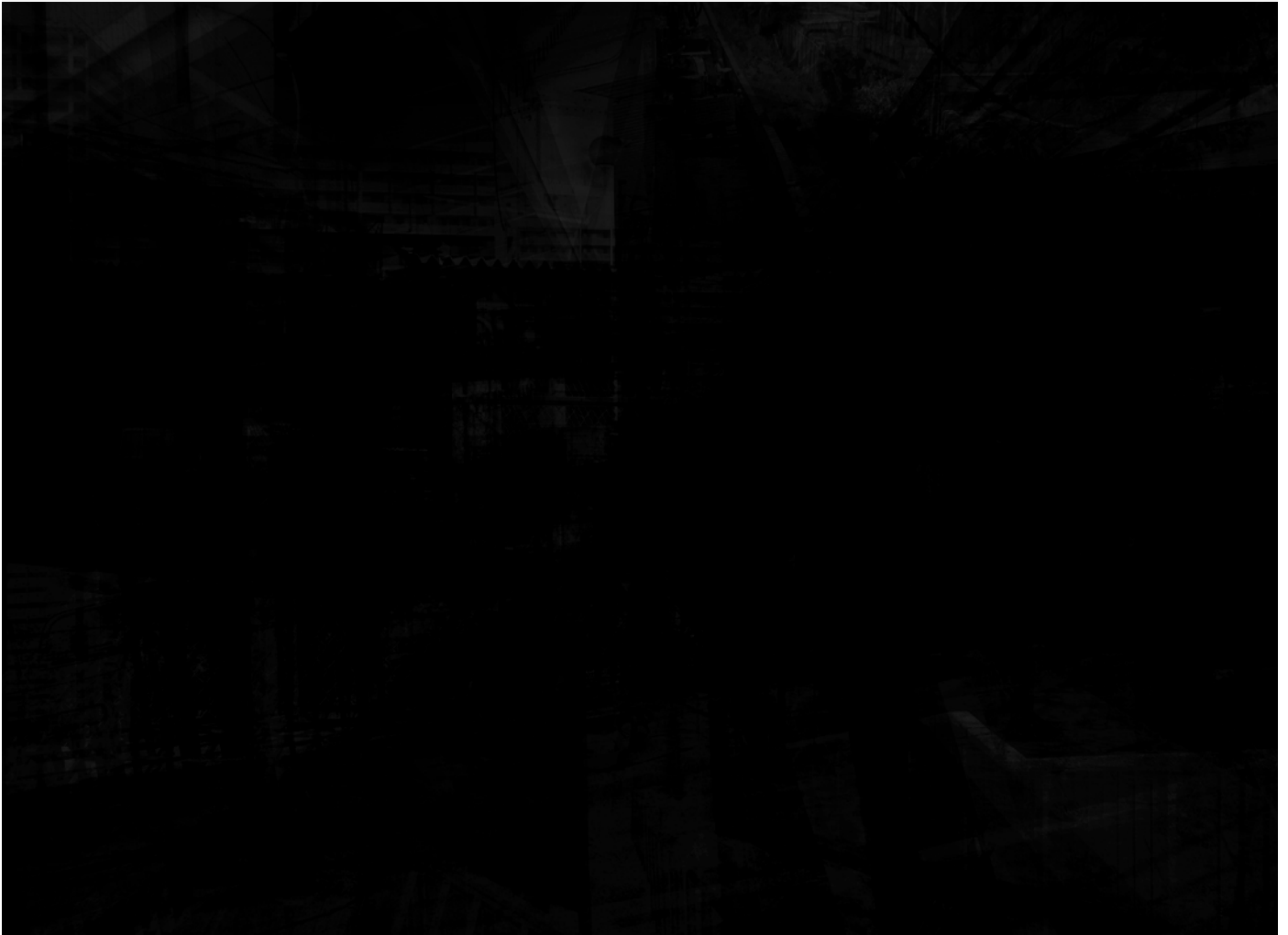
vimeo.com/525729686

One part of Nishinari ward is Kamagasaki, located near the south of the Osaka loop line; it's a so called »Yoseba,« an area where unskilled workers live and work day in and day out.

Ikuno-ku is one of 24 wards of Osaka, Japan. The Tsuruhashi area of Ikuno-ku is well known for the large number of Koreans, particularly Korean Japanese citizens (Zainichi Korean) living there, as well as for its large number of yakiniku (Korean-style barbecue) restaurants.



exhibited at:
Museum für Kunst und Gewerbe Hamburg, 2018/2019
Kunsthalle Gießen, 2019



»Deep Japan« 2017

6 single images,
not yet exhibited

Some walks are missing in the book: Arakawa, Ikuno and Shibaura. We included them by printing several photographs of these walks in different layers so they almost appear like black surfaces. These walks exist as videos or unique maquettes.

Arakawa: After the immigration policy towards the Chinese population was tightened in the second half of the 1920s, simple jobs in the north-eastern industrial districts were increasingly performed by Koreans. [...] As most Koreans settled permanently, many set up their own, generally less respected, businesses. In Arakawa-ku, for example, the Korean minority specialized in the so-called waste industry (*kuzumonogyô*), i.e. the recycling of various residues and residual materials from the production of the surrounding industrial plants. (from: Ralph Lützel, *Inequality in the global city of Tôkyô*, 2008)

Shibaura: The slaughterhouse is located in the district of Shinagawa in the south of Tokyo. Surrounded by highrise office buildings its almost invisible to the passerby. And like the inhabitants of Sanya, Nishinari or Ikuno, people working at Shibaura face discrimination and stigmatisation. People working at the abattoir are associated with the Burakumin, Japan's 'untouchable' class. Burakumin, meaning 'hamlet people', dates back to the feudal era. It originally referred to the segregated communities made up of labourers working in occupations that were considered impure or tainted by death, such as executioners, butchers and undertakers. The slaughterhouse headquarter building houses the office of the 'Buraku Liberation League.'



»Tokyo no Hate« 2016

35 pigment prints, different sizes, framed
total: ca. 250 × 180 cm

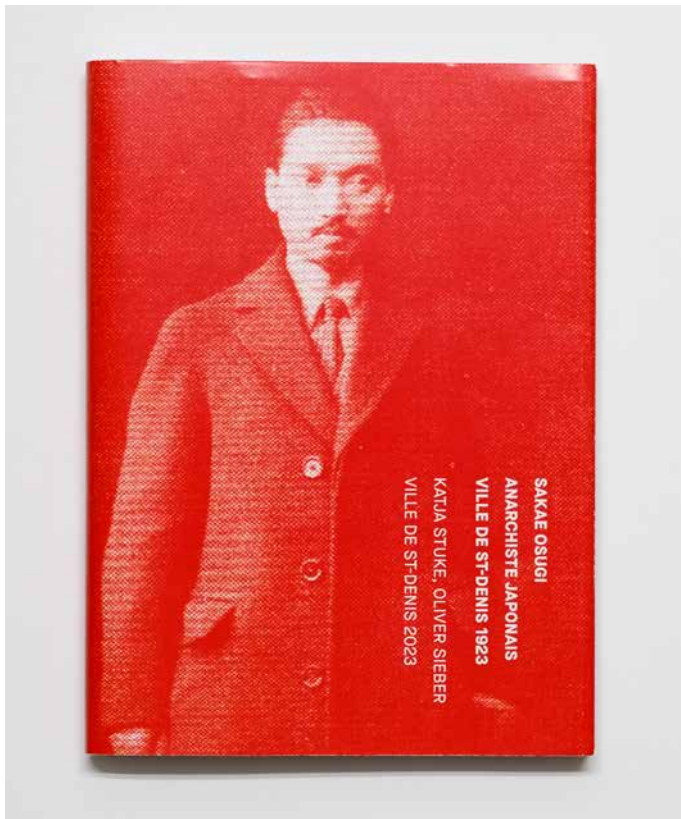
»Tokyo No Hate« The Fukushima nuclear disaster was an energy accident at the Daiichi Nuclear Power Plant in Fukushima, initiated primarily by the tsunami following the Tohoku earthquake on 11 March 2011. Since then we met activists in Japan, joined protest demonstrations, exchanged with artists and learned a lot about places, spaces and history in Japan.

»Tokyo No Hate«

Zine:
20 × 28 cm, 72 pages
black and white xerox copies on natural paper,
handbound
published by: Böhm Kobayashi

exhibited at:
Filmwerkstatt Düsseldorf, 2016
Museum für Kunst und Gewerbe Hamburg, 2018/2019
Kunsthalle Gießen (Zine), 2019
Leporello, Rome 2022





»Sakae Ōsugi, Anarchiste Japonais«

105 × 150 mm

246 pages, 110 colour plates

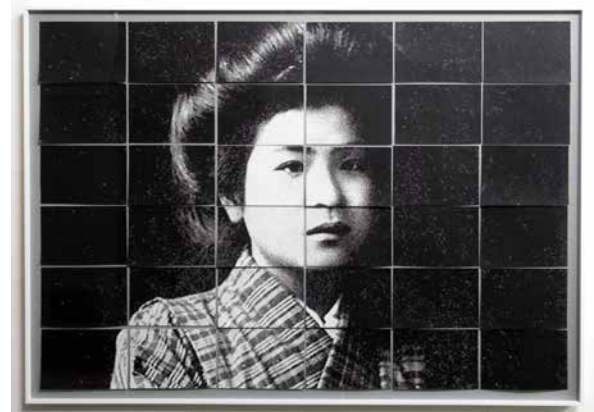
softcover

will be published by Nouveau Palais 2024

with a text by Marie Tesson



Sakae Ōsugi (*1885 †1923) was a Japanese anarchist; an publicist and theoretician of the Taishō period. In 1922 he got an invitation to attend the 2nd International Anarchist Congress in Berlin in 1923. After borrowing the necessary 1.000 Yen in travel expenses from the writer Arishima Takeo and others, he travelled to Shanghai on 13 Dec. where comrades helped him obtain a false Chinese passport. He landed in Marseille on 13 Feb on a French ship. He did not get the necessary foreigner's identity card issued in Lyon. [...] In april, he canceled his plans to travel to Berlin instead he stayed in Paris and gave a May 1 speech in Saint-Denis. There he was arrested by civilian police who knew about his presence in Europe. He was sentenced to three weeks in prison and deportation for passport offences. On 2 June he was sent back to Japan where he later was murdered – together with his second wife feminist and anarchist Itō Noe and a nephew – in Tokyo on 16 Sept 1923 by military police. Sakaes murder is known as the Amakasu Incident. In his book »My escapes from Japan« he mentions a »workers' hall« near the Basilica in Saint-Denis. Most likely he refers to the »Bourse du Travail« of Saint-Denis which was located in the Hotel de Ville at that time. In April 1892 a workers union was created for the first time in Saint-Denis initially in the premises of the Hotel de Ville opposite of the Basilica. In April 1895, several local trade unions formed a »Bourse du Travail« which was first located on rue Saulger, later on rue des Ursulines and rue Suger. The current »Bourse du Travail« on Rue Génin was designed by architect Roland Castro. Since the 1980s the architect has been working on the idea of a Grand Paris (he is at the origin of the »Banlieue 89« think tank with the urban architect Michel Cantal-Dupart). In Feb 2023, almost 100 years after Sakae Ōsugi's experiences in Saint-Denis, we walked from Hotel de Ville past Passage Saulger, rue des Ursulines and rue Suger until we finally reached Rue Génin. The walk connects the addresses of all former union offices.



Noe Ito, Feminist / Anarchist (1895 –1923)

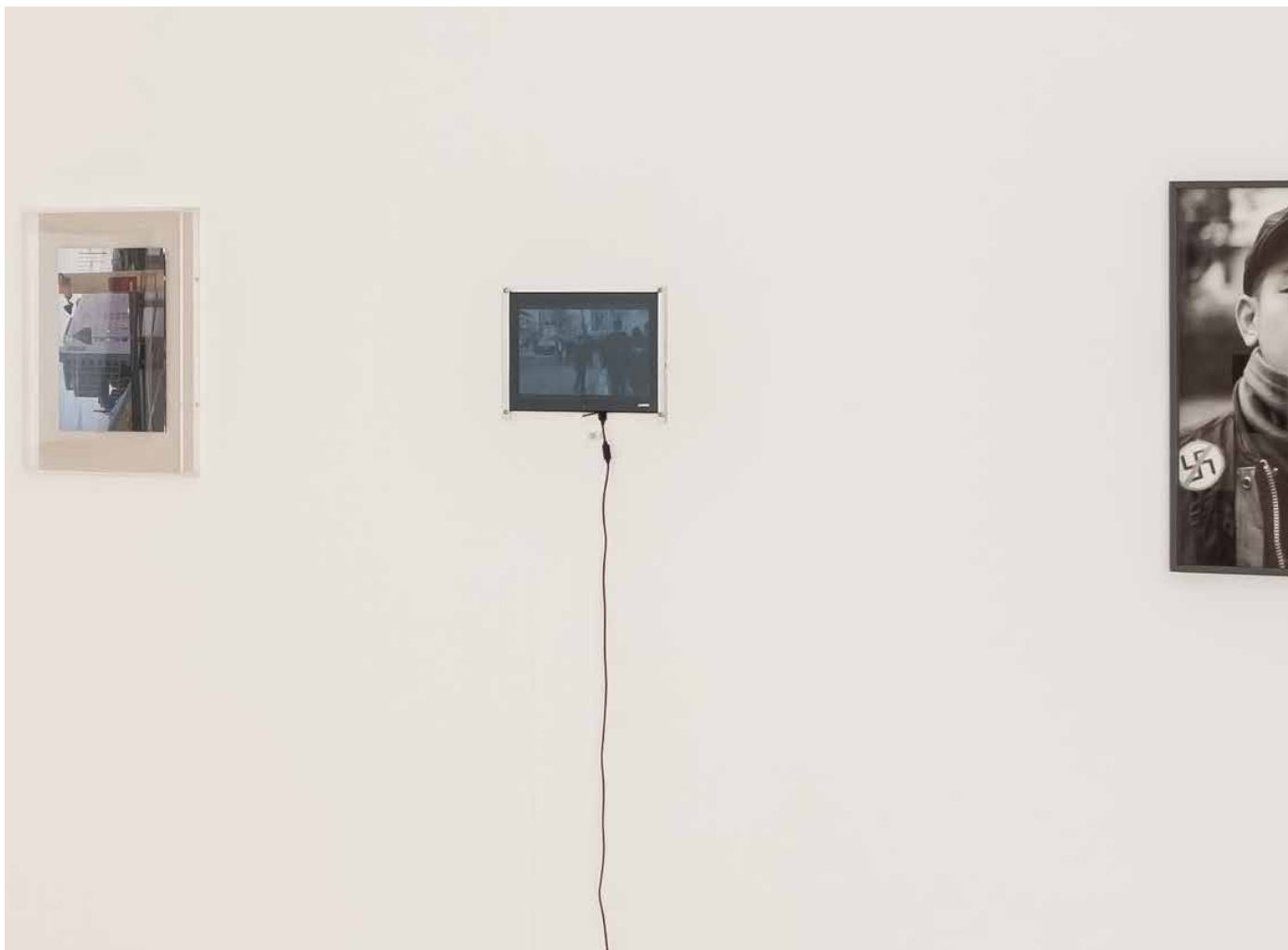
Xerox Multicopy, framed

140 × 100 cm

**Imperial Hotel / The Headquarter, 2017**

single image, framed

The Imperial Hotel in Tokyo that was first created in the late 1880s at the request of the Japanese aristocracy to cater to the increasing number of Western visitors to Japan. The hotel site is located just south of the Imperial Palace grounds. [...] Including annexes, there have been at least 10 structures that have been part of the Imperial Hotel, including two designed by Frank Lloyd Wright. In the years and months leading up to the Games 1964, the hotels tried hard to get the various committees and federations to provide more exact numbers of guests. [...] The hotel was closed at the end of 1967, and demolished to make way for a high-rise structure. »A day after the 2020 Tokyo Olympic Games were postponed by a year, Tokyo's landmark Imperial Hotel began arrangements to release the several hundred rooms it had withheld for organizers of the games during the July-September period.«



»Midosuji« 2019

one-channel video, sound, 6:47 min

vimeo.com/326772404 (PW osaka2019)

Midosuji Boulevard – the primary main street in central Osaka – is an ultra high-class shopping street, housing luxury clothing flagship stores, several department stores and major hotels. In 2019 on »Midosuji« several racists rallies took place, opposed by counter racists – and the police inbetween.



exhibited at:
Kunsthalle Gießen, 2019



»La Ville Lumière« 2021

Two-channel-video, Full HD, 12:49 min, 2021
with music by Volker Bertelmann
vimeo.com/629263653

»From the Cité des arts to the Champs-Élysées, where yellow vests demonstrated, »La Ville Lumière« states a photographic testimony. Posted in chronological order in which they were taken, their images show empty streets, closed store windows and diverse groups of people. They bear witness to the influence of the social context on the urban landscape.«

»Paris Dec 8, 2018, La Ville Lumière, 2019
published by GwinZegal & Böhm Kobayashi
20 x 28 cm, 224 pages incl. 112 colour plates
with a text by Florian Ebner



exhibited at:
FFT (Forum Freies Theater) Place International, Düsseldorf 2021
Leporello, Rome (Italy) 2022



»La Ville Lumière, Rue de Rivoli, Dec 8, 2018« 20198
pigment print on newsprint paper, framed
140 × 100 cm

In 2018 we stayed in a residency at the Cité Internationale des Arts when the so called » Gilet Jaunes« protests started. We had seen some taxi-drivers in yellow vests at the Bastille before, when we got an email from the Cité which warned all artists on Dec. 8th „not to go to close to the Champs Elysees” – so we went...

From the first moment on Rue de Rivoli we felt the different atmosphere in the city: Metro didn't run, streets where empty, windows barricaded with wood panels, all kind of police everywhere, searching pedestrian, smaller groups of protestors (from all kind of political groups). We knew we didn't want to go to close to the protestors and we knew from the very beginning that we didn't want to take „riot and barricade“-photographs. We walked for 6 or 7 hours and every time there was a police barricades, smoke or pepperspray we changed our route...

To see how the center of Paris changed due to the protest: the influence on public and here also private spaces was what interested us: the totally different center of „beautiful Paris“.

This photograph shows – almost like in a theatre play or a »mise-en-scène« at least 4 policemen interacting with different citizens: someone's getting arrested, someone has to show his passport, another one is questioned by a policeman with a helmet. And then there are three women who maybe didn't get any information about what was happening in the city on that day...



»Walks«

Maquettes, Unique Copies

»The sequencing of these so called 'walks' correspond to the natural process that is characteristic of the photographic work by Stuke and Sieber as a whole. After the picture is before the picture; one photo does not stand for itself, but is part of a sequence and constellation; what is captured in one photograph will look somewhat different in the next; and completing a series with a particular photo does not necessarily mean that it has been finalised. As a general rule, the work of these two photographers almost always shifts the photographic work beyond the moment and the motif towards a movement that is conceived as open and that only comes to a temporary standstill with the last image of the photographic ensemble.« [...] Stefanie Diekmann

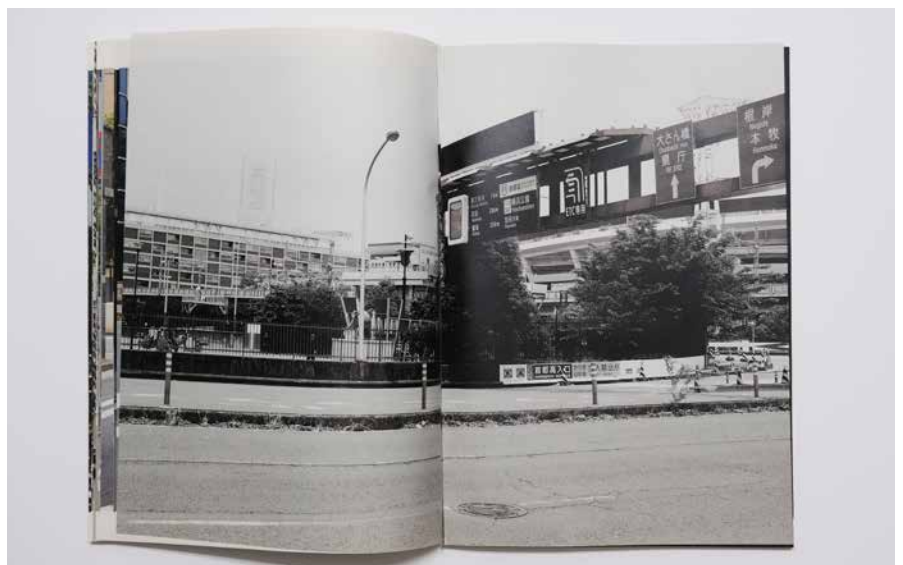
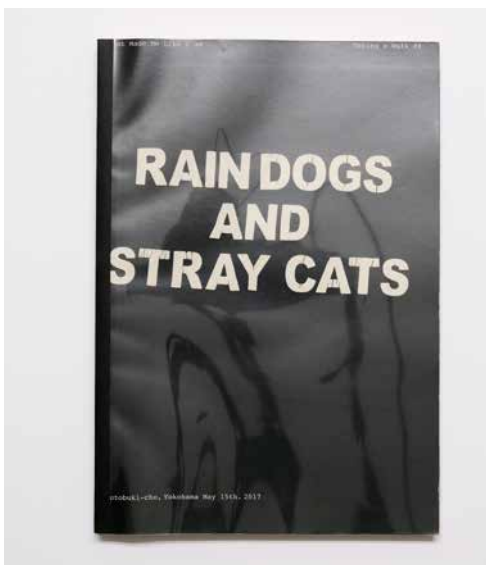
We realized several 'walks' in Tokyo, Chongqing and Paris.

We see connections and relations to different places in the Ruhr Area where we are photographing in several cities since 2019:
 Duisburg, Loveparade (Osaka Yumeshima)
 Bochum, Schlachthof (Tokyo Shibaura)
 Bochum, Ex-Opel (Paris, Aulnay-sous-bois / Citroën)
 Essen Katernberg (Osaka Konohana)

»Higashi Sumida« 2017

126 photographs

unique artist's book, 20 × 28 cm, 256 pages



»Shibaura« 2017

60 photographs

unique artist's book, 20 × 28 cm, 125 pages

related to: *Schlachthof Bochum* (work in progress)

»Rain Dogs and Stray Cats« 2017

264 photographs

unique artist's book, 20 × 28 cm, 532 pages



01

02



03

04



05

06



07

08



09

various chapters of »Japanese Lesson« as unique maquettes

01 »Let the Games begin« 2017
unique artist's book, 20 × 28 cm, 76 pages

02 »233 miles away« 2017
76 photographs, unique artist's book, 20 × 28 cm, 156 pages

03 »Cities change the Songs of Birds« 2017
unique artist's book, 20 × 28 cm, 124 pages

04 »Three miles down the Road / Arakawa« 2017
unique artist's book, 20 × 28 cm, 80 pages

05 »The headquarter« 2017
34 photographs, unique artist's book, 20 × 28 cm, 68 pages

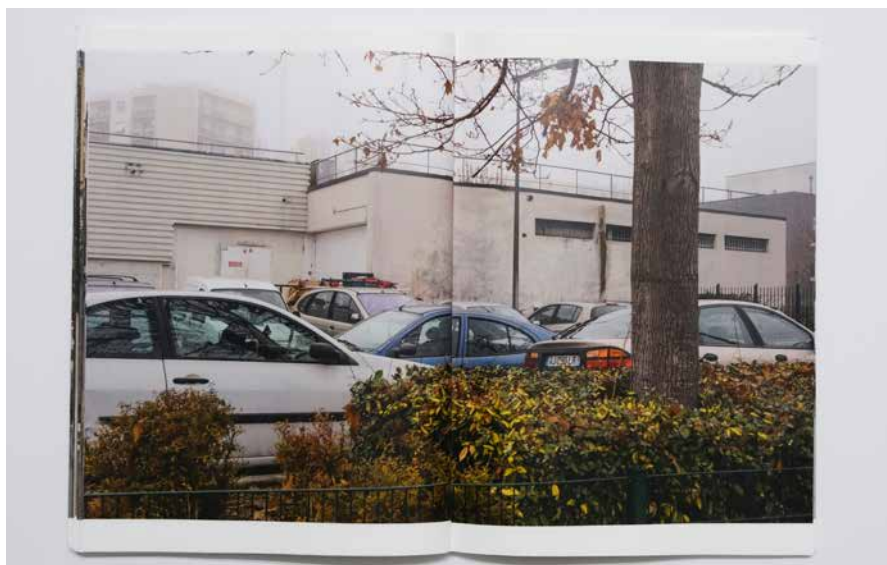
06 »The Island« 2017
49 photographs, unique artist's book, 20 × 28 cm, 104 pages

07 »Tokyo Happy« 2017
30 photographs, unique artist's book, 20 × 28 cm, 64 pages

08 »Underground Maze« 2017
35 photographs, unique artist's book, 20 × 28 cm, 74 pages

09 »A Colour Guide« 2017
artist's book, 15 × 23 cm, 96 pages

»Colour Guide« and »Cities change the Songs of Birds«
later became independent projects (2019 / 2020)



»Aubervilliers« 2019

160 photographs
unique artist's book, 324 pages

Aubervilliers is considered one of the ZUS (Zones Urbaines Sensibles), an area with high levels of poverty, and a high proportion of young people, many of whom come from immigrant families. Aubervilliers also plays a role in the planning and development of »Grand Paris«, is a project to reform the structure of the Paris conurbation.

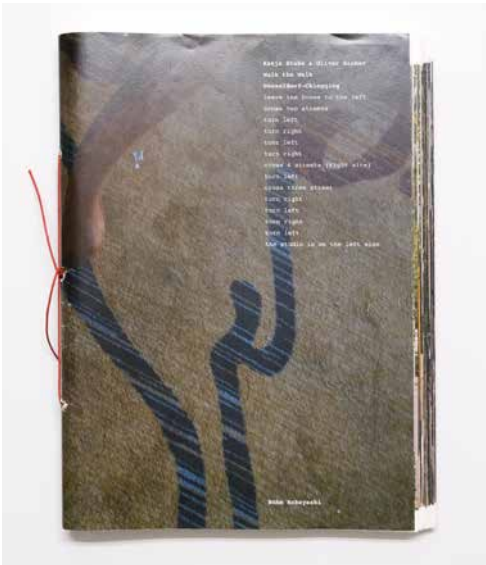
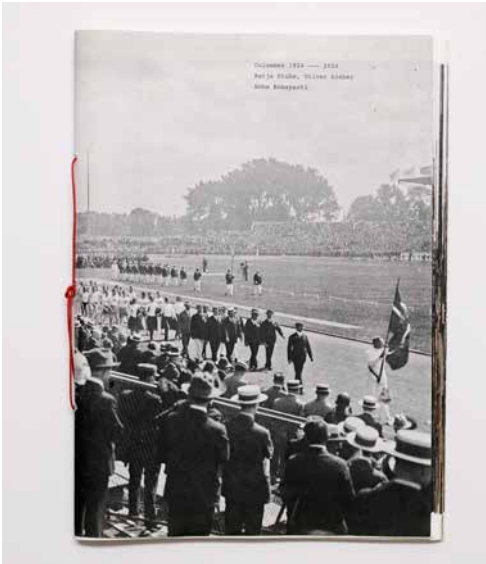
related to: Tokyo, Sanya

»Aulnay sous Bois« 2019

150 photographs
unique artist's book, 304 pages

Aulnay-sous-Bois is a commune in the Seine-Saint-Denis department in the »Grand Paris« area. In 2013 the last Citroën rolls out of automobile production at PSA Peugeot Citroën's factory at Aulnay-sous-Bois. In 2017 following claimed abuse of power by police, there was unrest for two nights in Aulnay-sous-Bois. (»2017 French riots«)

related to: Opel Bochum (work in progress)



»Colombes« 2019

77 photographs

unique artist's book, 20 × 28 cm, 158 pages

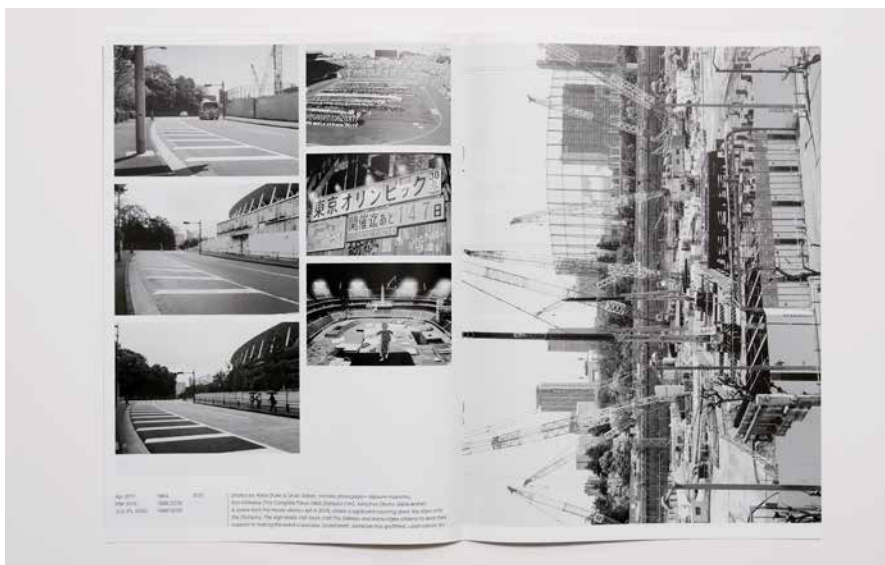
The 1924 Summer Olympics were held in Paris from 4 May to 27 July 1924. The Olympic Stadium in Colombes was once again the venue for the 1938 World Cup. With the start of the Second World War, the sports venue also served as a for German and Austrian internees (incl. Walter Benjamin), who were distributed to other internment camps in France a second walk from St. Ouen (Olympic Village) to Colombes in 2023 as part of: *Le Monde de Demain* (for: CNAP)

Walk the Walk / Chongqing

166 photographs

unique artist's book, 20 × 28 cm, 336 pages

»Walk the Walk« follows the daily route between ourhome and studio in Düsseldorf, transferring the instructions to the city map of Chongqing without knowing anything about the destination on site. Ignoring the different proportions, road layouts and construction sites, we follow the route through residential areas, across highways and past shopping malls business areas. (see also page 29)



Katja Stuke, Oliver Sieber & Takano Ryudai
»North of Mikawashima« 2019/2021
 32 pages, 21 × 29,7 cm
 published by: Photopaper 66/67

Mikawashima is located in the north east of Tokyo, one of several districts often described as »Deep Japan«, an area left behind by development and so the appearance and way of life of the community continues as it was a long time ago.

»Tokyo Happy« 2020
 20 × 28 cm, 16 pages, 20 × 28 cm
 edition of ca 800 copies
 published by:
 Scope Hannover, Biennale für Fotografie & Medienkunst 2021

»Tokyo Happy« combines images of several areas in Tokyo like Miyashita Park, Ariake or the National Stadium, where changes due to the Olympic Games Tokyo 2020 are very visible: Over the period of 3 years (in 2020 with the support of a remote photographer) changes are documented and juxtaposed with found and virtual images.



»New World« 2019

2 × 59 photographs, clockwise/counterclockwise
 Shinsekai, Osaka 2019
 2 softcover zines in an envelope
 (incl. Kinko's order form and production costs receipt)
 numbered and signed
 2 × 112 pages incl. 112 colour plates, glossary,
 handbound, edition of 5 copies

Shinsekai (»New World«) is located in Osaka. An area, where a national industrial show took place in 1912 with the inevitable Tsutenkaku Tower as the main structure – built after the Eiffel Tower. We walked on the district border of Shinsekai, one clockwise, the other counterclockwise, always photographing in the direction of the central tower.

»New World – Shin Sekai« Böhm #47

32 pages, digital offset, thread binding
 210 × 297 cm
 edition of #105 copies





»Peripheren« 2021

portfolio incl. 120 pigment prints
 each 29,7 × 42 cm
 30 groups of each 4 prints

»Peripheren« refers to the boulevard périphérique which encircles Paris in a ring and which, with its various »portes,« connects the capital with the rest of the country, functioning as a traffic redemption of French centralism. From this border we looked as well into the polycentrally organized Ruhr area city, as towards the suburbs of Paris. When exhibited the images will be organized in groups of 4 images, juxtaposing a »porte« in Paris to the related location in the Ruhr Area, both photographed by both of us equally.

»Peripheren« won the Fotofabbrica Prize 2022
 at the Festival Diecixdieci in Gonzaga Italy.
 It will be exhibited in 2024.

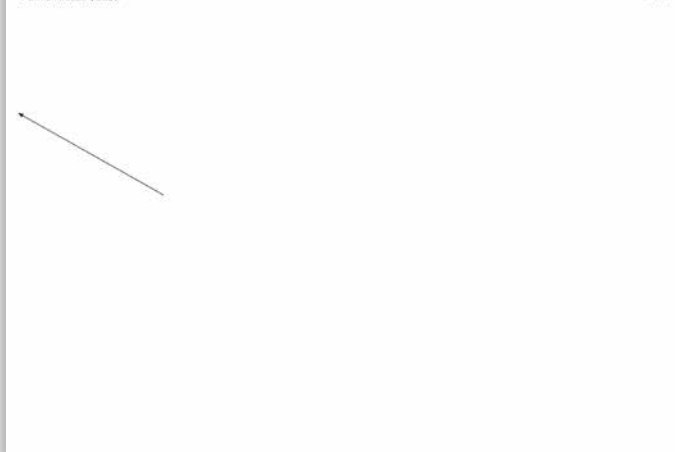


Peripheren, 2021
 248 Seiten | 20 × 28 cm, Softcover
 with a text by Kersin Meincke
 supported by Kunststiftung NRW



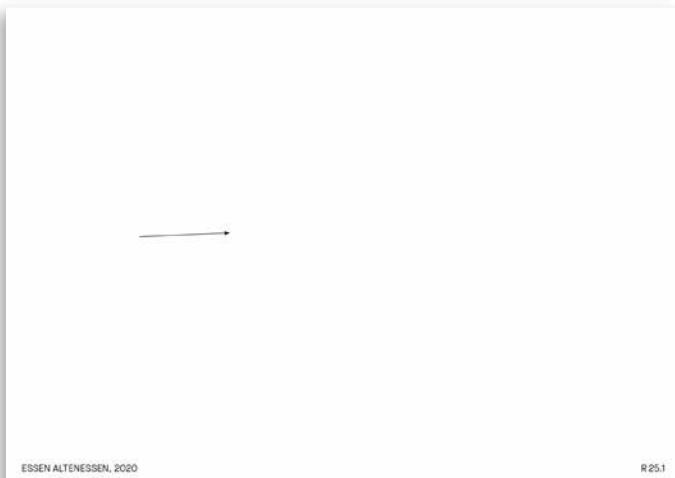
PORTE MAILLOT, 2020

P 26.1



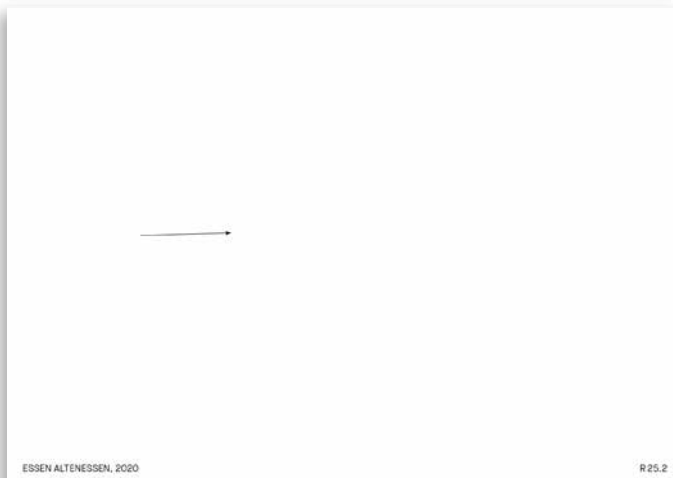
PORTE MAILLOT, 2020

P 26.2



ESSEN ALTENESEN, 2020

R 25.1



ESSEN ALTENESEN, 2020

R 25.2



The 120 images of »Peripheren« are exhibited in groups of 4 photographs each: two images from Paris, two images from the Ruhr area, one photograph by each of the artists at each location. (exhibited: each print behind glass, no frames.)



»Sequence as a Dialogue: Ruins of the Future«

21 pigment prints mounted on cardboard
framed
100 × 80 cm

»Yumeshima«

2 monitors facing each other
incl. photographs of »Yumeshima«
with sound »Discussing EXPO Konohana« 2019
artificial island where EXPO 2025 will be build

In 2019 with the helping support of Konohana based artist Henguchi we invited some ‚local people‘ to discuss EXPO: to talk about the memories of the older participants of EXPO 1970 (an important, influential event at that time) their fears, hopes, and expectations towards EXPO 2025 in Konohana. Their ideas if and how their town would change through this event. Stuke/Sieber prepared 10 questions, translated them into Japanese, and discussed for maybe an hour. Following Joseph Beuys’ ideas of a ‚social sculpture‘ we created a situation, a place to discuss – from where now the conversation continues and new ideas are developed in Konohana.

As one outcome from this evening we created a sound piece, using the recorded discussions.

exhibited at:
Kunsthalle Gießen, 2019



Sequence as a Dialogue: Ruins of the Future
zine. 21 × 29 cm, 28 pages, colour Offset print.
published 2019



»Konohana Dream« 2020

two-channel video, 33:36 min

with sound »Discussing EXPO Konohana« 2019

left: Dream Island, Konohana. With a Bike, 2019

right: Konohana Parallel, Google Street View, 2020

»Konohana Dream« is a juxtaposition of two videos: one taken 2019 while bicycling through this local district, the other created with Google Street View following the exact same route – an opportunity to reflect upon time, process and progress, transformation or memory.

vimeo.com/468533586/5c3398b31d (PW KONOHANA2020)

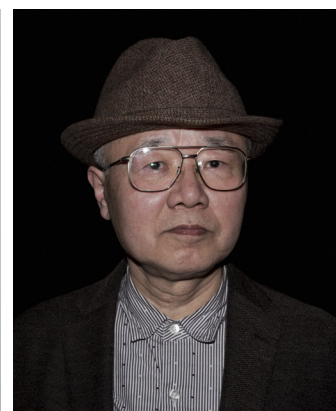
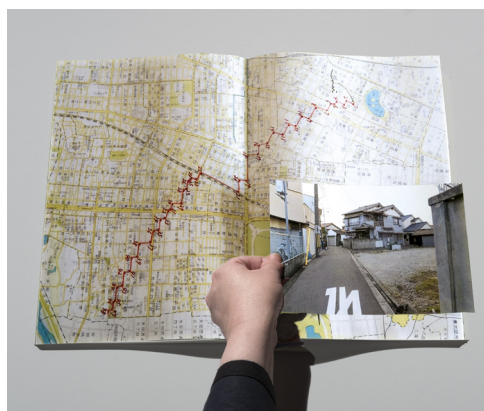


»Sumiyoshi, A walk after Norio Imai« 2019

36 pigment prints, each 42 × 29,7 cm
total: ca. 2.75 m x 2.00 m
framed

In 1970 Norio Imai and the artist-collective Gutai Group participated in EXPO 70 in Osaka. After meeting him in 2019 we walked though Sumiyoshi, Osaka which is a very local un-special district following a walk by Norio Imai's, which he made 1973.

acquisition:
Museum Ostwall, Dortmund





»A Walk with Henguchi« 2019

24 c-type prints mounted on cardboard
framed
80 × 100 cm

»Walk with Henguchi« Konohana 2014. Walking as a strategy to understand the social landscape of a certain district: The time it takes to go from one place to another, the smell, the atmosphere – sometimes even the boredom – let the experience stick in your memory, and makes it easier to understand. It's also helpful if you don't speak the same language.



»Walk the Walk« Chongqing 2020
one-channel video, 21 min

»Walk the Walk« follows the daily route between our home and studio in Düsseldorf, transferring the instructions to the city map of Chongqing without knowing anything about the destination on site. Ignoring the different proportions, road layouts and construction sites, we follow the route through residential areas, across highways and past shopping malls business areas.

*exhibited at:
Museum Schloss Morsbroich Leverkusen, 2020/2021
as part of: Taifun Projects, Düsseldorf 2020
as part of: »Bring your own beamer« Folkwang 2023*





»Chongqing Express« 2021

artists book

28 × 22 cm 524 pages, incl. 260 images (colour / black white)

7 different chapters

7 diff. paper, digital offset, xerox- and laserprinter, hand-stitched

Edition of #5 + 1 AP

vimeo.com/651630451

Since 2014, almost 60 trains per week from several destinations in China arriving in Duisburg. »Chongqing Express« deals with the Road and Belt Project, the connections between China and Europe and how it effects the Ruhr Area (and other areas in Europe) and the people living there.

exhibited at:

Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)

Stiftung Zollverein, 2022

collection: Ruhr Museum Essen

Böhm #51

Chongqing Express

Popular Edition

20 × 28 cm, 8 pages

13 × 17 cm, 24 pages

Colour Digital Xerox Print

EUR 11,-



Diary, 2020



«Sequence as a Dialogue: Chongqing Express» 2022

20 pigment-prints each 60 × 45 cm

total: ca. 3.20 m x 2.00 m

unframed / eyelets

In these »Gesten« we the resarch becomes an artistic pieces itself. We juxtapose different material: historic images, historic books, book we created (like »Chongqing Express« and also »Walk the Walk«, books from our own library by other artists (like Evans, Schmidt, Sekula), postcards, magazines etc. To visualize our perspective on the ‚New Silk Road / Belt and Road Initiative‘, the historic, political and personal connections with China.



«Chongqing Express, Prologue» 2022

Phoenixsee, Dortmund 2019

Near Chaotianmen Market, Chongqing 2018

Grossiste à Aubervilliers, Paris 2019

pigment prints, framed

each 120 × 80 cm

»Phoenixsee« Dortmund 2019 The Phoenixsee is an artificial lake on the former steel-plant Phoenix-Ost in Dortmund Hörde. The Westfalenhütte (shut down in spring 2001) was bought by the Schagang Group, one of the largest Chinese steel corporations, dismantled in Dortmund and rebuilt in China.

»Near Chaotianmen Market« Chongqing 2018

»Grossiste à Aubervilliers« Paris 2019

On both of these photographs you see large cardboard-boxes with fashion, textiles maybe fabric – the one images was taken in Aubervilliers near Paris, in the center of Chineses fashion-wholesalers. The other photo was taken in Chongqing in an area with narrow streets and stairways where fast fashion is produced and sold.

These three images where taken long before our research for »Chongqing Express«. However, they do illustrate very well the links to China and our interest in these connections.



«Chongqing Express, New Landscape» 2022

Images of the »New Silk Road / Container« in Paris (2021), Dortmund (2021), Frankfurt (2022), Mannheim (2021), Rotterdam (2011), Liege (2021) folded pigment prints on newsprint paper, framed each 100 × 80 cm

Ed. III + 1 AP

These six motifs extend the view beyond the Ruhr Area and juxtapose images of Chinese containers in Paris, Dortmund, Frankfurt, Mannheim, Rotterdam and the Alibaba hub at Liege airport. The production of these photographs, printed and folded on newsprint with a printing grid, refers to the maybe fluctuating media interest in this topic. There are also photographs from Geneva, Lyon and Ravenna.

exhibited at:
Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)

acquisition:
Fotografische Sammlung, Museum Folkwang Essen



»Chongqing Express, Mannheim Walks« 2022

»Walk Mannheim« 2021, colour prints
»Walk Mannheim 2« 2021, black/white prints
2 tables each 100 × 200 cm
each table contains 48 prints (6 rows)
each print: ca. 13 × 20,3 cm
digital c-type prints

The Festival (Biennale für aktuelle Fotografie) invited us to realise two walks in Mannheim. We walked from our hotel near the main station towards the harbor; the other walk took us along a train waiting to leave for China, through the harbor of Mannheim.



exhibited at:
Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)



»Chongqing Express, Scans« 2022

»Scans: Camera, Inkjet-Printer, Harddrive, Flash« 2021

4 box-frames

digital offset, each 30 × 42 cm

In addition to electrical goods, foodstuffs, gravestones, fashion, toilet paper, coronavirus protective masks and tests, but also ‚transfers‘ for skateboards, sports and cosmetic articles or dental implants arrive in containers from China at the Port of Duisburg. A quick check of the equipment we used for this project revealed how many „Made in China“ products we use ourselves on a daily basis. For the project, these are: the Japanese camera, which is finally also produced in China, the American hard disk, printer cartridges, the video camera, various tools and batteries.



»Chongqing Express, Lieferkette / supply chain« 2022

one-channel-video, 00:19:29 min
loop

In Japan and China it is customary to write Kanji-signs with multiple meanings into your own hand to prevent misunderstandings.

We chose this gesture and staged the term ‚supply chains‘ with Hao Wen for this video-piece.

Hao studied photography at the Folkwang University from 2019 to 2022. We collaborated with him several times and took his portrait for „The End of the New Silk Road“.

»»A Walk with Hao« Gelsenkirchen 2020

pigment print, framed
111,7 × 91,7 cm

exhibited at:
Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)





»Chongqing Express, Leaving Qingdao« 2022
one-channel-video, 03:31 min
loop

On Feb. 18 the departure of the freight train to Mannheim was celebrated in Qingdao (and at the same time in a video conference). This marked the start of a newly established freight train connection between Mannheim and its twin city in China. We recorded several minutes of these two conductors waiting for the train to depart.



»Chongqing Express, The End of the New Silk Road« 2022

83 pigment prints

(landscape, portraits, scans, diary)

each 40 × 28 cm

Since 2014, trains from Chongqing but also from other desitations in China (like Wuhan, Xi'an), are arrinving in Duisburg; by now almost 60 trains per week. Reason enough to work about the so called New Silk Road / Road and Belt Project, the connections between China and Europe, and how it effects the Ruhr Area and the people living there. We understand our work on the border and as a connection between document and artistic work. In our artistic, photographic work we react to social changes and look at them from our personal perspective, with associations and connections that arise and develop in the course of the work.

exhibited at:

Stiftung Zollverein, 2022

collection: Ruhr Museum Essen



»Indian Defense«

one-channel-video, 5:23 min, 16:9, 4K

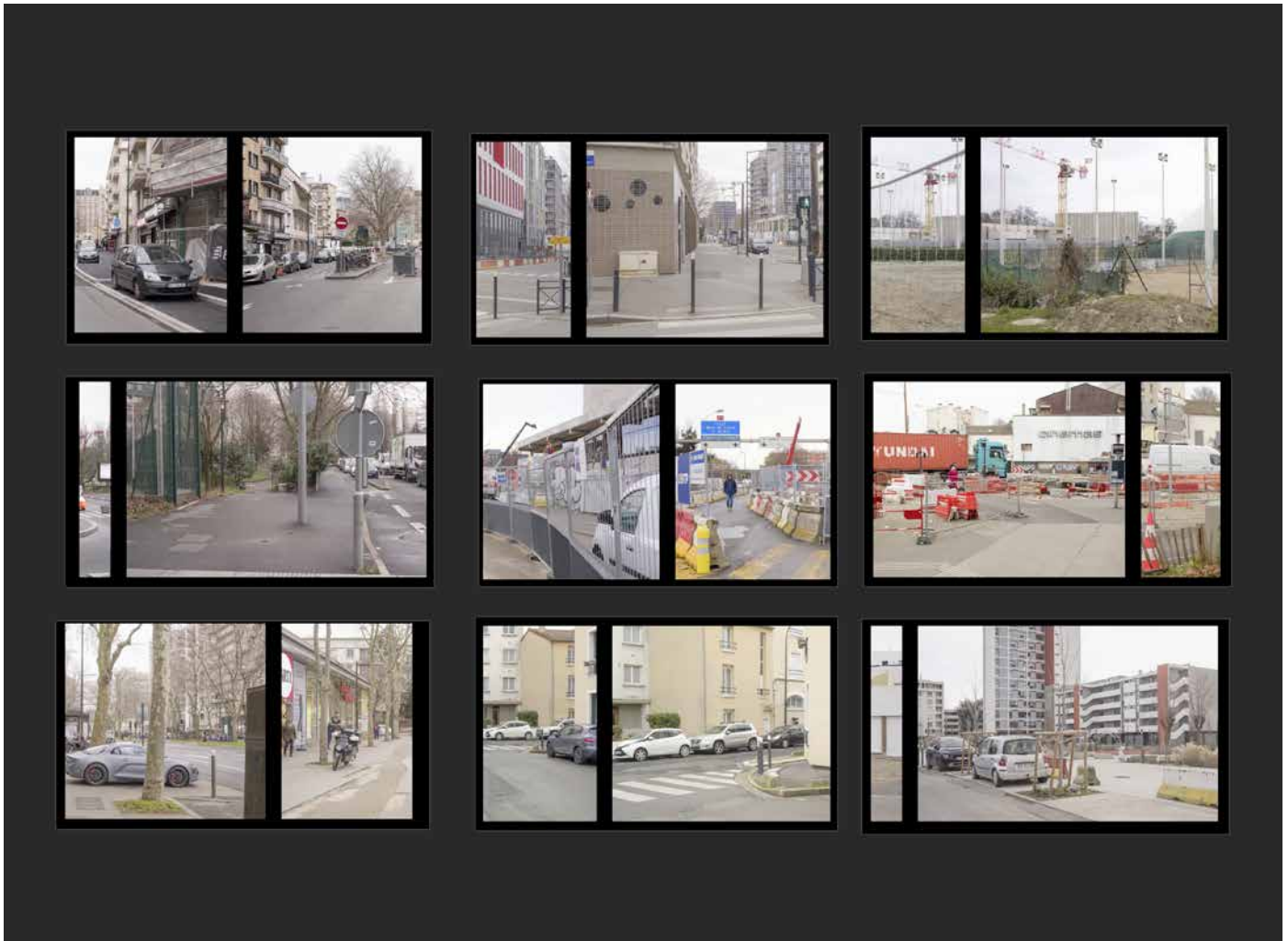
Sound: Axel Ganz

vimeo.com/643549657

The harbour of Chennai, a metropolis in the South East of India, is an important hub to the Asia-Pacific area, and play an important role in the global trade network. »The Indian Defense« juxtaposes images from the Northern part of Chennai and found material can also be read as a critical approach to photographic images, their relations to the global economy and the lack of own real photography.



exhibited at:
Chennai Photography Biennale 2021/2022



»Le Monde de Demain / »Move & Freeze««

»Le Monde de Demain, 84.39 km« Paris 2023 Video

Installation 9 monitors, ca. 1:20 h, loop sound by: DJ Sundae
 preview:

vimeo.com/872505460 (PW: RegardsDuGrandParis2023)

»Move«

In 2023, we worked on »Le Monde de Demain,« as part of »Regards du Grand Paris.«* Our focus was on exploring the relationship between the »Banlieue« (suburbs) and the »Centre« (city center) of Paris, particularly in terms of the political and social landscape, urban transformation, and the visibility of various groups of people in this urban space. With a focus on »Paris 2024« and breakdancing, we conducted nine walks through the »Grand Paris« region, covering a total distance of 84.39 km, twice the distance of a regular marathon. In the year celebrating 50 years of hip-hop, our project connected different sites and areas, starting in the north, the birthplace of French hip-hop culture.

During the Olympic Games, breakdancing takes center stage in the city, signifying its transformation into a culturally and economically successful phenomenon. France is now the second-largest market for hip-hop after the USA. Our project explored the transformation of urban spaces, the influence of hip-hop culture, and the impact of the Olympic Games on the dynamics of the Grand Paris region.

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



»Le Monde de Demain, Allende/Concorde« Paris 2023

2 pigment prints, framed
each 70 × 100 cm



»Freeze«

The history of French Hip Hop (and so also French breakdance) started in St. Denis, in the Cité Allende. It was there that Joey Starr and Kool Shen started NTM Suprême. France is now the second largest market in the world for hip hop and breakdancing is now olympic. For the Olympic competitions there will be a temporary arena at Place de la Concorde – one of the significant places for breakdance history.

We made brief interventions at these and other relevant locations to French Hip Hop and took a photo at each location. We understand the black square meter of fabric as a stage, a reference to the cardboard often used by breakdancers. This small stage was the place for their visibility, an opportunity for communication and exchange.



»Le Monde de Demain, Eman« Paris 2023

5 pigment prints, framed
each 50 × 70 cm

»Freeze«

In January 2023, we had the privilege of meeting the contemporary dancer Eman Hussein in Paris. Her movements are inspired by the motions of workers, such as those in car repair shops or on construction sites. Through this shared interest, we realized a wonderful collaboration with Eman, connecting her moves with the idea of dance tutorials from the 1980s. Finally, we present a selection of research-material from »Preliminary Drifting,« a website we created to bring together associations, links, and sources related to walking, music, dance, performance, art and political events in the context of breakdancing and the political landscape.

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



»Le Monde de Demain, Eman« Paris 2023

pigment print, framed

70 × 100 cm



»Le Monde de Demain, Olympiade« Paris 2023

pigment print, framed

70 × 100 cm

published:

Le Monde de Demain, a Prologue, 2023

Release: Delpire, Paris Nov 2023



»Le Monde de Demain« Paris 2023



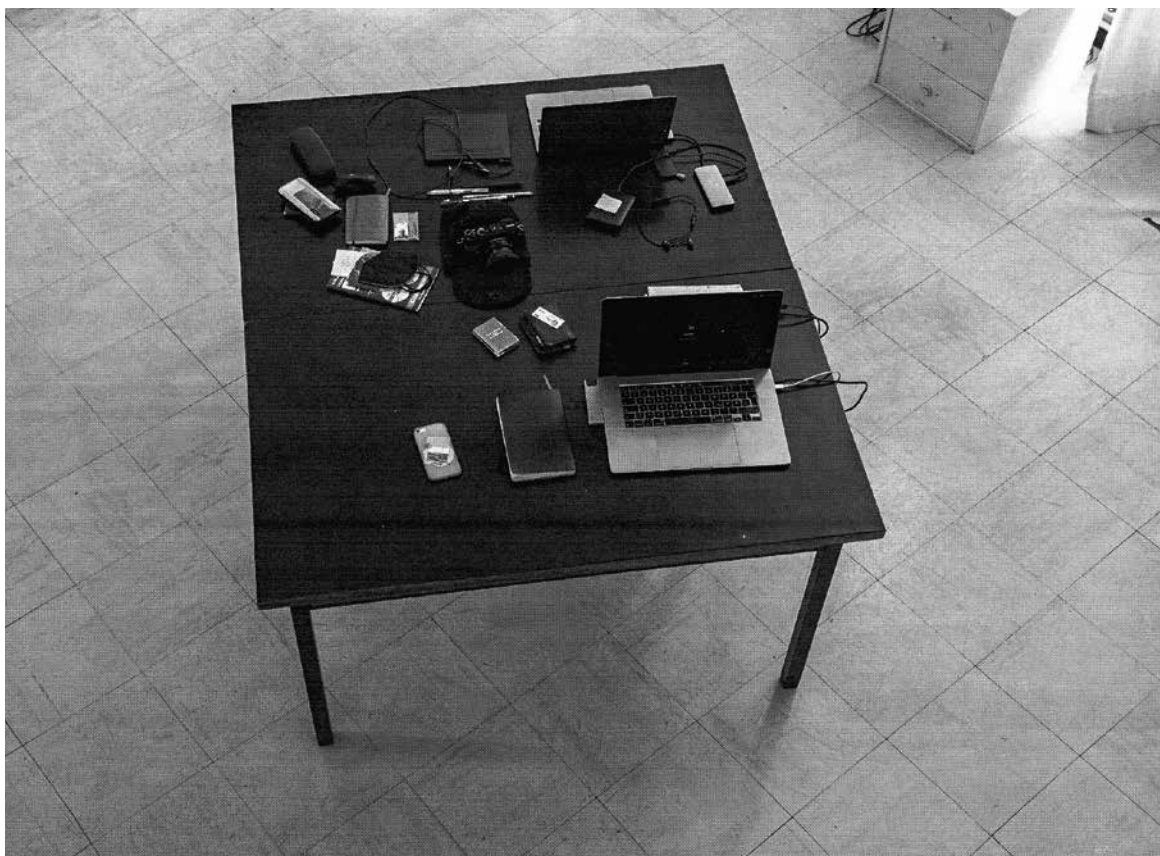
»Le Monde de Demain, Stalingrad« 2023

pigment print, framed

»Stalingrad« a mythical site in Hip Hop history. Between 1985 and 1989, 18 boulevard de la Chapelle was the epicenter of hip-hop culture. A place which turned a wasteland into a dancefloor, that now has disappeared, replaced by a postal distribution center. It was a meeting point for Graffiti artists, breakdancers, musicians, rappers, dancers – the Hip Hop community of that that time.



*published:
Le Monde de Demain, a Prologue, 2023
Release: Delpire, Paris Nov 2023*



»Le Monde de Demain, Studio Square« Paris 2023
pigment print, framed

Our stage, our black squaremeter was the table in our studio at the Cité Internationale des Arts in 2023.



»Sequence as a Dialogue: Le Monde de Demain« 2023
 9 pigment-prints each 80 × 66 cm, total: ca 240 × 196 cm
 unframed / eyelets


Like in previous works we again created a grid of 9 images using research material, other photographs, material, fashion or postcards to create a new body of work. All material relates to French Hip Hop, dance, photography and political landscape.

The online reference library:
 preliminary drifting
 move-freeze.boehmkobayashi.de

Le monde de demain About

PRELIMINARY DRIFTING.


to keep more either side on the image or the headline



MUSIC AND THE CITY.

The Walkman turned 40 in 2019 – and each of us got his/her own soundtrack to the city. « More and more people where discovering that about the only spot they've got in between their ears. « Read more about listening to music has totally changed over the years » »


2023-04-13



FOR A CITY TO COME.

It is the invisible structure of urban environment – hidden from view in the same manner as the blackness of film negative conceals the whiteness of positive print – that disorients the emergence of new forms of thinking, or acting, and thus causes any form of artistic practice to be either complicit or impossible. [...] corridors [...]

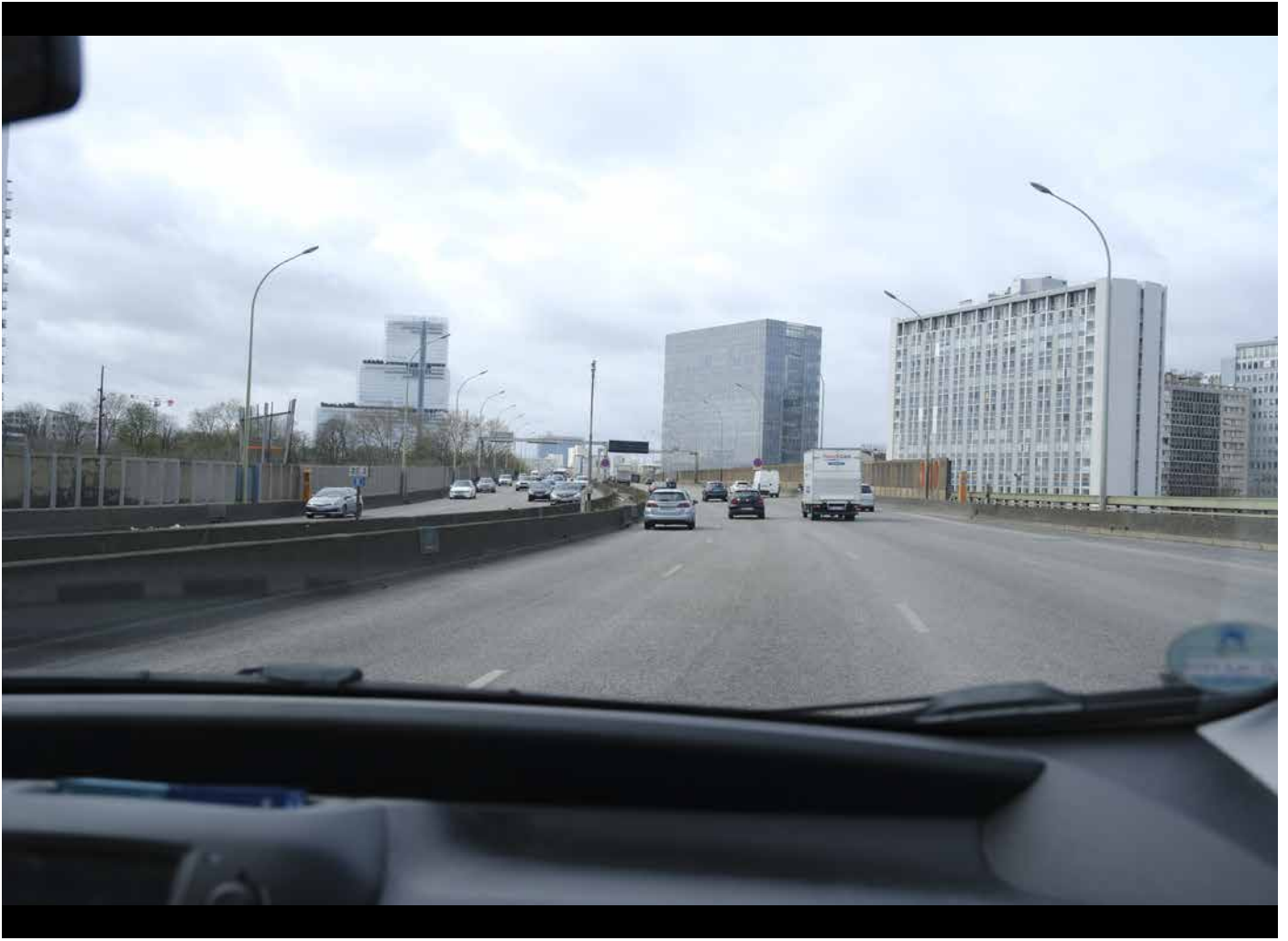
2023-04-13



WASTELAND TO DANCEFLOOR.

«Movement: From wasteland to dancefloor, 1984-1993». Through the sublime period shots of Yoshi Omori and the words of Marc Boudet and Jay One Ramer, Movement is a poignant testimony of the first hours of glory of Parisian Hip-Hop and an exceptional archive of the graffiti scene of the early 80s. read more» »

2023-04-12



»Peripherique« 2023

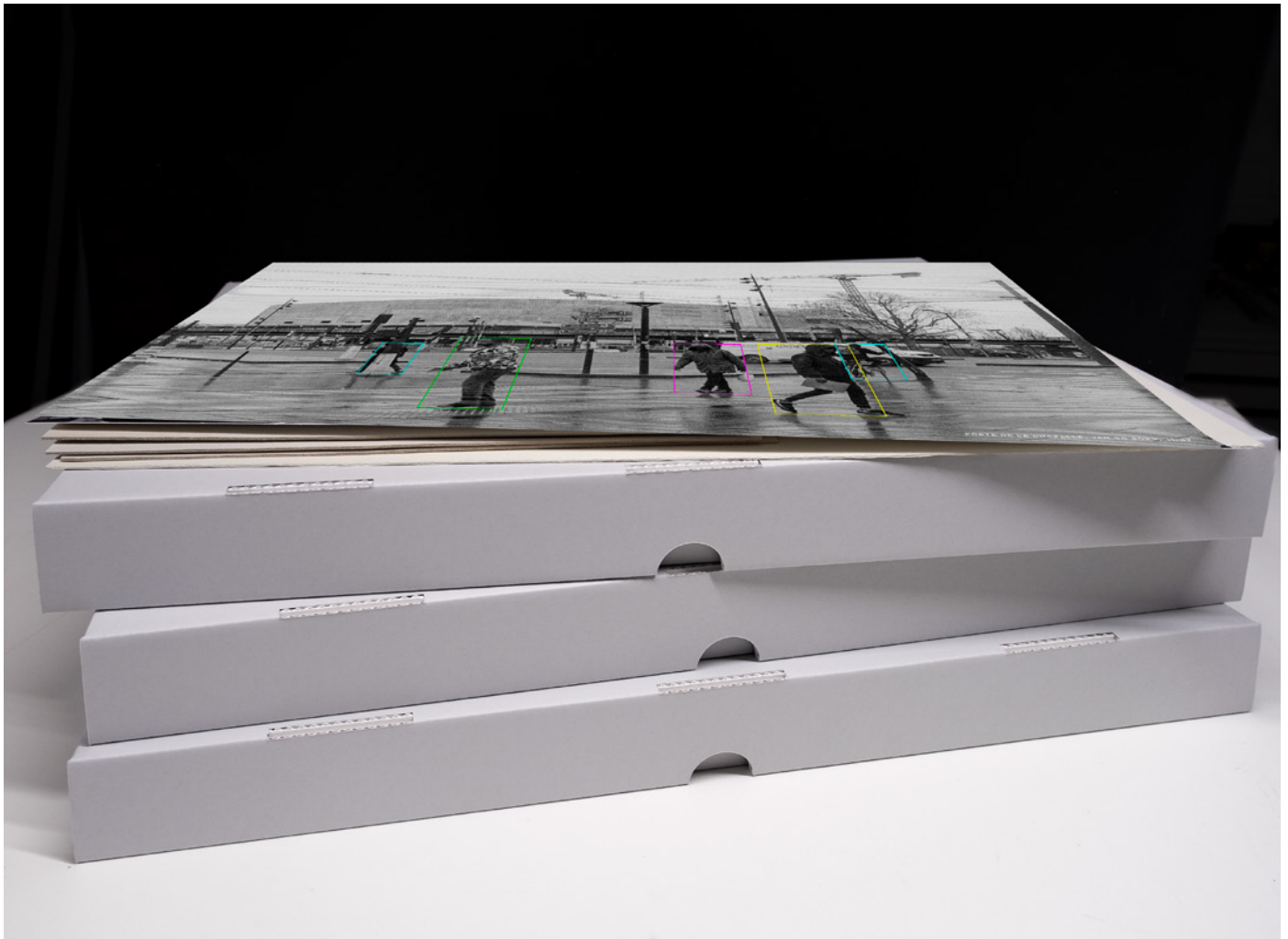
March 25, 2023. 12:05 pm – 12:45 pm

948 photographs

one-channel-video, 1:16 min loop

vimeo.com/813673286/49691e8fcf

The Périphérique is a urban highway built around Paris between 1954 and 1973. Working on „Peripheren“ (see page 23/24) we mainly walked or travelled by public transport. This time we set off early on a Saturday morning to drive around Paris. Without traffic, it takes about 30 minutes.



»Die unsichtbare Stadt, La ville invisible« since 2017

Work in Progress

book will be published in 2024

until now: ca. 120 photographs in
 5 different portfolios (Mappen) 70 × 50 cm
 »Dream Island«
 »Ruinen der Zukunft (Ruins of the Future)«
 »Fragile cities«
 »Station to Station«
 »Who owns the city«

Each portfolio includes a different number of pigment prints.
 To produce these pigment prints, each photograph has been
 printed, xeroxed and scanned before finally printed.

Since 2017 we photograph the transformation of cities. »These specify some of the unique features of these cities as well as comparable structural elements that they share, which act, for the most part, as catalysts for revolutionary urbanistic developments.«

Starting from the plans of Expo 2025, which will take place on the landfill-island of Yumeshima (Dream Island) in Konohana, Osaka »Ruins of the Future« is an ongoing project, dealing with Future promises of Urban Developments. Since 2019 we compare certain topics in Tokyo and Paris. 2023 we could add some images from Seoul to this collection.

Also since 2019 we have been taking photographs in various cities in the Ruhr Area (Germany) which will compile in future portfolios, like Duisburg (Loveparade), Bochum (Schlachthof / Opel)



»Die unsichtbare Stadt / La ville invisible« since 2017

Work in Progress

Mappe »Dream Island«

ca. 7 pigment prints, 70 x 50 cm

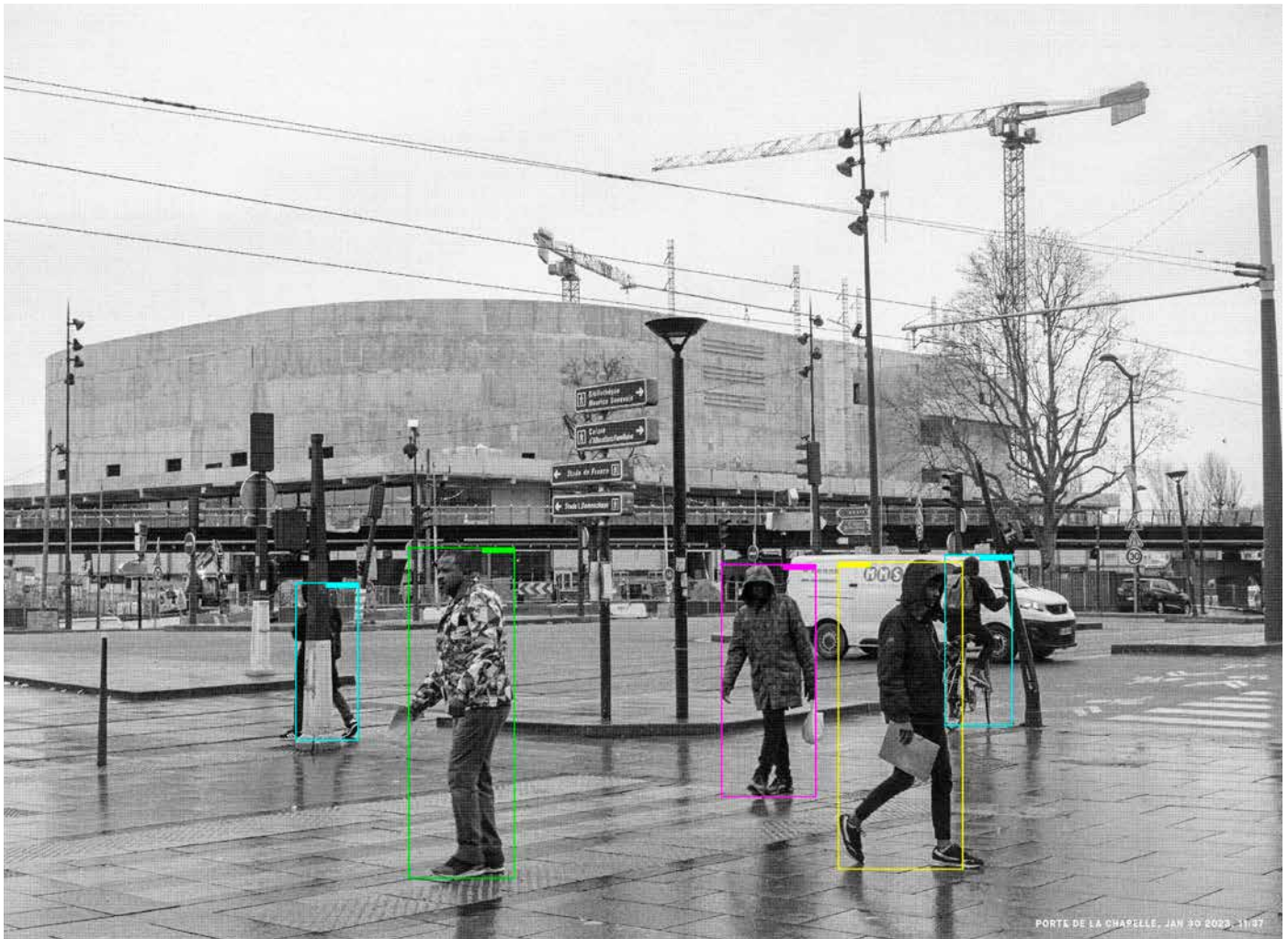
2017/2019

This portfolio contains images of the former Osaka Commemoration Park (EXPO '70) and the wasteland of Yumeshima (Dream Island) in Konohana, Osaka (Expo 2025). The first »Exposition Universelle« were 'Great Exhibition of the Works of Industry of All Nations', to be a technical and artistic showcase during the period of industrialization. The Expo in Osaka indeed showed avantgarde architecture by Japanese architect Kenzō Tange. The US pavillion included photography exhibitions with works by Garry Winogrand, Diane Arbus, Lee Freedlander, Joel Meyerowitz Bruce Davidson and Ansel Adams; also space components, cameras and a moon-rock of the Apollo 11 lunar mission. And in the German pavillion included a Spherical Auditorium built according to the artistic ideas of Karlheinz Stockhausen. The motto at that time: »Progress and Harmony for Mankind.«

Yumeshima is an artificial island in Osaka Bay. It is part of Konohana-ku. It will be the site of Expo 2025, with a new terminal stop of the central metro line. In 2019 there were two high-standard container terminals with a depth of 15 meters in the south of Yumeshima, but most of the area was unoccupied, a wasterland area. The southern end of Yumeshima is positioned as a logistics center.

»When the contemporary Japanese artist Yanobe Kenji was a boy in 1971 and his family had just moved to Ibaraki prefecture north of Osaka, he would ride his bicycle for about five minutes from his home and arrive at the abandoned site of the Japan World Exposition (Nihon bankoku hakurankai). Also known as Osaka banpaku or Expo '70, the event that took place from March to September 1970 was a grand, national performance which served, among other purposes, to increase the economic growth that Japan had experienced since the early 1960s, and to consolidate Japan's international position by repeating the success of hosting the Olympic games of 1964...

At the time when Yanobe passed on his bicycle, less than a year after the Expo '70 had ended, most of the buildings, pavilions, and infrastructure from the Exposition had been torn down, leaving only a few selected buildings and monuments among heaps of scrap and broken concrete. Yanobe's personal childhood experience at Expo '70 was therefore not mirai no toshi, city of the future, but rather what Yanobe terms 'mirai no haikyo, ruins of the future.'



»Die unsichtbare Stadt / La ville invisible« since 2017

Work in Progress

Mappe »Ruins of the Future«

ca. 29 prints, 70 x 50 cm

Paris 2018, 2019, 2020, 2022, 2023

Tokyo, 2017, 2019, 2020

To prepare for the Games, the French Government proposed a new law to amend existing legislation in different areas (anti-doping, health, and security). One of the provisions introduces the use of AI-powered cameras, on an experimental basis, to monitor large-scale events and detect suspicious incidents in real time. Although the law does not establish a legal basis to deploy facial recognition in public spaces, the future use of smart cameras raises concerns from a fundamental rights perspective.« www.law.kuleuven.be June 2023

This portfolio contains photographs of Olympic sites in Paris 2024 and Tokyo 2020 (2021) documented over a period of 3 or 4 years. Observing and documenting the transformations of the landscape, the process of the construction-sites »Ruins of the Future« deals with the following questions: Can major events like the Olympic Games be accelerators of such urban changes, how much do they contribute to further changing the understanding of private and public space? Do ideas of coming together, exchange, sporting competition still play a central role or are the stadiums, arenas and pavilions just some more ruins of the future?



»Die unsichtbare Stadt / La ville invisible« since 2017

Work in Progress

Mappe »Fragile cities«

ca. 27 prints, 70 x 50 cm

2001, 2002, 2017, 2018, 2019, 2022, 2023

This portfolio contains photographs from the last years of social housing architecture in Paris and Japan (Grand Ensembles and Danchi), from various construction situations of the Olympic village in Paris over the last 5 years and some images related to the Olympic village in Seoul 35 years after these Olympic Games.

After the Olympic Games Paris 2024 the new built Olympic Villages will be reconstructed and offered as affordable home. Other parts will be used by the University of St. Denis and some will be open to the public.

The Grand Ensembles of the 60s and 70s in France already promised ideas of the so-called 15-minute cities in their utopias. Places where all the needs of daily life are easily accessible, where there are public spaces for residents and where a community can develop. Some worked, many failed.



»Die unsichtbare Stadt / La ville invisible« since 2017

Work in Progress

Mappe »Station to Station«

ca. 23 prints, 70 x 50 cm

Grand Paris Express, Metro Stations

2018, 2019, 2020, 2022, 2023

»Grand Paris Express is a group of new rapid transit lines being built in the Île-de-France region of France. The project comprises four new lines for Paris Métro, plus extensions of existing Lines 11 and 14. A total of 200 kilometres of new track and 68 new stations are to be added, serving a projected 2 million passengers a day.«

This portfolio contains photographs of construction sites of various metro stations of the Grand Paris Express over a period of several years in St. Ouen, Aulnay-sous-bois, Noisy Champs, Ivry, Vitry, Villejuif, Creteil, Bobigny, Aubervilliers



»Die unsichtbare Stadt / La ville invisible« since 2017

Work in Progress

Mappe »Who owns the city«

ca. 21 prints, 70 x 50 cm

2018, 2019, 2020, 2022, 2023

This portfolio contains photographs of construction sites in the greater Paris area (like St. Ouen, Aubervilliers, Ivry, Vitry or Creteil) that are changing the cityscape in particular, raising questions about gentrification, power structures and urban transformation and making these changes in different parts of the city visible. It also includes some images taken in Songdo in South Korea, a city between Seoul and Incheon planned from scratch and built on an artificial island within a few years. A fully digital, monitored, functional city, without any spots for creative uncontrolled growth and individual dreams.

»Vermögen braucht ein Zuhause / Assets need a home« was written on a huge advertising megaposter on the construction site of a right now insolvent real estate holding, leaving a huge pit in the center of Düsseldorf. Meanwhile almost 100.000 real affordable ‚homes‘ are needed in the city.

The growth of many traditional Metropolitan areas makes it necessary to plan urban expansions. But who makes the decisions and which issues have priority? The question of „Who owns the city“ is becoming increasingly necessary.