

Cartographie Dynamique by Katja Stuke & Oliver Sieber 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 topics like Protest, Anarchism, Subculture, large-scale events events like Olympia or Expo, questions about urban transformation between the center and the periphery of cities. 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 dérives new possibilities of comparison and grants their repeating structures a logical inevitability. The cartography even generates ideas for new ways of mapping urban spaces. 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 includes various series and photographic works of differing scales. Some chapters exist as books, artist books in limited editions, or unique maquettes. Several photographic works are presented as wall pieces or grids of images, while others take the form of extensive site-specific installations or video screens.



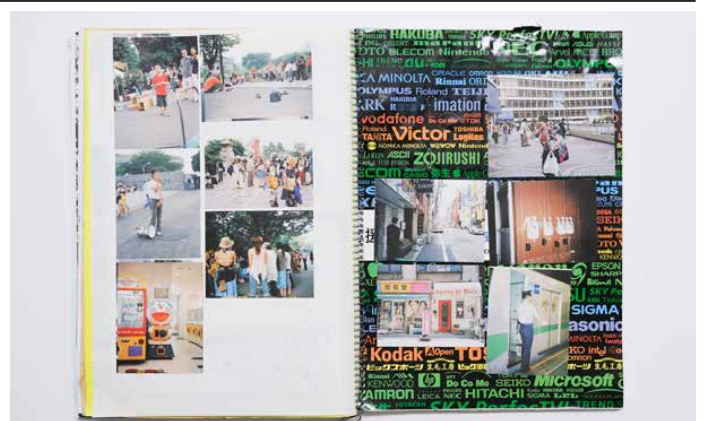
»First New York Walks«

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.

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





»Japanese Lesson, Mash-up« 2005-2015

one-channel video, 5:43 min

<https://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 they 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 x 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 x 28 x 6,5 cm

digital offset, colour

incl 13 drawing, carbon paper and a glossary.

ed. of #5 + 5 AP

<https://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 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.

exhibited at:

Museum für Kunst und Gewerbe Hamburg, 2018/2019

Museum Schloss Morsbroich, 2020/2021





»Sanya« 2018

April 10, 2017, 3-6:30pm

36 pigment prints, each 42 x 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, curated Coop-section, 2018





»Ichinomiya« 2018

May 5, 2017, 12:15-3:30pm

30 pigment prints, each 42 x 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, curated Coop-section, 2018





»Nishinari« 2018

May 24, 2017; 2-7:30 pm

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

<https://vimeo.com/525704484>

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« 2018

May 27, 2017; 10:15 am-5:15 pm

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

<https://vimeo.com/525729686>

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

Space Relations, WELTKUNSTZIMMER Düsseldorf 2025





»Tokyo no Hate« 2016

35 pigment prints, different sizes, framed
total: ca. 250 x 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 x 28 cm, 72 pages
black and white xerox copies on natural paper,
handbound

exhibited at:

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





Sakae Ōsugi (*1885) was a Japanese anarchist; an publicist and theoretician of the Taishō period. He came to Europe in 1923. In 2023, 100 years after Sakae Ōsugi's experiences in Saint-Denis, Katja Stuke and Oliver Sieber walked through St. Denis, connecting the addresses of all former union offices.

»Sakae Ōsugi, Anarchiste Japonais«

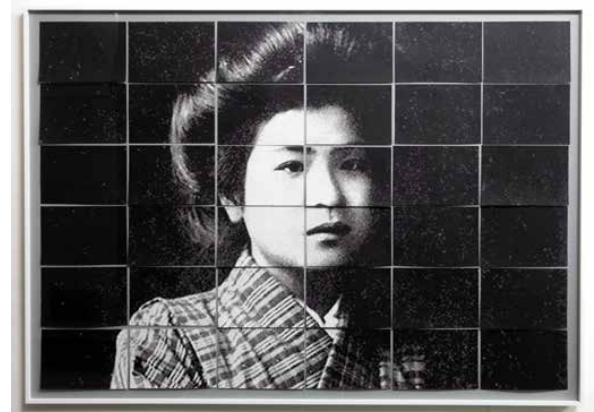
105 x 150 mm

246 pages, 110 colour plates

softcover

published by Nouveau Palais 2024

with a text by Marie Tesson



Noe Ito, Feminist / Anarchist (1895-1923)

Xerox Multicopy, framed

140 x 100 cm



»Midosuji« 2019

one-channel video, sound, 6:47 min

<https://vimeo.com/326772404>

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

Tokyo Express, The PhotoBookMuseum Cologne, 2022

ANT!FOTO Bar, FFT Düsseldorf 2022





»La Ville Lumière« 2021

Two-channel-video, Full HD, 12:49 min, 2021
with music by Volker Bertelmann
<https://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
20x28 cm, 224 pages incl. 112 colour plates
with a text by Florian Ebner

exhibited at:

FFT (Forum Freies Theater), Düsseldorf 2021
Leporello, Rome (Italy) 2022





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

Work in Progress:

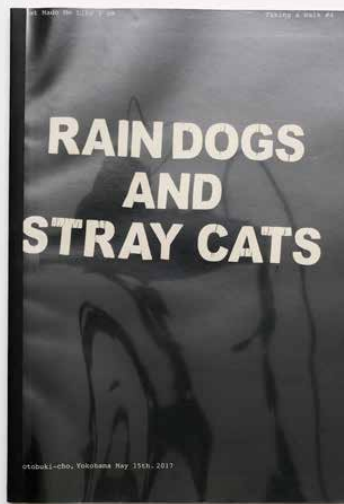
This image is the starting point for a collaboration with three dancers about the relation between photography, performance and document. Supported by the Kunststiftung NRW.



01



02



03

»Walks«

artist books / 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

»Higashi Sumida« 2017

126 photographs
unique artist's book, 20 x 28 cm, 256 pages

»Shibaura« 2017

60 photographs
unique artist book, 20 x 28 cm, 125 pages

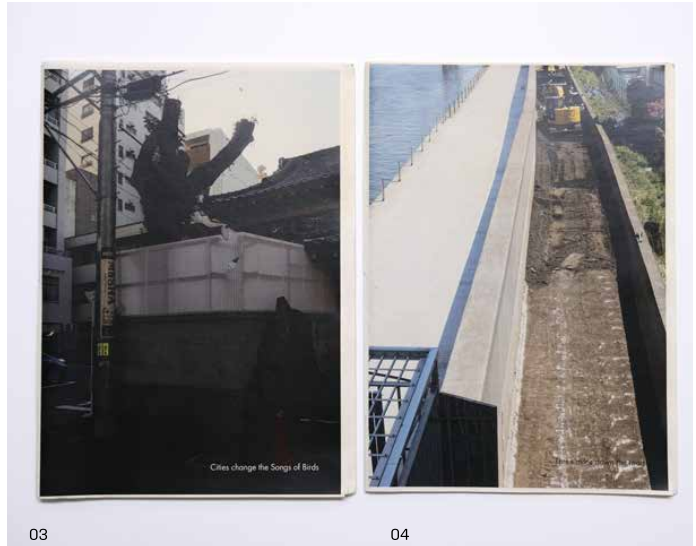
»Rain Dogs and Stray Cats« 2017

264 photographs
unique artist book, 20 x 28 cm, 532 pages



01

02



03

04



05

06



07

08



09

various chapters of »Japanese Lesson«

01 »Let the Games begin« 2017

unique artist book, 20 x 28 cm, 76 pages

02 »233 miles away« 2017

76 photos, unique artist book, 20 x 28 cm, 156 pages

03 »Cities change the Songs of Birds« 2017

unique artist book, 20 x 28 cm, 124 pages

04 »Three miles down the Road / Arakawa« 2017

unique artist book, 20 x 28 cm, 80 pages

05 »The headquarter« 2017

34 photos, unique artist book, 20 x 28 cm, 68 pages

06 »The Island« 2017

49 photos, unique artist book, 20 x 28 cm, 104 pages

07 »Tokyo Happy« 2017

30 photos, unique artist book, 20 x 28 cm, 64 pages

08 »Underground Maze« 2017

35 photos, unique artist book, 20 x 28 cm, 74 pages

09 »A Colour Guide« 2017

artist book, 15 x 23 cm, 96 pages



»New World« 2019

2 x 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 x 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.



Katja Stuke, Oliver Sieber & Takano Ryudai

»North of Mikawashima« 2019/2021

32 pages, 21 x 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.



»Peripheren« 2021

portfolio incl. 120 pigment prints

each 29,7 x 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 polycentrically 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 photographed by both of us equally.

2022 Winner Fotofabbrica Prize Diecixdieci Festival

2024 Exhibition: Diecixdieci Festival

Peripheren, 2021

248 pages | 20 x 28 cm, Softcover

with a text by Kerstin Meincke

supported by Kunststiftung NRW





»Sequence as a Dialogue: Ruins of the Future«

21 pigment prints mounted on cardboard
framed
100 x 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



»Konohana Dream« 2020

two-channel video, 33:36 min

with sound »Discussing EXPO Konohana« 2019

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

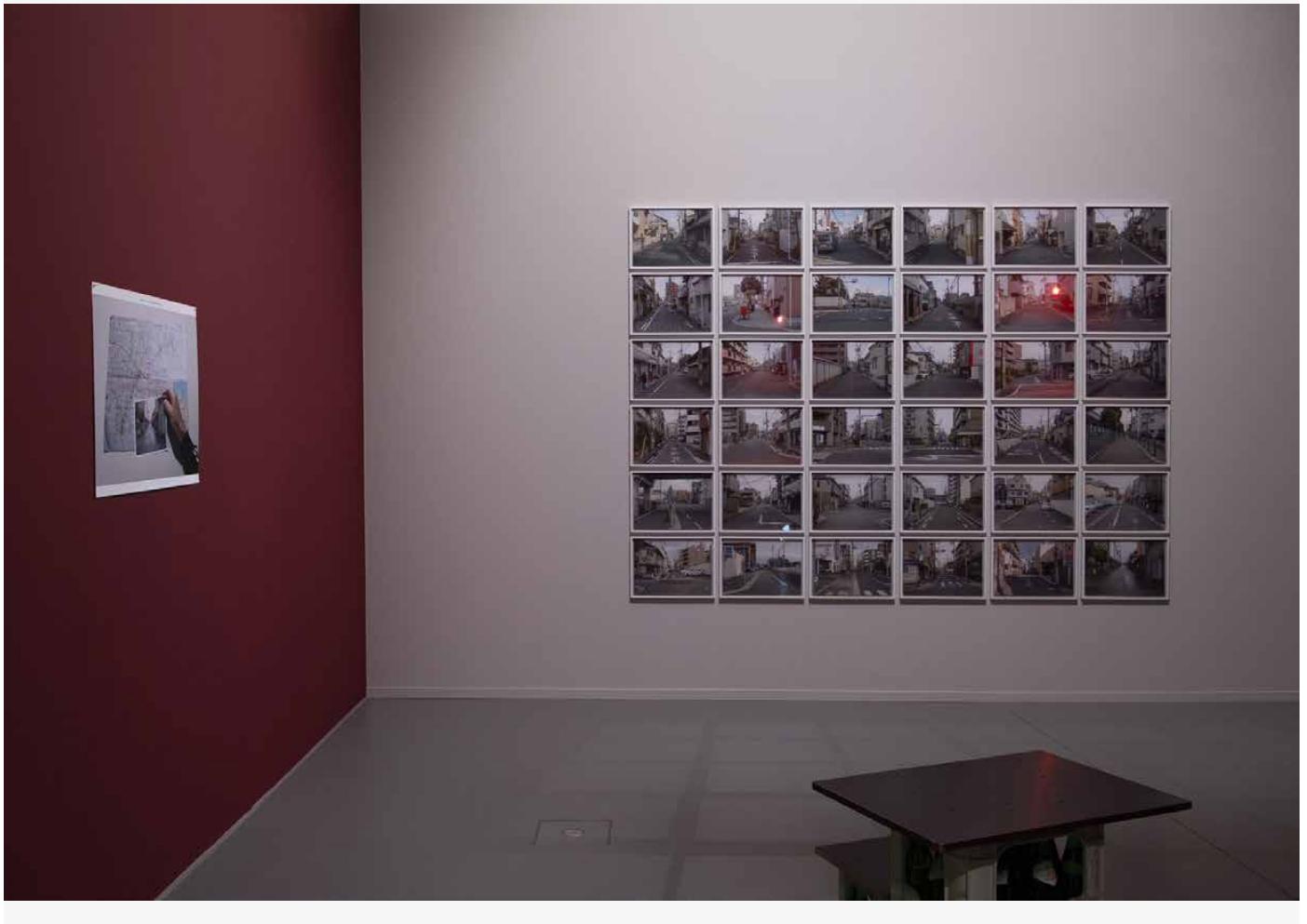
right: Konohana Parallel, Google Street View, 2020

»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.

<https://vimeo.com/468533586/5c3398b31d>

exhibited at:

13_3 bis, Tina Miyake Düsseldorf 2021



»Sumiyoshi, A walk after Norio Imai« 2019

36 pigment prints, each 42 x 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 through 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



ANT!FOTO BAR Sumiyoshi Edition, 2024

Bar-Installation including Books, Zines, Magazines, Ephemera, Bootles, TV-Monitors, Videos, Light books about Gutai, EXPO Japan, photography-therory etc.

Katja Stuke and Oliver Sieber are the winners of this year's MO_Kunstpreis. With their installation ANT!FOTO BAR / Sumiyoshi (2019/2024), photography takes centre stage for the first time in the context of the annual prize awarded by the Friends of the Museum Ostwall e.V. Katja Stuke and Oliver Sieber have been working with photography as a medium for 25 years, but also with the various ways of exhibiting, researching and publishing photography.

<https://vimeo.com/1051493830>

For the MO collection, the ANT!FOTO BAR was equipped with selected books and other exhibits by Stuke/Sieber. The installation also includes the wall works Sumiyoshi: Norio Imai's Walk (36-part, 2019/2024), Gesture: Norio Imai's Walk and a portrait of Norio Imai. They were created as part of a larger project that examines the psychogeographies of cities, including in the context of major events such as EXPO or the Olympics. Norio Imai, who took part in the EXPO in Osaka in 1970 with the Gutai group, undertook a walk through the Sumiyoshi neighbourhood in 1977 (Walking Event /Scene at the corner 1977). 42 years later, Stuke/Sieber walked the same route and documented the city from today's perspective.

The history of the ANT!FOTO BAR is documented by Stuke/Sieber in a photo book created especially for the exhibition, which is based on the format of Japanese paperbacks, so-called bunkobons. At the opening of the exhibition, Stuke/Sieber served drinks at the bar and invited visitors to join in the conversation. Small photographic works, which had to be purchased by the guests, served as 'currency' to buy the drinks.

acquisition:

Museum Ostwall, Dortmund



»A Walk with Henguchi« 2019

24 c-type prints
mounted on cardboard
framed
80 x 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.

exhibited at:
Kunsthalle Gießen, 2019



»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 x 22 cm 524 pages, incl. 260 images (colour, b/w)

7 different chapters, 7 diff. paper, digital offset,
Xerox- and laserprinter, hand-stitched

Edition of #5 + 1 AP

<https://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



«Sequence as a Dialogue: Chongqing Express» 2022

20 pigment-prints each 60 x 45 cm

total: ca. 3.20 m x 2.00 m

unframed / eyelets

In these »Gesten« we the research becomes an artistic piece 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.

exhibited at:

Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)



«Chongqing Express, Prologue» 2022

Phoenixsee, Dortmund 2019

Near Chaotianmen Market, Chongqing 2018

Grossiste à Aubervilliers, Paris 2019

pigment prints, framed

each 120 x 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 Chinese fashion-wholesalers. The other photo was taken in Chongqing in an area with narrow streets and stairways where fast fashion is produced and sold.

exhibited at:

Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)



«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 x 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 x 200 cm

each table contains 48 prints (6 rows)

each print: ca. 13 x 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:

Biennale für aktuelle Fotografie 2022





»Chongqing Express, Scans« 2022

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

4 box-frames

digital offset, each 30 x 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.

exhibited at:

Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)



»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 x 91,7 cm

exhibited at:

Biennale für aktuelle Fotografie 2022





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

83 pigment prints
(landscape, portraits, scans, diary)
each 40 x 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 by: Ponds kater

<https://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



»Concorde/Allende« 2023

2 Pigment Prints, framed,
each 100 x 70 cm

Le Monde de Demain, 2024

9 walks, 9 videos

9-Channel-Video, 1:18:36h Loop, 4K,
sound by DJ Sundae

<https://vimeo.com/872505460>

exhibited at:

DFI e.V. / Towards Photography, Düsseldorf

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



»Eman« 2023

5 Pigment Prints, framed,
each 70 x 50 cm

»Le Monde de Demain« 2024

9 walks, 9 books
21 x 28 cm, 3.320 pages,
1.600 photographs, in 9 books
Digital Offset
Edition of 2+1 copies

»Le Monde de Demain« 2025

Xerox-Print, framed,
21 x 29,7 cm

exhibited at:

DFI e.V. / Towards Photography, Düsseldorf

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



»Le Monde de Demain / »Move & Freeze«

Le Monde de Demain, 2024

9 walks, 9 videos

9-Channel-Video, 1:18:36h Loop, 4K,

sound by DJ Sundae

<https://vimeo.com/872505460>

In January and February 2023, Katja Stuke and Oliver Sieber conducted nine photographic walks covering a total distance equivalent to two marathons, 84.38 km, each linking two sites associated with the Olympic Games. Primarily interested in the urban transformation and the developing infrastructure between these venues, they took photographs every 200 meters always facing the direction of their walk. These 1,600 photographs were used to create nine videos, each of a different length. The images slowly move from right to left across the screens, each screen showing one complete walk. The nine monitors are arranged geographically, corresponding to the walks in the banlieues of Paris. At a glance, you can see and compare images from the different suburbs. Images drift from one monitor to the next. Black text panels drift irregularly in the opposite direction above the monitors. They contain quotes on the artistic practices of walking and photography, on infrastructure and urban development, and various lines from hip-hop lyrics. French musician DJ Sundae created a sound piece referencing "old school" hip-hop from the 1990s for this video-installation. All photographs of each walk are also published in an artists book edition.

exhibited at:

DFI e.V. / Towards Photography, Düsseldorf

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



Le Monde de Demain

one-channel video, 2026

4 x 62 m public screen Düsseldorf

<https://vimeo.com/1164669941>



Katja Stuke & Oliver Sieber

Le Monde de Demain

9 Walks, 9 Books

3410 pages in 9 books, 1705 colour photographs

210 × 280 × 220 mm, digital offset print

softcover, stapled and hand-glued

edition of #2 + 1





»Concorde/Allende«

2 Pigment Prints, framed, 100 x 70 cm, 2023

Subcultures often emerge in the suburbs, on the outskirts of the city. Hip-hop in France began in the banlieues of Paris and Marseille, where music, lyrics, and dance first took shape. From the périphérique, young people moved into the city center to gain recognition and visibility.

Katja Stuke and Oliver Sieber explore sites that are significant to the history of hip-hop in Paris. At each location, they place a black square cloth, photographing it as a symbol—evoking the cardboard dancers used to protect their bodies, and at the same time representing the stage, the space the dancers claimed for themselves. In this exhibition, two of these photographs are on display: one from Cité Allende in St. Denis, where Suprême NTM began their journey; the other from Place de la Concorde, where breakdance competitions were held during the 2024 Games.

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



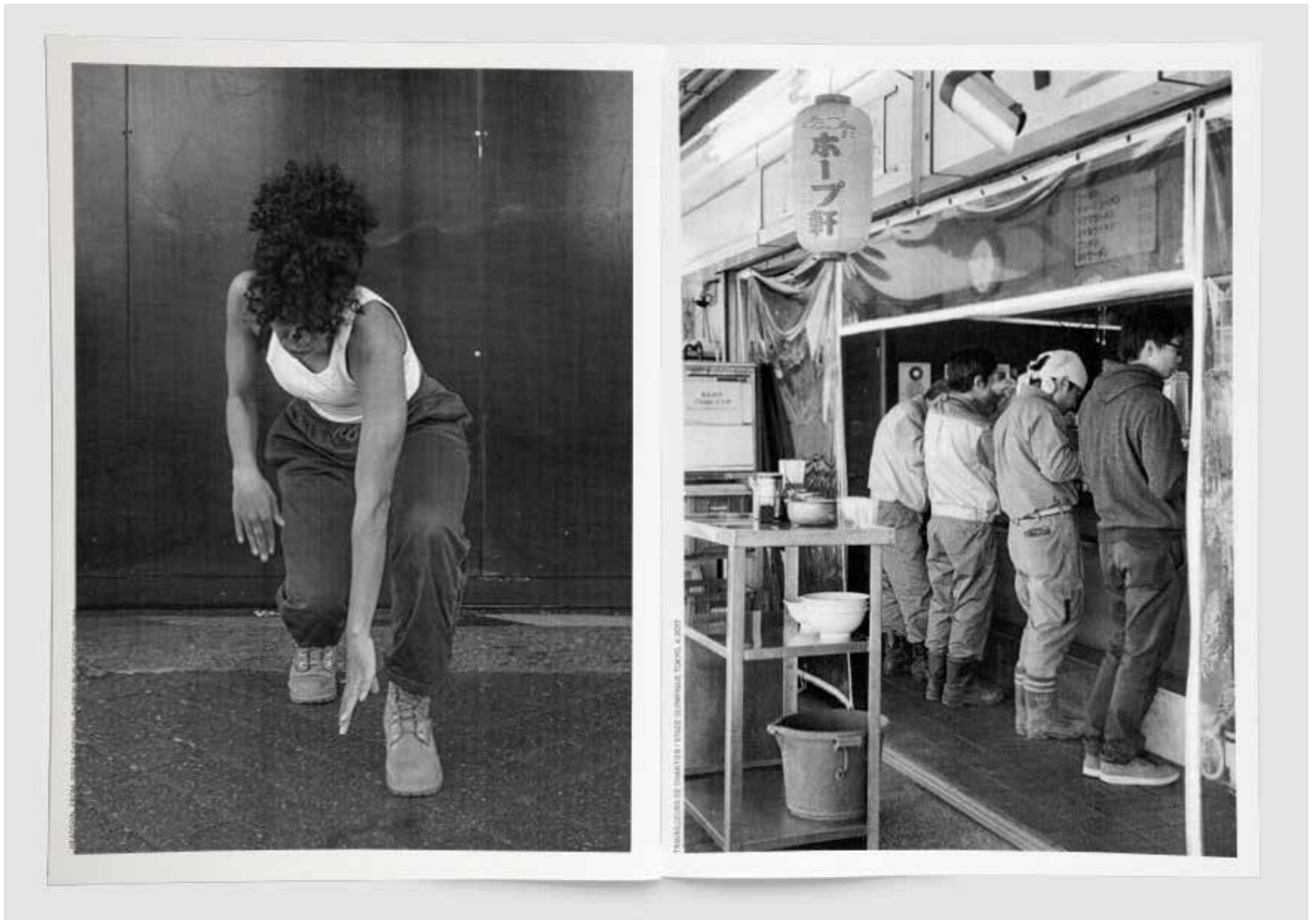
»Eman«

5 Pigment Prints, framed, 70 x 50 cm, 2023

While working on this series, Katja Stuke and Oliver Sieber met dancer and choreographer Eman Hussein. They shared an interest in transformation, construction sites, and the labor and movement of construction workers. Katja and Oliver asked Eman to perform one of her specific sequences she developed from the workers movements for the camera. Together they created a series of five images showing different stages of this movement, in the manner of the historic work of Eadweard Muybridge or Étienne-Jules Marey, or like dance and movement tutorials. In the 1980s, breakdancers published photographic tutorials to teach their moves.

acquisition:

CNAP / Le Centre national des arts plastiques, Paris



Le Monde de Demain, A Prologue, 2023

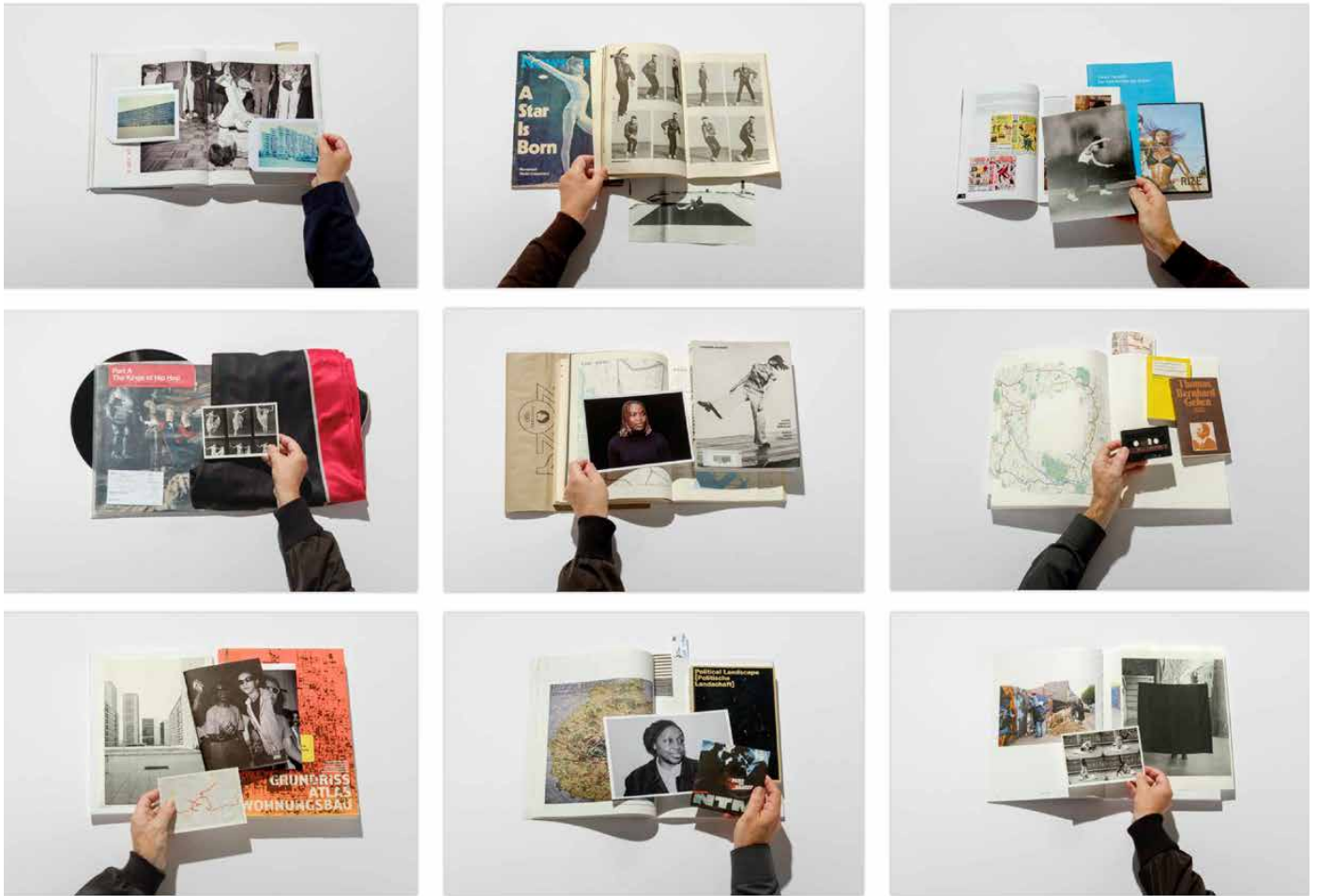
31 x 43 cm, 24 pages, Ed. of 150 copies
published by Böhm Kobayashi, Düsseldorf

An additional publication has been released, featuring supplementary images: photographs taken during a car ride along the Boulevard Périphérique, photographs of historical locations, a portrait of Eman, and some of the research materials.

published:

Le Monde de Demain, a Prologue, 2023

Release: Delpire, Paris Nov 2023



»Sequence as a Dialogue: Le Monde de Demain« 2023

9 pigment-prints each 80 x 66 cm, total: ca 240 x 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
<https://move-freeze.boehm Kobayashi.de>

Le monde de demain About

PRELIMINARY DRIFTING.

To read more either click on the image or the headline.

 <p>MUSIC AND THE CITY.</p> <p style="font-size: x-small;">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 it between their ears. » Read more about listening to music has totally changed over the years. »</p> <p style="font-size: x-small;">2023-04-13</p>	 <p>FOR A CITY TO COME.</p> <p style="font-size: x-small;">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 disrupts the emergence of new forms of thinking, or acting, and thus causes any form of artistic practice to be either complicit or impossible. [...] corridors [...]</p> <p style="font-size: x-small;">2023-04-13</p>	 <p>WASTELAND TO DANCEFLOOR.</p> <p style="font-size: x-small;">»Mouvement. From wasteland to dancefloor, 1984-1989.« Through the sublime period shots of Yushi Onori and the words of Marc Boudet and Jay One Flame, Mouvement 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»</p> <p style="font-size: x-small;">2023-04-12</p>
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»Die unsichtbare Stadt, La ville invisible« since 2017

Work in Progress

book will be published in 2024

different portfolios (Mappen) 70 x 50 cm

»Dream Island«

»Ruinen der Zukunft (Ruins of the Future)«

»Fragile cities«

»Station to Station«

»Who owns the city«

»A single building's history can reveal layers of the city that once was, showing how spaces constantly evolve. New cities emerge on top of the old, creating a complex landscape of urban plateaus.« (from the interview with Ivan Vartanian)

Katja Stuke and Oliver Sieber have been working on »Cartographie Dynamique« since 2017. »Cartographie dynamique« is a virtual network connecting cities in Japan, Germany, France, China or India with the distinctive photographic works created in each location, often focussing on the transformation of the city. »La Ville Invisible« deals with the question of whether major events such as the Olympic Games or EXPO can be accelerators of urban change. To what extent they contribute to changing the understanding of private and public space. Do ideas of coming together, exchange and sporting competition still play a central role or are the arenas and pavilions just more ruins of the future?



Mappe »Who owns the city?« 2025

9 pigment prints, 70 x 50 cm

2018/2019, 2023, 2024

exhibited at:

Kunstpallast Düsseldorf 2025

acquisition:

Stadtmuseum Düsseldorf



see 360° documentation of this exhibition:
(go through the park to Maison Heinrich Heine)
<https://visite360.ciup.fr/>

exhibited at:
Fondation de l'Allemagne, Cité Universitaire Paris, 2024