

»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 Périphérique.

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 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, 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.

La Ville Lumière falls sequentially between other works that were made in Paris and the suburbs to the north of the city, such as Aulnay - sous - Bois and Aubervilliers. Caught between factory closures and imminent gentrification, these urban spaces have been turned into “Zones urbaines sensibles”, sensitive urban zones in which social conflicts have already vented themselves in overt violence.

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)



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 bookmaking.

»Japanese Lesson« exhibited at:

Filmwerkstatt Düsseldorf, 2016
 Museum für Kunst und Gewerbe Hamburg, 2018/2019
 Kunsthalle Gießen, 2019
 Museum Schloss Morsbroich, 2020/2021
 UNSEEN Fair, Coop Section, 2018



Katja Stuke & Oliver Sieber »Japanese Lesson«

artist book
 20 × 28 cm, 1260 pages, incl. 630 colour images
 (incl. 13 drawings, carbon paper and a glossary)
 ed. of 8 + II copies
vimeo.com/471312903



»A Future Book«

exhibited at:
 CCCB Barcelona 2017



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.

»Japanese Lesson, Mash-up«
one-channel video, 5:43 min
vimeo.com/141793146

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





»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 Katja Stuke and Oliver Sieber 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

»Tokyo no Hate«

35 pigment prints, different sizes / framed, 2015

(grid ca.: 250 × 180 cm)

exhibited at:

Leporello, Rome (Italy)

Museum für Kunst und Gewerbe Hamburg, 2018/2019

Filmwerkstatt Düsseldorf, 2016





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.

»Midosuji«

one-channel video, sound, 6:47 min
vimeo.com/326772404 (PW osaka2019)



In 1919 Japanese anarchist Sakae Ōsugi came to Europe. He gave an emotional speech in St. Denis. After speaking for about 30 minutes, Ōsugi stepped down from the rostrum – straight into the arms of several plainclothesmen waiting there to arrest him. He was murdered in 1923 in Tokyo by military police along with his second wife Itō Noe and a nephew – known as the Amakasu Incident.

Katja Stuke & Oliver Sieber

»Sakae Ōsugi, Anarchiste Japonais«

work in progress – current state of this work:

57 photographs, unique artist book

Xerox prints, 112 pages incl. 2019



see full layout: issuu.com

Katja Stuke

»Noe Ito«

Installation at: Blend Inn Residency,
Konohana, Osaka 2019





From the Cité des arts to the Champs-Elysées, 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.

Katja Stuke and Oliver Sieber »La Ville Lumière«, 2021
 published by GwinZegal & Böhm Kobayashi
 20 × 28 cm, 224 pages incl. 112 colour plates
 with a text by Florian Ebner



»La Ville Lumière«, 2021
 Two-channel-video, Full HD, 12:49 min, 2021
 with music by Volker Bertelmann

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





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

»*Nishinari*«
May 24, 2017; 2 – 7:30 pm
one-channel video, 281 photographs, 23:15 min
vimeo.com/525704484

»*Ikuno*«
May 27, 2017; 10:15 am – 5:15 pm
one-channel video, 424 photographs, 34:45 min
vimeo.com/525729686





Kotobuki in Yokohama is one of three traditional day-labourer districts in Japan, called doya-gai, where men have long lived in flophouse-style rooms (doya) and found work at nearby labour markets (yoseba). Doya-gai became infamous in largely crime-free and orderly Japan and have always had a strong presence of yakuza. In 2014 officials counted 6,318 residents in 123 cheap lodgings, 68 percent of them aged over 60 and a majority on welfare.



»Kotobuki Cho«

chapter of »Japanese Lesson«

vimeo.com/674108455



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. »North of Mikawashima« is the title of a collaborative work between Katja Stuke, Oliver Sieber and Ryudai Takano.



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

»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



New World — Shin Sekai

Böhm #47

32 pages, digital offset, thread binding

210 × 297 cm



»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 Stuke and Sieber look as well into the polycentrically organized Ruhr area city, as towards the suburbs of Paris.

»Peripheren«

published with Kettler Books, 2022

20 × 28 mm

244 page, with 120 color plates

text by Kerstin Meincke



See also »Grand Paris«



San'ya is an area in the Taitō district of Tokyo. San'ya dates to the Edo period. Lower caste workers, butchers, tanners, leather-workers, 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.

Katja Stuke & Oliver Sieber »Sanya«

April 12, 2017, 3 – 6:30 pm

36 digital prints, 29 x 42 cm,
framed (grid: 200 x 280 cm)

exhibited at:

Museum für Kunst und Gewerbe Hamburg, 2018/2019

Kunsthalle Gießen, 2019

Museum Schloss Morsbroich, 2020/2021

Museum Kunstpalast Düsseldorf 2021



Japanese Lesson. Artist Book, 2017

20 x 28 cm, 1260 pages,

incl. 630 color plates,

13 drawings, carbon paper, a glossary



More about »Japanese Lesson«

japanesesson.boehmkobayashi.de

Interview in Japanese: imaonline.jp



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«, a project to reform the structure of the Paris conurbation.

Aubervilliers, 2019

work in progress

160 photographs, unique artist's book, 320 pages, 2019



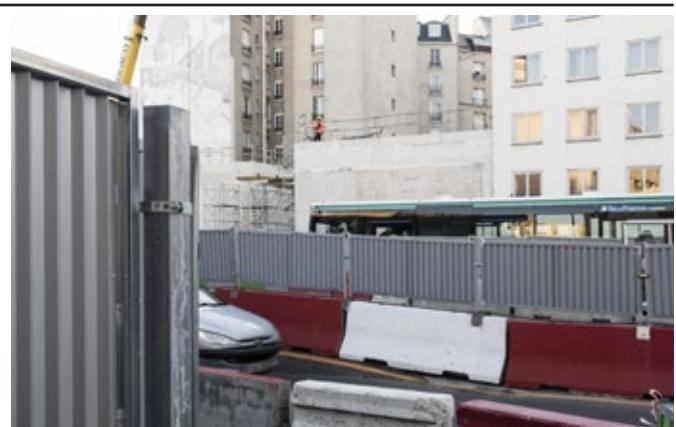
see also: »Grand Paris«



Grand Paris is what the French government calls the big project in and around Paris. The city and its suburbs are »to merge into a Grand Paris. The Périphérique should no longer be a border, a wall between bourgeois Paris and the poor banlieus. Between St Ouen, St Denis and Aubervilliers, the so far very neglected north of the city is being upgraded.«



In »Grand Paris« we will work during the next month and years.



»Grand Paris« incl topics like:
»Ruins of the Future« and Olympia, Paris 2024



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«)



see also:
»Grand Paris« and »Ruins of the Future«



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.

Colombes 2019

work in progress

current state of this work:

73 photographs; unique artist book,

Din A4, 152 pages, 2019





»The Headquarter« The Imperial Hotel was created in the late 1880s near the Imperial Palace in Tokyo. Over the years three main buildings have stood on the hotel site, two structures designed by Frank Lloyd Wright. It was used by the IOC during the Olympic Games in 1964 and 2021. It will be totally reconstructed and reopened in 2032.



»The Headquarter« 2017/2021

Tokyo Imperial Hotel

33 Pigment Prints, 30 x 40 cm



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.

Katja Stuke & Oliver Sieber »Ichinomiya« 2017,
May 5, 2017; 12:15 – 15:30 pm
30 Pigment Prints,
each 30,9 × 43,2 cm

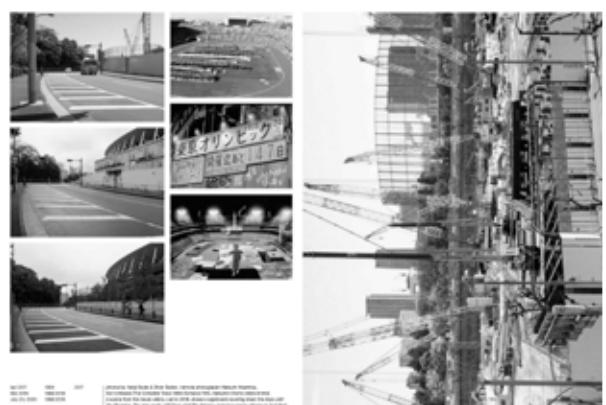


exhibited at:
Museum für Kunst und Gewerbe Hamburg, 2018/2019
Kunsthalle Gießen, 2019
UNSEEN Fair, Coop Section, 2018





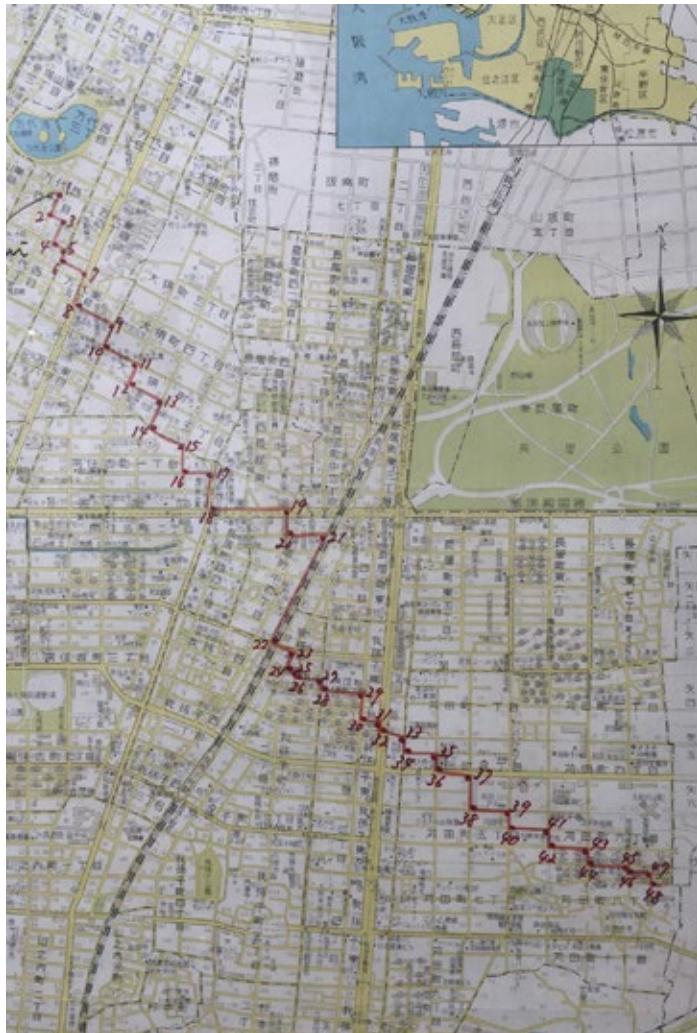
»Tokyo Happy« combines images of several areas in Tokyo like Miyashita Park, Ariake or the National Stadium, where changes due to the Olympic Games Tokyo 2020 are very visible: Over the period of 3 years (in 2020 with the support of a ›remote photographer‹) changes are documented and juxtaposed with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



»Tokyo Happy«
published at:
Scope Hannover, Biennale für Fotografie & Medienkunst 2021



see full layout: issuu.com



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

»Norio Imais Walk« 2019
work in progress:
96 photographs and one portrait





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 between Japan, Paris and the Ruhr Area.

Images show
»Yumeshima« 2019
»Universal City« 2019

See also »Grand Paris«



»Yumeshima«, »Konohana Dream« and »Sequence as a Dialogue«
have been exhibited at:
Kunsthalle Gießen, 2019





»Sequence as a Dialogue« Stuke and Sieber work in series and sequences. They create layers and mix materials, they take pictures of computer screens and posters, they construct a whole set of images and constellations, depicting various motifs with different media and equipment. They expose the process of editing as part of their artistsic practice.



»Yumeshima«, »Konohana Dream« and »Sequence as a Dialogue«
have been exhibited at:
Kunsthalle Gießen, 2019



In 2019 Katja Stuke and Oliver Sieber, with the helping support of Konohana based artist Henguchi invited some „local people“ to discuss EXPO: to talk about the memories of the older participants of EXPO 1970 (which was 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- conducted by Henguchi. Following Joseph Beuys' ideas of a „social sculpture“ they 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 Stuke/Sieber could create a sound piece, using the recorded discussions.

»Konohana Dream« is a juxtaposition of two videos: one taken 2019 while driving through this local district, the other created with Google Street View. Following the idea of a „social sculpture“ a space for local people was created, and the conversation about EXPO (memories about EXPO 1970 and fears, hopes, and expectations for 2025) was recorded.

Konohana Dream, 2020

two-channel video, 33:36 min

with sound

left: Dream Island, Konohana. With a Bike, 2019
right: Konohana Parallel, Google Street View, 2020

[vimeo.com/468533586/5c3398b31d \(PW KONOHALA2020\)](https://vimeo.com/468533586/5c3398b31d)



exhibited at:

Tina Miyake Düsseldorf 2021



»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.



»A Walk with Henguchi«
exhibited at:
Kunsthalle Gießen, 2019

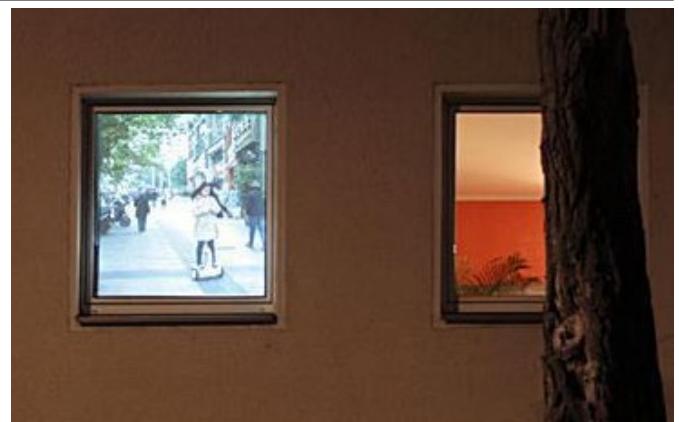


»Walk the Walk« follows the daily route between our home and studio in Düsseldorf, transferring the instructions to the city map of Chongqing without knowing anything about the destination on site. Ignoring the different proportions, road layouts and construction sites, we follow the route through residential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

»Walk the Walk«

one-channel video, 21 min

Taifun Projects, Düsseldorf 2020: showing work in windows
during the first Corona lockdown 2020.

**»Walk the Walk«**

exhibited at:

Museum Schloss Morsbroich Leverkusen, 2020/2021

as part of: Taifun Projects, Düsseldorf 2020





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.

this is our most recent project, presented in different forms
bringing together different forms of photography and presentation.
*As soon as the exhibition will be opened in March we can send more
images of the installation.*

*see the artist book here:
vimeo.com/651630451*



»Chongqing Express« 2021
exhibited at:
Kunsthalle Mannheim (Biennale für aktuelle Fotografie 2022)
Zollverein / Ruhr Museum Essen, 2022





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.‹

»Indian Defense«

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

Sound: Axel Ganz

vimeo.com/643549657



»Indian Defense«

exhibited at:

Chennai Photography Biennale 2021/2022

collaborative exhibitions (selection)

- 2022 »Tokyo No Hate« Loporello Rome
2022 »Emscherbilder« [G] Ruhrmuseum Essen
2022 Biennale für zeitgenössische Fotografie [G], Kunsthalle Mannheim
2021 »Indian Defense« Cennail Photo Biennale
2021 »La Ville Lumière« im Rahmen von »Place Internationale« FFT Düsseldorf
2020/21 »From A to B« [G] Museum Morsbroich
2019 »Re: Groups« Camera Austria / Die Angewandte Wien
2019 »Sequence as a Dialogue« Kunsthalle Gießen
2019 »From the Rocket to the Moon« [G] Parotta Contemporary, Cologne/Bonn
2019 »Japanese Lesson – Fotografie neu ordnen« Museum Kunst & Gewerbe Hamburg
2018 »You and Me« Krakow Photomonth
2017 »The Photobook Phenomenon« CCCB Barcelona
2016 »Jo volia ser fotògraf« Fundació Foto Colectania Barcelona
2017 »You and Me« Kunsthaus NRW, Kornelimünster
2015 »Past is now« [G] Stadtmuseum München
2015 »You and Me« MoCP Museum of Contemporary Photography Chicago
2014 »(Mis)understanding Photography and Manifestos« [G] Folkwang Essen
2014 »Manifeste! Eine andere Geschichte der Fotografie« [G] Photomuseum Winterthur
2013 »Fax from the Library« Kunsthalle Bremen
2012 »Japanese Lesson« Kunstverein Leverkusen
2011 »Our House« Museum für Photographie, Braunschweig curated by F. Ebner

exhibitions Katja Stuke (selection)

- 2022 KG+ Institut Français Kyoto
2021 »Photo Days« Fondation Fiminco Paris (mit: Crown Letter Project)
2021 »Biennale Sur« Cordoba, Argetinien (mit: Crown Letter Project)
2020/21 »Moon over Konohana« Japanisches Kulturinstitut Köln / Japan Foundation
2020 »Antlitz der Stadt 175 Jahre Fotogeschichte« [G] Stadtmuseum Düsseldorf
2016 »ConteS/Xting Sport« [G] nGbK Berlin
2016 »Mit anderen Augen« [G] Kunstmuseum Bonn
2015 »Under Surveillance« [G] Scope Galerie für Fotografie Hannover
2013 »Spectator Sports« [G] Museum of Contemporary Photography, Chicago
2012 »Zeitgespenster« [G] Museum Morsbroich Leverkusen
2012 »Der Mensch und seine Dinge« [G] Museum Folkwang, Essen
2011 »Flashmob« [G] Kunsthaus Essen
2010 »Out of Control« [G] Les Brasseurs Art Contemporain, BIP Festival Liège

exhibitions Oliver Sieber (selection)

- 2022 »Sammelnspräsentation« Photographic Collection SK-Stiftung Köln
2021 »Retro Japan« Williams College, Williamstown MA
2021 »Dress Code« Bundeskunsthalle Bonn
2020 »The Time we call our Own« [G] Open Eye Gallery Liverpool
2020 »Uniform« MAST [G] Bologna
2017 »The Hobbyist« [G] Photomuseum Winterthur
2016 »Mit anderen Augen« [G] Kunstmuseum Bonn/SK-Stiftung Köln
2015 »Ego Update« [G] NRW-Forum Düsseldorf
2015 »Kyotografie« Festival Kyoto
2014 Festival International de Mode & de Photographie [G], Hyères
2013 »Imaginary Club« TH13 Fondation d'entreprise Hermès, Bern
2012 »Megacool« [G] Kunsthaus Wien
2010 »KARAOKE Bildformen des Zitats« [G] Photomuseum Winterthur & Fotohof

curating (collaboration)

- seit 2010 »ANT!FOTO« Ausstellungen und Magazine, Düsseldorf
2020 »Geheime Agenten« Künstlerverein Malkasten, Düsseldorf
2016 »Innere Sicherheit/the State I am in« Festival Photoszene Köln

talks, panel discussions (selection)

- 2021 »Vier Fragen an...« Der Sprengel Foto-Blog, Interview mit Stefan Gronert
2021 mobile ANT!FOTO Bar: Kunstverein Bielefeld, Sprengel Museum, Filmwerkstatt Dssd
2021 Podiumsdiskussion »Online vs. Physical« Scope Hannover / Sprengel Museum
2021 Symposium DGPH »Photogr. Archive im kulturellen und künstlerischen Kontext...«
2021 Symposium Chennai Photo Biennale »About Walking«
2021 DGPh Fotoarchive, Gespräch mit Luce Lebart
2021 »Meet me in Quarantine«
Künstlerinnengespräch Stefanie Pluta, Katja Stuke, Damian Zimmermann
2020 »Fotografie Neu Denken« Podcast-Interview
2020 Vortrag / Gespräch »Ruinen der Zukunft« Museum Morsbroich
2020 »Herr Tajima kommt« DGPh Archive / Ruhrmuseum Essen
2019 »Über Fotografie, Gebiet und Anarchismus« Kunsthalle Gießen
2019 »Kann man ein Land fotografisch begreifen?« mit Dr. St. Diekmann, MfKG, HH
2018 »The Eyes Talks« Paris Photo
2018 »Explaining Böhm Kobayashi« Lumière Brothers Center for Photography, Moscow
2018 »ANT!FOTO« NRW Forum Düsseldorf
2017 »Who owns the Cities« Workshop Le Bal Paris
2017 »Japanese Lesson« Avant Premiere, Le Ba Paris
2016 Artist Talks by The Eyes, Paris Photo and Le Bal Paris
2016 »Books and Collaboration« The Book Society Seoul
2016 Diskussion mit Renata Ferri & Conference, Fotografia Europea
2015 Diskussion Florian Ebner (Centre Pompidou)
Anne-Marie Bonnet (Universität Bonn) Bonner Kunstverein
»Look, what we brought« Ka Atölyeler, Ankara
2013 »On Photography and ANT!FOTO« Photofestival Dublin
2012 »Ein Bild ist ein Bild ist ein Bild« Museum Ostwall Dortmund,
»Who are you this time?« Stadtmuseum München,
Tagung »Fotografie: ausstellen, inszenieren, gestalten«
2012 »Who are you this time?« Nederlands Fotomuseum, Rotterdam
2010 Gespräch mit Claudia Stein (photography now), Loris Galerie, Berlin
2009 »The Independent Photobook«, Fotobuchfestival, Kassel
2003 »Neue Werkstrategien« Künstlergespräche, Museum Folkwang, Essen

fairs (selection)

- 2018 Unseen Amsterdam, »Förderkoje« Co-op Section
2017 »MissRead« Berlin
2016 Polycopies Paris
2018 Unseen Amsterdam
2012 Paris Photo (mit Florence Loewy)
2010 Offprint Paris
2009/10 Photobook Festival Kassel
2009/10 New York Art Book Fair

teaching (selection)

- 2015/20 K. Stuke: Vertretung von Prof. J. Samen, Fotoklasse Kunsthochschule Mainz
2011–19 European Master of Photography (IED Istituto Europeo di Design), Madrid
2018/19 K. Stuke: Hochschule Koblenz, IKKG Höhr Grenzhausen
2018/19 Folkwang Hochschule der Künste Essen
2019/20 Justus-Liebig-Universität Gießen
2017 Studium Universale, Heinrich Heine Universität Düsseldorf
2015/17 FH-Dortmund
2015/16 TU-Dortmund
2009/11 Universität zu Köln (Katja Stuke: wissenschaftliche Mitarbeiterin)

workshops (selection):

- 2018 Rodchenko School of Arts Moskau
2018 NRW Forum Düsseldorf
2018 »Questioning Photography« Chongqing
2017 »You and Me« Reminders Photography Stronghold, Tokyo
2017 »Who owns the Cities« Guardian Garden Tokyo
2017 Kindai University, Osaka
2017 »Who owns the Cities« Le Bal, Paris
2017 HfK Bremen (bei Prof. Peter Bialobrzeski)
2015 Workshop mit Geflüchteten und Foto-Student*innen, Kabawil Düsseldorf
2015 Ka Atölyeler, Ankara
2014 AKV St. Joost Breda
2013 »On photography« Kyoto University of Art and Design

grants/awards (selection)

- 2021 Neustart Kultur / VG-Bildkunst
2021 Kunst-/Kulturstiftung der Stadtsparkasse Düsseldorf/Kulturamt: ANT!FOTO
2019 The Blend Art Exchange Osaka (Japanese Lesson)
2017 Ernst Poensgen-Stiftung, Nest Tokyo (Japanese Lesson)
2016 LUMA Foundation Dummy Award, Rencontres d'Arles (You and Me)
2014 MFKJKS NRW, Reise Stipendium (Japanese Lesson/Activism)
2014 Museum of Contemporary Photography Projekt-Stipendium (You and Me)
2014 Kunststiftung NRW (Katja Stuke, Nationalfeiertag)
2013 Kunststiftung NRW (Oliver Sieber: Imaginary Club)
2012 Ernst Poensgen-Stiftung, (Japan)
2007 Goethe Institut
2006 ArtEX Osaka / Ernst Poensgen-Stiftung

publications (selection)

- 2022 »About Japanese Lesson« Tempura Mag. Paris
2021 »Was kostet die Kunst« Interview Deutschlandfunk (K. Stuke)
2021 Camera Austria, Sabine Maria Schmidt über »La Ville Lumière«
2021 »Kunstforum« 237, Interview mit Sabine Maria Schmidt
2021 »Studio International« Aug. 2021 The impact of Covid-19 on artists
2020 »Conversations« with Rémi Coignet, The Eyes
2020 »Re: Groups« (Regine Ehleiter), Camera Austria
und:
 »Photoworks«, »The Eyes Magazine«,
 »European Photography«, »The Photobook Review« Aperture Foundt. NY
 »Asahi Camera« (Interview Takashi Homma)
 »Visions Anew«, »Publishing Manifestos« MIT Press,
 »Photographer's Playbook« Aperture
- 2022 »Peripheren« Ketteler Verlag
2021 »La Ville Lumière« mit einem Text von Florian Ebner, GwinZegal
2021 »Katja Stuke, Supernatural« Böhm Kobayashi
2020 »Oliver Sieber, 10 min« Böhm Kobayashi
2019 »Sequence as a Dialogue« Kunsthalle Gießen
2018 »Japanese Lesson« Katja Stuke & Oliver Sieber Artist Book
2014 »Nationalfeiertag« Katja Stuke Fw:books Amsterdam/Böhm Kobayashi
2013 »Imaginary Club« Oliver Sieber, Gwin Zegal/Böhm Kobayashi

collections (selection)

Folkwang Museum Essen, Sprengel Museum Hannover, Museum Kunspalast Düsseldorf, Stadtmuseum Düsseldorf, Kunsthaus NRW, LBBW Stuttgart, Fotomuseum Winterthur, Museum for Contemporary Photography Chicago, photographische Sammlung/SK Stiftung Kultur, Artothek im Bonner Kunstverein, DZ Bank Frankfurt, MoMA Library, Sammlung Wilhelm Schürmann und andere private Sammlungen