

Il-Jin Atem Choi

"Schlumpf Peter und Tom Sawyer"

Artist: Il-Jin Atem Choi

Material: Spraypaint, paint

2013

- Group exhibition "5x3" (Kunstraum Düsseldorf, Düsseldorf)

2012

- Solo exhibition "Schlumpf Peter Returns" (Kunstverein Wolfsburg / Raum für Freunde, Wolfsburg)

- Solo exhibition "Schlumpf Peter und Tom Sawyer" (Galerie Perpetuel, Frankfurt am Main)

Joseph A. Schumpeter developed the theory of "Creative Destruction" and is considered to be one of the most important economists of the 20th century.

The main proposition of "Creative Destruction" states that the economic system consists of cycles of destruction, which in turn make innovation and economic growth possible.

Schumpeter's reincarnation Schlumpf Peter invites to take part in another kind of "Creative Destruction", inasmuch as visitors are free to paint over a meticulously conducted wall drawing - usually on the day of the opening.

Die „schöpferische Zerstörung“ ist die zentrale Formel des makroökonomischen Ansatzes von Joseph A. Schumpeter. Seine Theorie, die mit Marx und Nietzsche namhafte Vordenker hatte, machte Schumpeter zu einem der wichtigsten Ökonomen des 20. Jahrhunderts. Sie definiert das Wirtschaftssystem als Kreislauf, bei dem aus der Zerstörung Innovation und produktives Wachstum erzeugt werden. Die Berufung auf die Dynamik des Prozesshaften wird dem Unbehagen, das die Zerstörung auslöst entgegengesetzt. In der Person des Frankfurters Il-Jin Atem Choi scheinen geradezu prädestinierte Divergenzen zusammenzufinden um sich, in Anlehnung an Schumpeters Theorie, mit den systemimmanrenten Strukturen von Kunst und Kapitalismus auseinanderzusetzen: Er ist nicht nur Künstler, sondern auch diplomierte Betriebswirt. In exakter Spray-Manier gestaltet er seine Trompe-l'Œil-Wandarbeiten. Die Erkenntnis, dass der Perfektion der Kreation nur allzu oft die Zerstörung nachfolgt, bezieht er nicht nur aus seinen Erfahrungen in der Graffiti-Szene, sondern auch aus der Ausstellungspraxis des Kunstkontextes. Besonders in situ-Arbeiten werden nach Ausstellungsende ausgestrichen, der Raum wieder zum White Cube bereinigt. Il-Jin Atem Choi nutzt diese Gegebenheit um in einem performativen Akt gemeinsam mit den Besuchern die Zerstörung zu zelebrieren und zum zentralen Punkt seiner Arbeit zu machen: Sie bildet den Anfangspunkt der Ausstellung. Dass die Rücküberführung des ökonomischen Schumpeter-Prinzips in eine künstlerisch-demokratische Handlung dabei ausgerechnet von einer überdimensionierten Ausgabe der sozialutopischen Schlümpfe - dem „Schlumpf Peter“ - begleitet wird, dreht die Ironieschraube noch ein bisschen weiter.

Begleitet wird dieser Beitrag von Kartonage-Arbeiten, die noch eine andere Seite des Künstlers zeigen. Die skulpturalen Elemente scheinen nur knapp über dem Boden zu schweben. Die regelmäßige fast netzartige Faltstruktur der Oberfläche dieser federleicht erscheinenden Luftkörper tritt in ein subtiles Spiel mit dem Umraum.

Jennifer Bork

(Kuratorische Mitarbeiterin, Kunstverein Wolfsburg)



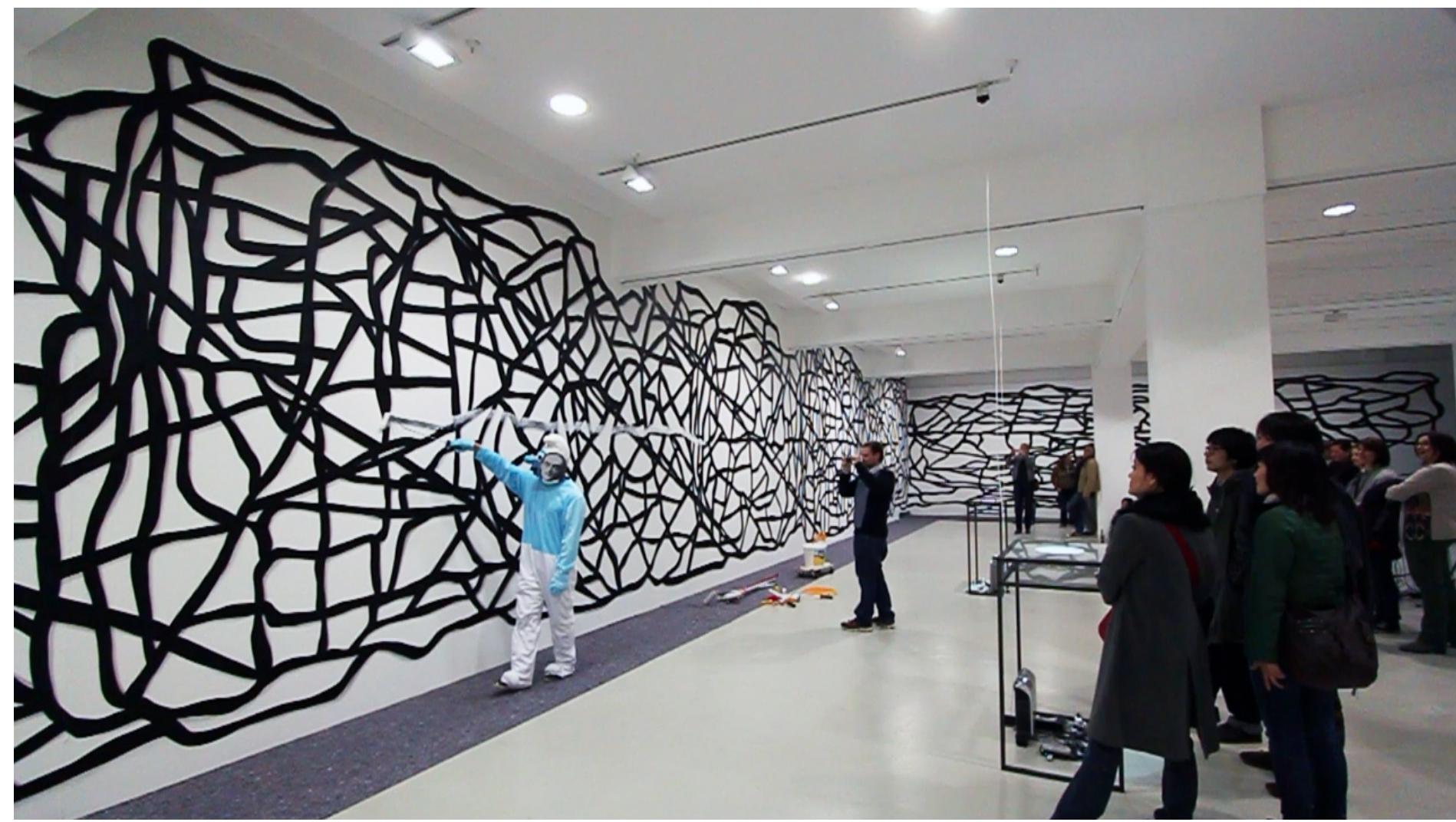
Il-Jin Atern Choi,
"5x3", 2013,
Installation view: Kunstraum Düsseldorf,
Düsseldorf

Spraypaint on wall,
370cm x 3000cm,
2013



Il-Jin Atem Choi,
"5x3", 2013,
Installation view: Kunstraum Düsseldorf,
Düsseldorf

Spraypaint on wall,
370cm x 3000cm,
2013



Il-Jin Atem Choi,
"5x3", 2013,
Installation view: Kunstraum Düsseldorf,
Düsseldorf



Il-Jin Atem Choi,
"5x3", 2013,
Installation view: Kunstraum Düsseldorf,
Düsseldorf



Il-Jin Atem Choi,
"5x3", 2013,
Installation view: Kunstraum Düsseldorf,
Düsseldorf



Il-Jin Atern Choi,
"5x3", 2013,
Installation view: Kunstraum Düsseldorf,
Düsseldorf



Il-Jin Atern Choi,
"Schlumpf Peter Returns", 2013,
Installation view: Kunstverein Wolfsburg / Raum für Freunde,
Wolfsburg

Spraypaint on wall,
270cm x 1800cm,
2012



Il-Jin Atern Choi,
"Schlumpf Peter Returns", 2013,
Installation view: Kunstverein Wolfsburg / Raum für Freunde,
Wolfsburg



Il-Jin Atern Choi,
"Schlumpf Peter Returns", 2013,
Installation view: Kunstverein Wolfsburg / Raum für Freunde,
Wolfsburg

"I Framed Roger Rabbit"

Artist: Il-Jin Atem Choi

Material: Spraypaint, paint, frame

Does anybody remember Roger Rabbit?

He was a cartoon-rabbit and moviestar, who had striking similarities
to icons of animation such as Bugs Bunny and Donald Duck.

I have always liked him, though, and I am really happy
that no sequel to the movie has been made.

Wer erinnert sich noch an Roger Rabbit?

Ein Cartoon-Hase und Filmheld, der nicht nur im Bezug auf die Namensgebung
Ähnlichkeiten zu Trickfilm-Ikonen wie Bugs Bunny oder Donald Duck aufweist.

Ich habe ihn trotzdem immer gemocht und bin froh,
dass es keine Fortsetzung des Films gegeben hat.



Il-Jin Atern Choi,
"IBArt", 2014,
Installation view: Sächsisches Industriemuseum / Tuchfabrik Gebr. Pfau,
Crimmitschau

"I Framed Roger Rabbit",
Spraypaint, paint, frame,
2014



Il-Jin Atern Choi,
"IBArt", 2014,
Installation view: Sächsisches Industriemuseum / Tuchfabrik Gebr. Pfau,
Crimmitschau

"I Framed Roger Rabbit",
Spraypaint, paint, frame,
2014



Il-Jin Atern Choi,
"IBArt", 2014,
Installation view: Sächsisches Industriemuseum / Tuchfabrik Gebr. Pfau,
Crimmitschau

"I Framed Roger Rabbit",
Spraypaint, paint, frame,
2014



Il-Jin Atern Choi,
"IBArt", 2014,
Installation view: Sächsisches Industriemuseum / Tuchfabrik Gebr. Pfau,
Crimmitschau



"I Framed Roger Rabbit",
Spraypaint, paint, frame,
2014

"Christi an Jan Kowski"
Artist: Il-Jin Atem Choi

On March 19, 2012,
I took the train from Frankfurt/Main to Brandenburg City. There I conducted an interview with Christian Jankowski in an Italian restaurant nearby the train station. During the interview we talked about the fact, that he has got thousands of Facebook friends, who think that he is the artist Christian Jankowski on Facebook.



Il-Jin Atern Choi,
"Rundgang Städelschule", 2014,
Installation view: Städelschule,
Frankfurt/Main

"Christian Jankowski",
HD video, 04'42" (Loop),
2012-2014

"NATURAL BORN ILJIN"

Artist: Il-Jin Atem Choi

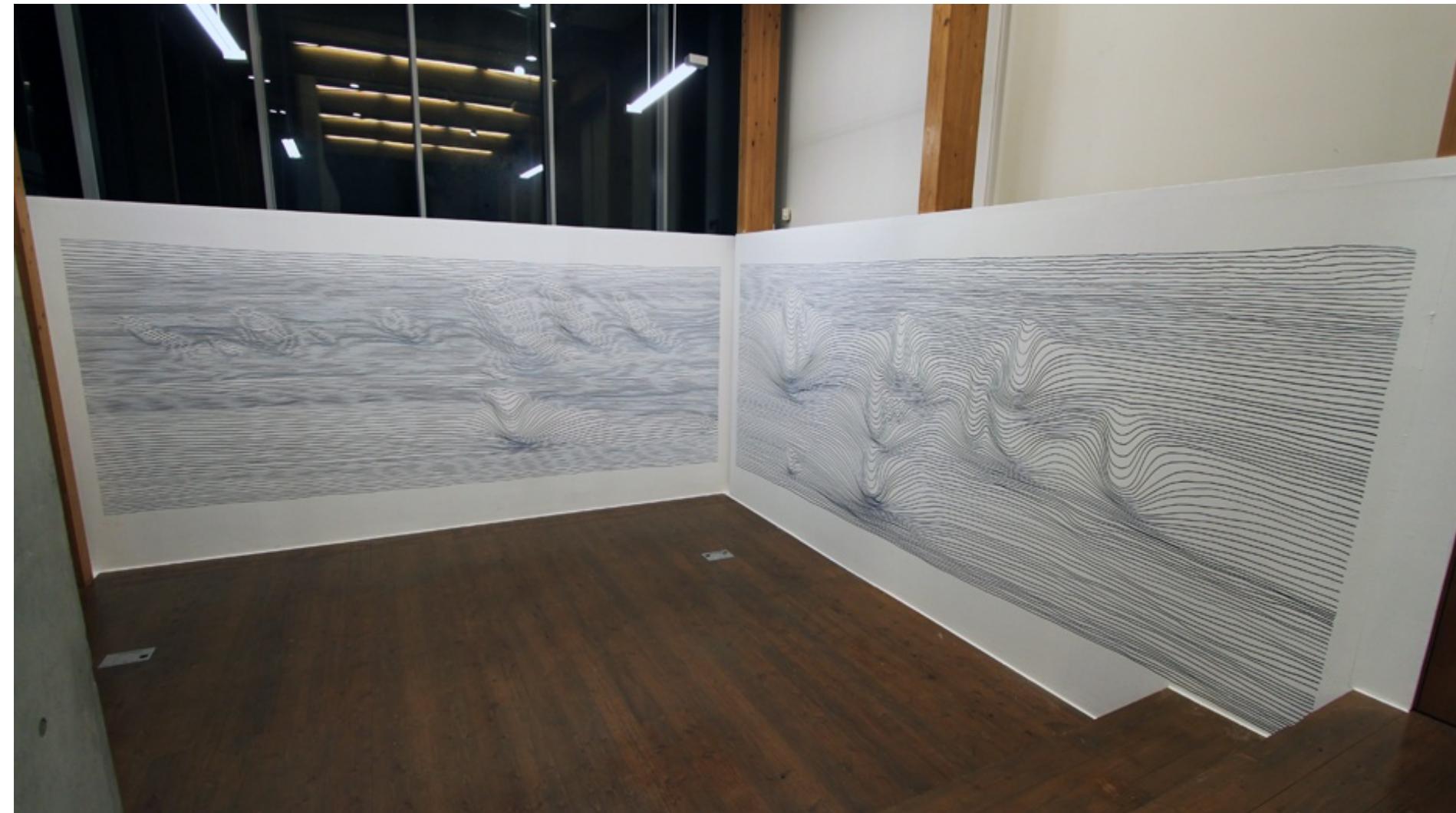
Material: Ink, paper, mirror, scissors, natural hair

The exhibition NATURAL BORN ILJIN deals with the question of personal identity and linguistic ambiguity. Handmade wall-drawings are accompanied by typographic works on paper signifying the need to produce something with the artist's own hands. A superficial Google-search reveals certain stories related to the meaning of the word ILJIN, one of which will serve as a starting point for a performance on the day of the opening.

I started cutting my own hair when I was sixteen years old. Until then I had to go to the same hairdresser my father used to go to – I remember the hairdresser to be a friendly Italian gentleman with a nice mustache. However, the whole act of sitting there and explaining what kind of haircut should be done felt increasingly awkward to me, so that I just stopped going and started doing my own hairdressing. At that time I attended high-school in Germany and I didn't know anything about the use of the term ILJIN for bullies and troublemakers in Korean high-schools.

There are not so many interesting articles and links on Google when searching for ILJIN using Roman letters instead of Hangeul ones. Still, I found one blog in English, in which I read about Soyou, who is a member of the apparently very popular Korean girlband Sistar, and who was accused of having been an ILJIN in high-school. According to the blog, the accusations started when Soyou herself revealed in an interview that she had a hairdressing degree, which is considered to be some sort of last resort career-choice for ILJINs, who dropped out of high-school due to their naughty behavior.

It's a strange feeling to have my name occupied by the use of the term ILJIN, with which I don't really identify as I would have considered myself the complete opposite of a bully, a fighter, or a troublemaker during my time in high-school. Having thought about it for quite some time now, I have to admit that the story of Soyou being accused of being an ILJIN because of being a hairdresser has so far made the most sense to me with regards to coming to terms with this whole ILJIN phenomenon.



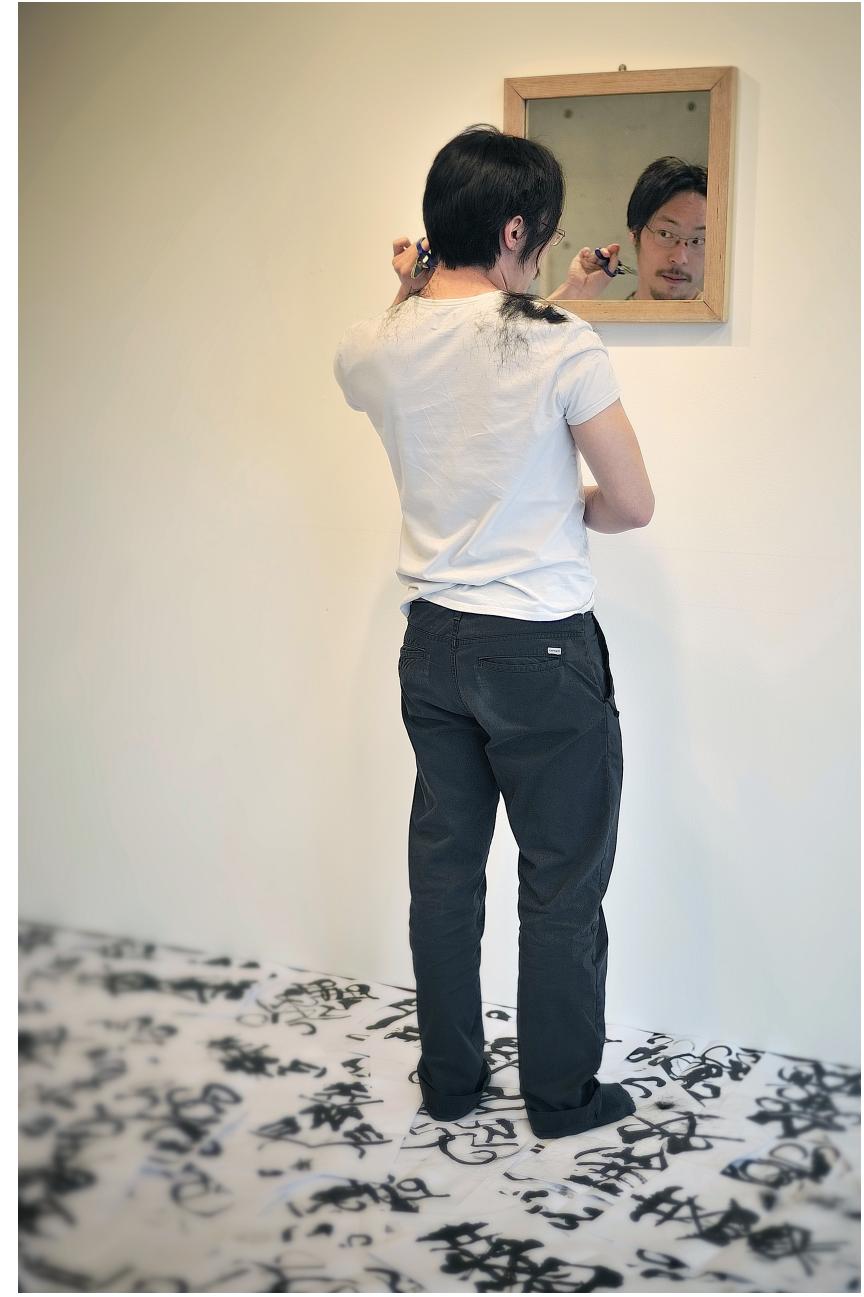
Il-Jin Atern Choi,
"NATURAL BORN ILJIN", 2014,
Installation view: Gallery SoSo,
Paju (Republic of Korea)

Ink on wall,
250cm x 1000cm,
2014



Il-Jin Atern Choi,
"NATURAL BORN ILJIN", 2014,
Installation view: Gallery SoSo,
Paju (Republic of Korea)

Ink on wall,
250cm x 1000cm,
2014



Il-Jin Atern Choi,
"NATURAL BORN ILJIN", 2014,
Installation view: Gallery SoSo,
Paju (Republic of Korea)



NATURAL BORN ILJIN performance,
drawings, mirror, scissors, natural hair,
2014
(left: foto by Jukerman A. Bahk)

"Material Integrity"

Artist: Il-Jin Atem Choi

Material: Ink, cardboard

What does it mean to have integrity as a person? Or even worse as an artist?

Artistic integrity (if it exists) cannot be verbalized. Material integrity on the other hand can be changed and modulated. Maybe this can serve as a starting point to evaluate the other integrity (be it personal or artistic) as well.



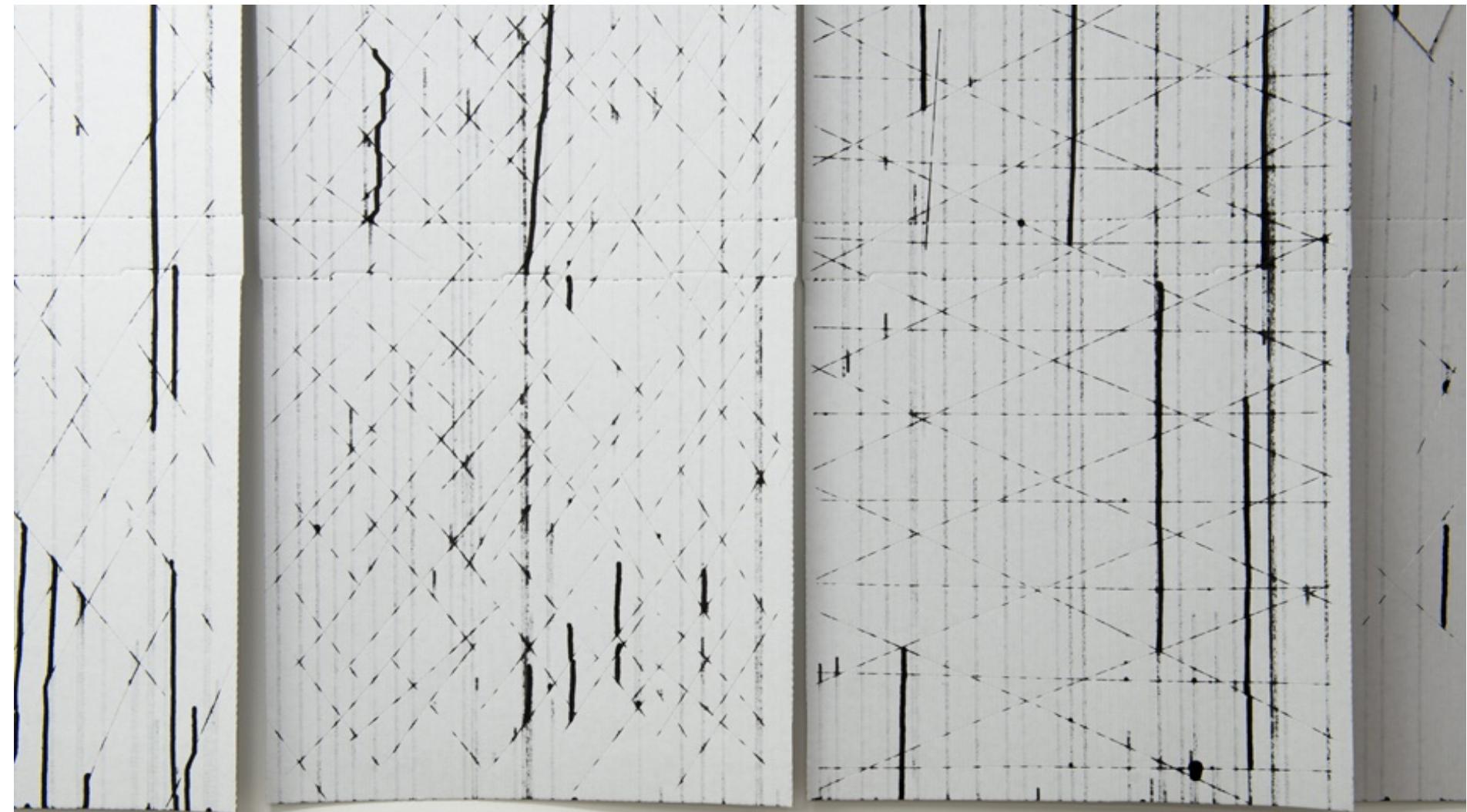
Il-Jin Atern Choi,
"Material Integrity", 2014,
Installation view: CEAAC International,
Strasbourg (France)

Untitled,
Ink, cardboard,
2013
(foto by Klaus Stöber)



Il-Jin Atern Choi,
"Material Integrity", 2014,
Installation view: CEAAC International,
Strasbourg (France)

Untitled,
Ink, cardboard,
2013
(foto by Klaus Stöber)



Il-Jin Atern Choi,
"Material Integrity", 2014,
Installation view: CEAAC International,
Strasbourg (France)

Untitled,
Ink, cardboard,
2013
(foto by Klaus Stöber)



Il-Jin Atern Choi,
"Material Integrity", 2014,
Installation view: CEAAC International,
Strasbourg (France)

Untitled,
cardboard,
2013
(foto by Klaus Stöber)

"If you can paint, I can walk, anything could happen, don't you think? "

Artists: Sathit Sattarasart & Il-Jin Atem Choi

Material: Wooden ladder, paint

The work of Thai artist Sathit Sattarasart entitled 'If you can paint, I can walk, anything could happen, don't you think?' was created together with Il-Jin Atem Choi and offers a service that other artists of the exhibition could use while setting up their work. Sattarasart commissioned a carpenter to manufacture a wooden ladder. When it was no longer used Atem Choi inscribed the ladder in 'style writing' with the words that provided the title for this piece of art. In the hallway, the folded ladder is propped against an insignificant wall, as if it had been left and forgotten. Yet the disguised work of art is no cheap product from some DIY store but a piece of serious craftsmanship. The playful interaction of worthlessness and quality, randomness and substance, use and misuse questions the concept of a work of art, oscillating between real object and mere reference, between possibility and action. The joint approach of the two artists was unexpectedly continued in a different project: During the 'Graffiti Academy', which was organised by KfW Stiftung together with Schirn Kunsthalle Frankfurt in April 2013, Il-Jin Atem Choi designed the complete rear wall of a KfW office building situated next to Villa 102 and ready to be demolished, covering it with the lettering 'Sathit Sattarasart'.

Nicola Müllerschön
(KfW Stiftung)



Il-Jin Atem Choi (with Sathit Sattarasart)
"Home Stories", 2013,
Installation view: KfW Stiftung / Villa 102,
Frankfurt/Main



"If you can paint, I can walk, anything could happen, don't you think?"
Wooden ladder, paint,
2013



Il-Jin Atern Choi,
"Sathit Sattarasart", 2013,
Created during the Graffiti Academy (organized by Schirn Kunsthalle and KfW Stiftung),
Frankfurt/Main



Spraypaint and acrylics on Wall,
1400cm x 600cm,
2013

"Brennstoffzelle"

Artists: Il-Jin Atem Choi and Becker Schmitz

Material: Yellow sticky notes (7,6cm x 7,6cm each)

2013

- Group exhibition "False Optimism" (Crawford Art Gallery, Cork, Ireland)
- Solo exhibition "Brennstoffzelle Düsseldorf" (RAUM, Düsseldorf)

2012

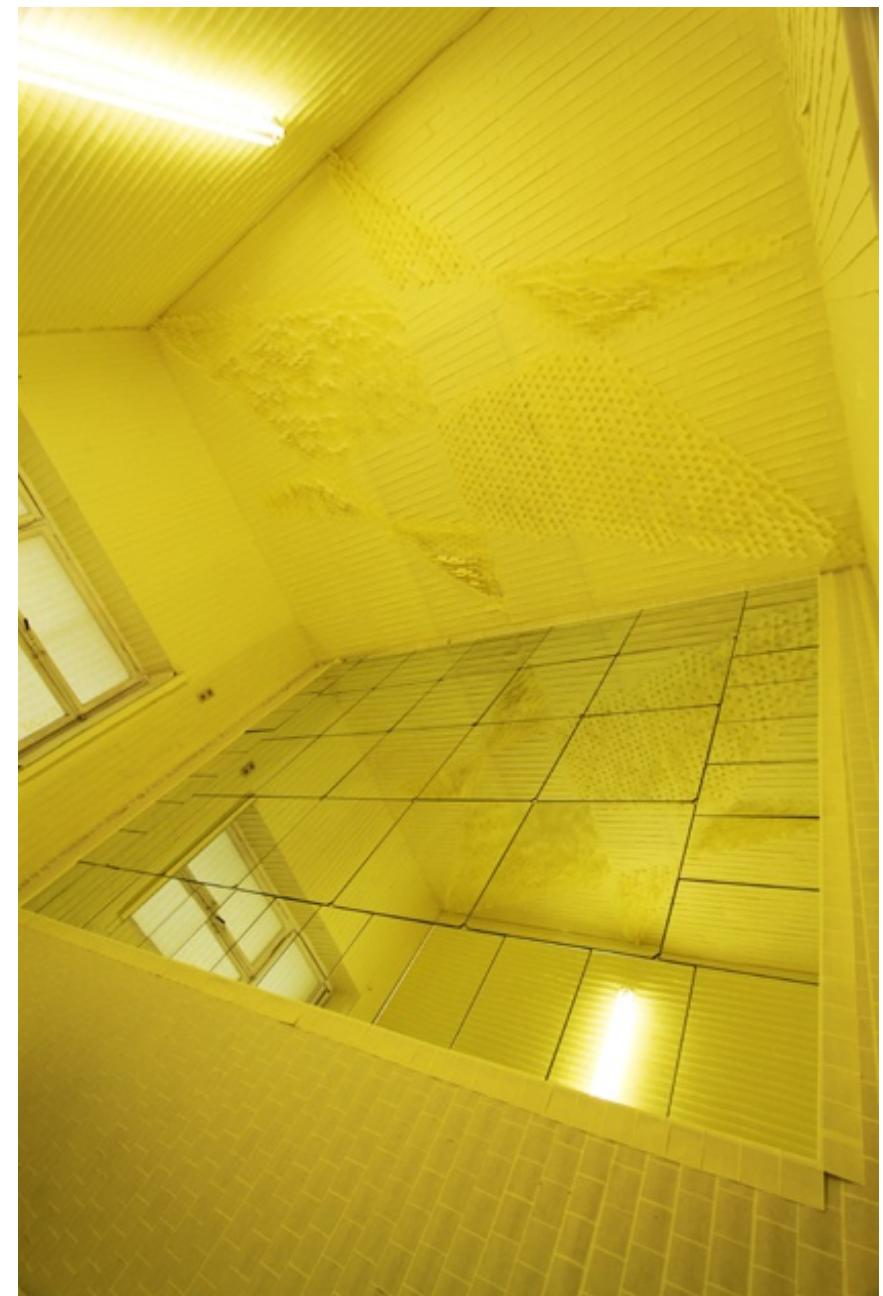
- Group exhibition "Kraftraum" (LehmbruckMuseum / TURM, Duisburg)
- Group exhibition "reKOLLEKT" (Kunstraum Kreuzberg / Bethanien, Berlin)

2011

- Group exhibition "...so schön?" (Nassauischer Kunstverein, Wiesbaden)
- Solo exhibition "Brennstoffzelle Berlin" (Schau Fenster, Berlin)

2010

- Solo exhibition "Brennstoffzelle" (Apartment Harald Gerhäuser, Mülheim/Ruhr)



Il-Jin Atem Choi (with Becker Schmitz),
"Brennstoffzelle", 2013,
Installation view: RAUM,
Düsseldorf



Yellow sticky notes, mirrors,
approx. 100 Squaremeters,
2013



Il-Jin Atern Choi (with Becker Schmitz),
"Krafraum", 2012,
Installation view: LehmbruckMuseum / TURM,
Duisburg

Yellow sticky notes,
approx. 70 Squaremeters,
2012



Il-Jin Atern Choi (with Becker Schmitz),
"False Optimism", 2013,
Installation view: Crawford Art Gallery,
Cork (Ireland)

Yellow sticky notes,
approx. 140 Squaremeters,
2013



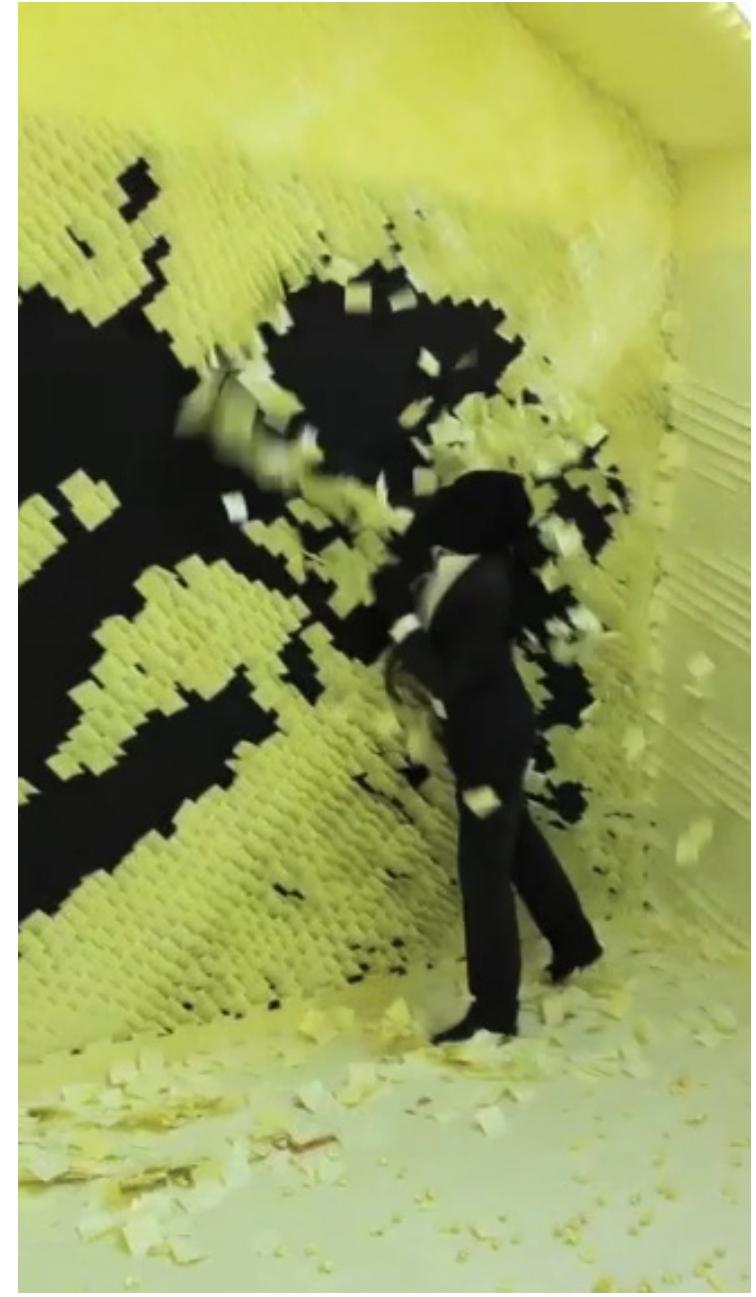
Il-Jin Atem Choi (with Becker Schmitz),
"reKOLLEKT", 2012,
Installation view: Kunstraum Kreuzberg / Bethanien,
Berlin

Yellow sticky notes,
approx. 120 Squaremeters,
2012



Il-Jin Atem Choi (with Becker Schmitz),
"...so schön?", 2011,
Installation view: Nassauischer Kunstverein,
Wiesbaden, Foto: NKV

Yellow sticky notes,
approx. 90 Squaremeters,
2011



Il-Jin Atem Choi (with Becker Schmitz),
"...so schön?", 2011,
Installation view: Nassauischer Kunstverein,
Wiesbaden, Foto: NKV



Yellow sticky notes,
approx. 90 Squaremeters,
2011

"Playing Them Trees"

Artists: Il-Jin Atem Choi, Becker Schmitz, Holger Kurt Jäger

Material: Spraypaint, stretch wrap

2014

- As part of the public art project "Vor Ort" (Sennestadtverein in cooperation with the Bielefelder Kunstverein, Bielefeld)

2011

- Group exhibition "Playing the City 3" (Schirn Kunsthalle, Frankfurt am Main)

The artistic workshop "Playing Them Trees" deals with the subject of trees in public space.

Trees in forest areas get much more attention than those in cities. As part of the project, children, young people and passers-by are invited to play a vital role in humanising the trees, that remain unharmed, through surprising interventions.

Der künstlerische Workshop „Playing Them Trees“ beschäftigt sich mit Bäumen im öffentlichen Raum.

Bäume bekommen im Wald viel mehr Aufmerksamkeit als in der Stadt. Im Rahmen des Projekts sind Kinder, Jugendliche und Passanten dazu eingeladen mit überraschenden Eingriffen an einer Vermenschlichung der Bäume, die selbstverständlich unbeschädigt bleiben, mitzuwirken.



Il-Jin Atem Choi (with Holger Kurt Jäger),
As part of the public art project "Vor Ort", 2014,
Installation view: Bielefeld

"Playing Them Trees",
Spraypaint, stretch wrap,
2014



Il-Jin Atem Choi (with Holger Kurt Jäger),
As part of the public art project "Vor Ort", 2014,
Installation view: Bielefeld

"Playing Them Trees",
Spraypaint, stretch wrap,
2014



Il-Jin Atem Choi (with Holger Kurt Jäger),
As part of the public art project "Vor Ort", 2014,
Installation view: Bielefeld



"Playing Them Trees",
Spraypaint, stretch wrap,
2014



Il-Jin Atem Choi (with Becker Schmitz and Holger Kurt Jäger),
"Playing the City 3", 2011,
Installation view: Frankfurt/Main

"Playing Them Trees",
Spraypaint, stretch wrap,
2011



Il-Jin Atem Choi (with Becker Schmitz and Holger Kurt Jäger),
"Playing the City 3", 2011,
Installation view: Frankfurt/Main

"Playing Them Trees",
Spraypaint, stretch wrap,
2011



Il-Jin Atem Choi (with Becker Schmitz and Holger Kurt Jäger),
"Playing the City 3", 2011,
Installation view: Frankfurt/Main



"Playing Them Trees",
Spraypaint, stretch wrap,
2011



Il-Jin Atern Choi,
Untitled (1 Little Piggy), 2014,
Spraypaint on canvas,
200cm x 180cm



Il-Jin Atern Choi,
Untitled (2 Little Piggies), 2014,
Spraypaint on canvas,
200cm x 180cm



Il-Jin Atern Choi,
Untitled (3 Little Piggies), 2014,
Spraypaint on canvas,
200cm x 190cm



Il-Jin Atern Choi,
"Michael", 2014,
Ink and spraypaint on canvas,
190cm x 190cm



Il-Jin Atern Choi,
"Franco", 2013,
Ink and spraypaint on paper,
200cm x 150cm



Il-Jin Atern Choi,
"Rundgang Städelschule", 2014,
Installation view: Städelschule,
Frankfurt/Main

"Rumsfeld",
Ink, acrylic, spraypaint on paper,
150cm x 150cm,
2013

"Kohl",
Ink, acrylic, spray on ppaintaper,
150cm x 150cm,
2013



Il-Jin Atern Choi,
"Rundgang Städelschule", 2014,
Installation view: Städelschule,
Frankfurt/Main

"Kohl",
Ink, acrylic, spraypaint on paper,
150cm x 150cm,
2013



Il-Jin Atern Choi,
"Rundgang Städelschule", 2013,
Installation view: Städelschule,
Frankfurt/Main

"Squirting with Disaster",
Ink on paper,
70cm x 100cm,
2012



Il-Jin Atern Choi,
"Von hier siehst Du ganz anders aus", 2014,
Installation view: Galerie Heike Strelow,
Frankfurt/Main

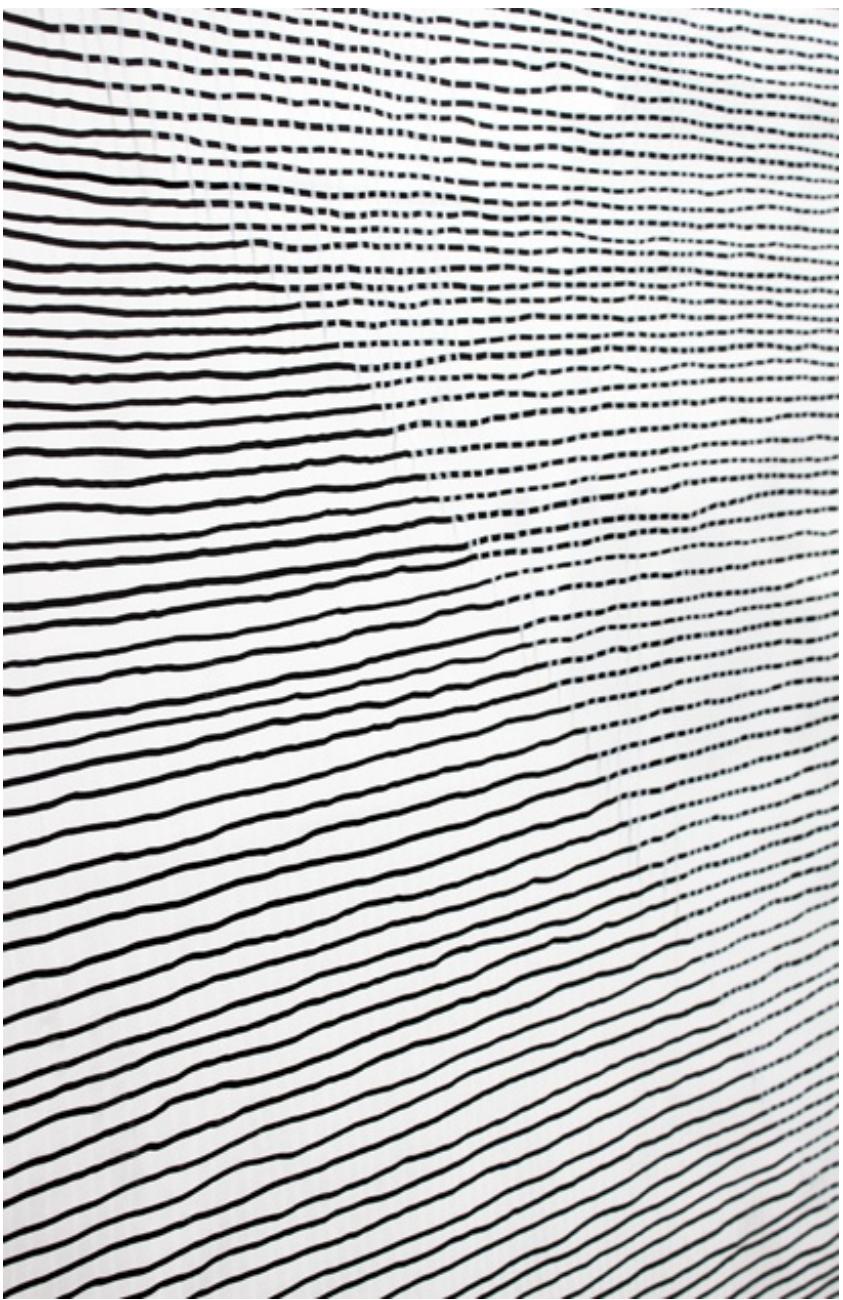


Il-Jin Atem Choi,
"Von hier siehst Du ganz anders aus", 2014,
Installation view: Galerie Heike Strelow,
Frankfurt/Main

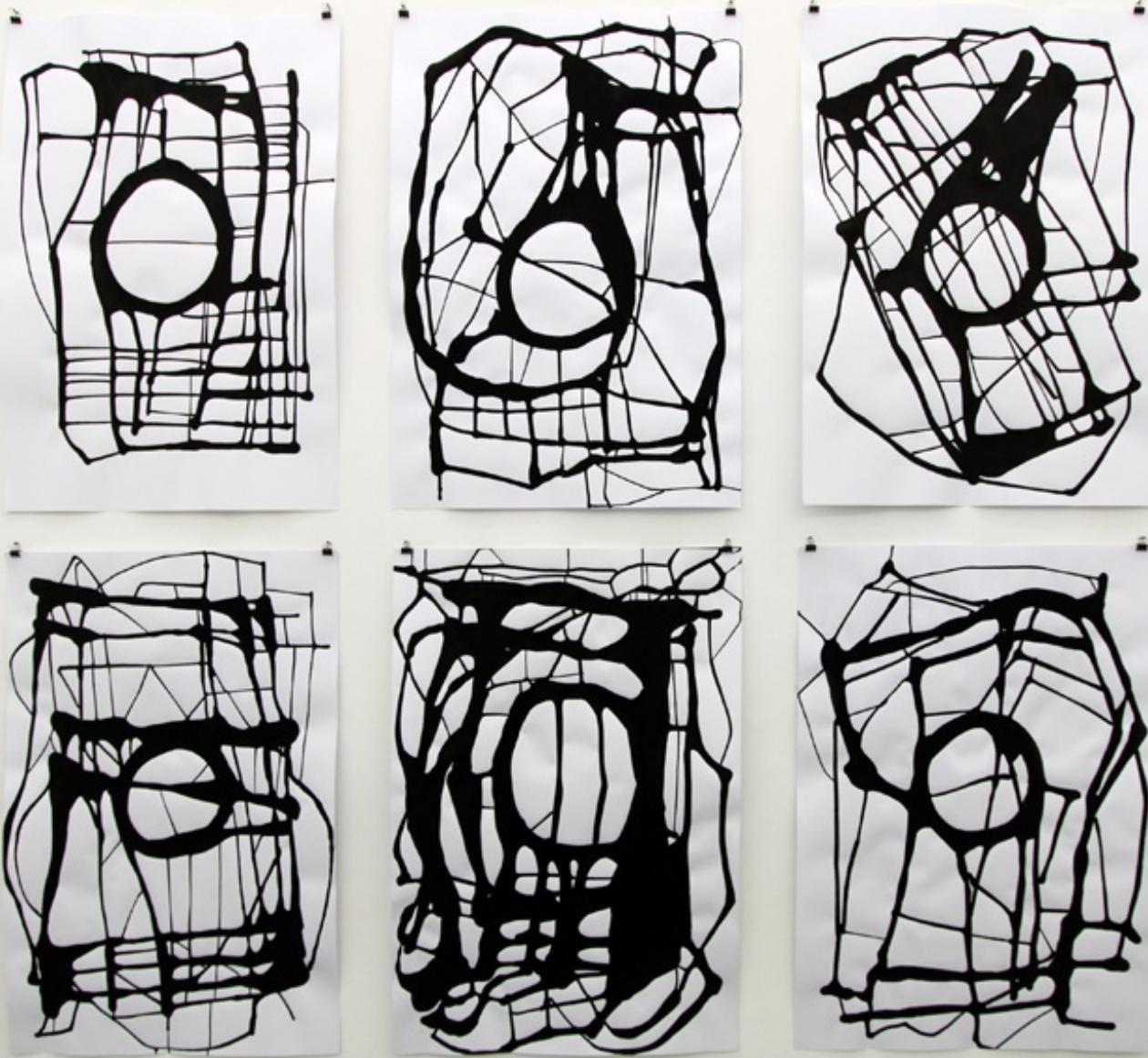
Untitled,
cardboard,
120cm x 120cm,
2013



Il-Jin Atem Choi,
"Von hier siehst Du ganz anders aus", 2014,
Installation view: Galerie Heike Strelow,
Frankfurt/Main

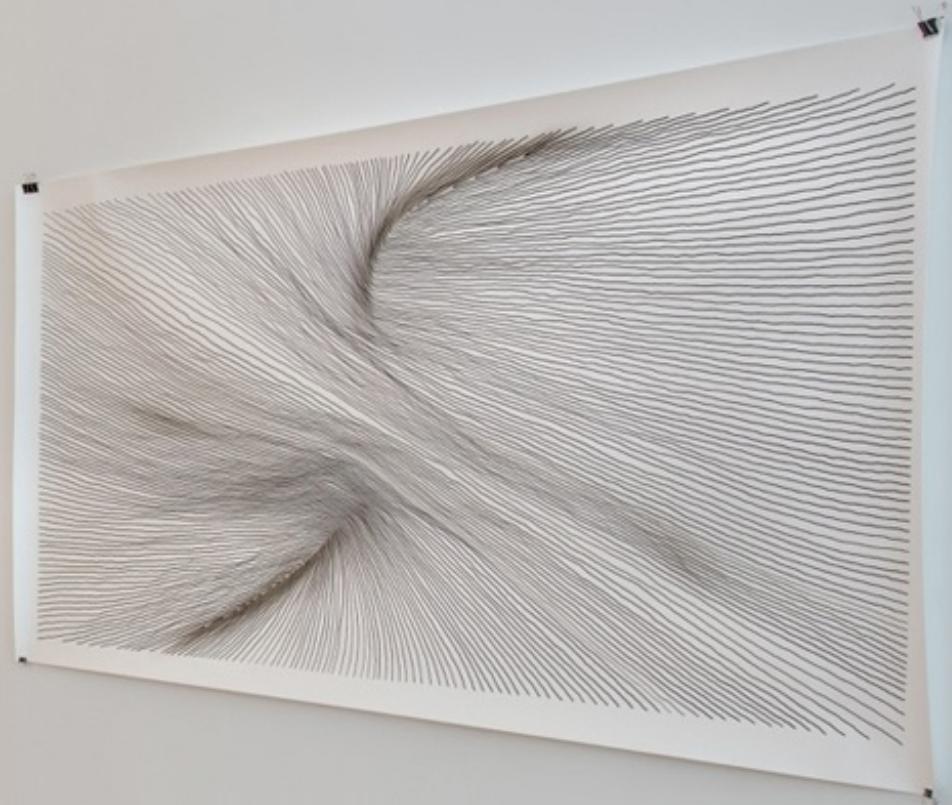


Untitled,
Ink and acrylics on paper,
150cm x 150cm,
2011



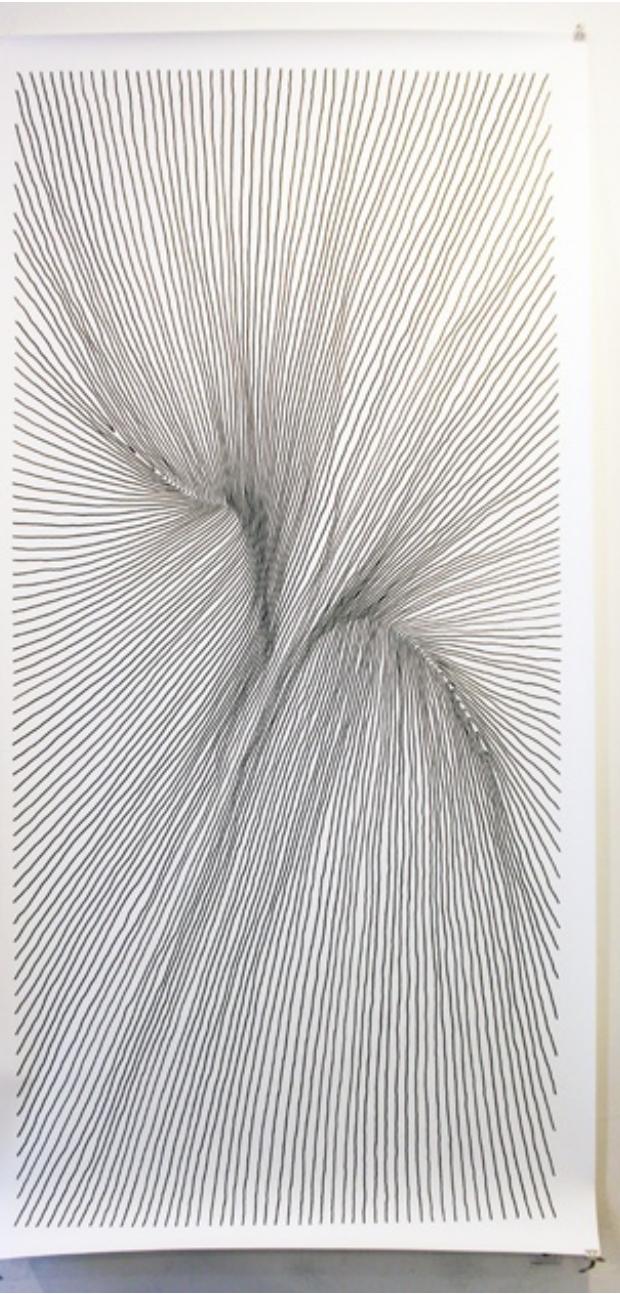
Il-Jin Atern Choi,
"Mille Feuillets III", 2013,
Installation view: YGREC,
Paris (France)

Untitled,
Ink on paper,
70cm x 100cm,
2012

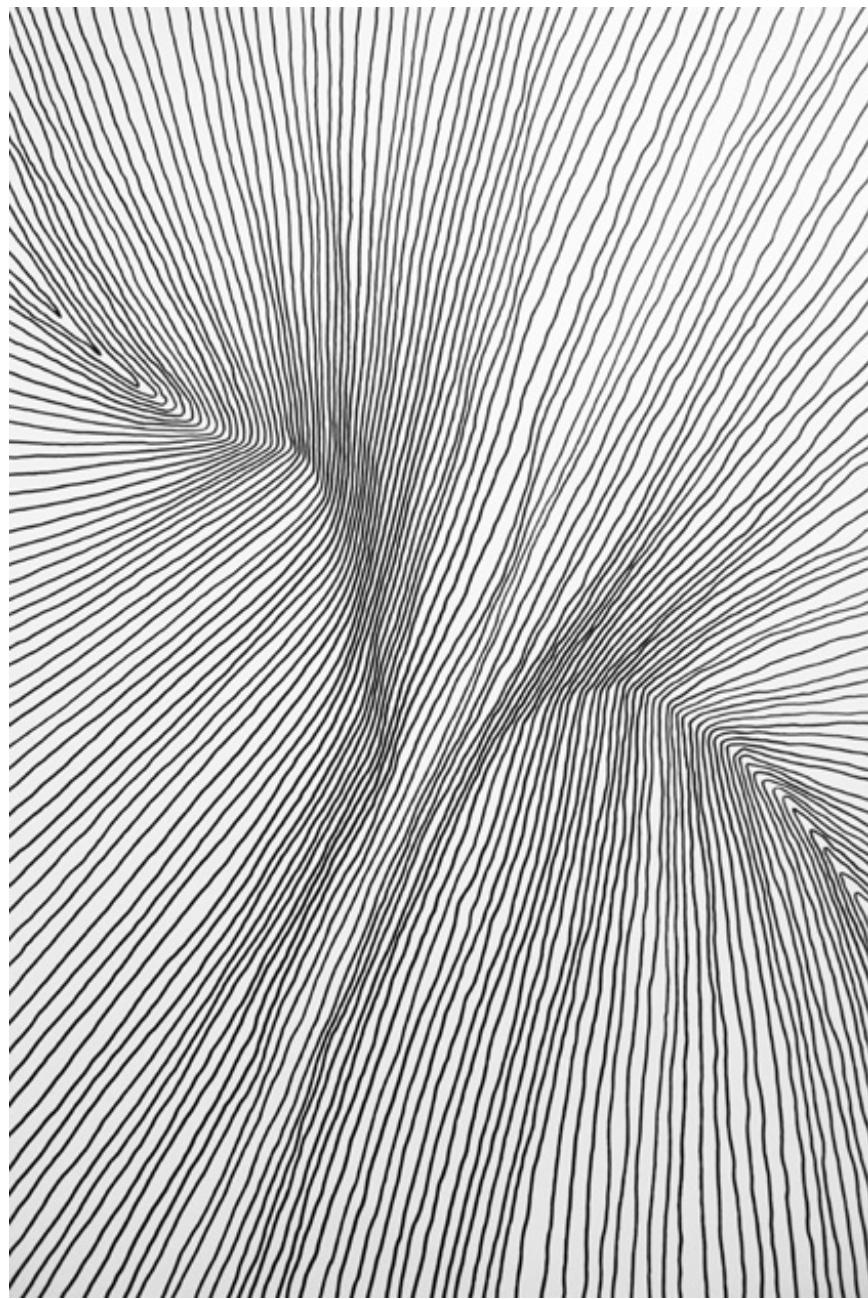


Il-Jin Atern Choi,
"False Optimism", 2013,
Installation view: Crawford Art Gallery,
Cork (Ireland)

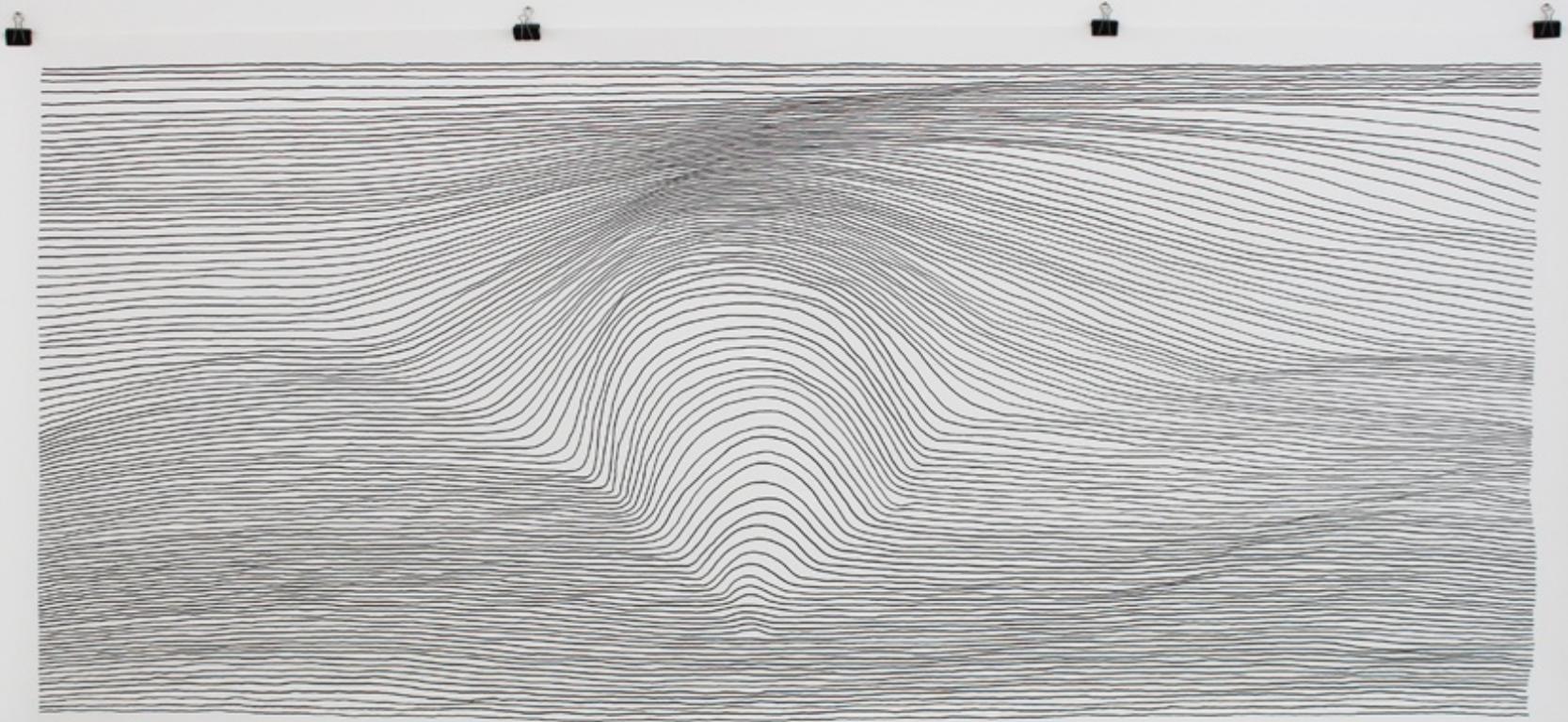
Untitled,
Ink, paper, spraypaint,
2013
(foto by Jed Niezgoda)



Il-Jin Atem Choi,
"reKOLLEKT", 2012,
Installation view: Kunstraum Kreuzberg / Bethanien,
Berlin



Untitled,
Ink on paper,
300cm x 150cm,
2011



Il-Jin Atern Choi,
"Fish with broken dreams", 2011,
Installation view: Galerie Heike Strelow,
Frankfurt/Main

Untitled,
Ink on paper,
150cm x 340cm,
2010

Solo exhibitions (selection)

2014

- "NATURAL BORN ILJIN", Gallery SoSo, Paju (Republic of Korea)
- "Material Integrity", CEAAC International, Strasbourg (France)

2013

- "Brennstoffzelle Düsseldorf" with Becker Schmitz, RAUM, Düsseldorf

2012

- "Schlumpf Peter Returns" (curator: Jennifer Bork), Kunstverein Wolfsburg / Raum für Freunde
- "Schlumpf Peter und Tom Sawyer", Galerie Perpétuel, Frankfurt/Main
- "Piss noir", Hessische Kunsthalle Tabakwaren, Frankfurt/Main

2011

- "Eine Grammatik der Linie", Galerie Christian Pixis, Munich
- "Brennstoffzelle Berlin" with Becker Schmitz (curator: Jan Kage), Schau Fenster, Berlin

2010

- "Brennstoffzelle" with Becker Schmitz, Apartment Harald Gerhäuser, Mülheim/Ruhr

Group exhibitions (selection)

2014

- "In Then Out", students of Tobias Rehberger as Artists in Residence at the Austrian Sculpture Park, Graz (Austria)
- "Playing Them Trees" as part of the public art project "Vor Ort" (curator: Thomas Thiel), Sennestadtverein in cooperation with the Bielefelder Kunstverein, Bielefeld
- "reKOLLEKT" (curator: Jan Kage), Galerie Borchardt, Hamburg
- "IBART" (curator: Sebastian Kriegsmann), Sächsisches Industriemuseum / Tuchfabrik Gebr. Pfau, Crimmitschau
- "Drawing Forever", Flur11, Braunschweig
- "Alpträum" (curator: Marcus Sendlinger and Jure Kirbiš), UGM, Maribor Art Gallery (Republic of Slovenia)
- "Von hier siehst Du ganz anders aus", Galerie Heike Strelow, Frankfurt/Main
- "Rundgang Städelschule", Frankfurt/Main

2013

- "5x3" (curator: Andrea Knobloch), Kunstraum Düsseldorf
- "False Optimism" (curator: Peter Murray and Autocenter), Crawford Art Gallery, Cork (Ireland)
- "Home Stories" (curator: Nicola Müllerschön and Nora Mayr), KWF Stiftung / Villa 102, Frankfurt/Main
- "Painting of today! - Neue Positionen in der Malerei", ArtSpace RheinMain, Offenbach/Main
- "Rundgang", Städelschule, Frankfurt/Main
- "Art Slam" (Performance), Frankfurter Kunstverein, Frankfurt/Main

2012

- "Kraftraum" with Becker Schmitz, Lehmbruck-Museum / TURM, Duisburg
- "ende gut alles gut", Kunstverein Familie Montez, Frankfurt/Main
- "reKOLLEKT" (curator: Jan Kage), Kunstraum Kreuzberg / Bethanien, Berlin
- "Fukushima Contemporary Art Biennale", Fukushima Airport (Japan)

2011

- "Playing the City 3" (curator: Matthias Ulrich), Schirn Kunsthalle, Frankfurt/Main
- "Fish with broken dreams. Annäherungen an den Raum", Galerie Heike Strelow, Frankfurt/Main
- "...so schön?" (curator: Sara Stehr and Elke Gruhn), Nassauischer Kunstverein, Wiesbaden

2010

- "Boomerang. Perm Biennale of Graphic Art", Permm Museum of Contemporary Art (Russia)
- "Al otro lado del muro", Centro de Arte Contemporáneo, Huarte (Spain)
- "Buntung", Neuer Pfaffenhofer Kunstverein, Pfaffenhofer

2009

- "The City Loves You", Kunstverein Familie Montez, Frankfurt/Main
- "Graffiti Repositioned", AtelierFrankfurt, Frankfurt/Main
- "UAMO Art Festival", Kunstarcade, Munich

Il-Jin Atem Choi

www.atemmeta.de

*1981 in Moers, lives and works in Frankfurt/Main

Since 2012 Städelschule, Frankfurt/Main (Class of Tobias Rehberger)
2001 – 2006 International Business Studies, Maastricht University

2013 Artist in Residence, CEAAC, Strasbourg (France)
2014 SoSo Residency 14, Gallery SoSo, Paju (Republic of Korea)

Publications

2014

- *Home Stories*, ISBN: 978-3-86442-078-8, Snoeck, Cologne

2013

- *False Optimism*, ISBN: 978-1-874756-17-0, Crawford Art Gallery, Cork
- *Playing the City Interviews*, ISBN: 978-1-934105-95-5, Sternberg Press, Berlin