

PRESS RELEASE

MAKE –METALIBRARY /An Interactive exhibition as a result of WAL residency

CHRISTINA MITRENTSE

2 - 13 September 2013

WOMEN'S ART LIBRARY /MAKE

Special Collections /Rutherford Building

Goldsmiths, University of London

New Cross London SE14 6NW UK

Reception: Saturday 7th September 1- 4 pm

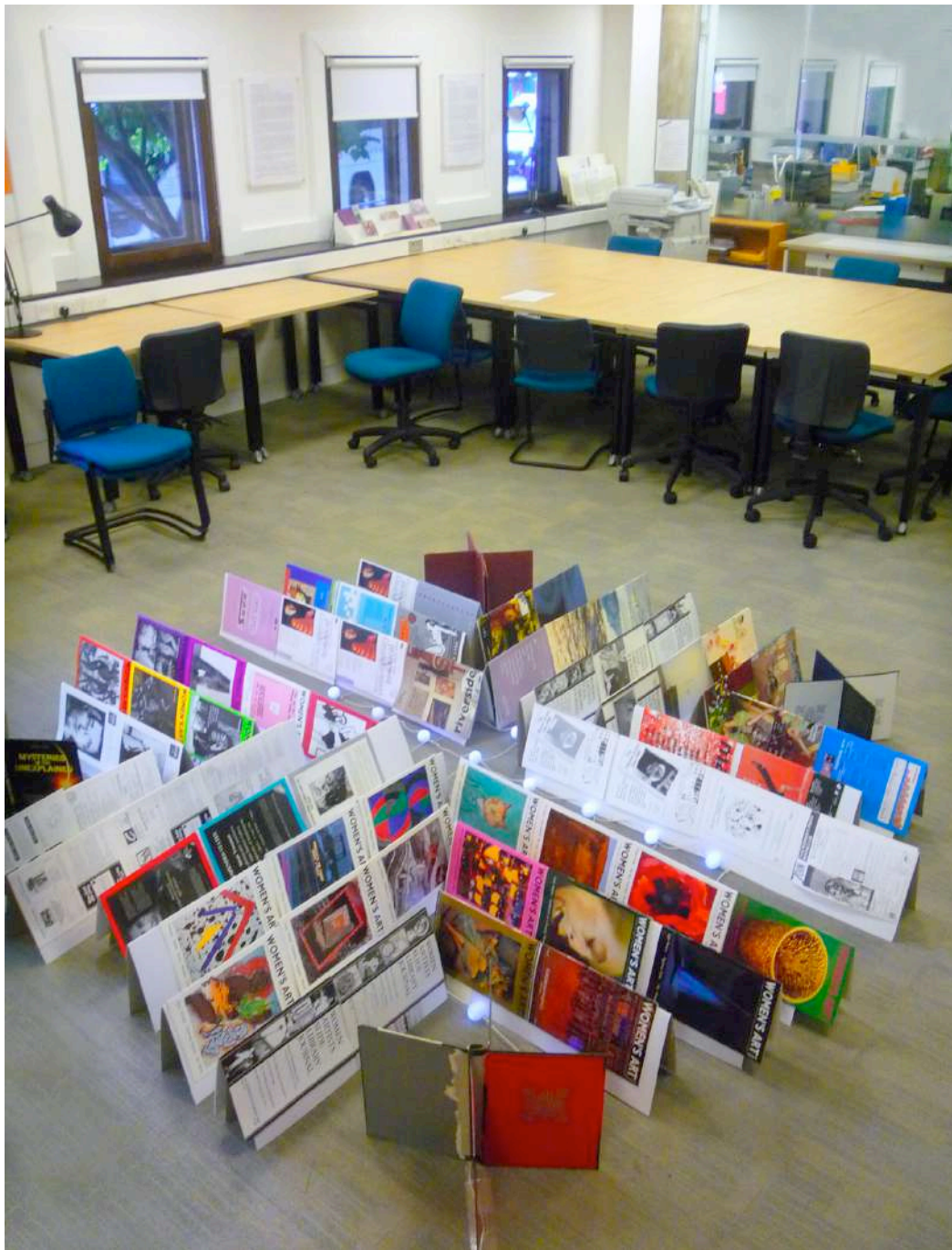
Open: Mon – Fri 10am - 5pm Wed 10am-7pm

www.goldsmiths.ac.uk/make

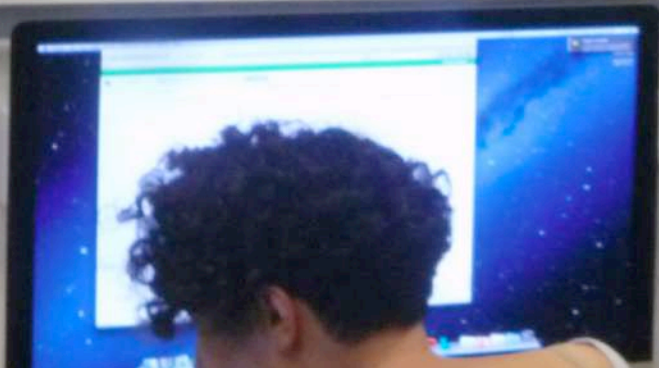
The Women's Art Library at Goldsmiths University of London is pleased to present MAKE–METALIBRARY at the Special Collections ,an exhibition by multidisciplinary artist Christina Mitrentse. METALIBRARY is a site specific interactive floor based installation gathering together the complete MAKE magazine archive (issues 1- 92) made available to the public in the library's special collection reading room, and emerging from Mitrentse's ongoing Add To My Library project. Two screenings project background information from Vol.II & III archive of ATML, in dialogue with the 'Wounded Book Sculptures' to be displayed in cabinets: a selection of feminist vintage Penguin publications shot with raffle create bullet holes, have been introduced by Mitrentse as a series of appropriated, ready-mades since 2010. A selection of new large wall based colour drawings and an exclusive printed edition, extensively designed to expand the MAKE publication front covers and archive of the future, providing also a connection between the special collections reading room and the main Library, where a 'Book-Skoob Tower' rises to the 1st floor. The exhibition features contextual writings by Areti Leopoulou art historian, CACT curator, Dr. Christina Gramma- tikopoulou of *InteRartive* magazine, Vassiliki Tzanakou, curator/writer and Michael Hampton arts writer Frieze/Art Monthly.

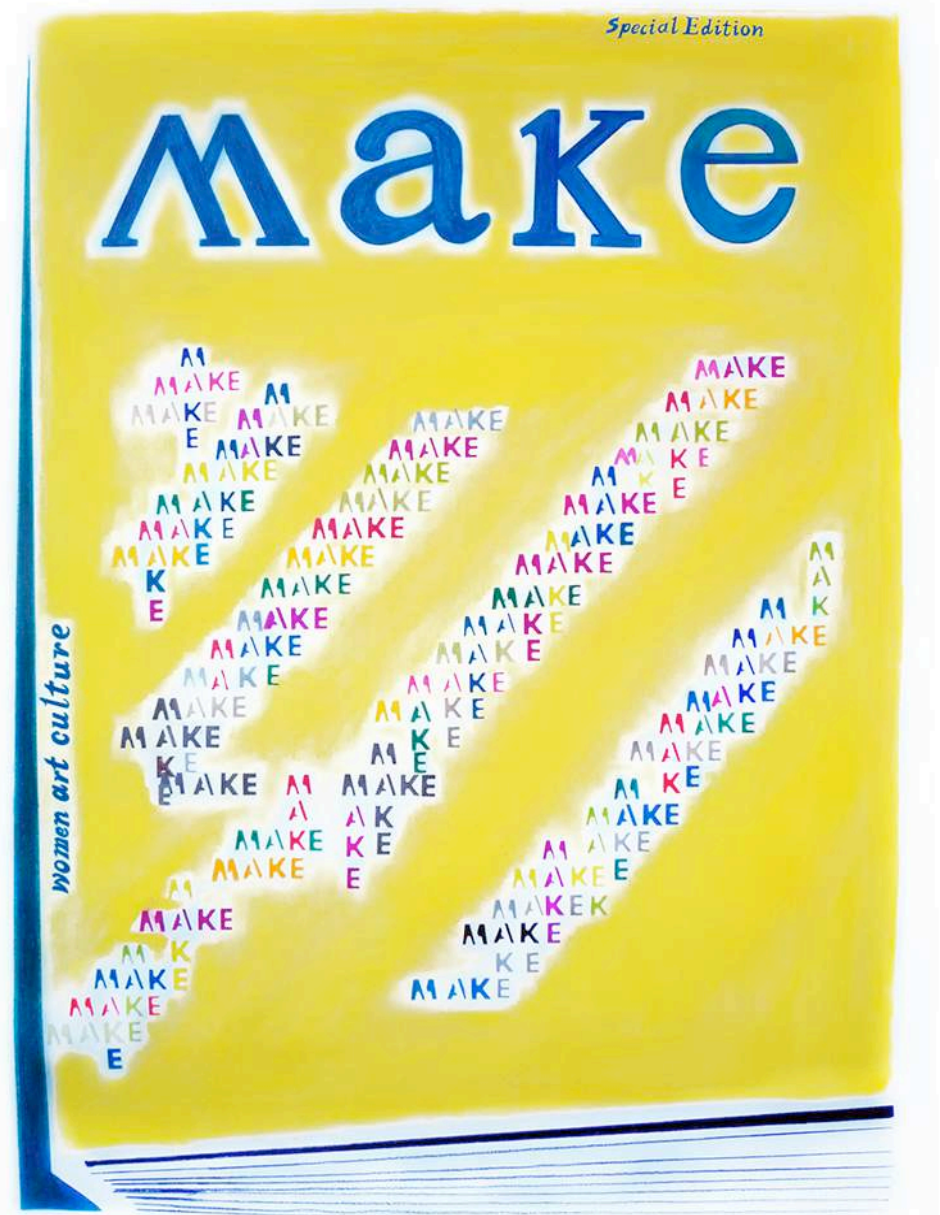
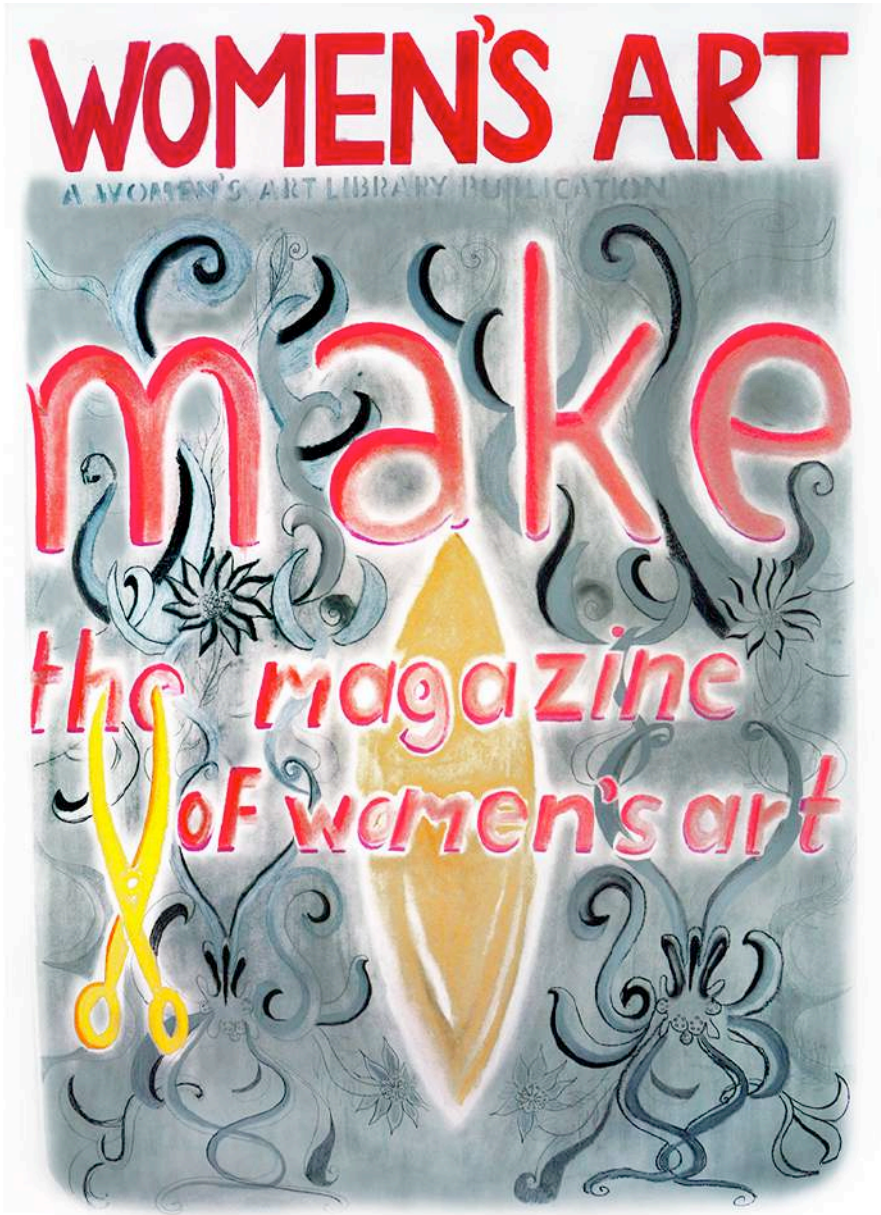
Christina Mitrentse is a multidisciplinary London based artist, educator freelance curator and. She is known for constructing provocative narratives and poetic ensembles of idiosyncratic institutions through manifold processes of vintage book-sculpture, drawing, screen-printing, and productions of site-specific installations. **Mitrentse** studied MFA at Chelsea College of Art & Design, and PGCE at the University of Greenwich. She has exhibited extensively in galleries, museums and public spaces including Liverpool Biennial UK, XV Biennale de Mediterranean Thess/niki-Rome, ICA London, NDSM-werf Amsterdam, Macedonian Museum of Contemporary Art, London Art Fair ,Brussels Art Fair, Dalla Rossa Gallery London, Royal Academy, The Stephen Lawrence Gallery, Mitte Barcelona, Centre of Book Arts NY, International Print Centre NY. Her work has been profiled and reviewed in major publications including Art Monthly, *InteRartive*, Athens Voice, Book Art magazine, Macedonia paper, Close Up, Time out London, AN magazine, Hackney Gazzete, In/flux, Frieze. Mitrentse artworks have been acquired by private & public collections including Greenwich Council, Bank Street Arts Centre, Sill Library Bath, Mol's collection UK, Tate Archive, Penguin Collectors Society, Zabudowicz foundation, Griechische Kultustiftung Berlin, M. Altenman NY, Onassis Foundation, Benaki Museum and E.Venizelos Airport Athens. For further information please visit www.christinamitrentse.com





METALIBRARY, installation view of the complete series of MAKE magazine issues (as part of ATML) dimensions variable © Christinamitrentse2013





MAKE-A new special edition of future front covers , colour drawings on paper, 110x90cm courtesy of WAL collection © Christinamitrentse 2013



MAKE COLLECTION NEW LOGO, colour drawing on paper, 100x70cm, courtesy of WAL collection © christinamitrentse2013



Library
Second Floor

- No food
- No mobile phone
- Group work

GROUP STUDY

SILENT STUDY

WOMEN'S ART
PROTECT
ME FROM
WHAT I
WANT

Beke

↑

↓



WOUNDED BOOKS-SCULPTURES IV, V, VI, VII, Bullet Holes on Penguin vintage shot with rifle, size variable, Part of an ongoing series, © christinamitrentse2013

Special Edition 2013

WAKE



A WOMEN'S ART LIBRARY PUBLICATION

MAKE-OUT Special Edition, limited edition silkscreen print on 300gsm paper, 50x70cm, edition of 20, courtesy WAL collection © christinamitrentse 2013

The self-help guide
for compulsive eaters

FAT IS A FEMINIST ISSUE...

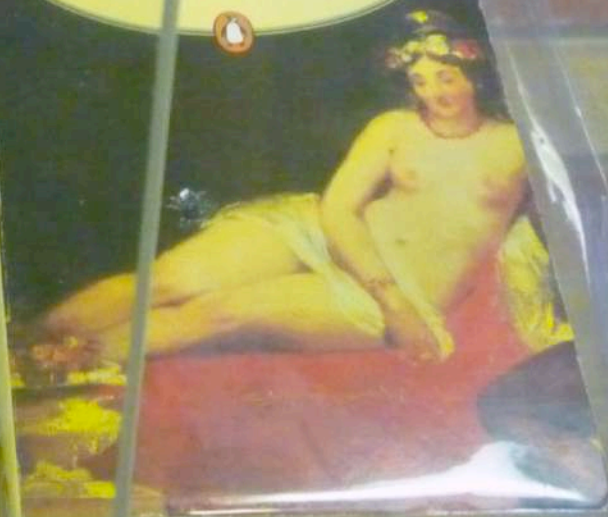
How to lose weight
permanently
-without dieting

SUSIE ORBACH

Penguin Popular Classics

SHE

H. RIDER HAGGARD





The (An)archive of a Meta-Library

A Preview of Christina Mitrentse's project at the Women's Art Library

By Christina Grammatikopoulou, PhD arts writer

Women make natural anarchists and revolutionaries, because they've always been second-class citizens, kinda having had to claw their way up. I mean, who made up all the rules in the culture? Men—white male corporate society. So why wouldn't a woman want to rebel against that?
Kim Gordon

Rows of books in shelves, divided into categories, following a succession of letters and codes: the intellectual production of humanity is safeguarded among the walls of the libraries of the world in a systematic fashion. There lies the danger of deception, to view history and culture as a clear structure, a lineal evolution of the “Great deeds of Great men” who have built the edifice of knowledge.

The paradigm based on the disputable notion of “greatness” prevailed for a long time in humanities, often marginalizing alternative narratives: the art made by women is such an example. However, for decades now, research is bringing into light the overlooked corners of culture and history; institutions such as the Women's Art Library of Goldsmiths University of London are valuable in this sense, as a source of information for the art that is created by women. The dynamic presence of the institution was distilled into the Make magazine, one of its boldest projects, where research and documentation about women's art was published.

Using the issues of the magazine as structural elements of an art installation, Christina Mitrentse's *Meta-Library* breathes new life into this body of knowledge and unveils its rich history. Mitrentse disregards the established categorisation and archiving of the library so as to bring disparate discourses together. As she creates a new association among the volumes, based on personal and visual criteria, she presents the viewers with a new reading of the content and history of the magazine.

The main features of the library –books, magazines, slides, digital files- are reflected onto the structural elements of the *Meta-Library* –the installation and the surrounding projections- yet they still manage to break the established order of the library shelves, as a counterpoint to the systematic order of the exhibition space. The resulting harmony reveals the initial impulse of the project, which is rooted both in research and art practice.

Mitrentse's exhibition is the outcome of a careful study of the archive, a visual response to a theoretical research. As such, it carries a unique intellectual and emotional force that is discharged within the library space, building a new context for the culture and history it represents.

Therefore, the creative process of the *Meta-Library* comes to the fore not only as a means of expression, but also a means of inquiry: a research into the history of women's art and –consequently- into the artist's own path, as a journey of knowledge and self-discovery. In a discreet and respectful manner Mitrentse weaves her personal trajectory as a woman artist onto the space of the Women's Arts Library and onto the history of the Make Magazine. It is a trajectory made of paper, ink, ritualistic actions, bullet holes and unexpected visions; an open path that encourages the visitors to find their own narratives.

WAM>MAKE>MAKEOUT<WAM<MAKE<MAKEOUT>WAM>MAKE>MAKEOUT<WAM<MAKE<MA

1. MAKE OUT: stage in consensual sex act often involving teasing, kissing, exploration of orifices, stroking, disturbance of underclothes etc. May rapidly turn into heavy-petting, intercourse and orgasm; (sofa, Turkish divan or hotel bed highly recommended).
2. MAKE OUT: performance art involving hard-core exposure of the body and its unspeakable physiological processes; euphemism for Viennese-type *aktionismus*, ie the theatricalisation of self-inflicted pain.
3. MAKE OUT: dimly perceive, scry; decipher an object emerging from darkness or fog; the dawn of understanding; enlightenment; ie discovery of elementary particle Higgs Boson.
4. MAKE OUT: draw up a list (see Eco, Umberto *The Infinity of Lists*, 2009); draft a bill or cheque. ("I should be so lucky").
5. MAKE OUT: fill out a form or MORI questionnaire; kill time.
6. MAKE OUT: compensate, eke out; exist on shoestring budget.
7. MAKE OUT: demonstrate; prove.
8. MAKE OUT: complete, get away with, as in a robbery or scam; so rip-off.
9. MAKE OUT: special extension of discontinued feminist magazine MAKE, formerly known as WAM; might also be referred to provisionally as MAKE+, MAKE+1, MAKEOVER, MAKE CONTEMPORARY, MAKE TWENTY-THIRTEEN, MAKE TROUBLE, MAKE HAY, MAKE-UP etc; any hypothetical or pseudo enlargement of an archive; textual tampering; (see case of John Drewe who infiltrated both Tate and V&A archives in the 1990s to fake provenances for old master paintings which an accomplice forged).
10. MAKE OUT: name of game that requires the player to imagine an alternative future or destiny; so a deviant/utopian pursuit; chimera; nothingness.

Dictionary of Poetic Licence Vol 1, 2013

Michael Hampton, Arts writer London

Written in response to 'MAKE OUT' print edition included in MAKE-METALIBRARY exhibition by Christina Mitrentse at WOMEN'S ART LIBRARY GOLDSMITHS UNIVERSITY 2013