



#ATML – #METALIBRARY INTERNATIONAL BOOK ART PROJECT INITIATIVE BY CHRISTINA MITRENTSE

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BACKGROUND TO THE PROJECT

'METALIBRARY', is an interactive, participatory live performance, which takes the form of a site-specific physical installation, online community, and Reference Library since 2011. It is as part of **Add To My Library** #ATML on-going international project initiative and speculates on what cultural practice can be in the post-capitalist landscape of constant media consumption and perpetual crisis. It is dialectically related to the literature of Walter Benjamin *Unpacking my Library*, and to the renowned provocateur British artist John Latham, while it stimulates debate around notions of the history of 'book destruction' globally, as seen in *Fahrenheit 451*, 1953 dystopian novel by Ray Bradbury, among other reference points. It further invites participants to re-contextualise bibliographic experience and reinterpret their beliefs in association with how we can 'save' the Libraries, rare publications and educational centers globally.

"Within a globalised environment dominated by digitalisation, e-learning, and restriction to education, Mitrentse's on-going Book Art Project initiative, alludes to an idiosyncratic institution, a living Meta-Library designed to re-draw the cultural institution, and provokes changes in the function of the material book while in the process de-institutionalising it". **Michael Hampton Arts writer London** *"The paradox of Mitrentse's project is that it is both a sign of dissipation, of the loss of knowledge and the means for its transmission, and a conscious recouping or preservation of the culture of the book and archive.* **Peter Suchin, art critic, Art Monthly/Frieze magazines**

"All are connected in the post-museum that Mitrentse has been building for years. In this way, she brings these books back to life and by recommending a new type of currency or Logos (Greek), proposes an alternative contemporary knowledge. Even if the death of books or other cultural products is perennially announced, even if access to information has become equal to absorbed information, what still remains a need is the knowledge. And knowledge never dies". **Arefi Leopoulou, Art Historian- Curator Contemporary MOMUS - State Museum of Contemporary Art Thes/Niki.**

PROJECT LINKS/ PRESS/ PUBLICATIONS

METALIBRARY & ADD TO MY LIBRARY Vol. I, II, III have been presented in various institutions in the UK, TATE MODERN London ,Barcelona ,Brussels and Greece, and supported by private organizations, as part of an on-going touring programme . Full list of **BIBLIOGRAPHIC DATA FLOW** -Book Titles & contributors are featured in Limited editions, A2 double-sided coloured print publications, signed and numbered by the artist. **PLEASE ACCESS LINKS FOR FURTHER INFO ON #BDF** <http://christinamitrentse.com/atml/bibliographic-data-flow/>

ARTICLE/ INTERVIEW | Reading Between the Lines -METALIBRARY vol. III | InterARTive #42

<http://interartive.org/index.php/2012/04/add-to-my-library-bcn/#http://interartive.org/wp-content/uploads/wounded-books-iii.jpg>

ARTICLE | Nabroad Norwegian Artists Abroad on Add To My Library Vol.III International Book Art Initiative

<http://www.nabroadnews.info/post/23038722668/add-to-my-library-vol-iii-christina-mitrentse>

ARTICLE/INTERVIEW on the University of Wisconsin -Madison's featuring 'Idiosyncratic Institutions' <http://www.libraryasincubatorproject.org/?p=3892>

ARTICLE/INTERVIEW | International Book Art Project | Modern Togas <http://modern-togas.com/?p=240>

ADD TO MY LIBRARY VOL.II | INTRODUCTION BY ART CRITIC PETER SUCHIN (ART MONTHLY/ FRIEZE MAG. http://christinamitrentse.net/art/?page_id=1703

ADD TO MY LIBRARY VOL.II | VIDEO PRODUCED BY RAT <http://ratcommander.blogspot.com/2011/07/add-to-my-library-vol-ii-christina.html>

ADD TO MY LIBRARY VOL.II | INTERVIEW ON INTERARTIVE MAGAZINE <http://interartive.org/index.php/2011/08/mitrentse-interview/>

ADD TO MY LIBRARY VOL.II BIBLIOGRAPHIC DATA FLOW INTERNATIONAL CONTRIBUTORS http://www.a-n.co.uk/artists_talking/projects/single/659131

PUBLICATION BIBLIOGRAPHIC DATA FLOW, DOWNLOAD

http://christinamitrentse.net/art/wp-content/plugins/downloads_manager/upload/christina_mitrentse_add_to_my_library_vol.II_web.pdf

VISUAL DOCUMENTATION

TATE MODERN , TATE EXCHANGE – LONDON UK , AUGUST 2019

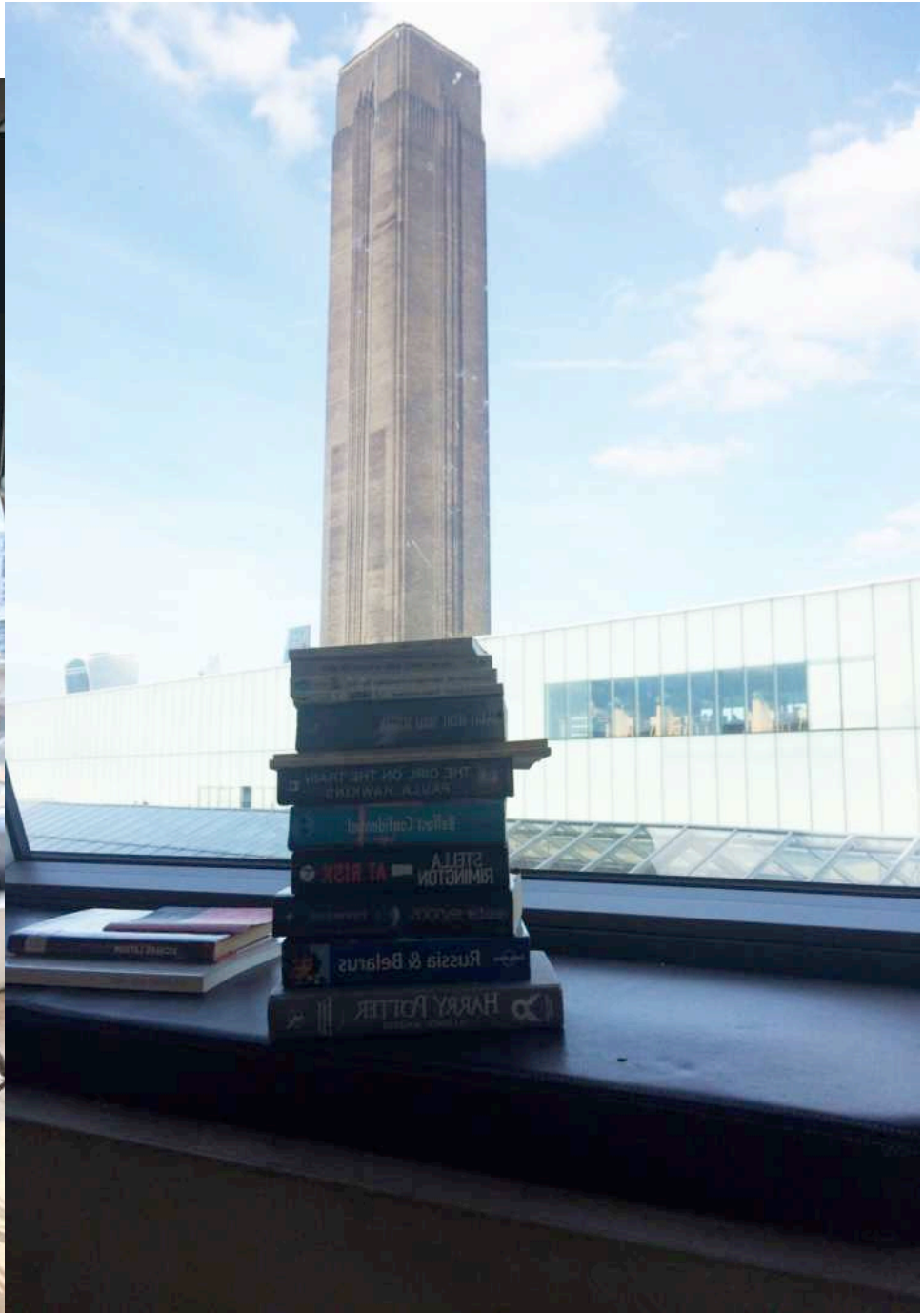
Christina Mitrentse is honoured to have been invited to present one of her most prolific international on-going initiatives at TATE Modern London during the course of a week (10am to 10pm daily) on the 6th floor of Blavatnik building at Tate Exchange in 2019. Mitrentse successfully constructed and performed her well-known METALIBRARY project; an interactive, participatory site-specific installation, which was physically experienced by the diverse audiences (10.0000 approx.) who had visited TATE during that week. This is part of the artist's ongoing, international Book Art project initiative Add To My Library #ATML, which has attracted over 2.000 participants from as far afield as China, evolving critical and participatory dialogue with international communities. Flags and emblems are an ongoing interest for Mitrentse. The core material of the site -specific intervention consisted of favourite books carefully selected and chosen by the gallery staff, head curators, gallery assistants, patrons and the TATE Modern director who had been invited by the artist in order to construct the floor EMBLEM and continual #BDF. The museum visitors were participated by bringing one of his/hers favourite books and/or enter them through the online BIBLIOGRAPHIC DATA FLOOR and physical archive on site, and were encouraged to read and rearrange a variety of book titles whilst sharing their stories... The books get a new lease of life within the context of Christina Mitrentse's Tate Exchange installation, colliding with the other miscellaneous ISBNs to form a new ... if somewhat accidental reading experience for visitors. The self descends to the floor and the cardboard support units create gunways, or roads, welcoming the stroller / user to enter the psychophysical space of the library.

The participants were credited in the upcoming #BDF publication.

The METALIBRARY further explores how the body can become The BOOK and vice versa and how the paratext i.e half title, title, frontispiece, ISBN, publication details, index, acknowledgements, bibliography, colophon etc all support the book entity and informational currency, using textual excerpts as reference to create strings of meaning and cultural geographies. The project has attracted international attention since 2011 and exhibited in Europe and in Greece.

If you wish to be a part please submit your book by the website link below : <http://christinamitrentse.com/atml/>

For further information please visit <http://christinamitrentse.com/projects/metalibrary/>





Flags

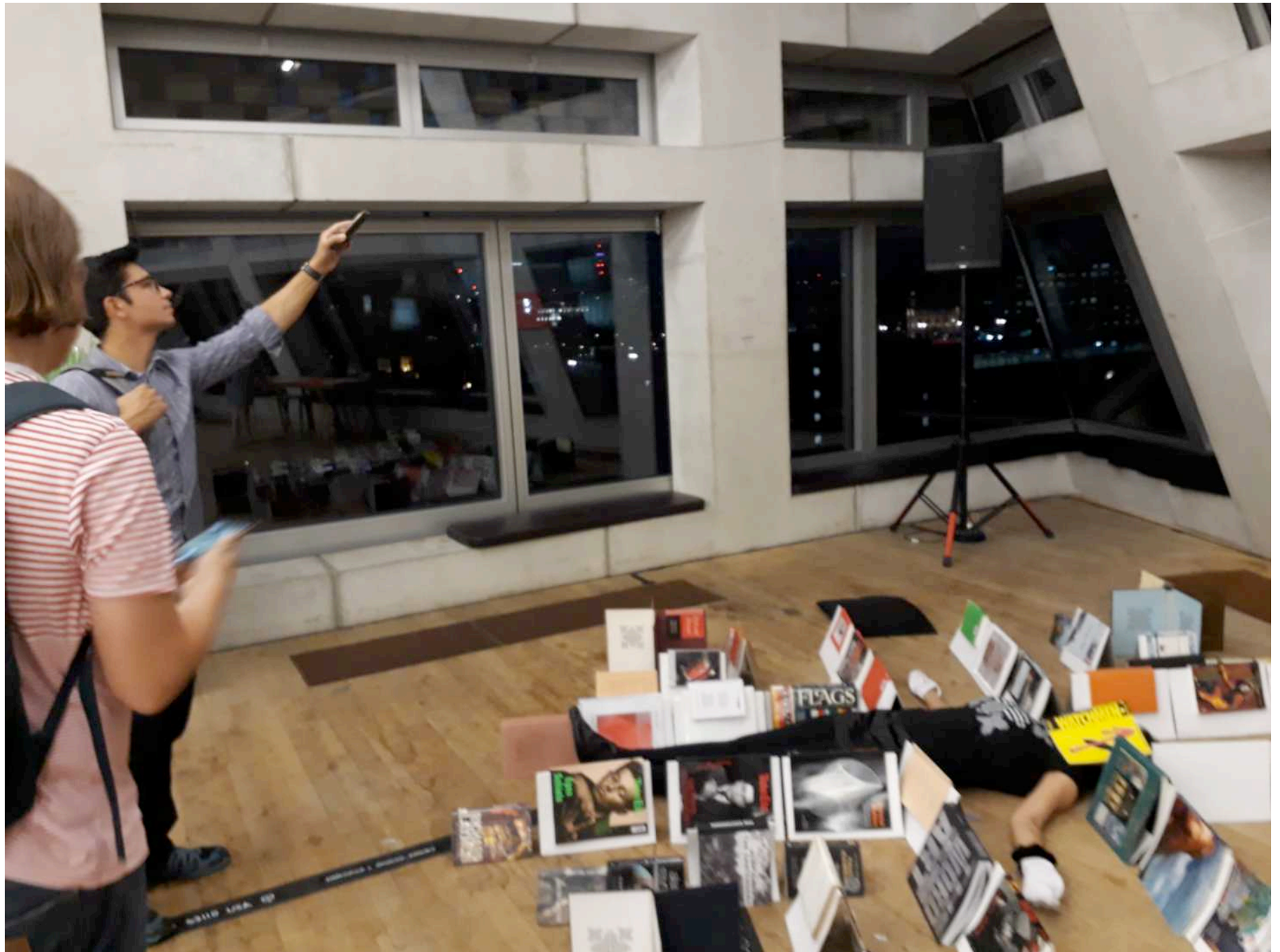
Material Matters

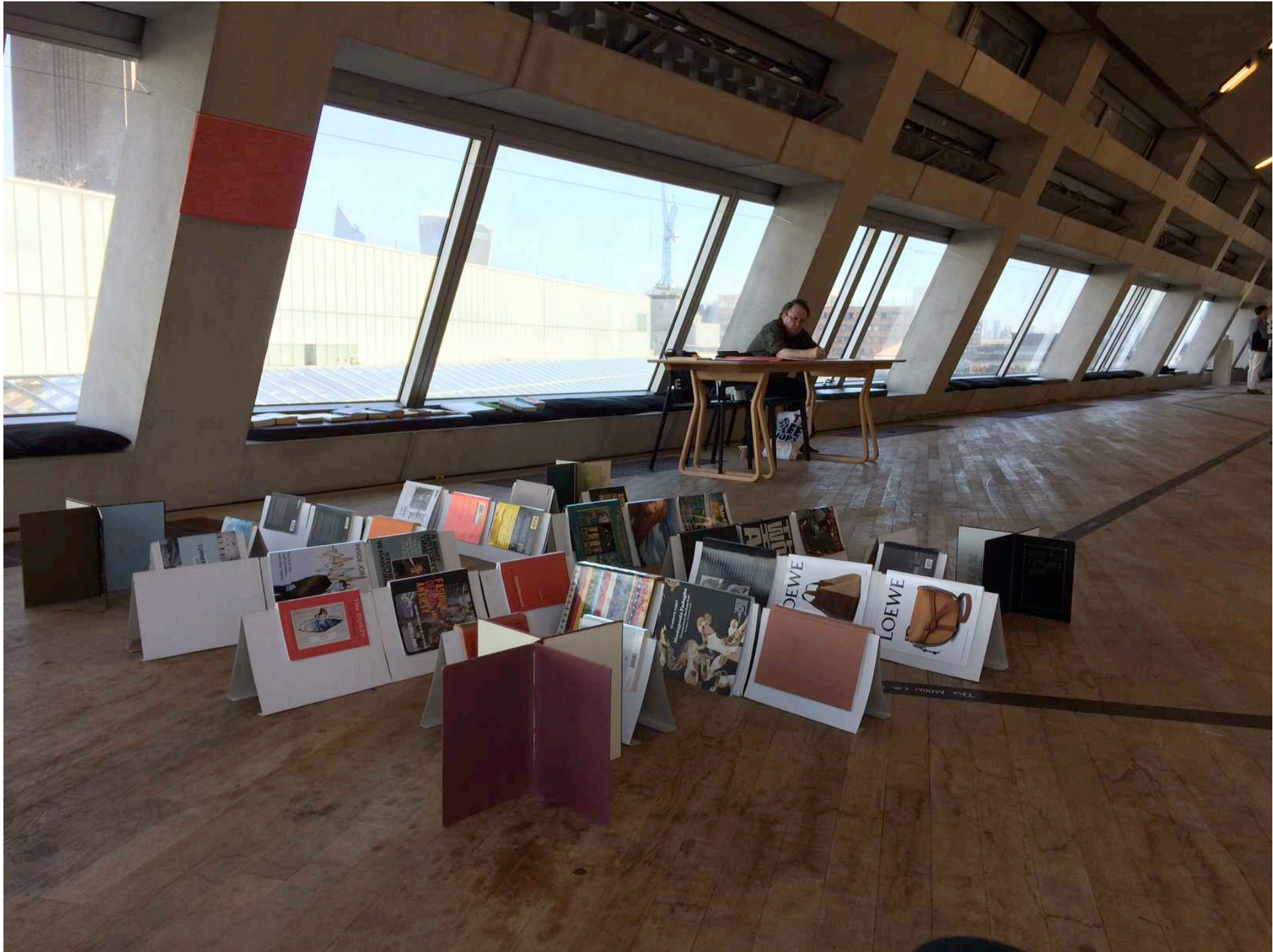
A Brief History of Time

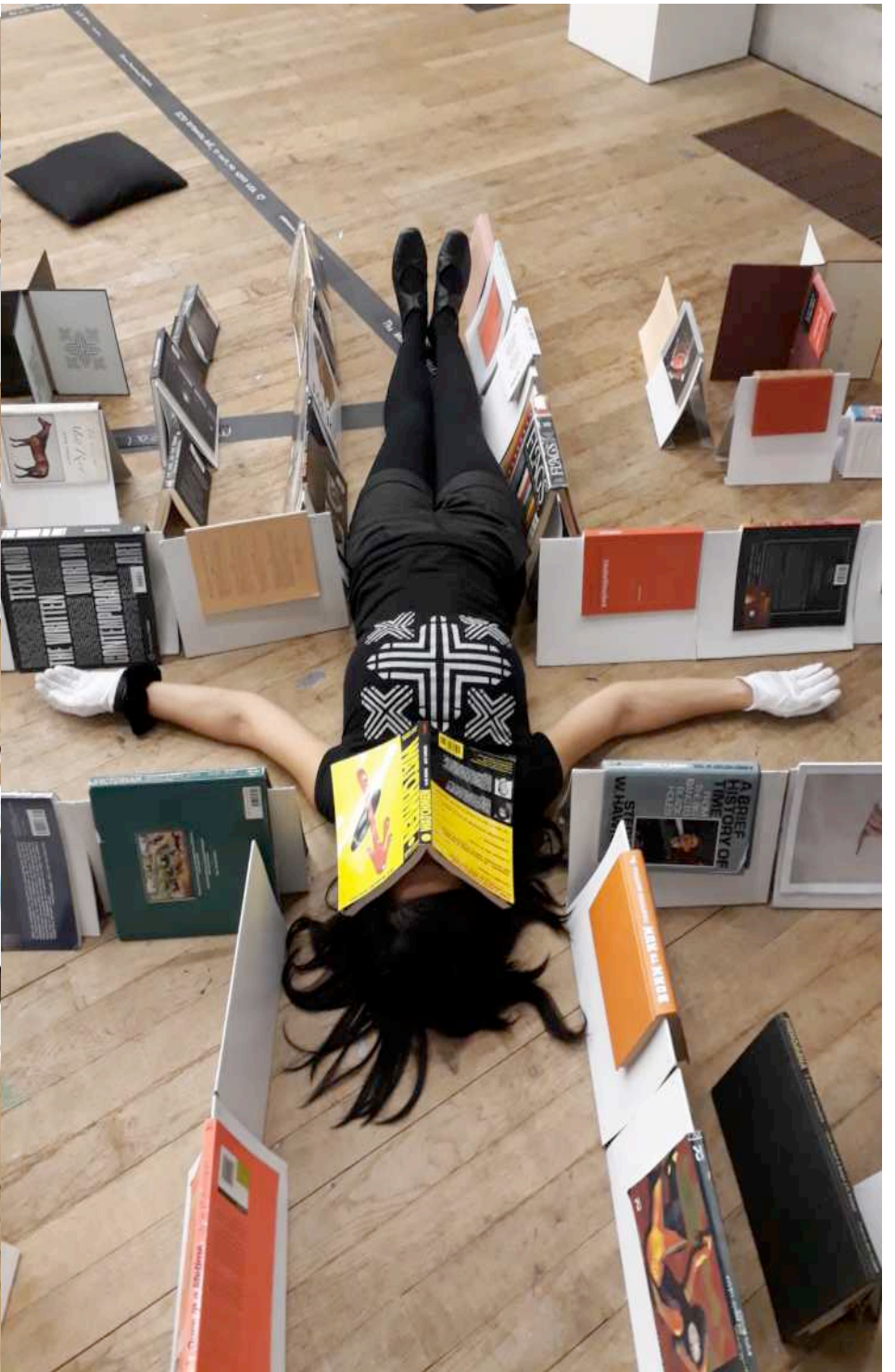
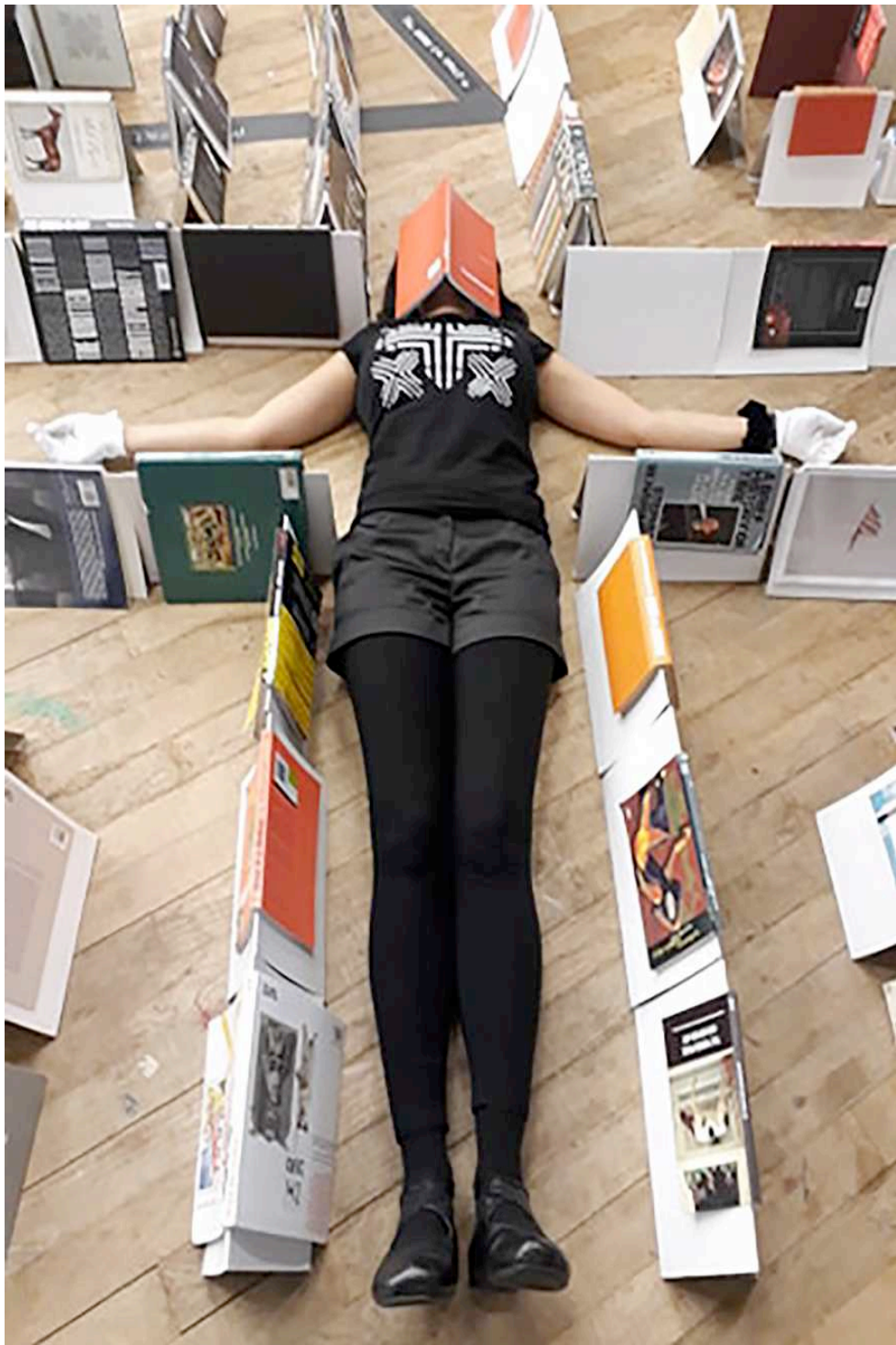
Born to Run

Watchmen











(IFLA) INTERNATIONAL FEDERATION OF LIBRARY ASSOCIATION AT CONCERT HALL ATHENS MONDAY 26 AUGUST 2019

Η εικαστικός καλλιτέχνης Christina Mitrentse με έδρα το Λονδίνο ,που εκπροσωπείται απο την Α.Αντωνοπούλου Art, σε συνεργασία με την IFLA Athens 2019, παρουσιάζει μια διαδραστική επιτόπια παρέμβαση με τίτλο "Meta-Library" που θα πραγματοποιηθεί κατά τη διάρκεια του συνεδρίου της IFLA τη Δευτέρα 26 Αυγούστου 2019, στο Μέγαρο Μουσικής Αθηνών.

Το κεντρικό πλαίσιο της εφήμερης εγκατάστασης *METALIBRARY* θα αποτελείται από αγαπημένα βιβλία που θα επιλέξει το προσωπικό των Βιβλιοθηκών των Ελλήνων και διεθνών εκθετών της IFLA και θα «κατασκευαστεί» στο χώρο του Διεθνούς Συνεδριακού Κέντρου / Μέγαρο Μουσικής Αθηνών (MAICC). Το έργο επικεντρώνεται στην κουλτούρα του βιβλίου και έχει δημιουργήσει περαιτέρω διεθνή λόγο και θέση από το 2011.

Ευγενικά παρακαλούνται οι Έλληνες συμμετέχοντες / εκθέτες της IFLA Athens 2019, καθώς και οι διεθνείς συμμετέχοντες, να φέρουν κατά τη διάρκεια της ημέρας (11:00 - 17:00) και να προσθέσουν το δικό τους «αγαπημένο» βιβλίο (δανεικό κατά τη διάρκεια της δράσης μόνο) προκειμένου να επεκταθεί το περιεχόμενο της συνεχούς "*Βιβλιογραφικής Ροής Δεδομένων* ", και έντυπων εκδόσεων, του διεθνούς έργου METALIBRARY.

Την επιμέλεια του έργου συντονίζει η μουσειολόγος και επιμελήτρια Φαίδρα Βασιλειάδου.

Μπορείτε επίσης να υποβάλλετε ηλεκτρονικά την συμμετοχή του βιβλίου σας στο: <http://christinamitrentse.com/atml/>

Μέρα&Ωρα: Δευτέρα 26 Αυγούστου 2019, 11:00 έως 17:00

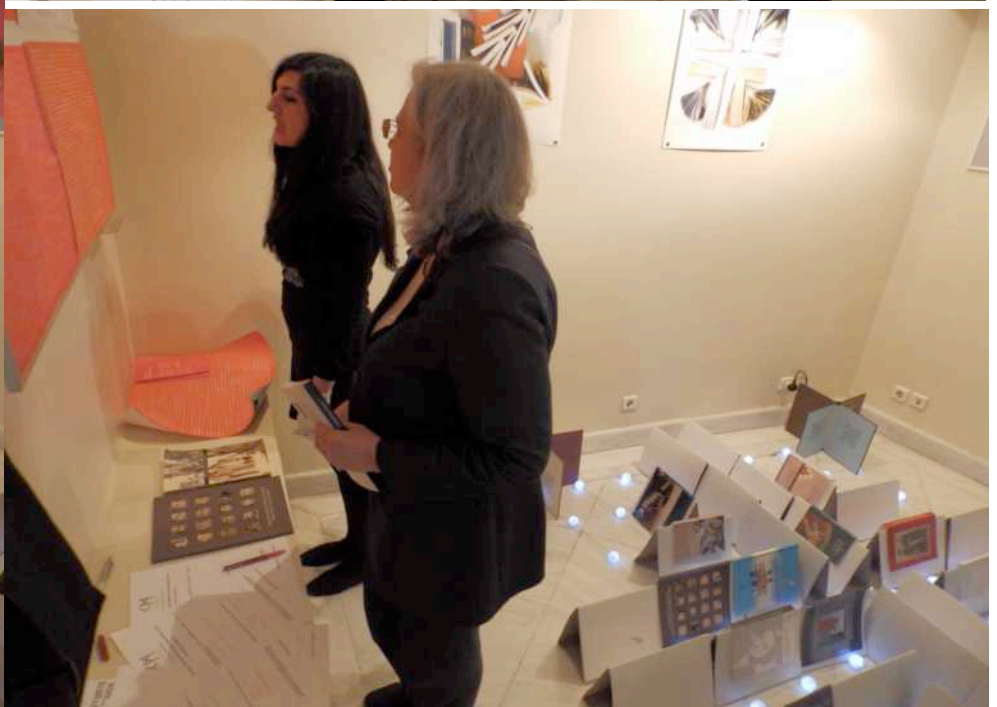






RE- SPOND / RE- INVENT / RE -CREATE | JEWISH MUSEUM OF GREECE 11May- 11th October 2015 | METALIBRARY -site specific performance and installation remaining throughout the exhibition

The Jewish Museum of Greece is one of the prototype museums with narrative of so called 'difficult heritage'. The presence of Christina Mitrentse is the first exhibition of contemporary art in this museum and can be seen as a "study", a pictorial review-look into history, the religious tolerance, the education, the museum as a place, as a concept and as a role. The London-based, Greek artist constructs her own "Language". It is a poetic ensemble composed by multiple materials and expressive means. 'Wounded Books', papyrus, leather, screen prints, weave their web around the museological design. Her works are carved with vintage techniques and are clearly influenced by European contemporary art movements. The series of sculptures and the living presence of an in-situ, participatory and performative installation entitled 'Metalibrary' aim to create a new, intense, experiential museumological display. Christina Mitrentse is accustomed to responding to collections as conceptual and theoretical mode of contemporary curatorial and artistic practice throughout her career. She Re-creates, Re-discovers, Re-ponds, extends, and keeps the dialogue open and alive. Mitrentse does not try to alter or to rank the works and to present them in a systematic way, such as by separating the sectors continued to dominate the academic community. The archive converses with the new artworks produced as clear but idiosyncratic contemporary response, creating new poetic 'communities' and exchanges. The exhibition seeks to explore the ways in which a collection may exist as an entity. Incorporating various readings, and using different techniques, Christina Mitrentse negotiates the concept of the collection and the dialectical relationship between contemporary art and art production. **Mina Karagianni, B.Sc., M.Sc. Curator/Museologist**

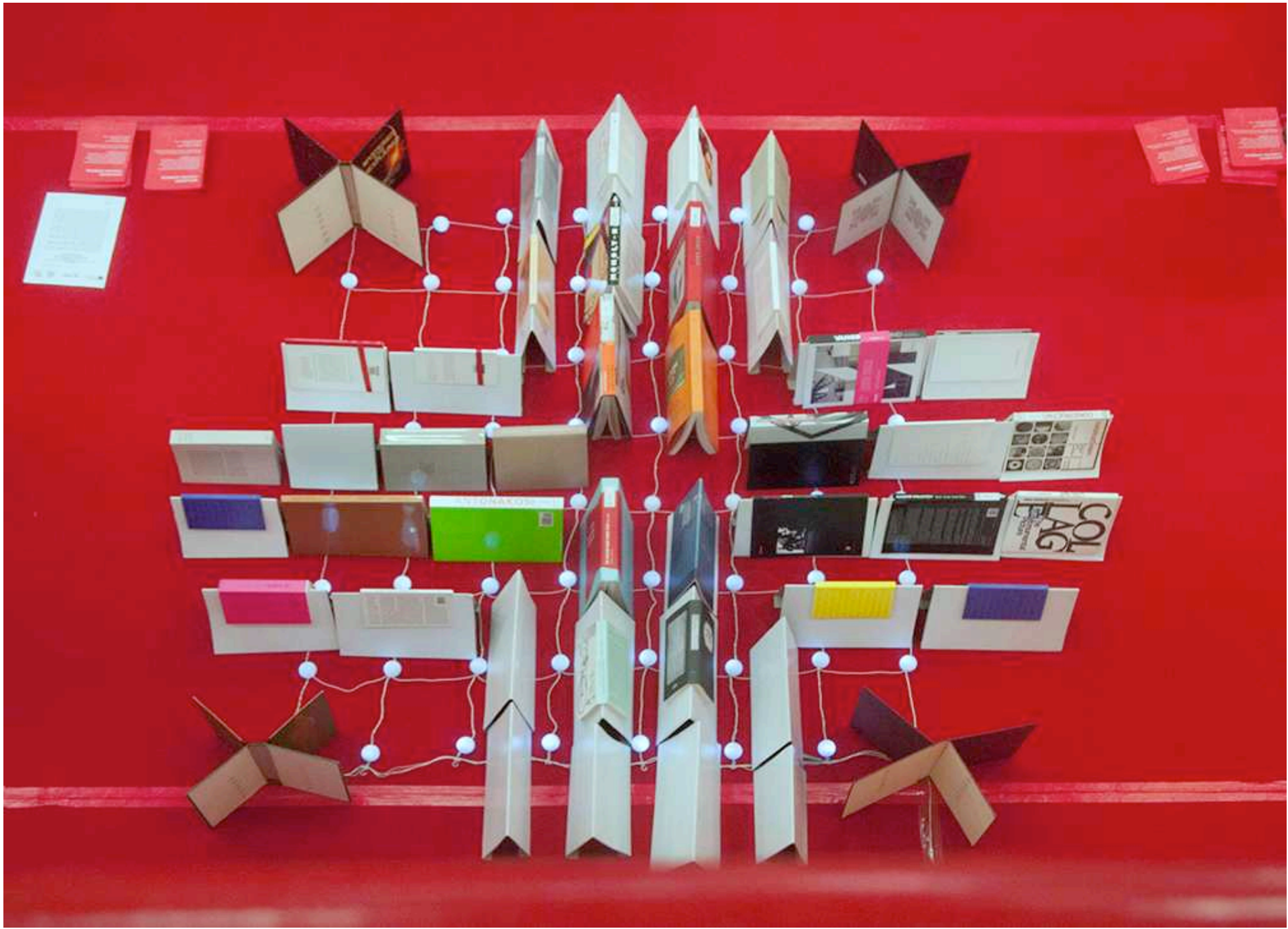


ART OF
EDUCATION ROOM

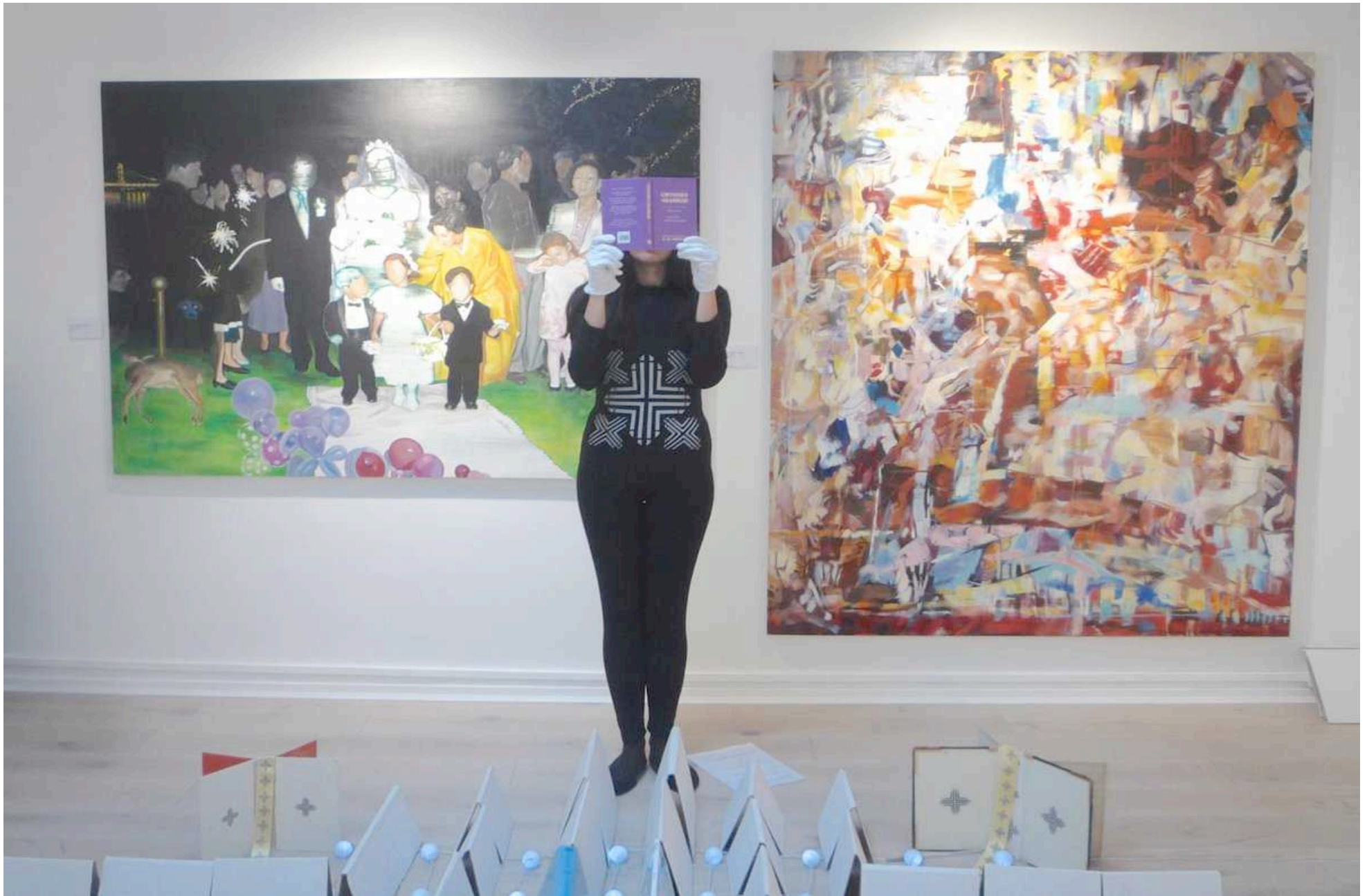


METALIBRARY - CHRISTINA MITRENTSE A collaboration between MOMUS Experimental Centre for the Arts with the National Bank of Greece Cultural Foundation (MIET) at the 11th Thessaloniki Book Fair | Helexpo Exhibition Centre Pavilion 15, Stand 16 Sunday 11th May 2014 . An interactive intervention is kindly supported by the Onassis Public Benefit Foundation. <https://www.cact.gr/en/pages/news/metalibrary>





METALIBRRY organized by A BOOK TO READ- (THE LARGEST BOOK CHARITY ORGANISATION IN THE U.K) AT LACEY CONTEMPORARY GALLERY , LONDON 29th November 2014

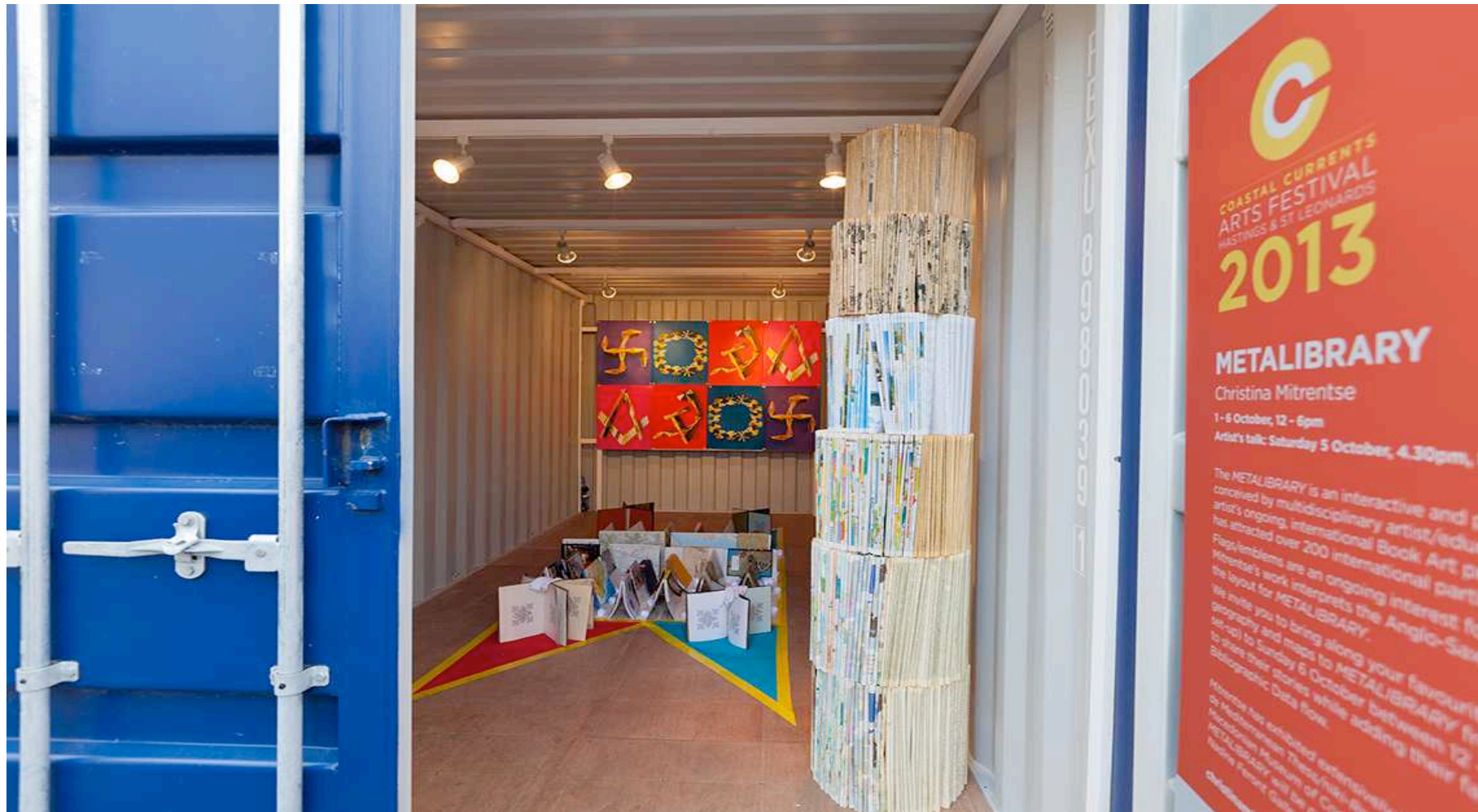




Contributors amongst them Author Michael Scott adding his book *Scapegoats: 13 Victims of Military Injustice* to the #ATML #METALIBRARY



META-LIBRARY COMMISSIONED BY COASTAL CURRENTS ART FESTIVAL /HASTINGS OLD TOWN | OCTOBER 2013 |ARTIST TALK SATURDAY 5 OCTOBER 4.30pm (Audiences are invited to bring and add/loan their own favourite books throughout the exhibition daily 12-5.30pm The METALIBRARY is an interactive and participatory floor based installation conceived by multidisciplinary artist/educator Christina Mitrentse. Part of the artist's ongoing, international Book Art project initiative Add To My Library which has attracted over 200 participants from as far afield as China. This installation is part of the artist's evolving critical and participatory dialogue with international communities. Flags and emblems are an ongoing interest for Mitrentse. For Coastal Currents commission ,Mitrentse's work interprets the Anglo-Saxon and Hastings flag, which forms the layout for the floor installation. Mitrentse will supply books from her own collection and those sourced from local bookshops and charity shops on the themes of maps, geography and history. Audiences are invited to bring and add/loan their own books throughout the exhibition. They are also encouraged to read and rearrange a variety of book titles and to share their stories while adding their favourite book, all of which will add to and result in the construction of the METALIBRARY in the continual Bibliographic Data flow. Shown alongside the METALIBRARY will be a selection of Mitrentse's limited edition screenprints Flag/Emblems that juxtapose notions of education in relation to the belief systems represented within these global symbols.





MAKE – METALIBRARY | WOMEN'S ART LIBRARY SPECIAL COLLECTIONS, GOLDSMITHS UNIVERSITY OF LONDON | 2- 17 SEPTEMBER 2013 New Cross London www.goldsmiths.ac.uk/make The Women's Art Library /MAKE Special Collections at Goldsmiths University is pleased to present MAKE–METALIBRARY an exhibition following a research of MAKE ARCHIVES ,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 creating bullet holes, and 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, while a 'Book-Skoob Tower' rises to the 1st floor. The exhibition features writings by Areti Leopoulou, Art historian /CACT curator & Dr. Christina Grammatikopoulou of InteRartive magazine, Vassiliki Tzanakou, curator/writer London and Michael Hampton, arts writer Art Monthly /Frieze. **A limited edition screen-print MAKE OUT is available on site.**



The Library of Philosophy of University of Barcelona has the pleasure to invite London based artist Christina Mitrentse to perform a participatory, interactive ephemeral 'Meta-Library' constructed with the favorite book List contributed by the Library users, University academics and external audience. This de-contruction forms the Emblem of her work and continual 'Bibliographic Data Flow of ATML international touring exhibition. A Talk with the artist and curator will be held at the Library accompanied by a limited edition publication. Sponsored by The Rector of Cultural Heritage and AADS <http://www.artyarqdigital.com/en/news/> Organised by www.interartive.org







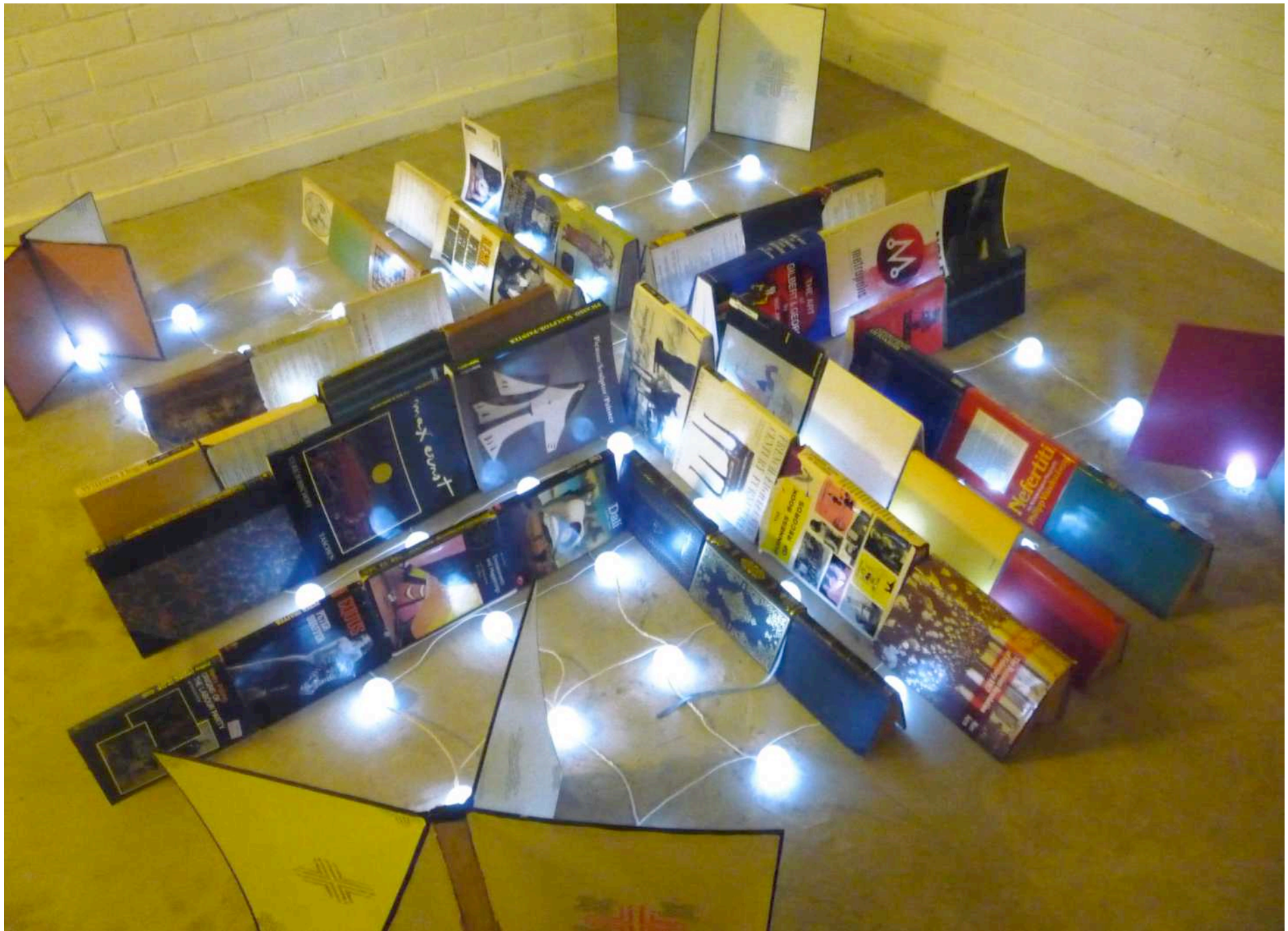


Emblem –Site-specific Billboard, silkscreen prints mounted on board, 300 x 500 cm

Meta-Library & Emblem - Deconstructed: Homage To John Latham By Christina Mitrentse 10 Sept 2011- 10 Jan 2012

Trinity ∴ 310 Creek Road, Greenwich, London SE10 9SW .Trinity is pleased to announce a solo interactive exhibition & a public site specific Billboard by the established, multidisciplinary artist Christina Mitrentse. The project is part of [London's foremost contemporary arts festival Deptford X](#) and [Deptford Last Fridays](#). The exhibition forms part of Mitrentse's acclaimed ongoing Book Art project initiative [Add To My Library](#) Vol. III and touring exhibition in London and Europe for 2012/13 and reflects the legacy of the renowned British conceptual artist John Latham (1921 - 2006). The interior gallery space will host a participatory physical and interactive floor-based installation, a new ephemeral Meta-Library and a series of 'Skoob Towers', which form the Emblem of her work and continual 'Bibliographic Data Flow' of ATML project. Mitrentse collaborated with local antique Book collectors/sellers who selected the books to create this work and the audience is welcome to reconstruct, read, interact and/or 'consume' a variety of rare art publications that compose the Meta-Library. The work eliminates by its audience, commenting on the anti-commercial nature of the 'Skoob Towers' by Latham. Particularly within the current digitized environment, the restricted education and at a moment when established institutions of learning and Arts are in crisis this project certainly reflects Mitrentse's focus upon notions of the alternative, the marginal and the 'secret school' or alternative education. The site specific Billboard presented in the exterior of Trinity takes the form of a large-scale screen printed 'Book Flag', addressing the Trinity building's edifice and pays devoted tribute to this highly important post war artist specifically responding to the book-relief sculpture which penetrates the window fronting Flat Time House (J.Latham foundation) in Peckham South London. "Latham considered his house a 'living sculpture' and used a theoretical language in which 'Flat Time' describes the way time and all possible events can be represented by the length and width of a flat canvas" For further information please see . www.aligntrinity.com | <http://aligntrinity.com/emblem-deconstructed-and-destroyed-a-homage-to-john-latham-images/>







METALIBRARY- Emblem 2011. A site-specific participatory, interactive floor based installation. Books contributed By Local Book antique sellers and consumed / eliminated by the audience while they are able to Add /read /re-arrange and reconstruct the content of the Library.) Lights Dim. Approx. 400 x 400 cm

For further information please Contact E: mitrentsestudio@gmail.com | www.christinamitrentse.com |

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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

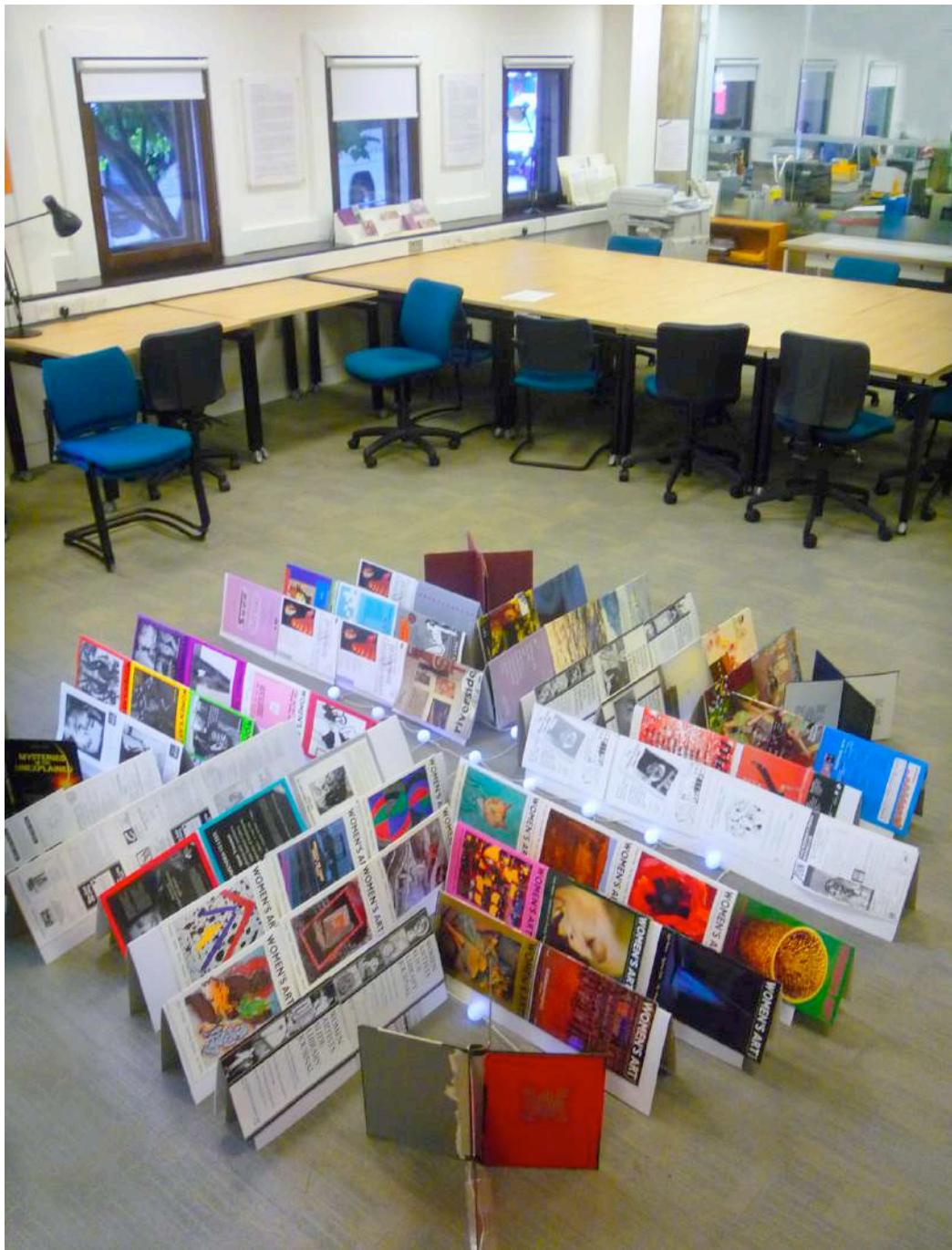
Open: Mon – Fri 10am - 5pm Wed 10am-7pm

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.

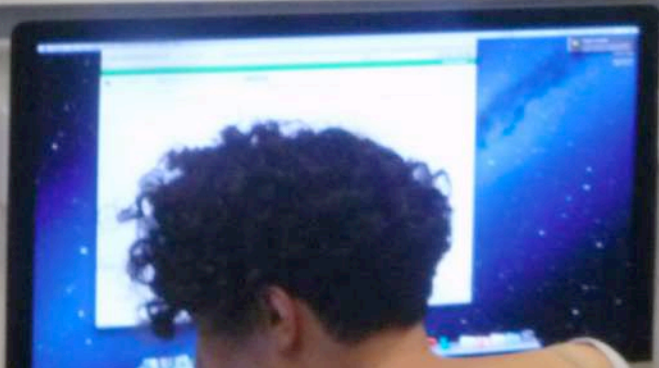
Christina Mitrentse is a multidisciplinary London based artist, educator freelance curator and. She is known for constructing provocative narratives and poetic ensembles of idiosyncratic institutions through manifold processes of vintage book-sculpture, drawing, screen-printing, and productions of site-specific 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

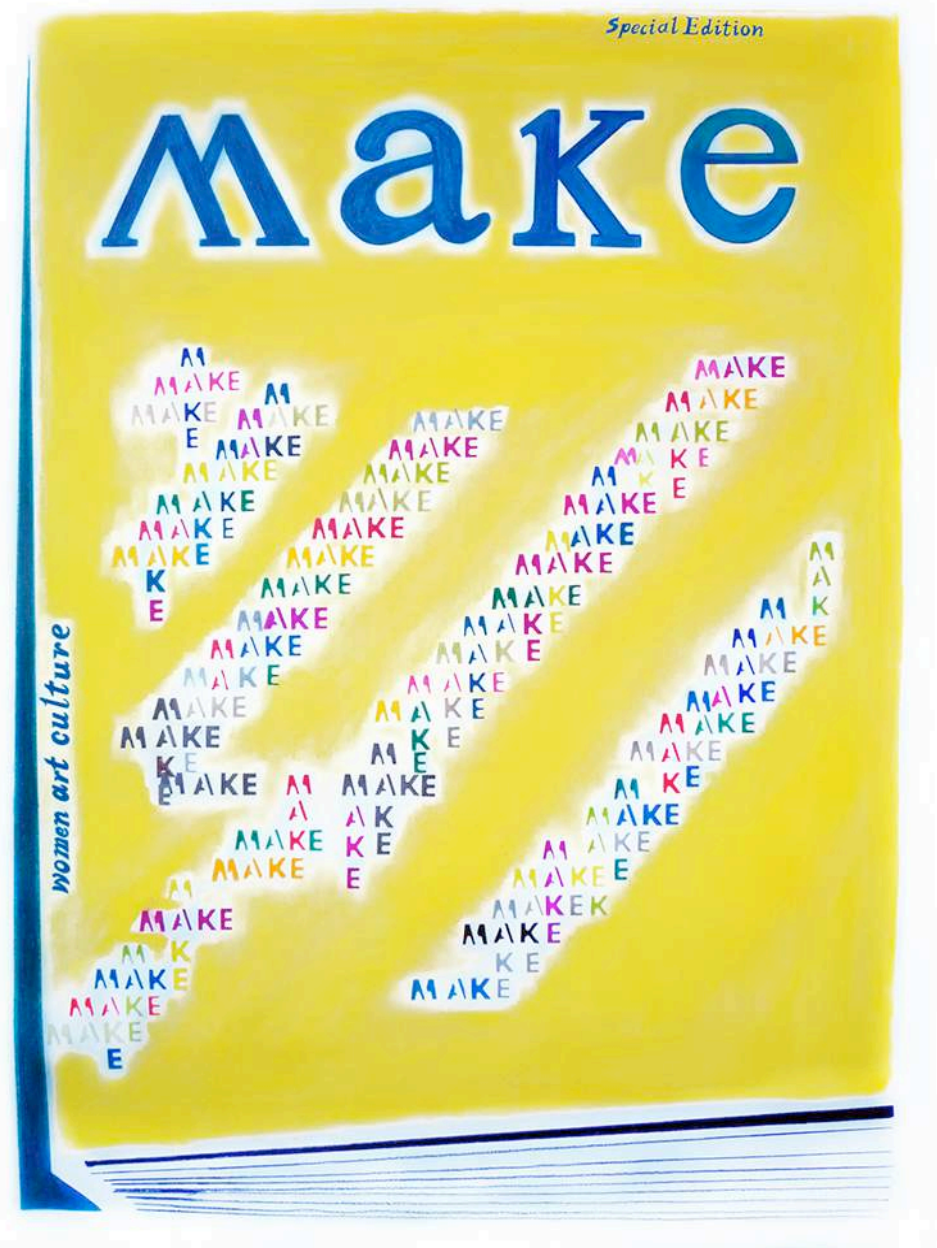
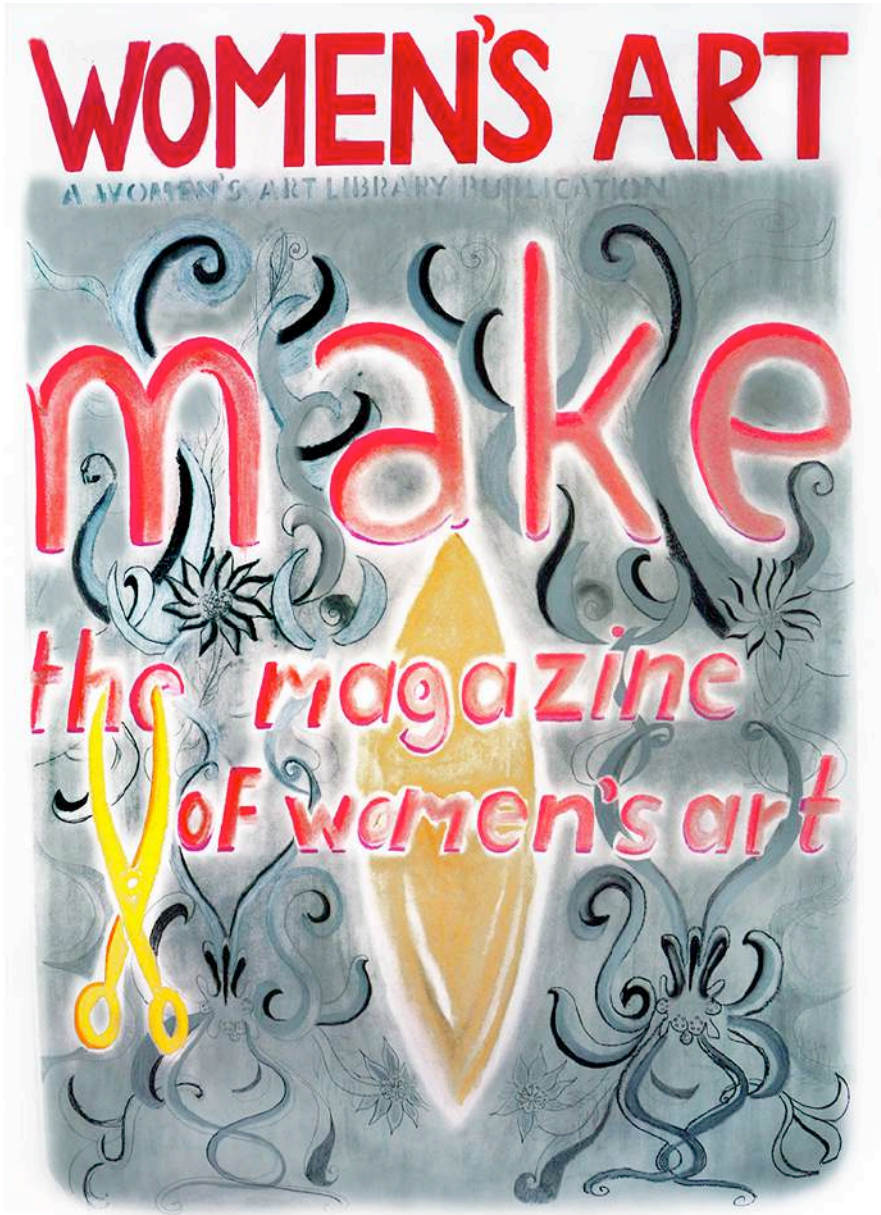




METALIBRARY, installation view of the complete series of MAKE magazine issues (as part of ATML) dimensions variable © Christinamitrentse2013







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





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...

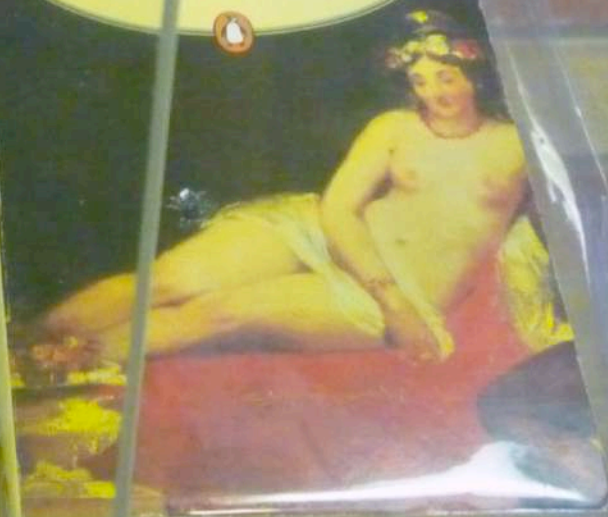
How to lose weight
permanently
-without dieting

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.

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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