

This project refers to political theory, and major events that have sealed society. In a sense it's a performance without spectators. However, in contrast to the usual live performances, where the audience is present, I manage my personal and artistic rage for the sufferings of humanity, without emotionally "blackmailing" the viewer and present the final work as autonomous sculptures instead. Activating my willingness to usurp a space that has been plagued by male domination.

"Freedom requires virtue and courage," says the poet.

*Knowledge is a war.* In my work I deal with the printed word, the typography, the literature, the book, using it symbolically but also essentially as material, reducing its form to a sculpture, installation, performance, collage, drawing etc. Detaching it ritualistically from its material existence, transferring it to the world of ideas, until it reaches the truly shocking interpretation; its rifle shooting as the "End of Man" of literate society as we know it until today. One of the most common causes of breakage in any system is the intersection with another system, as happened with the press and the steam press or with the radio and the cinema. But mobile printing was in itself the major break-even point in the history of phonetic grammar education, as the phonetic alphabet was the breaking point between racial and individualistic man.

*We change when our technologies change.*

The "Wounded Books" series is concerned with the swan song of knowledge as we know it through the linear sequence of the book, passing to a new era, to a new person with a different perception and awareness, caused by the transition from the book to the computer. These series deal with the most important achievement of the western world, the grammar education where culture is based on the mechanism of analytical succession. Because grammar education is the uniform processing of a culture from the visual sense, which extends in space and time with the alphabet.

Below I enclose images of the entire "Wounded Books" collection. An on-going sculptural series since 2006 ; Books shot with Winchester 4.8 Caliber, under licenced conditions. Selected publications from the Wiener Archive & Library, refer to the catastrophes of humanity, collectible books Penguin & Pelican, Titles on Ideology , Greek political texts from PATAKI publications, linguistics, art and history logs. This "performative act" is absolutely not vandalism, rather a "homage", explor[ing] the possibilities opened up by conceptual approaches to writing and performative approaches to reading within contemporary society and the subjection to the advanced capitalism in which it exists. The injured volumes have been put to rest as if their pages support content that is now almost epistemologically fossilized. The Holes caused by the bullets is now their ISBN or barcode. Their "deaths" also show that the book, whether scientific or fictional, is a soldier in the endless war of ideas through which humanity evolves.

Christina Mitrentse 2021

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[www.christinamitrentse.com](http://www.christinamitrentse.com)

Selected pieces can be found in special collections, including the V&A National Library, MOCA London, Book Arts at UWE, London College of Communication Library Special Collections (UAL), Library Special Collections Chelsea College of Art & Design, the Library of Philosophy University of Barcelona, Women's Art Library (MAKE) Goldsmiths University, Book Art Centre NY, the National Library in Baghdad, Senate House Library Birkbeck University, The Jewish Museum of Greece and in private collections in Europe and the UK.

Wounded Books are featured in the recent publication: **THE WORD IS ART** published by Thames & Hudson, written by Michael Petry of MOCA London 2018. Article at Art Corpus: *The Wounded Books series as a metaphor for Re-Incarnation* | Anna McNay, Arts Writer, London 2013 | Article/Interview at InterArtive: *Reading Between the Lines* | Dr. Christina Grammatikopoulou, Art Theorist, Spain 2012 | Article on *The Art News Paper* Athens October 2019

**Christina Mitrentse's Wounded Books Series as a Metaphor for  
(Re-)Incarnation © Anna McNay, 22 December 2013**

Christina Mitrentse (born 1977, Greece) began her Wounded Book series as a response to her contribution to the Inventory of Al-Mutanabbi Street project, organised by Beau Beausoleil in 2010, to reflect on the damage to humanity and the loss of material knowledge caused by the car bombing in Baghdad's booksellers' street on 5 March 2007. Being an artist who works in series, unsurprisingly this one has continued to grow, and it has since been added to Mitrentse's own ongoing project initiative, Add To My Library, vol. III.

Selecting from the Penguin Classics library, Mitrentse chooses books which are either literature, whose content she deems to have failed for various reasons, or visual art books, which she has found inspiring. She then takes these books to the Rifle and Pistol Club at Imperial College Union, London, where, under licensed conditions, she shoots them, one by one, with a rifle. The resulting "wounded" book is then displayed, sealed in plastic, with both its front (with a neat site of penetration) and back (with a larger, rippled, raised and ruptured exit site) cover visible.

Mitrentse speaks of her "performative act" (which she describes as "absolutely not vandalism", rather a "strange kind of homage") as "explor[ing] the possibilities opened up by conceptualist approaches to writing and performative approaches to reading within contemporary society and the subjection to the advanced capitalism in which it exists." She further suggests that it is "an intellectual statement on the relationship of Information as Material." Nevertheless, she also wishes to leave "as much space as possible [...] open for interpretation", since "selecting, destroying and sharing the re-appropriated product, generates new interesting meanings, and in doing so, disrupts the existing order of things, challenging readers' desire for a single channel of explanation."<sup>i</sup> Indeed, the series is rich with potential meaning and metaphors, and, in this short essay, I shall explore just one possible reading: seeing the wounds as stigmata and the book as the body of Christ.

Looking at the broken surface, the perforated skin of the books, the tears where they have strained against applied force, these exit wounds could just as easily have been caused by nails, holding the weight of a martyr's body to a cross. The book, then, might be seen as mortal flesh, suffering and dying at the hands of humankind. And, indeed, it is precisely so, in the burgeoning of the digital age, where printed matter is losing its place of former glory as information technology and the dematerialisation of knowledge takes a hold.

I do not want to assume, however, that the book, as the body of Christ, is necessarily masculine. Throughout medieval times, representations of Christ – and the godhead itself – as feminine were common, particularly in the writings of the 12<sup>th</sup> century monastics, Bernard of Clairvaux and Hildegard of Bingen, and the 14<sup>th</sup> century theologian, Julian of Norwich. With an implicit shift in theological emphasis from the model of atonement-resurrection and last judgment to that of creation and incarnation, a feminine representation of Christ was more able to emphasise his humanity.<sup>ii</sup> Indeed, according to medieval physiological theory, itself largely based on Aristotle's classical medical theories, the body was seen as female (with the mother providing the matter of the foetus) and the spirit was seen as male.<sup>iii</sup> Here, then, the book might be seen as the female mother and bodily flesh, and the bullet, which penetrates, as male, and as the carrier of the spirit or content and ideas.

The notion of Christ as mother is also not new. Feminist scholar, Caroline Bynum, has written much on the subject, bringing forward plentiful examples of medieval religious art to support her arguments.<sup>iv</sup> She sees his bleeding as a form of lactation, providing sustenance for others. Here, I suggest, the bullet holes, rather than being equated with nipples, be equated with the vagina, and thus the whole wounding process becomes a metaphor for birth, or incarnation, with the bullet as both the seed and the offspring. The rifle is the phallus which penetrates the book, which, in turn, gives birth to the bullet, a small capsule representative of the knowledge being transmitted. In a cyclical vision of entropy,

knowledge and ideas are never lost. They live on in a continual cycle of transmission, suppression and reincarnation. The body or flesh is insignificant and short-lived; the ideas, which may suffer attack and modification in each “lifetime”, are, on the other hand, eternally passed on.

The books, in Mitrentse’s series, are thus emblems of martyrdom; signifiers of the death of a medium or an incarnate form. Their contents, although damaged, are never lost. The bullet, which penetrates and harms them, attempting to destroy them, necessarily absorbs their content and brings it full circle into a new birth, a reincarnation, in whatever form that might be. The wounds remain – stigmata – a salient reminder of the power of knowledge and our futile attempts to curb its dissemination.

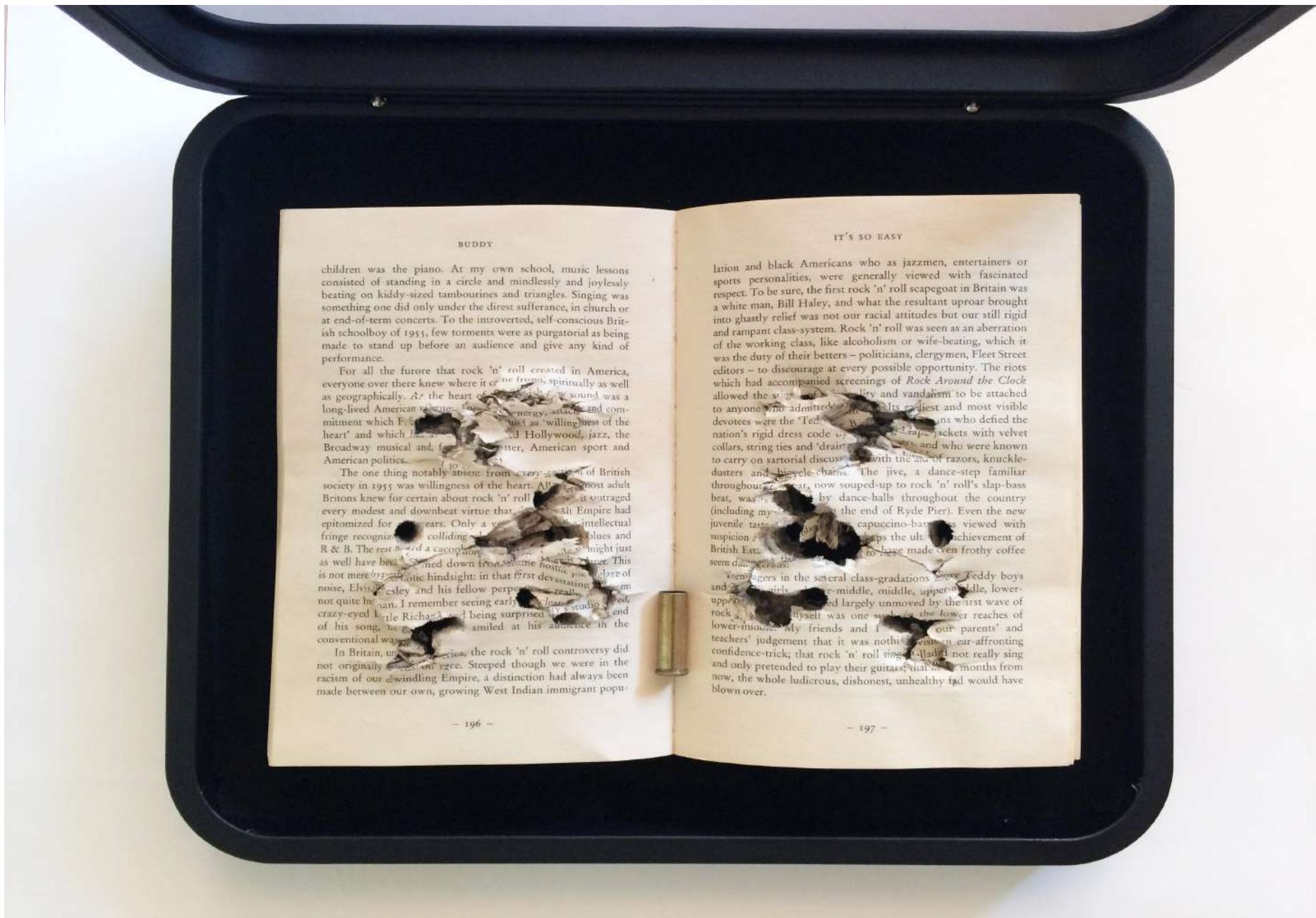
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<sup>i</sup> Interview with the artist by Christina Grammatikopoulou, April 2012 <http://interartive.org/2012/04/add-to-my-library-bcn/#sthash.i9W8M8hq.dpuf> [accessed 22 December 2013]

<sup>ii</sup> See Jenny Bledsoe, “Feminine Images of Jesus: Later Medieval Christology and the Devaluation of the Feminine.” *Intermountain West Journal of Religious Studies* 3, no. 1 (2011). <http://digitalcommons.usu.edu/imwjournal/vol3/iss1/4> [accessed 22 December 2013]

<sup>iii</sup> Caroline Walker Bynum, “The Body of Christ in the Later Middle Ages: A Reply to Leo Steinberg,” *Renaissance Quarterly* 39, no. 3 (Chicago: University of Chicago Press, Autumn 1986) p.421

<sup>iv</sup> See *ibid* and also Caroline Walker Bynum, *Jesus as Mother: Studies in the Spirituality of the High Middle Ages* (Berkeley: University of California Press, 1982)



children was the piano. At my own school, music lessons consisted of standing in a circle and mindlessly and joylessly beating on kiddy-sized tambourines and triangles. Singing was something one did only under the direst sufferance, in church or at end-of-term concerts. To the introverted, self-conscious British schoolboy of 1955, few torments were as purgatorial as being made to stand up before an audience and give any kind of performance.

For all the furore that rock 'n' roll created in America, everyone over there knew where it came from, spiritually as well as geographically. At the heart of the rhythm and blues sound was a long-lived American vernacular, the energy, astuteness and commitment which Fellini would describe as 'willingness of the heart' and which had been the lifeblood of Hollywood, jazz, the Broadway musical and, for that matter, American sport and American politics.

The one thing notably absent from every generation of British society in 1955 was willingness of the heart. All the most adult Britons knew for certain about rock 'n' roll was that it outraged every modest and downbeat virtue that the British Empire had epitomized for centuries. Only a very small, intellectual fringe recognized the collision of the new blues and R & B. The rest heard a cacophonous noise that might just as well have been a medley of some hostile and hostile of noise, Elvis Presley and his fellow performers seem not quite human. I remember seeing early rock and roll, the crazy-eyed Little Richard, and being surprised to see the end of his song, he smiled at his audience in the conventional way.

In Britain, until the 1960s, the rock 'n' roll controversy did not originally arise out of race. Steeped though we were in the racism of our dwindling Empire, a distinction had always been made between our own, growing West Indian immigrant popu-

lation and black Americans who as jazzmen, entertainers or sports personalities, were generally viewed with fascinated respect. To be sure, the first rock 'n' roll scapegoat in Britain was a white man, Bill Haley, and what the resultant uproar brought into ghastly relief was not our racial attitudes but our still rigid and rampant class-system. Rock 'n' roll was seen as an aberration of the working class, like alcoholism or wife-beating, which it was the duty of their betters - politicians, clergymen, Fleet Street editors - to discourage at every possible opportunity. The riots which had accompanied screenings of *Rock Around the Clock* allowed the sight of the riotous and vandalism to be attached to anyone who admitted to the craziest and most visible devotees were the 'Teddy boys', the young men who defied the nation's rigid dress code of suits and jackets with velvet collars, string ties and 'drain pipes', and who were known to carry on sartorial discussions with the aid of razors, knuckle-dusters and bicycle chains. The jive, a dance-step familiar throughout the year, now souped-up to rock 'n' roll's slap-bass beat, was danced by dance-halls throughout the country (including my own in the end of Ryde Pier). Even the new juvenile taste for the capuccino-baristas viewed with suspicion as the ultimate achievement of British East Enders, to have made even frothy coffee seem dangerous.

Teenagers in the several class-gradations above Teddy boys and their girls were - middle, middle, upper-middle, lower-upper-middle - remained largely unmoved by the first wave of rock and roll. Myself was one such, in the lower reaches of lower-middle. My friends and I were our parents' and teachers' judgement that it was nothing more than ear-affronting confidence-trick; that rock 'n' roll singers had not really sing and only pretended to play their guitars. But in a few months from now, the whole ludicrous, dishonest, unhealthy fad would have blown over.

Open Wounds I, sculptural object, bullet holes through vintage publication, 37x24 cm

Displayed in Glass Box /Case



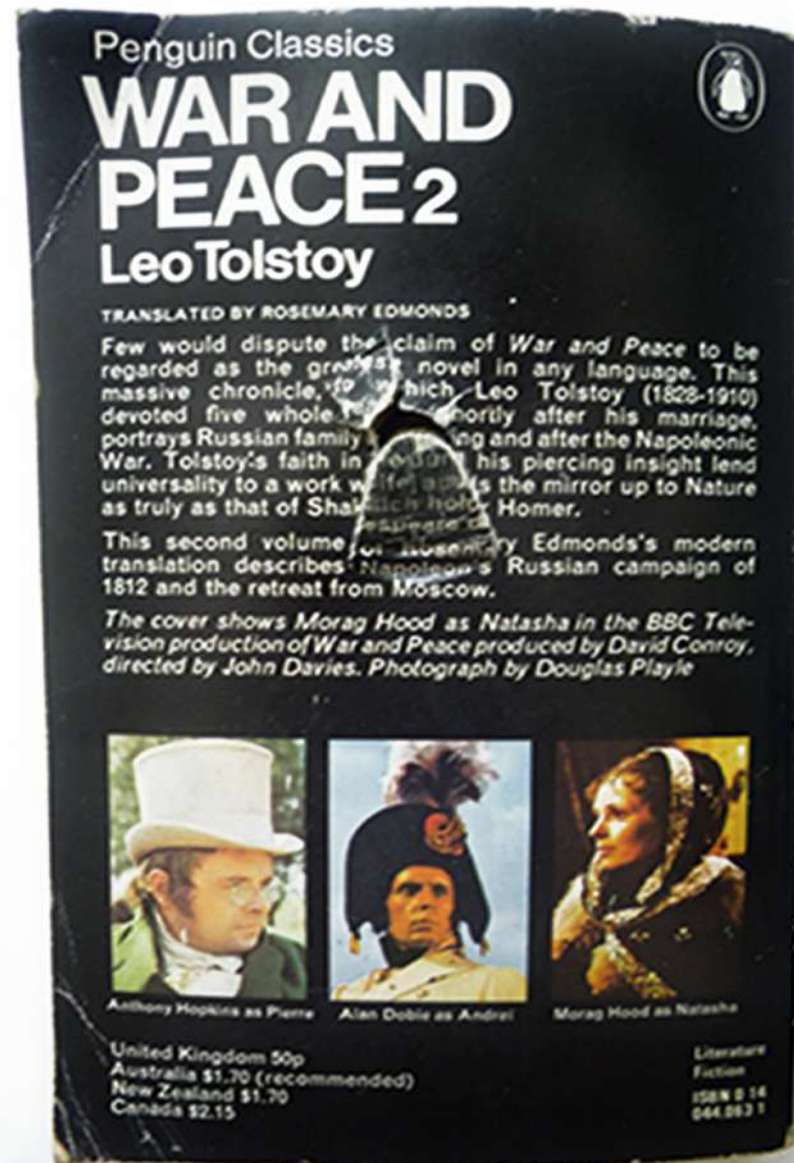
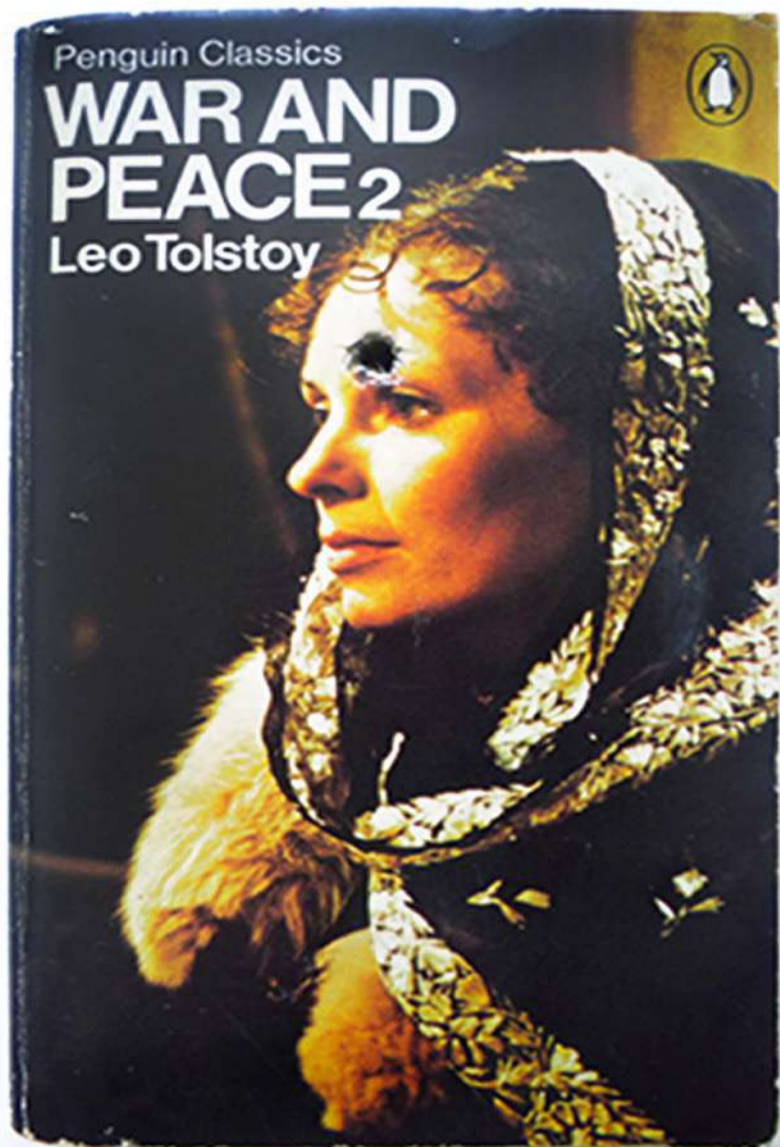
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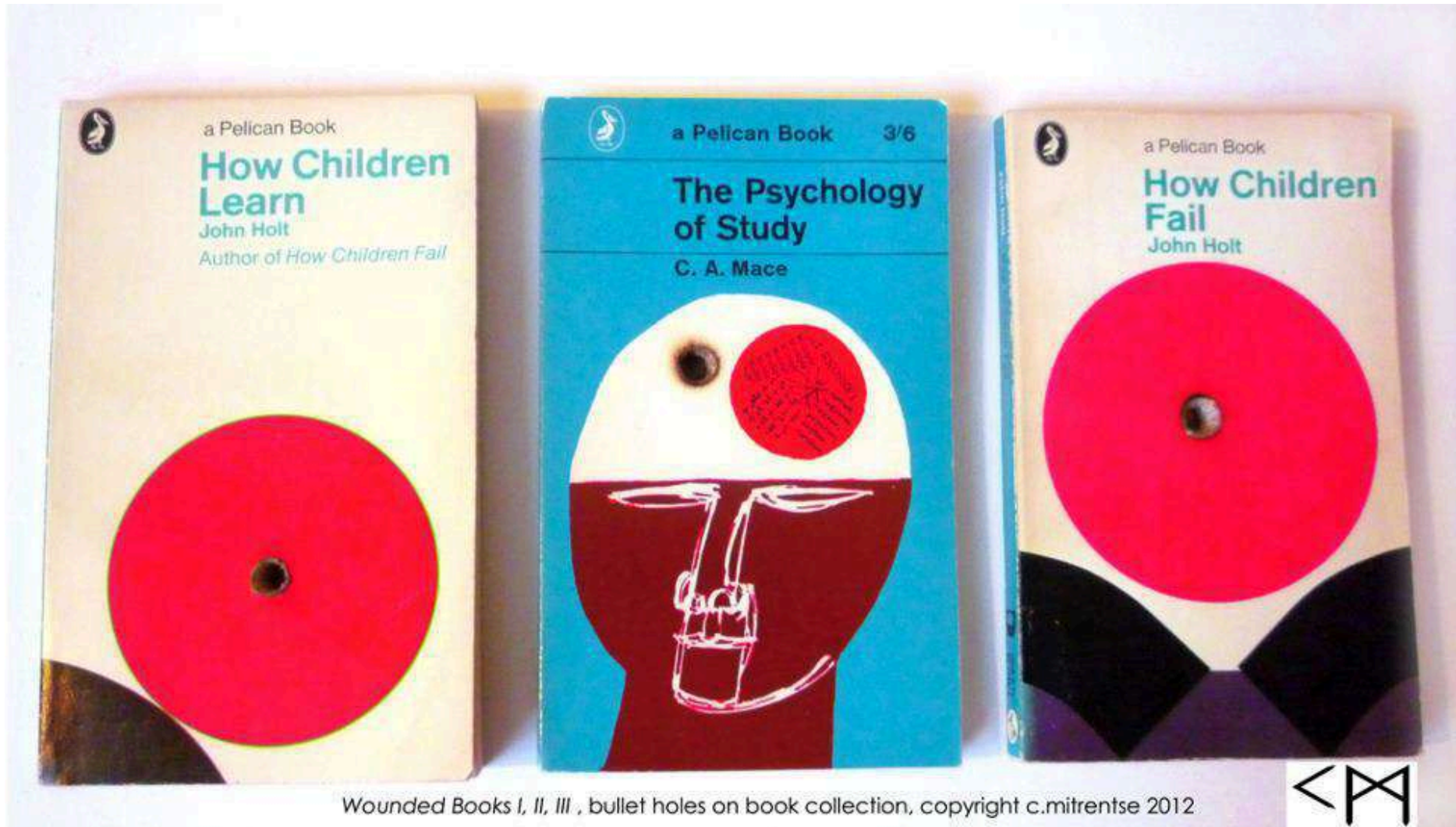


On Archeology of the Page – An Experimental Writing , Collage /Residual parts from the 'Wounded pages' 37x24cm , 2019





War & Peace, Wounded Book series ( Included in THE WORD IS ART publication of Thames & Hudson



**These Wounded Books are included in the public collection of National Library of Bagdad , 2013**





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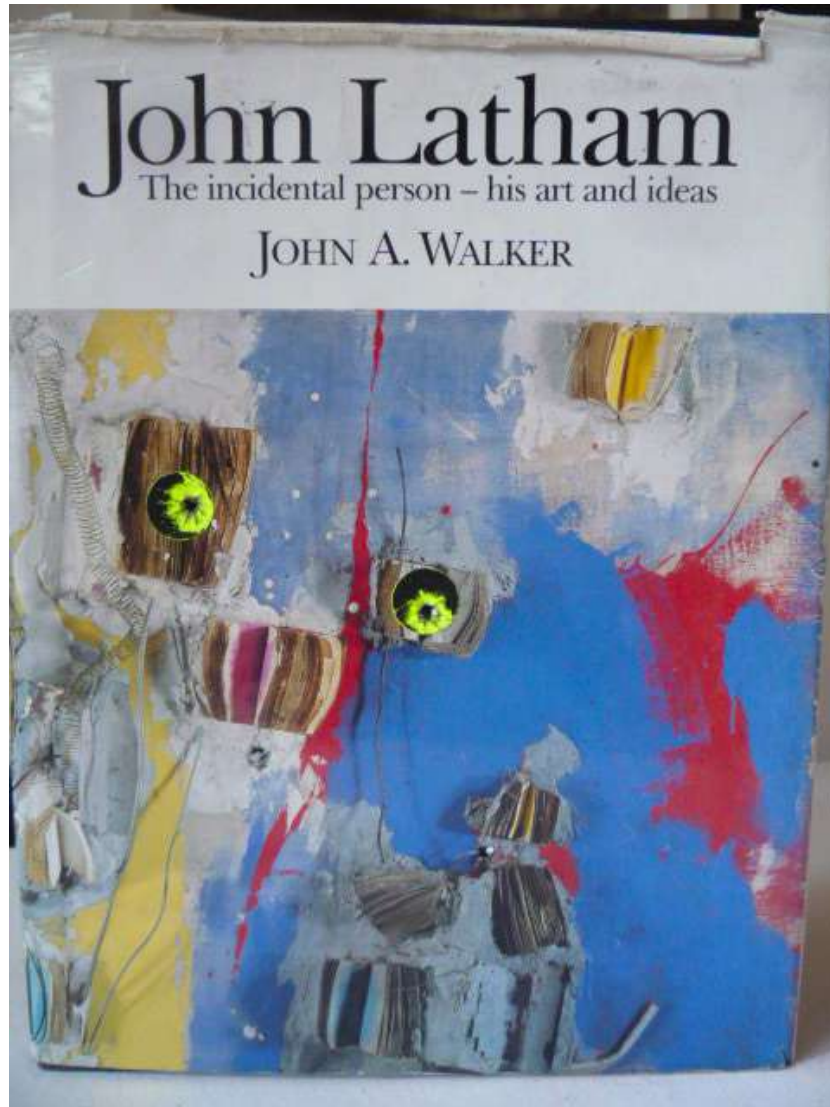


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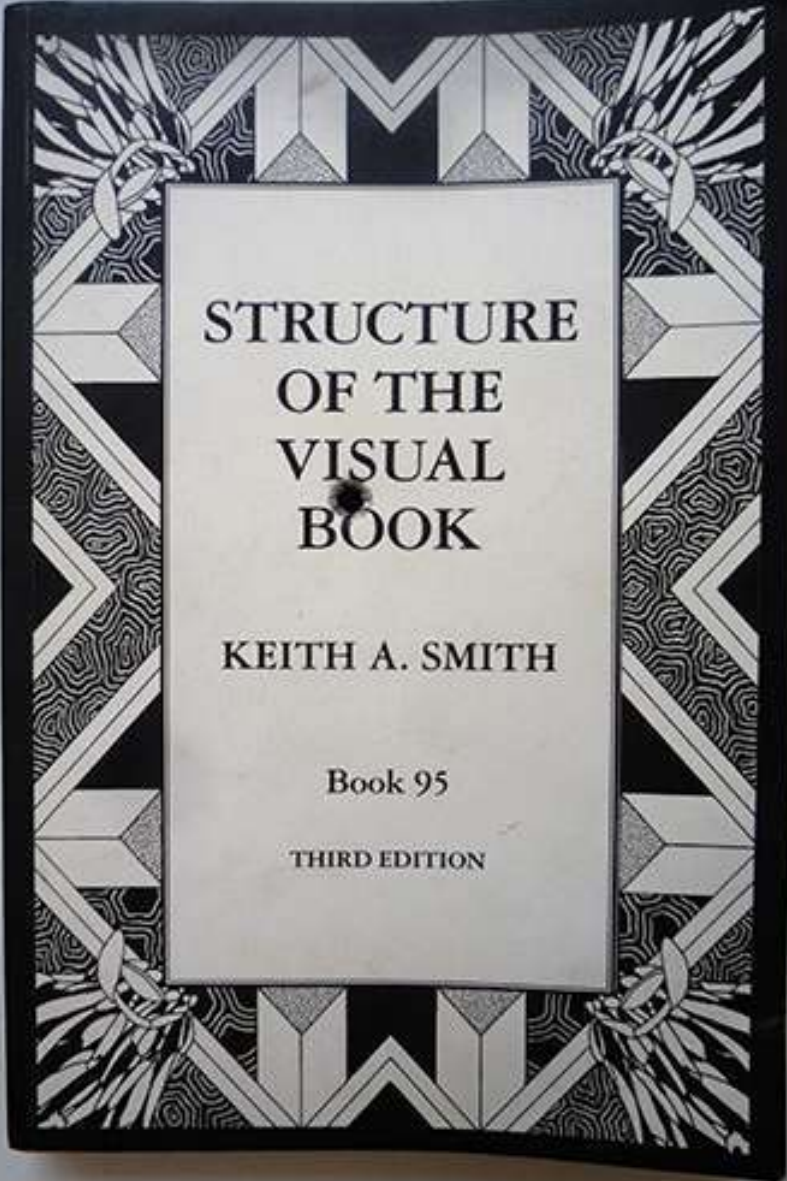
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Paula Krich, Metropolitan Museum of Art Library, *Library Journal*

The book locates the artist's book in all of its multimedial aspects within every aspect of the modern visual arts and draws on an immense bibliography of scholarly research to reveal the philosophical and artistic connections among the varied emerging experimental movements of the early 20<sup>th</sup> century. The book really re-examines and contextualizes one of the interdependence of structure and meaning in art of the 1900's.

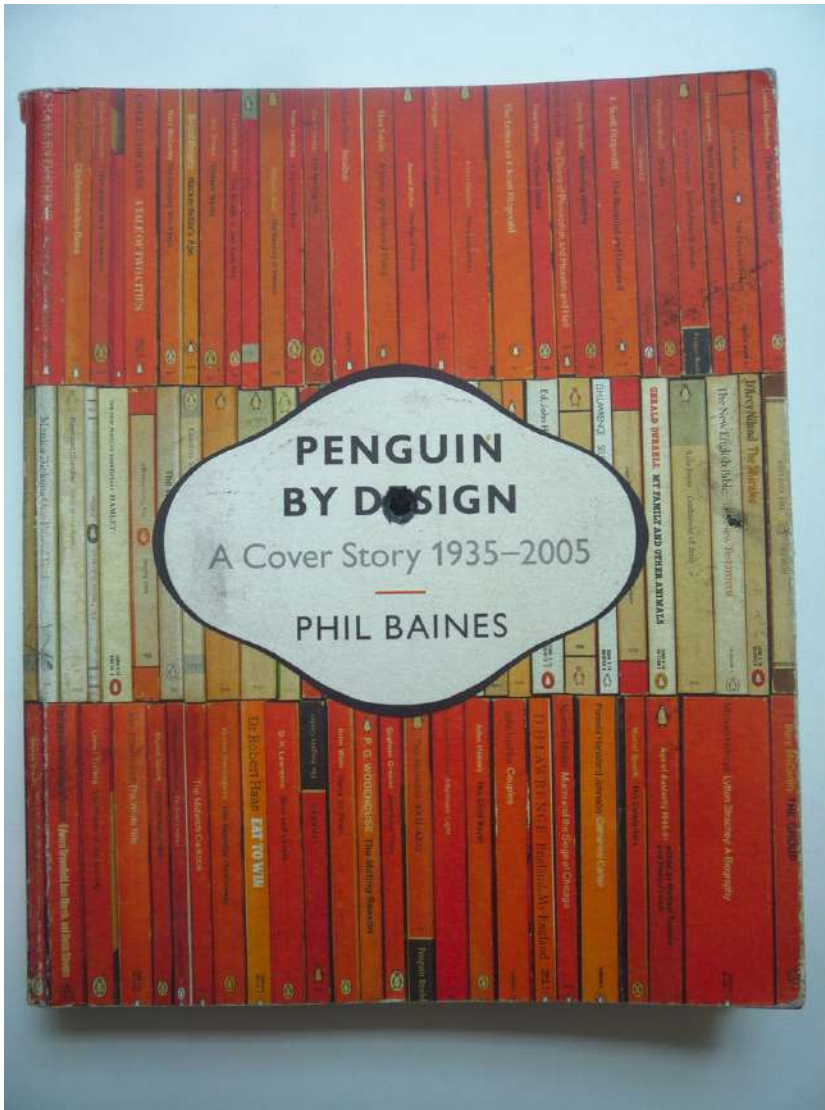
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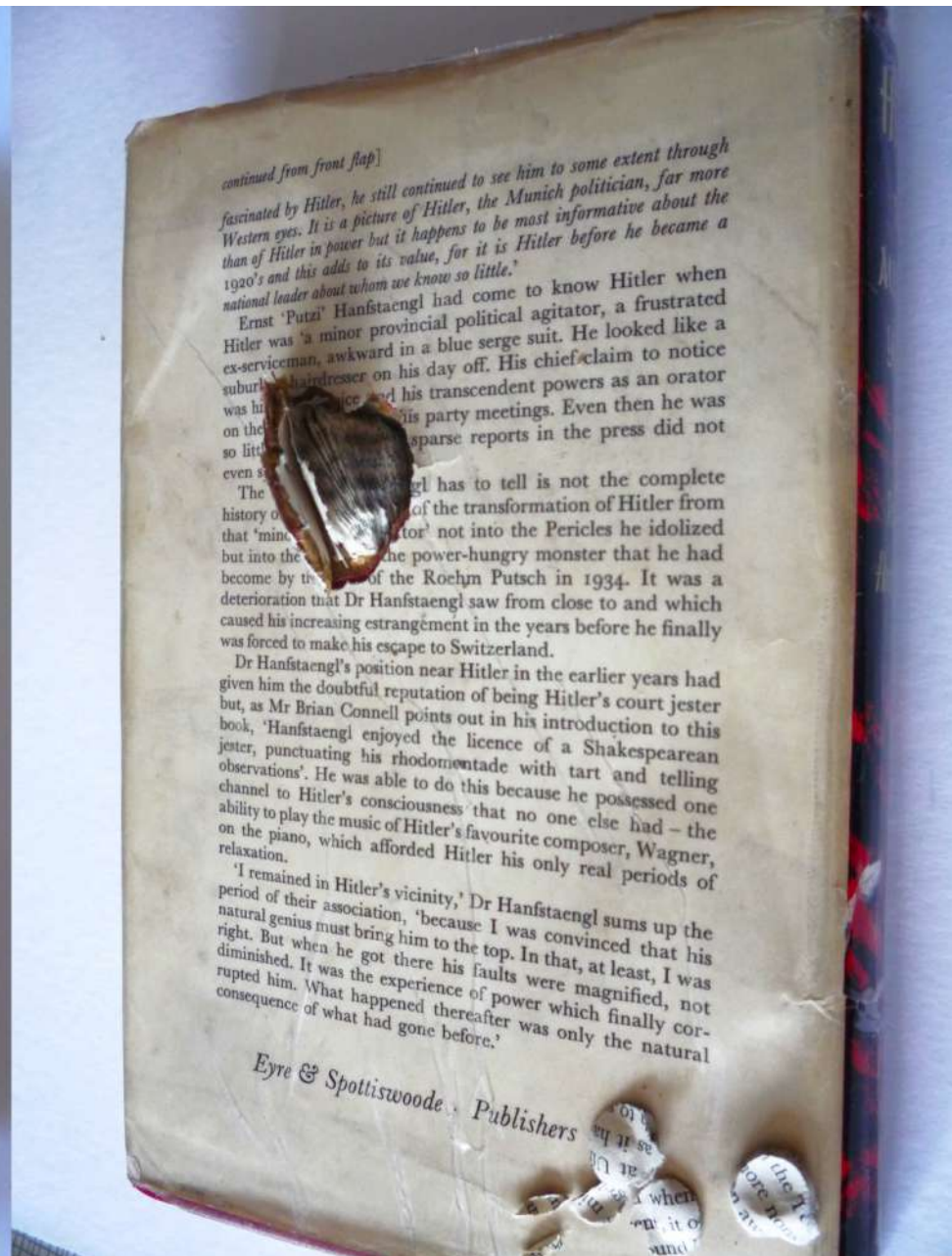
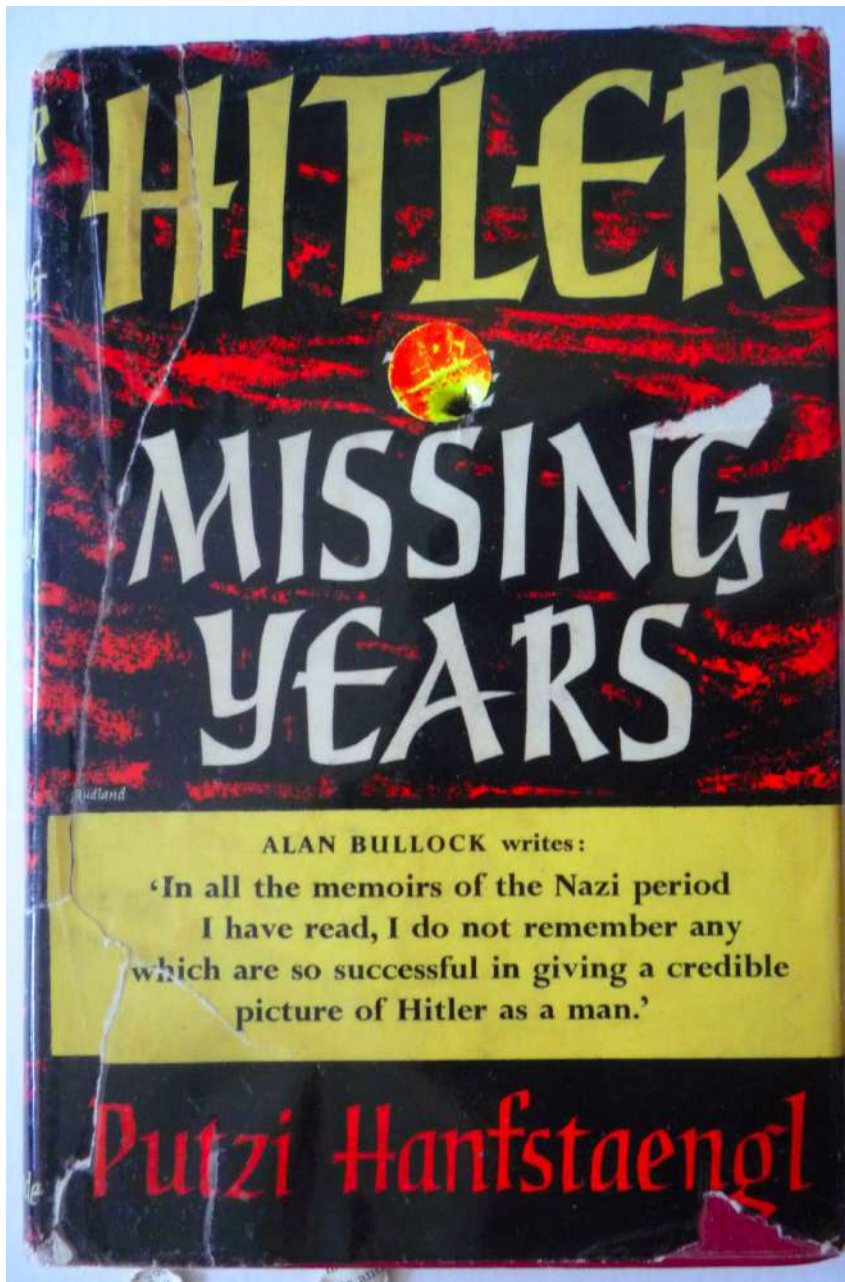
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WORLD AFFAIRS

AN ENEMY  
OF THE PEOPLE:  
ANTISEMITISM

WORLD AFFAIRS

JAMES PARKES



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Par



Howard Coster

THE AUTHOR

JAMES PARKES—already familiar to Penguin readers under his pen-name, John Hadham—was born in Guernsey in 1896, and educated there at Elizabeth College. After serving in the 1914-18 war, he went up to Oxford in 1919, and found himself as much immersed in problems of politics and reconstruction as in classics and theology. Between 1923 and 1935 he worked in different student organizations, and travelled extensively in Europe. It was then that he became interested in the Jewish question, his first book on the subject, *The Jew and his Neighbour*, appearing in 1930. This has been followed by *The Conflict of the Church and the Synagogue*; *The Jewish Problem in the Modern World*; *Jesus, Paul and the Jews*; and other books, pamphlets and articles on the same subject, on which he has lectured extensively in a number of countries. In 1935 the official Nazi antisemitic organization—the Antisemitsche Weltdienst—tried to murder him in Geneva. A countryman by birth and inclination, he lives in a village overlooking the East Anglian plain, and spends his spare time cultivating his garden.



כ"ה תש"ז

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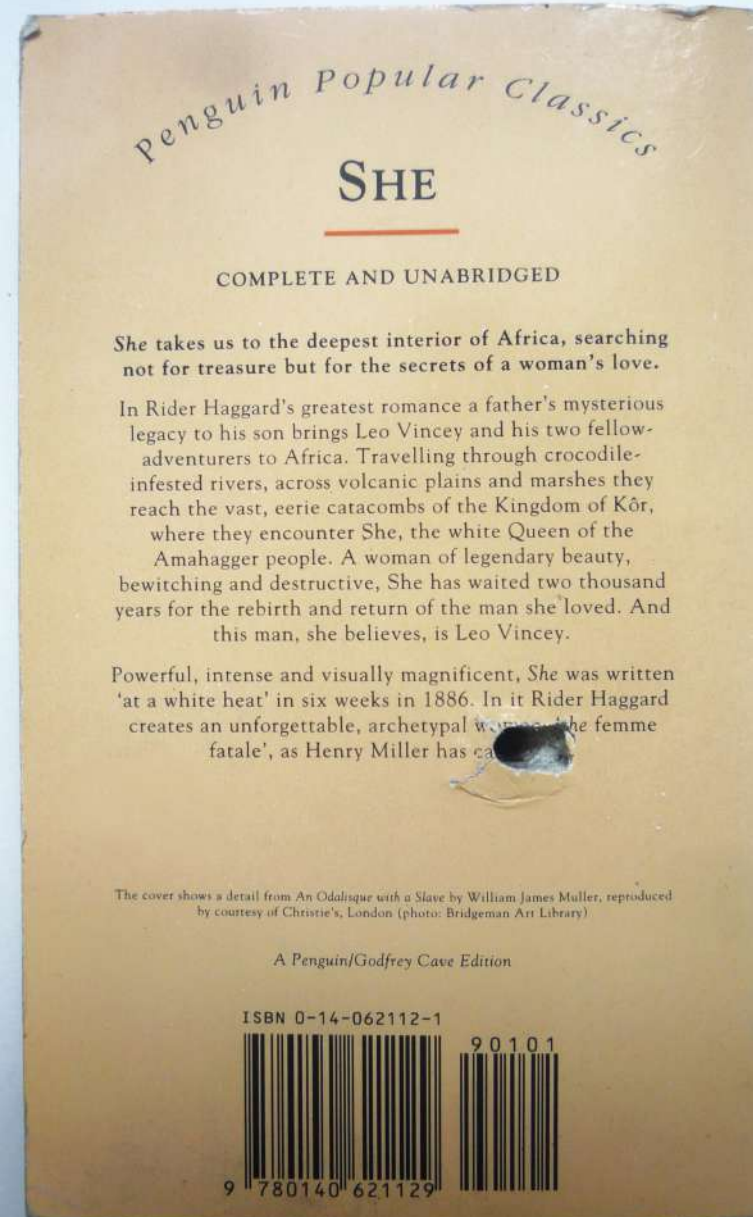
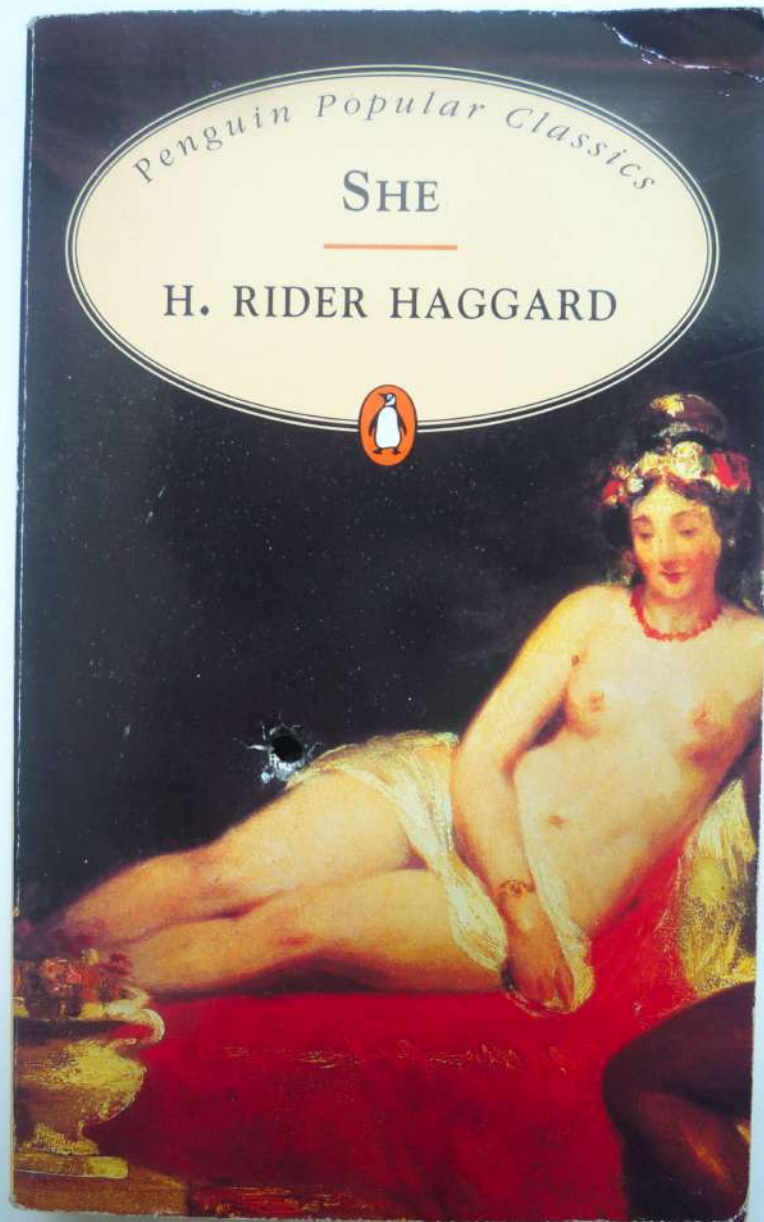
on the European  
Jewish Catastrophe and  
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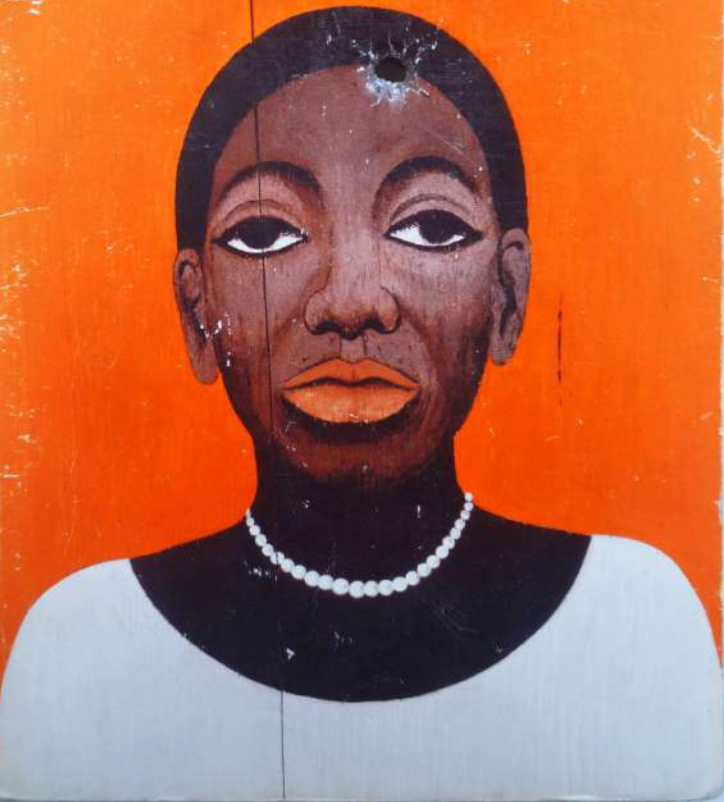


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The early chapters of *The Pursuit of Love*, says Miss Mitford, are largely autobiographical – telling of her childhood in a large remote country house with five sisters and one brother. She was, she says, uneducated except for being taught to ride and to speak French. She had two literary grandfathers, Lord Redesdale, the author of *Tales of Old Japan*, etc., and Thomas Gibson Bowles, M.P., editor, founder and owner of *Vanity Fair* and other papers.

She is married to Peter Rodd, son of Lord Rennell, the former ambassador to Rome.

She has written six novels, of which her most recent are *Love in a Cold Climate* (1949) and *The Blessing* (1951), and has edited two books of Victorian letters, *The Ladies of Alderley* and *The Stanleys of Alderley*. She has translated into English Madame de La Fayette's classic novel *La Princesse de Clèves*, and her adaptation of a play by André Roussin is being performed in London under the title of *The Little Hut*.

During the war Miss Mitford turned her father's big London house into a hostel for fifty bombed-out raid victims from Whitechapel, and ran it for months, and then became manager of a bookshop until the end of the war. She now lives in Paris.

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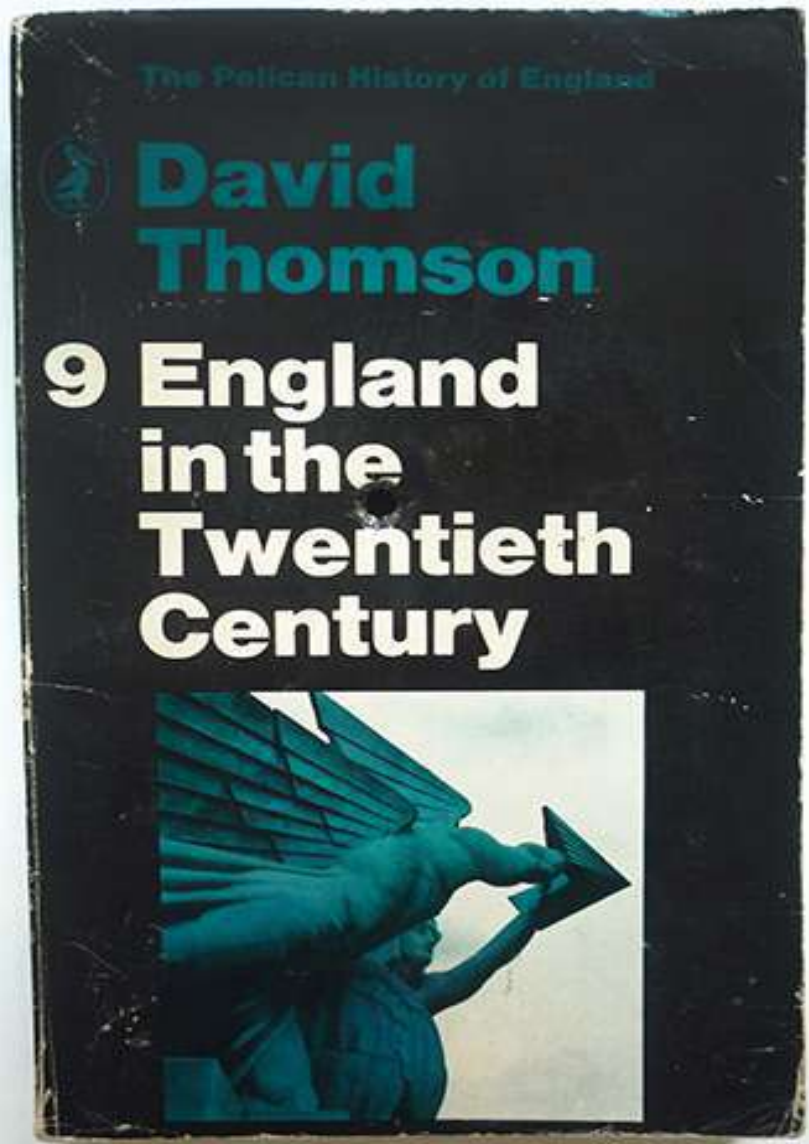
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It is easy to see that the story of Britain in our century can hardly fail to be as fascinating and dramatic as it is important. In this volume of the Pelican History of England the late Master of Sidney Sussex College, Cambridge, has not only managed to stand back in the times; he has also accomplished an unparalleled feat of compression and, in describing an age of revolution, underlined the significance of continuity.

The cover shows a detail from a statue symbolizing speed in the air executed by E. Broadbent for Imperial Airways. Courtesy of B.O.A.C. Photograph by Alan Spain.



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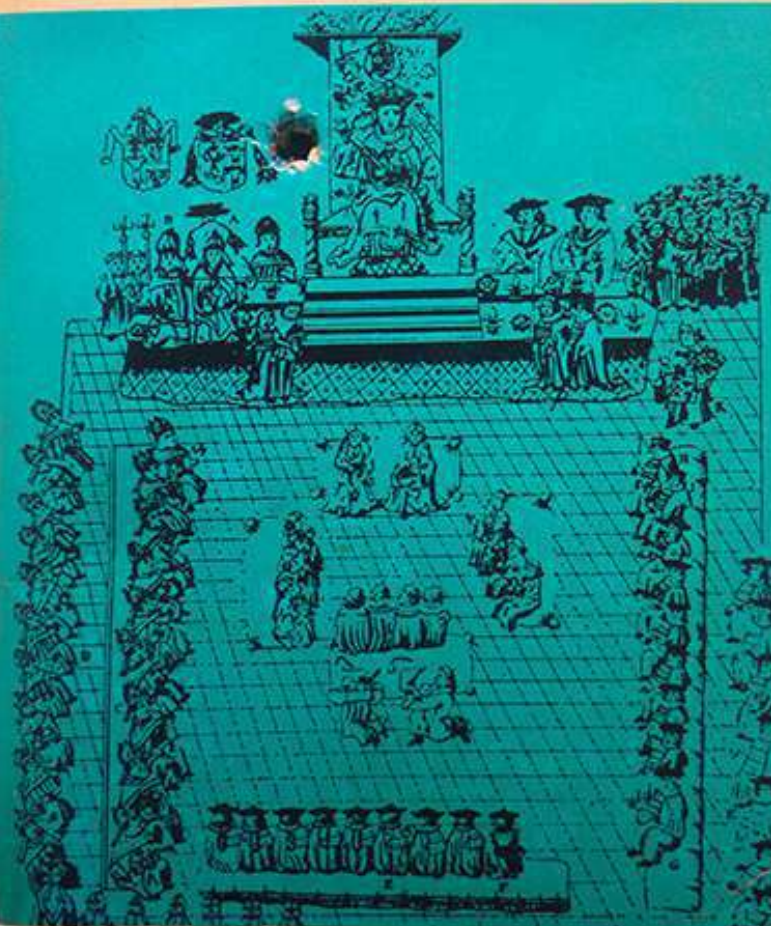
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# The English Parliament

Kenneth Mackenzie



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The eight illustrations in the central part of the book show what the Houses looked like at various times between 1523 and 1940.

'An admirable introduction to the study of parliamentary history' – *Times Literary Supplement*

Photograph of Kenneth Mackenzie by Robin Adler FRSA







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# A History of British Trade Unionism

Henry Pelling



published by Penguin Books

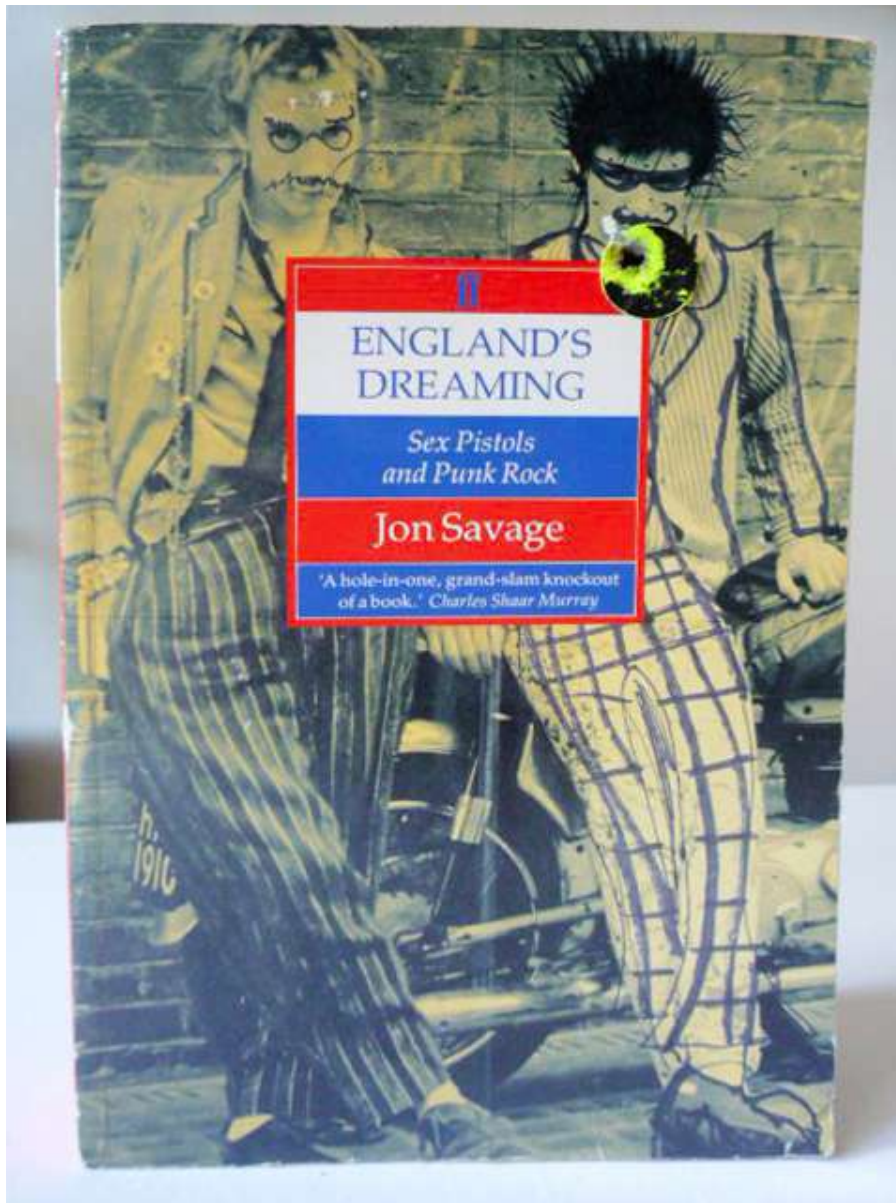
# A History of British Trade Unionism

Today trade unionism plays a more important part in the nation's economy than ever before, and its problems of internal reform and its relations with the government and the public are constantly under discussion. But its present structure can only be understood in relation to its long history. And, indeed, its history in Britain is also the first chapter in the history of trade unionism all over the world.

In this comprehensive book on the subject for Henry Pelling, a Fellow of the Queen's College, is the author of *The Origins of the Labour Party*. He tells the story through a vivid story of struggle and development covering more than four centuries: from the medieval guilds and early craftsmen's and labourers' associations to the dramatic growth of trade unionism in Britain in the nineteenth and twentieth centuries. Most important, he traces the course of two significant issues: first, the shift in power from the craft unions to the amalgamated unions, and finally in our time to the giant general unions. And, secondly, the changing relationships of the labour and political functions of the unions from the early nineteenth century through the Labour Representation Committee to the block vote and the 1959 Labour Party Conference.

Trade Unions are an essential part of our society and we must understand them if we are to understand Britain today.



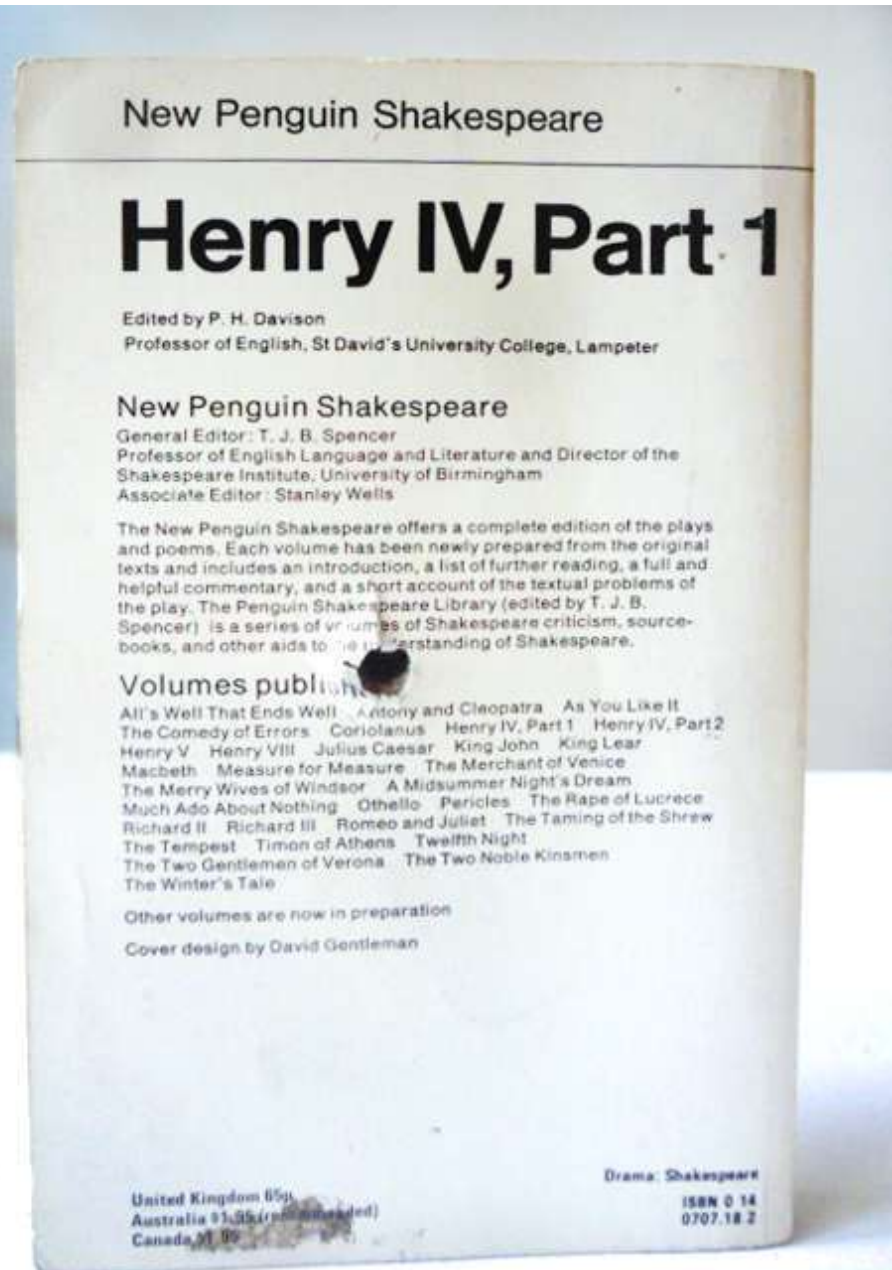
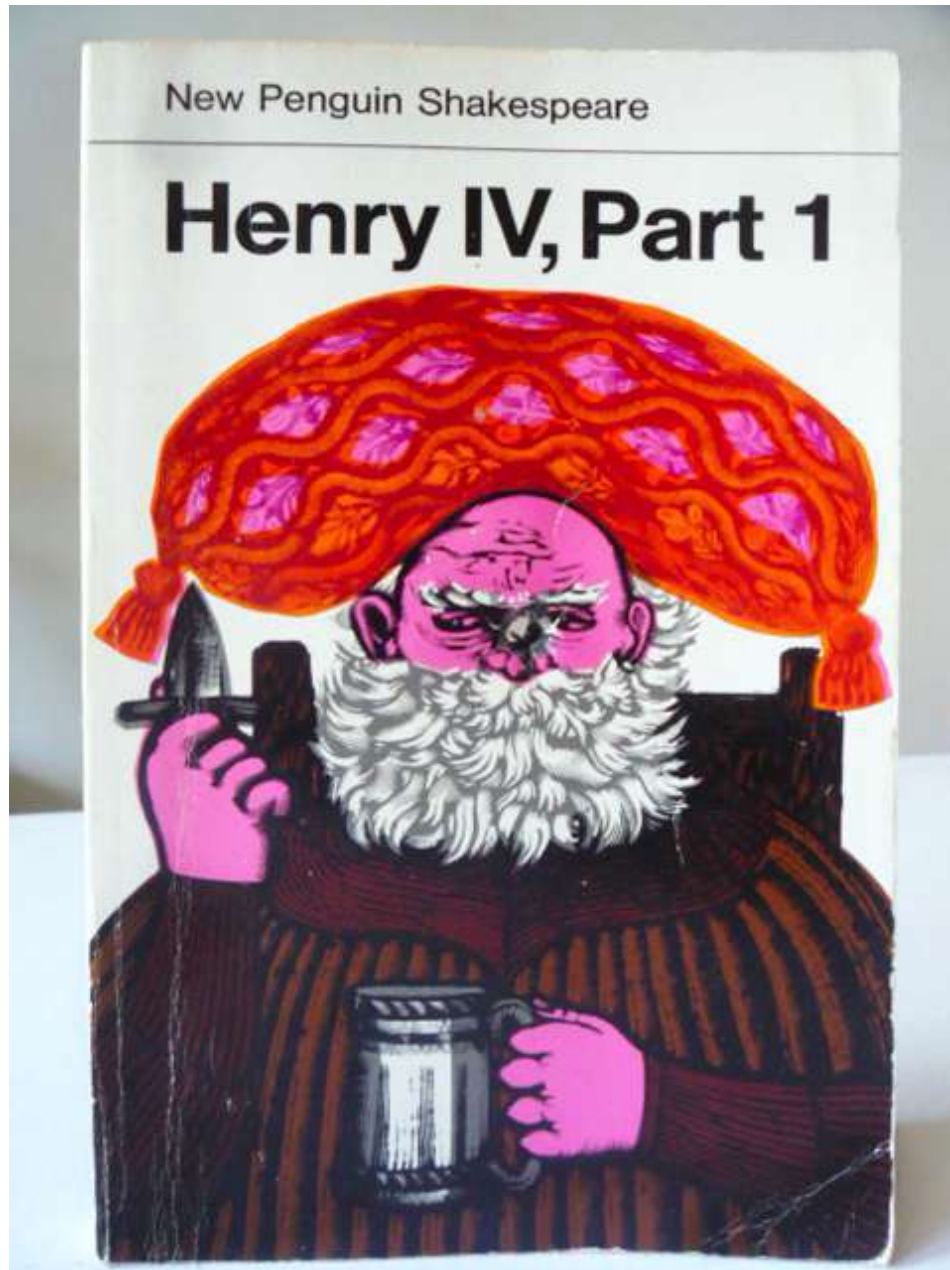


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Wounded Book, The History of England





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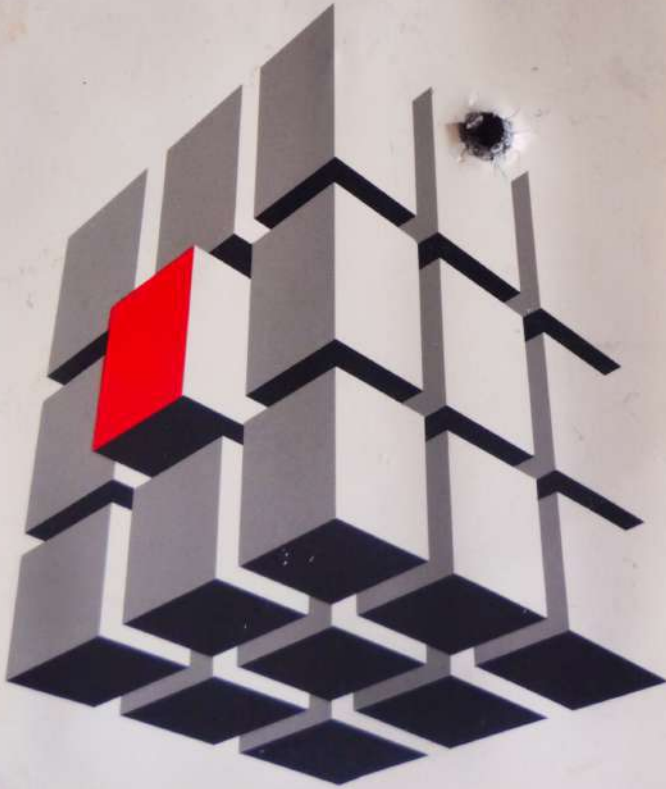




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# Beyond Freedom and Dignity

B. F. Skinner



tcsp0



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If each individual – from Alexander the Great to the girl next door – is the product of a certain heredity and a certain environment, then achievement calls for no credit and free will doesn't exist. Whatever the ideas of human freedom and dignity may have effected in the past, it is possible to regard them as futile objectives today.

So – in a book which some might prefer to see published in 1984 – argues one of the greatest living behavioural psychologists. Professor Skinner goes on to state the case for scientific control of human behaviour and a radical betterment of the social and physical environment which bounds our lives. Only a conscious 'technology of behaviour', in his view, can overcome the major social diseases of crime and pollution.

'A serious contribution to modern thought . . . Well-written, provocative and thoughtful' – *The Times Literary Supplement*

'Persuasive, coherent, fluent, gripping stuff . . . Professor Skinner has expounded his theory admirably simply' – *Economist*

'He is a spokesman for a large body of experimentalists, and deserves to be listened to respectfully' – H. J. Eysenck in *Humanist*

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The Origins and Growth of  
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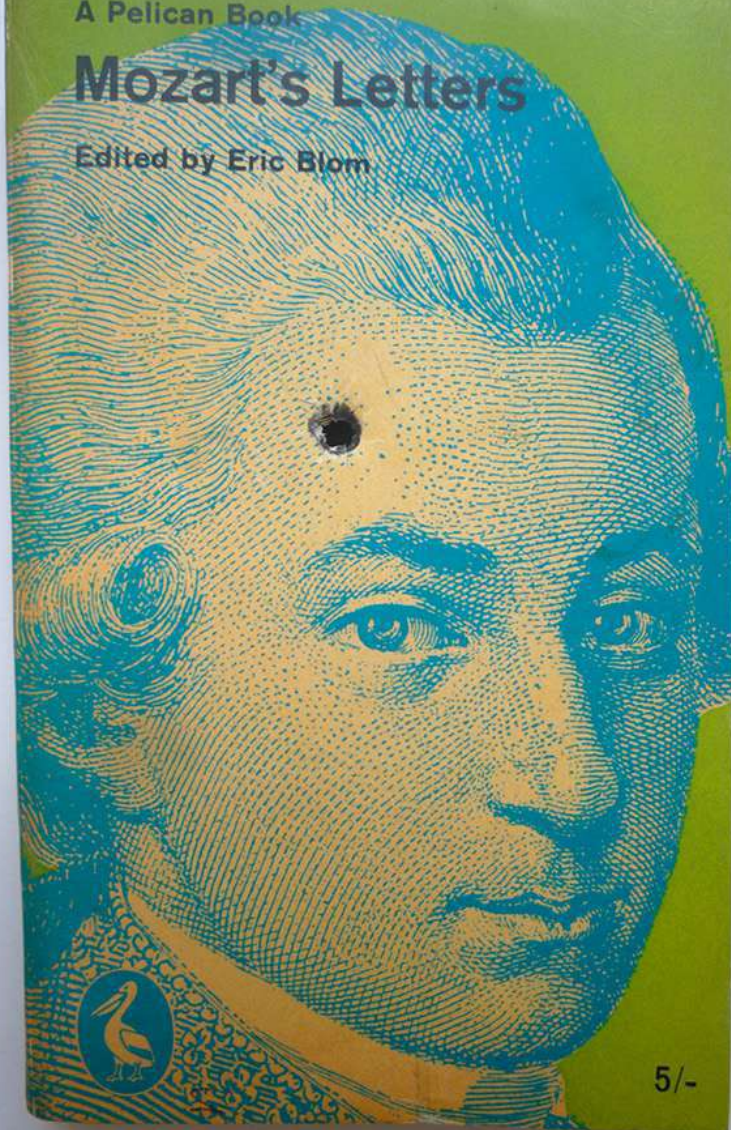
In about three centuries  
archaeology has evolved from  
treasure-hunting and the quaint  
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techniques from other sciences in  
order to extract the maximum of  
information from the slightest of  
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Howard Carter. Later chapters  
document the equally exciting  
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excavation and of techniques for  
precise dating that would once  
have seemed impossible.



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# Mozart's Letters

Edited by Eric Blom



This selection was made by Eric Blom from Emily Anderson's English edition of *The Letters of Mozart and his Family*. The choice, from the letters of the composer only, together with the narrative and commentary interspersed by the editor, makes up a most enthralling biography which will allow lovers of Mozart's music to gain a new insight into his work and a new affection for his personality.

The letters of Mozart are supreme among those of composers for the self-revelations of a professional artist and of a human being. Mozart the man is not by any means as faultless and elegantly aristocratic as his art, but is in his way as lovable and perennially fresh. There are crude and occasionally rather mean things in his letters that may shock those who do not make allowances for the manners and mentalities of a different age; but he is what those most deserving of one's truest love always are in the end – forgivable.

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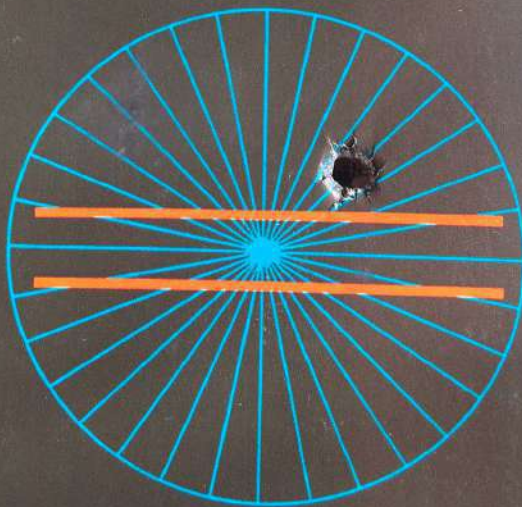




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# The Psychology of Perception

M. D. Vernon



published by Penguin Books

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When we look at the world with our eyes, do we see it as it *really is*? In this authoritative study the former Professor of Psychology at the University of Reading shows how, behind the retina of the eye, many more fallible mental processes cause errors and inconsistencies to creep into our perceptions. Here is a non-technical outline of the psychological processes which have been shown to be involved in our visual perceptions of things around us. These perceptions of shape, colour, movement, and space develop gradually from infancy upwards. Finally this book, which is based on over thirty years of psychological research at Cambridge and elsewhere, shows how the perceptions of different people are not always alike: they vary with attention, interest, and individual personality factors.



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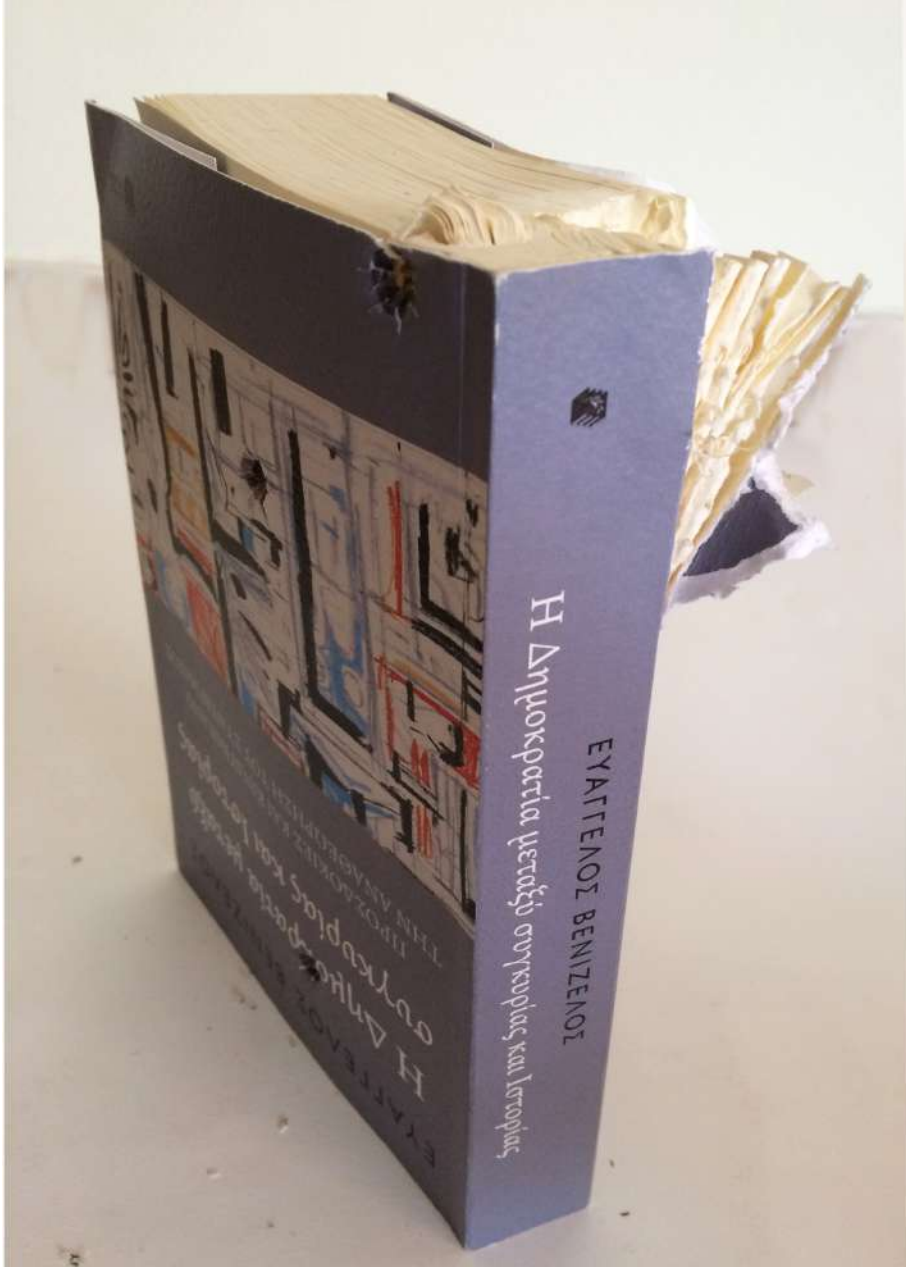


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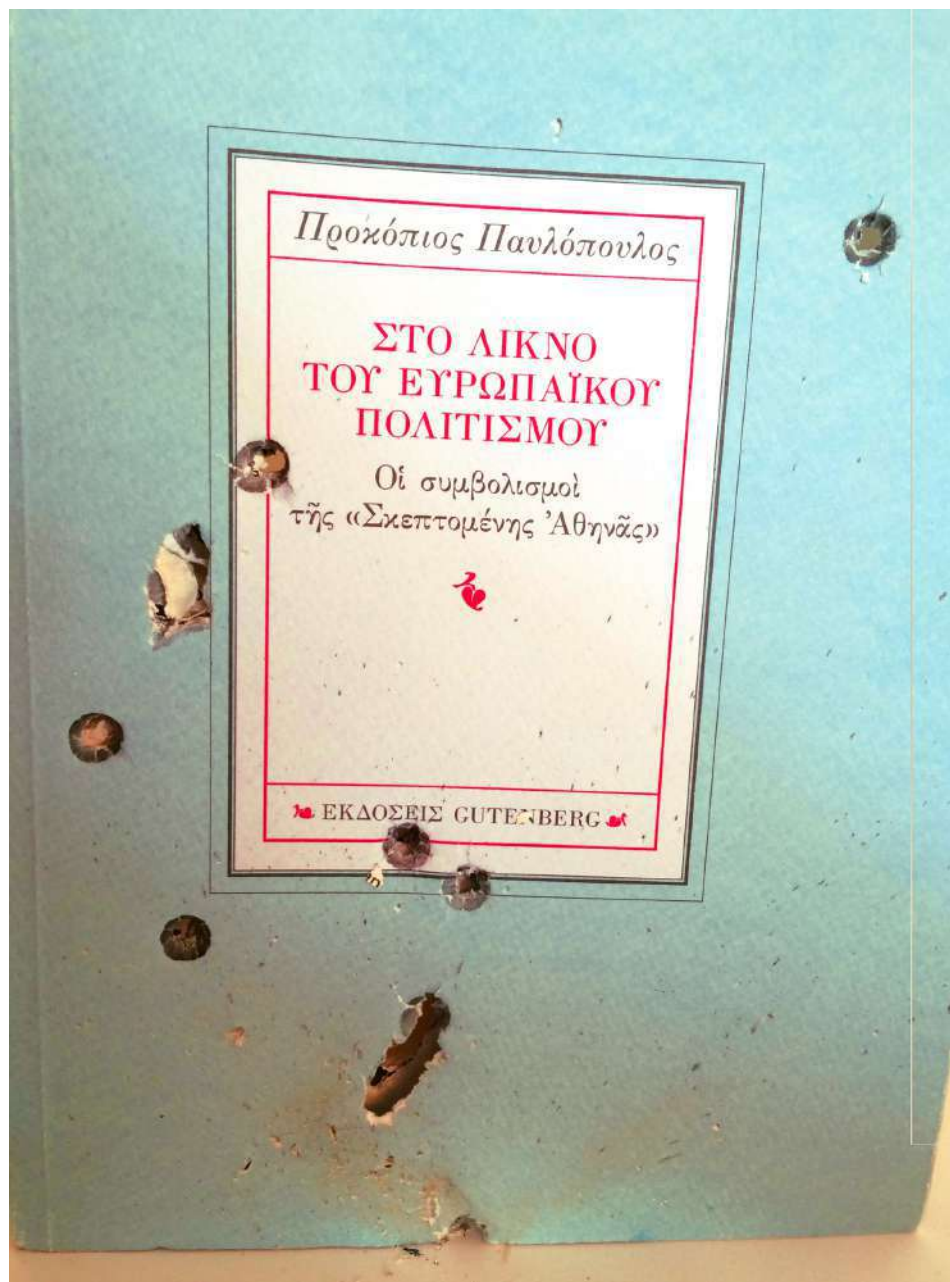
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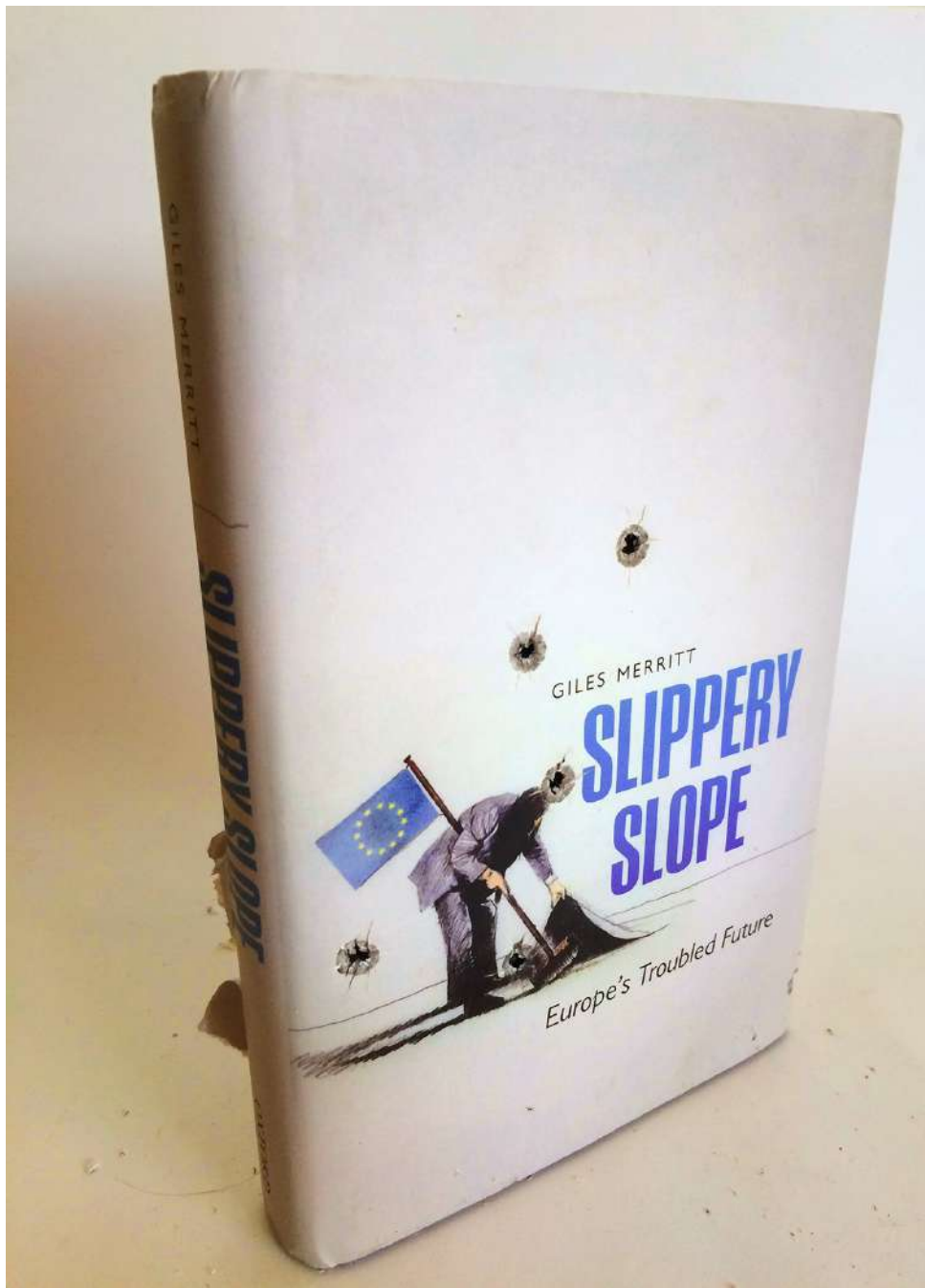












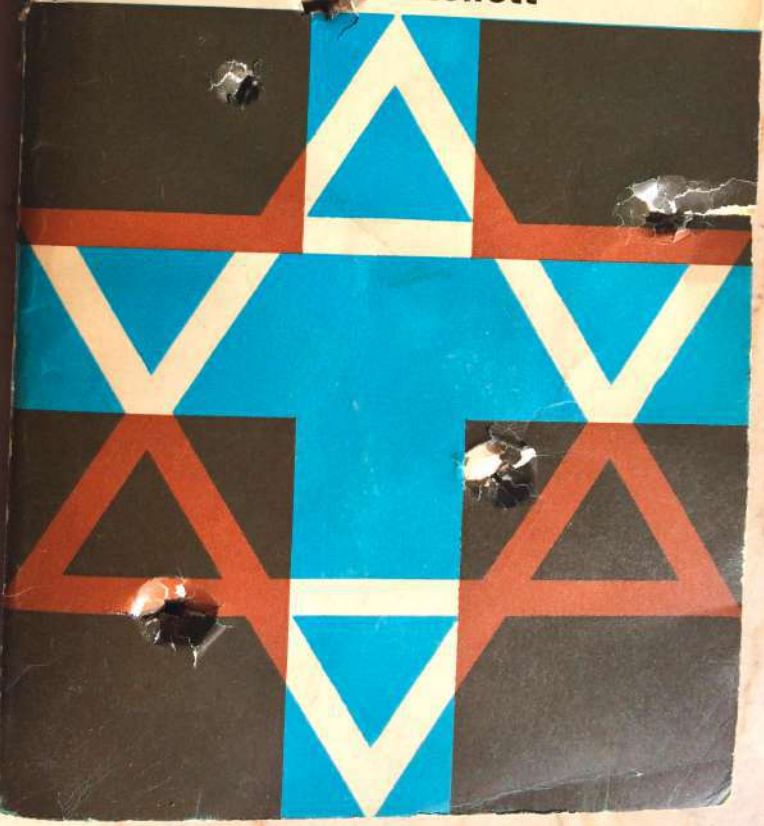


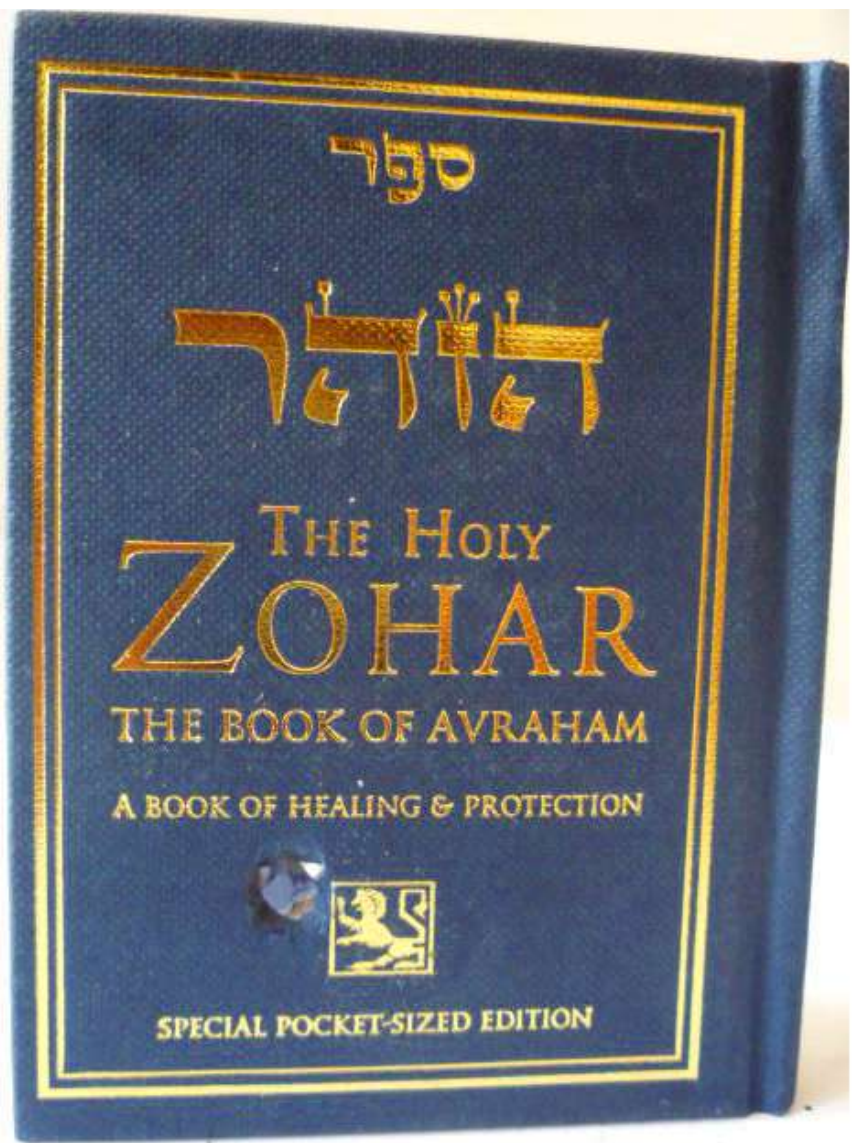


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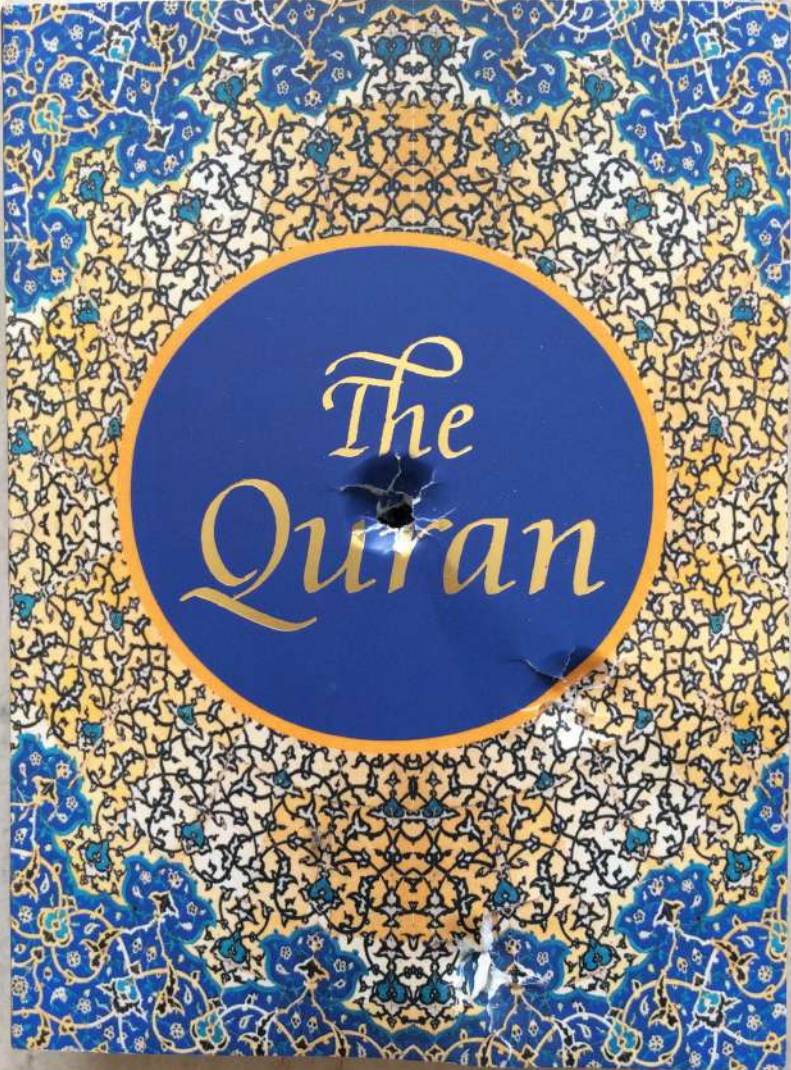


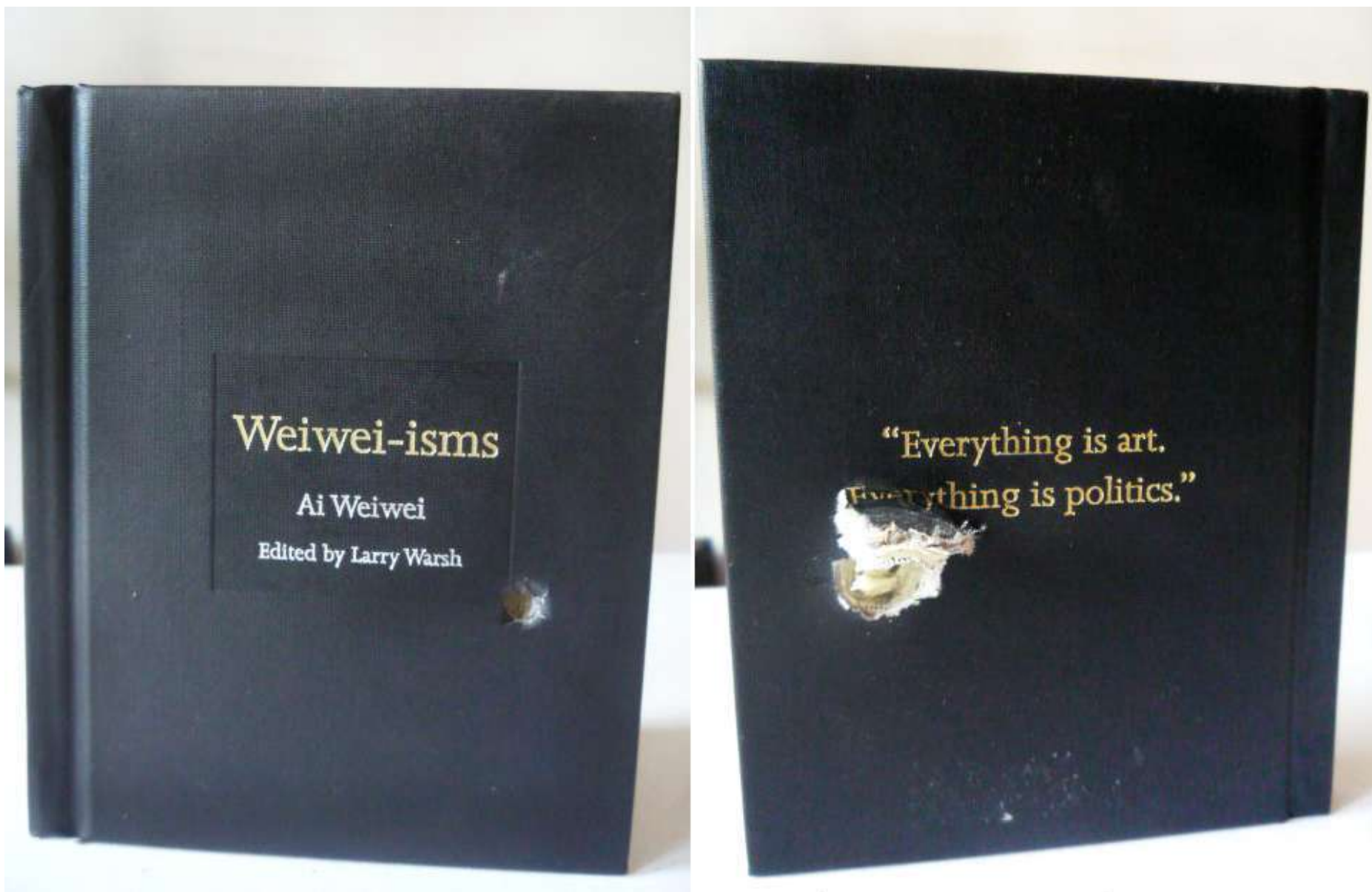


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