

1. Visions Of Excess, Selected Writings 1927-1939 by George Bataille. Added by Dr. John Cussans, Lecturer/Art Theorist **2. Personal-Political**, catalogue, Thessaloniki Biennial, 2008. Added by Arefi Leopoulou, Curator CCA/ Art Historian **3. Virginibus Puerisque**, essays by R.L Stevenson. Added by Jonas Ranson, Artist **4. The Book Of Druidry** by Ross Richols. Added by Kinga Podlewska, Curator, Art Move **5. Invisible Cities** by Italo Calvino. Added by Nat Skobeeva, Photographer **6. Labyrinths** by Jorge Luis Borges. Added by Julian Lister, coordinator, Axis Directory **7. The Spiritual In Art - Abstract Paintings 1890 - 1985** by Maurice Tuchman. Added by Dr. Katia Samaltanou, Arts Writer/Historian **8. This Is Modern Art** by Mathew Collings. Added by Ami Clarke, Artist/Curator **9. The Letters Of Vincent Van Gogh** Added by Mathew Krishanu, Artist/Curator **10. A Rebours** by J.K Huysmans. Added by Michael Wood, Artist **11. Death & Disaster** by Paul Alexander. Added by Alexandra Kollaros, Director, ArtAz **12. The Revolution Of The Everyday Life** by Raoul Vaneigem. Added by Arefi Leopoulou, Curator CCA/Art Historian **13. Stone Junction** by Thomas Pynchon. Added by Ali Bamford, Photographer **14. Rabelais And His World** by Mikhail Bakhtin. Added by Aeon Rose, Project Manager/ Curator, Hive **15. The Remains of the Day** by Kazuo Ishiguro. Added by Dominic Mifsud, Photographer **16. Spike Island** by Philip Hoare. Added by Michael Hampton, Arts Writer **17. Enigma** by Robert Harris. Added by Claire Jonsson, Artist **18 a. Fire Starter** by Stephen King **b. No Logo** by Naomi Klein. Added by Dr. Nina Iszatt, Scientist **19. The Ruins** by Scott Smith. Added by Ilona Sagar, Artist **20. Going Solo** by Roald Dahl. Added by Marianne Hendriks, Artist **21. The Nam** by Fiona Banner. Added by Stephen Bury, Artist/Curator/Writer **22. The Rings Of Saturn** by W. C. Sebald. Added by Dr. Marsha Bradfield, Artist/Theorist **23. Mrs Dalloway** by Virginia Woolf. Added by Lorna Robertson, Artist **24. Wanderlust - A History Of Walking** by Rebecca Solnit. Added by Louise Aschroft, Artist/Curator **25. Interviews With Francis Bacon** by David Sylvester. Added by Harry Pye, Artist **26. Nightmare Of Ecstasy** by Rudolph Grey. Added by Sylvie Fleury, Artist **27. Looking, Telling, Thinking, Collecting: Four Directions Of The Artist's Book From The Sixties To The Present** by Anne Moeglin-Delcroix. Added by Sarah Bodman, Research Fellow, Artists Books, CFPR **28. Francesca Woodman** by Chris Townsend. Added by Annalisa Casentino, Director, Rat Commander Productions. **29. The Laws Of Imitation** by Gabriel de Tarde. Added by Niki Lambropoulos, HCI e-Learning Consultant **30. The Dada Almanac** by Richard Huelsenbeck. Added by Ingrid Z, Gallery Director **31. Paolozzi** by F. Whitford, Tate, 1971. Added by Alex Bunn, Artist **32. Nobody Had To Know** by Elke Krystufek. Added by Duncan Ward, Artist/Publisher **33. Velázquez: Museo Del Prado** by Antonio Domínguez Ortiz. Added by Wen Wu, Artist **34. Vitamin D New Perspectives In Drawing** by Phaidon. Added by Naomi Murtagh, Gallery Director **35. Paul Klee Vol.I The Thinking Eye Vol.II The Nature Of Nature.** Added by Jonas Ranson, Artist/Printmaker **36. Discourses On Art** by Sir Joshua Reynolds. Added by Tom Morton, Curator/Art Historian **37. Parse** by John Baldessari. Added by Thanos Stathopoulos, Writer/Curator **38. The Work Of Art In The Age Of Mechanical Reproduction** by Walter Benjamin. Added by Kathy Noble, Curator, Tate **39. Social Radicalism And The Arts - Western Europe 1793-1968** by Donald Drew Egbert. Added by Prof. Linda Morris, Curator, East International **40. A Joseph Cornell Album** by Dore Ashton. Added by Lee Maelzer, Artist **41. Icon and Idea** by Herbert Read. Added by Michael Paraskos, Art Critic **42. Le Livre De Mes Rêves** by Federico Fellini. Added by Cecilian Bezzan, Art Critic **43. Curating Subjects** by Paul O'Neill. Added by Toby Huddleston, Artist/Curator **44. Species Of Spaces** by Georges Perec. Added by Renee O'Drobinak, Artist/Editor **45. Le Rouge Et Le Noir** by Stendal. Added by Dr. Thouli Misirloglou, Curator, MMCA/Art Historian **46. Making Things Public: Atmospheres Of Democracy** by Bruno Latour. Added by Cinzia Cremona, Artist **47. Fresh Cream** by Phaidon. Added by Felicity Stone, Artist **48. No Fun Without You: The Art Of Factual Nonsense** by Jeremy Cooper. Added by Alex Chappel, Writer **49 a. Lost Dimension** by Paul Virilio **b. Wounded Book** by Michael Gibbs. Added by Henriette Dingemans, Artist **50. Giani Motti, Plausible Deniability**, Migros Museum fur Gegenwartskunst. Added by Toby Huddleston, Artist **51. Hyper Real, Die Passion des Realen in Malerei und Fotografie.** Added by Stefanos Tsitsopoulos, Editor, Soul mag **52. The Medium Is The Message** by Marshall McLuhan & Quentin Fiore. Added by Vanya Balogh, Artist **53. Reality Hunger** by David Shields. Added by Derek Horton, Artist/ Editor **54. Mémoires** by Guy Debord, Paris, 1958. Added by George Icaros Babassakis, Writer/Publisher **55. La Poétique De L'espace** by Gaston Bachelard. Added by Constance Slaughter, Artist **56. The Return Of The Real** by H. Foster. Added by Bea Jarvis, Artist **57. The Most Beautiful Painting In The World** by Ralph Herrmanns. Added by Douglas Park, Artist/Writer **58. Home Made: Contemporary Russian Folk Artifacts** by Vladimir Arkhipov. Added by Michael Hampton, Arts Writer **59. Darkness Moves** by Henri Michaux. Added by Lee Maelzer, Artist **60. Le Chef-D'œuvre Inconnu** d'Honoré de Balzac. Added by Axelle, Curator **61. Basquiat, A Quick Killing In Art** by Phoebe Hoban. Added by Robert McNally, Artist **62. Utopias, Documents on Contemporary Art** ed. by Richard Noble. Added by Maja Ciric, Curator/Art Critic **63. Myra Breckinridge** by Gore Vidal. Added by Paul Kindersley, Artist **64. Live in your Head**, Whitechapel Gallery, London. Added by Sozita Goudouna, Artistic Director, OBI **65. The Doors Of Perception, Heaven & Hell** by Aldous Huxley. Added by Lucy May Tomlins, Artist **66. American Waters** by Alex Kirkbride. Added by Kim Stone, Artist/Writer **67. The Ballard Of Sexual Dependency** by Nan Goldin. Added by Paula Smolarska, Artist **68. Food of Japan** by Shirley Booth. Added by Yiorgos Taxiarchopoulos, Artist **69. Ouvrir Venus** by Georges Didi-Huberman. Added by Dr. Raphael Cuir, Curator/ Art Historian/Writer **70. Stadien** by Kai Schiemenz - Eine Künstlerischwissenschaftliche Raumforschung. Added by Kathrin Becker, Curator /Arts Writer /Art Historian **71. Volatile Bodies** by Elizabeth Grosz. Added by Dr. Vicky Papageorgiou, Art Historian **72. Second Guangzhou Art Triennial catalogue** 2005. Added by Iavor Lubomirov, Art Director, ALISN

ADD TO MY LIBRARY VOL.II

CHRISTINA MITRENTSE

29 August - 25 September 2011

Private View: Wednesday 7 September, 6 - 9 p.m

rsvp@artworkspace.co.uk

Gallery hours: Mon - Fri 10.30am - 7.30pm

Sat - Sun 1.30 pm - 7.30 pm

www.christinamitrentse.com

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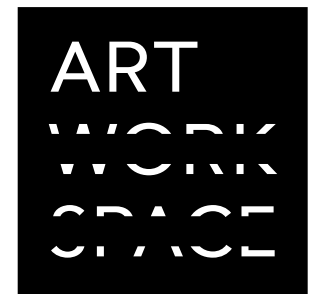
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Stonehenge, 2011, colour drawing on paper, 150 x 120cm

Add To My Library Vol.II

by Christina Mitrentse

The show consists of five interconnected parts produced during the last two years: A series of large scale graphite and colour pencil drawings created by an innovative methodology that depicts books as the building-blocks of idiosyncratic, non-

normalised institutions; *Stonehenge*, *WWW*, *New Tate*, *Emblem*, *Ruins I*, fill the main walls of the gallery. A 'Bibliographic Data Flow' of favourite books, titles, authors, selected by invited international contributors from the art world, each adding to the construction of an infinite library.

METABOOK, a plinth-mounted silk-screened book sculpture; *10 Flags/ Emblems*, silk-screens extracted from *METABOOK*, that form a wall-based installation and a spoken word performance by guest artist Douglas Park who embodies the Library's body of knowledge as a living Encyclopaedia. The man who became a book!

Add To My Library Vol. II alludes to a Meta-Library designed to provoke changes in the function of the material book as sacred object and site of subjectivity while de-institutionalising it in the process. In a globalised environment increasingly dominated by the digitisation of the book, e-learning and hypertext, Mitrentse's project invites the public to re-interpret their own belief systems, and re-contextualise bibliographic experience.

†: Front image: *Bibliographic Data Flow*, 2011

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Introduction: Book upon Book upon Book: Christina Mitrentse

by Peter Suchin

“This whole enabling structure is now much eroded.”¹

“Everything, in the world,” wrote the poet Stephane Mallarme, “exists to end up in a book”.² With respect to the work of Christina Mitrentse the direction of this tendency appears to be, at first sight at least, reversed. She instead makes, even if they are sometimes only projections and representations, novel physical objects as well as complex architectural structures out of books, book-containers made of books, libraries whose walls are bound and bonded together with books, labyrinthine conceptual structures – often realised in pencil and paint – effectively formed of strings of titles stacked or, as it were, threaded together. Things are not so much, in this case, for or in books as constituted by such established yet even now arguably underrated repositories of knowledge and meaning. Drawing on the traditional form of the book and not its digitised or revamped or “remarketed” version – the “Kindle” electronic storage and reading device, for example – Mitrentse presents compact yet oddly comical and far-reaching repertoires of libraries displaced as mazes, art galleries, plinths, tombs or



WWW, 2011, colour drawing on paper, 150 x 120cm

ruins. One thinks of John Soane indirectly depicting his own grand architectural conceits as future ruins, as the Modern become “Classical” almost in advance of itself.³ The utopia of the library has become the dystopia of cultural ruin, decline, desecration, an imagined future in which knowledge is left to decay, crumble and collapse.

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. At a moment when established institutions of learning are, in England anyway, in crisis, with universities simultaneously charging highly increased student fees whilst purporting to democratise access to education, Mitrentse focuses not so much on this ostensible cultural expansion as upon notions of the alternative, the marginal and the secret school or anti-institution. Her large drawings of accumulated books are sourced via a request that any individual who so wishes suggests a book for inclusion within a given work. These book proposals then become the literal building blocks of the structures within the drawings, a library the contents of which have been determined by its imaginary users, and not by those in power who would seek to constrict and contain the culture of the book.

Peter Suchin - July 2011, Art Critic, Artist, Contributor
- Art Monthly

Notes:

1. George Steiner, *Extraterritorial*, Peregrine, 1975, p. 166.
2. [Stephane] Mallarme, *The Poems*, Penguin, 1977, p. 49.
3. On Soane commissioning paintings from Joseph Gandy showing the former's architectural works in ruins see Christopher Woodward, *In Ruins*, Chatto & Windus, 2001, chapter VIII.



METABOOK, 2010, silk screened book, edition of 5, 30 x 40 cm



New Tate, 2011, colour drawing on paper, 150 x 120cm

Bibliofile

by Michael Hampton

Mitrentse is increasingly known for her extensive commitment to highly conceptual drawing, which functions as a super-metaphor, yet an autonomous primary mode within her heterotopic practice. Intended to make the viewer ponder

their 'text' of civilisation in crisis these drawings reconstruct time by just the use of graphite through the imagery of heritage, monuments, and institutions. Historicity is compressed, and its iconic edifices are left hanging, enabling discourses to be generated in her site-specific productions. For instance the well received solo project *Building My Library* (2009) and *The Secret School* (2005) a provocative exhibition housed in a WW II, bomb shelter, or in the popular sculpture series of *Pillar, Tomb, Fungi, Bibliophile*, created from Mitrentse's collection of destroyed and defaced books which formed her artistic identity over the last 20 years.

In *Stonehenge* (2010), the iconic architectural heritage in the UK, the site is rendered in a non-empirical way. The τέμενος glows with accumulated knowledge embodied in the book as a source of wisdom. In *WWW* (2010) the über logo is built up from novels and cutting-edge journalism, a paradoxical statement about the lingering power of the book in the Internet age, while the bibliographic levelling out of the chimney at *New Tate* (2011) is dialectically related to the Skoob towers of renowned British artist John Latham. In an attempt to visually interrogate the concrete edifice of the Tate Modern, and after Walter Benjamin, show that the picture becomes now a metaphor of digital reproduction over the industrial, using the repeated form of the Penguin book. The reading matter in *Ruin I* (2011) is shown at the point of disintegration. Loosely

based on James D. Griffion's photographs of the Detroit Public Schools Book Depository, and film *Fahrenheit 451*, this decaying information dump signals one possible 'end' for the institution. High and low culture cease to differ. Rot rules. History becomes a list of legendary titles, a delirium. So, for Mitrentse as new data from contributors is gathered, the exercise of adding to and activating her infinite library intensifies, the paper surface a locus not only to remix the 'catalogue' but also alter the pictorial space of the Library. In this way monumentality is micromanaged. Each drawing functions as the trace of an attempted re-drawing of the cultural institution, Tate Modern's smokeless chimney become a ziggurat of ISBNs.

†. Extract From an Essay by Michael Hampton, Arts Writer, 2011.

Press and Online

Click the following links for further information online:

[Christina Mitrentse - Website](#)

[Add To My Library Vol.II - Project Blog on a-n: Artists Talking](#)

[Art Work Space - The Hempel Hotel](#)

[Interview with Christina Mitrentse on Interartive Magazine](#)

[Video: Add To My Library Vol.II by Rat Commander Productions](#)

Biography

Christina Mitrentse has exhibited extensively in galleries, museums and public spaces internationally including The Liverpool Biennial U.K, ICA London, NDSM-werf Amsterdam, Macedonian Museum of Contemporary Art Greece and The Royal Academy, UK.

Her work has been profiled and reviewed in major publications including AN Magazine, Frieze and Interartive, and has been acquired by prestigious private and public collections including Greenwich Council, The Women's Library - Goldsmiths College, BankStreetArtsCentre, SillLibraryBath, Tate Archive, Griechische Kultustiftung Berlin, M. Altenman N.Y, Onassis Foundation, Benaki Museum Athens and E.Venizelos Airport Athens.

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