

ual:

REF 2021

Jo Melvin

Five issues of Studio International

ual:

Name:

Jo Melvin

Output Type:

Artefact/other

Output Title:

Five issues of Studio International

Date of Publication:

February – May 2015

...AND THEN RELEGATED TO ANOTHER GENDER



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Project Overview

The exhibition 'Five issues of Studio International' Raven Row, London 26 February to 3 May 2015 and the publication 'Five issues of Studio International' (Raven Row 2015)

Jo Melvin, 'The British Avant Garde: a joint venture between the New York Culture Center and Studio International Magazine' [British Art Studies](#), Issue 3 (2016). This essay considers the relevance of *The British Avant Garde* exhibition at the New York Cultural Center in 1971 to the reputation and discussion of British artists in the US, and its subsequent impact in Britain. Devised by Charles Harrison, assistant editor of *Studio International magazine*, the exhibition was a collaboration between the magazine and the NYCC, directed by Donald Karshan. The exhibition catalogue was the May 1971 magazine issue. Artists were commissioned to make work specially for the pages. The essay situates the exhibition with reference to *Conceptual Art and Conceptual Aspects* at the NYCC and *Information* at the Museum of Modern Art, both held in 1970, and within the background milieu of a lively

transatlantic and multi-directional network of artists such as Terry Atkinson, Michael Baldwin, Ian Burn, Barry Flanagan, Dan Graham, Joseph Kosuth, Christine Kozlov, Richard Long, Mel Ramsden, Sol LeWitt and Lawrence Weiner, who were developing alternative ways to make and to distribute work by using text, photocopies, and self-publication as forms of production as well as becoming the site of exhibition. Despite the mixed press reviews in New York, the exhibition paved the way for establishing institutional support for the artists in the UK. The research presents material for the first time. This allows previous interpretations of recent conceptual art practices privileging dominance of US historians to be questioned.

Jo Melvin, 'Seth Siegelau and Studio International' published in 'Beyond Conceptual Art' Stedelijk Museum Amsterdam (2015). This essay uses a combination of archival research with oral histories and author's interviews with protagonists to trace how these collaborations ensued and the decision making processes involved in the projects

between Seth Siegelau and *Studio International*. This presents research published for the first time. It draws out questions the dominance of US histories of the terrain. These projects are conspicuously absent from Alex Alberro's book *Conceptual Art and the politics of Publicity* MIT (2004) which presents Seth Siegelau's exhibition management as leading in the field of conceptual art.)

Five issues of Studio International

The exhibition focused on the dynamic exchanges in sculptural practice during Peter Townsend's editorial term at art magazine *Studio International* 1966-1975. The exhibition explored these exchanges through five issues of the Studio International published within this period. The issues were selected because these follow the ways in which the magazine foregrounded and facilitated artists' dialogues through the editorial strategies of Townsend. Melvin's curatorial strategy was to re-imagine Townsend's editorial approach, which was to utilise the magazine →

as a platform in which discussions continually unfolded and became modified.

These five selected issues present dynamic interrelations between the artists, their work and the discourses surrounding their work. These networks are defined by the juxtaposition of artists' work within the issues, artists writing on fellow artists, and the interconnecting exchanges that emerged through shared interests and preoccupations. The debates interact across generations, from Gabo and Constructivism to dematerialised practices. This included cross-generational artists writing about each others' practices, as well as the radical innovations of magazine sculpture and art made specially for the magazine page. Melvin's exhibition and publication revealed interconnections in sculptural intention between Conceptual art, Constructivism, Post Constructivism, kinetics, happenings, dematerialisation and public sculpture in the UK.

The Artists in the exhibition representing the various positions and preoccupations outlined by the list of 'isms' included Keith

Arnatt, Charles Biederman, Daniel Buren, Robyn Denny, Jan Dibbets, John Ernest, Barry Flanagan, Naum Gabo, Anthony Hill, John Latham, Richard Long, Kenneth Martin, Mary Martin and Nicolas Schoffer and Gillian Wise. These played central roles in the exchanges which took place in editorial meetings and were then presented in the five issues of the magazine. Melvin took Naum Gabo's Tate Gallery retrospective (1966) (SI April 1966) as the exhibition's starting point, highlighting the focus on sculptural exchange across twentieth century western art movements in the five magazine issues that were the focus of the exhibition. A combination of archival documentation alongside the exhibition of sculpture, installation, photography, relief work and assemblages, enabled the artistic exchanges to become materialised throughout the exhibition spaces. The physical spaces at Raven Row Gallery re-imagined the spaces of encounter that were realised in original five issues of the magazine. In recent exhibition making and in histories of this period, the trajectory and interconnections between Constructivism

and Conceptual art have been overlooked. Melvin's exhibition staged an encounter with the artworks that asked us to view the received histories of British art in this period as a space of possibilities.

The publication is a form of a re-imagined 'Special Issue'. Melvin edited the five magazine issues to select the artists' writing, articles and advertisements to echo Townsend's self determined editorial approach as one that embraced the history of the magazine but was not predicated on nostalgia or repetition, as summarised in his adage 'do not ape the past'. The exhibition publication also claims that Townsend's work in the Chinese Industrial Cooperatives during WW2 informed his attitude to collaborative art practices. This in turn fed into discussions with younger and older artists in the UK, and those passing through London from the US, Europe and South America. The July/August 1970 issue of *Studio International* was guest edited by Seth Siegelaub, which was the first time a mainstream art magazine was conceived and presented as an exhibition in itself. Because the pages were presented as →

artworks, Melvin decided to exclude facsimiles from this publication, including only the issue's cover, contents page and a selection of its advertisements. Siegelau later used the magazine as one of the launching places for 'artists rights and transfer of sales agreement' (April 1971). The essay 'Seth Siegelau and Studio International' was published in 'Beyond Conceptual Art' Stedelijk Museum Amsterdam (2015) as part of the exhibition catalogue.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot. Vitrine, from the papers of Peter Townsend, relating to *Studio International* issue January 1969, *The Sculpture Issue*, Barry Flanagan, *heap*, 1967, Land Art: Fernsehausstellung I, 1968-69, Gerry Schum and Richard Long, Barry Flanagan, Dennis Oppenheim, Robert Smithson, Marinus Boezem, Jan Dibbets, Walter De Maria and Michael Heizer, Vitrine, *Studio International*, May 1968, Anthony Hill, F1, 1965. Photography, Marcus J. Leith.



Five Issues of Studio International,
Raven Row, London, UK, Feb - May 2015,
installation shot, William Tucker, *Karnak*,
1966, Naum Gabo, *Kinetic Construction*
(*Standing Wave*) 1919-20, replica 1985,
John Latham.

Big Breather, 1973, Vitrine, *Studio*
International, September 1969.
Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot. Lawrence Weiner, ... *AND THEN RELEGATED TO ANOTHER GENDER*, 1972 *LANGUAGE + THE MATERIALS REFERRED TO*, John Ernest, *Vertical Constructions*, 1955. Photography, Marcus J. Leith.



Five Issues of Studio International,
Raven Row, London, UK, Feb - May 2015,
installation shot, John Ernest, *Vertical
Constructions*, 1955. Photography,
Marcus J. Leith.



Five Issues of Studio International,
Raven Row, London, UK, Feb - May 2015,
installation shot, William Tucker, *Karnak*,
1966, Charles Biederman, *Structurist Relief*,
Red Wing No. 20, 1954-65, Robyn Denny,
Colour Box V, 1969, Robyn Denny, *Colour*
Box IV, 1969. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Barry Flanagan, *heap*, 1967, *Vitrine*, *Studio International*, May 1968, Anthony Hill, *F1*, 1965, Charles Biederman, *Structurist Relief*, *Red Wing No. 20*, 1954-65, William Tucker, *Karnak*, 1966, Robyn Denny, *Colour Box V*, 1969, John Latham, *Four Phases of the Sun*, 1963. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot. *Vitrine*, Keith Arnatt, *Rejected Proposal for the Peter Stuyvesant 'City Sculpture Project'* (For Cardiff City), 1972, Daniel Buren, *1 Peintre en 10 (No.3)*, 1974. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot. Vitrine, From the papers of Peter Townsend, *exhibition titled 'Groups'*, organised by Lucy Lippard, published as a 'magazine exhibition' in *Studio International*, March 1970. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, vitrine, From the papers of Barbara Reise, contributing editor of *Studio International*, 1969-73. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot. Essay by artist Lawrence Weiner written on the death of Peter Townsend (editor of *Studio International* 1965-75) in 2006, William Turnbull, *Angle*, 1967/68. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot. William Turnbull *Angle*, 1967/68, Kenneth Martin, *Variable Screw*, 1967, Mary Martin, *Rotation MM1*, 1968, Gillian Wise, *Two-Part Construction on Three Planes*, 1965. Photography, Marcus J. Leith.



Five Issues of Studio International,
Raven Row, London, UK, Feb - May 2015,
installation shot, Mary Martin, *Rotation*
MM1, 1968, Gillian Wise, *Two-Part*
Construction on Three Planes, 1965.
Photography, Marcus J. Leith.



Five Issues of Studio International, Raven
Row, London, UK, Feb - May 2015,
installation shot, *Studio International*, July/
August 1970. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Charles Biederman, *No. 3 (3)*, 1959-67, Naum Gabo, *Bronze Cast of the Alabaster in 'Construction with Alabaster Carving'*, 1966. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, John Latham, *One-Second Drawing*, 1999, Naum Gabo, *Bronze Cast of the Alabaster in 'Construction with Alabaster Carving'*, 1966, Anthony Hill, *Low Relief*, 1958, vitrine, *Studio International*, April 1966. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Nicolas Schöffer, *Chronos 10*, 1962. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Nicolas Schöffer, *Chronos 10*, 1962. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Nicolas Schöffer, *Chronos 10*, 1962. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Nicolas Schöffer, *Chronos 10*, 1962. Photography, Marcus J. Leith.



Five Issues of Studio International,
Raven Row, London, UK, Feb - May
2015, installation shot, Barry Flanagan,
one ton corner piece, 1967. Photography,
Marcus J. Leith.



Five Issues of Studio International, Raven Row,
London, UK, Feb - May 2015, installation shot,
vitrine, Display boards for a proposed exhibition
Barry Flanagan made in discussion with Peter
Townsend, including visual material from Studio
International for Fishbach Gallery and Lucy
Lippard's loft, New York, 1969, Lawrence Weiner,
ABRIDGED, 1970. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, vitrine, From the papers of Peter Townsend, photographs and a postcard sent to Charles Harrison, *Studio International* assistant editor, in 1969. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, vitrine, Text works and postcards by Keith Arnatt; the above for *Studio International*, July/August 1970. Photography, Marcus J. Leith.



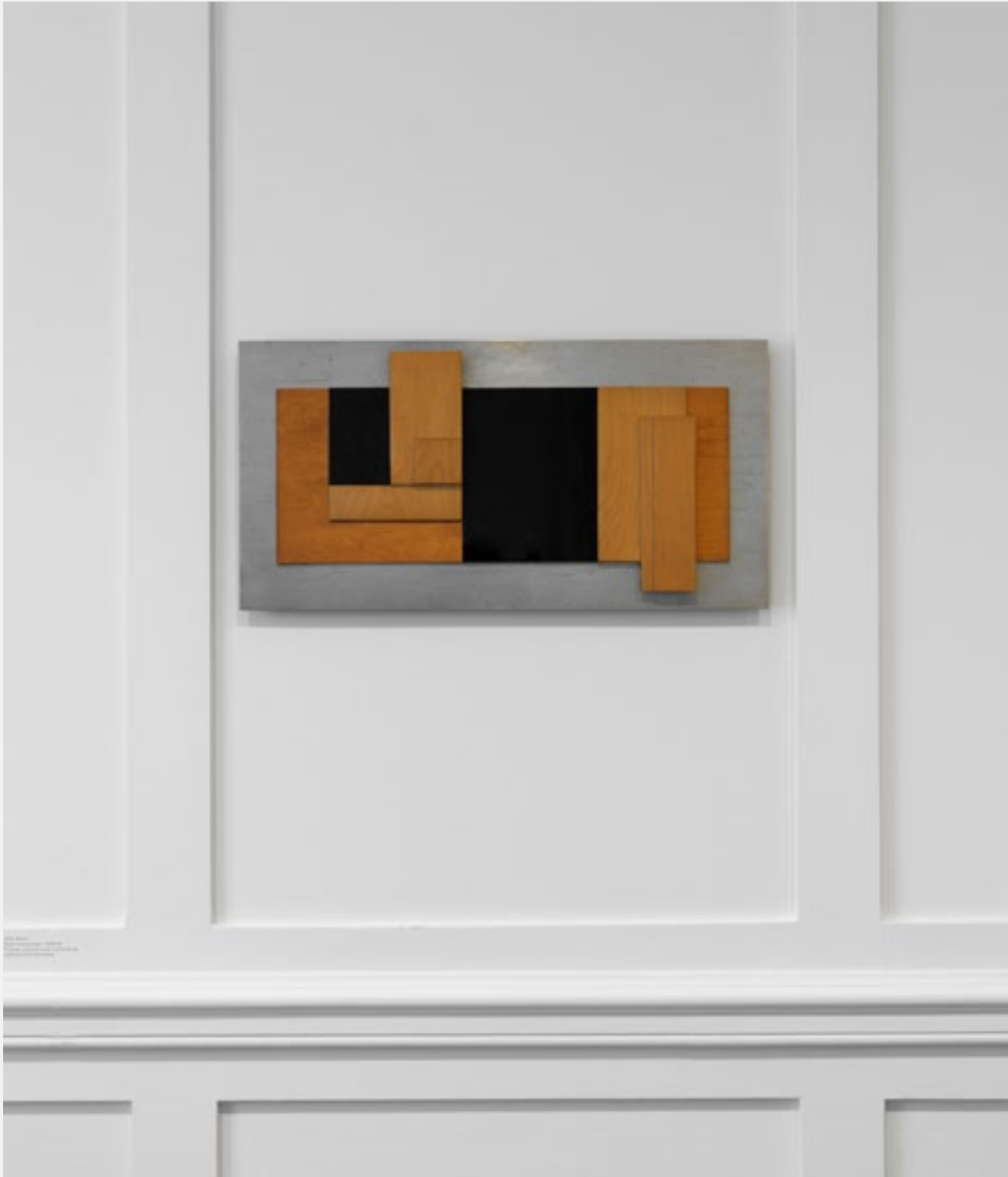
Five Issues of Studio International,
Raven Row, London, UK, Feb - May
2015, installation shot, William Tucker
Beulah XII, 1973, Naum Gabo, *Model for
a Construction at the Bijenkorf Building*,
Rotterdam, 1955, John Latham, *One-
Second Drawing*, 1999. Photography,
Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Robyn Denny, *Colour Box I*, 1969, Naum Gabo, *Model for a Construction at the Bijenkorf Building*, Rotterdam, 1955, Mary Martin, *Transparent Group Forms Blue*, c.1966. Photography, Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Mary Martin, *Transparent Group Forms Blue*, c.1966, A reading of five issues of *Studio International* magazine by Jo Melvin. Film. Camera by Oliver Beatty, Naum Gabo, *Model for a Construction at the Bijenkorf Building*, Rotterdam, 1955. Photography, Marcus J. Leith.



Five Issues of Studio International,
Raven Row, London, UK, Feb - May 2015,
installation shot, John Ernest, *Relief
Construction*, 1955-64. Photography,
Marcus J. Leith.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Barry Flanagan, *heap*, 1967. Photography, The Estate of Barry Flanagan courtesy Plubronze.



Five Issues of Studio International, Raven Row, London, UK, Feb - May 2015, installation shot, Barry Flanagan, *one ton corner piece*, 1967. Photography, The Estate of Barry Flanagan courtesy Plubronze.



Five Issues of Studio International, Raven Row 2015, Publication Cover.



Five Issues of Studio International, Raven Row 2015, Publication spread.



Five Issues of Studio International, Raven Row 2015, Private View, Wednesday 25 February 2015. Photography, The Estate of Barry Flanagan courtesy Plubronze.



Five Issues of Studio International,
Raven Row 2015, Private View,
Wednesday 25 February 2015.
Photography, The Estate of Barry
Flanagan courtesy Plubronze.

Context & Questions

Context

Melvin's curatorial practice is informed by interests in the remaking, or resituating exhibitions from the 1960s and 1970s in recent exhibition histories, although it is not defined by this. In 2015, *Frieze Masters Magazine* commissioned Melvin to write an article 'Back to the Future: what's behind the recent impulse to re-stage historical exhibitions' to explore this curatorial trend. In this article, Melvin referred to '50 Years of Documenta 1955-2005', 'When Attitudes Become Form', at the Fondazione Prada in Venice in 2013, re-locating Harald Szeemann's now iconic exhibition at Kunsthalle Berne 1969. In 2014, The Hepworth Wakefield restaged the sculptural environment YARD by the US performance artist, Allan Kaprow, first shown in 1961. Kaprow conceived YARD as a transient work that could be re-staged. Unlike with Kaprow's 'activities' (his application of the term to replace 'happenings'), he didn't give specific instructions; instead hand-written notes and images of the various stages of the installation allow the work's reinvention on each occasion. Similarly, Barry Flanagan's sand sculpture, *one ton corner*

piece 67 (1967), has no written instructions and permission to restage it resides with the estate following discussion between Flanagan and Melvin. The actions required to install the piece are not unlike the steps of a dance routine. This work was shown in 2015 for the first time since 1968 in 'Five Issues of Studio International'. The curatorial decision to position it against a door (to prevent its opening) and situate Weiner's text work *Abridged* (1970) on the other side of the door brought both works into a new dialogue. Although Weiner and Flanagan contributed to a number of the same issues of *Studio International Magazine* and exhibited together at various times, *Abridged* had previously existed only in the space of the magazine page.

These works incorporate inevitable changes, point to a different way of imagining exhibitions. *The Museum without Walls* (1967 English translation) by French novelist and theorist André Malraux, Minister for Cultural Affairs in De Gaulle's government (1959-69), proposes the possibility of a museum that is not dependent on location

but is instead carried in one's head. In Malraux's imaginary museum the collection is unlimited and each new addition (the artwork or art object observed and retained in the viewer's memory bank) enables a subjective modification. Each new encounter modifies the previous store, making it open to constant change and so privileges the potential of an individual revisions.

Included in 'Five Issues of Studio International' was a 'conceptual art' exhibition devised by Barry Flanagan and taken to New York in 1969. Flanagan showed it in Fischback Gallery, and in Lucy Lippard's loft, to refute the widely accepted view that New York artists had instigated conceptual art practices. Flanagan's role in attempting to destabilise this view has not been given full acknowledgement. Its position amongst the 'five issues' enabled the mini exhibition, and the challenges it presented, to be seen as relevant in 2015 as it was when Flanagan first did it.

The approach taken by Catherine Morris and Vincent Bonin in devising 'Materializing Six →

Years' Brooklyn Museum September 14, 2012 through February 17, 2013 has a direct relationship with Melvin's curational research methodology. Their project re-imagined the context that led to Lippard's compilation of '1966-1972: Six Years: The dematerialization of the art object' (1973). Their exhibition aimed to examine the defining impact Lucy R. Lippard's *Six Years* had on the emerging conceptual art movement. Published in 1973, *Six Years* simultaneously catalogued and described the development of conceptual art practices during those years. It is widely considered an essential reference work for the period. Using the book's content to structure the exhibition, *Materializing "Six Years"* showcased the artists brought together by Lippard, to demonstrate how her curatorial projects, critical writing, and political engagement helped to redefine exhibition-making, art criticism, and the viewing experience.

Bonin and Morris had corresponded with Melvin regarding an exhibition 'Tales from Studio International' she curated at Tate Britain (2008) which included Lippard's

contributions to *Studio International*. Their approach is different in that the starting point was Lippard's amalgamation of information that together comprise her book. Instead, Melvin explored the editorial policies that enabled *Studio International magazine* (in the five issues) to create a fluid exchange between cross-generational artists.

Questions

How does investigating the editorial strategy of an art magazine during a specific period in British art, enable the past to be experienced as generative in the present?

What is relevant to our understanding of British Art from mid-1960s to the mid-1970s about investigating the editorial strategy of an art magazine in order to re-imagine the decision-making processes involved in its production?

How does the exhibition layout of 'Five Issues of Studio International' and the juxtapositions it presents between the archive and the work generate new knowledge about a specific period in British art?

Insights

Insights

‘Five Issues of Studio International’ showed that Melvin’s contribution to the emergent field of exhibition histories had enabled audiences to view the received histories of British art in this period as a space of possibilities. It enabled the past to be experienced as generative in the present, by showing that the dialogues about art that ‘Studio International’ promoted were still ‘live’ propositions about the relationships of the past, present and future of art.

The exhibition and publication made new connections, by combining archival research and oral histories with the first presentation of work that had never been brought together before. The publication, which reinterprets the ‘special issue’ format of Studio International, is a resource for contemporary practice and scholarship.

The exhibition provided insights into how the production practices of an art magazine inform its philosophy and aims. Melvin made a film for the exhibition, screened on a loop in two locations of the exhibition space. This film was shot from above while she turned

the pages of the issues and described the juxtapositions between articles and images. She described the way these magazine issues came together, culling from a wide variety of sources and including the streets of London, the sites and venues referred to, the studios and exhibition spaces and the social haunts of the protagonists. She drew together ‘back stories’ of the editorial decisions, the sources for this discursive form of account, explanation and anecdote came from the magazine’s archive, the editorial papers, archival correspondence and this was used as the material interlocutor with Melvin’s discussions with the protagonists and substantiations arising in their own archives.

The exhibition spaces showed the ways that dialogues between artists was an on going modification of exchanges using the statement from Naum Gabo ‘art acts’ which was taken by Willoughby Sharp as the opening reference in his essay, ‘air art’ published in May 1968.

Methods

Methods

Melvin's rationale for devising *Five Issues of Studio International* as an exhibition, arose from reflections on the work and the conversations that made the magazine such a dynamic resource for a generation of artists and readers. The exhibition arose from curatorial interpretations of the factors motivating Townsend's editorial policies. What remains now are the magazine issues, and the new 'five issues of studio international' publication through which a precipitation of dialogues can be continued.

The project was realised over a three-year period from inception to exhibition and publication. The project began with Melvin's proposal to the Raven Row Gallery for an exhibition that would take a group of Studio International magazines as the starting point from which to reconnect with a number of trans-active moments between artists, writers and curators in London between 1966-1972. This time frame echoes Lippard's seminal book, '1966-1972 Six Years: The dematerialization of the art object...' Lippard was a key player in *Studio International* and, it has been claimed,

presented an exhibition in the magazine for the first time in March 1970. Although this magazine issue was not one of the ones on which Melvin focused, the material from this exhibition was included in the Raven Row exhibition. Melvin's conception was to show the situation – and to devise a method to enable the viewer to encounter material as it were, before it becomes absorbed into a general historical narrative.

For this concept to become realised materially, it was essential to source a number of artworks that were directly or indirectly referred to in the magazine's pages. This required extensive investigation to locate and secure the loans, from private collections, public collections, artists and artists' estates. It included a significant amount of archival material that had originally been shown with the urgency of the moment, to replicate/re-imagine the decision-making processes for inclusion. The choice of the issues was made on the basis of the way these brought together artists' contributions and discussions, the presentation of which entangle and re-

complicate histories that have been written of twentieth century art, that separate movements and isolate artists. This attitude persists in the standard approach to the monograph and to the retrospective.

The exhibition layout was designed with the intention to maintain a sense of simultaneity of ideas and attitudes, with which to disrupt notions of chronological art movements divorced from one another. Some loans were fragile (Naum Gabo, Tate; archive material, Tate and private collections) and needed to be protected, or required specific lighting conditions. The lenders' requirements were used productively in the design concept.

Barry Flanagan's 'one ton corner piece' (1967) had not been realised since it was included by the artist in an exhibition at the Rowan Gallery in 1968, subsequent to its first installation in Paris in 1967. Using a mix of archival photographs and discussions with the artist (in 2005) Melvin decided to approach an artist-run space in order to present the work, prior to its installation at Raven Row. This process enabled,

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developed, focussed attention on the performative quality inherent in the work.

Melvin worked closely with designer John Morgan to devise the publication and printed matter. She proposed the use of black and white as a solution seen in conjunction with the exhibition – which was in colour and the magazines which were mostly in black and white. Indeed, European artists' responses to Charles Biederman were via black and white reproduction. The experience of his exhibition at the Hayward Gallery in 1969 (subject of the September 1969 issue) was revelatory because colour was a primary concern in his practice.

A number of events took place during the exhibition. There were two curator's talks in the gallery and a third panel discussion 'Holding it together: Art magazines then and now' at the Whitechapel art Gallery (April 25, 2015) with Jennifer Higgie, Jason Fargo and Alex Sainsbury on the relationships between publication as exhibition and publications about exhibition.

In many ways, Siegelau's guest-edit (July/August 1970) is paradigmatic of Townsend's policy to create an arena for exchange and dialogue, which Melvin then incorporated into her curatorial process. This approach creates an umbrella device which encompasses the inventiveness of tactical distribution and networking as new art practices and a different approach to sculptural form. It corresponds with the connection Gabo made between art and social development. This provided Melvin with a working method.



Five Issues of Studio International,
Raven Row, Early Planning.



Five Issues of Studio International,
Raven Row, Install



Five Issues of Studio International,
Barry Flanagan, *one ton corner*
piece, 1967, Rowan Gallery, London,
UK, 1968. Barry Flanagan Archive,
London, JBF-3-11-3.1.



Five Issues of Studio International,
Barry Flanagan, *one ton corner piece*,
1967 research & installation, Cullinan
Richards, London, UK, January 2015.
Last installed, Rowan Gallery, London,
UK, 1968. Photography, The Estate of
Barry Flanagan courtesy Plubronze.



Five Issues of Studio International,
Barry Flanagan, *one ton corner*
piece, 1967 research & installation,
Cullinan Richards, London, UK,
January 2015. Last installed,
Rowan Gallery, London, UK, 1968.
Photography, The Estate of Barry
Flanagan courtesy Plubronze.





Five Issues of Studio International, Barry Flanagan, *heap 3 '67*, 1967, Cullinan Richards, London, UK, January 2015. Photography, The Estate of Barry Flanagan courtesy Plubronze.

Dissemination

Dissemination

Online Press

January 2015 (last accessed c. 2015)
Raven Row: Five Issues of Studio
International, 26 February -
3 May 2015 unattributed

1st February 2015 (last accessed c. 2015)
Whitechapel Gallery
[Five Issues of Studio International](#), Raven
Row, unattributed

1st February 2015
Time Out
(last accessed 18-12-2019)
[Five Issues of Studio International](#)
[unattributed](#)

1st February 2015 (last accessed 18-12-2019)
Tower Hamlets Arts
[Five Issues of Studio International](#)
unattributed
16th March 2015 (last accessed 18-12-2019)
[Sculpture Edit](#) Swann, Thom

18th March 2015
The Art Newspaper
Louisa Buck: The Buck stopped here: this

week's must-see shows, Buck, Louisa

23 March 2015 (last accessed 18-12-2019)
Studio International
[Five Issues of Studio International](#)
at Raven Row, Palomar, MK

10 April 2015
[750 Words a Week](#) (last accessed c. 2015)
Raven Row, O'Kane, Paul

24 April 2015 (last accessed 18-12-2019)
Aica uk
Paul O'Kane on 'Five Issues of Studio
International, unattributed

27 April 2015 (last accessed
18-12-2019), Apollo Magazine
[Making it New: the trend for recreating
exhibitions](#) Spencer, Catherine

1 May 2015 (last accessed
18-12-2019), Vision to Gain
[Five Issues of Studio International at Raven
Row](#) 26 February - 3 May 2015
Johnson, Sam

3rd May 2015

sculpture-network.org

"Sculpture as a privileged medium to
effect social change" Peter Townsend
unattributed, Sculpture-Network

Printed Press

Art Monthly, Five Issues of Studio
International, pp 23-24, Charlesworth, JJ,
Published May 2015, No. 386, ISSN 0142
6702

Burlington Magazine, Studio
International, pp. 430-431, Blacksell,
Ruth, Published June 2015,
No. 1347 Vol 157, ISSN 0007 6287

Camera Austria International
Five Issues of Studio International
p.96, Hafne, Hans-Jürgen, Published
June 2015, No. 130, ISSN 1015 1915

Video

Five Issues of Studio International, Raven
Row, 2015, Five Issues of Studio

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International at Raven Row, Interview with Jo
Melvin, curator of Five Issues of Studio
International. Interviewed by MK Palomar,
Filmed by Martin Kennedy,
studiointernational.com, March, 2015.

Radio

BBC London Live 94.9fm
Robert Elms with Alice Rawsthorn
Art review, 18 March 2015
31mins 23sec, (15:35 – 19:30)



Five Issues of Studio International, Raven Row February 2015, A reading of five issues of Studio International magazine by Jo Melvin. Film. Camera by Oliver Beatty, produced for the exhibition. Screenshot.





4 July 2016, [British Art Studies](#), Issue 3,
ISSN 2058 5462, Contributions et al;
Melvin, Jo, '[The British Avant Garde: A
Joint Venture Between the New York
Cultural Centre and Studio International
Magazine](#)', Digital object Identifier:
10.17658, Last accessed 16-12-2019

2016, Seth Siegelaub *Beyond Conceptual
Art*, Verlag der Buchhandlung Walther König,
Cologne in conjunction with Stedelijk Museum,
Amsterdam, Published to coincide with the
exhibition, *Seth Siegelaub: Beyond Conceptual
Art* at the Stedelijk Museum Amsterdam, 2016.
Contributions et al; Melvin, Jo, 'Seth Siegelaub
and Studio International: Conceptual Art and
Production', pp. 466 - 477. Pages: 559, ISBN
978-3-86335-824-2

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