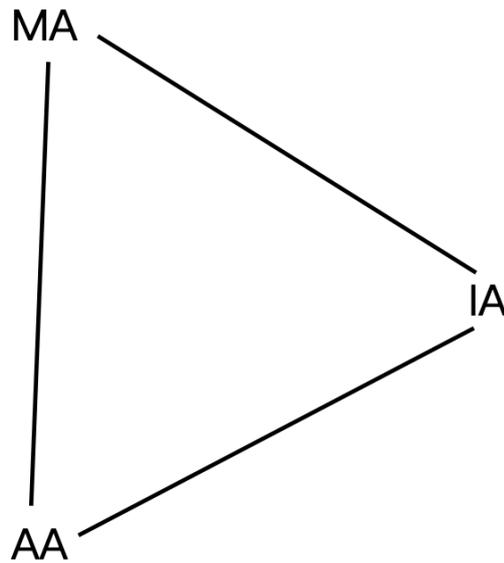**Creative Archival Methods**

Adrian Glew, Athanasios Velios and Jo Melvin in Conversation

Date: Thursday 11th July 6-7:30 pm

Location: Lecture Theatre, Chelsea College of Arts, 16 John Islip Street, SW1P 4JU

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Image: John Latham online archive (available at www.ligatus.org.uk/aae)

We would like to invite you to join us for a conversation between Adrian Glew, Tate Archivist, Dr. Jo Melvin, curator and researcher in artists' and institutional archives, and Dr. Athanasios Velios, researcher in Computer Applications to Conservation.

The talk is being held in conjunction with *OBSERVER: John Latham and the Distant Perspective* at Chelsea Space (6-26 July). Following extensive research of John Latham's archival material, the exhibition presents work by Latham that employs an aerial viewpoint and investigates how the use of this perspective is positioned in his wider thinking. Latham's archive will provide the starting point for this panel discussion.

Dr. Jo Melvin will be the mediator for introducing different creative archives from galleries and museums; the co-curator of *John Latham: Anarchive* (Whitechapel Gallery, 2010) and editor of *The Portable John Latham* (2010) Dr. Athanasios Velios will present John Latham's online archive centered around the idea of the Brother Karamazov and the 'Creative Archiving' methodology; Adrian Glew will speak about the Tate Archive and the 'Archives and Access' digitization project, which was an access and outreach project rather than a new means to catalogue material.

Curators from MA Curating and Collections will welcome guests from 5:30pm, the panel will begin at 6pm.

Due to the limited capacity for the panel, please ensure to book your place through below booking link:

Adrian Glew (Tate Archivist) manages a team of seven in the national archive of British Art at Tate Britain. Adrian has curated a series of pioneering displays at Tate, notably of Fluxus material, with Jon Hendricks, in 1994; the first correspondence art show at Tate Modern in 2003; and the first archival display, *Reception, Rupture and Return: The Model and the Life Room* - with Hester Westley - in the new Archive Gallery, Tate Britain 2014-5.   He is currently working on a display to celebrate Tate Archive's 50th anniversary in 2020. In 2001, Adrian conceived and curated the virtual [Church-House project](#) for the Stanley Spencer retrospective at Tate Britain alongside archival microsites on Tate's website for, amongst others, the Artist Placement Group, Audio Arts, Naum Gabo, Outsider Art, and Donald Rodney. Adrian was closely involved in the realisation of the *Archives & Access* project funded by the Heritage Lottery Fund, which has seen 53,000 items and pieces digitised and made available on [Tate's website](#) for the first time. Qualified as an archivist and art historian, Adrian edited an anthology of *Letters and Writings by Stanley Spencer* and wrote a new introduction to Wassily Kandinsky's, *Concerning the Spiritual in Art* (Tate: 2001 & 2006). Beyond Tate, Adrian was art editor for a lifestyle magazine and has published widely in periodicals such as *The Burlington Magazine*, *Art Monthly* and UAL's

Brightlite. He is currently a director/trustee of three external bodies relating to archives, public monuments and artists.

Jo Melvin is a curator and writer, Reader in Fine Art, Chelsea College of Arts, UAL, London and director of the Barry Flanagan Estate. She is based in London, UK. Current projects include: *Language Games*, Franca with Fabio Georgi Alberti and Adelaide Cioni, Cannara, PG, Italy; and *Machismo*, Villa Lontana, Roma with Vittoria Bonifati; forthcoming *Publication Scaffold*, in Dublin, Ireland with Sean Lynch and Michele Horrigan; and, *Barry Flanagan* retrospective at IKON Gallery Birmingham, UK. Publications in 2019 are: *Gene Beery*, FriArts, Switzerland; *David Nash*, National Gallery of Wales. In production are ones with Andrew Bick, David Tremlett and Noel Forster. Recent exhibitions include: *The Hare as Metaphor: Barry Flanagan*, Paul Kasmin Gallery, New York 2018; *Sculptureless Sculpture and Archaeology of the mind; the metadata of Villa Lontana Rome*, 2018 with Vittoria Bonifati; and *Christine Kozlov: Information No Theory*, at the Henry Moore Institute, Leeds, UK. Guest critic with The Booklyn Rail, New York, *Fifteen people present their favourite book and Forgotten Moments; Future Exhibitions*. In 2018 she was guest curator with the Mahler & LeWitt Studios, Spoleto, Italy, where she devised a residency, symposium and publication-as-exhibition project in collaboration with Viaindustriae, Foligno, Radio Arte Mobile, Rome.

Athanasios Velios is Reader in Documentation at the University of the Arts London. He studied archaeological conservation at the Technological Educational Institute of Athens and he completed his PhD at the Royal College of Arts, London on computer applications to conservation. He has worked on a number of projects around collections in memory institutions. He was the principle investigator for the AHRC project on John Latham's archive "Archive As Event". He is currently working with the Semantic Web and Linked Data technologies to model knowledge held in records of museums, libraries and archives. He is a member of the CIDOC-CRM special interest group and he served as webmaster of the IIC (2009-2018). He is a supporter of open source software and open distribution of knowledge.