



Research Limited

APG was neither a collective, agency nor membership organisation. Although a charity and a company limited by guarantee, it operated effectively as a partnership between Steveni, Latham and a fluctuating constellation of artists which, over the years, included Ian Breakwell, Stuart Brisley, Roger Coward, Hugh Davies, Andrew Dipper, Garth Evans, Barry Flanagan, Bill Furlong, David Hall, Leonard Hessing, George Levantis, Jeffrey Shaw and David Toop, among others. One did not 'apply' to APG; rather one became familiar with its methods and took part in its internal discussions, gradually earning a place in its midst. Many participants in APG's early discussions were associated with Saint Martins School of Art, where Evans, Latham and Steveni were teaching, and Flanagan and Shaw were students. APG's central meeting place in these years was the Latham's house in Portland Road, Notting Hill, where regular 'Think Tanks' (as APG later called them) were held to discuss the role of the artist in society and alternative forms of artistic production.

APG's 1971 exhibition at the Hayward Gallery – variously titled *inn_o* or *Art & Economics* – brought many simmering tensions within the Group to a head. A subject of particular contention was APG's lack of organisational transparency: without a manifesto or formalised hierarchy, Steveni and Latham were perceived as exercising a firm yet invisible hold on the Group's activities. This was true to the extent that 'entrance' into APG depended largely on Steveni's and Latham's personal relationship with the artists, a small number of whom (usually two or three) would then be put forward to organisations as candidates for placements. Still, the ultimate decision of which artist was selected for placement rested with the host organisation.

Another area of contention was the authority of Latham's ideas over APG. His 'time-based' theory, according to which space and objects are subsumed under time and events, played a significant role in how APG defined itself. For example, APG argued that host organisations should expect mostly long-term gains from placements, in accordance with Latham's definition of value slowly accruing over time. And although APG had long sought alternatives for the word 'artist', it was only when Latham coined the expression 'the incidental person' in the mid-seventies – to signify both the placed artist's marginal role within the host organisation and his/her ability to produce an incision, or unforeseen incident – that APG could better express its aims. While several APG artists embraced Latham's theory (Coward, Dipper, Levantis and Toop), detractors like Brisley and Gustav Metzger felt that it reinforced APG's apparent detachment from the political and its compliance to industry's demands.

As a result of the critical fallout from the Hayward exhibition, APG restructured itself by doing away with the 'Noit' artists' panel (organised by Latham under one of his theoretical terms) and inviting a union representative to join its board. It also drafted the 'Civil Service' or 'Whitehall' Memorandum, a brief document outlining APG's approach to be distributed within UK government departments. These measures allowed APG to diversify the pool of potential host organisations and decentralise its organisational structure, granting greater freedom to APG artists to pursue their interests through their individual placements.

Representing APG in an art exhibition is problematic, particularly since, as Ian Breakwell wrote, 'in a placement the "artwork" is not the end product but the whole process'. Even if one could argue that APG arrived at something of an 'aesthetic' – say, through its corporate-seeming graphic identities – it remains difficult to represent curatorially what makes it distinctive, namely its approach. This dynamic aspect can only be suggested by the diversity of APG's output: publications and art objects, but more importantly, quasi-artworks such as collages and appropriated objects, and documentation through photographs, film, video and sound recordings. Indeed, APG was fundamentally a discursive project, and aural production – from interviews to acoustic interventions – constituted a significant part of its activities. Thus besides audio-visual recordings, the exhibition includes all the surviving reports written by artists during and after their placements. Further evidence of the context of each placement is revealed through the correspondence between artists, Steveni and the enabling protagonists in the host organisations.

To give coherence to the exhibition, we divided APG's history into three sections. The first, relatively brief section in Raven Row's entrance covers the period 1965–ca. 68 when APG saw its role as one of facilitating artists' access to industrial materials. APG was influenced at the time by two other organisations: Experiments in Art and Technology (E.A.T.), founded in New York in 1966 to encourage collaborations between engineers and artists, and Eventstructure Research Group (ERG), founded a year after APG in Amsterdam by Jeffrey Shaw, Theo Botschuijver and Sean Wellesley-Miller, which produced interactive environments with inflatable PVC structures.

APG's second phase is represented in the galleries on the ground floor. It covers APG's earliest placements – from Evans' at British Steel and Hall's with Scottish Television – to those of the early seventies. Gallery Two focuses on 1971, the momentous year when APG took part in the exhibitions *Between 6* at the Kunsthalle Düsseldorf and *inn_0* at the Hayward Gallery, London. At both sites, APG experimented with a debate-based exhibition format: the main exhibit was a boardroom table entitled *The Sculpture*, where APG hosted live discussions between artists, industrialists and government representatives. What also distinguishes this fertile period in APG's history is its association with *Studio International*, edited by Peter Townsend. The magazine not only featured inserts designed by Latham for APG (which would become the catalogue of the Hayward exhibition), but also vehement attacks on APG by Brisley, among others. The table in Gallery Two acknowledges APG's discursive nature and its curatorial innovation, and will accommodate public discussions throughout the duration of the exhibition.

Upstairs at Raven Row is material relating to the third phase in APG's history, namely the aftermath of the 'Civil Service' or 'Whitehall' Memorandum. The document paved the way for offers from the Department of Health and Social Security (Breakwell et al.), the Department of the Environment (Coward) and the Scottish Office (Latham). Here the production of social benefit by

ARTIST PLACEMENT

GROUP 22 PORTLAND ROAD LONDON W11 8AY 9409
BARBARA LATHAM SECRETARY

INDUSTRIAL LIAISON AND CONSULTANT SERVICE

ARTIST PLACEMENT

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BARBARA LATHAM SECRETARY

INDUSTRIAL LIAISON AND CONSULTANT SERVICE



MS. 100

ARTIST PLACEMENT

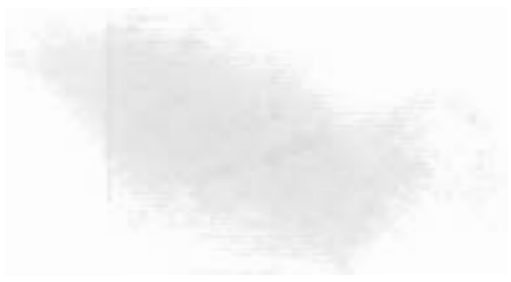
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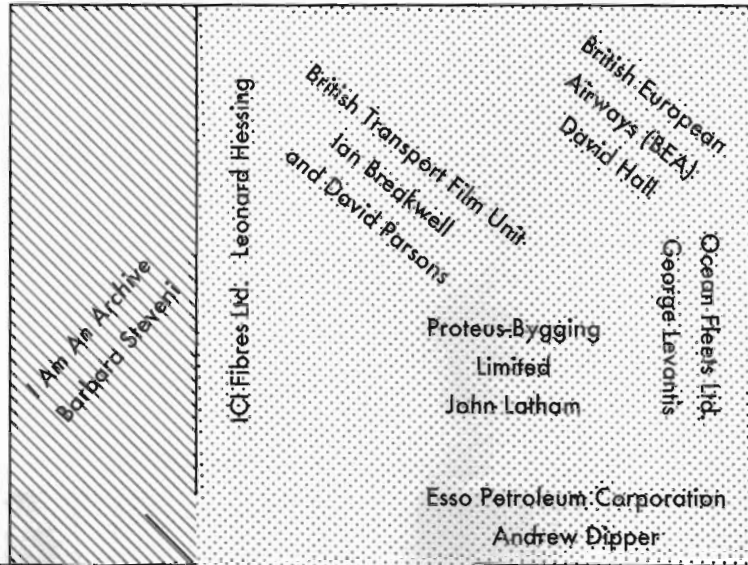


Overleaf: APG letterhead, ca. 1968.
Courtesy Flat Time House

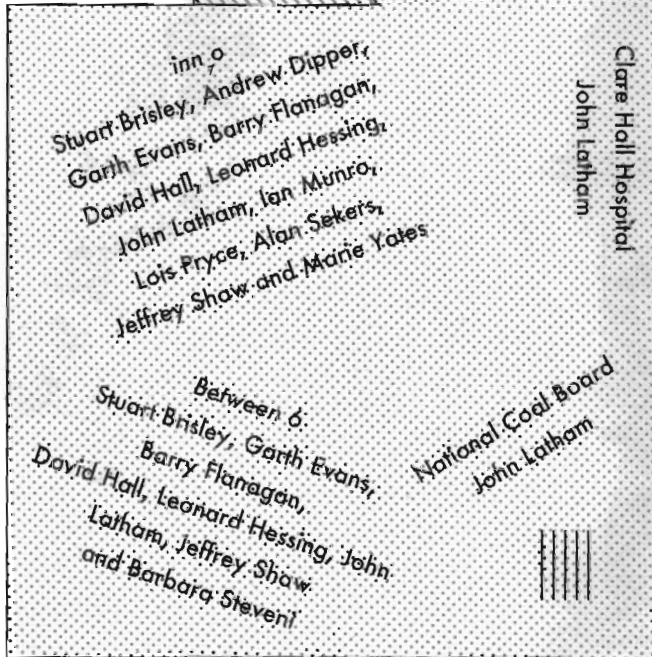
'Think Tank' (or 'Dialectic') at 22 Portland Road, London, ca. 1968.
Clockwise: Barbara Steveni (foreground), David Hall, Garth
Evans, Barry Flanagan, John Latham, Stuart Brisley, Maurice Agis,
David Lamelas and Ian MacDonald Munro.
Courtesy Barbara Steveni



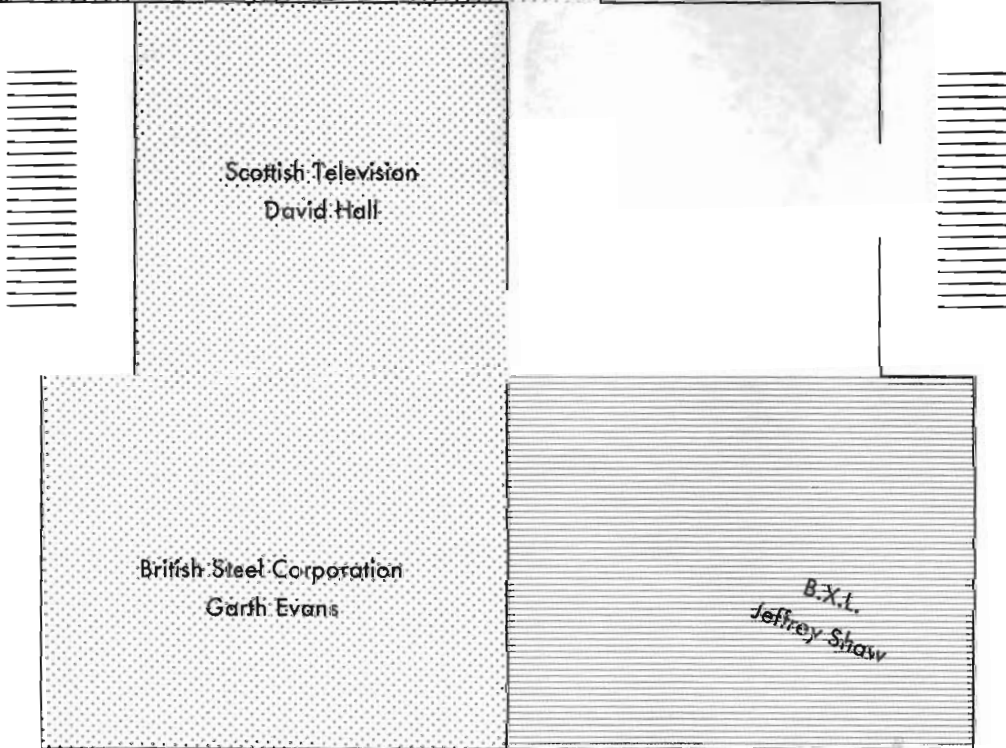
Gallery Three



Gallery Two

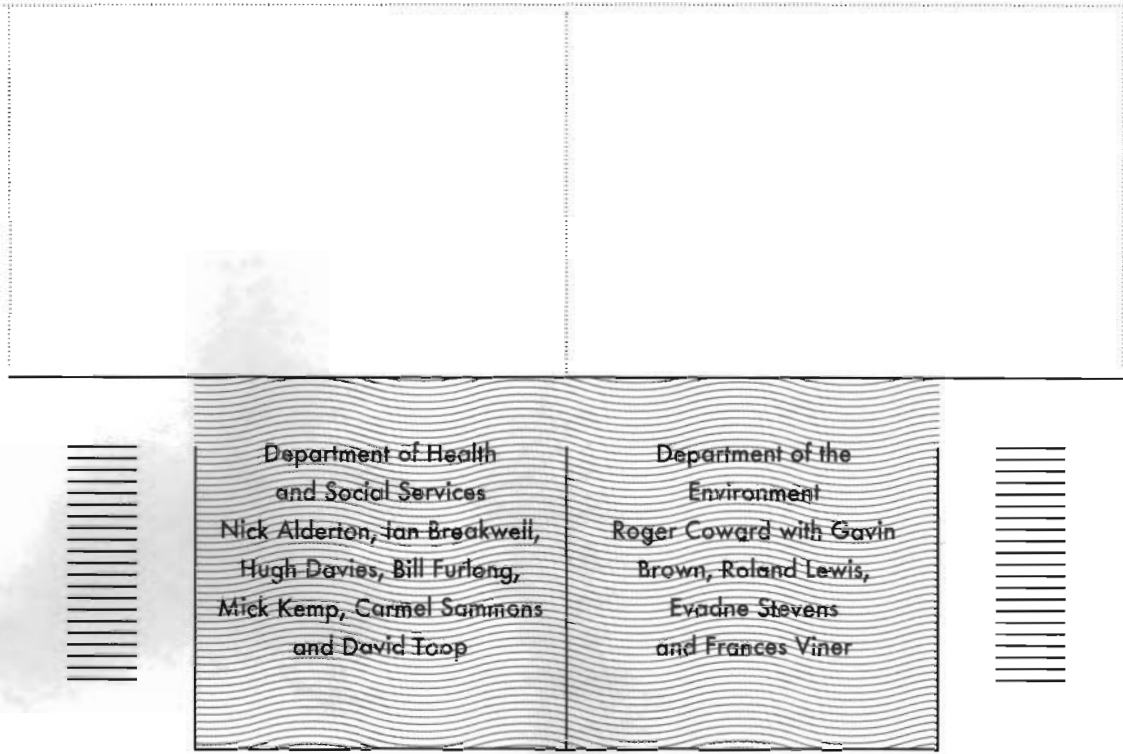


Gallery One



Entrance





French group - Inflation tables -
 arch. facts -
 Peter Cook - also - Archigram

B.X.L.

Jeffrey Shaw
 (Eventstructure Research Group)

ca. 1968

Jeffrey Shaw was instrumental in bridging Barbara Steveni's and John Latham's pre-1966 involvement in performance and the beginnings of APG. Steveni and Latham were protagonists of London's radical performance scene, collaborating with artists such as Gustav Metzger and Yoko Ono, and taking part in the 'Destruction in Art Symposium' in Covent Garden in September 1966. A year later, Shaw and Latham carried out a series of performative environments in the basement of Better Books on the Charing Cross Road entitled *Book Plumbings*, with actresses, coloured jelly, light projections and inflatable PVC tubing.

In a manner reminiscent of the American group Experiments in Art and Technology (E.A.T.), APG set out at first to source industrial materials for artists. This was the case of Shaw, for whom Steveni obtained PVC film from companies such as B.X.L. for his *Waterwalk* inflatable 'eventstructures' at the Brighton Festival in 1968. In 1967, Shaw co-founded Eventstructure Research Group (ERG), an artists' group based in Amsterdam, which produced a number of public participatory events involving large-scale inflatable structures.

Artists in the Works:
Made for APG

Directed and narrated by Paul Overy 1970
 Produced by Nancy Balfour

This film was commissioned by APG to showcase its activities in the wider context of artists' organisations operating outside traditional art contexts. The film's main reference is to E.A.T., which was founded the same year as APG and aimed to facilitate collaboration between engineers and artists.

British Steel Corporation

Garth Evans

1969–70

When sculptor Garth Evans took up the offer of a Fellowship at British Steel Corporation brokered by APG, he was one of the four tutors of the experimental sculpture course at Saint Martins School of Art, later dubbed the 'A Course'. Evans' two-year placement was APG's first, and served to demonstrate that an artist's placement in a non-art context could generate valuable (if sometimes unwelcome) observations while benefitting the artist's practice.

During his placement Evans studied the production of steel at the Corporation's facilities. He also found ways to engage in the social organisation of British Steel, drafting a series of reports that were well-received by the company's Director of Public Relations, Christopher Patey (who would soon become an industry-side spokesperson for APG). As part of this observational role, Evans took copious notes and photographs. British Steel produced a book titled *Some Steel* containing a selection of these photographs. The film in the gallery documents one of Evans' visits to a steel fabrication works, where he photographed steel constructions made by apprentice welders. Evans saw these constructions (made as exercises by apprentices) as readymade abstract steel sculptures comparable to those he himself began to make during his placement, *Frame* (1970–71) being one of the first.

Scottish Television

David Hall

1971

David Hall was closely involved in the inception of APG, actively participating in the Group's conversations about widening the social context of artists' work. Dissatisfied by the gallery confinement of his sculptural practice, he began looking to film and the new possibilities of video. In 1971 the artist was invited to take part in *Locations Edinburgh*, a city-wide exhibition coinciding with the Edinburgh Festival. He and the exhibition's curator persuaded Scottish Television to broadcast ten short works shot on 16mm film in place of the usual commercial breaks. These interjections were unmediated, without mention of art or artist. Hall made the films rapidly over ten days, preparing them for broadcast daily. His aim was to challenge viewer expectations of conventional televisual output. Shown at the *inn_o* exhibition at the Hayward Gallery in 1971, *TV Interruptions* over time became a standard part of APG presentations, taking on a manifesto-like quality for the Group. Hall has preserved seven of the ten films, shown here as an installation where the works interact.

APG Publications and Letterheads

APG was keenly aware of the need to present itself as a credible institution vis-à-vis industry and government, designing its brochures in the spirit of corporate annual reports. Its first publication, bearing the earlier version of APG as 'Art Placement Group', quotes John Ruskin's claim that 'Industry without art is brutality'. The second publication was produced for the 'Industrial Negative Symposium' at the Mermaid Theatre in the City of London, where APG invited high-level industrialists, politicians and artists to debate the relationship between art and technological innovation. The two versions of the *Artist Placement Group* publication from 1972 (identical but for their covers) seek to build on the momentum generated by the *inn_o* exhibition at the Hayward Gallery in 1971.

Between 6
Städtische Kunsthalle Düsseldorf

Stuart Brisley, Garth Evans, Barry
Flanagan, David Hall, Leonard
Hessing, John Latham, Jeffrey Shaw
and Barbara Steveni

15–17 June 1971

APG was invited to make its first international appearance as part of Jürgen Harten's series of *Between* exhibitions at the Kunsthalle in Düsseldorf. These interventions often showcased radical performance works (such as Gilbert & George's *Singing Sculpture* at *Between 4* in 1970). For *Between 6*, the ground floor of the Kunsthalle was occupied by APG's *The Sculpture*, an enclosed office-like space with a round table at its centre, around which APG held a series of conversations between British artists and industrialists and their German counterparts. Bilingual APG Chairman Bernard Bertschinger facilitated these discussions over the three days of the exhibition.

A tall ladder was installed in *The Sculpture*, allowing David Hall to make a silent film of *Between 6* from above, capturing not only the participants in conversation but also crews filming the proceedings for German television. By substituting a staged performance for visitors or viewers with an artist's interpretation of the live discussions, APG aimed to wrest control of its own media representation.

Don Graham's magazine works

inn₇₀ - Art & Economics
Hayward Gallery, London

Stuart Brisley, Andrew Dipper, Garth
Evans, Barry Flanagan, David Hall,
Leonard Hessing, John Latham,
Ian Munro, Lois Pryce, Alan Sekers,
Jeffrey Shaw (Eventstructure Research
Group) and Marie Yates
2-24
December
1971

Industrial
negative
1970

In the April 1970 issue of *Studio International*, a cryptic four-page insert appeared. This was the first in a series of nine interventions leading up to the inn₇₀ exhibition in December 1971 at the Hayward Gallery. The inserts were in all likelihood designed by John Latham at the invitation of Peter Townsend, the magazine's editor. Both witty and obscure, they formed a patchwork of fragments of newspaper business pages, interspersed with sections relating to APG. The inserts were each time printed in a 4,000-copy overrun, brought together to form the catalogue of the Hayward exhibition.

Since the exhibition technically began in April 1970, APG referred to it as an 'exhibition in time' under two titles, inn₇₀ and *Art & Economics* - the former being a contraction of 'industrial', 'negative' and '1970'. The Arts Council made the Hayward available to APG even though only a handful of placements had been completed since 1968. Jeffrey Shaw was credited with the exhibition's 'design, equipment and concept co-ordination' - two of Shaw's proposals for the Hayward's terrace are presented here - while Barbara Steveni was responsible for 'coordination of industrial and other appointments'.

Among some of the larger-scale installations were John Latham's X-rays and crashed car related to his Clare Hall Hospital placement, and Stuart Brisley's *Poly Wheel* formed of concatenated Robin Day chairs, situated outdoors but visible from within the Hayward. Garth Evans covered an entire floor of a gallery with steel parts borrowed from British Steel, which he invited visitors to manipulate. His installation was accompanied by a ten-hour soundtrack of sounds from the shop floor at Ebbw Vale Steel Works in Wales.

Barry Flanagan was a student of John Latham's at Saint Martins School of Art. Their close relationship is demonstrated by the large amount of homemade money found in Latham's archives. Flanagan made these bills as an alternative currency, enabling him to buy work and services from friends. According to Alan Sekers - with whom Flanagan did an APG placement at Scott Bader in 1971 - the money was shown (and possibly even produced) at inn₇₀. The bills relate closely to Latham's parallel interest in the value of creative activity, theorised in the *Offer for Sale* publication and poster.

Latham produced a body of work specifically for the exhibition, including *Offer for Sale*, which took the form of a financial report where APG's contributions were detailed in pounds sterling as well as in Latham's own 'delta' unit, which he used to measure 'contributions to a total economy which either do not show up in terms of currency or are there so distorted as to be misleading'.

Flanagan's alternative currency
offer for sale financial report
APG's contributions
pounds & delta units -

to total economy

contributions



As in *Between 6*, the focal point of the *inn_{7.0}* exhibition was *The Sculpture*. Over three weeks, representatives from industry and government were invited to gather around a table at the Hayward to discuss APG's ideas with its associated artists. Exhibition visitors were not invited to participate in the discussions, separated from the discussants by PVC curtains, although the conversations were recorded on video and rebroadcast via monitors throughout the gallery. The video recordings shown here (for the first time since *inn_{7.0}*) – considerably deteriorated but revealing of a dramatic confrontation between artistic and corporate cultures – were made by Mike Leggett.

Thanks to *inn_{7.0}*, APG forged new ties with companies and artists. However, it is hard to cast the exhibition in wholly positive light: cited as one of the least popular in the history of the Hayward, it left most participating industrialists nonplussed, and the artists involved in APG strained emotionally and financially. In the press, the exhibition was assailed. While some attacked the dry obscurity of the exhibition's displays, others decried its apparent pandering to the aesthetics and culture of the boardroom.

Clare Hall Hospital

John Latham

1970

In December 1970, following a head-on traffic accident, John Latham was admitted to the Intensive Care Unit of Clare Hall Hospital in outer London with broken ribs, torn muscles and punctured lungs. On the first night of his stay, Latham realised that by rotating his body in bed he could clear his throat of lung tissue without having to endure the pain of coughing. The X-rays documenting his rapid convalescence lend credence to Latham's claim that his discovery was an improvement over the normal procedure of raising the patient's legs. Taken while he lay in bed, these X-rays formed part of Latham's installation at *inn_o*, alongside his crashed car.

National Coal Board

John Latham

1969-70

Despite protracted negotiations, APG failed to place an artist with the National Coal Board, in part because of poor timing: the late sixties and early seventies marked the beginning of controversial pit closures and redundancies in the UK. But APG did succeed in obtaining a small grant from the Coal Board's Film Unit to support the production of John Latham's 25-minute, 16mm film *ERTH* (1971), first shown publicly at *inn_o*. The film encapsulates Latham's 'time-based' theory by collapsing geophysical and cinematic time into a single work.

Smithson's Spiral Jetty

ICI Fibres Ltd.

Leonard Hessing

1970-71

Austrian-born Leonard Hessing was well known in Australia as an abstract painter and architect before he settled in the UK in 1966. He first encountered APG as he was developing methods of silk-screening colours onto plastic to create optically shifting planes. With the ICI Marketing Director Peter Byrom (an active and early supporter of APG) acting as intermediary, the company's board agreed to grant Hessing a placement.

Whereas ICI expected Hessing to engage with the structure and production of the company, the artist used its continuous filament plant at Pontypool in Wales to experiment with optical effects of synthetic fibres, producing what Latham called 'a new form of physical perceptual experience'. The work Hessing made at ICI specifically for the *inn,0* exhibition – a 65-foot stretch of coloured fibre entitled *Spatial Disorientation Module* – is now lost, but the studies from 1968 displayed here illustrate the artist's concerns with opticality and technology during his placement.

British European Airways (BEA)

David Hall

1969

APG approached BEA on behalf of David Hall, who was interested in filming cloud formations. Although it declined to grant him a full placement, the airline allowed Hall to fly for free across Europe. The artist clocked many hours of flight, recording cloud formations in the Swiss Alps, the UK and in particular the Levanter cloud forming almost constantly over the Rock of Gibraltar. As the description of Hall's film in the *inn,0* exhibition catalogue suggests, the Levanter cloud could stand for APG itself: a dynamic and expandable presence between elements.

The British Film Institute awarded Hall a grant to make *Timecheck* (1971), a 16mm film edited from the BEA material and footage donated by NASA at the time of the first moon landing. For this exhibition, Hall has selected episodes from the original footage gathered over two years of his placement, some parts of which were later incorporated in the BFI film.

British Transport Film Unit

Ian Breakwell and David Parsons

1973

Ian Breakwell's work in a wide range of media – including film and his multi-faceted Diary project – was well established by the time he joined APG's 'Think Tank' discussions. In 1973 APG negotiated a three-month feasibility study for Breakwell and David Parsons at the British Transport Film Unit, a prolific and at times experimental production centre of documentary films. Breakwell and Parsons viewed countless films in the Unit's archives and conducted extensive interviews with its employees. They collected this data in a detailed report, in which they also proposed to make a different kind of travel film. (By 1973, the Film Unit no longer produced non-promotional films.) The result was *The Journey*, directed by Breakwell in 1975 with the support of an Arts Council grant.

The Journey includes material collected during Breakwell's and Parsons' feasibility study (8mm footage, audio recordings and stills). For Breakwell, it represented an ironic take on the travelogue and the clichéd situation of two strangers on a train, as well as paying homage to the Lumière brothers' 1895 film of a train leaving a station. The soundtrack features Breakwell's voice-over Diary observations and reveries of other train rides. Withdrawn from circulation in 1998, this is the first time *The Journey* has been shown publicly since the mid-eighties.

Ocean Fleets Ltd.

George Levantis

1974–75

George Levantis was introduced to APG by Stuart Brisley, his tutor at the Slade School of Art. Levantis requested a placement on a ship – his Greek father had been a sea captain – and in 1974 APG successfully negotiated one with Ocean Fleets Ltd., Liverpool. The success of his first trip led to two more voyages on cargo ships to Africa and Asia. On board, Levantis recorded conversations with the crew, took photographs and on occasion was asked to draw their portraits and give art classes. He strove to become an informal 'listening ear' and learn about crew experience and grievances – going so far as to design for himself a mock naval uniform.

On his third voyage, Levantis responded to expectations that he should make art by producing ad hoc installations around the vessel with found bits of wood and canvas. These installations were a response to the environment – of sea and steel, cycles of night and day, and the ship as a place of confinement. Although the ship's captain described Levantis' presence on board as positive, a number of his constructions were thrown overboard by the crew. In 1976, Levantis produced *Pieces of Sea Fall Through The Stars*, a book about his voyages to accompany his solo exhibition at the Arts Council Gallery, Belfast.

Esso Petroleum Corporation

Andrew Dipper

1970

Andrew Dipper met John Latham and Barbara Steveni during their participation in political action at Hornsey School of Art in May 1968. Tom Batho – Head of Employee Relations at Esso and an APG supporter and Director – agreed to host Dipper's placement on one of the company's oil tankers bound for the Persian Gulf. During the trip, Dipper produced a Super 8 film and numerous slides, which were exhibited at *inn_o*. The artist recalls suggesting to Esso ways of alleviating boredom amongst the crew after their shifts. Dipper's voyage exemplifies APG's emphasis on exploring and observing context before making proposals to host organisations, and the mostly intangible outcomes (at least in economic terms) of placements.

Proteus-Bygging Limited

John Latham

1972–73

In November 1972 John Latham worked with the engineering firm Proteus-Bygging to initiate what was later described as a 'self-placement': the construction of a nine-meter high Perspex column topped with a giant bellows entitled *Big Breather*, demonstrating the closed-loop energy system within one square foot of the sea's surface. The first version of the *Big Breather* was sited outside Gallery House on Exhibition Road, London, where Latham was in residence with artists Jeffrey Shaw and Andrew Dipper. After the Perspex shaft burst under the water's pressure, Latham rebuilt a reinforced version nearby, outside the engineering faculty of Imperial College.

The artist would later quantify the *Big Breather's* potential for sea cultivation and energy production in the context of his Scottish Office Placement.

S. Hille & Co. Ltd.

Stuart Brisley

1970–71

Performance artist Stuart Brisley joined APG shortly after its founding in 1966. He soon became disenchanted with the Group's lack of political engagement, perceiving it to be un-self-reflexive and un-collaborative, subject to the whims of Barbara Steveni and John Latham. Although Brisley distanced himself from APG, most explicitly in an article published in 1972 in *Studio International*, he remained in (often heated) dialogue with APG members. In this spirit, he declined to participate in this exhibition.

At Hille, Brisley found an organisation expanding rapidly but with inefficient channels of communication between workers and management. He tried, unsuccessfully, to alert the management to this dysfunctional communication chain. More fruitfully, his engagement with the shop floor led to the installation of notice boards, for workers to leave messages. He also encouraged them to paint their machines in colours of their choice, and with them built *Poly Wheel*, a circle of 212 Robin Day chairs from the production line, which he saw as a metaphor for the shop floor as a closed system. Except for the duration of *inn-o* – when *Poly Wheel* was installed outside the Hayward Gallery – the sculpture stood for many years outside Hille's Haverhill factory in Suffolk.

I Am An Archive

Barbara Steveni

2005–

I Am An Archive is a means for Barbara Steveni to continue transmitting the ideas of APG, to reflect on her own role in APG (and later O+I) over two decades and to activate its archive, as she puts it, 'beyond the acid free'. Whereas APG's preferred discursive format was the table surrounded by mostly male participants, Steveni uses the form of the walk to iterate APG's history, embodying the associative narratives of subjective memory. With co-travellers invested in APG's history and its currency for the future, she uses the pivot of site and context to trigger memories and chart APG's contributions – particularly those of the female artists associated with APG – to the changing social role of the artist.

Five walks are screened in sequence during the course of the exhibition: the 'Beginnings Walk'; two 'Westminster Walks' (Industry and Government); and two 'Scottish Walks' (Edinburgh and West Lothian). A sixth walk, the 'German/International Walk', will be screened at a presentation during the exhibition. Each video walk is bracketed by a recorded introduction and a discussion.

Department of Health
and Social Security

Ian Breakwell

1976

In 1975, Ian Breakwell began a placement within the Architecture Unit of the Mental Health Group at the Department of Health and Social Security (DHSS). As part of his feasibility report, he submitted his Diary observations of visits to the Rampton and Broadmoor high security psychiatric hospitals. He also produced a slide sequence for members of a 'Special Hospitals Internal Seminar', which graphically portrayed the ignominy of the patients' living standards, after which he was asked to join an interdisciplinary team tasked with improving not only Broadmoor's physical structure but also its impact on healthcare. The team's report advocated better living conditions for high security hospital patients, suggesting that 'the new building should be the opportunity for new thinking about treatment'. Immediately repudiated by Broadmoor's conservative administration, the report was censored by the DHSS and, following standard procedure (since Breakwell had signed the Official Secrets Act), it remains banned.

To circumvent the official silencing of the report, Breakwell wrote that he 'began to extend the experiences of [his] placement with DHSS into [his] personal artworks, and to present them publicly'. He published extracts from his Diary observations with reference to 'An Institution in England' but based on his visits to Rampton and Broadmoor, and in 1977-78 made the film *The Institution* featuring an improvised performance by singer/songwriter and ex-therapist Kevin Coyne. Breakwell's first-hand knowledge of high security hospitals eventually found its way into the public domain: *The Institution* directly inspired *Secret Hospital*, a two-part television documentary on high security hospitals produced by Yorkshire Television, which included Breakwell's original slide sequence.

Department of Health
and Social Security

Nick Alderton, Ian Breakwell,
Hugh Davies, Bill Furlong, Mick Kemp,
Carmel Sammons and David Toop

1978-79

In 1976, DHSS architect Mick Kemp invited Ian Breakwell to collaborate on a project initially titled 'Nostalgia Jukebox' but soon retitled 'Reminiscence Aids'. The project was aimed at helping the elderly – especially those suffering from dementia – reminisce, and thus assist their self-awareness and alleviate feelings of detachment and isolation. A research team was brought together that included artist/researcher Carmel Sammons, and sound artists within APG's network Hugh Davies, William Furlong, and later Malcolm Imrie and David Toop. Within a few months, Breakwell distanced himself from the project, amicably although concerned that the reminiscences were overly positive.

Under Kemp's leadership, the team undertook extensive research, using photographs to trigger memories during interviews in London care homes. Archival sound fragments were assembled and broadcast on BBC Radio to solicit contributions from the public. The response was overwhelming, and prototype audio-visual slide sequences were then tested in care homes to gauge their effectiveness in stimulating older peoples' recollections. The material would ultimately be organised into six audio-visual chapters corresponding to periods in the lives of the elderly in the late seventies: pre-World War I, World War I, the twenties, the thirties, World War II and the fifties. In 1980, the charity Help the Aged acquired the rights to the project, branding it as 'Recall' and marketing it successfully as an audio-visual kit.

Department of the Environment	Roger Coward with Gavin Brown, Roland Lewis, Evadne Stevens and Frances Viner	1975
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Documentary filmmaker Roger Coward first encountered APG at the *inn_0* exhibition in 1971. In 1974 APG negotiated its first government placement for Coward in the Department of the Environment. The aim was for Coward to make an audio-visual contribution to a government report on deprivation in inner cities. The artist was assigned to the Small Heath district of Birmingham, where he encouraged the residents' resentment at the failure of the Council's urban renewal programme.

Coward brought together a team of four artists – Gavin Brown, Roland Lewis, Evadne Stevens and Frances Viner – to work with the community, using photography, film and theatre for research and feedback. Three community groups were trained to use video to present their views to the City Council officials. The professional artist team made a documentary observing this process. Other groups, following group authorship theories developed by Coward, improvised or wrote four publicly performed plays. The Department of the Environment published its report on the project entitled *You and Me Here We Are*, based on Coward's own report *All Fine & Context*.

For his feedback film *The Most Smallest Heath in the Spaghetti Junction*, Coward used material generated by the placement to address problems of communication between periphery (local residents) and centre (government). The photographs and photo-montage displayed here were first shown at the 1977 exhibition at the Royal College of Art entitled *You and Me Here We Are – What Can be Said to be Going On?*. APG organised a symposium during the exhibition to officially launch a new phase of its activities: 'The Incidental Person Approach to Government'.

Centre for Life Studies, London Zoo

David Toop

1976

David Toop first encountered APG as a young musician just prior to the *inn_o* exhibition at the Hayward Gallery. Five years later, APG negotiated a placement for Toop at the London Zoo, funded by a grant from Greater London Arts. Toop worked with partially sighted children at the Centre for Life Studies, exploring ideas of captivity and sensory stimulation through animal sounds. He was also able to further his interests in inter-species communication, observing and documenting animal behaviour through photographs and sound recordings: the amphibian, like the APG artist, represented for Toop the potential for traversing environments.

EAR[th]/ZOO was an indirect consequence of a dialogue with the BBC, which responded to Toop's complaint that it failed to devote enough airtime to ethnomusicology by inviting him to make his own recordings using the BBC Sound Archives. *EAR[th]/ZOO* also includes sounds taped at the London Zoo (such as those of sea lions and parrots). A version of the work was played continuously during a three-day APG event at the Garage Gallery in Covent Garden. One of Toop's photographs taken at the Zoo illustrates the catalogue he designed for APG's 'Art as Social Strategy' gathering in Vienna in 1979.

Scottish Office

John Latham

1975-76

For his three-month feasibility study with the Scottish Office, John Latham was assigned three subjects of investigation: derelict land, urban renewal and the Scottish Development Department's Graphics Group. While he spent time addressing each of these – coming up with a long list of potential subjects for further inquiry – it would be his suggestions for derelict land that would have the most impact. He concentrated on two giant mounds of shale (so-called 'bings', composed of waste material from coal mines) that loomed over nearby villages in the former mining area of West Lothian. He named one 'Niddrie Woman' for its resemblance to a prehistoric representation of a female body; the other, a constellation of smaller bings, became 'Five Sisters'.

Latham's conceptual operation was to propose the transformation of these oppressive mounds of oil-soaked stone into monuments to the area's collective past and future. He designed a sculpture that would function as a viewing platform on top of each bing, and proposed that artists be invited to reinterpret other parts of the surrounding landscape. Despite a positive reaction from the Scottish Office, Latham's proposals were resisted by the owners of the land, since the oil in the shale had commercial value. However, a 2005 report commissioned by West Lothian Council has confirmed Latham's interpretation of the bings' value, acknowledging 'the importance of the West Lothian oil-shale bings at both a national and local scale, for their contribution to local biodiversity, their historical importance, their education value, their social significance and their recreational function'.

Peterlee Development Corporation

Stuart Brisley

1976-77

Despite Stuart Brisley's widely publicised conflict with APG during and following the 1971 *inn_o* exhibition, the Group re-approached him in 1974 for a placement with the Peterlee Development Corporation, a 'new town' located in a mining area in County Durham. Brisley's proposal, which the Corporation adopted, was to create a participatory archive to enable the community to take on a collective memory. With the (remunerated) help of four local residents, Brisley devised a system whereby individuals could deposit photographs and personal recollections about the area before and after it became a new town.

Over the course of the placement, some 2000 copies of photographs and 200 audio cassettes were collected. The photographs were mounted on boards so that they could be handled and used in local exhibitions, at schools and in community groups. Brisley's Peterlee placement allowed him to shift his performance practice from an engagement with the subjective to the collective body. He considered the project to be outside the frame of art, as an ongoing resource for the residents of Peterlee. Durham County Council, which inherited the project, now presents a small part of it online under the title 'People Past and Present'.



Top: APG discussion, 'APG Incidental Person Approach to Government', documenta 6, Kassel, Germany, 1977. Photo: Caroline Tisdall

Bottom: APG discussion, 'Kunst als soziale Strategie in Institutionen und Organisationen', Museum Moderner Kunst, Palais Stieglitz, Vienna, 1979.



APG discussion (including Hugh Davies [right, with beard], Barbara Stevani [centre] and Nicholas Tresilian [left, with scarf]), Het Apollohuis, Eindhoven, 1982.
Courtesy Tate Archive © APG

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- July 1966 Publication of *A Study by Latham / Hills*, co-authored by Barbara Latham [Steveni] and artist Joan Hills. The study, which lays down the conceptual foundations of 'Art Placement Group', states that 'its purpose is to place fine artists with suitable companies, in this way extending the opportunity and educational development of the younger artist and at the same time bringing his talents to bear on the dynamics of industrial society'.
- Edward Lucie-Smith later cites this report in the first article devoted to APG, published in the *London Times*.
- Late 1966 First 'Art Placement Group' publication, co-authored by Barbara Latham [Steveni] and Joan Hills, edited by Nicholas Faith of *The Economist*, designed by Dennis John Piper and supported by a £60 grant from the Arts Council and privately by *The Economist* editor Nancy Balfour. On the publication's first page, Balfour, Bernard Bertschinger (associate of Sir Roland Penrose at the ICA), Michael Compton (Assistant Keeper at Tate), Hills, Julie Lawson (Assistant Director, ICA) and Sir William Emrys Williams (former Secretary-General of the Arts Council) are listed as Trustees; Sir William Coldstream (Slade Principal), Frank Martin (Head of the Sculpture Department, Saint Martins School of Art), Sir Roland Penrose (co-founder, ICA London) and Norman Reid (Tate Director) are listed as Sponsors; Barbara Latham [Steveni] is listed as Honorary Secretary.
- 1966-67 Beginning of regular informal artists' meetings in the Latham's home at 22 Portland Road, Notting Hill – later dubbed the 'Dialectic' or 'Think Tank' – bringing together artists Barry Flanagan, David Hall, John Latham and Jeffrey Shaw, as well as television producer Anna Ridley, for discussions about APG's objectives and function.
- 1967 APG still stands for 'Art Placement Group'.
- The Arts Council grants APG £1,000.
- 1968 The Arts Council renews its support of APG with a grant of £1,200.
- In a document entitled 'Artists Associated with the Artist Placement Group', Gillian Ayres, Michael Bolus, Derek Boshier, Anthony Caro, John Hilliard, Philip King, Bridget Riley, William Tucker and Steve Willats are among the 63 names on the list.
- March 1968 A report lists the following as having contributed to APG's activities: Bernard Bertschinger, Sue Davies, Labour Minister Ray Gunter, Secretary Barbara Latham [Steveni], John Latham, Alan Osborne, and the industrialist Andrew Shearer. The same report, under the heading 'Finances', notes that APG is 'not without certain private support' – presumably a reference to Nancy Balfour's regular financial contributions.

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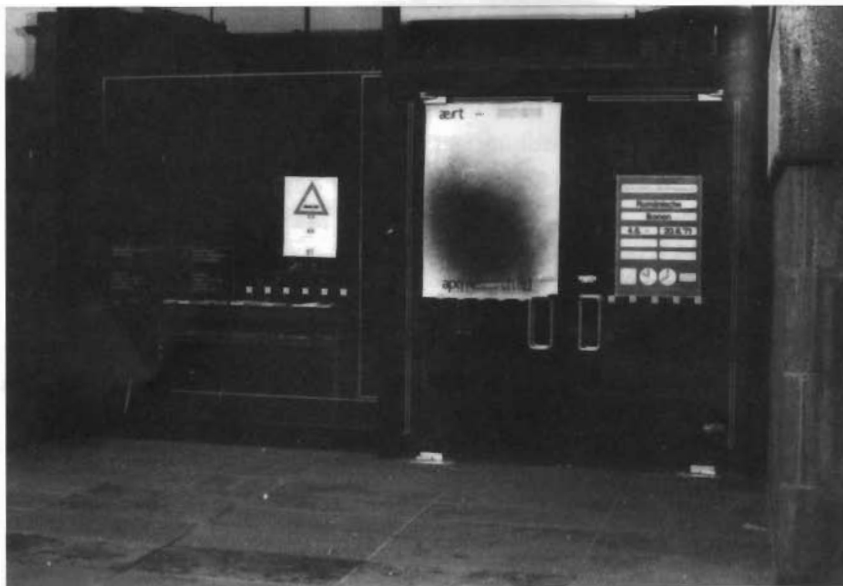
- 11 September 1968 Artist Placement Group convenes the 'Industrial Negative Symposium' at the Mermaid Theatre, City of London. The invited speakers are Tom Batho, Esso Petroleum Corporation; Mischa Black, Royal College of Art; Ray Gunter; Sir Gilbert Inglefield, Lord Mayor of London; Billy Klüver, co-founder of the American group Experiments in Art and Technology (E.A.T.); and Sir Paul Reilly, Head of the Council of Industrial Design. No image of the event is known to exist, but transcripts of the speakers' interventions (both audio and text) and the press pack (designed by John Latham and with texts by Latham and Stuart Brisley among others) have survived. A document issued in relation to the symposium asks: 'What is the ultimate objective of APG? That in time (say 5 years) it will become common practice for all large organisations to have a realistic economic relationship with artists, equivalent to other professionals'.
- 1969 APG obtains an Arts Council grant of £2,500 to cover the Group's activities until 1970, in addition to a grant of £550 from IBM administered by the Arts Council.
The Arts Council offers APG the use of the Hayward Gallery for a 'Festival of Art & Economics'.
- 20 February 1969 The 'Noit Panel', or 'conceptual engineering department' within APG, is founded with John Latham at its core. In his work *Offer for Sale*, Latham states that 'the term Noit refers to the activity of the individuals comprising the panel of artists. The role of APG (Noit) is of an advisory nature and this body does not make executive decisions for APG, (whereas of course they do so as individuals, artists)'. In an undated document titled 'Noit Terms', Latham defines 'Noit' as 'Alternative for Art. By its method of derivation (the suffix '-tion') describes an attitude/stratagem'. As well as Latham, the original Noit Panel members are Stuart Brisley, Barry Flanagan, David Hall and Jeffrey Shaw.
- April 1969 Thanks to Tony Benn MP, APG receives a £500 grant from the UK Ministry of Technology and Industry.
- May 1969 An excerpt from John Latham's text in the first issue of the APG publication entitled *Noit Now* states: 'APG is forming as a limited company nonprofit [sic] with directors Barbara Latham, Andrew Shearer, Larry Westland, advice from artist panel including John Latham, Barry Flanagan, Jeffrey Shaw, Stuart Brisley, David Hall, Morris Agis, Gustav Metzger, Liliane Lijn...'
- 1970 The film *Artists in the Works: Made for APG* is produced by Nancy Balfour and directed by critic Paul Overy.
An internal APG memo suggests finding a new term for the word 'artist' which is 'reserved for the social scene'. 'Environment engineer' or 'concept engineer' are two of the proposed alternatives.
APG receives its biggest Arts Council grant to date of £3,000; IBM contributes a further £450, administered by the Arts Council; finally, £50 from the Arts Council is 'for assistance on New Activities Committee industrial investigation'.
- April 1970 First of eight four-page APG inserts appears in *Studio International* magazine as part of the *inn₇₀* 'exhibition in time'.
- 14 May 1970 APG Research Limited officially becomes a Company Limited by Guarantee, allowing it to raise funds for services rendered on a commission basis.

19 October 1970 Noit Panel members Keith Arnatt, Stuart Brisley, Barry Flanagan, David Hall, Leonard Hessing, John Latham, Ian Munro and Jeffrey Shaw sign a manifesto-like statement calling for the reduction of 'problems brought about by redundant information'. Artists Victor Burgin, Garth Evans and Alan Sutcliffe along with art historian and critic Charles Harrison are cited in the same document as 'sympathetic to this view'.

1971 New APG members include: Malcolm Ashworth (Chairman, Crawfords International Advertising), Richard Buzzard (Director, National Institute of Industrial Psychology), Harvey Cole (economist), Christopher Cornford (Head of Humanities, Royal College of Art), Christopher Evans (Director, Computer Science Department, National Physical Laboratory) and Stanhope Shelton (advertising firm Mather & Crowther).

APG receives a £3,000 grant from the Arts Council, plus £750 towards the *inn_o* exhibition at the Hayward Gallery.

15–17 June 1971 Jürgen Harten, director of the Städtische Kunsthalle in Düsseldorf, invites APG to be part of the *Between 6* exhibition. The lower ground floor of the Kunsthalle is occupied by APG's *The Sculpture*; upstairs, Belgian artists Marcel Broodthaers and Panamarenko exhibit new work. APG participants in the discussions over the three-day event include: Bernard Bertschinger, Deborah Brisley, Stuart Brisley, Peter Byrom (ICI Fibres Ltd.), Garth Evans, Barry Flanagan, David Gobbold (BoomBoom Films), David Hall, Leonard Hessing, Barbara Latham [Steveni], John Latham, Lynne Mitchell, Christopher Patey (British Steel Corporation), Jeffrey Shaw and Andrew Shearer. The discussions are recorded in film (David Hall), video (Mike Leggett) and sound (Paul Gilleron).



Entrance of Städtische Kunsthalle Düsseldorf, *Between 6*, 1971. Courtesy Tate Archive © APG

6 July 1971 The sudden death of founding member Bernard Bertschinger deprives APG of some financial support and international visibility. Nancy Balfour replaces him as Acting Chairman.

- 2–23 December 1971 The Arts Council makes the entire Hayward Gallery available to APG for the exhibition *Art and Economics*, 'codenamed' *inn₇o*. Besides showcasing material from all of APG's placements to date, the exhibition includes *The Sculpture*, first set up at Kunsthalle Düsseldorf during *Between 6*. One of the least popular exhibitions in the history of the Hayward, it draws an overwhelmingly negative response from critics, artists, the Arts Council, industrialists and government officials. The exhibition also tests relations between APG artists, not least between John Latham and Barbara Latham [Steveni].



Entrance of Hayward Gallery, London, *inn₇o*, 1971.
Courtesy Tate Archive © APG

- December 1971–
February 1972 Stuart Brisley, Barry Flanagan and Ian Munro resign from the APG artists' Noit Panel, while John Latham resigns as 'honorary convener of artists and honorary consulting artist to APG'. Barbara Latham [Steveni] resigns from the position of Co-ordinating Director of APG. As a consequence of the tensions within APG, its headquarters move from Portland Road to 4 Windmill Street, West London (and later to 44 Earlam Street, WC1). A Trades Union Congress member (Keith Morell) is invited to join the Group as 'mediator'.
- 1972 The second APG publication designed by Dennis John Piper and summarising APG's situation in the aftermath of *inn₇o*, lists Keith Morrell and Anna Ridley as Directors. Among the new 'trustees, members, associates, artists and others' are Godric Bader (President, Scott Bader), Leslie Julius (Director, Hille Furniture Co.) and artist Marie Yates.
- January–
April 1972 Artists Gustav Metzger and Stuart Brisley attack APG in the pages of *Studio International*. John Latham (under the alias Johan Steivensoon) and Jürgen Harten counter-attack in the same magazine.
- January 1972 An Arts Council grant of £1,000, through Christopher Cornford, is awarded to cover the Group's activities until March 1973. In April, Nancy Balfour donates £500 to further help APG reduce its deficit after *inn₇o*.
- 26 April 1972 In a letter to William Camp, the Arts Council's Director of Art Robin Campbell writes that 'our advisory panel has now taken the view that APG is more concerned with social engineering than with straight art, and that while they have done some useful work in this area, there have not been quite enough tangible advantages to artists to justify our continued support on the former scale'.

- July
(or September)
1972
- The 'Civil Service' or 'Whitehall' Memorandum is negotiated between APG and the Civil Service Department, and circulated among UK government departments. The Memorandum states the aims and objectives of APG, its working method (feasibility and placement) and per-commission basis of operation, and signals its intent to diversify into government contexts.
- 1 November
1972
- APG hosts a public 'Open Day' at the Institute of Contemporary Arts on Carlton Terrace, London, where 'the idea of the potential place that an artist individual might occupy, relative to organisations, will be discussed in the light of current negotiations with Government Departments, Universities and Industries'. Admission is 30p.
- March 1973
- The Arts Council grants £500 to APG to cover the period until March 1974.
- October 1973
- An APG advertisement appears in *Time Out London* and the ICA (London) magazine: 'The APG has recently been reconstituted and a number of possibilities have arisen for artists within various organisations from short-term projects to long-term associations'.
- 1974
- The Arts Council grants £4,500 to APG, plus £300 to cover costs related to the forthcoming Garage Gallery event in Covent Garden.
- February 1974
- APG hosts a press conference at the London Chamber of Commerce to announce the 'emergence of a new professional role – Concept Engineer'. 'In this new, relevant and involved context, the artist becomes a possible factor in the resolution of our society's future development and direction'.
- August 1974
- Through the Minister of Technology Tony Benn, APG establishes contact with Barbara Castle, Secretary of State for Health and Social Services, 'to explore possibilities in the Social Services for which her Department is responsible'.
- October 1974
- Leonard Hessing leads an APG Course at the Architectural Association, London. After a few sessions, the course is cancelled due to lack of student interest.
- 1975
- The phrase 'Incidental Person' first appears. In an undated document titled 'Definitions and Observations', John Latham writes: 'This term was invented to distinguish a new type of individual from the more general "artist"... The I.P. is a resource and an instrument of change with those organisations responsible for future societies everywhere'. In a document dated March 1975, Latham states that 'since the [APG operative] is regarding "art" as a defined activity within the known semantic frameworks, the influence of this individual is likely to be ambivalent, ambiguous – it may be incidentally positive or it may be a waste of time'.
- To mark the 'termination of the experimental phase' of APG, the Group commissions freelance journalist Graham Hancock to write a report to be published under the name of P.E.P. (Political and Economic Planning), for which Peter Byrom conducts extensive interviews. The report does not seem to have come to fruition, although copious notes survive.
- At the time of the P.E.P. Report, the APG Executive Panel includes Tom Batho, Leonard Hessing, John Latham, Ken McMullen and David Toop.
- The British Council supports APG with an international travel grant.

- 10–12 April 1975 An APG '3-day exposition' titled *New Profession: Industries, New Towns, Government* is held at Garage Gallery in Covent Garden, London, to mark APG's tenth anniversary.
- November 1976 A statement signed by artists Ian Breakwell, Roger Coward, Hugh Davies, John Latham and David Toop protests: 'The Gulbenkian Foundation now intervenes in the field of artist/organisation relationships with a plagiarised, bowdlerised version of the APG. It operates from the office in Covent Garden that APG was obliged to vacate when the Arts Council support ceased... Both these funding bodies are known to have made attempts to assume APG's role. In doing so they betray both art and public at a time of catastrophic need'.
- 1977 A new phase of APG's activity begins, under the title 'The Incidental Person Approach to Government'.
- 30 March 1977 As part of his solo exhibition *Continuous Diary* at ICA, London, Ian Breakwell hosts an APG programme of events with artists Stuart Brisley, Roger Coward, John Latham and David Toop.
- June 1977 'A.P.G. addresses itself to the German Federal Republic, the German Democratic Republic and to other members of the EEC', as part of Joseph Beuys' Free International University at *documenta 6* in Kassel.
- 4 July 1977 APG hosts a public event at Midland Group Gallery, Nottingham; participants include Ian Breakwell, Roger Coward, Barbara Latham and David Toop.
- 27 October 1977 As part of the solo exhibition by Roger Coward *You and Me Here We Are: What Can be Said to be Going On?* at the Royal College of Art, London (25 October–5 November 1977), APG holds an all-day seminar.



APG seminar, Royal College of Art, London, *You and Me Here We Are: What Can be Said to be Going On?*, 27 October 1977.
Courtesy Tate Archive © APG

8 December 1977 Organised by Margarethe Jochimsen (Director, Bonner Kunstverein), the exhibition *Artist Placement Group: Kunst als soziale Strategie in Institutionen und Organisationen* (*Art as Social Strategy in Institutions and Organisations – The Incidental Person Approach to Government*) opens at Städtische Kunstmuseum Bonn, accompanied by a catalogue. Participants include Ian Breakwell, Stuart Brisley, Roger Coward, Hugh Davies, John Latham and Barbara Steveni. On the opening night, the artists engage in a discussion – organised by the Minister for Education and Science Reimut Jochimsen, and chaired by Jürgen Harten – with German government representatives. On 13 January 1978, Joseph Beuys and John Latham take part in a discussion on 'Pragmatism versus Idealism'.



Opening night discussion, *Artist Placement Group: Kunst als soziale Strategie in Institutionen und Organisationen* at Städtische Kunstmuseum Bonn, organised by Bonner Kunstverein, 8 December 1977.

Left: Hugh Davies and Barbara Steveni.

Photo: F. Fischer

Courtesy Tate Archive © F. Fischer and APG



Discussion between APG and German government officials at Stadthaus, Bonn, 17 February 1978.

Courtesy Tate Archive © APG

1978 APG offices move to Riverside Studios.

2-5 March 1978 APG organises the exhibition *Artist Placement Group: The Incidental Person Approach to Government* at the Whitechapel Gallery, London. Live events include presentations by Ian Breakwell, Stuart Brisley, Roger Coward, Hugh Davies, artist Christopher Hamblin, John Latham, George Levantis, Barbara Steveni, David Toop and broadcaster Nicholas Tresilian.



Exhibition views and discussion, *Artist Placement Group: The Incidental Person Approach to Government*, Whitechapel Gallery, London, 1978.
Photo: Rolf Sachsse
Courtesy Rolf and Ros Sachsse



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Exhibition views and discussion, *Artist Placement Group: The Incidental Person Approach to Government*, Whitechapel Gallery, London, 1978.
Photo: Rolf Sachsse
Courtesy Rolf and Ros Sachsse



- 11–15 July 1978 'APG Week' at Riverside Studios, London, with live events held on each evening, including presentations by Ian Breakwell, Roger Coward, Hugh Davies, David Gothard (Director, Riverside Studios), Bill Furlong, John Latham, Barbara Steveni and David Toop.
- 1979 APG Research Ltd. reconstitutes itself as an independent artist consultancy.
The Arts Council ceases to fund APG.
- 20 January 1979 In the context of the group exhibition *Un Certain Art Anglais* at the Musée d'art moderne de la Ville de Paris, APG hosts a British Council-funded conference entitled 'L'Engineering conceptuel'. French philosopher and artist Hervé Fischer is the principal mediator between APG and the French institution; APG participants include Barbara Steveni and Nicholas Tresilian, among others.
- 5–7 and 9 June 1979 APG discussions are held at Galerie nächst St. Stephan, Vienna, under the title 'Kunst als soziale Strategie in Institutionen und Organisationen' ('Art as Social Strategy in Institutions and Organisations'). Organised by Rose-Marie Schwarzwaldler, the discussions include presentations by, among others, Ian Breakwell, Stuart Brisley, Roger Coward, musician and songwriter Kevin Coyne, Hugh Davies, Bill Furlong, John Latham, artists and historians Rolf and Ros Sachsse, Nicholas Tresilian, Barbara Steveni and David Toop. On 8 June 1979, the discussion is held at the Museum Moderner Kunst, Palais Liechtenstein, with the participation of Austrian government officials.
- 1980–82 Numerous private or semi-private APG meetings are held in Paris (British Embassy, on the invitation of British Ambassador Sir Reginald Hibbert, 1980), Eindhoven (Apollohuis, organised by Rolf and Ros Sachsse, 1982), Amsterdam (on the periphery of the 1982 ILEA Conference), Bonn and Brussels.
- 1981 Unsuccessful application to the European Cultural Foundation, under the title 'Art as Social Strategy in Organisations and Institutions: The Incidental Approach to Europe'.
- 1986 In an article in *AND* magazine, Barbara Steveni writes that APG's 'operatives (as directors and members)' include performance artist and musician Paul Burwell, artist Roberta Kravitz, poet and performance artist Carlyle Reedy, Paul and Helen Panhuysen (on the board of directors of Apollohuis, Eindhoven) and Kate Walker.
- 1989 O+I – standing for both 'Organisation & Imagination' or '0 + 1' – replaces APG, with Barbara Steveni as Co-ordinating Director. To quote from an O+I promotional leaflet, the new entity is 'an international affiliation of professional artists [which] operates as a network consultancy and research organisation. Its purpose is to integrate the creative contribution of artists at the leading edge of their discipline with decision-making in government, industry and education'.
- 2004 APG Archives acquired by Tate.
- 23 March 2005 Daylong public event at Tate Britain devoted to APG/O+I.
- 2008 The dissolution of O+I is voted by its board of directors (including Clive Phillpot, Barbara Steveni and Neal White).

Curated by Antony Hudek and Alex Sainsbury,
in consultation with Barbara Steveni
Archival research by Antony Hudek
Exhibition organised by Sophie Williamson
Exhibition designed by Simon Jones

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