

Context is Half the Work



A Partial History of the Artist Placement Group

APG – an introduction

The Artist Placement Group (APG) initiated and organised 'placements' for artists in industry or public institutions; where artists researched, worked on projects and realised art works. They made the case for the mutual benefit of the artists' presence in organisations. Artistic practice and knowledge would no longer be confined to the studio and the gallery, but their field of activity would be extended to commercial, industrial and administrative contexts to act upon societal organisation and decision-making processes. The emergence of the APG concept took place against the backdrop of an on-going discourse (not only in the UK) about 'dematerialisation', moving away from an object-based understanding of the work of art. The statement, *Context is half the work*, testifies to this spatial and ideological shift; out of the studios and into the institutions of society, from object-based work towards information, to site-specific work and to social relationships.

The initiative, originally conceived by Barbara Steveni (previously Latham), led to the founding of the APG organisation in 1966, remaining active until the 1980s, involving professionals from a range of fields. The founding members included Barry Flanagan, David Hall, John Latham, Anna Ridley and Jeffrey Shaw. The group was formed in the mid-1960s, around the couple Barbara Steveni and John Latham. It was particularly artists associated with St. Martin College of Art, where Steveni and Latham had taught, who gathered as a Think Tank for discussions in their house in Notting Hill.

The APG was neither an artists' collective nor a placement agency. There was no explicit membership, but rather a loose network of artists who would be proposed for placements. In addition to the founding members Ian Breakwell, Stuart Brisley, Roger Coward, Hugh Davies, Andrew Dipper, Garth Evans, Leonard Hessing, George Levantis, Ian McDonald Munro, David Toop, Marie Yates, and Nicholas Tresilian, Rolf Sachsse and Ros Sachsse-Schadt were also, at various times, part of the APG. Besides there were also members and supporters from other areas of society.

The APG was initially constituted as a charity with a board of artistic directors (the 'Noit panel'), and later converted into a limited company (APG Research Ltd.). The board of trustees consisted of representatives from industry, the media and art institutions, and at a later stage also a representative from a union. Barbara Steveni was the key driving force behind creating contacts and maintaining correspondence with hundreds of companies and organisations as well as potential sponsors and advocates. John Latham was very present in APG's public appearances and defined much of

its language with his cosmological ideas on value theory and the dimension of time as the primary creative platform for artistic impulses. Latham's Time Base theory accompanied internal APG debates and was adopted by some of the group members in their conceptual vocabulary.

The early APG placements were almost exclusively negotiated with partners from industry. Simultaneous initiatives such as the Experiments in Art and Technology (EAT) in the US and the Federation of German Industries' Ars Viva program, (*Artists Working in Industry*) tended to focus on technical cooperation and making industrial materials available to artists, whereas the approach of the APG went far beyond this. The APG was also not interested in models of sponsorship and patronage. It developed its own terminology and procedure for the placements, each time undertaking extensive negotiations with the partner organisations. Ideally, each placement first saw a several month 'feasibility study', during which the artists would familiarise themselves with the specific context and could then formulate an artistic proposal for the longer placement to follow. In reality, it often did not progress beyond the feasibility study, for which the artists already received a payment. The APG itself took an additional fee of 15–20% of the artist's fee for their organisational services.

The central premise of the negotiations was the principle of the *open brief*, a type of *carte blanche* intended to guarantee open-ended work during placements. The artists were intended to function as independent observers within the organisations, with the substance of their work developing from the on-site process. John Latham coined the term *incidental person* for this role in placements, one far beyond the classical understanding of the role of an artist.

From the mid-1970s onwards, the APG initiated closer collaborations with public institutions and ministries. This was enabled following a memorandum recommending collaboration with the APG, which the Civil Service Department sent to various government agencies in 1972, following considerable negotiations by Steveni. At the same time the APG also initiated closer collaborations with public institutions in other European countries, and from about 1977 began to present itself as 'APG Multinational' with the concept *The Incidental Person Approach to Government* in Germany, Austria, France and the Netherlands.

However, the APG was more than the sum of the placements it realised. Although not an artist collective in the traditional sense, their public presentations as a group were often performative in their nature. The APG's ambivalence between performance and genuine negotiations could be particularly witnessed with their temporary 'office'

during the exhibitions *between 6* in the Kunsthalle Düsseldorf (1971) and *inn,0 – Art & Economics* at London's Hayward Gallery (1971/1972). APG artists gathered around a central negotiating table, referred to as 'The Sculpture', to discuss the aims of the APG with invited representatives from business and government. It was not without irony that the language and aesthetics of corporate and institutional worlds were clearly visible in the APG's style.

APG's critics took this ambivalence and open-minded approach to representatives of the social elite as a reason to publicly attack the APG's lack of political clarity (or as they described it, 'naivety'). Following the exhibition at the Hayward Gallery, Marxist critics such as Peter Fuller, Gustav Metzger and Stuart Brisley (closely associated with the group himself) accused the group of pursuing a reformist approach whilst disregarding real class conflict. Such categories barely existed in the minds of APG and in particular Latham, as they saw artists as occupying a third position beyond commercial and political interests. The question of change in society shifted away from one of class and domination, with the APG's re-assessment of the role of the artist as a 'concept engineer', situating them in the context of media and system theoretical discourses of the time.

Regarding the exhibition: APG, a partial history

In recent years the APG has been publicly received on a variety of occasions. In particular, the comprehensive APG retrospective at London gallery Raven Row in 2012 significantly prepared the ground for the 2015 exhibition at Kunstraum Kreuzberg/Bethanien, a version of which is now shown at Summerhall in Edinburgh. However, unlike the London curators, we decided to take a deliberately fragmentary, selective look at the history of the group and to discuss further the current interest in their activities. Our aim is to create a discussion around both the progressive, critical aspects of APG's strategy, but also more problematic aspects, and to provide for a productive encounter with the realities of artistic practices today. We have made a selection of seven of the total of around 20 implemented APG projects, in which the potentials and pitfalls of context-based artistic work become apparent. Indeed, APG's practice seems highly relevant for a number of current practices: the cooperation of artists with scientists and people from other disciplines (under the umbrella term 'artistic research') is no longer a rarity today, nor is the establishment of 'creative corporate cultures'. Artistic projects

with particular social groups and in areas of urban decay have since become institutionalised by specifically established funding schemes. In this respect, it is often criticised that social practices are used as political solutions to problems that in reality result from social and economic inequality. Looking at present examples, one can also clearly see the differences that emerge between APG's work and contemporary practices. Their open brief approach, process-based and committed to openness within the placements, defied attempts to functionalise artistic action. Rather, the APG insisted upon the strong-mindedness and autonomy of artistic research and production, whilst giving rise to unpredictable or even 'useless' results. It was precisely this that could offer genuine artistic gain in other areas of society. This could be summed up in the words of a concept paper the APG released in 1980: 'The proper contribution of art to society is art'.

The exhibition presents documents and results from six selected placements, as well as a work developed by David Hall, according to APG principles. Recent works by Barbara Steveni reflect on her own role in historicising the APG. The selected correspondence from the group's archives makes the often difficult negotiations around artistic autonomy, finance and the realisation of the placements visible. This shows the great challenge for every APG exhibition: more than the material results, what remains in the foreground is the group's idea of the 'social process', the conceptual re-evaluation of the artists' role and the revaluation of artistic potential for society. The documentation of the discursive APG events and their written manifestations must therefore be read in accompaniment to the artistic results of placements.

As the title suggests, the exhibition will not bring together the often conflicting narratives into a harmonious singular narrative but will offer one of many possible representations of the group's history, filtered through our subjective selection. And this history no longer belongs to solely its protagonists; as one of the most researched sections within the Tate Archive in London, the history of the APG has become public property, a resource for the future. What can be learnt from the APG for today's art practices that operate under radically different social and economic contexts? Was the goal of the 'long march through the institutions' – as interpreted by the APG in their own way – ever reached, or does every new generation have to take a completely new approach?

Naomi Hennig and Ulrike Jordan

Garth Evans

Garth Evans' two year placement in the British Steel Corporation (BSC) was agreed on the basis of a pre-existing fellowship programme of the BSC, that until that point had only been directed at scientists. It was the first placement that the APG had successfully negotiated. The contractual agreement was actually made with St. Martins School of Art, where Evans taught sculpture. He had previously never worked with steel and set out to research the various production methods and material qualities of steel for his sculptural practice. The BSC, the parent company created by the nationalisation of the steel industry in 1967, hoped that the placement would demonstrate the versatility of the material beyond its industrial processing.

During his placement, Evans visited various steelworks around the UK, and familiarised himself with the production methods. Through photography,

a selection of which was later published by the BSC (*Some Steel*, 1971), Evans learnt about the material qualities of the medium. He also discovered aesthetic sculptural qualities in the welded exercise pieces of the apprentices, but did not, however, begin to produce sculpture from steel himself until late in his placement (*Breakdown* 1971, *Spring*, 1972). Plans to work in a disused steelworks failed due to the lack of support on the part of those responsible at the BSC.

Evans' interests were not limited to processing techniques, but he became increasingly interested in the corporate culture of large corporations. The question of what the contribution of an artist in such a context could be, prompted him to write several concept papers that he discussed with representatives of the BSC. In the papers he argued that the BSC had failed to offer the employees a meaningful, enriching work experience and

Placement

to support the workers in identifying with their work. Here Evans identified a field of activity for artists in an industrial context beyond the production of conventional artworks. While BSC representatives received Evans' sculptural activity very positively, they were rather sceptical of his ideas on corporate culture.

Garth Evans,
Breakdown,
steel, 1971
Courtesy Garth
Evans



David Hall

Collaboration

David Hall's *TV Interruptions* were created after a shift in his practice, moving from sculpture towards other forms of artistic activity, focussing on ideas and taking less interest in material. In the mid-1960s Hall took part in regular discussions with fellow artists which eventually led to the inception of the Artist Placement Group. Those artists involved in the discussions felt an urge to consider the broader context of their work, to widen its scope and to reconsider the relationship with the audience. As a consequence, and with the emergence of VHS video technology, Hall identified the medium of film and television as a new platform for his work to be presented and received by much broader audiences. In 1971, Hall was invited to participate in the exhibition *Locations Edinburgh*, initiated by the Scottish Arts Council. Together with curator Alistair Mackintosh, he approached Scottish Television

to include a number of video pieces in their programme, without any announcement or crediting. Once this was agreed upon, Hall went on to produce ten videos in quick succession – one video per day – during his time in Edinburgh. They were sent immediately to the broadcasting studio in Glasgow to be aired during the advertisement breaks and in random order, several times throughout the day.

Although David Hall's collaboration with Scottish Television was not negotiated through the APG, his *TV Interruptions* stand exemplary for the APG's aim to identify new fields of action for artistic production. Today, seven out of the ten films have been preserved and are shown here as *TV Interruptions (7 TV Pieces): The Installation*, which was developed by Hall in 2006.

David Hall, still from *TV Interruptions*, 1971, Courtesy David Hall Estate and REWIND| Artist's Video in the 1970s & 1980s.



George Levantis

Placement

George Levantis' placement on container ships operated by Ocean Fleets Ltd, was mediated by the Seafarers Education Service (SES). The SES had already placed a number of artists on Ocean Fleets' ships, who had offered drawing and painting lessons to the crew. However, the attitude towards the artist's role on board differed significantly between the APG and the SES and Ocean Fleets: while APG did not want to specify the activities during placement in advance, the SES and Ocean Fleets expected the artist to give the usual art classes to alleviate the boredom of the crew during long sailings.

In October 1974 Levantis, who himself came from a seafaring family, embarked on a two-month trip on the container ship 'Tokyo Bay'. Two more trips to the Ivory Coast and to South-East Asia followed. Impressed by the vastness of the sea and the sky, which stood in stark contrast to

the spatial limitations on the ship, he documented his experiences and observations in drawings, diary entries and photographs, ultimately developing the installation *Pieces of Sea Fall Through the Stars*. On board, Levantis was repeatedly confronted with finding his own position in relation to the strict hierarchical structure of the crew and having to navigate his way through it. Although his artistic activity was initially met with a level of incomprehension, he managed to build up a relationship of trust with the sailors, helping with everyday tasks and spending the evenings in the ship's bar. However, on the last trip, serious tensions arose when Levantis, contrary to the expectations of the ship's captain and passengers, refused to give art classes. The conflict adversely affected Levantis' relationship with the rest of the crew. Reflecting on the whole experience, a representative of

Ocean Fleets said that the presence of an artist was indeed well received, but had no lasting effect on the company, noting: "If we had wanted some kind of sociologist aboard, I'd have hired a sociologist."

3

George Levantis,
Ocean Fleets Ltd.
Placement, 1974–75
Courtesy George
Levantis



Roger Coward with Gavin Brown, Roland Lewis, Evadne Stevens, Frances Viner

Feasibility Study Placement

The APG negotiated a memorandum in 1972 with the Civil Service Department, and worked with various agencies and ministries to develop placements in the following years. In 1974 the Department of the Environment agreed, after lengthy negotiations with the APG, to finance a two-month feasibility study by the documentary filmmaker Roger Coward in the Small Heath district of Birmingham. A team of urbanists and sociologists worked on an Inner Area Study (IAS) with the aim of developing urban renewal for the dilapidated and neglected city district. Although certain methodological approaches had initially been agreed upon, such as working with audiovisual media, the IAS team was open to the idea of an open-ended working process.

As part of the feasibility study, Coward realised video workshops with local residents which documented the gradual decline of the neighborhood and made

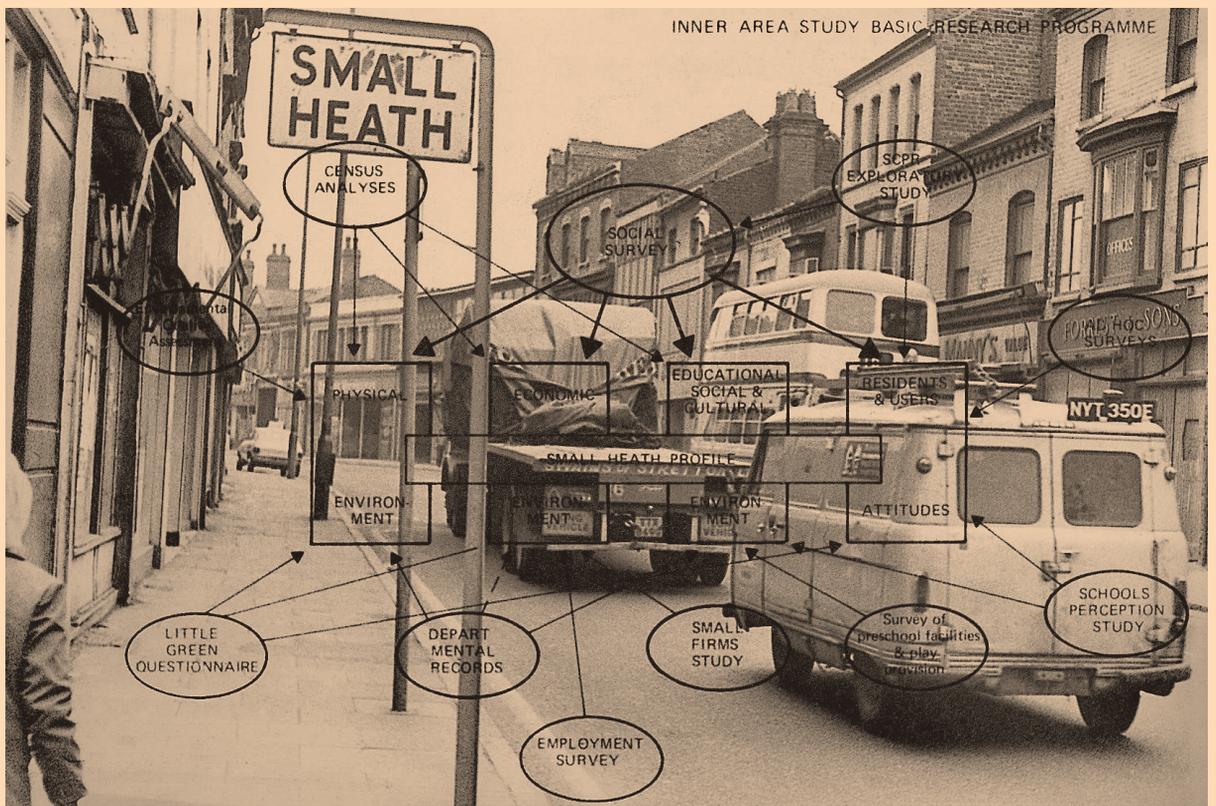
their view of the neighborhood clear to the planning authorities. The workshops were well received and led in some cases to the creation of local residents initiatives. The authorities were pleased by the results of the feasibility study and approved a three-month placement for Coward and four other artists. In addition to the continuation of the video workshops Coward, together with Gavin Brown, Roland Lewis, Evadne Stevens and Frances Viner, developed plays with local residents and amateur theatre groups. The joint development of the theatre pieces was key, based on the conviction that the concrete experience of cooperation in the group could lead to a better understanding of social dynamics within the neighborhood.

Coward generated a wealth of material for his film *The Most Smallest Heath in the Spaghetti Junction* (1977) during the two phases of the placement, a film

dealing with the verbal and visual communication processes between Small Heath residents and policy makers. The team leader of the IAS Birmingham, Peter Walding, wrote a detailed report at the end of the placement which was published by the DoE, which critically evaluated the project in addition to Cowards own report, *All Fine and Context*.

4

Roger Coward, Placement Department of the Environment, Inner Area Study Birmingham, Small Heath, 1975 Courtesy Roger Coward



John Latham

Feasibility Study

In the course of his three-month placement in the Scottish Office, John Latham addressed the post-industrial restructuring in Glasgow and planning projects such as the large spoil tips around Edinburgh. The tips, known as 'bings', were formed through the remains of earlier paraffin production, and presented a problem for which the administration sought a solution. For Latham, however, they had sculptural relevance as monuments to Scotland's bygone industrial era. He attempted to save them from destruction by having them declared works of art.

During Latham's three-month stay in the Scottish Office in Edinburgh, where he was given his own office, he developed various, at times idiosyncratic and unorthodox ideas regarding the social restructuring and changes in Glasgow and across Scotland. His proposals ranged from restarting a

local cable TV network for self-organised use by local residents and media artists, the setting up of fish farms in the vicinity of a nuclear power plant near the city, and a tidal powered energy generator.

Of utmost importance for his artistic work was his interest in the bings. Latham selected five formations on the basis of their landscape qualities, and suggested measures for their conservation and use by tourists to the Scottish Office. Of particular importance for his work was the heap that Latham renamed *Niddrie Woman*. Based on aerial photographs, he joined the hill formations with references from Celtic mythology, proposing the creation of sculptures as landmarks on each summit. Despite Latham's years of correspondence with the planning director Derek Lyddon in the Scottish Office, the various local authorities no long term placement was ever arranged, nor

were any of Latham's proposals ever directly implemented. In terms of Latham's work having a long-term effect, however, it might be no coincidence that two of the bings were listed as monuments in the 1990s, albeit without reference to Latham's original proposals.

John Latham,
Scottish Office
Placement, 1976,
Aerial view of
Niddrie Woman
Courtesy John
Latham Estate
& Jürgen Harten



Hugh Davies and Ian Breakwell
Ian Breakwell

Feasibility Study
Placement

APG negotiated an initial two month feasibility study for two APG artists to work in the Department of Health and Social Security (DHSS). Visual artist Ian Breakwell and musician/composer Hugh Davies worked with the Architecture Unit of the Mental Health Group of the DHSS', visiting high security psychiatric hospitals such as Rampton and Broadmoor among others. Ian Breakwell subsequently started a full placement, working with the architecture unit on a research project in Broadmoor. The team around architect George Miles was concerned with the question of how the built environment adversely affected the people within it, and sought to influence the planned renovation of the hospital. Their *Broadmoor Community Study* was based on interviews with staff and patients, and proposed more flexibility in the use of space in the building, in addition to aspiring to

reforms in methods of treatment. However, the study was rejected by the hospital management and the DHSS and remains effectively censored under the Official Secrets Act. The censorship of his research material did not allow Breakwell to openly address the depressing conditions he had witnessed during his placement. However, he did find ways to publicly present his observations at APG events, readings, exhibitions and art publications. He contributed – uncredited – to the two-part TV-documentary *Secret Hospital* (Yorkshire Television, 1979), which unveiled the scandalous conditions and mistreatment of patients in Rampton, causing a public outcry. His photographs featured as the only visual evidence from the inside of the prison-hospitals.

Ian Breakwell was considered suitable to work with the Mental Health Group due to his previous visual and performance work questioning notions of normality

and sanity in contemporary society, which was also an underlying theme in his on-going artistic diary observations. Breakwell and his long-term collaborator Kevin Coyne had investigated the nature of institutions in earlier performance works. Coyne also features as the main character in their collaborative film (*The Institution*, UK, 1978), produced as a direct result of Breakwell's experience in high security psychiatric hospitals. His series of 32 printed panels titled *Estate* (1973–76) is another take on the surreal aspects of private and public life, mixing portraits, newspaper articles and personal diary notes.

Ian Breakwell,
The Institution,
1977–9, UK, 50 min.
Courtesy Ian
Breakwell Estate
& LUX, London.



apg





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

Placement

Reminiscence Aids were conceived as audio-visual devices combining photographic slides and tape-recorded sound from the past, to be played to elderly people suffering from dementia and memory-loss in order to activate communication between generations, and as a mental exercise with positive therapeutic effects. The concept originated from an idea by Mick Kemp, a Principal Architect in the DHSS, who was in charge of research into accommodation for elderly people in need of care.

Following discussions with specialists in psycho-geriatric medicine and with APG artists, Kemp was encouraged to develop the idea through research, and set up an interdisciplinary team of clinical and artistic members. APG was commissioned, through sound artists Bill Furlong, Hugh Davies and David Toop, to administer the arts aspects of this research project. Ian Breakwell, who was also

involved, later left the team to concentrate on his studio work. After some promising test results, it was decided to structure the material into time periods, and extensive research in photo-archives and the BBC sound archive began. An effort was made to consult 'elderly alert people', and the project was introduced through several radio broadcasts and printed press, calling for elderly people to send in letters with their memories, to be used as a basis for the *Reminiscence Aids* audio-narrations.

The project was perceived as creative and artistic, and while based on discussion and improvisation, sometimes it combined conflicting positions. Ian Breakwell and environmental psychologist Rowan Matthews advocated non-linear and subjective archetypal memories as opposed to preconceived ideas and media-generated images of a past that was structured historically. Debates arose around

the nature of the archival material used, and also around the testing procedure of the product, which attempted to meet scientific standards. The completed *Reminiscence Aids* kits were promising enough to be further developed under supervision of team member Carmel Sammons, in order to be marketed through the charity Help the Aged under the brand name *Recall*, for use in hospitals and care homes.

Interviews in carehomes, 1978
Courtesy Carmel Sammons



I Am An Archive

Series of documented walks (2002–)

Barbara Stevani (formerly Barbara Latham) was a founding member of the APG. As an artist with a background in performance, happenings and assemblage, she took part in the conceptual shift in art practice as advocated by the APG and became its practical driving force. Gathering a board of trustees to form an organisation, she put the concept into practice, together with John Latham and a group of fellow artists.

For more than two decades, Stevani acted as a key organiser behind the APG's activities, maintaining contacts and driving negotiations with countless organisations and institutions, while insisting on the APG's specific method, including payment for artists in placements, and the *open brief*. She administered the daily tasks of the APG office with the help of other, often female colleagues. Her role as a female artist and as instigator of the idea of artist

placements has largely been overshadowed by job descriptions such as 'honorary secretary' and 'coordinator', and not least by her husband John Latham's well known work and his influence on the written output of the APG.

In 2002 Stevani initiated *I Am An Archive*, tracing her role within APG and its successor O+I, through a series of walks, revisits and interviews. This ongoing performative archive project is concerned with involving new generations of artists and thinkers in revisiting APG's history, and in discussing the legacy and potential of the group's activities for their work today.

Following the 2012 APG exhibition at Raven Row in London, Stevani became more aware of the invisibility of the women involved in the avantgarde scene at that time and also within the APG network, and has undertaken a series of conversations to give voice to these women,

Conversations Between Ourselves

Series of documented conversations (2013–)

alongside her own. So far *Conversations Between Ourselves* has featured: Sarah Wedderburn (Riverside Studios), Julie Lawson (ICA), Anna Ridley (TV Producer), Felicity Sparrow (Circles), Laure Prouvost (Artist), Deborah Brisley (APG), Jane Trowell (Platform), Jo Melvin (Art Historian UAL/ Studio International) and Carlyle Reedy (Artist/O+I).

There will be an opportunity to view a selection from both series during the exhibition.

Panel discussion
Die Nutzung künstlerischen Potenzials für Regierung- und Verwaltungsaufgaben, Kunstverein Bonn, 1977
Courtesy Stadtarchiv Bonn, Fotografische Sammlung – Bestand Franz Fischer



1966

Founding of the Artist Placement Group (then: Art Placement Group) as charitable trust, APG Research Limited.

First APG publication, co-authored by Barbara Steveni (then Barbara Latham) and Joan Hills.

1966–67

The Dialectic or Think Tank: Regular meetings at the Latham's home in Portland Road. With Barry Flanagan, David Hall, Anna Ridley, Jeffrey Shaw, John Latham, Maurice Agis, Ian Macdonald Munro, a. o.

1968

APG-event: *Industrial Negative Symposium*, Mermaid Theatre, London, with Billy Klüver (Experiments in Art & Technology/EAT), a. o.

1969

Garth Evans: Placement / Fellowship, British Steel Corporation (1969–71).



David Hall: cooperation with British European Airways.

Founding of NOIT Panel, the artist panel of the APG. Members: Stuart Brisley, Barry

Flanagan, David Hall, John Latham, Jeffrey Shaw.

APG publication *Noit Now*.

1970

Formation of APG Research Limited. APG turns into a company limited by guarantee.

Andrew Dipper: Placement, Esso Petroleum Corporation.

John Latham: self-assigned Placement, Clare Hall Hospital.

Leonard Hensing: Placement, ICI Fibres Ltd. (1970–71).

Stuart Brisley: Placement, S. Hille & Co. Ltd. (1970–71).

Ian McDonald Munro: feasibility study, National Post Office Design Centre.

Ian McDonald Munro & John Latham: feasibility study, Brunel University, financed through an IBM grant.

APG publishes its 'Inserts' in eight consecutive issues of *Studio International* magazine (04/1970–12/1971).

1971

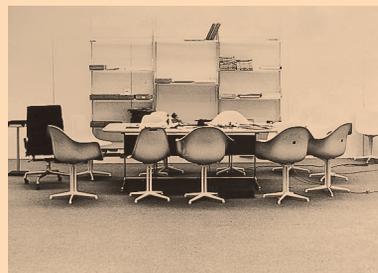
David Hall: collaboration, Scottish Television.



John Latham: self-assigned Placement, Protheus Bigging, engineering company (1972–73).

Alan Sekers and Barry Flanagan: Placement Scott Bader Company Ltd. resin manufacturer.

APG exhibition: *between 6*, Kunsthalle Düsseldorf.



APG exhibition: *inn,o/Art and Economics*, Hayward Gallery, London.

1972

Public controversy over APG in *Studio International* magazine (articles by S. Brisley, G. Metzger, J. Latham, J. Harten). S. Brisley, B. Flanagan and I. Macdonald Munro resign from the APG artists panel. John Latham and Barbara Steveni resign from their positions within APG.

The Arts Council takes the decision to withdraw funding.

Civil Service Memorandum (or Whitehall Memorandum) negotiated by Barbara Steveni, encouraging government departments to consider APG placements.

APG open day event at the Institute for Contemporary Art (ICA), London.

1973

Ian Breakwell, David Parsons: feasibility study, British Transport Film Unit.

1974

George Levantis: Placement, Ocean Fleets Ltd. (1974–75)

member of the French group Art Sociologique.



APG exhibition: *Kunst als soziale Strategie*, Galerie nächst St. Stephan and discussion with Austrian government officials and artists, Museum Moderner Kunst, Palais Liechtenstein, Vienna, sponsored by Mobil.

APG Research Ltd. reconstitutes as an independent artist consultancy.

1981–82

Several APG meetings and policy discussions in Paris, Eindhoven, Amsterdam, Bonn, Brussels.

1984

John Latham and Klaus vom Bruch: feasibility study on road safety, Ministerium für Wirtschaft, Mittelstand und Verkehr, NRW under Minister Reimut Jochimsen.

1989

APG is replaced by O+I (Organisation and Imagination), mainly acting as a research and consultancy organisation.

Exhibition reader: *Context is Half the Work. A Partial History of the Artist Placement Group*

Editing: Naomi Hennig, Ulrike Jordan
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 Proof reading: Jeanne Blissett Robertson, Oliver Walker, Holly Knox Yeoman, Thomas Anderson
 Graphic design: Daniela Weirich (concept), Susanne Röhrig (design)
 Typefaces: Fakt, Thomas Thiemich; Nitti, Pieter van Rosmalen
 Image editing: Carsten Humme, Leipzig
 Printing: Printvision Scotland
 Edition: 3000

Exhibition: 4/8 – 5/10/2016
 The exhibition debuted at Kunstraum Kreuzberg/Bethanien, Berlin, 12/9 – 8/11/2015

Curated by Naomi Hennig and Ulrike Jordan in dialogue with Barbara Steveni
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Funded by Hauptstadtkulturfonds in association with LUX and Rewind

Graphic design: Daniela Weirich
 Exhibition design: Kooperative für Darstellungspolitik
 Website: Martin Wecke
 Video editing: Julia Hertäg

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The exhibition would not have been possible without the invaluable support of Barbara Steveni

Thanks to: Roger Coward, Garth Evans, George Levantis and Barbara Steveni

The team at Summerhall and Kunstraum Kreuzberg/Bethanien

Volker Adolphs, Thomas Anderson, Anthony Reynolds Gallery, Arts Council Collection, Tim Collins, Stéphane Bauer, Jeanne Blissett Robertson, Stuart Brisley & Maya Balicoglu, Melinda Bronstein, Amy Budd, Inga di Mar, Wilfried Dörstel, Claudia Firth, Lili Fischer, Flat Time House, Allison Foster, William Furlong, Galerie nächst St. Stephan, Ruth Gilberger, Adrian Glew, Reiko Goto, Janna Graham, Debi Hall, Jürgen Harten, Henry Moore Institute / Leeds City Council, John Hill, Irene Horn, Antony Hudek, Kasia Jackowska, Katja Jedermann, Victoria Jenkins, Margarethe Jochimsen, Paula Jones & Peter Walding, Mick Kemp, Peter Kennedy, Holly Knox Yeoman, Mike Leggett, Milena Lenze, Lisson Gallery, Adam Lockhart, Nadine Lockyer, LUX, Inès Maamcha, Janette Martin, Ross McLean, Jo Melvin, Kerstin Meyer, Carmen Mörsch, Museum of London, Stephen Partridge, Chris Patey, Céline Pilch, Annelie Pohlen, Sophie Raikes, Dorothee van Rey, Anna Ridley, Ros Sachsse-Schadt & Rolf Sachsse, Carmel Sammons, Alex Sainsbury & Raven Row, Jeffrey Shaw, Felicity Sparrow, Elizabeth Stanton, Claire Louise Staunton, Tate Archive, David Toop, Nicholas Tresilian, Nicolas Vass, Alexandra Waligorski

Additional image credits:

p. 1: APG logo based on an original design by John Latham, used with permission
 pp. 10–11: panel discussion *Kunst als soziale Strategie in Organisationen*, Museum Moderner Kunst, Palais Liechtenstein, Wien 1979
 Courtesy Rolf Sachsse & Ros Sachsse-Schadt
 p. 14: *The Sculpture – Vacant State*, exhibition view between 6, Kunsthalle Düsseldorf, 1971
 Courtesy Barbara Steveni

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