

FOR SALE

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THE HAYWARD GALLERY SOUTH BANK LONDON SE1

PROJECT SPECIFIED BY THE COMPANY

APG RESEARCH LIMITED

TO THE UNITED KINGDOM CORPORATION

BY ARRANGEMENT WITH THE TRUSTEES

ARTIST PLACEMENT GROUP

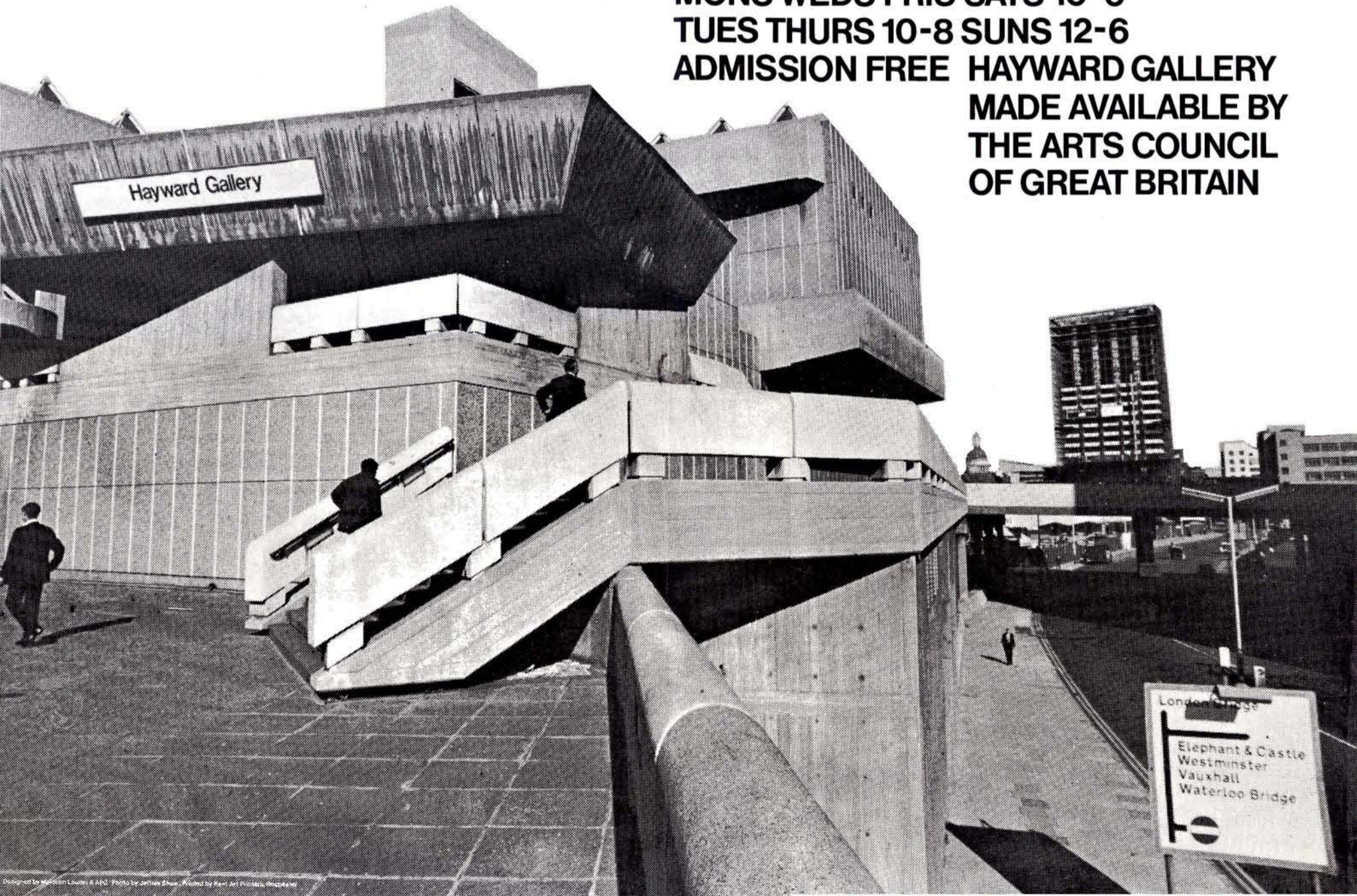
PROPERTY TO BE VIEWED & INSPECTED

DECEMBER 2nd-23rd 1971

MONS WEDS FRIS SATS 10-6

TUES THURS 10-8 SUNS 12-6

ADMISSION FREE HAYWARD GALLERY
MADE AVAILABLE BY
THE ARTS COUNCIL
OF GREAT BRITAIN



HISTORY - APG ARTIST PLACEMENT GROUP

APG was formed in 1966 as a Charitable Trust. The artists who took part in the formative stages were Barry Flanagan, Jeffrey Shaw, John Latham, David Hall and Stuart Brisley. Bernard Bertschinger, who sponsored the original research, became acting chairman, Barbara Latham was co-ordinator of the connections to industrial and other concerns, and Andrew Shearer became the group's industrial consultant. Trustees at the time were Sir Robert Adeane OBE, Nancy Balfour OBE, Michael Compton, Julie Lawson and Sir William Emrys Williams CBE. Some other people who have been actively involved in APG include - Lucy Lippard, Jurgen Harten, Dr. Richard Buzzard, Monty Berman, Tom Batho, Godfrid Bader, Peter Byrom, Christopher Cornford, Dr. Christopher Evans, Leslie Julius, Frank Martin, Keith Morrell, Sir Roland Penrose CBE, Christopher Patey, Brian Parkyn and Sir Paul Reilly.

In addition to the main work of bringing the artist activity to the attention of as many new areas as possible, APG has put on a number of events to further this end. Amongst these were:

The Industrial Negative Symposium at the Mermaid Theatre in 1968 to which a large number of industrialists were invited. As a confrontation between artists and industrialists the occasion was the first of its kind.

The June "Between" in 1971 at The Kunsthalle Dusseldorf. APG was invited to present the proposals to German Industry. The team of artists were accompanied by representatives from British Steel Corporation and I.C.I.

Art & Economics at The Hayward Gallery Dec. 1971
This exhibition included some examples of aspects of the artist/company associations which had taken place to date. the artists and organisations which took part were:

The British Steel Corporation	Garth Evans
The Hille Company Limited	Stuart Brisley
I.C.I. Fibres Limited	Leonard Messing
The Esso Petroleum Company	Andrew Dipper
The National Coal Board	
Clare Hall Hospital	John Latham
Scottish Television	
British European Airways	David Hall
The Scott Bader Commonwealth	Barry Flanagan
	Alan Sekers
Milton Keynes Development Corporation	Lois Price
Brunel University	Marie Yates
Brunel University	Ian Munro
APG-ERG Amsterdam	Jeffrey Shaw

The Exhibition included daily scheduled meetings between artists and representatives from Industry, Universities, Trade Unions, Government Departments and individuals from various disciplines. All these meetings, including discussions between APG and the artists were recorded on video and sound.

Artist Placement Group, 4 Windmill St., W.I. Tel. 01-637-0310

FOR INFORMATION - APG ARTIST PLACEMENT GROUP

Taking the cue from the historical progression of art that everything everywhere and all situations have potential for art activity, APG has in recent years negotiated and established several open brief situations for artists with Industrial companies.

Some examples of these were - Garth Evans with the British Steel Corporation, Andrew Dipper with Esso Petroleum (he went to the Persian Gulf on one of their large tankers) and Leonard Hessing at I.C.I. Fibres Optical Laboratory at their Pontypool factory, David Hall with B.E.A. film unit, Stuart Brisley at the Hille Factory in Haverhill and others.

We are continuing with this persuasion to organisations of all kinds. In addition to industrial companies APG is now talking to service organisations, educational establishments, new towns, Government departments and foreign countries, notably America, Germany, Switzerland. It is hoped to extend the work internationally.

The method adopted to bring this about is - APG negotiates for a short feasibility period during which time the artist and organisation work out together the areas of involvement, practicalities as to time, materials and location. If both parties are in agreement this is followed by a minimum year's appointment which is open to extension. In both instances the artist is paid an initial retainer fee independent of any finances to projects, as validation of the artists presence in the organisation.

These situations could be said to be an extension of the artist-in-residence in universities. The basic difference being that the context of the organisation provides the material for the artists expression (maybe the artist-as-representer has become artist-as-representative).

The intention is that an artist goes into an organisation to carry out an extensive dialogue with the whole staff, to research the resources and to realise works that demonstrate a strong level of interaction with his context.

As mentioned in the announcement some opportunities have now arisen for these situations. It is important, should these ideas interest you, that you could indicate your specific areas of work and interest on the form sent and any other information you care to add as this will help to avert some of the problems which arise from selection through committee. Suggestions as to any other areas would be appreciated.

APG receives financial assistance from the Arts Council of Great Britain since 1966, from the then Ministry of Technology in 1968, from the Calouste Gulbenkian Foundation for the Hayward Gallery Exhibition in 1971 and from Art Foundation (Bernard and Ami Bertschinger). APG would also like to thank Nancy Balfour, Ted Power, Sir Robert Adeane, Sir Duncan Oppenheim, Whitney Straight and Elsbeth Jude for their help and support.

ADVERTISEMENT for APG IN CURRENT ISSUE
of ICASM - ICA's newsletter:

"ARTISTS PLACEMENT GROUP

Invitation to artists from APG.

1. APG is an organisation....
2. which was conceived....
3. some years ago....
4. by a group of artists.....
5. Its intention is to reflect art activity....
6. in a wider context than that afforded by the gallery system....
7. through industrial, educational and other social systems....
8. The APG has recently been reconstituted....
9. and a number of possibilities have arisen....
10. for artists within various organisations....
11. from short-term projects to long-term associations.

further information ARTISTS PLACEMENT GROUP,
c/o 4 Windmill Street, off Charlotte Street, W.1."

Three years ago the Guardian reported on the hopes of the Artists Placement Group of involving art once more in the fabric of daily life by putting artists into industry. Here Anthony Tucker, our Science Correspondent, reports on a continuing experiment: 'The curious thing is that . . . the APG operation worked . . . the artist was a kind of sensor new to those inside the organisation. His inevitably high level of sensual sensitivity and entirely different value priorities were almost certain to reveal aspects of organisational failure or richness which were not obvious to those continually involved'

MAYBE THERE is still hope that Britain, the oldest industrialised society, will be the first to metamorphose into the first truly creative post-industrial society. Through the fog of political assassinations, attempts to muzzle the press, the increasing use of objets d'art as investment properties and conditioned avarice, the reasons for optimism might be difficult to see, but they are real. Take, for example, last month's Unesco magazine Impact, which devoted an entire issue to the interaction between art and science and sees a major educational challenge in the achievement of a conjugation that would "revitalise art and humanise technology." Things do not happen at a stroke, as we all know, but the ambition is splendid.

Less splendid but perhaps more surprising and more important is the ripple of interest now going around government departments about the work of the Artists Placement Group, an organisation formed as a trust and seeking to implant the values and sensitivity of artists into industry, thus humanising and creatively transforming our industrial purposes more completely than ever dreamed of at Unesco.

The crux of the issue is whether, as the Unesco authors seem to believe, filling in the so-called gap between the two cultures as some kind of pedagogic exercise (as at MIT where all engineers briefly savour non-engineering creativity) will result in sensitive redirection of technology. It seems very unlikely if only because the approach is external, dealing in intellectual culture modification, rather as revolutionary credos once used to give easy birth to transient art fashions.

SUCH AN APPROACH not only accepts but emphasises the peripheral role of the artist in technocratic societies, and cynics are likely to point out that nowhere is the nature of the role more apparent than in the twee world of the art-goodie shop where Skoob, Moog, executive palliatives, and eighteenth-century French clocks all wear bows and high price tags. It is not that there is anything subversive about the adoration of preciousness or destructiveness, for both mark the materialist society as inevitably as over-decoration distinguishes a decadent art form.

The point is that this thin, brittle, peripheral art culture contrives to lock up a major segment of truly creative human talent, keeping it forever decoupled from the central processes that shape the aims and aspirations of society. Perhaps, in devious ways, that has been an intentional constraint, driven by half-baked fears of non-conformity and anarchistic violence. Constraint certainly lasted a long time.

For it was not until the late sixties, through the practice of destructive, alienated, and violent art forms, that artists really learned what the central target ought to be. It was recognised then by painters, sculptors, and a generation of students, just as it was recognised by vocal environmental lobbies, that the values and life-styles being imposed upon us by our own industrialised systems were flawed, dangerous, and perhaps inevitably degrading. If there is any innate common ground between those who underwent this frightening awakening, it was an overriding awareness of the need to maintain the integrity and dignity of complex natural systems—including those called men. And it was seen very clearly that you cannot achieve much by teaching engineers a bit of art, or artists a bit of science, for the real confrontation lay in the realm of values, of motives and human fulfilment.

That, to put it mildly, is difficult ground, for few are willing to divest themselves of worldly goods in order to enrich the spirit. It may be fairly easy for those seeking a rational use of materials to make a case and meaningful gestures against, say, non-returnable bottles, but the artist who wants to free his fellow humans from blinkers of industrialism is likely to be labelled an anarchist or a Luddite. Yet in the late sixties, and with precisely the intention of confronting the received values and assumptions of industrial and commercial organisations on their home ground, the Artists

Placement Group was founded by John and Barbara Latham and a group of fellow travellers.

Its unlikely aim was to persuade industry and government that everyone would benefit from the integration of an artist into the industrial situation and that, much to the immediate point, industry and government should pay. Further, and even more unlikely, the integration should be under contract which said that no one really expected anything concrete to emerge.

The curious thing is that, in a strange and probably important way, the APG operation worked and has attracted the attention and approval of government. For, although in a broad way the purpose—from the point of view of the artists—was to become the vehicle for entirely new views of industrial organisations (views which necessarily were independent of commodity-selling criteria) the artist was also a kind of sensor new to those inside the organisation. His inevitably high level of sensual sensitivity and entirely different value priorities were almost certain to reveal aspects of organisational failure or richness which were not obvious to those continually involved. That is why ICI, British Steel, and companies like Esso were among the first to take up what, in some ways, was a potentially fruitful challenge.

APG artists admit, perhaps reluctantly, that large organisations are the most difficult to react with (or against) in a usefully creative way. Yet in some circumstances it just happens that those factors in a situation which prevent the artist getting down to work are also those which make industrial operations inefficient, or unsatisfactory and unrewarding for those involved.

AN APG ARTIST on a supertanker journey unmasked serious failures of communication between shore and ship, and on board ship. His position was made uncomfortable because the terms of reference accepted by the parent organisation had not reached the ship's commander and officers in a complete and clear form. There was veiled conflict about which quarters he should occupy, and where he should spend most time. He found that in the crew's quarters engine noise was so high that conversation was very difficult.

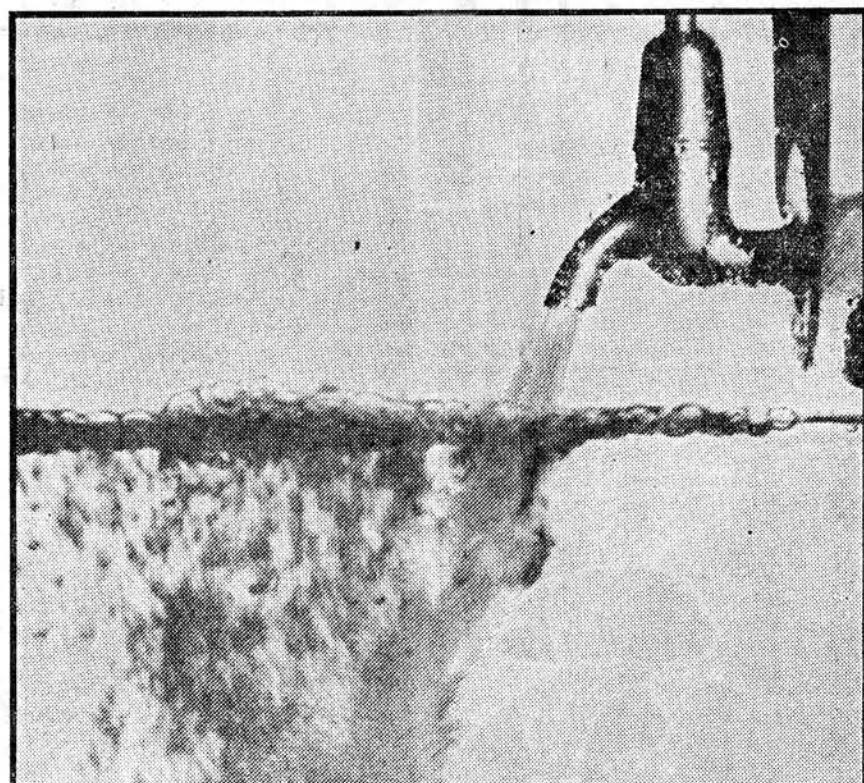
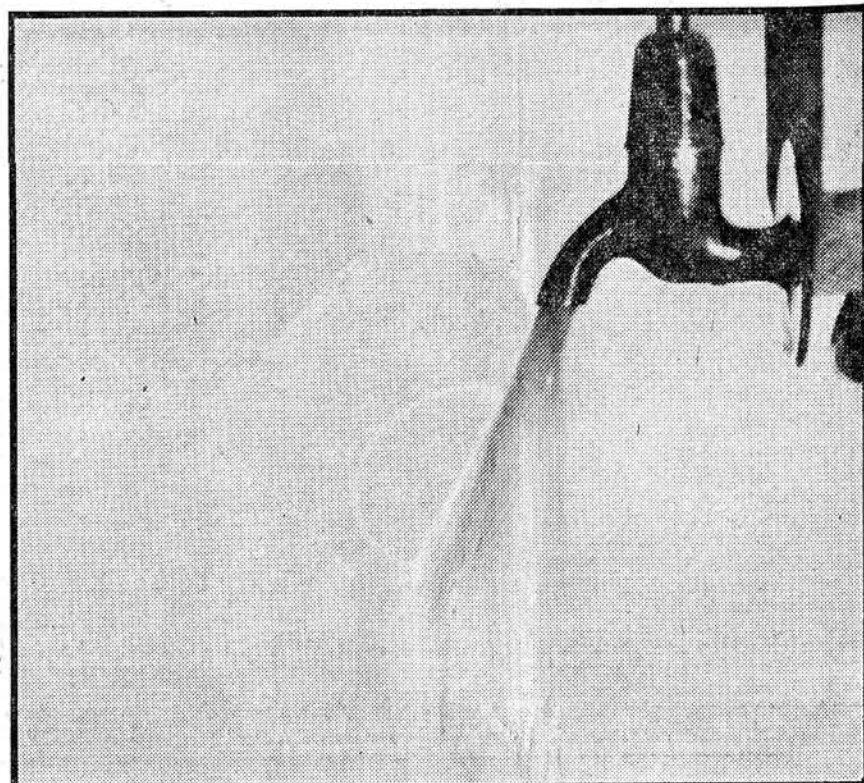
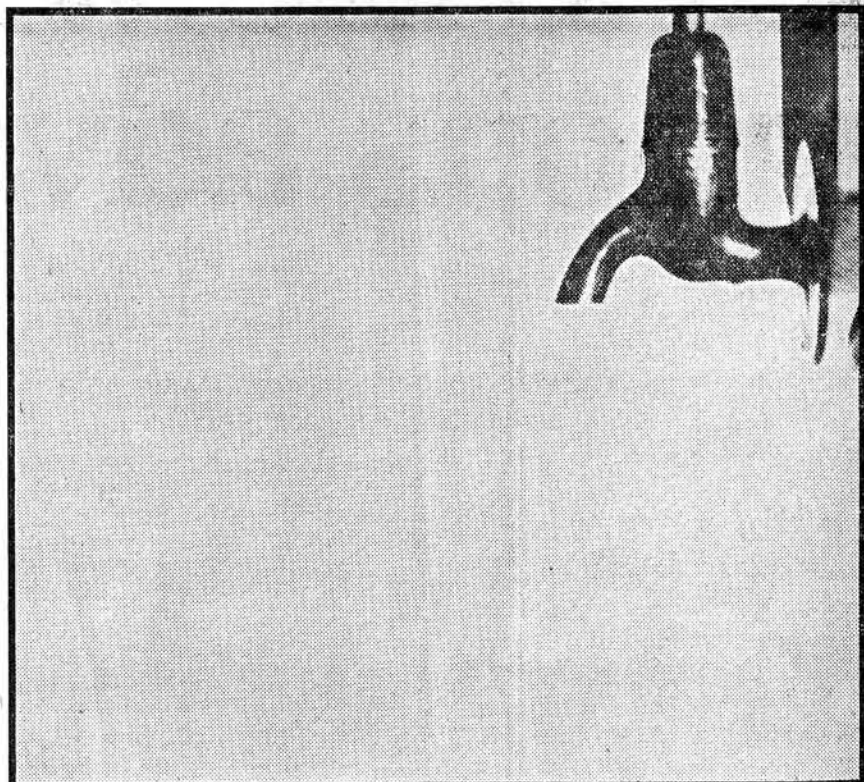
The ship had a chronic alcohol problem, which stemmed directly from the noise because the only natural position in which crew members could chat was when leaning on a bar side by side. Further, very high temperatures in the crew area, which was directly over the engines, meant that there was rapid dehydration and a genuine need for a high fluid intake.

All this, and much more, went into a report to the firm which is part of the APG contract and, presumably, was of direct or potential value to the organisation.

But it is not to identify operational problems that APG enters the industrial situation. It seeks a questioning confrontation of values in which, not to put too fine a point on it, the motives and purposes of organisations and organisation people are put under a creative microscope. To what extent, they ask, is the productive race hostile to humane ends, and at what point do apparent benefits become burdens because they distort or restrict human possibility?

For the APG belief is that, overburdened by the demands of production, of consumption and conformity, we have all forgotten how to live in a truly creative sense. Creation is not making a lot of something, it is making something that matters deeply and enriches the human spirit. With new restraints on the exploitation of materials, and the ever-increasing compression of population growth, that is a philosophy which needs to reach far beyond the studio door.

For it seems more than just possible that we are approaching the closure of an important option. APG sees two routes, one leading to ever-increasing personal constraint as unsympathetic technologies proliferate, the other trading hardware (and the hand of the police state) for greater individual freedom and social creativity of a non-industrialised kind. It is the second option that is threatened.



Stills from Seven TV Pieces by David Hall of APG, transmitted by Scottish Television, on show throughout this month at the Tate Gallery