In his article for Fineas magazine on the APG, Peter Elsey noted, “of the variety of projects from the last decade or so that have mired or impeded corporate models while also making participation and collaboration an integral aspect of their process, “Few have achieved APG’s dedication and its commitment to the antegram and service.” In many of the works exhibited here, it is that necessary combination — of service and antegram — that is least apparent. For her performance, Fundis Show, Ganni Moti videotaped herself throwing $6,400 from the balcony overhanging the space in which she was exhibiting. While the commentary on the value and nature of art that is left behind is a departure from the general inaugurator of an art work’s value when the actions of the artist are pre-recorded, if a truly performative element would have been more effective. Here the viewer is left to observe a record of Moti’s performance without any recourse for dialogue or exchange. Other works, including Arianna Jocasta’s Documentation of Conversation Struton, encourage a more direct interaction with the viewer and thus create a very tangible sense of antegram. A choreography that has “People Die. Let’s Talk About It.” written on it in playful script prompts readers to gather and discuss a topic considered serious. That the results may not necessarily be quantifiable is of little matter, but the work no doubt engages questions of morality amongst its viewers.

For Jan Dein Reyes’ installation, People Never Notice Anything, the viewer is invited to note observations and thoughts about using period and paper provided to them. At the end of the exhibition, a group of individuals will be asked to give presentations at the gallery on the recordings left behind. Reyes effectively incorporates the viewer as a participant, as he does, in trying to probe one of the more successful engagements with Lathem’s original concept.

Other artists in the exhibition seem far less concerned with the actual motifs of the APG operating instead within modified versions of the group’s original methodologies. Antegram in such works often emerges from the artists’ attempts to reconcile conflicting beliefs about the traditional art object and its material value. Ron Benitez’s Site Archive, a compilation of twenty years of travels by the artist’s parents, is one of the more notable works in this respect. Here the images are projected into the gallery space, effectively transforming a public loci into a site of intimate reflection, nostalgia, dissolution and familial轮回 cycle through the viewers mind. The artist’s inclusion of bricoleur memories, the presence of a meaningful photo reminds. Kielo Seo’s Viihe Archive is a compelling series of documentaries highlighting the oppression of Surmenese women at the hands of a series of repressive leaders. Like Dein Reyes’ People Never Notice Anything, Seo’s inclusion of declarative statements on the boundaries between document and art object. Others, however, get caught up in the archival aspect of the work, losing themselves and message within the materiality of their works. In Gustavo Hollywood’s An Incomplete History of Riff, the archival leave more towards visual hooking. Hollywood’s rife of reproducible texts and hand illustrations does less to inform the viewer than to promote a sense both of inundation and informational superficiality.

For some, it appears that Lathem’s interest in the privileged viewer to enable to engage and participate in cross-disciplinary activities, often with a result, however, that is more pathologies than science. Raphaele Gillet-Walzinger’s installation, The Polygon Project of LGDR (Laboratoire d’Etudes et de Recherche sur la Déception) a walkthrough on the exhibition, which invites the viewer to accept a series of torn on a variety of esoteric topics, is more likely to illicit frustration with its incomprehensible charts illustrating various aspects of human empathy and thermodynamics.

For others, the interest in commerce and production, a key aspect of APG’s program, informs obscure critiques of the intersectional relationships of art and commerce. In effect, in many cases is more likely to be connotative than antegram. As the title informs, Art and Beer, serves to unite the two in a result that makes the most vigorous hangover too preference. Breaching the artist as capitalist, and vice versa, Eric Steen asked Portland micro-brewers to visit a local museum and locate works of art that may be sources of inspiration for new brews. In one of the more memorable wall texts, a brewer notes, “the color, depth, and texture [of said painting]...reminded me of the swirling head on a pint of well poured nitro stout.”

In a further enticement from Art Language, as relevant then with regards to Lathem’s group as it could be today with the inclusive exhibition, a critic observes.

Reject Art produce articles and exhibitions about phobia, capitalism, corruption, war, pestilence, trench-foot and issues, possessed by that shaky vest piece of empiricism which guards their propietael interests.

What is ultimately missing, as Elsey points out, is a fundamental sense of opposition from within the system. In most instances, the artists attempt to operate outside of the organizations they are targeting, where the APGought to do so through the infrastructure that serves them, essentially operating from an inside-out approach. While the questions asked are worthy, some the methods fail short of the aim. Furthermore, for a show that aligns itself within an ethos of a movement that sought to dematerialize art and take it beyond the boundaries and styles of conventional institutions, it is odd to encounter such an exhibition within the confines of the standard white cube, or, for that matter, in New York.

As Lucy Lippard, author of Distillation of Art stated in an interview with Ursula Meyer in 1973, “One of the important things about the new dematerialized art is that it provides a way of getting the power structure out of New York and spreading it around to wherever.” This connotative appropriation of the APG’s practice can be seen as an act of participation, and political engagement with its cultural, social and symbolic roles of the art makes for an exhibition that raises many fundamental questions concerning art and its role as tool of political and social activism. Many of the works within the Infantile Presence embody aspects of Lathem’s original mission, but few seem to reconcile the two that led many to criticize the APG for the broader Conceptual art movement as a whole. The most ambitious of these works still leave unanswered those questions left by the APG’s legacy. What and where is the art? What is the social value transmuted by such works, if any? What are the risks with such work? Certainly raising such questions about the presentation of art remains important, and the apexit exhibition succeeds in doing justice to the provocative legacy of the APG. Whether that legacy is worth reviving in the first place, however, is more open for debate.