



Institute of Contextualism

The redacted history of the Institute of Contextualism



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Me - Now

Her - [REDACTED]

Him - [REDACTED]

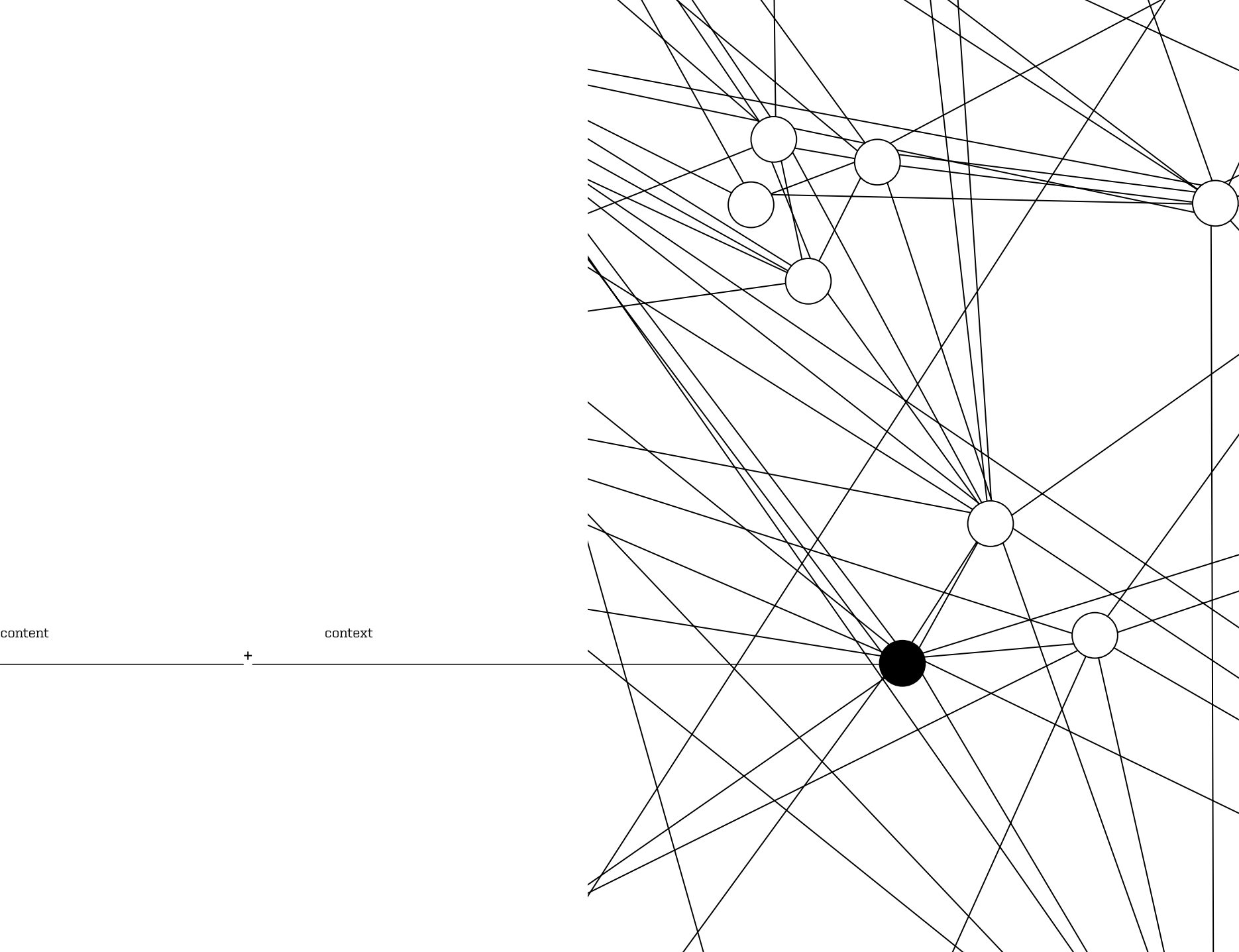
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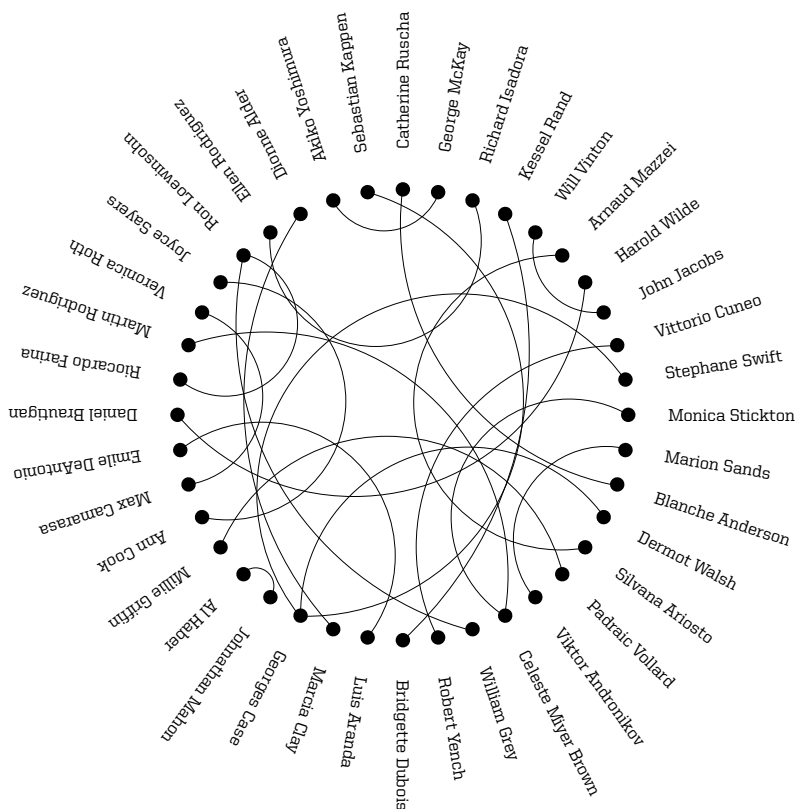
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content

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context





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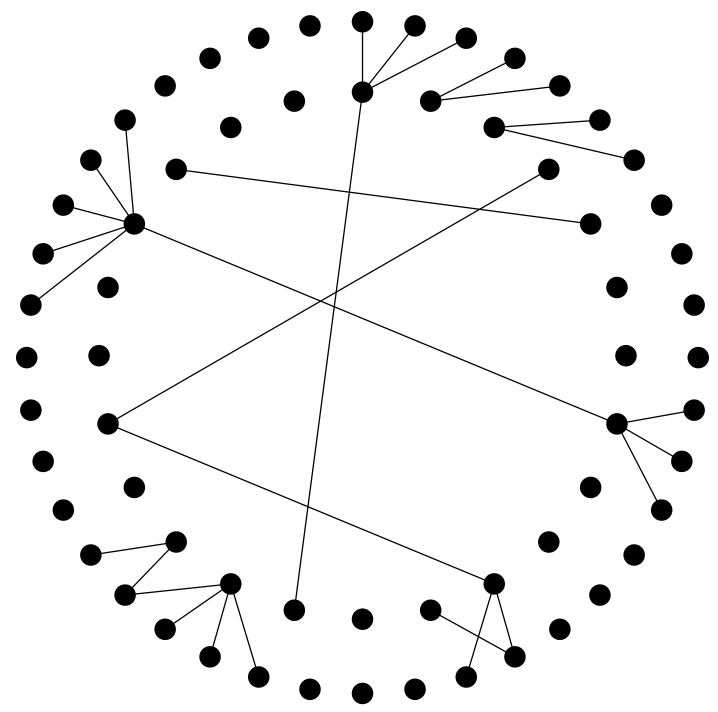
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CHAPTER I

SHOWS HOW IT BEGAN

"THE world is round," said somebody in ancient times to somebody else.

[REDACTED]



A

suggested

syllabus



Introduction: The Institute of Contextualism

The concept of everyday life is undoubtedly a contested terrain. When we attempt to talk or write about the everyday we are confronted by the problem of exactly whose everyday we claim to represent. Politicians [REDACTED] about the life of the common person as if this is some tangible reality ready for them to grasp and consequently represent. These Average Joes and Plain Janes are fictional representations – often derived from surveys and polls. On the basis of these polls politicians are advised to show understanding and espouse empathy for the concerns of these “completely average people”.

The rise of [REDACTED] highlights the media's inclination to cut and edit the reality of everyday life into pre-packaged commodities capable of filling a niche in the market place. This trend is witnessed in the rise of [REDACTED]. In [REDACTED] the chaos of everyday life often becomes ordered so that it can fit the intended narrative of the creator and thus fill the space required by the market place. The heterogeneous reality of life becomes homogenised so that an accessible and digestible product can be created for the viewer. It is hard to ignore the comparisons between the attempts to capture the everyday by the media, academia and politicians alike. Much like the others, academics often attempt to order chaos in an attempt to create tidy frameworks that allow insight into ‘reality’.

The truth that those in power lay claim to brings into question, who is represented and who is excluded in these generalised representations of everyday life? It may be similar to the loss of identity that a prisoner experiences when transitioning from name to number upon incarceration. Do we not lose an essential part of the fabric of everyday life when we remove people from contexts and transform them to data? Some of the best things in life are created at the margins by those who refuse to accept conformity to this generalisation. When we remove people from everyday life we lose a sense of tangibility with

the very things that make people's lives what they are. As a result a sense of genuine connectedness within society is often lost. When we attempt to order the chaos inherent in everyday life we lose much of the richness that gives it its real character. This book attempts to illustrate the scars that are left when people are removed from from their situated lives and put under the microscope.

Our challenge here is to remain skeptical of the apparatuses of generalisation without falling into the realm of indifference with regards to our ability to articulate the multiplicities of the everyday. We must learn to penetrate the obscurities of everyday life if we are to have any chance of making it possible to articulate them. Perhaps a return to more literary and artistic forms of expressions may allow us to penetrate the everyday and advance beyond current scientific, political and mediated representations of society. The Institute of Contextualism was committed to the pursuit of the articulation of both the ordinary and extraordinary in everyday life. This can be attained through the articulation of the extraordinary things that ordinary people do everyday.

To achieve this we must permit previously silenced voices to be heard and represented. We must return our focus to our own everyday lives and the everyday lives of people around us. We must refocus our varying lenses to see the extraordinary in the mundane. We must dedicate our selves to the representation of these lives we see on ground level. To do this we must refrain from generalisation. Instead, we may concentrate our efforts upon building and maintaining a sense of empathy with the lives and predicaments of those we try to represent. We must see connections between the activities of people – casting our gaze equally at moments of transcendence and moments of despair. Perhaps our focus should return to those who have been made weak by the apparatuses of generalisation. Surely the stories of those who have been subjugated must be told first? This book is nothing if not an obligation to return to ethical forms of representing the ordinary.

Contextualism

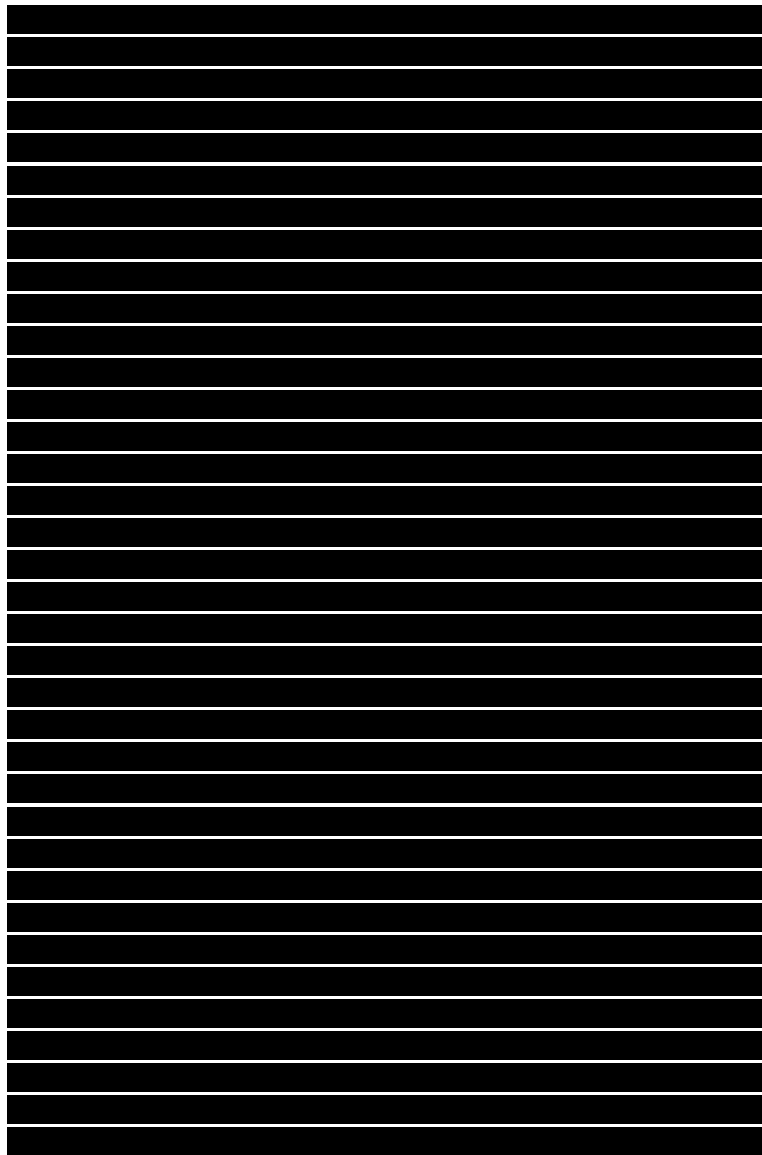
Contextualism stands out from other 20th Century art movements for several reasons. Bridging the gap between art and philanthropy, Contextualism was based on a desire to reinvent art as an accessible, positive influence on the lives of ordinary people. Blurring the boundaries between form and function, Contextualism's premise centred around the theory that acts of kindness had artistic merit as an expression of intent, in much the same way as a piece of art, a photo, a sculpture or a piece of music might.

Contextualism is also noteworthy for the sketchy, piecemeal nature of the evidence in favour of its existence. Governed through the ephemeral Institute of Contextualism, high levels of scrutiny in recent years have found no definitive records of membership, finances, activities or physical location. Contemporary accounts instead speak of "relationships", "meetings" and "societies", any of which may, or may not, be of a Contextualist nature.

Controversy exists over the art displayed at Contextualist exhibitions - is it the work of unknown artists, or simply anonymous work that has not been attributed to an identifiable artist?

Through consideration of a range of primary source material, this book attempts to unravel the mystery of Contextualism, revealing once and for all whether the movement was a discernible entity or a legend perpetuated by those who believed in its constructs.

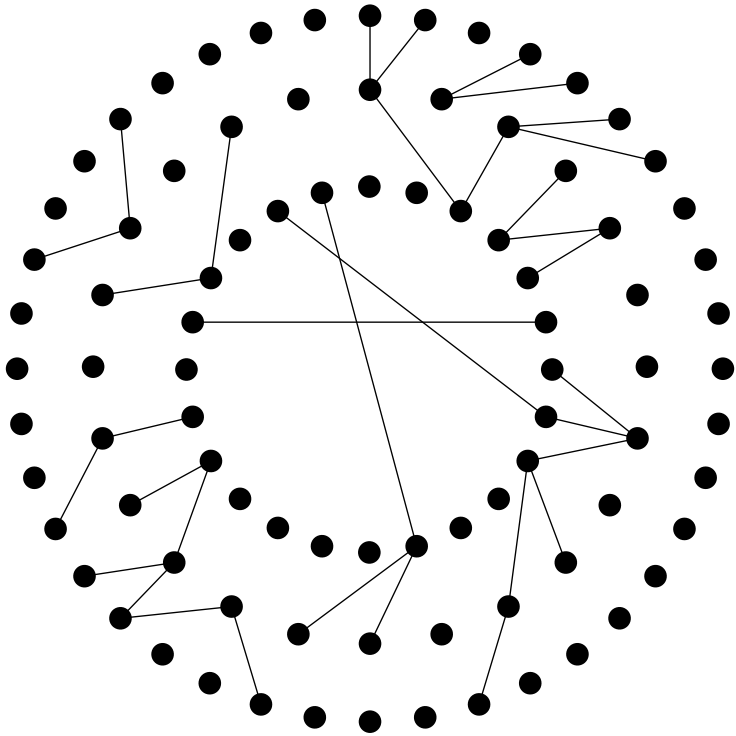




CHAPTER II

TERRIBLE DISCOVERIES AND ALTERED PLANS

[REDACTED]
[REDACTED]
[REDACTED] having been simultaneous. [REDACTED]
[REDACTED] pointed with the [REDACTED]
[REDACTED] line [REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED] assented with another [REDACTED]
[REDACTED]
[REDACTED] sign of [REDACTED]
[REDACTED]
[REDACTED] glass.
"Strange," [REDACTED]
[REDACTED]
[REDACTED]



██████████

Sources indicate that ██████████ was born in ██████████ in ██████████. Little is known about his childhood years. His father worked in ██████████ and his mother is rumoured to have been the younger daughter of a minor member of the ██████████ nobility. His upbringing was conventional and relatively affluent. Excerpts from a diary his mother kept for a number of years indicate the family enjoyed ██████████ and ██████████.

Educational History

The young ██████████ was home tutored until he moved to ██████████ to commence his university education. After completing a first degree in Physics from ██████████ University, he moved to the United States to undertake postgraduate study at ██████████. Information from ██████████ indicates he started work there in the early ██████████ and remained there until he was offered a Professorship at ██████████ University in ██████████ in ██████████. He remained in ██████████ throughout ██████████ although frequent trips to Europe during this period indicate that he still had significant links in ██████████ and ██████████. In ██████████ he returned to ██████████ permanently, becoming an Astronomy Professor at ██████████ University, which he held until his retirement some decades later.

Academic achievements and discoveries

██████████ became increasingly fascinated by the very small and the very large. He transferred his focus to ██████████ in particular how a study of ██████████ might explain some of the many ██████████ his ██████████ were uncovering. In addition he speculated that ██████████ might hold the key to unlocking the mystery of ██████████ and current ██████████ have more ██████████ in it than have so far ██████████. ██████████ undertook extensive work to find out whether these ██████████ are actually out there and, if so, why it's not possible ██████████.



Working with the respected [REDACTED] [REDACTED] discovered the existence of a [REDACTED] between [REDACTED] and [REDACTED]. They calculated that the position of [REDACTED] in relation to [REDACTED] means it can't be [REDACTED] but provided compelling evidence from a rigorous analysis of [REDACTED] data using the principles of [REDACTED] exists. Their work sparked considerable academic controversy and the existence of [REDACTED] remains hotly contested to this day.

Involvement in Contextualism

It's suggested that [REDACTED] first encountered [REDACTED] during his time at [REDACTED] taking part in several random [REDACTED] acts in [REDACTED] [REDACTED] and [REDACTED] before emigrating [REDACTED]. Once he returned to Europe, he became a well-recognised patron of the arts and is known to have contributed significant resources to a variety of arts-based charities and events, of which Contextualism could well have been one.



[REDACTED]

The only daughter of a university professor [REDACTED] and a well-known [REDACTED] and civil rights campaigner [REDACTED], [REDACTED] was born on [REDACTED] in [REDACTED]. Contemporary reports indicate that she suffered a considerable amount of ill-health during childhood, catching a number of infectious diseases which included rheumatic fever and measles. Luckily the family was relatively well off and were able to [REDACTED], as well as arrange for her to be privately tutored in order to obtain a first rate education.

In [REDACTED] [REDACTED] took the [REDACTED] [REDACTED]. She performed spectacularly well, achieving the second best grade for the exam overall, as well as being notable for her prowess in mathematics. After graduating, [REDACTED] obtained a prestigious Rhodes post-graduate scholarship to undertake further study in mathematics and classics at [REDACTED]. Her [REDACTED] tutor in the early [REDACTED]s, [REDACTED] was another prominent supporter of [REDACTED]. Some commentators suggest this is where [REDACTED] was introduced to [REDACTED]. Whilst at [REDACTED] she was a member of the infamous Silver [REDACTED] society - a clandestine organisation devoted to contemporary political and economic discussion. Despite membership by several influential contemporary figures, [REDACTED] left the society in the late [REDACTED]s, allegedly over the direction in which the group was progressing.

Written works

[REDACTED] continued to work at [REDACTED] for most of her adult life. Her post-graduate research into economic issues within a classical context resulted in several popular books on the subject, the first of which [REDACTED] was published in [REDACTED]. After gaining a Fellowship at [REDACTED] she wrote a [REDACTED]



number of other books in the field of economics, as well as a number of papers and open letters on matters of public interest.

Her books included:

Political contribution

██████████ was enormously interested in contemporary issues and wrote eloquently to the newspapers with proposed economic solutions to everything from the poverty experienced by many ordinary people during the Great Depression to mechanisms for improving the UK's position in the global currency market. She was always keen to look at international responses to seemingly intractable economic problems such as unemployment and poverty, believing that if countries could work together it would be possible to achieve better economic outcomes for all. She was an outspoken supporter of the ██████████ ██████████ (forerunner of the EU) and instrumental in overcoming many of the political and social objections to its formation.

Unfortunately the rheumatic fever she contracted as a child left ██████████ with permanent damage to her heart, which eventually lead to her death in March ██████████.

[illegible]



Marred by tragedy, [REDACTED] early life was a difficult one. Her mother committed suicide shortly after [REDACTED] birth, perhaps due to post-puerperal psychosis, which several other family members also suffered from. She was brought up by her uncle on her father's side, who always claimed that her father had abandoned her mother whilst she was pregnant. Some commentators suggest that [REDACTED] uncle was, in fact, her father, but this has not been proven. [REDACTED] was an only child, who spent much of her early life helping out on the family farm outside [REDACTED] in [REDACTED]

Education

It appears that [REDACTED] early education was sporadic - the family lived in poverty and [REDACTED] was frequently kept off school to undertake farm work. Despite this disadvantage, [REDACTED] was a keen student and a voracious reader. A childhood diary reveals that she was reading Dickens, Dostoevsky, Jane Austen and Dante before she reached her teens. Her spectacular academic talent resulted in her graduating from high school, subsequently obtaining a scholarship to [REDACTED] University to read English and Political History.

Apparently it was whilst at [REDACTED] that she met [REDACTED] who invited her to become a member of The Institute of Contextualism. [REDACTED] stayed at [REDACTED] for the rest of her academic life, lecturing and writing prolifically. She also had a number of academic papers published, notably relating to interpretations of a variety of 19th Century literary works.

Influential Writings

[REDACTED]
[REDACTED]
[REDACTED]

Although the exact nature of their relationship is unknown, [REDACTED] and [REDACTED] were firm friends who shared many common interests beyond Contextualism. When rifts began to divide Contextualism's most prominent members, [REDACTED] invariably took [REDACTED] side, deepening the divide. Some commentators argue that her influence sadly played a significant role in the disintegration of the movement.

In later life she became increasingly reclusive. Sadly it was some months after her death in [REDACTED] before her body was discovered - an unfortunate end to an immensely talented and provocative literary figure.



████████████████████

Born in █████ in █████ █████ enjoyed a privileged upbringing in a wealthy █████ family. European tutors undertook his early education, resulting in █████ speaking flawless English in addition to at least three other European languages. In █████ he left █████ to study architecture and design at the University of █████ going on to complete his PhD there.

Time in █████

In █████ █████ moved to █████ in █████ to continue his studies, along with his doctoral tutor and firm personal friend █████ █████. █████ sources indicate that this was where he met █████ He may also have been a member of the █████ society, although this is still a matter for conjecture. During his time at █████ █████ continued to be fascinated by the possibilities for using materials creatively in order to produce innovative buildings. He favoured simplistic, functional designs, which are thought to have inspired both █████ and helped to shape the modern architectural movement.

In collaboration with █████ █████ published more than eighty academic papers █████, focusing on the role of geometry and the concept of buildings as functional entities.

████████████████████

Although initially █████ members of the Institute, he quickly began to question the need for secrecy. This put him in direct conflict with █████ █████ and others, who remained committed to preserving the mystery that surrounded the art shows and events the Institute orchestrated. In a dramatic departure from the Institute, █████ and █████ published a letter to several national newspapers, condemning the activities of the Contextualist movement. In response, the Institute published its iconic Arts Manifesto, championing its secret, clandestine nature.

████████████████████

Subsequently █████ moved to █████ where he enjoyed considerable popularity as an innovative architectural consultant.

He died peacefully in █████ at the age of █████.



██████████

Born in ██████████ father was rumoured to be ██████████ aristocrat while his mother worked in an administrative role at the ██████████ embassy where they met. ██████████ moved around considerably during his childhood, with his father's diplomatic career taking him to ██████████ and several other European countries. Tutors privately, ██████████ showed considerable artistic talent and was accepted into the famous ██████████ in ██████████.

Artistic career

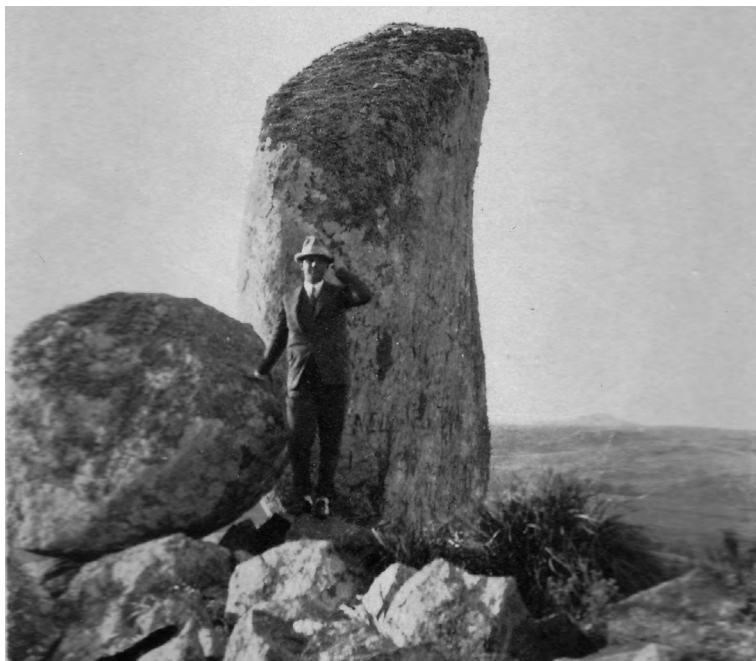
Influenced by the work of ██████████ and other well-known Cubists, ██████████ early works (notably ██████████ ██████████ ██████████ and ██████████) incorporated many recognisable Cubist techniques. In ██████████ returned to ██████████ renting an apartment in ██████████ His diary from this period reveals a man beset with anxieties - mounting debt, personal tragedy (his mother died in ██████████ and a close friend committed suicide the same year) and considerable angst over the direction his work was taking - combined to form a troubling picture. His mental health continued to decline, culminating in a complete breakdown in ██████████.

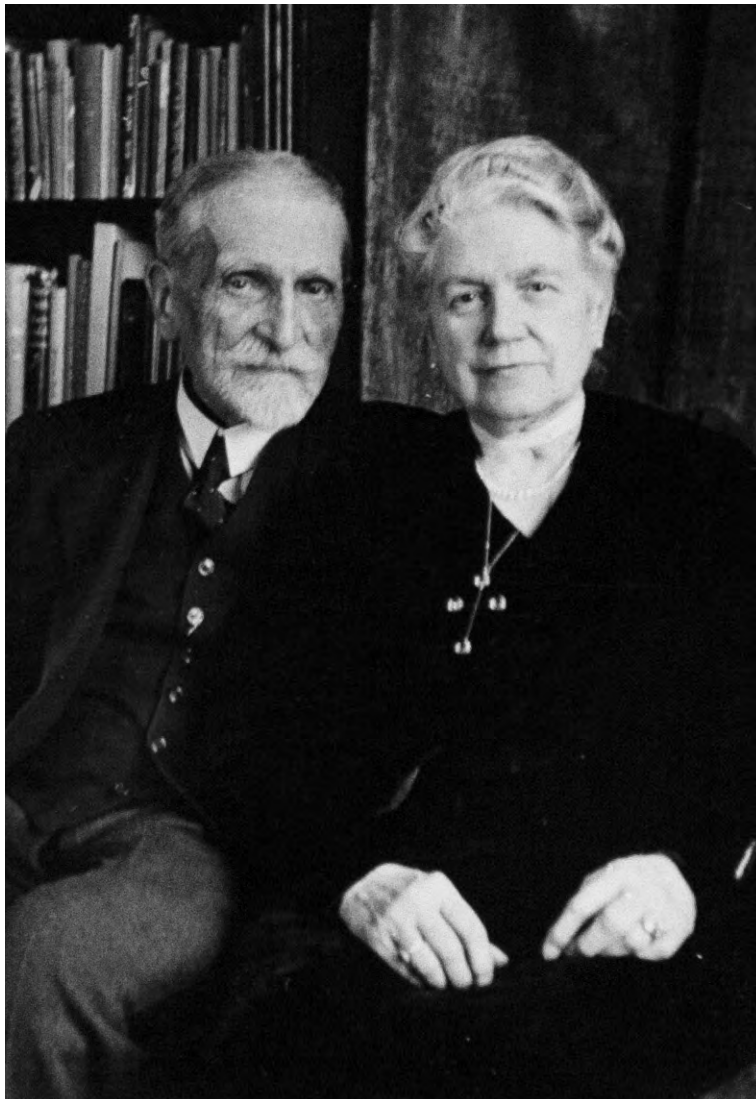
Little is known about his activities until ██████████ when he exhibited a small selection of ██████████, that were revolutionary in their technique and exemplary in their execution. His work was met with widespread acclaim, paving the way towards financial security and a more stable lifestyle. It is suggested that while recovering from his breakdown, the Institute helped him financially, accepting some of his paintings in return. He mentions both ██████████ and ██████████ in later communications, both known members of the Contextualist movement.



██████ work continued to evolve, moving through Contextualism to embrace many of the elements of ██████ and ultimately ██████. His pictures sold for considerable sums, enabling him to buy several properties in ██████ which he directed to be used to house artists rent-free to enable them to pursue their talent. These properties still provide affordable accommodation for art students, the portfolio being now administered through ██████.

Unfortunately as the years went by, ██████ became increasingly ██████ and ultimately spent the final fifteen years of his life being cared for in a ██████ nursing home. He died from dementia in ██████.





[REDACTED]

An intriguing figure who is thought to have played a significant role in the production of some of Contextualism's most iconic works, [REDACTED] early life remains largely a mystery. [REDACTED] showed artistic talent from an early age, prompting his family to send him to the prestigious [REDACTED] School of Art, where he was significantly influenced by contact with well-known artists of the period, including [REDACTED]. He was tutored by the Impressionist painter [REDACTED] with whom he formed an enduring friendship.

On graduating from [REDACTED] moved to [REDACTED] where he studied at [REDACTED]. [REDACTED] became a well-known figure in the [REDACTED] artistic community, where his eye for detail and innovative approach to deconstructing form won him universal acclaim. Two of his most famous pieces, [REDACTED] and [REDACTED] were created during this time. He was an active member of the [REDACTED] movement and was subsequently awarded the [REDACTED] [REDACTED] for his [REDACTED]. Despite facing some hostility because of his [REDACTED] ancestry, [REDACTED] proved that we was a dedicated, loyal [REDACTED] who was completely committed to the cause.

After [REDACTED] returned to [REDACTED] and enjoyed success with several exhibitions of his work. A diary belonging to [REDACTED] showed that he met [REDACTED] several times in the late [REDACTED], which is perhaps when [REDACTED] was recruited to the Institute. Although [REDACTED] never publicly admitted that any paintings exhibited by the Institute were his work, several contemporary commentators have described striking similarities between pictures displayed at the Institute's events and [REDACTED] later known work.

[REDACTED] married a fellow English artist, [REDACTED] in [REDACTED]. They had a son and a daughter together. He continued to paint, exhibit and sell his work until his death in [REDACTED].

██████████ spent her early years in ██████████. She quickly decided she wanted to pursue an artistic career and, despite considerable reluctance on the part of her parents, moved to ██████████ to study at the ██████████. A skilled sculptor, she was also a gifted ██████████.

██████████ lived in ██████████ when she decided to return to the ██████████. During her time in ██████████, she spent some years living in ██████████, enjoying regular soirées and other meetings with prominent members of the artistic community such as ██████████ and ██████████.

In the US she opened and ran a small art gallery in ██████████, exhibiting both her own work and that of other contemporary artists. Her gallery was notable for the absence of work from American painters - one source commented that, "██████████ showcases European artists wonderfully well. The ones from her mother country, not so much." Despite this criticism, the gallery was an extremely successful enterprise. Some experts suggest that some of the pictures sold by ██████████ were Contextualist works, marketed in America in order to preserve the secrecy that surrounded the Institute's European activities, although this has never been proven. ██████████ donated a large percentage of the profits to the ██████████, with whom she appeared to have had close links.

██████████ returned to ██████████ in ██████████ in order to pursue her art, producing iconic pieces such as "██████████", "██████████", "██████████". Influenced by the post-modern movement, she was a pioneer of using moving art forms and textiles in her work. She was well-known for her philanthropy, donating to several arts-based charities in addition to performing numerous acts of kindness to her large circle of friends.

It is suggested that this generosity, often anonymous, was simply a continuation of her Contextualist activities, persisting long after the movement had disintegrated.



One of seven children, [REDACTED] overcame an impoverished upbringing to become a leading figure in the US government for more than four decades [REDACTED]

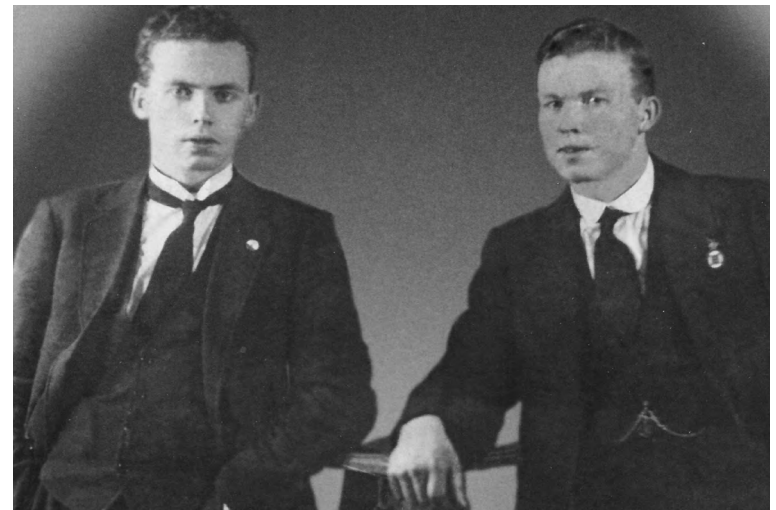
[REDACTED] and [REDACTED] were presidents, [REDACTED] combined a sharp, enquiring mind with excellent diplomatic skills that were frequently called upon to help diffuse delicate political situations.

[REDACTED] was educated at [REDACTED], competing successfully against hundreds of other students in order to win a full scholarship. She studied Mathematics and is rumoured to have obtained a perfect score in several of her final undergraduate papers. She was active on a number of committees and charities that promoted access to high calibre educational opportunities for girls, an aim for which she had considerable passion.

Role in the Contextualists

It's not clear how [REDACTED] discovered Contextualism or gained her place within the Institute. What is clear is that much of the sustained success of the Institute during the [REDACTED] was down to her ability to keep a number of strong, diverse personalities united by a common aim. The driving force behind the highly acclaimed [REDACTED] shows of the [REDACTED] [REDACTED] was extremely popular and one of the few Institute members who refused to take sides over the secrecy issue. Unfortunately her work in the [REDACTED] meant that as the [REDACTED] continued her Contextualist activities diminished, exacerbating the fracturing of the Institute.

[REDACTED] was happily married to [REDACTED] for more than [REDACTED] years and they had four daughters together. She died in [REDACTED] due to [REDACTED].



The youngest son of [REDACTED] family, [REDACTED] from a home environment that was [REDACTED] father ([REDACTED]) was a [REDACTED] at [REDACTED] whilst his mother ([REDACTED]) [REDACTED] in [REDACTED]. The [REDACTED] family often invited [REDACTED] figures to stay with them in their [REDACTED] outskirts of [REDACTED]. This gave [REDACTED] ready access to [REDACTED] including [REDACTED] and [REDACTED]. [REDACTED] showed exceptional talent in [REDACTED] from an early age. With some [REDACTED] successfully passed the [REDACTED] strict [REDACTED] at the age of [REDACTED] commencing [REDACTED].

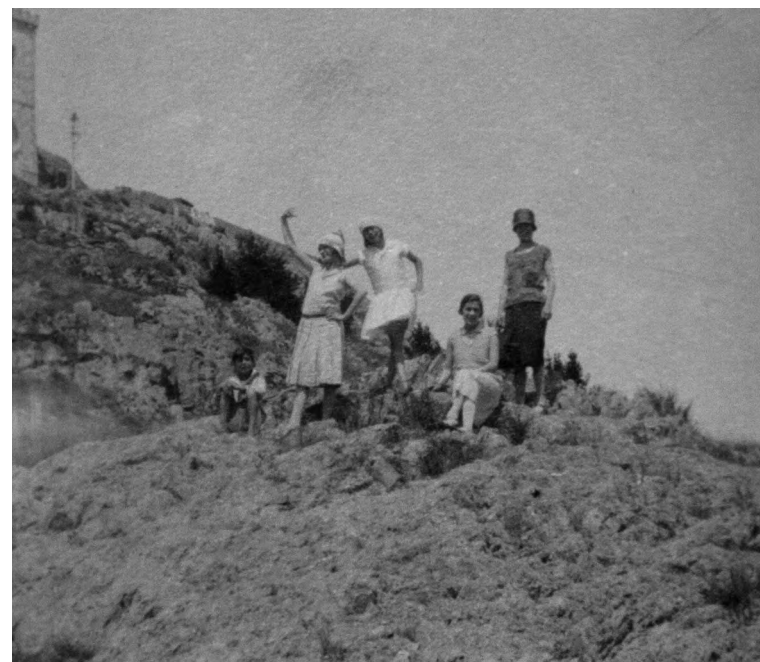
Graduating in [REDACTED] [REDACTED] began a course of post-graduate research, focusing on the mathematical patterns and concepts that are found in the visual arts. He was fascinated by the connections and commonalities that exist between mathematical concepts and artistic expression, believing that mathematics could be opened up to individual interpretation in the same way as music (which he believed to be a mathematical expression) or painting. He joined an international [REDACTED] that was devoted to furthering access to the arts through academic pursuits. Contemporary sources indicate that [REDACTED] shared many commonalities with Contextualism, with some writers suggesting that it was a member of [REDACTED] who first introduced [REDACTED] to the work of the Institute.

Later life

[REDACTED] remained at [REDACTED] until [REDACTED] when the outbreak of [REDACTED] prompted him to take a break from his studies in order to undertake war work and promote pacifism as a viable alternative to the conflict that was taking place.

Once [REDACTED] [REDACTED] returned to the [REDACTED] interspersing his studies with a number of lengthy stays in [REDACTED] [REDACTED] and [REDACTED]. His desire to make academic ideas and thinking accessible to all, coupled with his conviction that scientific thinking constricted the scope of study, ensured his views were wholly in accord with those expressed in the Contextualist manifesto, a document he is credited with writing.

[REDACTED] continued to live in [REDACTED] writing, lecturing and continuing to promote Contextualism until his death in [REDACTED]. He donated all his work, including any royalties it generated, to the [REDACTED] [REDACTED] where much of it can still be viewed today.

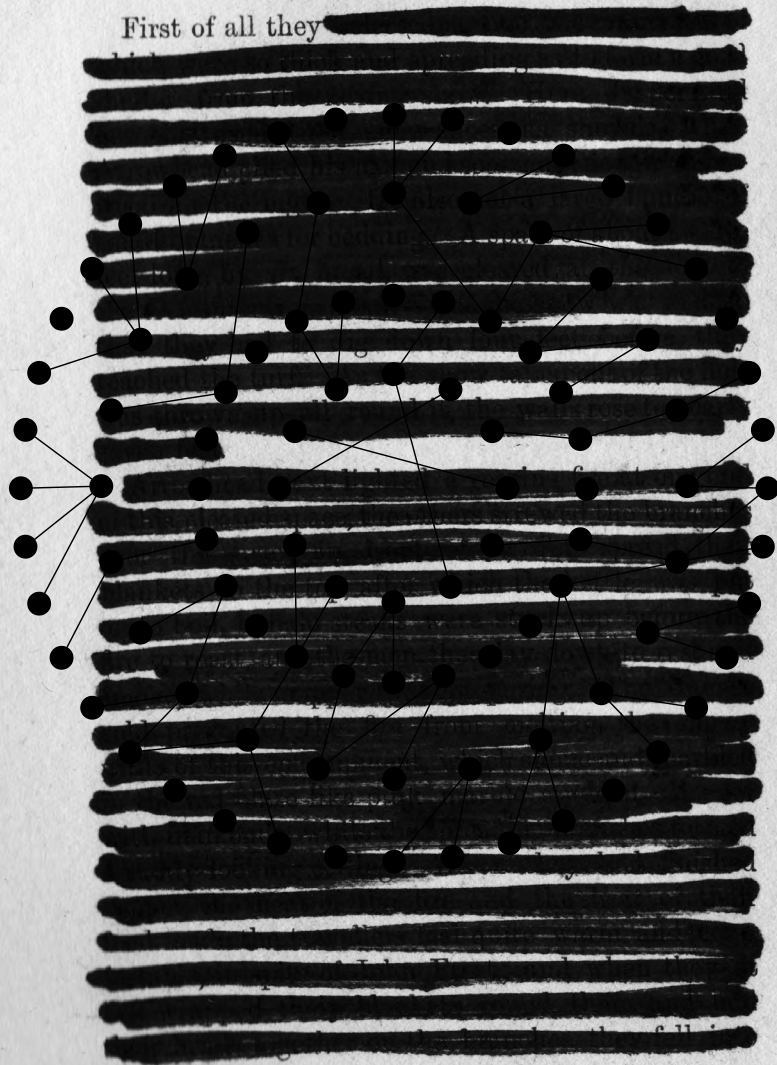




INTRODUCES THE **KING OF PIONEERS**

[REDACTED] space and [REDACTED] time,
seize you by the hand, reader, [REDACTED]
[REDACTED] did you still [REDACTED] the northern
wilderness, away into that remote region which,
[REDACTED] we write of, [REDACTED]
the far borders of Canada—beyond which lay the
unknown world, stretching to the pole.
[REDACTED] the grand scenery [REDACTED] Rocky
Mountains, lies the [REDACTED] Lake of the Hills. We prefer the latter
[REDACTED], as being more romantic.
[REDACTED] is no pretty pond such as we find in England,
[REDACTED] to visit and stroll in during our
[REDACTED] days. The great sheet of water,
[REDACTED] miles long and [REDACTED]
[REDACTED] miles wide, for the [REDACTED]
[REDACTED] [REDACTED]
[REDACTED] [REDACTED] [REDACTED] [REDACTED] [REDACTED]

First of all they



the best bed in England.

blew up

pair of glaring eye-balls

[REDACTED]

[illegible]

██████████. In form, it was as like ██████████
slipper bath. It might also be compared to
If the reader will try to conceive of ██████████

dims the light of the sun.

but he had made up his mind

succeeded,

and knew the artist's danger,
warn him,

hairy forehead.

was not stopped.

"Letters!"

this announcement.

, cannot understand

they cannot get news

It was a sight

these banished men.

jumped out of his sleigh.

said

"How?" asked [REDACTED] with a puzzled look.

"[REDACTED] is right," explained [REDACTED]. "[REDACTED] was [REDACTED] yesterday; she is Mrs. [REDACTED] today."

"Then I salute you, [REDACTED] and congratulate you both," [REDACTED]

I could not leave him ;

"Follow me," [REDACTED]
"observe what I do, and then go try it yourself."

which stood right before him. He carried a [REDACTED] in his right hand and a bullet in his mouth, [REDACTED] gazed at him for one moment in stupid [REDACTED]

they turned and fled.

like pigs ;

worse

"This is a serious charge.

conversation you had many weeks ago

"I will only put one other question,"

?"

visage fell at once.

stood in silence at

¹ A conurer.

straight out,

astonished

mother next spread

looked more like

infant

the head being visible.

was flat enough already!

Instead of scolding herself

further mischief.

[REDACTED]

[REDACTED]

¹This word is pronounced [redacted] in the plural; [redacted] in the singular.

EXTRACT OF LETTER REFERRED TO ON [REDACTED]

From [REDACTED], to [REDACTED]

Esq. of [REDACTED], dated Leamington, 24th May [REDACTED]

When in [REDACTED], Lord [REDACTED], our Minister there, did me the honour of presenting me to the King, [REDACTED], father of the present King of [REDACTED]

At the King's special request, the audience was a private one, and I was further especially requested to oblige by coming in [REDACTED]. The audience lasted fully an hour. Such an interest did [REDACTED] first and most fortunate Marshal take in everything that was [REDACTED], not even the [REDACTED] escaped him.

I now come to *your* family portion of the audience.

As we chatted on, old [REDACTED] (leaning familiarly upon my [REDACTED]) was pleased to say in that *suaviter in modo* for which his eagle eye so fitted him, "Yes, I repeat it, you [REDACTED] are deservedly proud of your country. Your [REDACTED]

[REDACTED], and long, I hope, may you feel and show it outwardly by this noble distinction [REDACTED]. But allow me to observe, Sir, that in your family name, in the name of [REDACTED] there is a very predominant lustre, which shall never be obliterated from my mind. Pray, are you connected in any way with Sir [REDACTED] the celebrated [REDACTED] traveller, whose name and researches are immortalised by his discoveries in the Arctic Ocean, and of the [REDACTED]

as a boy I had known him well, and that our family and his were nearly connected. This seemed to give me still greater favour with him, for, familiarly putting his hand on my [REDACTED], he replied that *on that account alone* his making my acquaintance gave him greater satisfaction. He then proceeded to tell Lord [REDACTED] and me how your father's name had become familiar to him, and so much valued in his eyes. He said that at one time [REDACTED] had arranged to distract the affairs of [REDACTED] by attacking her in her [REDACTED]—not by a direct descent upon them, but by a route which men expected [REDACTED] and prove infallible.

That route was to be [REDACTED], up to our [REDACTED]. For this arrangements were to be made with [REDACTED] occupied as a *pied à terre* by [REDACTED], etc. etc. The organisation and command of this gigantic enterprise, as [REDACTED] said, "was given to me by the [REDACTED], with instructions to make myself master of every work which could bear upon it, and the facilities the nature of the country afforded. Foremost amongst these the work of your namesake [REDACTED] was recommended, but how to get at it, with all communications with [REDACTED] interdicted, all knowledge of [REDACTED] seemed a difficulty not easily to be got over. However, as every one knows, my *then* master, [REDACTED] the man to be overcome by such small difficulties. The book, [REDACTED], was procured through the [REDACTED] and in an inconceivably [REDACTED] most admirably translated into [REDACTED] my especial use.¹ I need hardly say with what interest I perused and reperused that [REDACTED] "this he said laughing heartily, "[REDACTED]

¹ A copy of this translation was found in [REDACTED].

Then, one by one,

except one or two
went on muttering to

silence and total darkness.

was a struggle
cheer as the second
Then a third and a fourth

six
which had been so quiet and solitary
and his friends arrived,
wildest confusion and noise,
with tremendous activity,
spend the night there.

Some hauled
carried up the
others cut down
them up into
thick as a man's
great
selves.

While this was going on,
plied them with questions ;
meet with strangers
a chance meeting of this kind
an important event.

"You're bound for
forty and fifty,

taking our
from

"No, I've come all the way from

ended the
and

surely as darkness follows light, and night follows
day, so surely does sorrow tread on the heels of joy
in the history of man.
he is wise who counts upon experiencing both.

CHAPTER IV

VICISSITUDES

ETC.

WE have passed over but it must not be
all plain sailing.

On the contrary,

some

tormented

four ducks,

HOW DID CONTEXTUALISM BEGIN?

The 1930s were a pivotal decade for the arts, seeing the emergence of several new schools of visual expression in addition to innovative developments in the fields of philosophical thought, music and drama. Set against a backdrop of political unrest, financial instability and the intense poverty and hardship caused by a series of bad harvests in Europe and America, almost inevitably, artistic expression in the western world mirrored the turmoil and struggle that exemplified life for many ordinary people during this time. Contemporary artists were drawn to constructs such as social realism, regionalism and precisionism, creating pictures that vividly portrayed ordinary people, places and events in gritty, unembellished veracity.

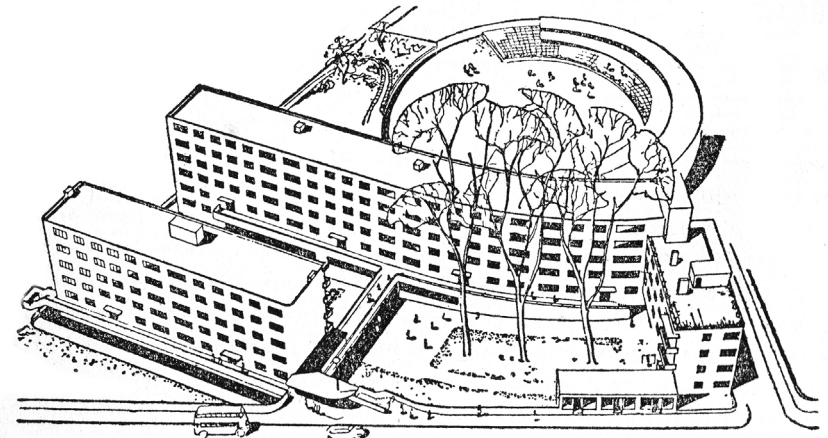
In contrast to the grim, unflinching portrayal of people and places depicted by artists such as those from the 1930s and the surreal art of Dali and others, Contextualism was a unique movement underpinned by benevolence, philanthropy and engaging whimsy. The early roots of Contextualism are vague, with some commentators suggesting that, rather than being a deliberately designed construct, Contextualism arose simultaneously through a collective realisation that action could transition into art and vice versa.

Early accounts suggest that Contextualism began as a group enterprise, orchestrated by the enigmatic [REDACTED]. The Institute comprised an eclectic mix of members who were sworn to the utmost secrecy regarding their activities. Accounts of the inception of Contextualism suggest that the movement's initial aims were centred around philanthropy and random acts of kindness. Examples of Contextualism during its early days included paying restaurant bills on behalf of other customers and leaving umbrellas in public spaces during inclement weather.

A defining characteristic of Contextualism is the secrecy that surrounds the identity of the artists and benefactors involved in the success of the Institute's art shows, exhibitions and public works. Anonymity was central to the Contextualist way of working, embracing

the concept of freely giving without expecting to receive and, importantly, without taking recognition for the works that the Institute undertook. The mystery that shrouded many of Contextualism's most notable proponents gives added allure to the movement. Public acclaim for the artists and activities was considerable; many people found the disguised identity of the members an intriguing and entertaining facet of Contextualism. Nearly a century after the inception of the movement, the identity of many of the most important members remains unknown. While some individuals revealed their membership of this elite group on their deathbeds, many others took the secret of their involvement to the grave.

Although the movement progressed to embrace artistic works and public exhibitions, the roots of Contextualism lay in the laudable desire to make the world a better place through direct action. Revolutionary in its simplicity and breathtaking in its achievement, Contextualism rose in prominence throughout the 1930s to become one of the defining artistic influences of the era. Despite the widespread attention paid to the movement in its later years, much still remains to be learned about exactly how the Institute came into being and its original motivation and methods.



WHERE DID CONTEXTUALISM BEGIN?

In much the same way as the identity of the early members of the Institute of Contextualism remains a mystery, it's also not entirely clear how or why the members began meeting. Contemporary reports of the Institute's activities indicate that philanthropic activities were confined exclusively to major European cities. Some sources suggest that the group began meeting in Barcelona during the early 1920s, a view that could well be contradicted if further information on the group's activities is uncovered. Certainly the vibrant, thriving artistic community of Barcelona at that time would make it highly probable that the Contextualist movement found a sympathetic home there.

The decade saw artists' quarters become more established in cities such as Berlin, Paris, Dublin, Rome, Madrid and London, potentially offering a range of other suitable venues for the Contextualist school to pursue its activities. Advertisements for some of the Institute's later shows and exhibitions indicate that the members were regularly locating them in western Europe, with occasional forays into some of the eastern European countries. Although some American writers have chronicled Contextualism's rise, they have always referred to the movement as a European one, so it's likely that it didn't actually migrate across the Atlantic until much later.

Given the desire of Contextualists to perform good works and create art that was accessible to all, it's little surprise that most of their activities were concentrated in large urban areas. Such locations would also have provided sufficient camouflage to minimise the risk of members being unexpectedly discovered engaging in Contextualist work.

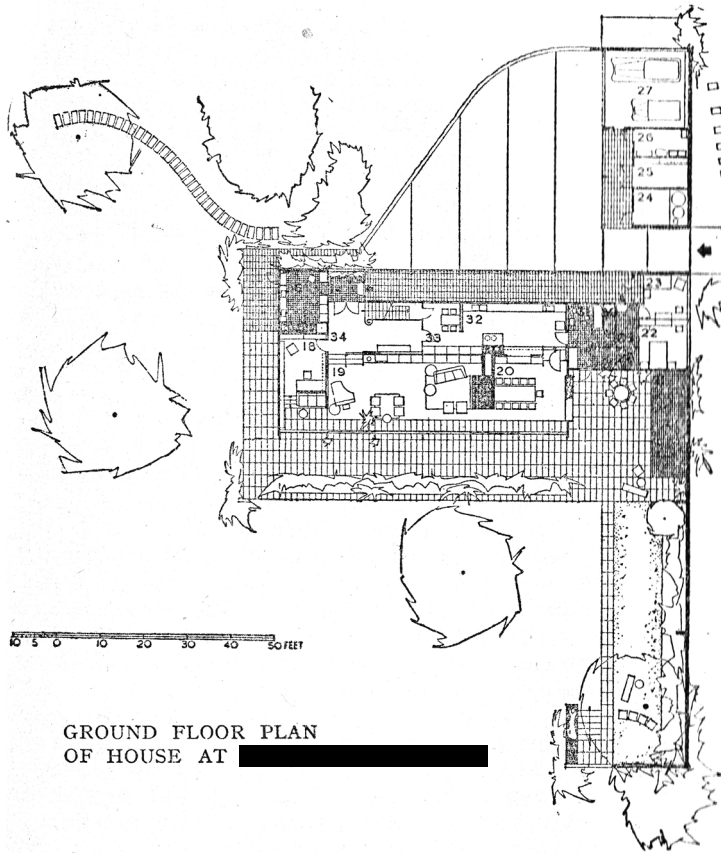
MEMBERSHIP OF THE INSTITUTE

As indicated earlier, a major issue for modern historians when it comes to piecing together the Institute's membership is the strict secrecy which surrounded it. With only [REDACTED] ever admitting to belonging and little additional information available to validate membership claims, even the evidence available to indicate who was a member is contentious. The large exhibitions, costly art works and notable public good works clearly incurred a significant financial cost over the years, so it's not unreasonable to suspect that at least some of the members had access to significant personal financial resources.

Some further membership clues lie in the success that the group had in not revealing the names of its participants, despite staging some elaborate shows across Europe. One source hints at [REDACTED] playing an enthusiastic part in the proceedings, which would explain both the relative affluence of the Contextualist movement and its penchant for secrecy.

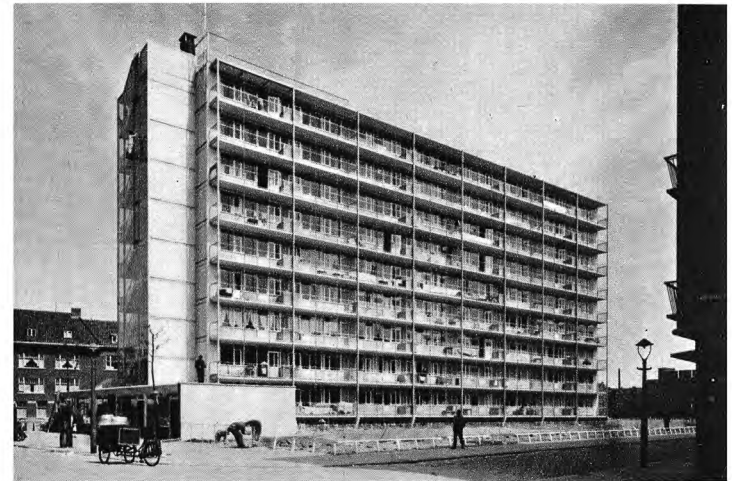
Attention has also been paid to endeavouring to work out the dominant nationality (if any) of this intriguing society. Because the group met and worked across Europe, it's not entirely clear if they were a racially homogeneous group, or whether they were an eclectic mix of nationalities brought together by common ideals. The roving nature of the art shows appears to suggest a multi-national following, but this is far from certain.

Perhaps the most engaging mystery that surrounds the Contextualist movement is the identity of the artists who had their pictures displayed at Contextualist gatherings. The distinctive use of shape is reflected in other contemporary pictures by known artists, suggesting that perhaps some artists produced works for the Institute's exhibitions as well as for other audiences. Unfortunately the records that detail which works the Institute displayed at each exhibition are missing, so a definitive identification is sadly impossible.



GROUND FLOOR PLAN
OF HOUSE AT [REDACTED]

- | | | |
|-----------------------|-------------------|-----------------------|
| 1. Owners' Bathroom. | 14. Vestibule. | 26. Laundry. |
| 2. Owners' Dressing- | 15. Cloak-room. | 27. Garage for Three |
| 3. room. | 16. W.C. | Cars. |
| 4. Owners' Bedroom. | 17. Shower. | 28. Terrace Store. |
| 5. Guests' Rooms. | 18. Study. | 29. Service Entrance. |
| 6. } | 19. Living-room. | 30. Larder. |
| 7. Night Nursery. | 20. Dining-room. | 31. Servants' Bath- |
| 8. Day Nursery. | 21. Pool. | room and W.C. |
| 9. Nursery Bathrooms. | 22. Servants' | 32. Kitchen. |
| 10. Guests' Bath- | Rooms. | 33. Servants' Sitting |
| 11. rooms. | 23. } | Space. |
| 12. W.C. | 24. Water Puri- | 34. Hall. |
| 13. Stair Hall. | fication Plant. | |
| | 25. Garden Store. | |



Top, [REDACTED] by [REDACTED] and [REDACTED]
Bottom, flats at [REDACTED] by A. [REDACTED] and [REDACTED]



0.0 → WAVELENGTHS TOWARD GENERATOR

INDUCTIVE REACTANCE COMPONENT (jX/Z_0) OR CAPACITIVE SUSCEPTANCE (jB/Y_0)

RESISTANCE COMPONENT (R/Z_0) OR CONDUCTANCE COMPONENT (G/Y_0)

Contextualism: A Manifesto

ONE

We reject the autonomy of the ego. Art and actions transcend the need for conventional structural restrictions. To ensure the message speaks for itself, we do not reveal our own identities and vigorously protect the anonymity of others.

TWO

Everything we offer shall be freely accessible to all. Using art as a force for unification, we demand that every citizen has the right to engage with creative forms in all their infinite variety.

THREE

Through the provision of installations that challenge structurally entrenched dogma, we strive for peaceful revolution, replacing the worn out strictures of a dying society with egalitarian principles.

FOUR

We demand the artistic freedom to dispense with traditional interpretations of colour, shape, form and technique, replacing them with fresh, free flowing forms that transcend conventionally prescribed expectations.

FIVE

To address the unbalanced nature of society, we shall continue to perform acts of random kindness, redressing the innate inequalities that are all around us.

SIX

Art should not be confined to conventional mediums. We urge everybody to find ways of channelling their innate creativity, creating a wealth of unique, special, expressions that may be transient, permanent, corporeal or spiritual in form.

SEVEN

We promote constructive nihilism, replacing what is with the infinite possibilities of what could be.

EIGHT

The means necessary to sustain life should be separated from art. Attaching a price tag to artistic form cheapens and demeans the endeavour.

NINE

We are apolitical, rejecting the current governmental structures in favour of a new, individualised collectivism.

TEN

We aim to increase awareness of both the need for change and the means by which it might be achieved, empowering ordinary people to throw off the shackles of contemporary convention in favour of a societal transformation towards a better life for all.

THE PEAK OF CONTEXTUALISM

The movement remained in relative obscurity until the commencement of public art shows, exhibitions and “pop up” displays across Europe. The earliest recorded show took place in Barcelona in [REDACTED] shows is given, so it's probable that activities were suspended, or at least significantly scaled down during this difficult time. What is clear is that, following [REDACTED] the work of the Contextualists gained popularity at a phenomenal rate.

By the [REDACTED]s, there were up to six art shows a year, each in a different city, that can be directly attributed to the Institute of Contextualism. Reports indicate that these events were free to enter and perhaps surprisingly, no donations were elicited. It's unclear which works were exhibited, but some literature suggests that pictures from well-known artists featured from time to time. It's also likely that some works were designed and exhibited solely for and on behalf of the Institute, suggesting that there were a handful of extremely talented artists who worked solely on their behalf.

The exhibitions and displays became more ostentatious and daring as the years went by; they were widely appreciated within the art world and the announcement of a new show was almost invariably greeted with approbation. In its heyday it appeared that Contextualism would remain a constant in the art world, providing a variety of dazzling works that tantalised, teased and taunted in equal measure. As one contemporary appreciative author wrote, “We wait with baited breath and anxious eyes for the creative cunning and sensational spectacles which typify Contextualist work.”

THE END OF CONTEXTUALISM

Unfortunately, towards the middle of the [REDACTED]s, the Institute's membership appeared to have been beset by infighting and an inability to focus on the future. Some prominent members argued strongly that they should reveal their identity in order that they should be recognised and applauded for the work they had undertaken. Others countered that anonymity was one of the tenets of the organisation and its preservation was crucial to the continuation of the movement in its current form.

Changes in society in general meant that a growing number of people were being given ready access to art and popular culture, resulting in the last few shows which the Institute orchestrated to be poorly attended and slated by critics. It appears that the quality of the art works began to deteriorate; a faithful admirer of the Contextualist movement commented after visiting what was to be the last art show put on by the group, [REDACTED] and a distinct lack of originality and verve. This could well be the beginning of the end.”

Not only was the quality of the art work being offered apparently in decline, questions also began to be asked about the funding of the group. Although no evidence of impropriety was ever found, theories regarding the wealth of the Institute were rife. Contextualism was linked with a number of dubious activities as well as with several unpopular political groups. The original philanthropic aim of the movement appears to have been subsumed beneath the imperative to show art works, even when the benefit to the public appeared to be minimal.

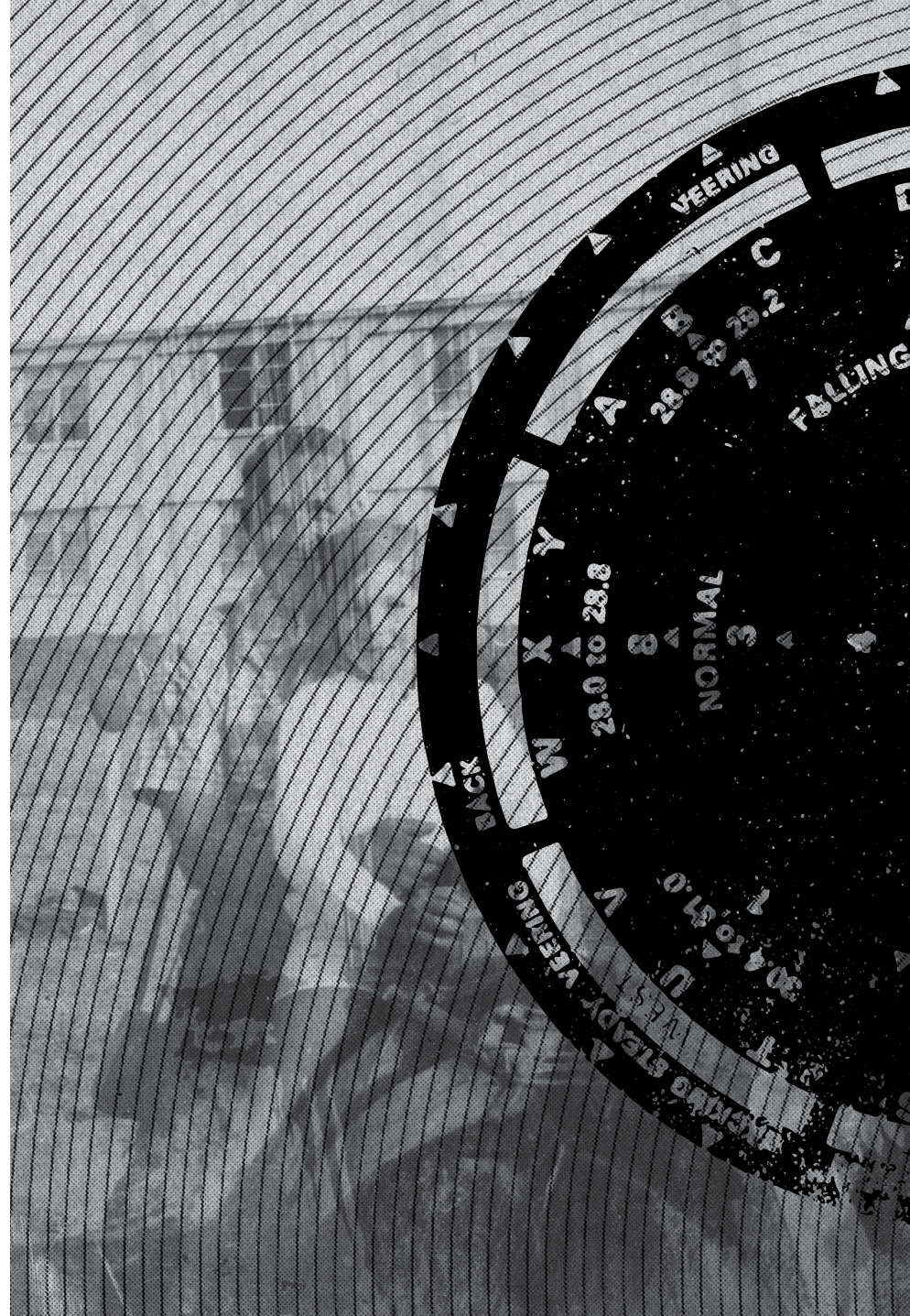
If Contextualist artists worked specifically for the movement, it's difficult to see how they could continue to be self-sustaining without revealing their identities. There is also an argument that their work could only be appropriately appreciated if viewed with an appreciation of its origins and identity. Without the facility to make viewers aware of

the thoughts, experiences and desires behind the art, Contextualism in its purest form only ever told part of the artistic story.

As audiences diminished and the infighting continued, the strikingly original artworks, which are the hallmarks of Contextualism, gradually fell from favour. As there was never a single building or location that could be attributed to the Institute, it's not clear what happened to many of these pieces. Despite receiving some extremely generous offers, the Institute never allowed its paintings to be sold, despite exhibiting them extensively. Enthusiasts now hope that with judicious searching, it may be possible to find these pictures and reinvent the movement, giving new audiences a chance to enjoy the unconventional yet utterly compelling Contextualist style.

The part of the Institute that organised and displayed art failed to resolve the problems that plagued it and no further records regarding its activities, if any, have been found to date. It is suspected that a number of splinter groups from the movement reverted back to the group's original raison d'être and began to reinvent the anonymous benevolent activities that characterised the early days of Contextualism. These groups appear to have worked individually and generally worked in a single European city only. Whilst some groups are still undertaking [REDACTED] at the present time, it's unclear whether these have anything in common with the original Contextualist movement or have simply sprung up spontaneously.

Contextualism remains one of the most intriguing and exciting artistic movements of the [REDACTED]th century. Despite its relatively short-lived nature and cross cutting mix of activities, it remains a compelling example of the cross-over between visual expression and philosophical ideals. As understanding grows of the nuances that typify the artwork of Contextualists, a significant number of modern artists are being influenced by Contextualist ideals.



**CON
TEXT**

[REDACTED]



ACHT 1938

CONTENTS.

xi

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of these

have also to acknowledge the courtesy of the proprietor
of [redacted] [redacted]

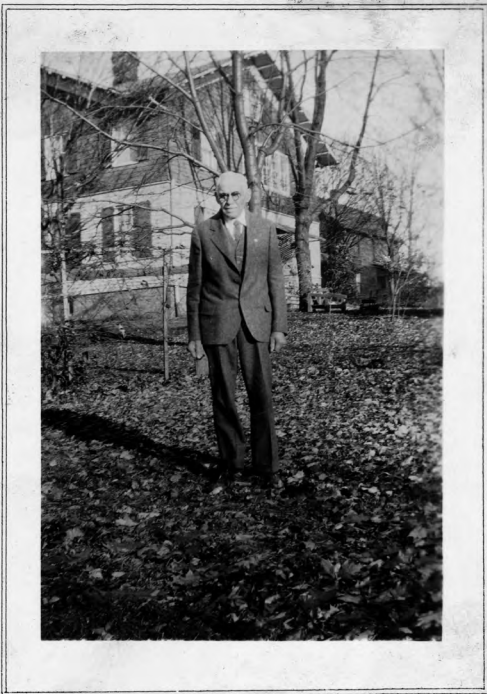
M. E. O'Brien



Margaret Duncanson

(Duncanson)

Marriage 1885 May 31st
at Chanute High



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DEDICATION TO A CHURCH
SHELLS OF OCEAN
AN ABSENT FRIEND

CHAPTER V

DESCRIBES A LITERAL WILD-GOOSE CHASE AND
OTHER MATTERS

TIME

advanced,

enough

monsters

desperate

farewell,

being watched by

haunted by ghosts,

D

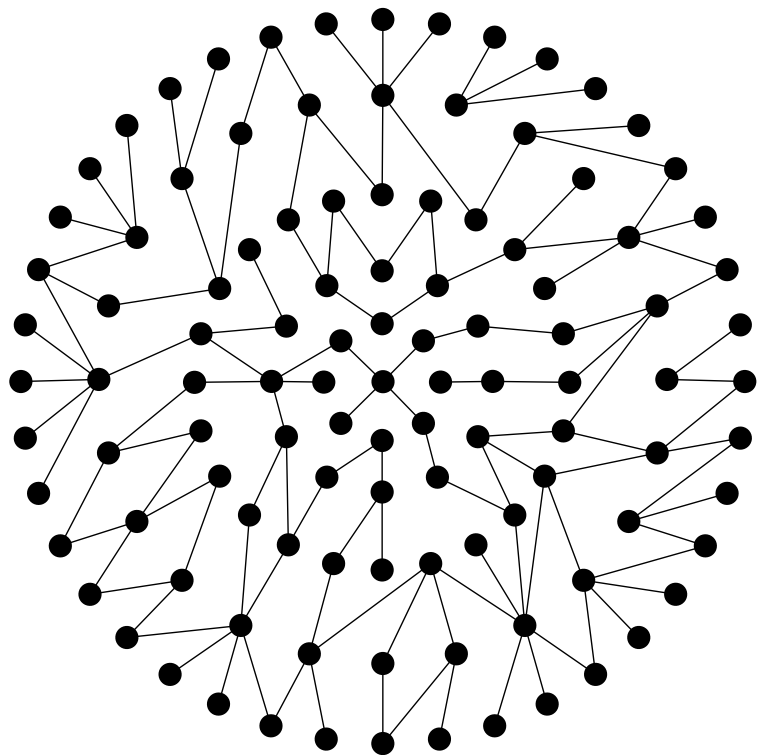


Diagramm zur Darstellung der

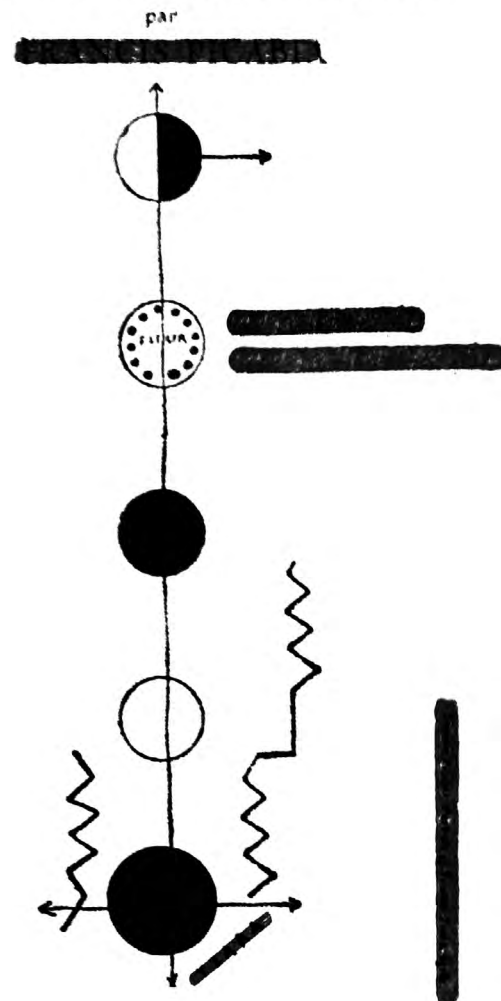


Diagramm zur Darstellung der

THE E N D

I got on the bus

~~~~~ Nowhere to go

She tries to get things

Thinking hard about you

I have to get out of bed

To write this down

Ulysses will

Touch a new world

Electric - - - - -

Out of me

Forever

Complaining all the time

Oh beautiful

Nervously travelling to insect funerals

Touching clear sky

Everybody wants to go to bed

Xeroxing xeroxing xeroxing

The sooner the better

Used to hiding

Alone

Like pure water

I like to think

Sometimes with

My glasses on

## A PIECE OF STRING

I measured  
one  
I  
found  
in  
a  
junction  
draw  
er  
I  
4  
5  
cm  
Y  
ou  
re  
welcome

## ANY DAY NOW

When I got to bed last night she was sleeping.  
I slipped into my <sup>side</sup> of the bed.

She woke, (briefly), (she didn't) remember this morning),  
AND SOON SHE WAS SLEEPING AGAIN.

I tried to synchronise my breathing with hers that we might dreaam together.

She cunningly breathed irREGuLArly.



I've suspected for some time now that she carries on in her sleep.

## VERGE

|                        |                                |
|------------------------|--------------------------------|
| Flowing                | Loveliness                     |
| Blending               | Not quite fizzish bubblineess. |
| Softly turning         | Finger stabbing                |
| Swooping               | Bubble burster                 |
| Burning                | Quitely drewth the             |
| Fuzzy stone.           | Doublish thirster              |
| Curving colour blowing | Couldn't better                |
| Fastly slowing         | Couldn't worser                |
| Stretching upto        | Thumping thumping              |
| Upward growing         | Thumping thump the             |
| All encompass          | In the nighttime               |
| All all-knowing        | Thingo bump.                   |
| Joyus joy and          | Flowing                        |

## PEAK

There's a song that was born blind and singing itself to sleep.  
It's father was an improvisational dying *dog bark operetta*.  
It's mother, the lullaby of a bubble unwinking itself into existence.  
I hear this song in your smile.  
It's blindness holds hands with my l o n l i n e s s .  
When your smile slips into sleep and your w o r r y wakes,  
Your furrowed brow is a map of barkless burst bubbles.....  
This is the song my emptiness whistles when it puts it's hands in it's pockets.

## MORE THAN ONCE

Occasionally something click.

Ordinarily that something says " " .

Once, "click", said Click.

"All right", I said, "What?"

Click said "click" again.

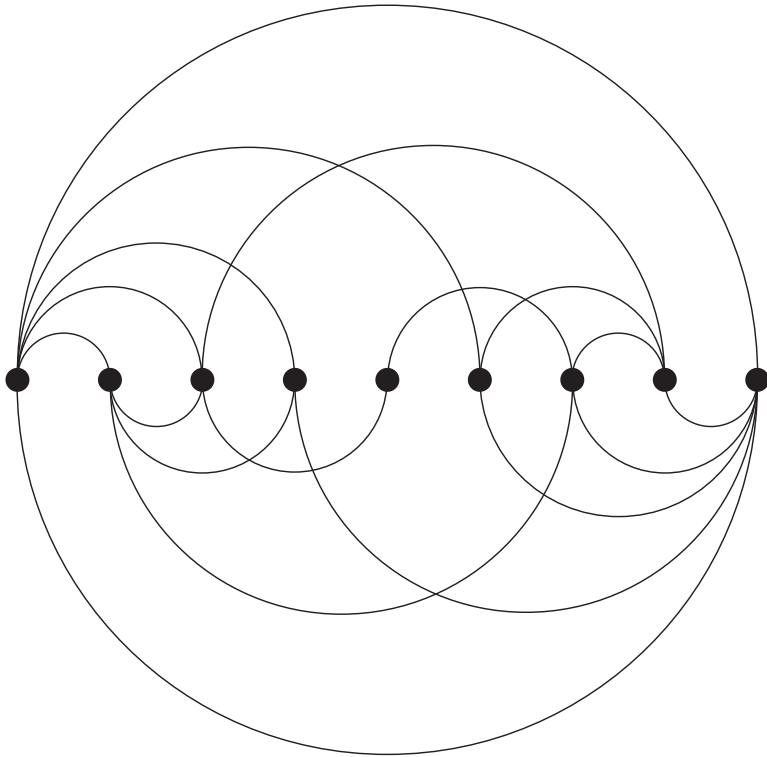
"click" said Click again.

What I said: "What?" again.

"click click", repeated Click.

Click repeated "Click".

And then " " .



I had never  
seen a unicorn in a pharmacy  
before. Being herbivorous, I had presumed  
they would prefer fields. He asked the pharmacist for  
an anti-histamine. Allergies. I get them too. That runny nose,  
watering eyes. Always looks as if I've just come from a funeral. I went  
to one last week. A grim business. Everyone at the graveside in black. Icy rain,  
driving wind, me in my one good suit. That was blue. I stood apart, or did others  
move away? On the other side of the graveyard wall a milk float passed. Electric motor  
soundless, out of respect. A small, black dog followed behind, forlornly. He looked soaked and  
tired. So was I. It was a long funeral and I was grateful when it was time to go. I walked slowly,  
rain trickling down my neck. It's no fun getting wet. Unless you're a fish. No fish I ever saw walked  
home from a funeral, although I guess there are plenty of them. Fish, that is. Or funerals. Maybe. I got  
home to find the power was out. Happens a lot when there's a storm. Means I have to eat my meals cold.  
Which is great unless it's bacon. Luckily I'm vegetarian. There was coleslaw in the fridge. Thin slices of  
cabbage and carrot, cut small. Clipped. Like a hedge. Once I saw a hedge shaped like a train. One engine and  
two carriages. With a funnel and cow puncher on the front. Which struck me as very strange. Here we grow  
wheat. No cows. Perhaps the person that shaped the hedge was from somewhere else. Somewhere with cows.  
Or maybe they watched a documentary on cows and got inspired. I get inspired by documentaries. I watch 'em  
on TV. African wildlife, Egyptian gold, Mongolian deserts. Can't tonight. Electricity's still not working. Neither is  
the television. Something to do with cathode rays. The repairman couldn't fix it. He said most sets he worked  
on don't have rays. I'm thinking that's the problem then. No rays. As if the sun stopped shining. Total darkness,  
except for street lights, head lights, shop lights and all those screens. Astronomers say they can't see the stars  
because of electric light. I decide as it's dark to stand in the road and look for them. I stand in the road and the  
drivers honk at me. Honk, honk, honk. Head lights glancing, rain drops dancing. Where are the stars? A taxi  
driver yells at me. Angry, jagged words. They pierce my skull and sink deep. I can feel a headache coming  
on. Pressure building. Amontons' Law. Temperature rises. I'm coming down with a fever, or plague. Plague  
from Medieval burial pits. I need to find a doctor. People are staring. Is it the blue suit? I knew that  
suit was trouble. Never wear it to a happy occasion. Interviews for jobs I didn't get. Weddings that  
end in divorce. Trouble, misery, worry and strife. I walk to the surgery. It's shut because of the  
weather. I guess doctors can't diagnose without light. Now it's late and I stagger, coughing,  
eyes streaming back along the pavement. Black shops. Dark restaurants. One brightly  
illuminated window stands out from the rest. The pharmacy. Magical potions and  
lotions and creams. Elixir of life when infections are rife. I stand, shaking, at  
the door. Inside I see rows and rows and rows of medication, and a  
unicorn. I don't know if it's the same one. I guess unicorns get  
ill for all sorts of reasons. I go inside and crawl to the  
back counter. I'm feeling very sick. The  
unicorn winks at me.

# HUMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMMINGBIRD

I  
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s t a r  
l i g h t  
h i d d e n  
t r o u b l e  
i n v e n t e d  
s o m e w h e r e  
e v e r y w h e r e

I  
a m  
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w h i c h  
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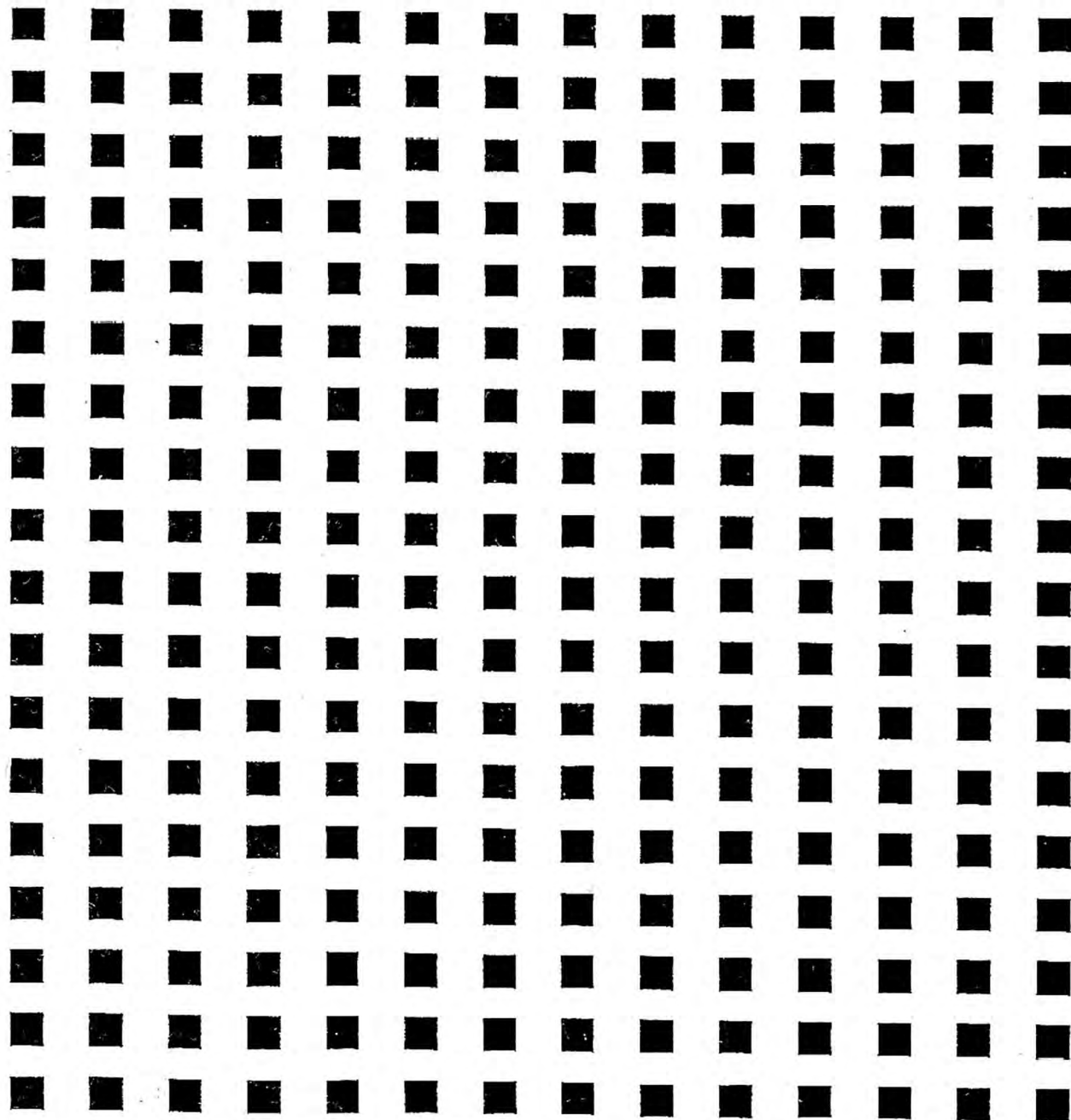


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| GREY GREY                                                                                                                |         |                                  |     |
| GREW grey rat gray grey .....                                                                                            | (louse) | <input type="radio"/>            | (R) |
| GRAAAAAAAAAAAAAAAAAAaaaaY                                                                                                |         |                                  |     |
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I cry I know I sense dark

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CHAPTER VI

MET WITH,

REACHED

HEROES

modern biographers

a very fine specimen —mentally as well as physically

; but he was not perfect.

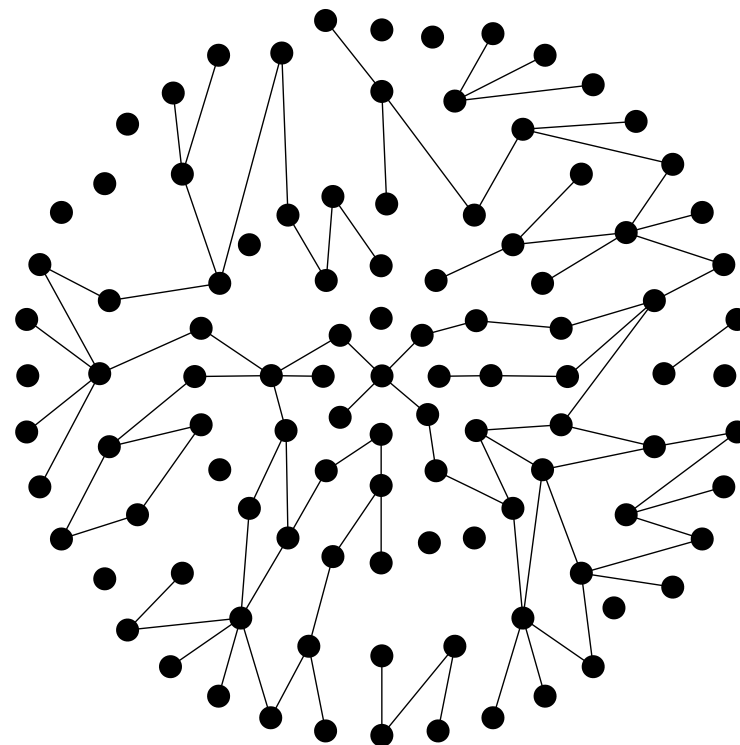
the fallacious notion that whatever gave pleasure to himself

Acting on this idea

presenting them

, and inducing them

humanity be it recorded











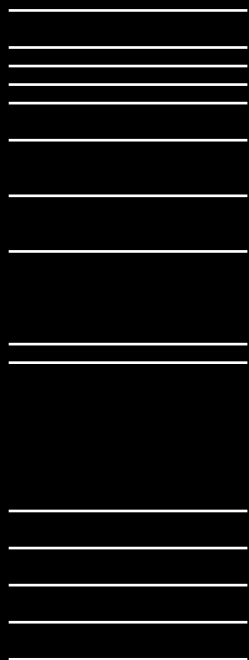
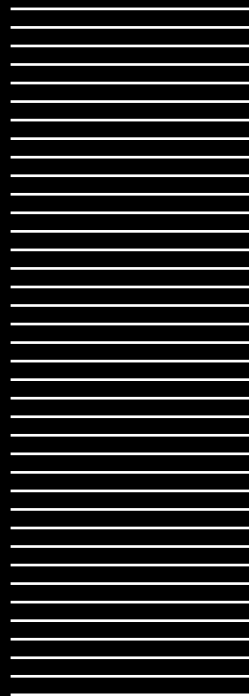


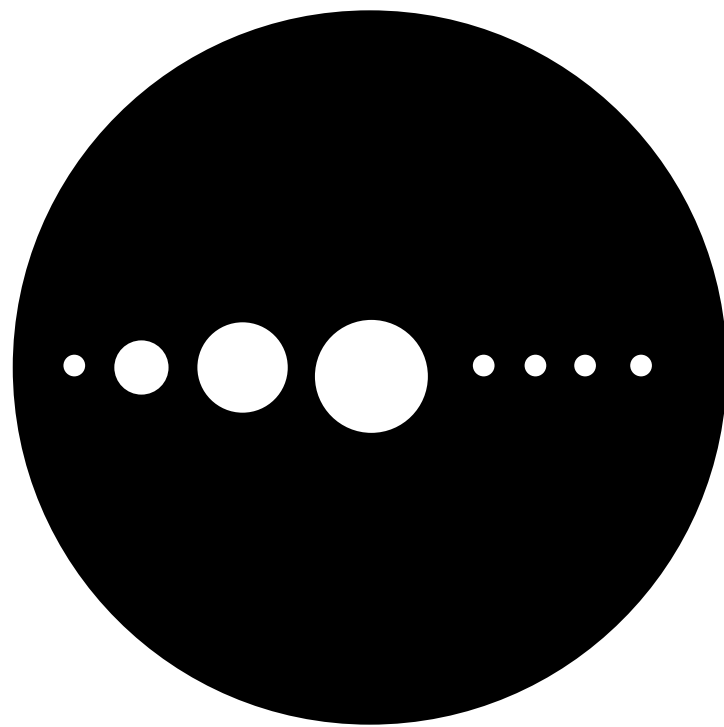
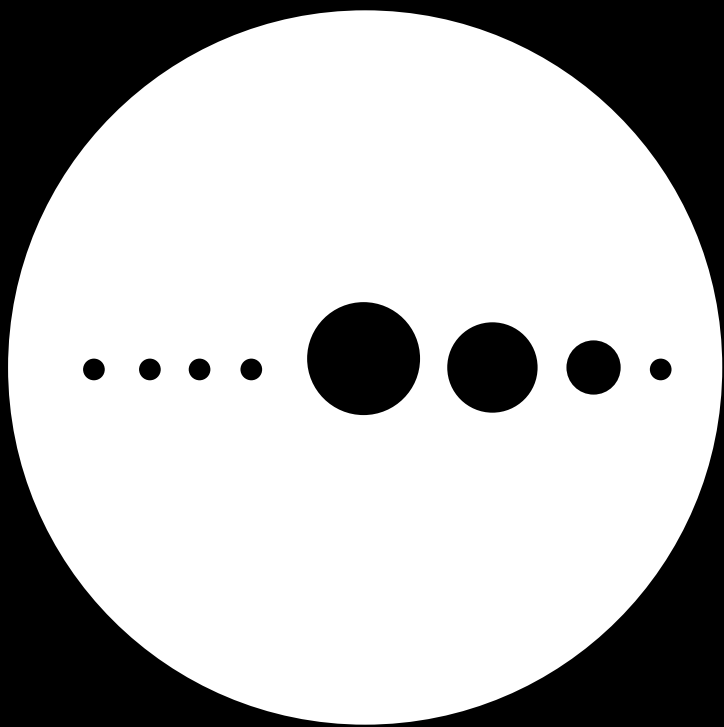


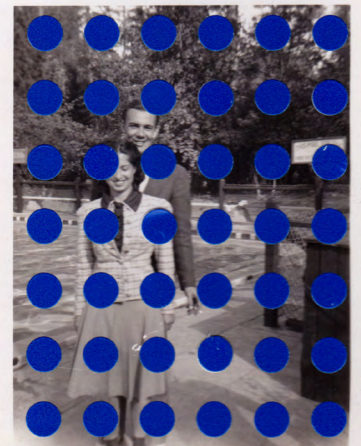
















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1943-1944.



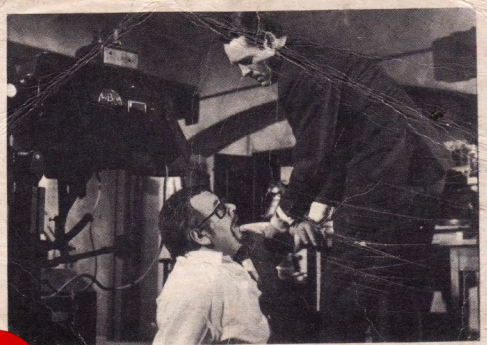
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| 21                 | 9½                                          |
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| 23                 | 12                                          |
| 24                 | 13½                                         |
| 25                 | 15                                          |
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Weight is stated





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**CALENDARIO 1952**

| JUNIO                                                                            | MAYO                                                                                | ABRIL                                                                            | MARZO                                                                               | FEBRERO                                                                       | ENERO                                                                               |
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LUPAS

Tipo Coddington, Le Brelle,  
Magne Rute, Magna Bar, hipa  
con pantofoles y zapatos.

ANOTACIONES

Fecha. Rubrica y Sellos

OPERACIONES

SALDO Y SUMAS

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BOLETO POSTAL

Reintegrado



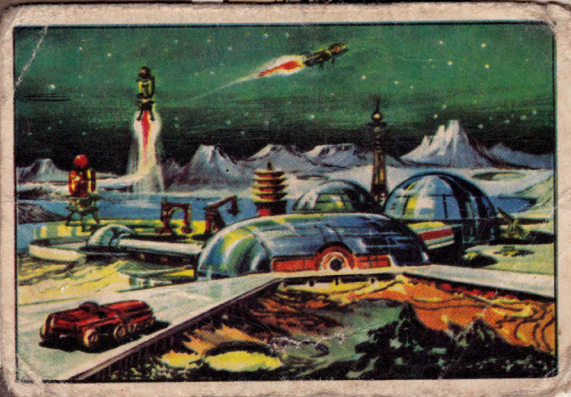
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TRANSPORTE \$





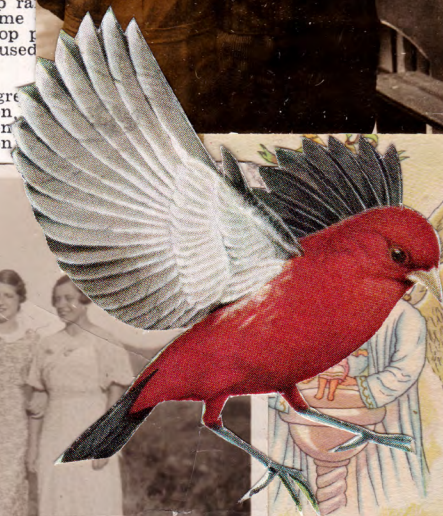
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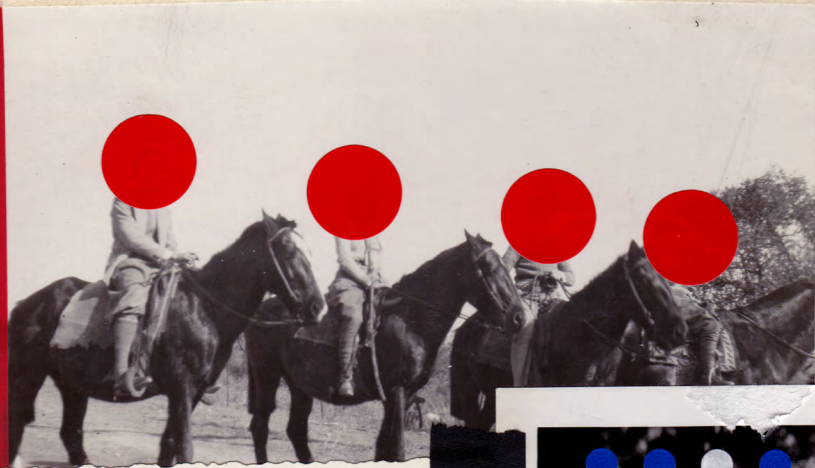
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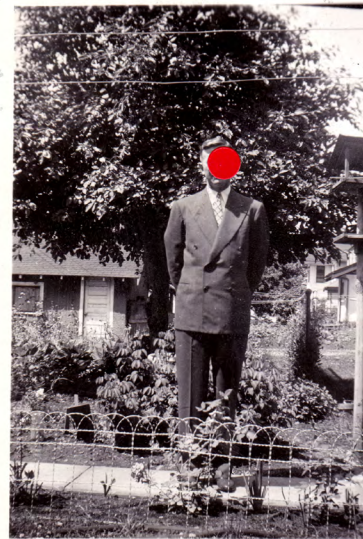
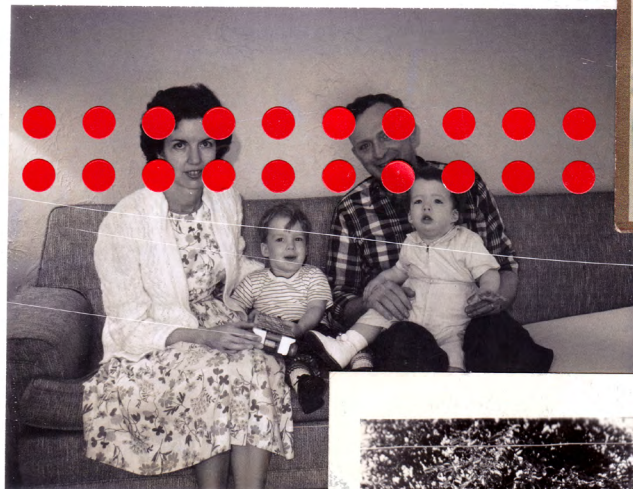
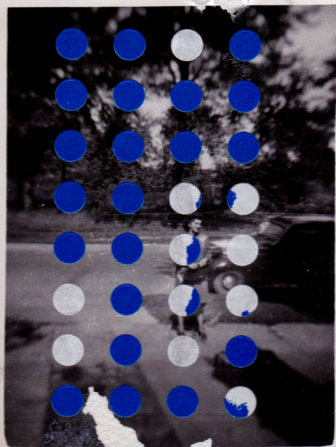


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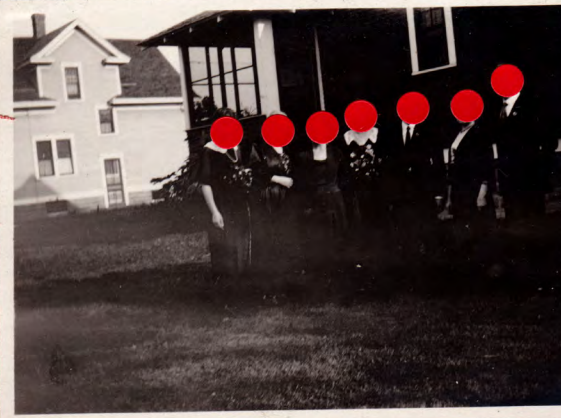
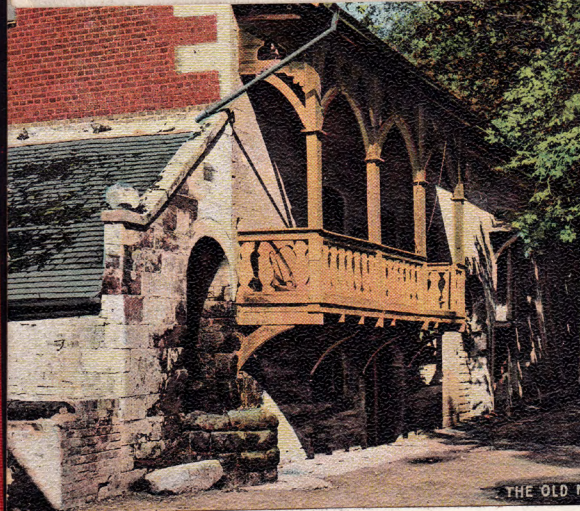
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Club may contact either:  
at 4516 Elmer Ave., No.  
Hollywood, Calif. Ph. Sunset 1-7010  
or John W. Riggs, Publicity Agent,  
at 6935 Longridge Ave., Van Nuys,  
Calif. Ph. Sunset 2-5605.







DEL PRIMER DE

14 ABB 1932







ASOCIACIÓN  
DE SAN JOSÉ

Afiliada a la Primaria  
Pia Unión del Tránsito  
de San José de Roma.

Basilica del Smo. Rosario

1921  
19 de Noviembre  
1927



CHAPTER VII

DISCOVERY TO THE

THREE years

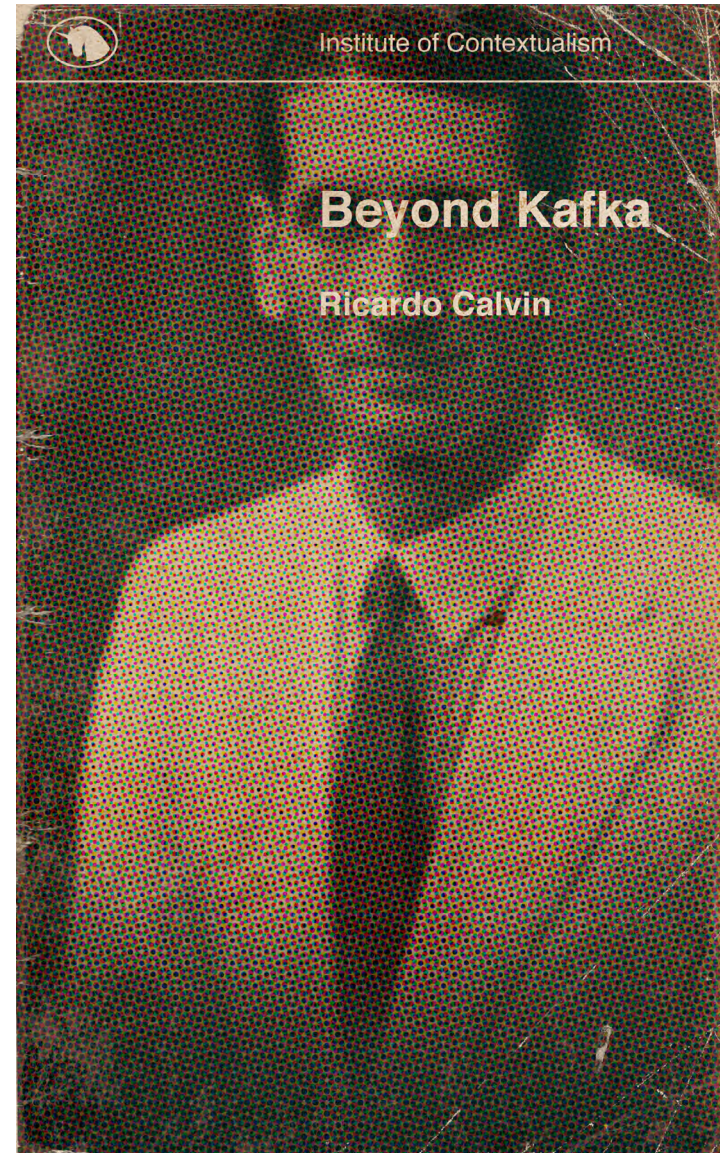
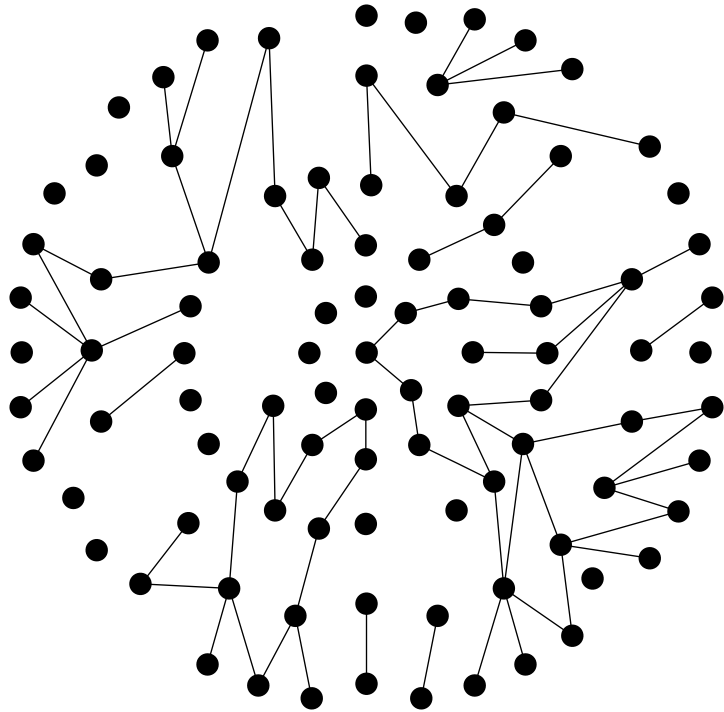
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noble purposes of discovery  
on which his heart was set.

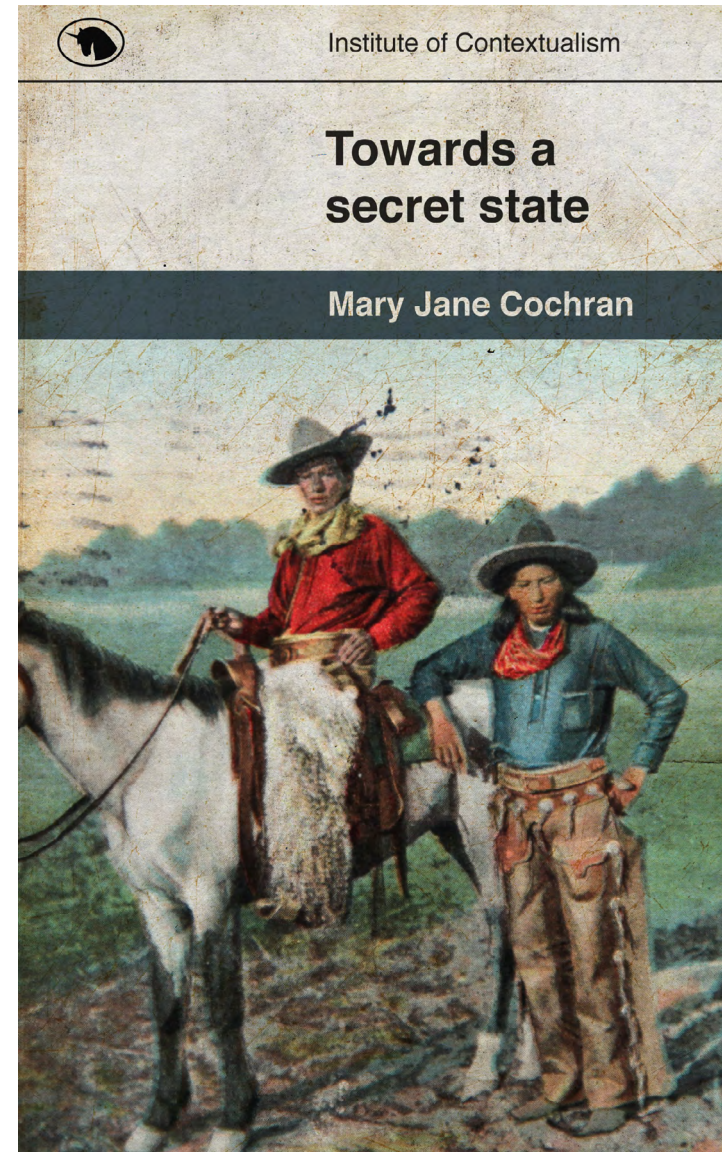
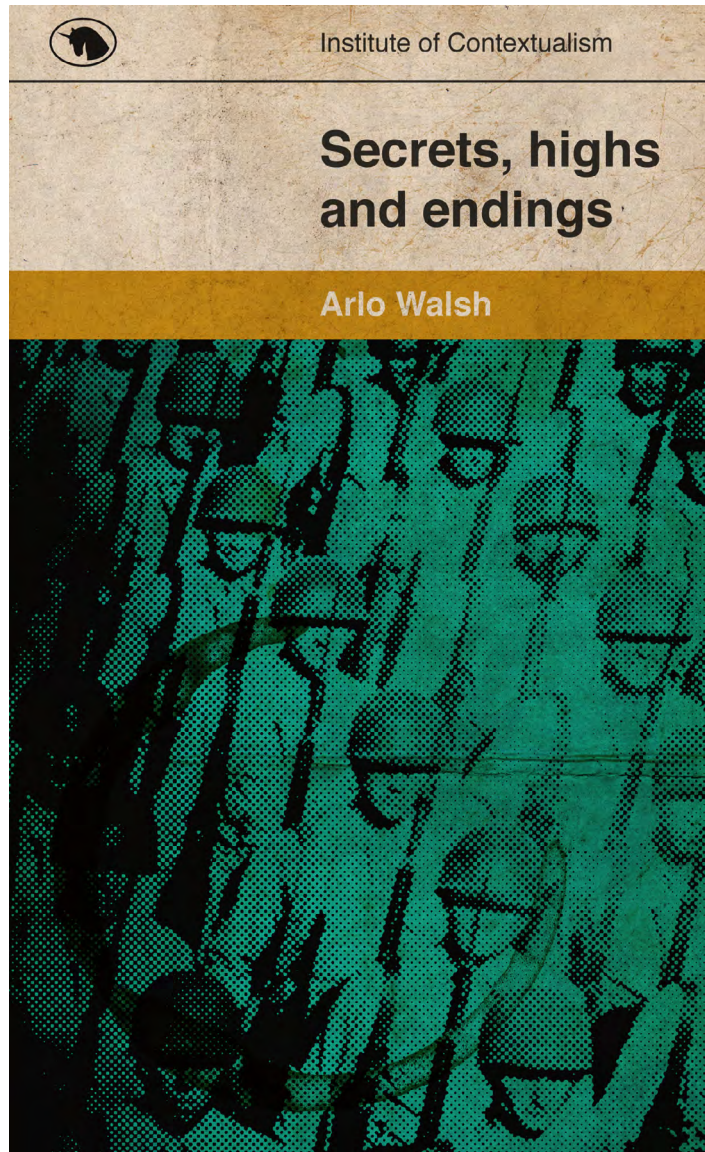
circumstances  
turn his eyes once more

“  
oozed out at  
your finger ends?”

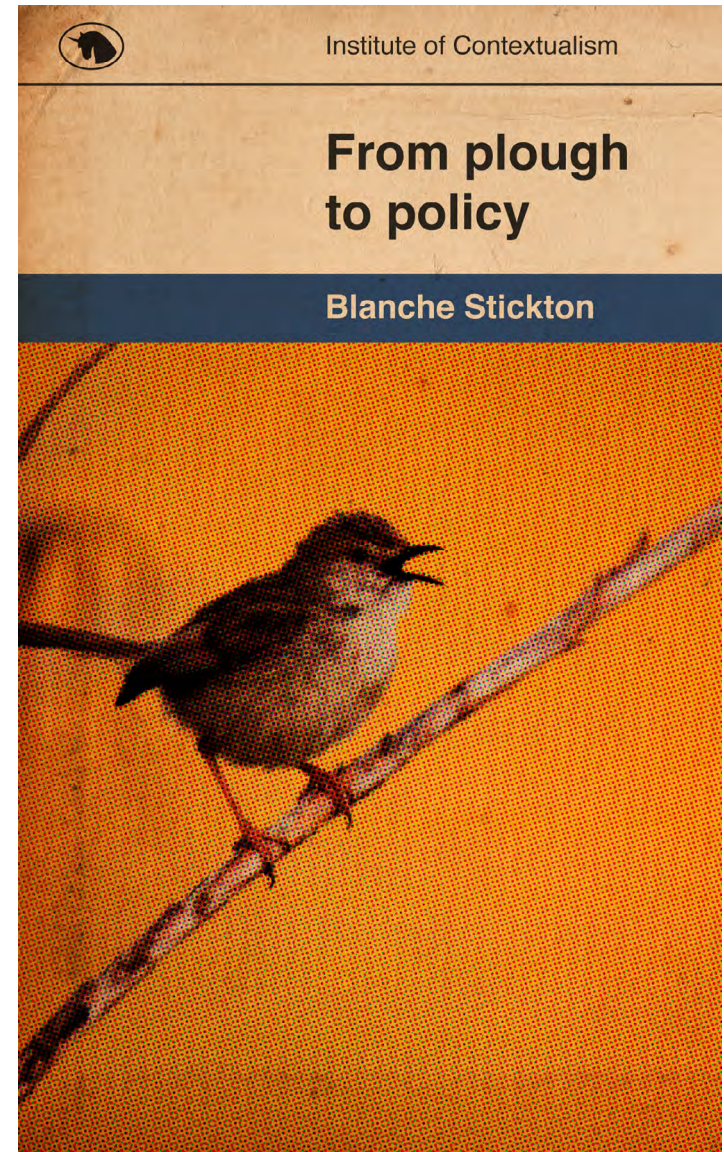
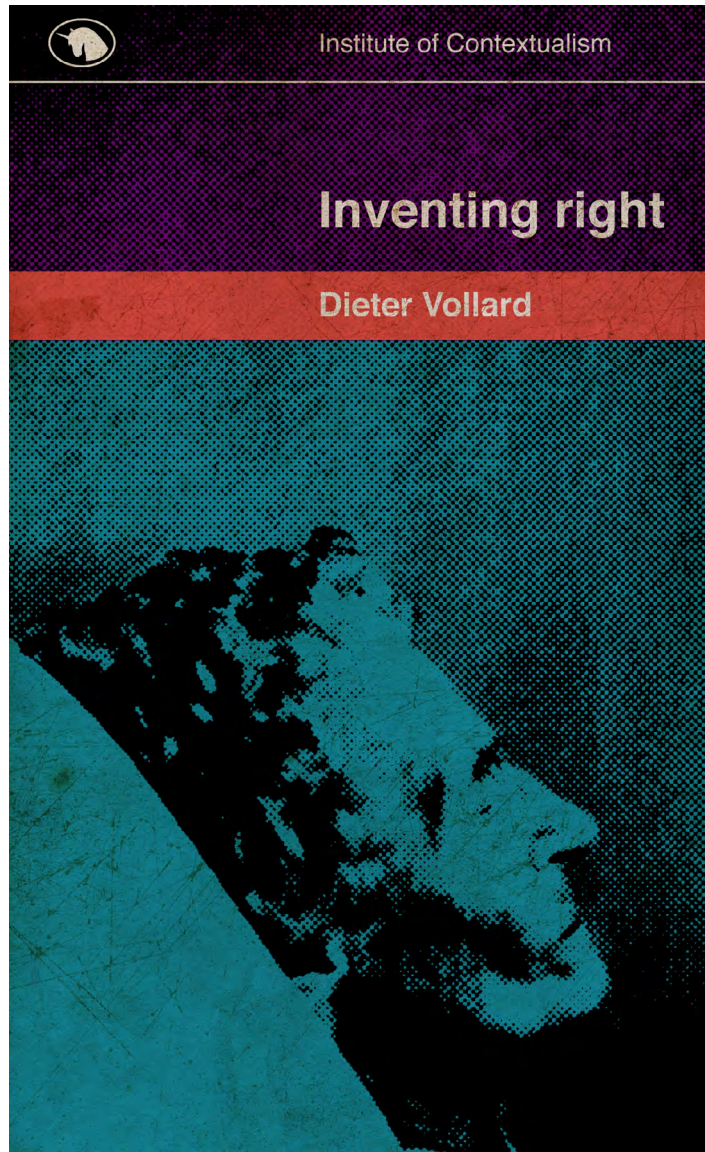




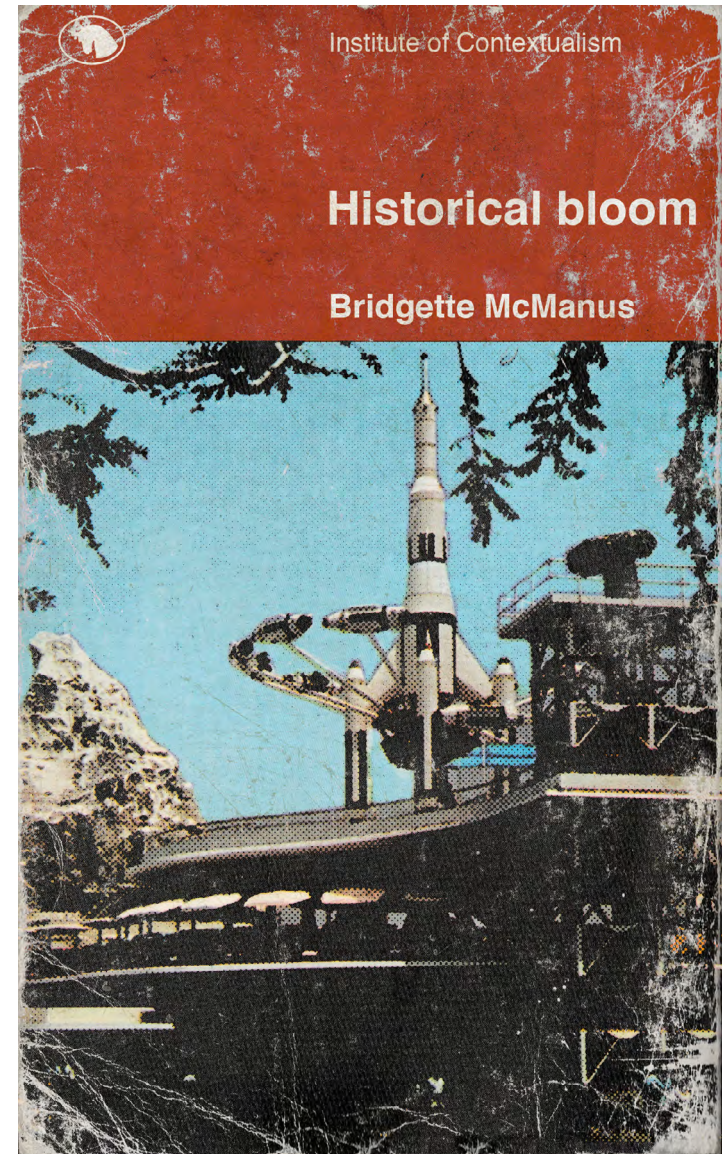
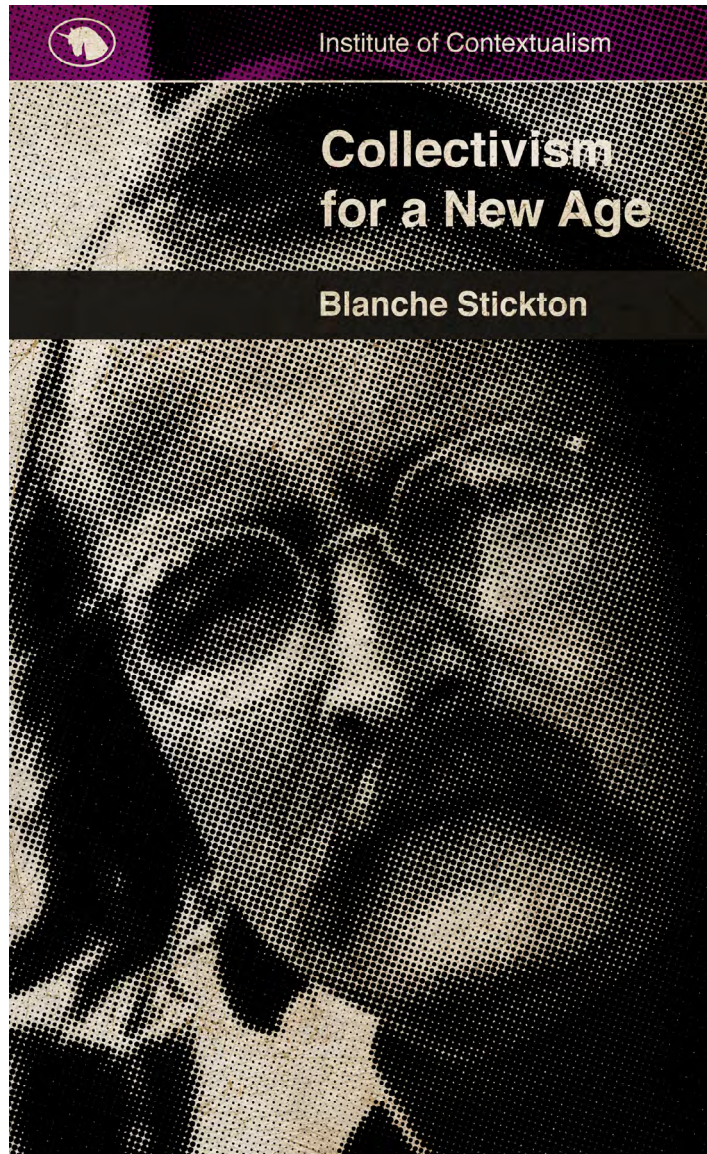




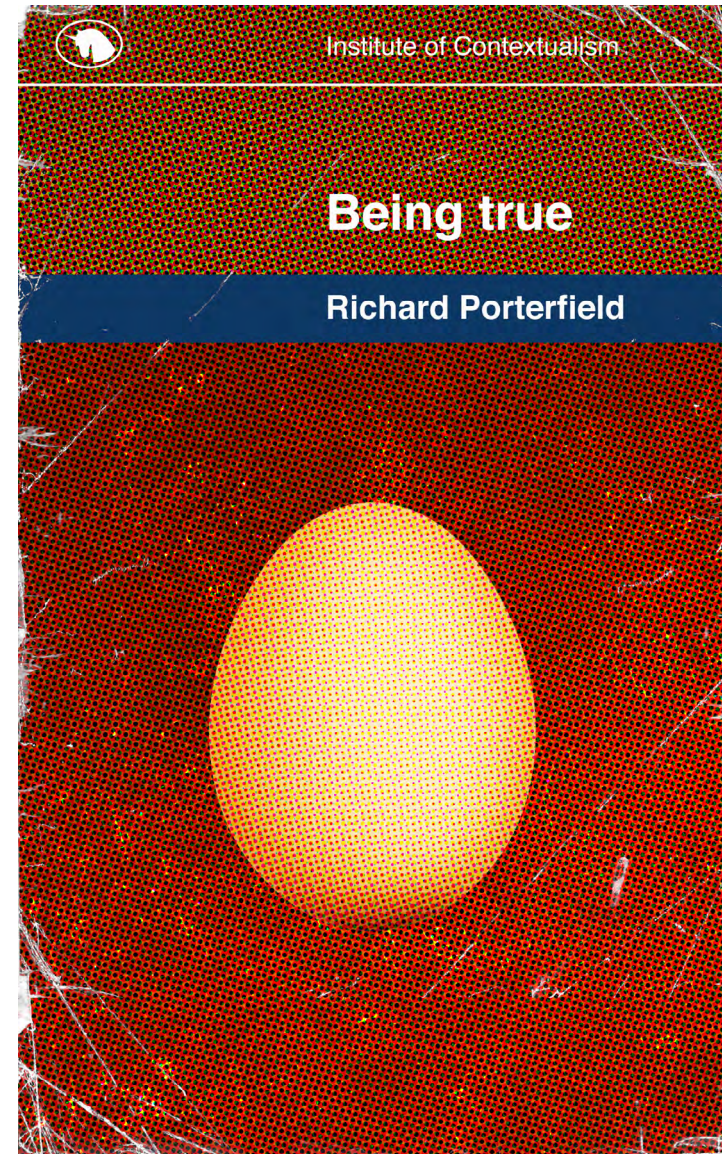
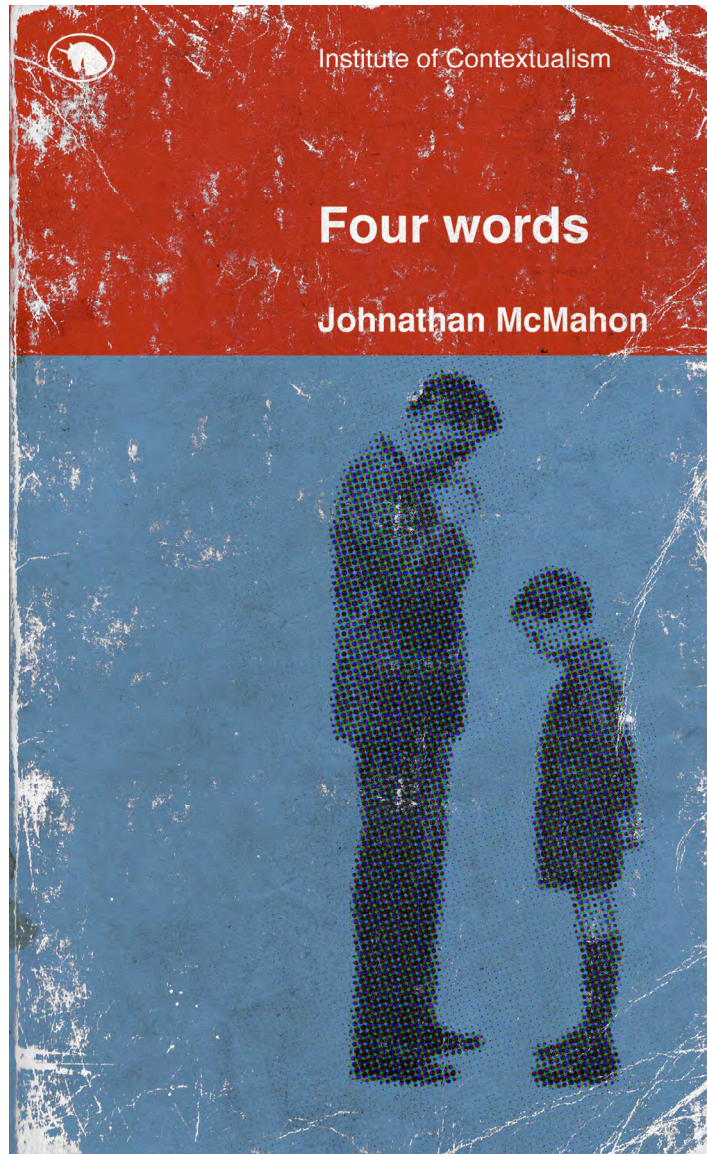




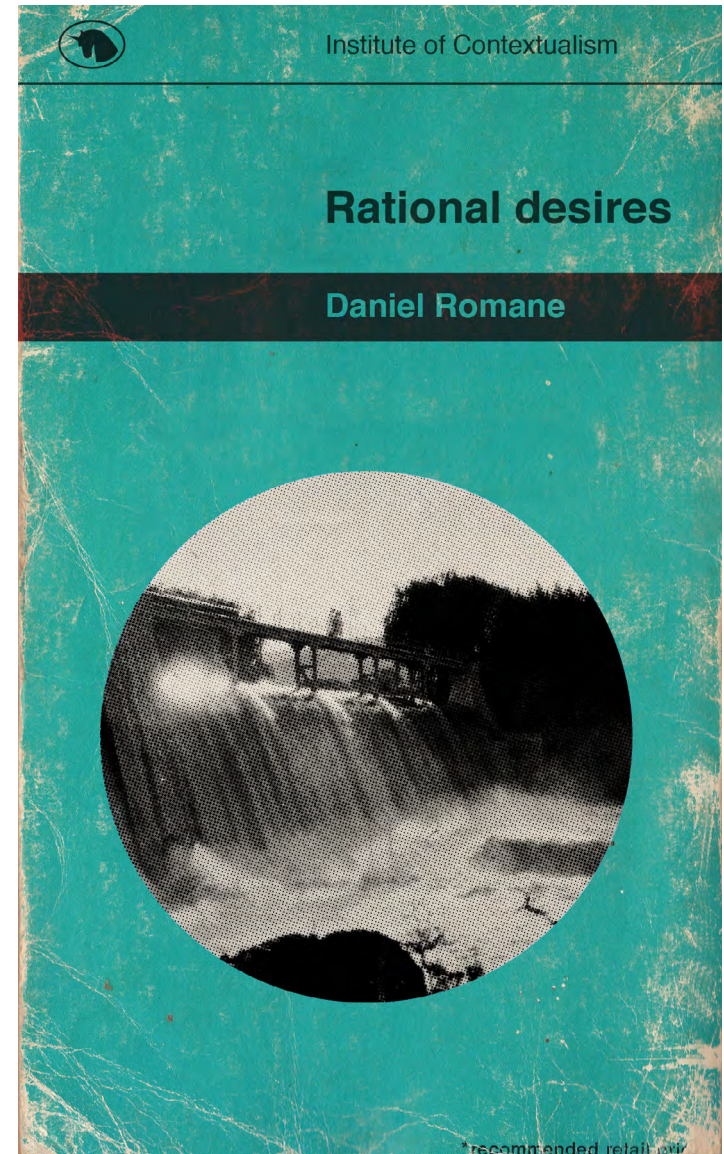
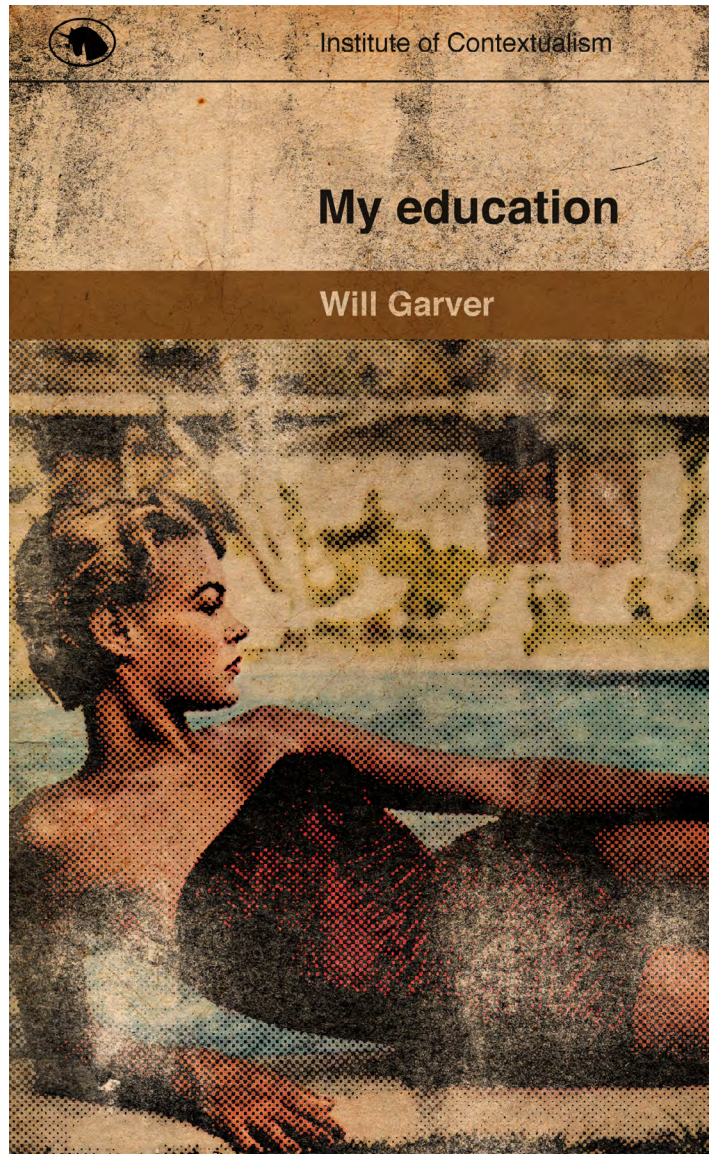




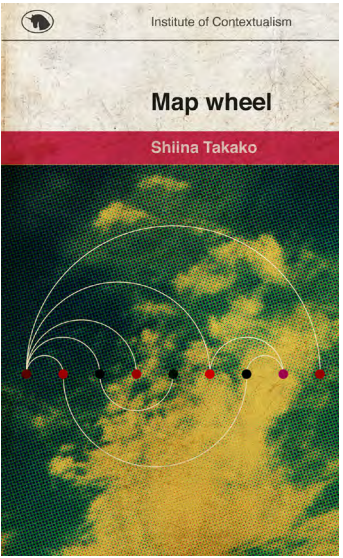
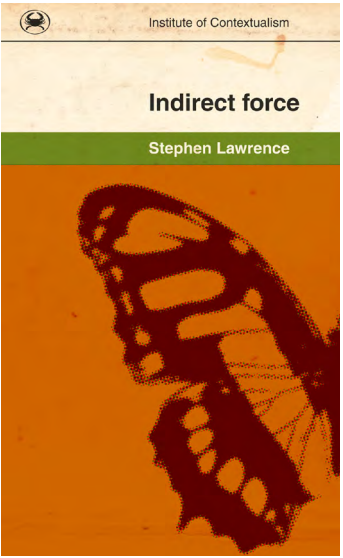
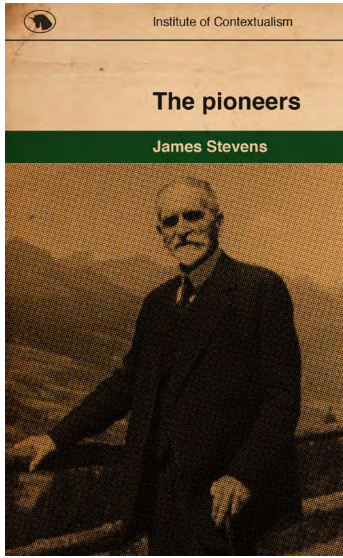
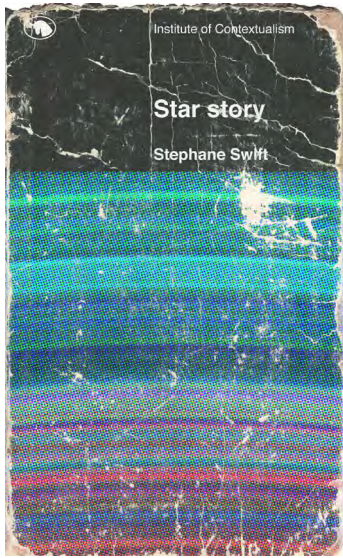
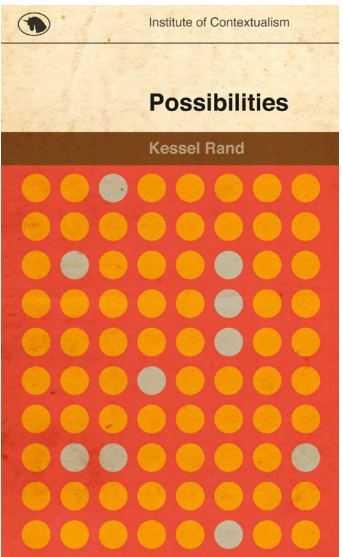
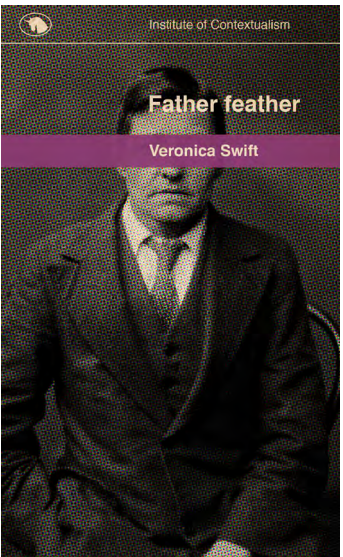
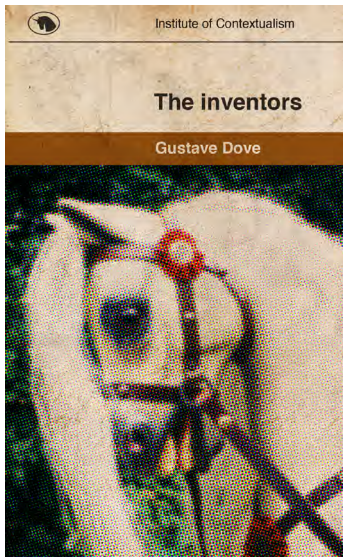
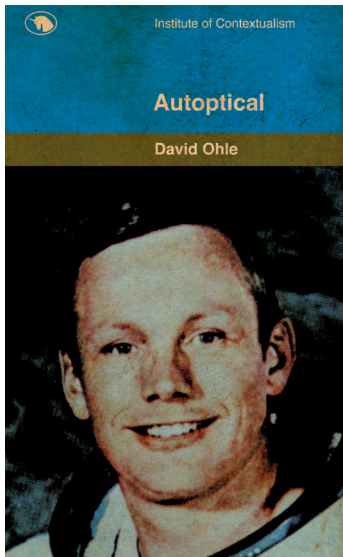










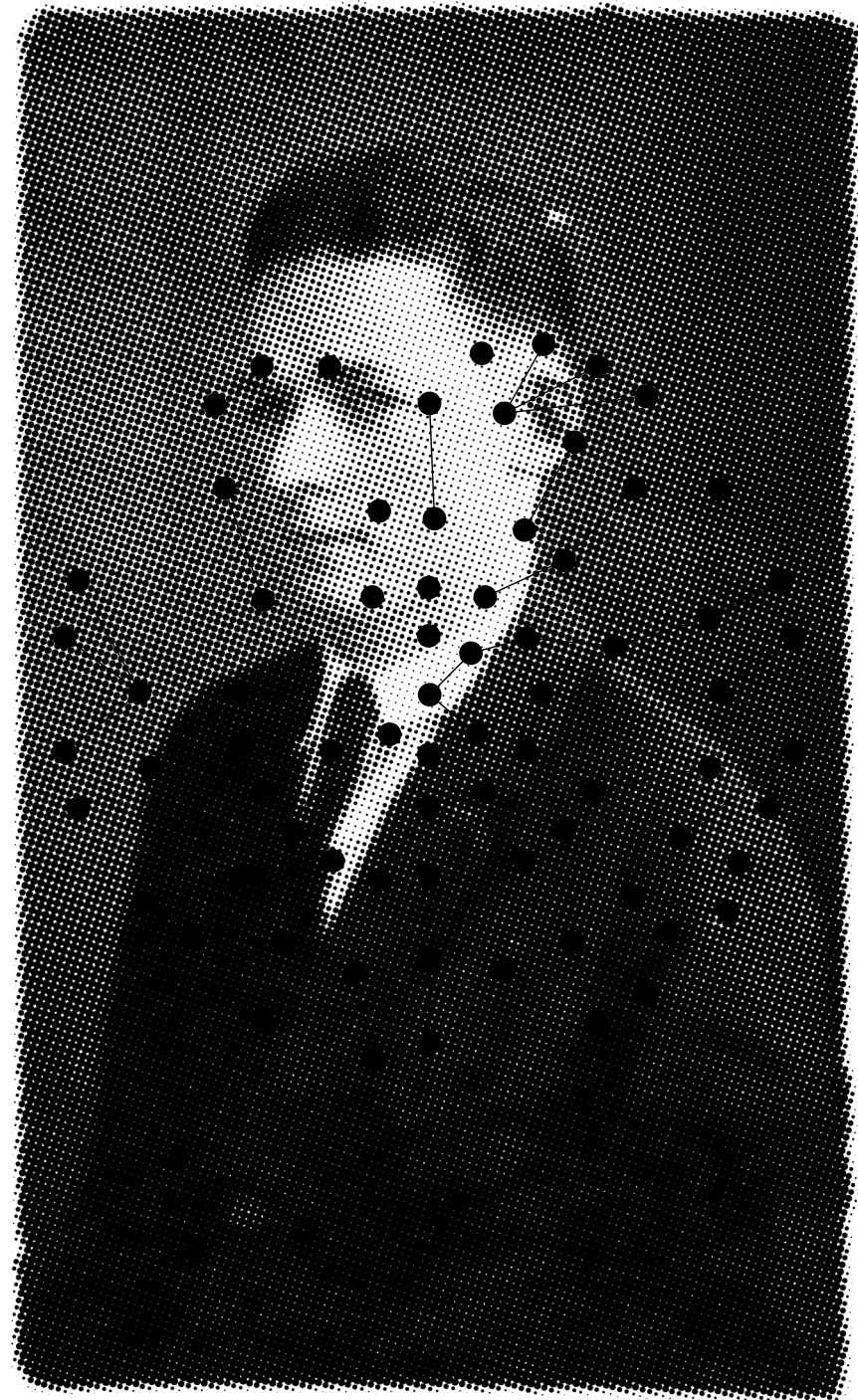




CHAPTER VIII

OVERCOME

a slight one.





Hush! *You must take forty winks  
before turning over the page. It would  
be unkind to hear the rest of the story  
before George woke up.*

[REDACTED]

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The image is a black and white halftone representation of a document page. It features several large, solid black rectangular redaction boxes that obscure the majority of the text. The visible text is fragmented and appears as a series of horizontal lines of varying lengths, mostly located in the upper and lower portions of the page. The background is filled with a dense, regular pattern of small dots, characteristic of halftone printing. The overall layout suggests a formal document, possibly a report or a legal filing, that has been heavily redacted for security or privacy reasons.

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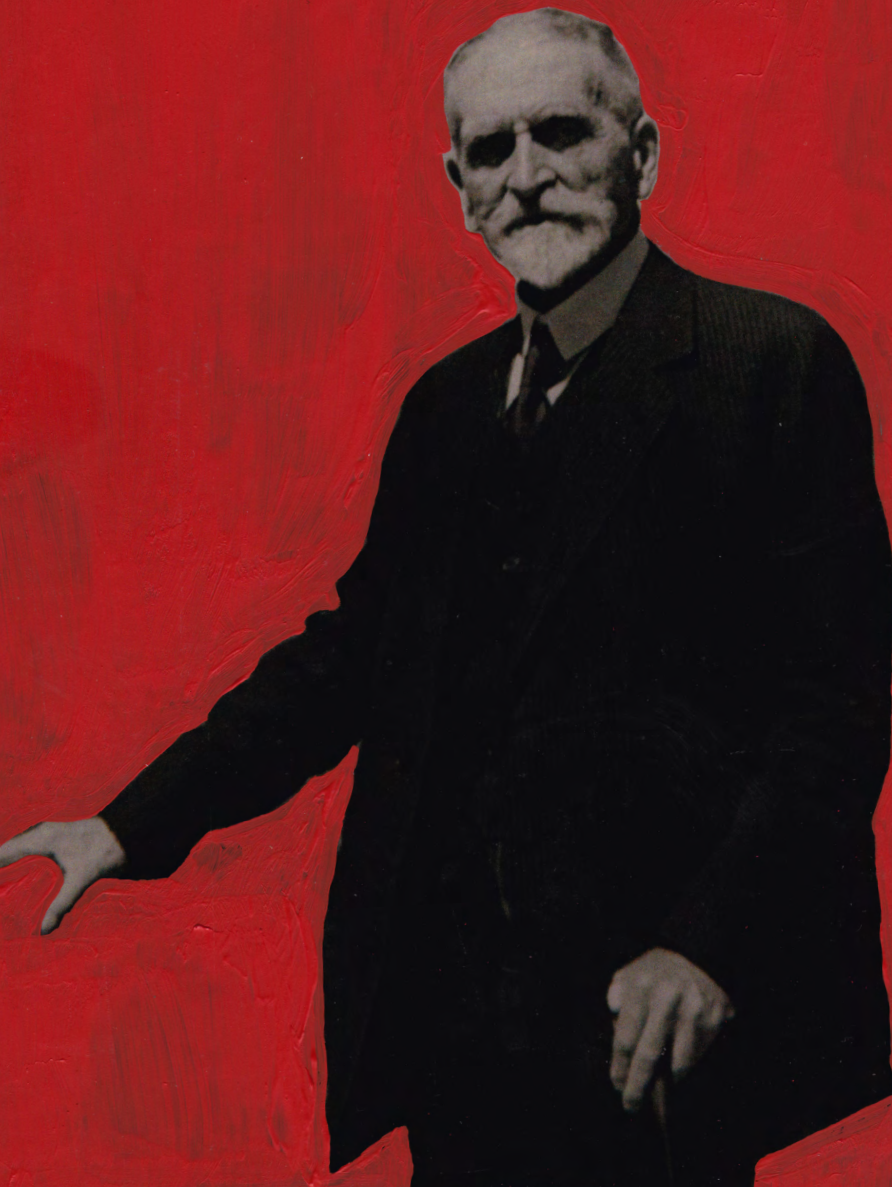
CHAPTER IX

DEEPER

NEXT

a disgrace





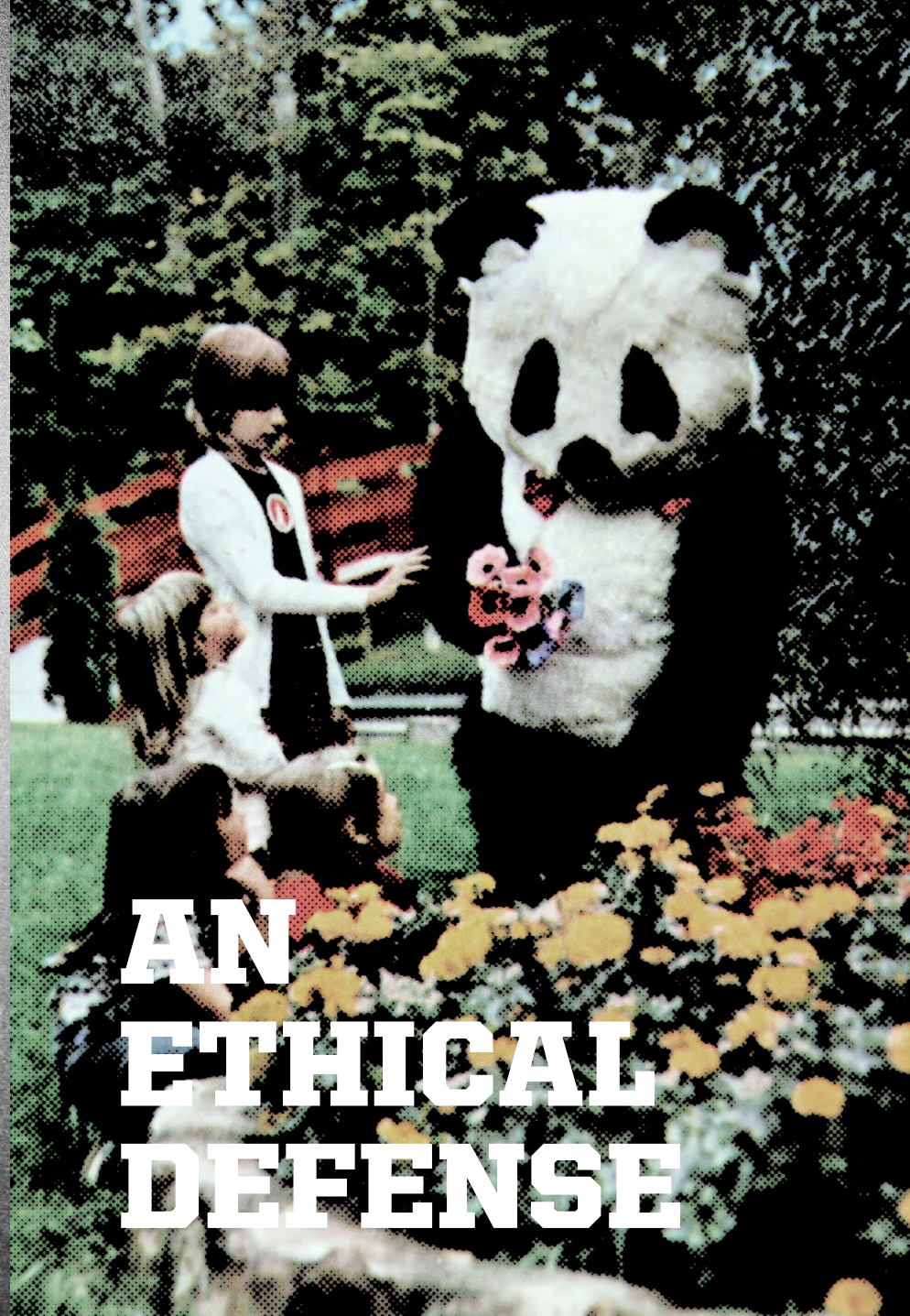
THE MANDATE OF CAMEROUN







Fig. 65—An asphyxiated patient.



# AN ETHICAL DEFENSE





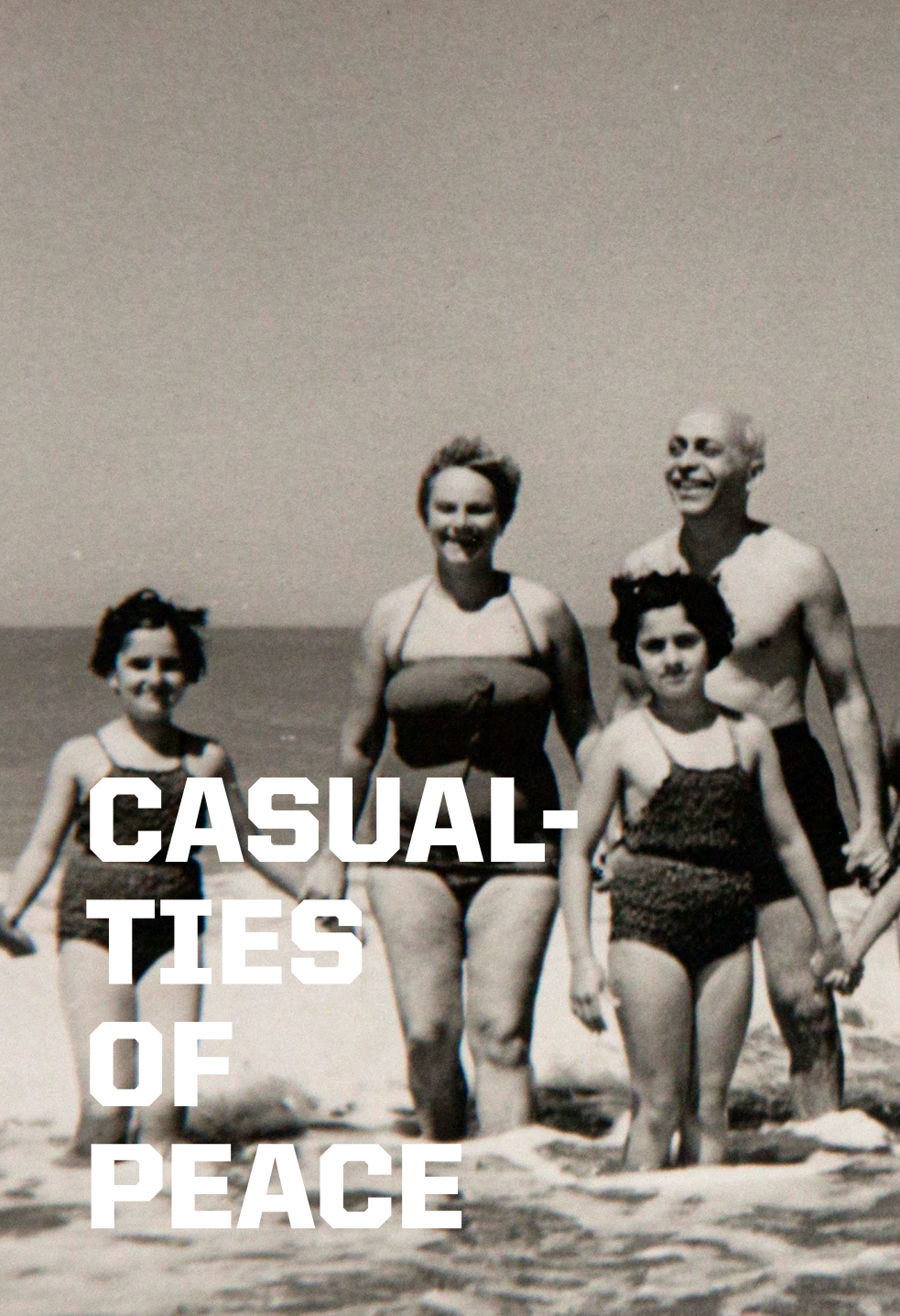
# LOSS OF POWER





**THE LAKE  
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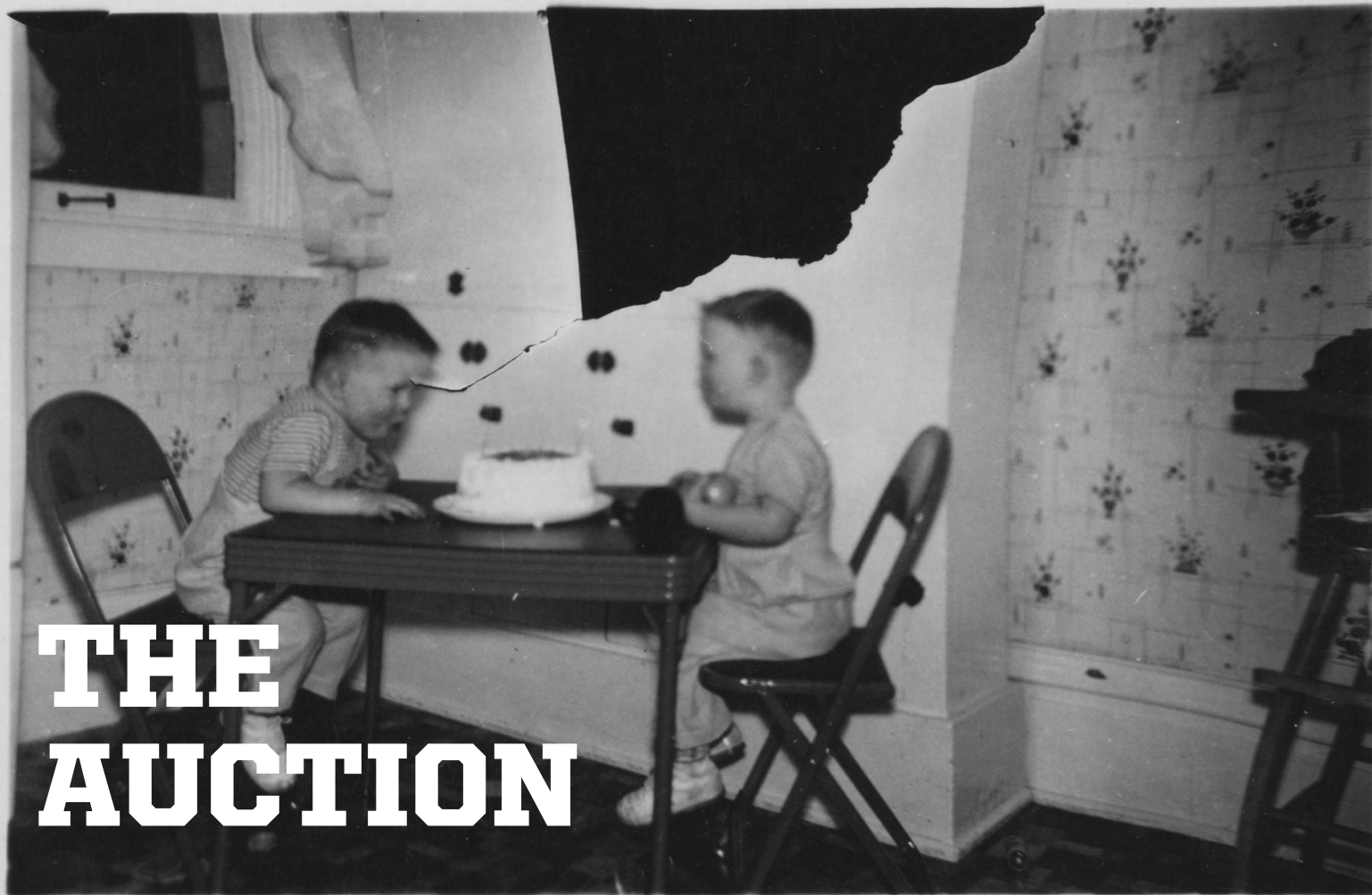




# CASUAL- TIES OF PEACE



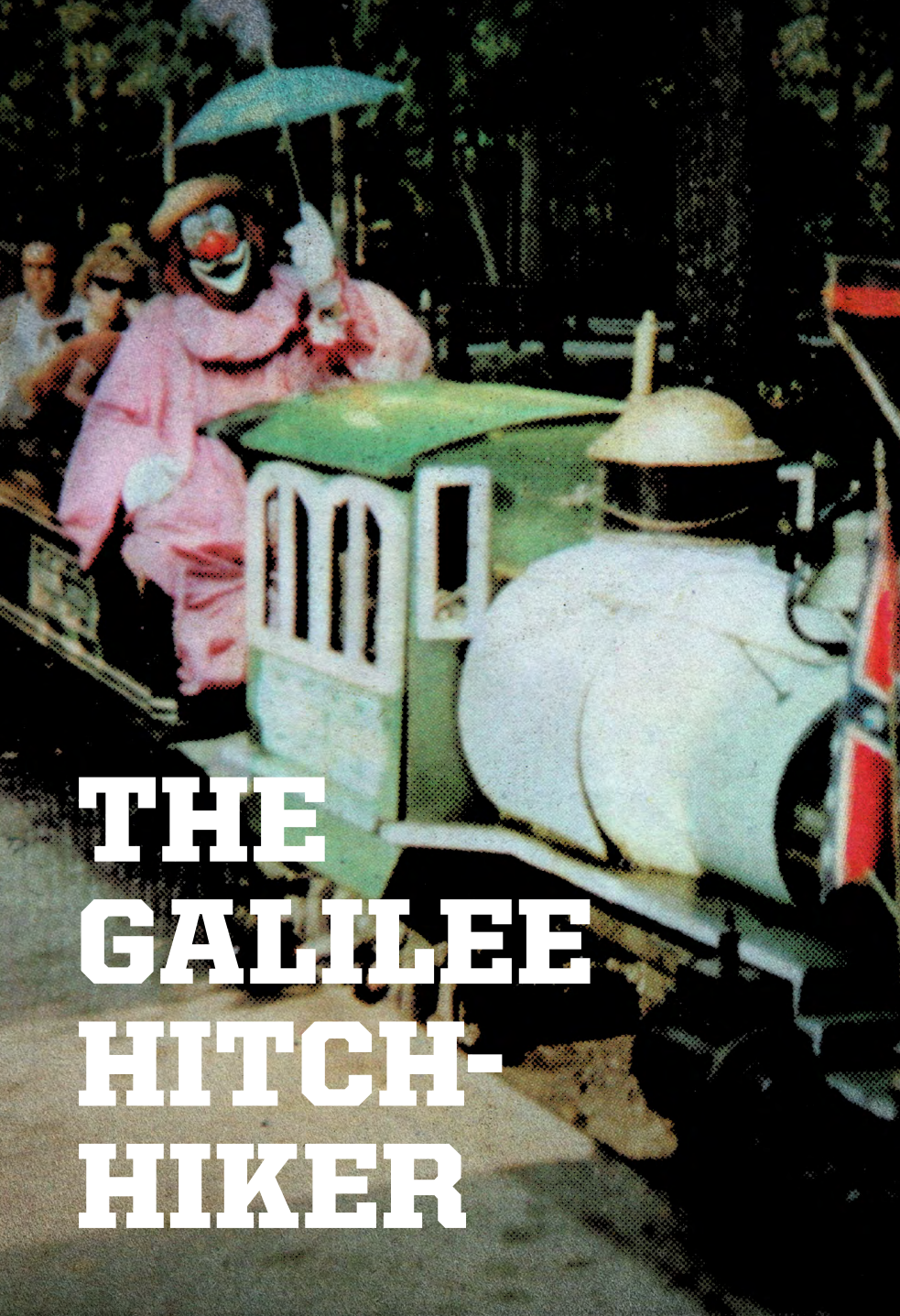






**COLOR AS  
BEGINNING**





# THE GALILEE HITCH- HIKER

## THE LAST

■ their trying journey.







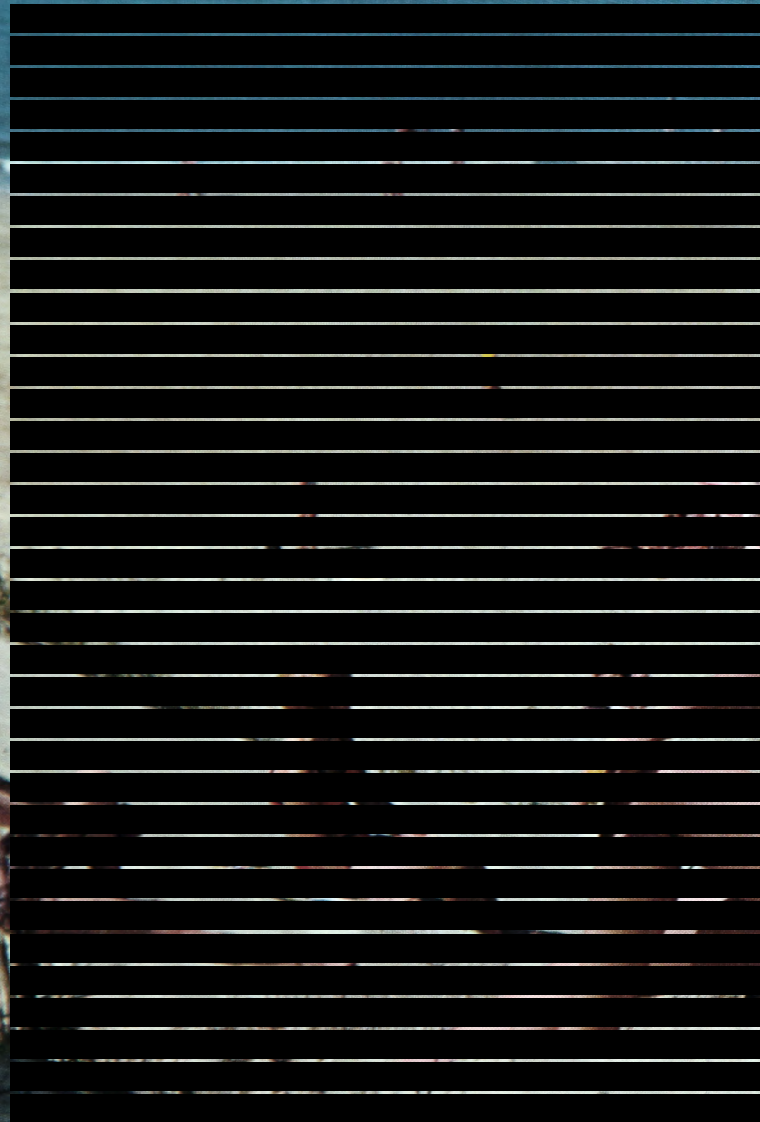












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Of all the significant art movements that have characterised the 20th Century, none have attracted as much controversy as Contextualism. While some question its very existence, for many, Contextualism offers a challenging and occasionally confusing explanation for a series of random events and coincidences that had a profound effect on European art.

Using contemporary information gleaned from diaries, archives, public documents and anecdotal evidence, this book attempts to see beyond the smoke and mirrors that surround Contextualism in an effort to decide once and for all whether the movement was, in reality, a bona fide artistic direction, or simply an illusion perpetuated by persons unknown.