

A classical painting of a woman in a long, light-colored dress with a blue shawl, standing next to a flowering branch. The woman is depicted from the waist up, looking down. Her dress is light-colored with a blue shawl draped over her shoulders. The background is a muted, earthy tone. A flowering branch with small white flowers is visible on the left side of the image.

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Cover:
James McNeill Whistler (American, 1834–1903) *Symphony in Flesh Color and Pink: Portrait of Mrs. Frances Leyland, (detail) 1871–74*. Oil on canvas, 77 1/8 x 40 1/4 in. (195.9 x 102.2 cm). The Frick Collection, New York. Photo: Joseph Coscia Jr. Copyright The Frick Collection.

Inside Front Cover:
Franz Xaver Winterhalter (German, 1805–1873) *Portrait of Leonilla, Princess of Sayn-Wittgenstein-Sayn, 1843*. Oil on canvas. Unframed: 142.2 x 212.1 cm (56 x 83 1/2 in.). Framed [outer dim] (Display): 189.2 x 255.3 x 19.7 cm (74 1/2 x 100 1/2 x 7 1/2 in.). Framed [sight dim]: 140.3 x 208.6 cm (55 1/4 x 82 1/4 in.) The J. Paul Getty Museum, Los Angeles, 86.PA.534

What is an epaulette?
What is a keffiyeh?
These clothing items—
and hundreds more—
are entertainingly
explained and vividly
illustrated in this
accessible guide



Looking at Fashion A Guide to Terms, Styles, and Techniques

Debra N. Mancoff

DEBRA N. MANCOFF explores the interconnections of fashion, art, and culture and has authored more than twenty books. She is a Scholar in Residence at the Newberry Library in Chicago.

Whether in art or life, fashion makes a statement. It gives form to the temper of the times and the motives of the moment, charting shifts in society, status, technology, and economy. Fashion is shaped by both high and popular culture and reveals the influence of individuals from diverse socioeconomic backgrounds.

Spanning the centuries and representing a global point of view, *Looking at Fashion* is a guide to the elements that make clothing practical, wearable, stylish, and distinctive. Created for scholars, students, fashionistas, and anyone who wants to expand their understanding of world culture through the history of dress, this book provides a rich and varied lexicon of the vocabulary that describes and explains the most essential components of garments and techniques of clothing construction. Ranging from basic pieces and their individual parts to structure, embellishments, and innovations, *Looking at Fashion* offers insights into the evolution of dress in terms of style, fit, and design. Gorgeous color illustrations, including paintings, photographs, historical garments, and custom drawings, reveal the interrelationship of fashion and art from antiquity to now.

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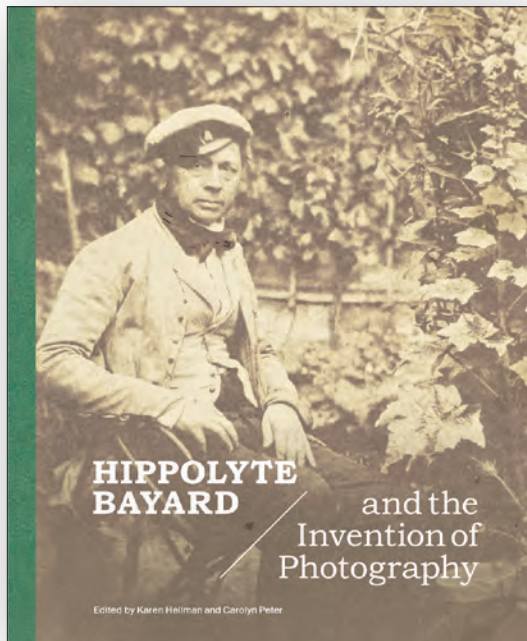
Art Reference



Related Title

Looking at Jewelry
ISBN 978-1-60606-599-0, PA
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The first English-language volume about Hippolyte Bayard, one of the inventors of photography who helped transform the burgeoning medium into an art form



Hippolyte Bayard and the Invention of Photography

Edited by Karen Hellman and Carolyn Peter

KAREN HELLMAN is former associate curator in the Department of Photographs at the J. Paul Getty Museum.

CAROLYN PETER is assistant curator in the Department of Photographs at the J. Paul Getty Museum.

EXHIBITION

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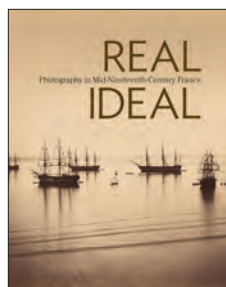
Hippolyte Bayard (1801–1887) is often characterized as an underdog in the early history of photography. From the outset, his contribution to the invention of the medium was eclipsed by others such as Louis-Jacques-Mandé Daguerre (1787–1851) and William Henry Fox Talbot (1800–1877). However, Bayard had an undeniable role in the birth of photography and its subsequent evolution into a form of art. He was a pioneer in artistic style, innovator in terms of practice, and teacher of the next generation of photographers.

Alongside an exploration of Bayard’s decades-long career and lasting impact, this volume presents—for the first time in print—some of the earliest photographs in existence. An album containing nearly 200 images, 145 of those by or attributed to Bayard, is among the Getty Museum’s rarest and most treasured photographic holdings. Few prints have ever been seen in person due to the extreme light sensitivity of Bayard’s experimental processes, making this an essential reference for scholars and enthusiasts of the very beginning of photography.

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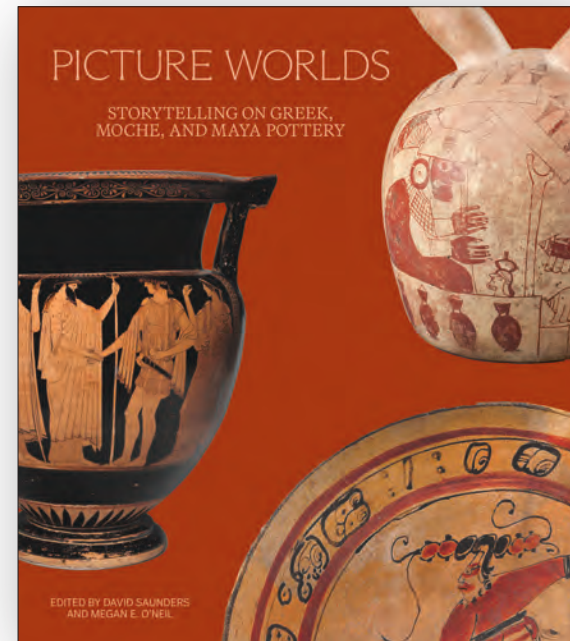
Photography



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Real / Ideal
ISBN 978-1-60606-510-5, HC
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This abundantly illustrated volume is the first to explore the painted pottery of the ancient Greek, Moche, and Maya cultures side by side



Picture Worlds Storytelling on Greek, Moche, and Maya Pottery

Edited by David Saunders and Megan E. O’Neil

DAVID SAUNDERS is associate curator of antiquities at the J. Paul Getty Museum.

MEGAN E. O’NEIL is assistant professor of art history at Emory University.

EXHIBITION

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Satyrs and sphinxes, violent legumes, and a dancing maize deity figure in the stories painted on the pottery produced by the ancient Greek, Moche, and Maya cultures, respectively. *Picture Worlds* is the first book to examine the elaborately decorated terracotta vessels of these three distinct civilizations. Although the cultures were separated by space and time, they all employed pottery as a way to tell stories, explain the world, and illustrate core myths and beliefs. Each of these painted pots is a picture world. But why did these communities reach for pottery as a primary method of visual communication? How were the vessels produced and used? In this book, experts offer introductions to the civilizations, exploring these foundational questions and examining the painted imagery. Readers will be rewarded with a better understanding of each of these ancient societies, fascinating insights into their cultural commonalities and differences, and fresh perspectives on image making and storytelling, practices that remain vibrant to this day.

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This fascinating volume explores an important fifteenth-century illustrated manuscript tradition that provides a revealing glimpse of how western Europeans conceptualized the world



The Book of Marvels A Medieval Guide to the Globe

Larisa Grollemond, Kelin Michael, Elizabeth Morrison, and Joshua O'Driscoll

LARISA GROLLEMOND is assistant curator of manuscripts at the J. Paul Getty Museum.

KELIN MICHAEL was the 2021–22 graduate intern in the Department of Manuscripts at the J. Paul Getty Museum.

ELIZABETH MORRISON is senior curator of manuscripts at the J. Paul Getty Museum.

JOSHUA O'DRISCOLL is associate curator of medieval and Renaissance manuscripts at the Morgan Library & Museum.

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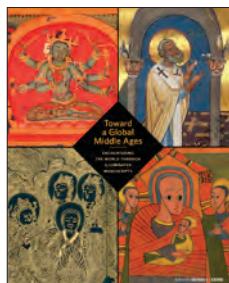
From the classical encyclopedias of Pliny to famous tales such as *The Travels of Marco Polo*, historical travel writing has had a lasting impact, despite the fact that it was based on a curious mixture of truth, legend, and outright superstition. One foundational medieval source that expands on the ancient idea of the “wonders of the world” is the fifteenth-century French *Book of the Marvels of the World*, an illustrated guide to the globe filled with oddities, curiosities, and wonders—tales of fantasy and reality intended for the medieval armchair traveler. The fifty-six locales featured in the manuscript are presented in a manner that suggests authority and objectivity but are rife with stereotypes and mischaracterizations, meant to simultaneously instill a sense of wonder and fear in readers.

In *The Book of Marvels*, the authors explore the tradition of encyclopedias and travel writing, examining the various sources for geographic knowledge in the Middle Ages. They look closely at the manuscript copies of the French text and its complex images, delving into their origins, style, content, and meaning. Ultimately, this volume seeks to unpack how medieval white Christian Europeans saw their world and how the fear of difference—so pervasive in society today—is part of a long tradition stretching back millennia.

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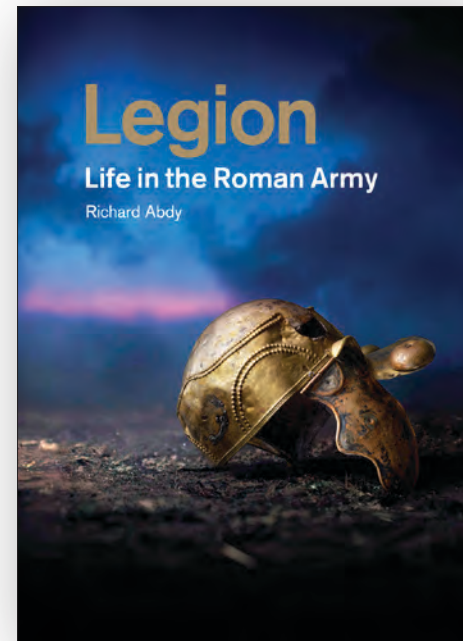
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Follow the life of an ordinary Roman soldier—from enlistment to the battlefield—in this intimate look at everyday life in the Roman army



Legion Life in the Roman Army

Richard Abdy

RICHARD ABDY is curator of Roman coins in the department of coins and medals at the British Museum.

The scale and organization of the Roman army was unprecedented in the ancient Western world, leading to it becoming the West’s first permanent, pensionable military profession. Through the advent of the “career soldier,” the Roman army created an avenue for noncitizens to gain enfranchisement, build wealth, and advance their social standing upon the conclusion of their designated term of service. This story focuses on the soldiers, their families, and the many other people who belonged to the military communities scattered throughout the empire to illuminate what life was like for these individuals. Through scholarship and the letters left behind from common soldiers—such as two ordinary provincial recruits, Claudius Terentianus and Apion—we’re afforded a deeply personal and micro-level view of military life.

This volume dispels preconceived notions about the Roman army—for example, that forts were exclusively the domain of male soldiers—while addressing the violence committed by soldiers toward women, conquered subjects, and enslaved peoples. Furthermore, alongside the vivid picture of army life, this book examines the social evolution of the army and how it gradually transformed the state it was established to protect.

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Illuminating Women Artists Series

Offering new scholarship, this illustrated monograph is a fascinating look into the life and work of the Renaissance painter Sofonisba Anguissola



Sofonisba Anguissola

Cecilia Gamberini

CECILIA GAMBERINI has written and lectured extensively on Sofonisba Anguissola.

Sofonisba Anguissola (ca. 1532–1625), an Italian Renaissance painter born in Cremona to a relatively poor noble family, was one of the first women artists to establish an international reputation during her lifetime. This stunningly illustrated monograph explores the evolution of Anguissola’s art from her youth in Cremona through her service as a lady-in-waiting to the Spanish queen Elisabeth of Valois to her later years as a married woman in Sicily and Genoa. Alongside discussions of Anguissola and her work, author Cecilia Gamberini offers a tantalizing exploration of Renaissance court life, detailing how the circles of influence and power operated.

This volume highlights the social, political, and cultural preconditions surrounding Anguissola’s role in the court of King Philip II of Spain and her ascent to becoming an internationally acclaimed painter. Gamberini draws on archival documentation, as well as her own original research, to shine a new light on Anguissola’s life, career, and work in this tribute to a truly groundbreaking artist.

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Artemisia Gentileschi
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This groundbreaking series showcases the life and work of female artists who were well known and sought after in their own time, but whose names and works have not been passed down continuously in the history of art

This stunning volume is the first scholarly monograph in English devoted to French artist Louise Moillon



Louise Moillon

Lesley Stevenson

LESLEY STEVENSON is a freelance lecturer, consultant, and writer.

The life and career of Louise Moillon (1609/10–1696) offers a fascinating case study of a supremely talented artist whose posthumous reputation has been mired in invisibility. Born and raised in Paris, Moillon was the sole woman in a circle of Calvinist Protestant émigrés who brought their tradition of still-life painting with them from Flanders. During her lifetime, she was able to enjoy a degree of professional independence and attract enough recognition to be regarded as on a level with her male counterparts, yet her exquisite work and enigmatic story are little known today.

This illustrated biography examines some of the ways in which Moillon’s story has been represented since the revival of interest in her work and pulls on recent scholarship to situate the painter in her rightful place. Offering a sweeping exploration of the genre of still life, this book also chronicles how a woman in early modern France was able to capture the attention of the artistic world while dissecting why her prominence waned in the centuries following her death.

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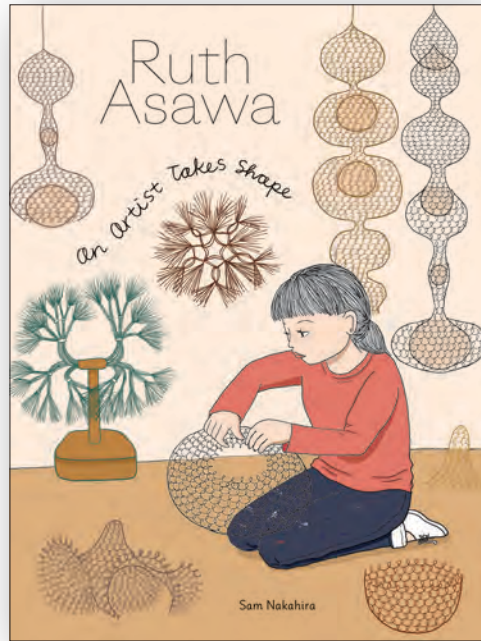
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Brave, unconventional, and determined, Ruth Asawa let nothing stop her from living a life intertwined with art



Ruth Asawa An Artist Takes Shape

Sam Nakahira

SAM NAKAHIRA is a comic artist and cultural worker from Los Angeles. She makes comics about overlooked histories, the natural world, dreams, and more.

"A tender and thoughtful rendering of an important artist's life. Sam Nakahira uses the power and beauty of comics to its fullest to immerse you in the mind and genius of Ruth Asawa. As soon as I finished it, I wanted to read it again!"

— Tillie Walden, Eisner Award-winning cartoonist and illustrator

Renowned for her innovative wire sculptures, Japanese American artist Ruth Asawa (1926–2013) was a teenager in Southern California when Japan bombed Pearl Harbor and the United States entered World War II. Japanese Americans on the West Coast were forcibly removed from their homes. Asawa's family had to abandon their farm, her father was incarcerated, and she and the rest of her family were sent to a concentration camp. Asawa nurtured her dreams of becoming an artist while imprisoned and eventually made her way to the experimental Black Mountain College in North Carolina.

This graphic biography by Sam Nakahira, developed in consultation with Asawa's youngest daughter, Addie Lanier, chronicles the genesis of Asawa as an artist—from the horror of Pearl Harbor to her transformative education at Black Mountain College to building a life in San Francisco, where she would further develop and refine her groundbreaking wire sculpture.

Asawa never sought fame, preferring to work on her own terms: for her, art and life were one. Featuring lively illustrations and photographs of Asawa's work, this retelling of her young adult years demonstrates the power of making art.

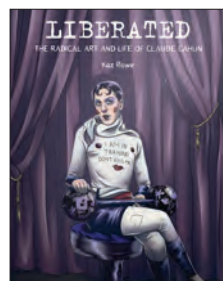
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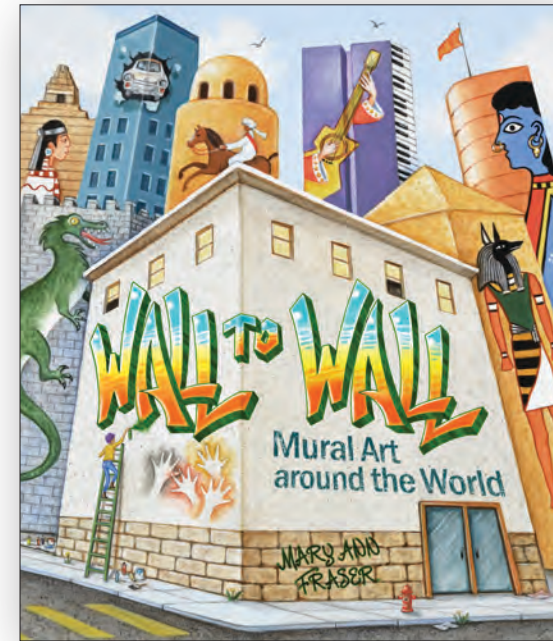
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An exciting tour of remarkable wall art around the globe, from prehistoric caves to futuristic wonders



Wall to Wall Mural Art around the World

Mary Ann Fraser

MARY ANN FRASER is an award-winning writer and illustrator of over seventy books for young readers. She is also a professional muralist.

People have been drawing on walls since ancient times. They do it to create beauty, to tell a story, to make a statement, or just to say, "I was here." You can find wall art in a remote cave in Patagonia and a desert castle in Jordan, a kingly palace in the Republic of Benin and the National Palace of Mexico, a miles-long flood channel in Los Angeles and a sky-high rooftop in Norway.

In *Wall to Wall*, award-winning author, illustrator, and muralist Mary Ann Fraser takes readers on a worldwide journey through time, stopping to see amazing mural art along the way. Stunning color illustrations and fascinating photographs illuminate both famous and little-known examples, and lighthearted text tells engaging stories about the people who inspired or created them. A glossary, selected bibliography, and section about the preservation of murals conclude the book. No reader will ever again pass by a mural—whether in a historic building, a museum, or out on the street—without stopping to take a closer look.

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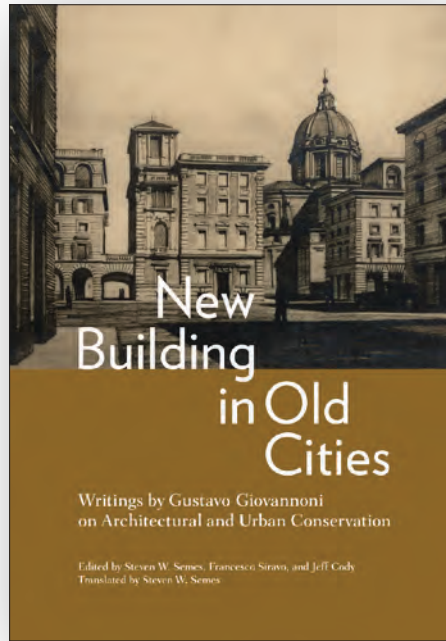
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The highly influential writings by an important early advocate for the conservation of historic cities are made available for the first time in English



New Building in Old Cities

Writings by Gustavo Giovannoni on Architectural and Urban Conservation

Gustavo Giovannoni

Edited by Steven W. Semes, Francesco Siravo, and Jeff Cody; translated by Steven W. Semes

STEVEN W. SEMES, a practicing architect, is professor at the University of Notre Dame School of Architecture and director of its graduate program in historic preservation.

FRANCESCO SIRAVO is an Italian architect specializing in town planning and historic preservation.

JEFF CODY is an architectural historian with a background in historic preservation planning. He was a senior project specialist at the Getty Conservation Institute from 2004 to 2022.

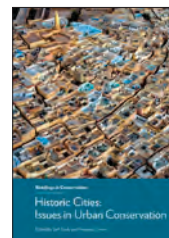
The Italian architect, historian, and restorer Gustavo Giovannoni (1873–1947) was a key figure in the fields of architecture, urbanism, and conservation during the first half of the twentieth century. A traditionalist largely neglected by the proponents of modernist architecture following World War II, he remains little known internationally. His writings, however, until now unavailable in English, represent a significant step toward the full appreciation of the historic city and are directly relevant today to the protection of urban historic resources worldwide.

This abundantly illustrated critical anthology is a representative sample of Giovannoni's seminal texts related to the appreciation, understanding, and planning of historic cities. The thirty readings, which appear with their original illustrations, are grouped into six parts organized around key concepts in Giovannoni's conservation theory—urban building, respect for the setting or context, a thinning out of the urban fabric, conservation and restoration treatments, the grafting of the new upon the old, and reconstruction. Each part is preceded by an introduction, and each reading is prefaced by succinct remarks explaining the rationale for its selection and the principal matters covered. Six plate sections further illustrate the readings' main concepts and themes.

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Historic Cities

ISBN 978-1-60606-593-8, PA
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An intriguing look at secrecy during the Byzantine Empire and the role of the art historian in seeking truth



The Secrets We Keep

Hidden Histories of the Byzantine Empire

Roland Betancourt

ROLAND BETANCOURT is professor of art history at the University of California, Irvine, a 2023 Guggenheim Fellow, and an expert on the Byzantine Empire.

Secrecy has played a role throughout human history and continues to capture the popular imagination. Some of the most seductive aspects of the Byzantine Empire—such as the relics of the imperial palace and the military uses of Greek fire—have been shrouded in mystery for centuries. This book provides a brief history of secrecy in Byzantium and examines the role of the art historian in uncovering the truth, demonstrating how visual evidence can not only reveal new findings but also purposely conceal answers.

Art historians face many challenges in their search for hidden knowledge, including accessing accounts preserved in fragmentary glimpses and reconciling how practices of speculation and reconstruction result in different, and sometimes contradictory, understandings. With pressing urgency, this book asks scholars to consider their role in articulating the stories of marginalized people, particularly for queer and trans history.

At the core of these investigations is the quest to discover how clandestine knowledge was transmitted and how relationships were strengthened by collective secret keeping, as well as how concealment is used as a strategy for exercising power. With insights into the religious, imperial, military, and cultural uses of secrecy, this book offers an intriguing look at the ways secrecy manifested itself during the Byzantine Empire and the implications it has for the issues we face today.

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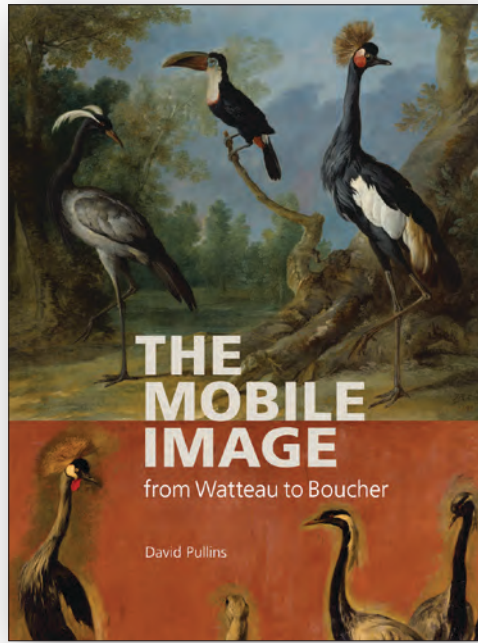


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On Modern Beauty

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US \$19.95 Trade, £16.99, 2019

Reframing long-held assumptions about what distinguishes fine from decorative art, this innovative study explores a mode of making, seeing, and thinking that slices across eighteenth-century visual culture



The Mobile Image from Watteau to Boucher

David Pullins

DAVID PULLINS is associate curator at the Metropolitan Museum of Art, where he is responsible for seventeenth- and eighteenth-century French, Italian, and Spanish painting.

This book provides a new way of thinking about eighteenth-century French art and visual culture by prioritizing production over reception. Abandoning the ideologically driven discourse that distinguished fine from decorative art between the 1690s and 1770s, *The Mobile Image* reveals how the two have been inextricably bound from the earliest stages of artistic instruction through the daily life of painters' workshops. In this study, author David Pullins defines artisanal and artistic means of learning, seeing, and making through a system of "mobile images": motifs that were effectively engineered for mobility and designed never to be definitive, always awaiting replication and circulation. He examines the careers of Antoine Watteau, Jean-Baptiste Oudry, and François Boucher, situating them against a much broader cast of actors—such as printmakers, publishers, anonymous studio assistants, and architects, among others—to place eighteenth-century painting within a wider context of media and making.

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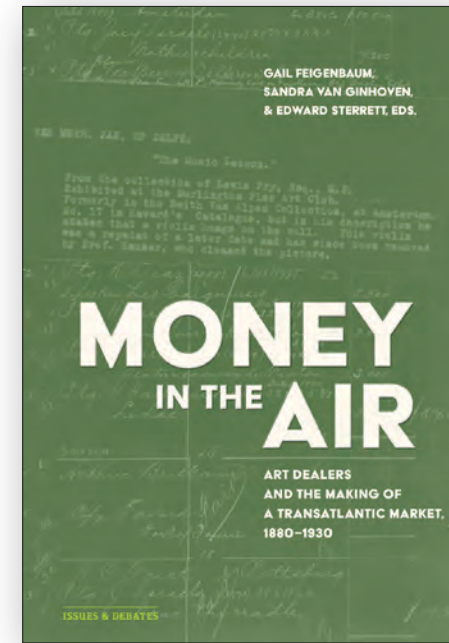
Art History



Related Title

Watteau at Work
ISBN 978-1-60606-735-2, PA
US \$24.95 Academic Trade,
£21.99, 2021

This volume explores the crucial role of art dealers in creating a transatlantic art market in the late nineteenth and early twentieth centuries



Money in the Air Art Dealers and the Making of a Transatlantic Market, 1880–1930

Edited by Gail Feigenbaum, Sandra van Ginhoven, and Edward Sterrett

GAIL FEIGENBAUM is a specialist in Renaissance and Baroque art and until 2020 was an associate director at the Getty Research Institute.

SANDRA VAN GINHOVEN is the head of the Getty Provenance Index at the Getty Research Institute.

EDWARD STERRETT is an independent scholar and adjunct professor of art history at Seaver College, Pepperdine University, in Malibu.

"There was money in the air, ever so much money," wrote Henry James in 1907, reflecting on the American appetite for art acquisitions. Indeed, collectors such as Henry Clay Frick and Andrew W. Mellon are credited with bringing noteworthy European art to the United States, with their collections forming the backbone of major American museums today. But what of the dealers, who possessed the expertise in art and recognized the potential of developing a new market model on both sides of the Atlantic?

Money in the Air investigates the often-overlooked role of these dealers in creating an international art world. Contributors examine the histories of well-known international firms like Duveen Brothers, M. Knoedler & Co., and Goupil & Cie and their relationships with American clients, as well as accounts of other remarkable dealers active in the transatlantic art market. Drawing on dealer archives, scholars reveal compelling findings, including previously unknown partnerships and systems of cooperation. This volume offers new perspectives on the development of art collections that formed the core of American art museums, such as the National Gallery of Art, the Metropolitan Museum of Art, and the Frick Collection.

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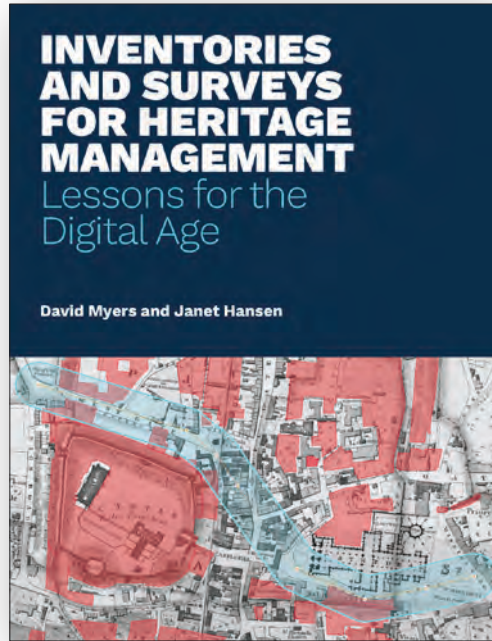
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US \$60.00 Short, £50.00, 2019

This is the first step-by-step guide to the design, implementation, and maintenance of heritage inventories and surveys



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Inventories and Surveys for Heritage Management Lessons for the Digital Age

David Myers and Janet Hansen

DAVID MYERS is a senior project specialist at the Getty Conservation Institute.

JANET HANSEN is former deputy manager, Office of Historic Resources, Los Angeles Department of City Planning.

A critical first step in the conservation of cultural heritage is to identify and understand the places we want to protect. Inventories and related data-collection activities such as surveys are essential tools in this effort, and heritage-related legislation across the globe now universally mandates their use. However, despite wide understanding of the importance and critical role of inventories and surveys in documenting heritage places, practical, up-to-date guidance on how these instruments should be created, implemented, and maintained has been sorely lacking—until now.

This publication provides a step-by-step guide to identifying, recording, and managing information on heritage resources as a basis for their conservation and management. It is drawn from the Getty Conservation Institute's two decades of experience and research in this topical area, including ongoing work related to its open-source Arches Cultural Heritage Data Management Platform and, previously, the creation of the Middle Eastern Geodatabase for Antiquities (MEGA)-Jordan. It is also drawn from SurveyLA, a multiyear undertaking that was a joint project of the City of Los Angeles and Getty and is considered the largest American urban historic resource survey to date.

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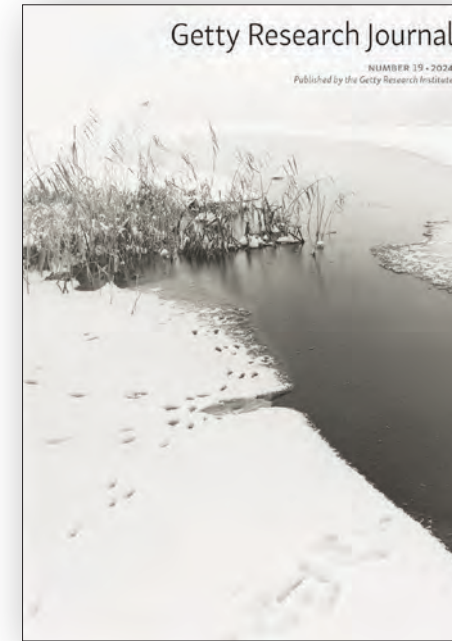
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This issue features essays on a fragmentary Kufic Qur'an of Early Abbasid style produced in Central Iran; cuttings from a twelfth-century Bible written in south-eastern France for a Carthusian monastery in the orbit of the Grande Chartreuse; French archaeologist Jane Dieulafoy's nineteenth-century documentation of Ilkhanid monuments, particularly the Emamzadeh Yahya, one of Iran's most plundered tombs; the wartime encounter between Polish painters stationed in Baghdad and Iraqi artists during the British military reoccupation of Iraq in 1941–45; and the integration of photography and poetry in East German samizdat artists' books of the 1980s. Shorter texts include a notice on a large folding panorama of the city of Salvador in the state of Bahia, taken around 1880 by Brazilian photographer Rodolpho Lindemann.

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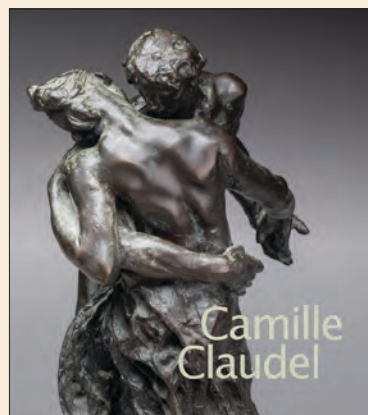
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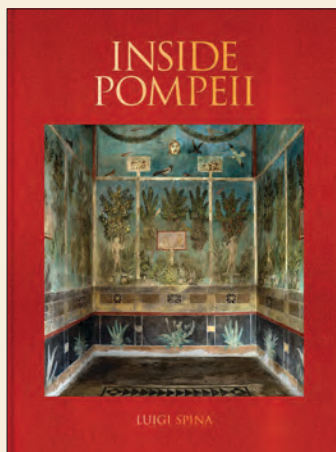


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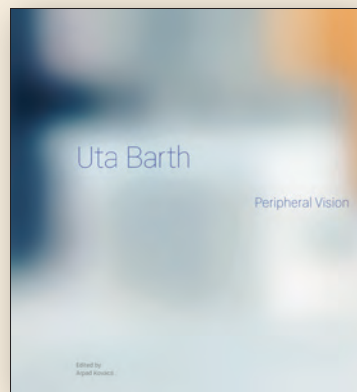
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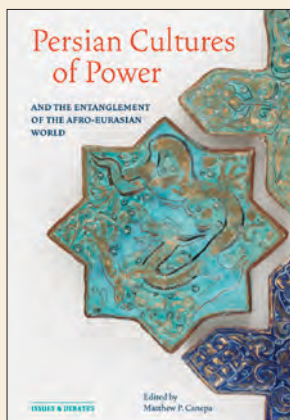
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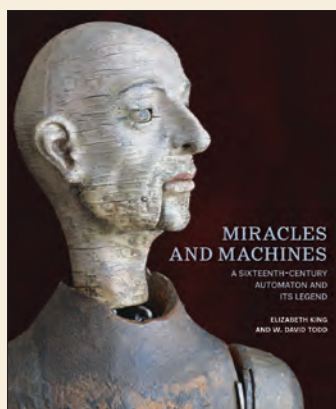
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