

A close-up photograph of several purple flowers, likely chrysanthemums, with vibrant purple petals and yellow centers. The flowers are the background for the entire page.

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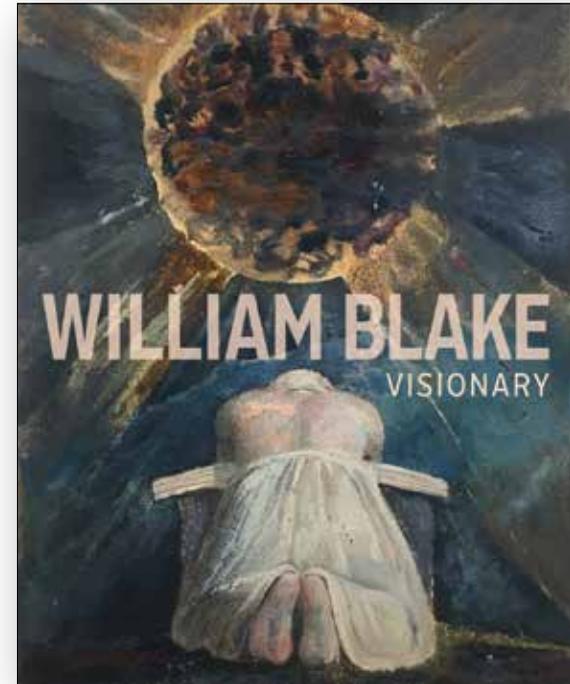
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Front cover: From Robert Irwin Getty Garden by Lawrence Weschler, see page 10.
Inside front cover: William Blake (British, 1757–1827), detail of *Jerusalem, Plate 1, Frontispiece*, 1804 to 1820. Relief etching. Yale Center for British Art, Paul Mellon Collection, B1992.8.1(1).



William Blake: Visionary

Edina Adam and Julian Brooks,
with an essay by Matthew Hargraves

A richly illustrated, comprehensive introduction to the visionary British artist William Blake

William Blake (1757–1827) is a universal artist—an inspiration to musicians, poets, performers, and visual artists worldwide. By combining his poetry and images on the page through radical printing techniques, Blake created some of the most striking and enduring images in art. His personal struggles in a period of political terror and oppression; creativity, inventiveness, and technical innovation; and vision and political commitment keep his work relevant today.

Featuring over 130 color images, this accessible yet comprehensive introduction to Blake's achievements and ambition includes discussions of his legacy in America; relationship to the medieval, Renaissance, and Baroque artists who preceded him; visionary imagination; and unparalleled skill as a printmaker.

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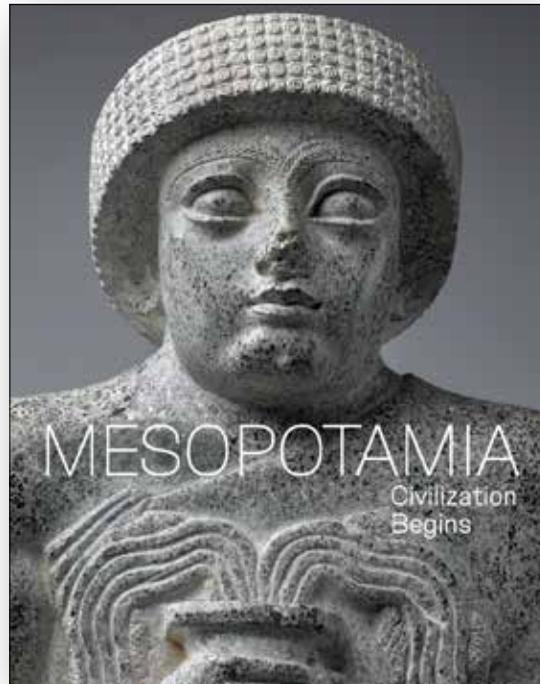
AUGUST

Art History

EDINA ADAM is assistant curator of drawings at the J. Paul Getty Museum.

JULIAN BROOKS is senior curator and head of the Department of Drawings at the J. Paul Getty Museum. He is the author of many books, most recently *The Lure of Italy: Artists' Views* (Getty Publications, 2017) and *Andrea del Sarto: The Renaissance Workshop in Action* (Getty Publications, 2015).

EXHIBITION
J. Paul Getty Museum
The Getty Center
July 21–October 11, 2020



Mesopotamia Civilization Begins

Edited by Ariane Thomas and Timothy Potts

ARIANE THOMAS is curator of the Mesopotamian Collections, Department of Near Eastern Antiquities, Musée du Louvre, Paris.

TIMOTHY POTTS is director of the J. Paul Getty Museum, Los Angeles.

EXHIBITION
*J. Paul Getty Museum
The Getty Villa
March 18–July 27, 2020*

A rich and vivid overview of ancient Mesopotamia, the “cradle of civilization”

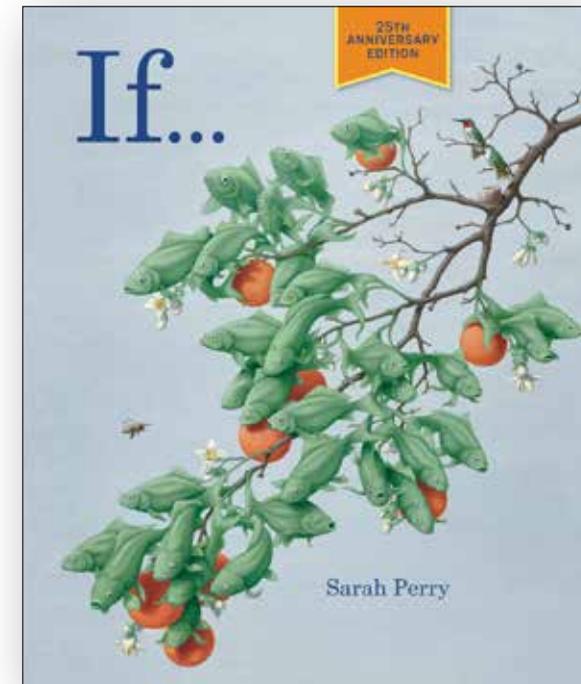
Ancient Mesopotamia, a region that mainly corresponds to modern-day Iraq, has a record of human activity dating back nearly fifteen thousand years. Writing was invented in Mesopotamia at the end of the fourth millennium BCE, and urbanization reached new heights of social, economic, and architectural sophistication there. A cultural melting pot, Mesopotamia was the source of many myths, which in turn influenced Greco-Roman, Judeo-Christian, Arabic, and Persian traditions. For these reasons and many others, it is still considered the “cradle of civilization.”

Mesopotamia: Civilization Begins presents a rich panorama of ancient Mesopotamia’s history, from its earliest prehistoric cultures to its conquest by Alexander the Great in 331 BCE. This catalogue records the beauty and variety of the objects on view in the Getty’s exhibition, on loan from the Louvre’s unparalleled collection of ancient Near Eastern antiquities: cylinder seals, monumental sculptures, cuneiform tablets, jewelry, glazed bricks, paintings, figurines, and more. Essays by international experts explore a range of topics, from the earliest French excavations to Mesopotamia’s economy, religion, cities, cuneiform writing, rulers, and history—as well as its enduring presence in the contemporary imagination.

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APRIL

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SARAH PERRY is a sculptor who lives in California’s Tehachapi Mountains.

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MARCH

[Children’s](#)



Finding Dora Maar

Brigitte Benkemoun
Translated by Jody Gladding

BRIGITTE BENKEMOUN is a journalist and writer. She is the author of *La petite fille sur la photo* (2012) and *Albert le Magnifique* (2016).

JODY GLADDING is a poet and translator. She has translated some thirty books from French, including, most recently, Roland Barthes's *Album: Unpublished Correspondence and Texts* (2018), Michel Pastoureau's *Yellow: The History of a Color* (2019), and Jean Giono's *Occupation Journal* (2020).

RELATED EXHIBITION
J. Paul Getty Museum
The Getty Center
April 21–July 26, 2020

Merging memoir, biography, and cultural history, this distinctive book, a bestseller in France, traces the life of Dora Maar (1907–1997) through a serendipitous encounter with the artist's address book

In search of a replacement for his lost Hermès agenda, Brigitte Benkemoun's husband buys a vintage diary on eBay. When it arrives, she opens it and finds inside private notes dating back to 1952, including twenty pages of phone numbers and addresses for Jean Cocteau, Marc Chagall, Paul Éluard, Leonor Fini, Alberto Giacometti, Pablo Picasso, and other artistic luminaries of postwar Europe.

After realizing the provenance of the address book, Benkemoun embarks on a two-year voyage of discovery to learn more about the brilliant and enigmatic Maar and the role that each of these figures played in her life.

Longlisted for the prestigious literary award Prix Renaudot, *Finding Dora Maar* is a fascinating and breathtaking portrait of the artist.

"Beautifully written and fascinating."—*Paris Match*

"One of the happy surprises of the end of the literary season."—*Livres Hebdo*

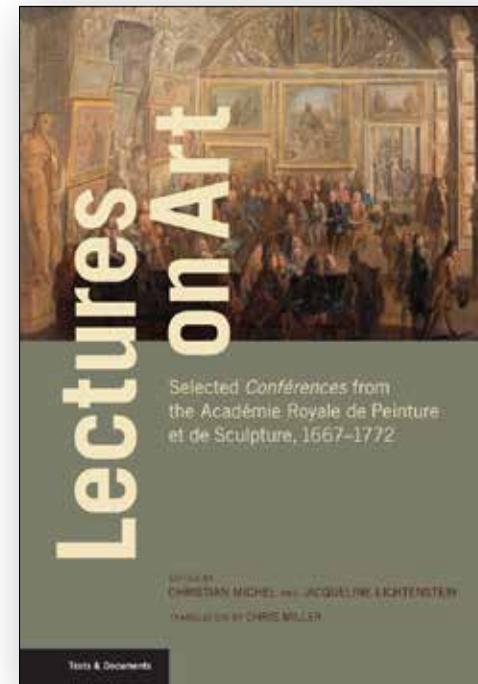
"A highly moving portrait of the artist."—*Elle* (France)

This work received support from the French Ministry of Foreign Affairs and the Cultural Services of the French Embassy in the United States through their publishing assistance program.

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MAY

Art History



Lectures on Art

Selected *Conférences* from the Académie Royale de Peinture et de Sculpture, 1667–1772

Edited by Christian Michel and Jacqueline Lichtenstein
Translated by Chris Miller

For the first time, a critical selection of the Académie Royale de Peinture et de Sculpture's highly influential *conférences* is available in English

Between 1667 and 1792, the artists and *amateurs* of the Académie Royale de Peinture et de Sculpture in Paris lectured on the Académie's *conférences*, foundational documents in the theory and practice of art. These texts and the principles they embody guided artistic practice and art theory in France and throughout Europe for two centuries.

In the 1800s, the Académie's influence waned, and few of the 388 Académie lectures were translated into English. Eminent scholars Christian Michel and Jacqueline Lichtenstein have selected and annotated forty-two of the most representative lectures, creating the first authoritative collection of the *conférences* for readers of English. Essential to understanding French art of the seventeenth and eighteenth centuries, these lectures reveal what leading French artists looked for in a painting or sculpture, the problems they sought to resolve in their works, and how they viewed their own and others' artistic practice.

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Art History

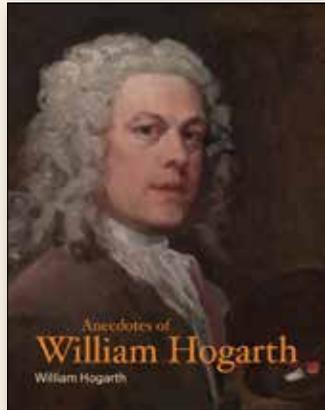
CHRISTIAN MICHEL is a professor of art history at the Université de Lausanne, a leading scholar of artistic production in seventeenth- and eighteenth-century Europe, and the author of many essays, articles, and books.

JACQUELINE LICHTENSTEIN was a philosopher and art historian specializing in the history and criticism of art and aesthetics. She taught at the University of Paris-IV-Sorbonne, the University of Paris-X-Nanterre, the École du Louvre, and the University of California, Berkeley. Lichtenstein died in 2019.

CHRIS MILLER is a widely published critic and translator, cofounder of the Oxford Amnesty Lectures, and author of *Forms of Transcendence: The Art of Roger Wagner* (2009).

Lives of the Artists

Two new titles in the Lives of the Artists series offer personal, revealing accounts of prominent artists as viewed by their contemporaries—and themselves

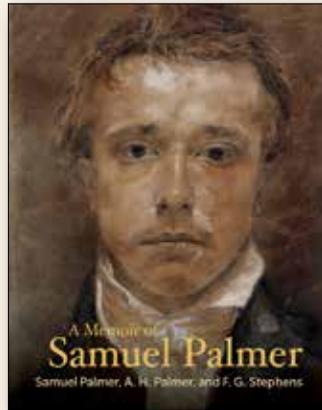


Anecdotes of William Hogarth

William Hogarth

One of the most visible, popular, and significant artists of his generation, William Hogarth (1697-1764) is best known for his acerbic, strongly moralizing works, which were mass-produced and widely disseminated as prints during his lifetime. This volume is a fascinating look into the notorious English satirical artist's life, presenting *Anecdotes of William Hogarth, Written by Himself*—a collection of autobiographical vignettes supplemented with short texts and essays written by his contemporaries, first published in 1785.

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A Memoir of Samuel Palmer

Samuel Palmer, A. H. Palmer, and F. G. Stephens

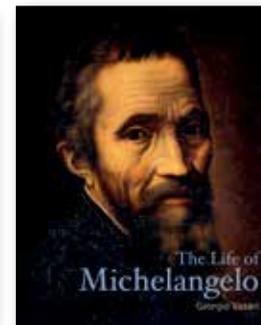
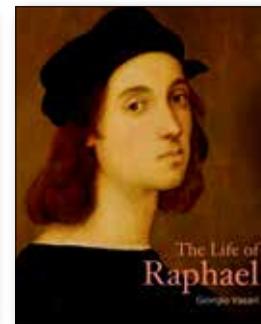
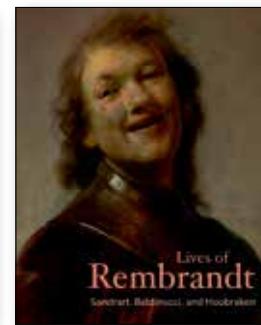
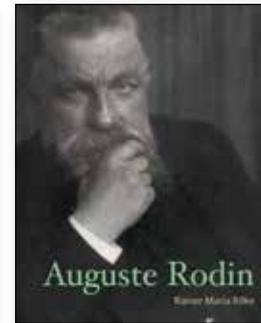
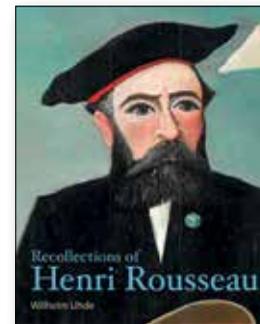
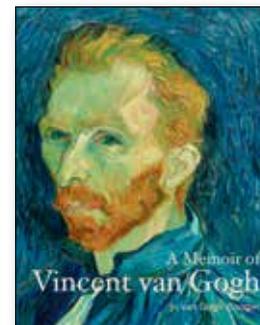
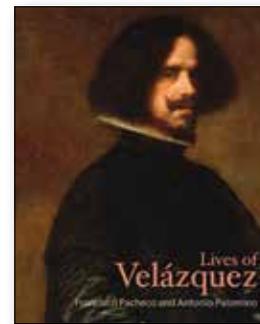
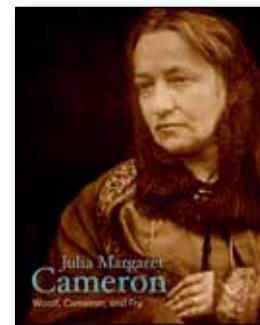
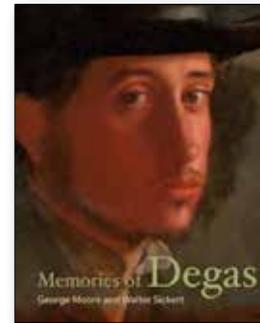
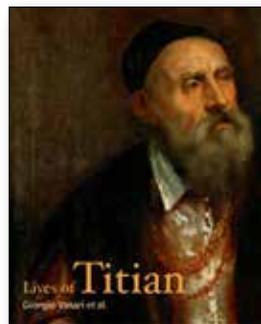
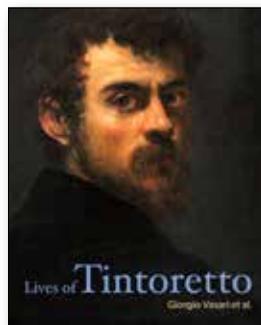
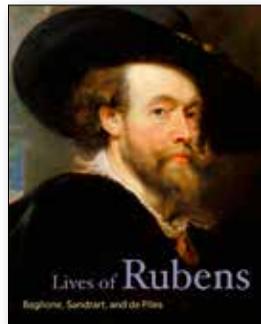
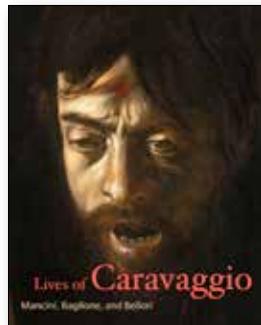
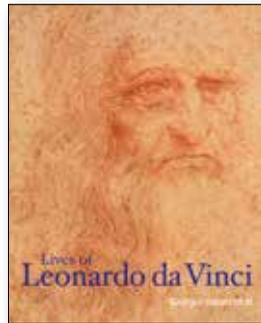
Samuel Palmer (1805-1881) was one of the leading British landscape painters of the nineteenth century. Inspired by his mentor, the artist and poet William Blake, Palmer brought a new spiritual intensity to his romantic depictions of nature. *A Memoir of Samuel Palmer* contains the first biography of the artist, written by his son A. H. Palmer; a critical appreciation of Palmer by the Pre-Raphaelite artist and critic F. G. Stephens, which provides a deeply personal look at the painter as well as insight into the reception of his art during the Victorian era; and an autobiographical letter by Palmer himself.

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Getty Research Journal, No. 12

The *Getty Research Journal* features the work of art historians, museum curators, and conservators from around the world as part of the Getty's mission to promote the presentation, conservation, and interpretation of the world's artistic legacy. Articles present original scholarship related to the Getty's collections, initiatives, and research.

This issue features essays on works by Bolognese painter Guido Reni and his studio; a collection of late nineteenth-century images by one of Iran's most prolific photographers, Antoin Sevruguin; Le Corbusier's encounters with and monumentalization of the *konak*, a type of Ottoman house; the correspondence between René Magritte and his wife while he stayed at the London home of patron and collector Edward James; the activities of Belgian surrealist Édouard Léon Théodore Mesens as art dealer and collector; and art historian and critic Leo Steinberg's unpublished research on Titian.

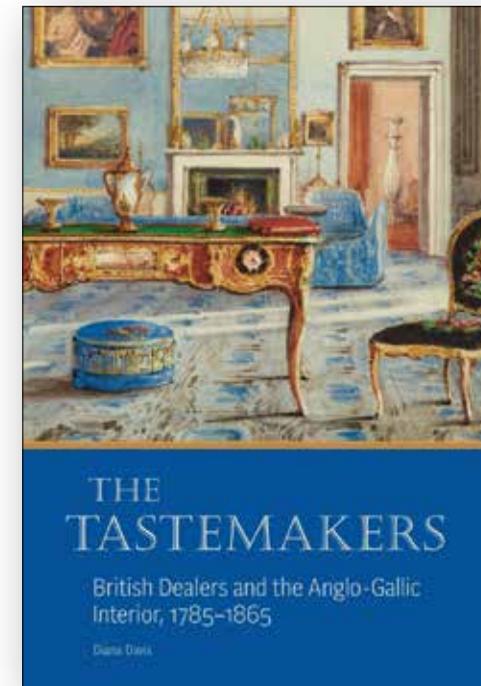
Shorter texts include notices on three joining fragments of an Urartian bronze belt; a sketchbook newly attributed to Florentine architect, engineer, and set designer Giulio Parigi; photo albums documenting the plague pandemic in late nineteenth-century Bombay; four scrapbooks produced by Neue Sachlichkeit photographer Albert Renger-Patzsch; and the correspondence between Swiss curator Harald Szeemann and Russian artist Lev Nusberg.

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MARCH

Art History



The Tastemakers British Dealers and the Anglo-Gallic Interior, 1785–1865

Diana Davis

DIANA DAVIS specializes in the interface between collectors, dealers, and the art market in the late eighteenth and early nineteenth centuries.

An examination of the development, role, and influence of the British decorative art dealers who invented an Anglo-Gallic style for elite interiors

In this volume, Diana Davis demonstrates how London dealers invented a new and visually splendid decorative style that combined the contrasting tastes of two nations. Departing from the conventional narrative that depicts dealers as purveyors of antiquarianism, Davis repositions them as innovators who were key to transforming old art objects from ancien régime France into cherished “antiques” and, equally, as creators of new and modified French-inspired furniture, bronze work, and porcelain. The resulting old, new, and reconfigured objects merged aristocratic French eighteenth-century taste with nineteenth-century British preference, and they were prized by collectors, who displayed them side by side in palatial interiors of the period.

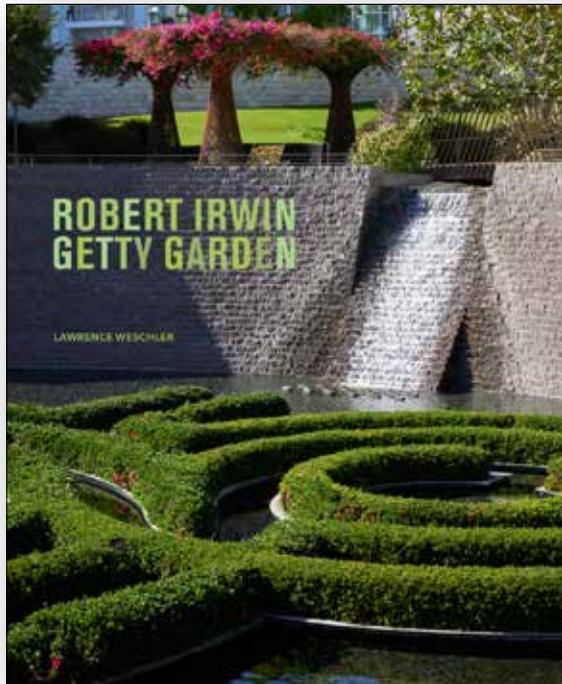
The Tastemakers analyzes dealer-made furnishings from the nineteenth-century patron's perspective and in the context of the interiors for which they were created, contending that early dealers deliberately formulated a new aesthetic with its own objects, language, and value. Davis examines a wide variety of documents to piece together the shadowy world of these dealers, who emerge center stage as traders, makers, and tastemakers.

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MAY

Decorative Arts

Revised
Edition



Robert Irwin Getty Garden

Lawrence Weschler

LAWRENCE WESCHLER

was a staff writer at *The New Yorker* for over twenty years. His many books include *Seeing Is Forgetting the Name of the Thing One Sees: Over Thirty Years of Conversations with Robert Irwin* (1982), *True to Life: Twenty-Five Years of Conversations with David Hockney* (2009), *Mr. Wilson's Cabinet of Wonder* (2013), and most recently, *And How Are You, Dr. Sacks? A Biographical Memoir of Oliver Sacks* (2019).

A beautifully illustrated, accessible volume about one of the Getty Center's best-loved sites

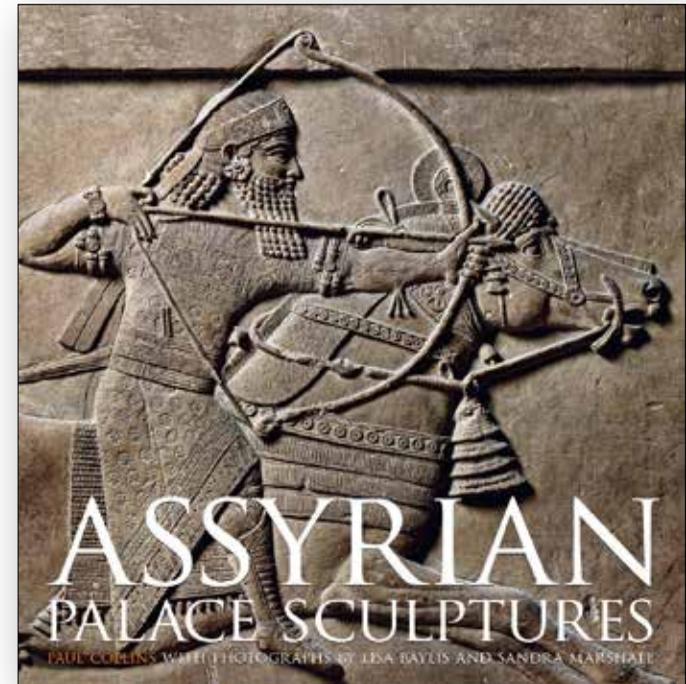
Among the most beloved sites at the Getty Center, the Central Garden has aroused intense interest from the moment artist Robert Irwin was awarded the commission. First published in 2002, *Robert Irwin Getty Garden* is comprised of a series of discussions between noted author Lawrence Weschler and Irwin, providing a lively account of what Irwin has playfully termed “a sculpture in the form of a garden aspiring to be art.” The text revolves around four garden walks: extended conversations in which the artist explains the critical choices he made—from plant materials to steel—in the creation of a living work of art that has helped to redefine what a modern garden can and should be. This updated edition features new photography of the Central Garden in a smaller, more accessible format.

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JUNE

Getty Center



Assyrian Palace Sculptures

Paul Collins, with photographs by Lisa Baylis and Sandra Marshall

PAUL COLLINS is Jaleh Hearn Curator of Ancient Near East in the Department of Antiquities at the Ashmolean. The author of numerous publications on ancient Mesopotamia, he worked previously as a curator in the Middle East Department of the British Museum and the Ancient Near Eastern Art Department of the Metropolitan Museum of Art.

RELATED EXHIBITION

*J. Paul Getty Museum
The Getty Villa
October 2, 2019–
September 5, 2022*

“Collins leads a breathtaking lion hunt in his marvellous introduction to one of the British Museum’s fiercest and most famous treasures” (*Times* [UK])

Between the ninth and seventh centuries BCE, the small kingdom of Assyria (present-day northern Iraq) expanded through conquest from Egypt to Iran. The relief sculptures that decorated Assyrian palaces represent the high point of Mesopotamian art of the first millennium BCE, both for their artistic quality and their vivid depictions of warfare, rituals, mythology, hunting, and other aspects of Assyrian life. Together, the sculptures constitute some of the most impressive and eloquent witnesses of the ancient Near East, their importance only increasing with the recent destruction by ISIS of many of the reliefs that remained in Iraq.

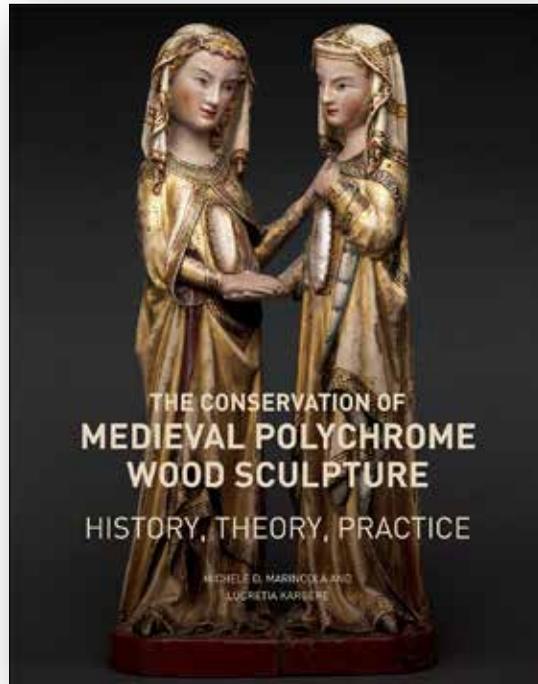
Originally published by the British Museum in 2008, this book serves as a superb visual introduction to these extraordinary sculptures, showcasing a series of stunning photographs of the museum’s unrivaled collection of Assyrian reliefs. Highlighting individual panels and their often overlooked details, these images capture the majesty of Assyrian kings, their splendid courts, and protecting divinities. An introduction by Collins sets the sculptures in their cultural and art historical context, while the following chapters provide a brief history of Assyria and its royal palaces as well as an overview of the artworks’ discovery, reception, and understanding.

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MARCH
NAO

Antiquities



The Conservation of Medieval Polychrome Wood Sculpture History, Theory, Practice

Michele D. Marincola and Lucretia Kargère

MICHELE D. MARINCOLA is Sherman Fairchild Chairman and Professor of Conservation, Conservation Center, Institute of Fine Arts, New York University. She has published widely in professional journals and is the editor of *Polychrome Sculpture: Meaning, Form, Conservation* (Getty Publications, 2015).

LUCRETIA KARGÈRE is senior conservator for The Cloisters, Metropolitan Museum of Art, New York. She has published widely in professional journals.

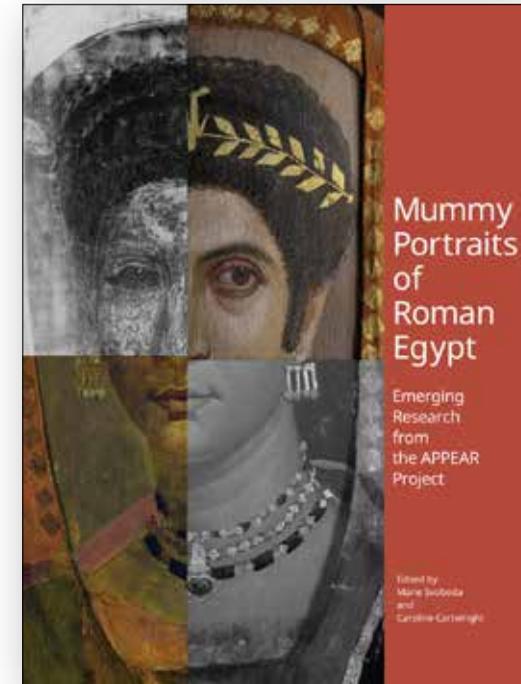
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MARIE SVOBODA is associate conservator of antiquities at the J. Paul Getty Museum. She is coauthor of *Herakleides: A Portrait Mummy from Roman Egypt* (Getty Publications, 2011).

CAROLINE CARTWRIGHT is senior scientist in the Department of Scientific Research at the British Museum. She has authored over 245 scientific publications.

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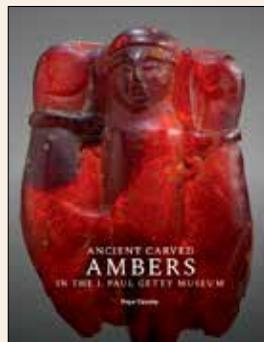
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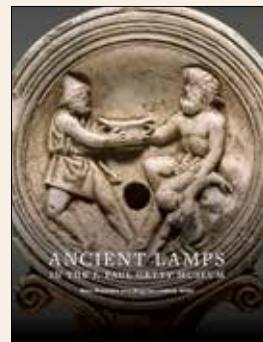
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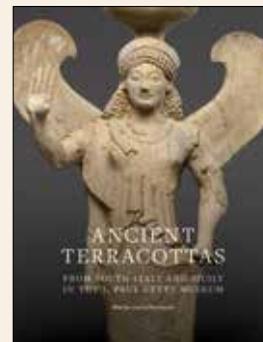
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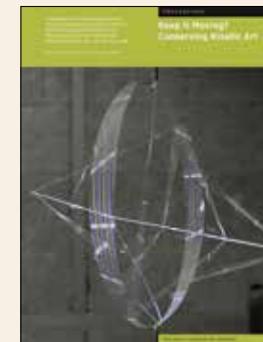
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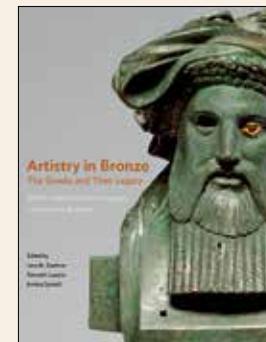
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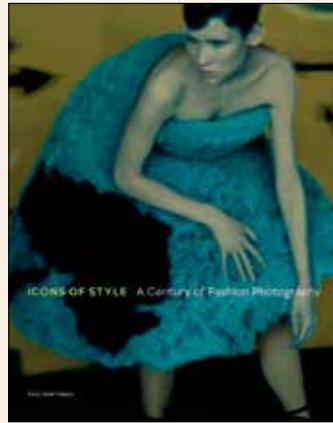
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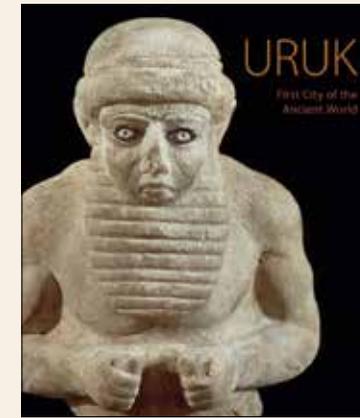
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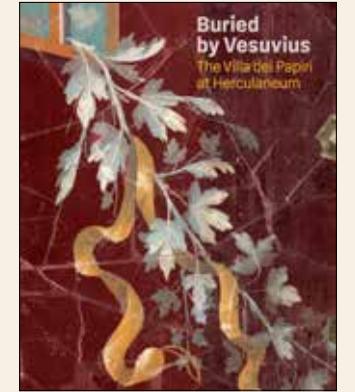
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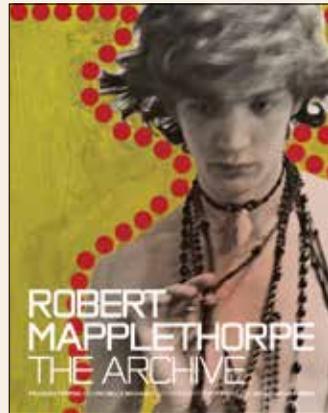
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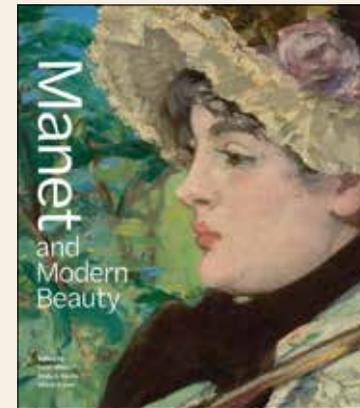
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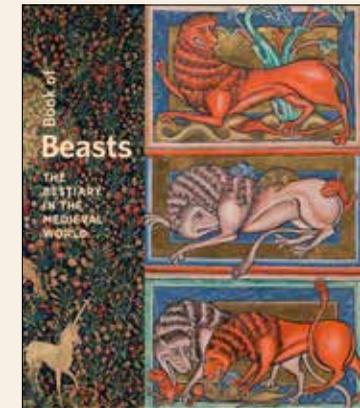
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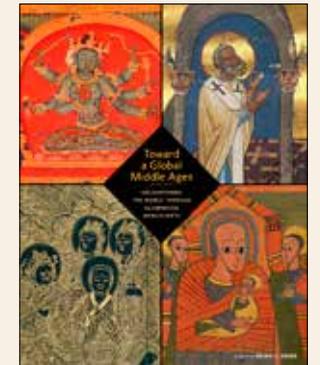
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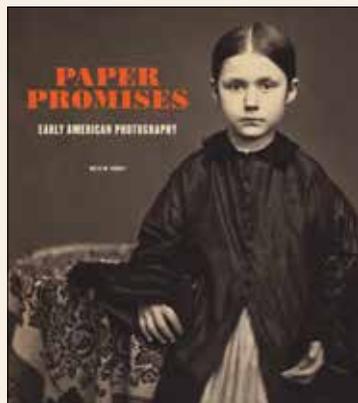
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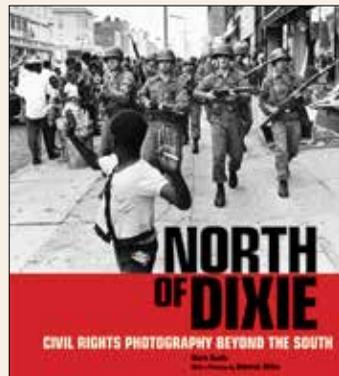
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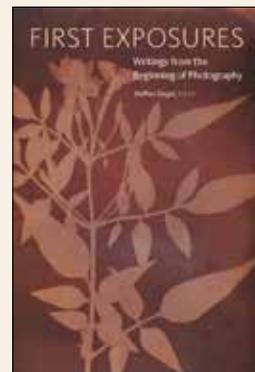
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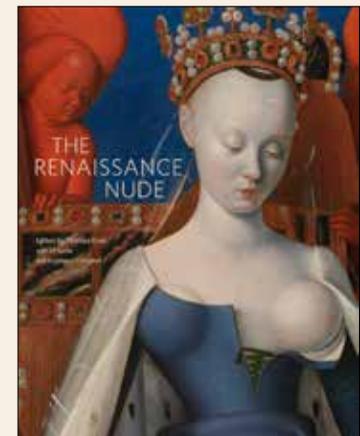
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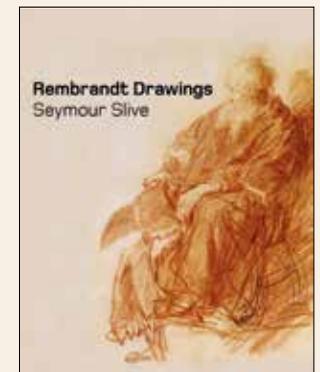
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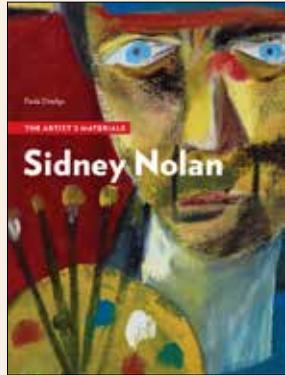
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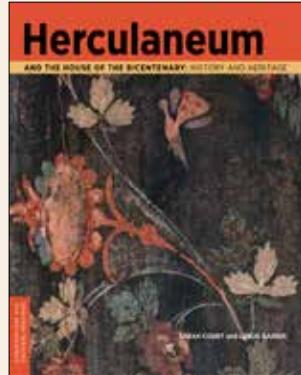
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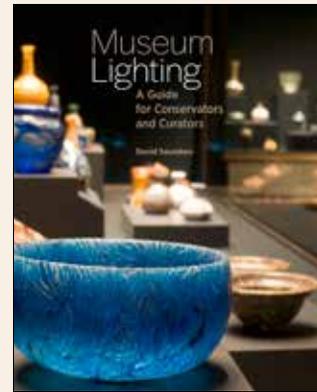
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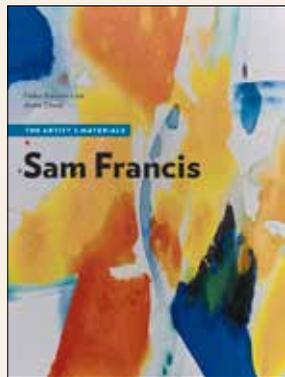
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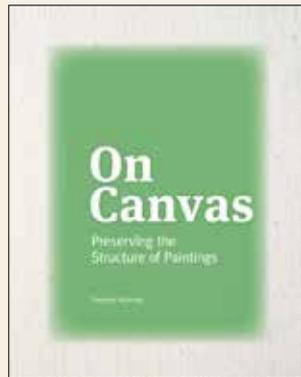
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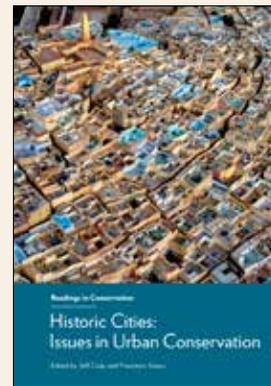
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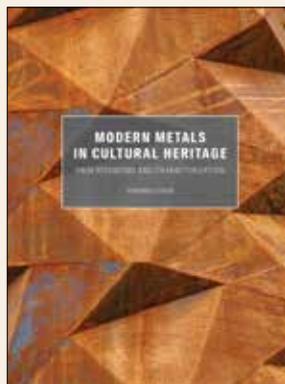
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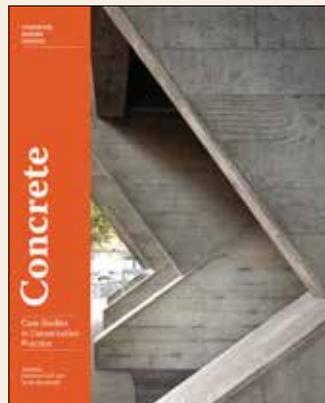
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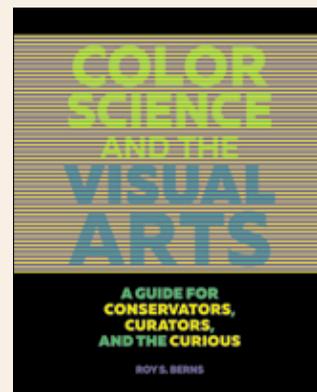
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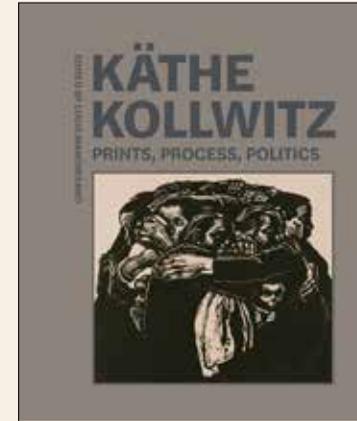
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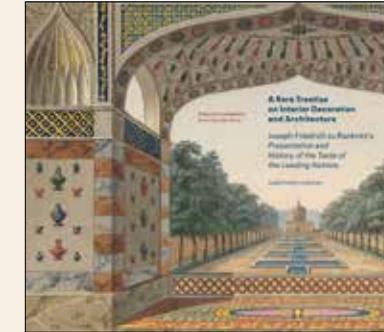
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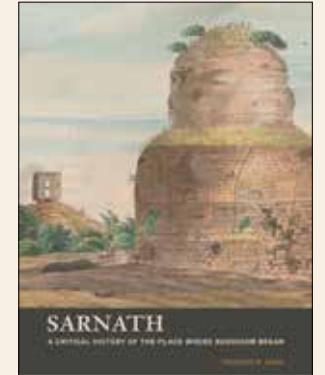
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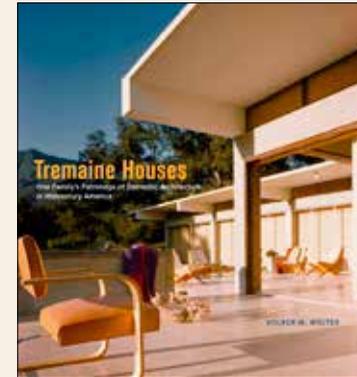
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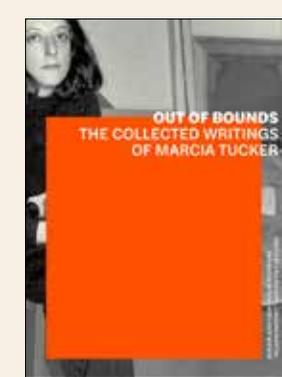
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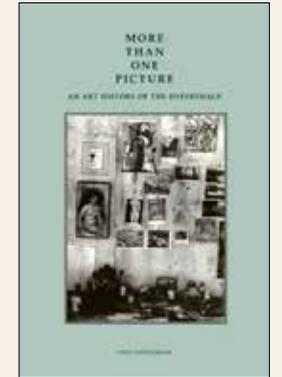
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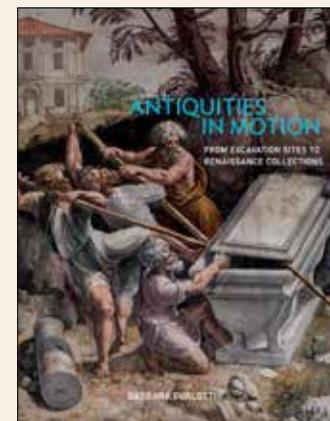
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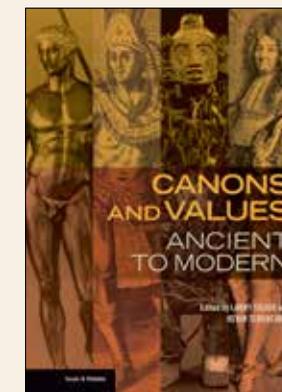
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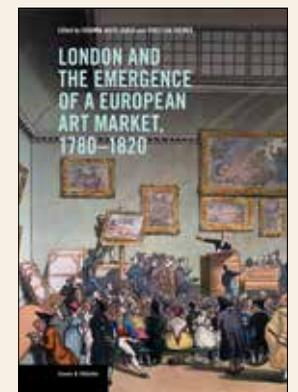
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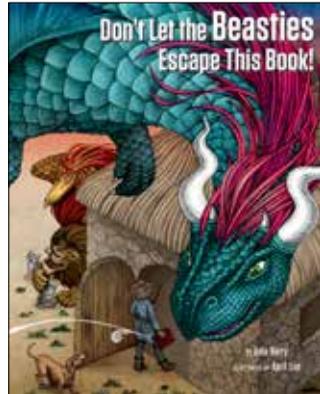


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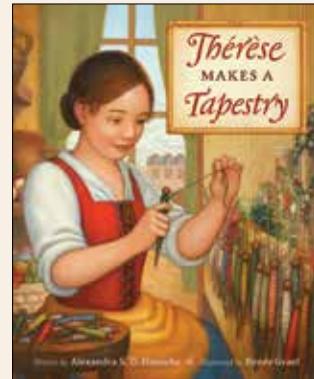
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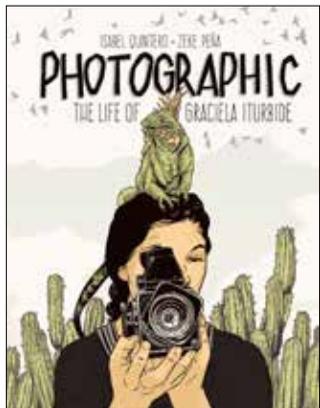
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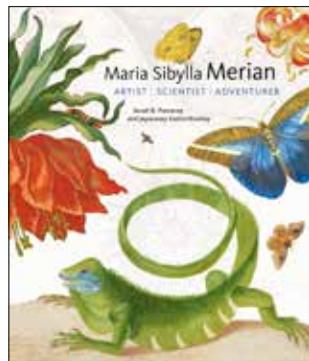
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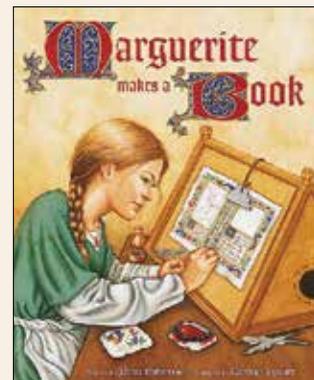
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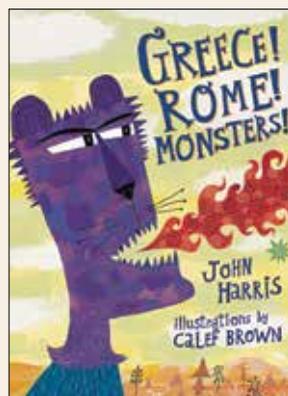


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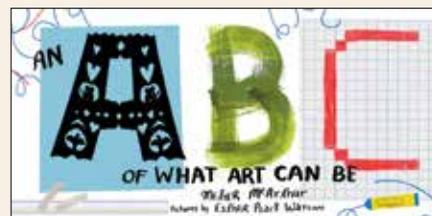
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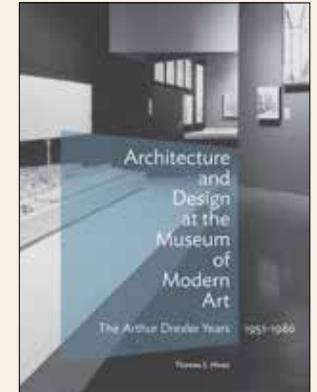
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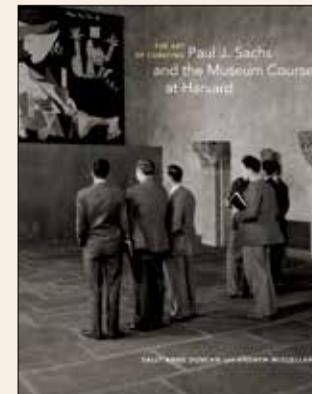
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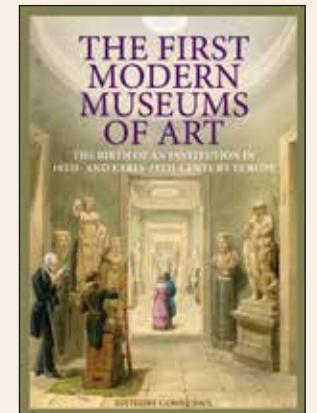
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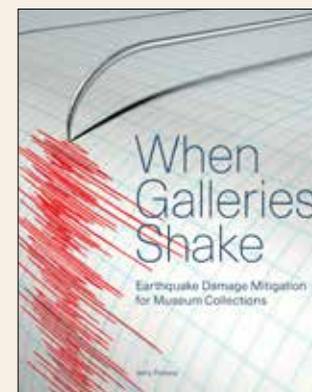
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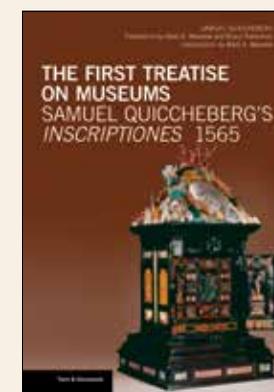
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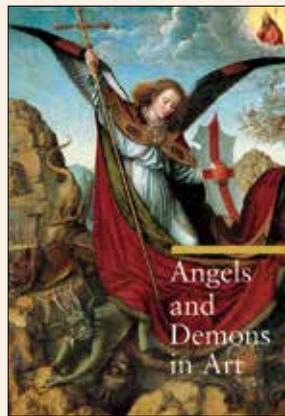


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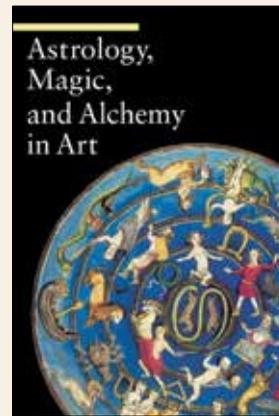
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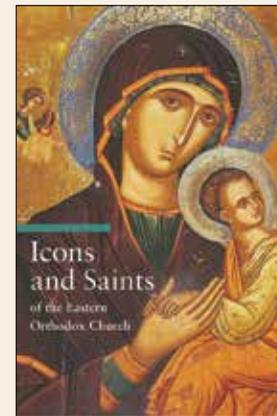
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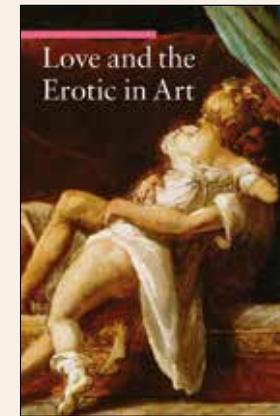
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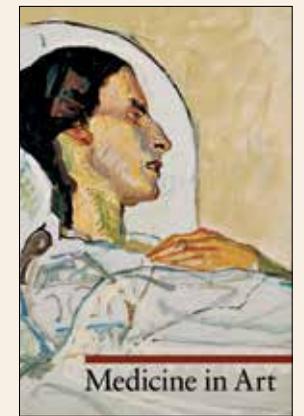
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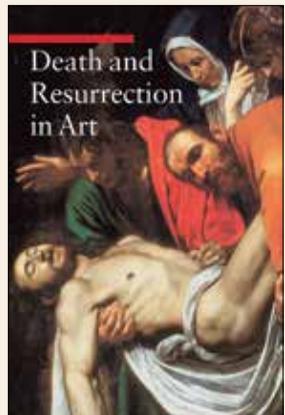
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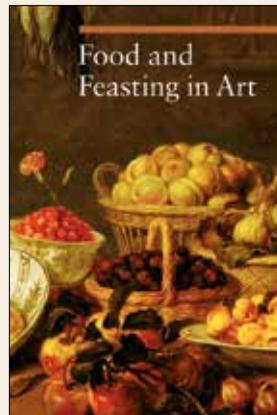
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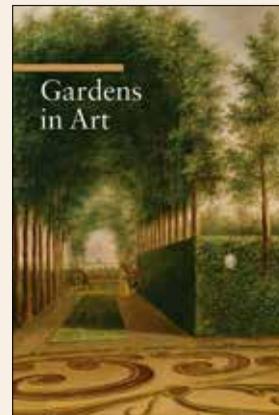
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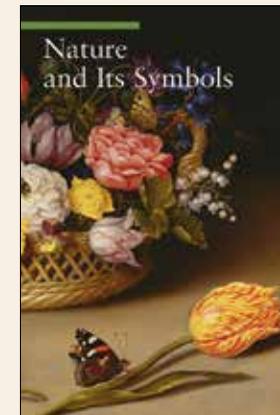
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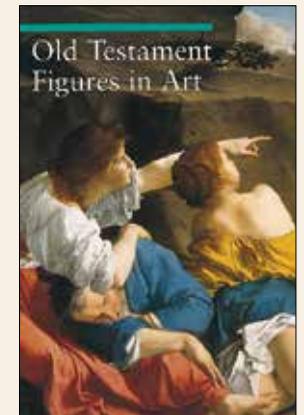
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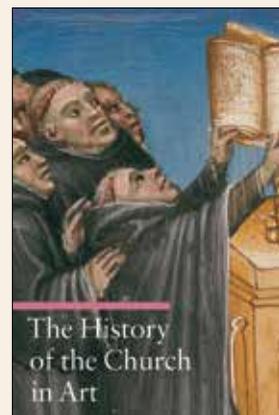
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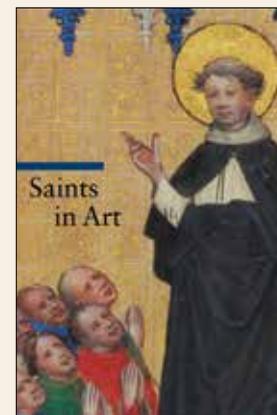
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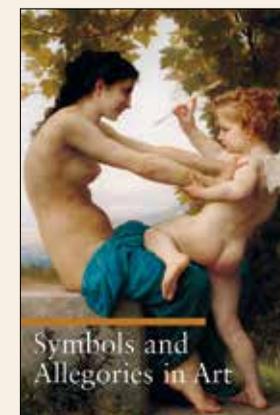
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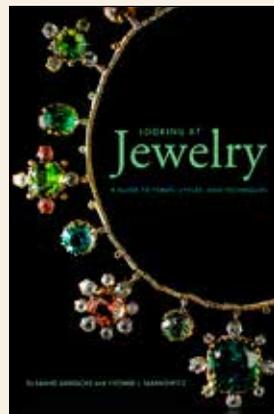


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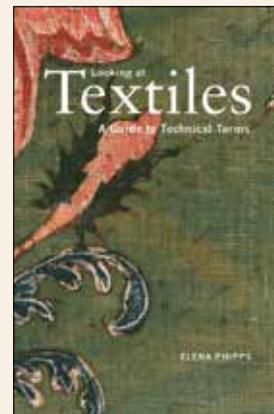
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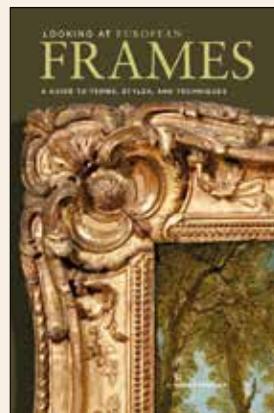
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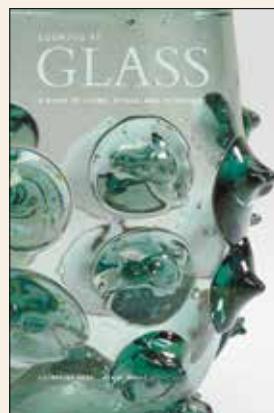
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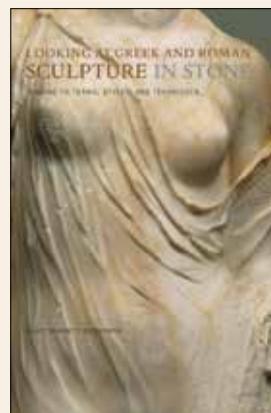
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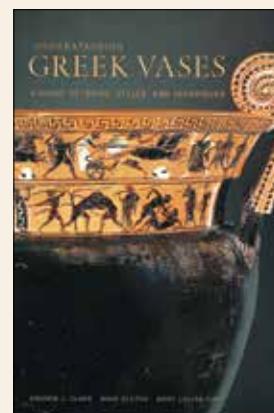
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