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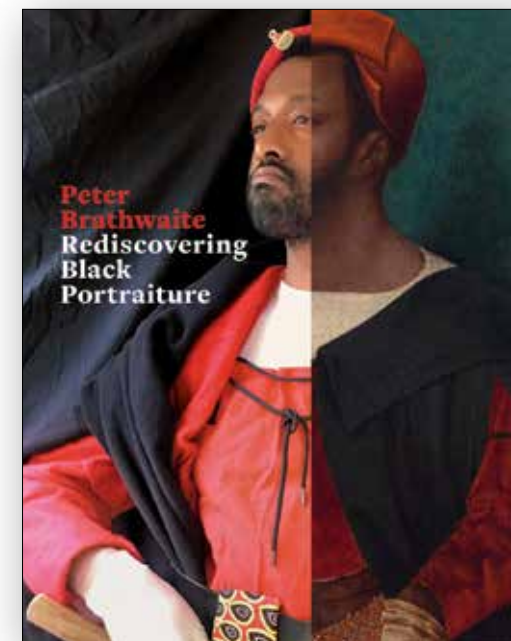
NAO

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Cover: Rodney Smith, *Don Jumping over Hay Roll No. 1, Monkton, Maryland* (detail), 1999. © Rodney Smith. From *Rodney Smith: A Leap of Faith* by Paul Martineau, see p. 2

Inside front cover: Peter Brathwaite, re-creation of Georges Trubert, *The Adoration of the Magi* (detail), in a book of hours, ca. 1480–90. Tempera, gold leaf, gold and silver paint, and ink, 11.4 × 8.6 cm (4½ × 3¼ in.). Los Angeles, J. Paul Getty Museum, Ms. 48, fol. 59. Photo at left © Peter Brathwaite. From *Rediscovering Black Portraiture* by Peter Brathwaite, see p. 1

Join Peter Brathwaite on an extraordinary journey through representations of Black subjects in Western art, from medieval Europe through the present day



Rediscovering Black Portraiture

Peter Brathwaite, with contributions by Cheryl Finley, Temi Odumosu, and Mark Sealy

“These mirror images with their uncanny resemblances traverse space and time, spotlighting the black lives that have been silenced by the canon of western art, while also inviting us to interrogate the present.” —*Times* (UK)

Since the beginning of the COVID-19 pandemic, Peter Brathwaite has thoughtfully researched and reimagined more than one hundred artworks featuring portraits of Black sitters—all posted to social media with the caption “Rediscovering #blackportraiture through #gettymuseumchallenge.”

Rediscovering Black Portraiture collects more than fifty of Brathwaite’s most intriguing re-creations. Introduced by the author and framed by contributions from experts in art history and visual culture, this fascinating book offers a nuanced look at the complexities and challenges of building identity within the African diaspora and how such forces have informed Black portraits over time. Artworks featured include *The Adoration of the Magi* by Georges Trubert, *Portrait of an Unknown Man* by Jan Mostaert, *Rice n Peas* by Sonia Boyce, *Barack Obama* by Kehinde Wiley, and many more. This volume also invites readers behind the scenes, offering a glimpse of the elegant artifice of Brathwaite’s props, setup, and process.

An urgent and compelling exploration of embodiment, representation, and agency, *Rediscovering Black Portraiture* serves to remind us that Black subjects have been portrayed in art for nearly a millennium and that their stories demand to be told.

GETTY PUBLICATIONS

168 pages, 7½ × 9¾ inches
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MAY

Art History

PETER BRATHWAITE is an acclaimed baritone who performs in operas and concerts throughout Europe. He is a presenter on BBC Radio 3 and has been short-listed for a Royal Philharmonic Society Award.

EXHIBITION

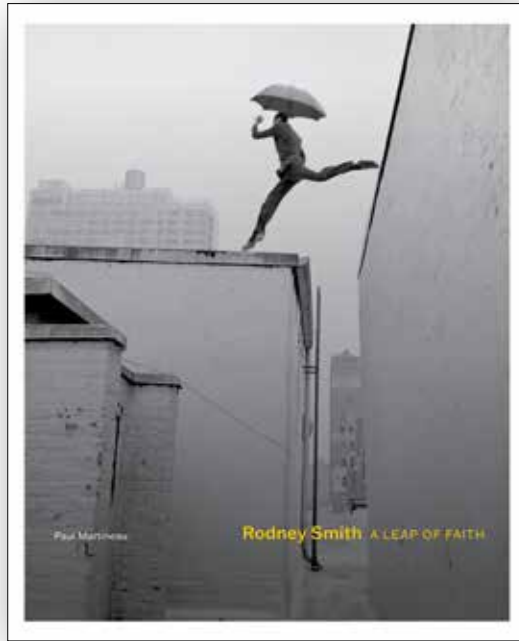
Bristol Museum & Art Gallery
Bristol, UK
April 1–June 25, 2023



Related Title

Off the Walls
ISBN 978-1-60606-684-3, PA
US \$14.00 Trade, UK £10.99, 2020

Elegant, charming, and stunningly beautiful, Rodney Smith's fashion photography is a delightful revelation



Rodney Smith A Leap of Faith

Paul Martineau, with contributions by Rebecca A. Senf and Leslie Smolan, and an introduction by Graydon Carter

"I would hope that I am one of a kind." —Rodney Smith

PAUL MARTINEAU is curator in the Department of Photographs at the J. Paul Getty Museum.

Mystery and manners, romance and fun—the sophisticated compositions and stylish characters in the extraordinary pictures of fashion photographer Rodney Smith (1947–2016) exist in a timeless world of his imagination. Born in New York City, Smith started out as a photo-essayist, turned to portrait photography, and found his niche, and greatest success, in fashion photography. Inspired by W. Eugene Smith, taught by Walker Evans, and devoted to the techniques of Ansel Adams, Smith was driven by the dual ideals of technical mastery and pure beauty.

This lavish volume features nearly two hundred reproductions of Smith's images—many that have never before been published—and weaves together a biocritical essay by Getty Museum curator Paul Martineau and a technical assessment of Smith's production by the Center for Creative Photography's chief curator, Rebecca A. Senf. It maps Smith's creative trajectory—including his introduction to photography, early personal projects, teaching, commissioned pieces, and career in fashion—and provides insight into his personal life and character, contextualizing his work and creative tendencies within his privileged but lonely upbringing and complex emotional and psychological makeup. *Rodney Smith* is the definitive record of the life's work and worldview of a truly original artist.

J. PAUL GETTY MUSEUM
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MAY

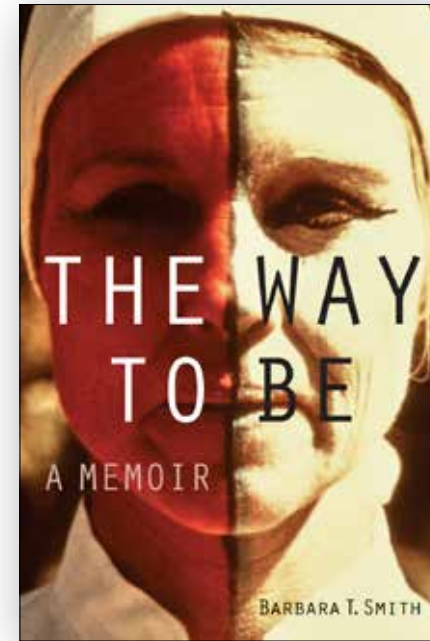
Photography



Related Title

Herb Ritts
ISBN 978-1-60606-100-8, HC
US \$64.95 Trade, UK £50.00, 2012

A firsthand account of the life and work of Barbara T. Smith, one of the most important yet underrecognized performance artists in the United States



The Way to Be A Memoir

Barbara T. Smith

BARBARA T. SMITH is an American artist who has worked in the varied forms of painting, drawing, installation, video, performance, and artist's books, and often involves her own body as a vehicle for her productions.

EXHIBITION
Getty Research Institute
Getty Center
February 28–July 16, 2023

For over fifty years, Barbara T. Smith has been at the forefront of artistic movements in California. Her work across many mediums explores concepts that strike at the core of human nature, including sexuality, physical and spiritual sustenance, technology, and death. In this memoir, Smith weaves together descriptive accounts of her pioneering performances with an intimate narrative of her life.

The Way to Be covers the years 1931 to 1981, up to the artist's fiftieth birthday, resulting in an exhaustive catalogue of her early work. It reveals the personal stories and events behind her pieces and the challenges she faced in an art world dominated by sexism and machismo. Drawing on Smith's archive at the Getty Research Institute, this enthralling book presents previously unpublished notes, documents, photographs, and firsthand accounts of her life and practice, as well as her more recent reflections on the past. *The Way to Be* demonstrates Smith's lasting contributions to the field of contemporary art and provides an engaging commentary on a recent period of great cultural and political change.

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MARCH

Art History



Related Title

Out of Bounds
ISBN 978-1-60606-596-9, PA
US \$40.00 Academic Trade,
UK £30.00, 2019

A thoughtful look at representations of people experiencing poverty in early modern Europe



Giacomo Ceruti A Compassionate Eye

Edited by Davide Gasparotto

DAVIDE GASPAROTTO is senior curator of paintings and chair, curatorial affairs, at the J. Paul Getty Museum.

EXHIBITION
J. Paul Getty Museum
Getty Center
July 18–October 29, 2023

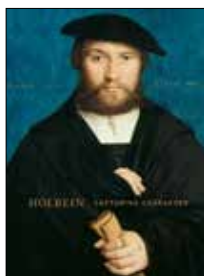
The northern Italian artist Giacomo Ceruti (1698–1767) was born in Milan and active in Brescia and Bergamo. For his distinctive, large-scale paintings of low-income tradespeople and individuals experiencing homelessness, whom he portrayed with dignity and sympathy, Ceruti came to be known as *Il Pitocchetto* (the little beggar).

Accompanying the first US exhibition to focus solely on Ceruti, this publication explores relationships between art, patronage, and economic inequality in early modern Europe, considering why these paintings were commissioned and by whom, where such works were exhibited, and what they signified to contemporary audiences. Essays and a generous plate section contextualize and closely examine Ceruti's pictures of laborers and the unhoused, whom he presented as protagonists with distinct stories rather than as generic types. Topics include depictions of marginalized subjects in the history of early modern European art, the career of the artist and his significance in the history of European painting, and period discourses around poverty and social support. A detailed exhibition checklist, complete with provenance, exhibition history, and bibliography, provides information critical for the further understanding of Ceruti's oeuvre.

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JULY

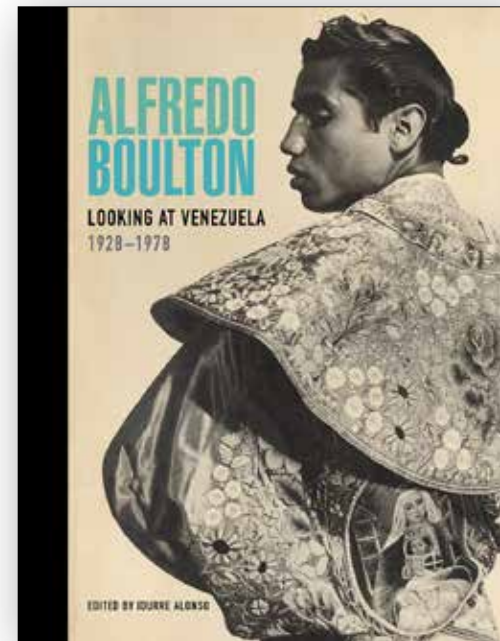
Paintings



Related Title

Holbein
ISBN 978-1-60606-747-5, HC
US \$55.00 Academic Trade,
UK £45.00, 2021

This lavishly illustrated volume examines the work of the Venezuelan photographer and art historian Alfredo Boulton, one of the main intellectuals of Latin American modernity



Alfredo Boulton Looking at Venezuela, 1928–1978

Edited by Idurre Alonso

IDURRE ALONSO is curator of Latin American collections at the Getty Research Institute.

EXHIBITION
Getty Research Institute
Getty Center
August 29, 2023–
January 21, 2024

Alfredo Boulton (1908–1995) is considered one of the most important champions of modern art in Venezuela and a key intellectual of twentieth-century modernism. He was a pioneer of modern photography, an art critic, a researcher and historian of Venezuelan art, a friend to many of the great artists and architects of the twentieth century, and an expert on the imagery of the heroes of his country's independence.

Yet, Boulton is shockingly underrecognized outside of his native land. The few exhibitions related to his work have focused exclusively on his photographic production; never has there been a project that looks at the full range of Boulton's efforts, foregrounding his influence on the shaping of Venezuelan art. This volume addresses these lacunae by analyzing Boulton's groundbreaking photographic practice, his central role in the construction of a modern national artistic canon, and his influence in formalizing and developing art history and criticism in Venezuela. Based on the extensive materials held in Boulton's archive at the Getty Research Institute, *Alfredo Boulton* brings together essays by leading scholars in the field to offer a commanding, original perspective on his contributions to the formation of a distinctive modernity at home and beyond.

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Photography/
Art History



Related Title

The Metropolis in Latin America, 1830–1930
ISBN 978-1-60606-694-2, HC
US \$70.00 Academic Trade,
UK £55.00, 2021

Illuminating Women Artists Series

This stunning new volume is the first accessibly written, illustrated, English-language biography of Rosalba Carriera, one of the most famous women artists in eighteenth-century Europe



Rosalba Carriera

Angela Oberer

ANGELA OBERER is a lecturer in art history with a PhD from the Technische Universität Berlin. She has written and lectured extensively on the work of Rosalba Carriera.

Born in Venice in 1673 to a lawyer and a lace maker, Rosalba Carriera began her career painting decorative objects and rose to international renown as a portraitist in Italy, Germany, France, and England. In 1757 she died nearly blind from cataracts, a tragic end for a painter acclaimed for exquisite miniatures and innovative pastels. During the 1700s she was deemed “the most talented female artist of our century,” so famous that she was referred to by her first name only. Today, however, she is little known outside Venice, despite the attribution to her of more than seven hundred surviving artworks.

This accessibly written, gorgeously illustrated biography surveys Carriera’s career, considering her miniatures alongside better-known works of larger scale. Interpreting her oeuvre against the historical context of her experience as a single woman in Venice, the book takes readers through the full arc of her life, including the people she met, her clients, and her artistic approach. Author Angela Oberer’s original iconographic analysis of some of Carriera’s work reveals that she was an erudite painter who drew on antiquity as well as Renaissance precedents such as Leonardo da Vinci and Paolo Veronese. Published in conjunction with the 350th anniversary of her birth, this book is a long overdue tribute to an important and prolific artist.

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NAO

JUNE

Art History



Related Title

Luisa Roldán
ISBN 978-1-60606-732-1, HC
US \$40.00 Trade, NAO, 2021

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 insightful volume is the first English-language book to explore the life and legacy of Elisabetta Sirani, one of the most celebrated women artists of seventeenth-century Italy



Elisabetta Sirani

Adelina Modesti

ADELINA MODESTI is an honorary senior fellow in the School of Culture and Communication at the University of Melbourne, Australia.

Elisabetta Sirani (1638–1665)—painter, printmaker, and teacher—was one of the most innovative and prolific artists of the Bolognese school. The daughter of a painter, she hailed from a city whose university had educated women since the Middle Ages and that celebrated the cult of Saint Catherine of Bologna, who was known for her skill as a painter and illuminator—ideal conditions to encourage the training and patronage of skilled women artists.

Drawing on extensive archival documentation and primary sources, including inventories, sale catalogues, and Sirani’s work diary, this book provides an overview of the brief life, fascinating oeuvre, critical fortune, and cultural legacy of this successful Renaissance painter. Art historian Adelina Modesti vividly describes the society that both inhibited and supported Sirani, examining her influence on students at Bologna’s school for professional women artists as well as her significance in the professionalization of women’s artistic practice during the seventeenth century.

Gorgeously illustrated throughout, this book focuses on women’s agency. More specifically, it explores Sirani’s identity as both a woman and an artist, including her professional ambition, self-fashioning, and literary construction as Bologna’s preeminent cultural heroine.

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JUNE

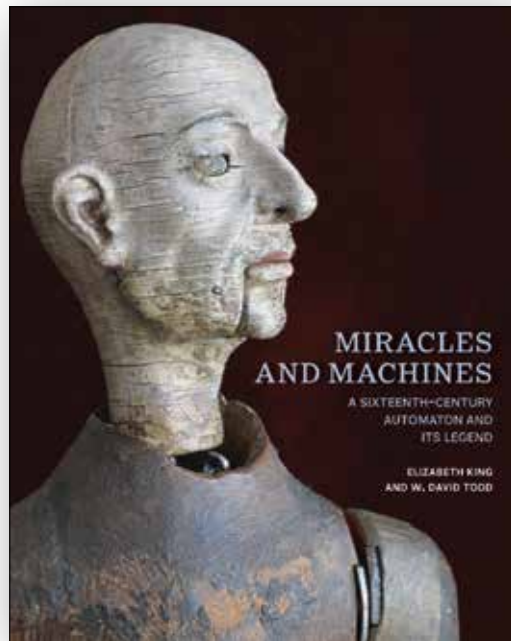
Art History



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Artemisia Gentileschi
ISBN 978-1-60606-733-8, HC
US \$40.00 Trade, NAO, 2022

An abundantly illustrated narrative that draws from the history of art, science, technology, artificial intelligence, psychology, religion, and conservation in telling the extraordinary story of a Renaissance robot that prays



Miracles and Machines A Sixteenth-Century Automaton and Its Legend

Elizabeth King and W. David Todd, with photographs by Rosamond Purcell

ELIZABETH KING, a sculptor and writer, is professor emerita of sculpture and extended media at Virginia Commonwealth University School of the Arts in Richmond.

W. DAVID TODD is emeritus conservator of timekeeping at the National Museum of American History, Smithsonian Institution, Washington, DC.

This volume tells the singular story of an uncanny, rare object at the cusp of art and science: a 450-year-old automaton known as “the monk.” The walking, gesticulating figure of a friar, in the collection of the Smithsonian Institution’s National Museum of American History, is among the earliest extant ancestors of the self-propelled robot. According to lore from the court of Philip II of Spain, the monk represents a portrait of Diego de Alcalá, a humble Franciscan lay brother whose holy corpse was said to be agent to the miraculous cure of Spain’s crown prince as he lay dying in 1562.

In tracking the origins of the monk and its legend, the authors visited archives, libraries, and museums across the United States and Europe, probing the paradox of a mechanical object performing an apparently spiritual act. They identified seven kindred automata from the same period, which, they argue, form a paradigmatic class of walking “prime movers,” unprecedented in their combination of visual and functional realism. While most of the literature on automata focuses on the Enlightenment, this enthralling narrative journeys back to the late Renaissance, when clockwork machinery was entirely new, foretelling the evolution of artificial life to come.

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AUGUST

Art History



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A groundbreaking ecocritical study that examines how ideas about the natural and built environment informed architectural and decorative trends of the Roman Late Republican and Early Imperial periods



Shaping Roman Landscape Ecocritical Approaches to Architecture and Wall Painting in Early Imperial Italy

Mantha Zarmakoupi

MANTHA ZARMAKOUP is Morris Russell and Josephine Chidsey Williams Assistant Professor of Roman Architecture at the University of Pennsylvania.

Landscape emerged as a significant theme in the Roman Late Republican and Early Imperial periods. Writers described landscape in texts and treatises, its qualities were praised and sought out in everyday life, and contemporary perceptions of the natural and built environment, as well as ideas about nature and art, were intertwined with architectural and decorative trends.

This illustrated volume examines how representations of real and depicted landscapes, and the merging of both in visual space, contributed to the creation of novel languages of art and architecture. Drawing on a diverse body of archaeological, art historical, and literary evidence, this study applies an ecocritical lens that moves beyond the limits of traditional iconography. Chapters consider, for example, how garden designs and paintings appropriated the cultures and ecosystems brought under Roman control and the ways miniature landscape paintings chronicled the transformation of the Italian shoreline with colonnaded villas, pointing to the changing relationship of humans with nature. Making a timely and original contribution to current discourses on ecology and art and architectural history, *Shaping Roman Landscape* reveals how Roman ideas of landscape, and the decorative strategies at imperial *domus* and villa complexes that gave these ideas shape, were richly embedded with meanings of nature, culture, and labor.

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AUGUST

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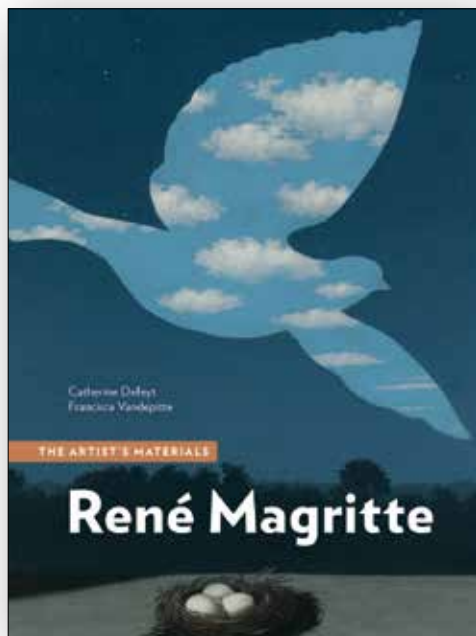


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Buried by Vesuvius
ISBN 978-1-60606-592-1, HC
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The Artist's Materials Series

This groundbreaking series examines the lives, materials, and techniques of influential modern artists and presents issues in the preservation and conservation of their works



René Magritte

Catherine Defeyt and Francisca Vandepitte, with contributions by David Strivay, Elodie Herens, and Joy Mazurek

René Magritte (1898–1967) is the most famous Belgian artist of the twentieth century and a celebrated representative of the Surrealist movement. Much has been written about his practices, artistic community, and significance within the history of modernism, but little has been documented regarding his process.

This volume examines fifty oil paintings made by Magritte between 1921 and 1967, now held at the Royal Museums of Fine Arts of Belgium. This technical study of his works using noninvasive scientific imaging and chemical analysis reveals the artist's painting materials, his habit of overpainting previous compositions, and the origins and mechanisms of surface and pigment degradation. Of interest to conservators, scientists, curators, and enthusiasts of twentieth-century art, this book expands our understanding of Magritte the artist and provides new and useful findings that will inform strategies for the future care of his works.

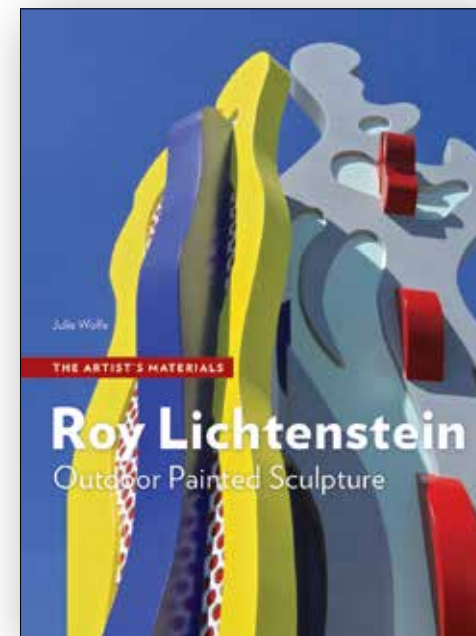
CATHERINE DEFEYT is senior researcher at the University of Liège and the Royal Museums of Fine Arts of Belgium, Brussels.

FRANCISCA VANDEPITTE is senior curator of modern art at the Royal Museums of Fine Arts of Belgium, Brussels.

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AUGUST

Conservation



Roy Lichtenstein Outdoor Painted Sculpture

Julie Wolfe, with contributions by Clare Bell and technical analysis by Alan Phenix and Rachel Rivenc

Vibrant color was essential to the paintings of the American pop artist Roy Lichtenstein (1923–1997), and when he began exploring the creation of outdoor sculpture in the late 1970s, vivid hues remained an important part of his artistic vocabulary. Today, preserving these remarkable works after they have endured decades in outdoor environments around the world is an issue of pressing concern.

This abundantly illustrated volume is based on extensive archival research of Lichtenstein's studio materials, interviews with his assistants, and a thorough technical analysis of the sculpture *Three Brushstrokes*. The book concludes with a chapter showing various options for the care, conservation, and restoration of his sculptural works, making this an essential resource for conservators, curators, and others interested both in the iconic artist and modern sculpture in general.

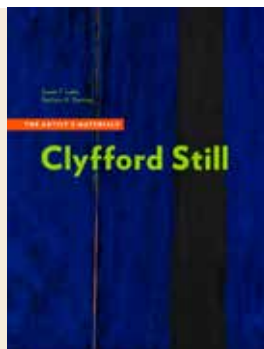
JULIE WOLFE is conservator of decorative arts and sculpture at the J. Paul Getty Museum.

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Conservation

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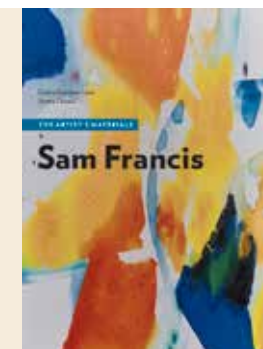
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Lucio Fontana

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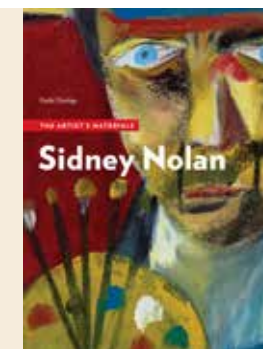
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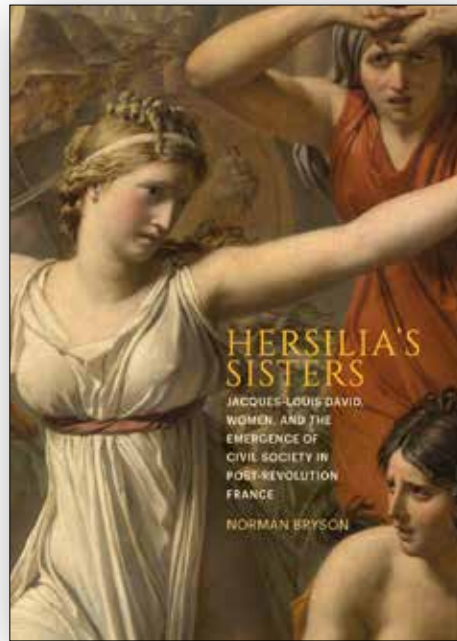


Willem de Kooning

Susan F. Lake

ISBN 978-1-60606-021-6, PA
US \$40.00 Academic Trade,
UK £30.00, 2010

Political and cultural history and the arts combine in this engaging account of 1790s France



Hersilia's Sisters

Jacques-Louis David, Women, and the Emergence of Civil Society in Post-Revolution France

Norman Bryson

NORMAN BRYSON is a professor of art history at the University of California, San Diego. He has published widely in the areas of eighteenth-century art history, critical theory, and contemporary art.

In 1799, when the French artist Jacques-Louis David (1748–1825) exhibited his *Intervention of the Sabines*, a history painting featuring the ancient heroine Hersilia, he added portraits of two contemporary women on either side of her—Henriette de Verninac, daughter of Charles-François Delacroix, minister of foreign affairs, and Juliette Récamier, a well-known and admired socialite. Drawing on many disciplines, Norman Bryson explains how such a combination of paintings could reveal the underlying nature of the Directoire, the period between the vicious and near-dictatorial Reign of Terror (1793–94) and the coup in 1799 that brought Napoleon to power.

Hersilia's Sisters illuminates ways that cultural life and civil society were rebuilt during these years through an extraordinary efflorescence of women pioneers in every cultural domain—literature, the stage, opera, moral philosophy, political theory, painting, popular journalism, and fashion. Through a close examination of David's work between *The Intervention of the Sabines* (begun in 1796) and *Bonaparte Crossing the Alps* (begun in 1800), Bryson explores how the flowering of women's culture under the Directoire became a decisive influence on David's art. With more than 150 illustrations, this book provides new and brilliant insight into this period that will captivate readers.

GETTY RESEARCH INSTITUTE
352 pages, 7½ × 10½ inches
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JULY

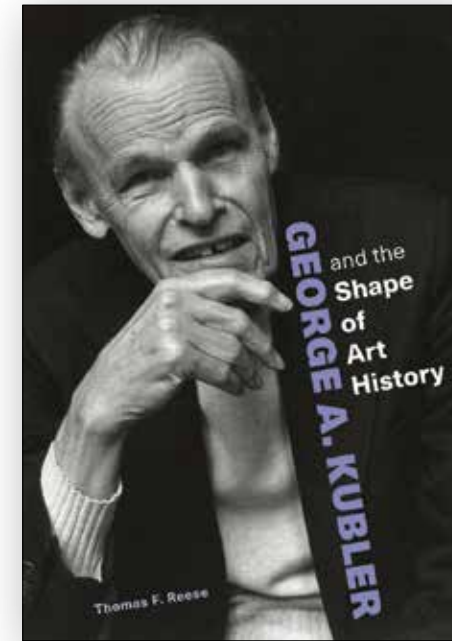
Art History



Related Title

The Académie Royale de Peinture et de Sculpture
ISBN 978-1-60606-535-8, PA
US \$75.00 Short, UK £60.00, 2018

An illuminating intellectual biography of a pioneering and singular figure in American art history



George A. Kubler and the Shape of Art History

Thomas F. Reese

THOMAS F. REESE is professor of art history at Tulane University. He is a specialist in eighteenth-century Spanish art and politics and Latin American architecture and urbanism.

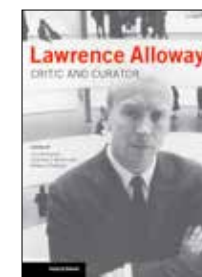
Art historian George A. Kubler (1912–1996) was a foundational scholar of ancient American art and archaeology as well as Spanish and Portuguese architecture. During over five decades at Yale University, he published seventeen books that included innovative monographs, major works of synthesis, and an influential theoretical treatise. In this biography, Thomas F. Reese analyzes the early formation, broad career, and writings of Kubler, casting nuanced light on the origins and development of his thinking.

Notable in Reese's discussion and contextualization of Kubler's writings is a revealing history and analysis of his *Shape of Time*—a book so influential to students, scholars, artists, and curious readers in multiple disciplines that it has been continuously in print since 1962. Reese reveals how pivotal its ideas were in Kubler's own thinking: rather than focusing on problems of form as an ordering principle, he increasingly came to sequence works by how they communicate meaning. The author demonstrates how Kubler, who professed to have little interest in theory, devoted himself to the craft of art history, discovering and charting the rules that guided the propagation of structure and significance through time.

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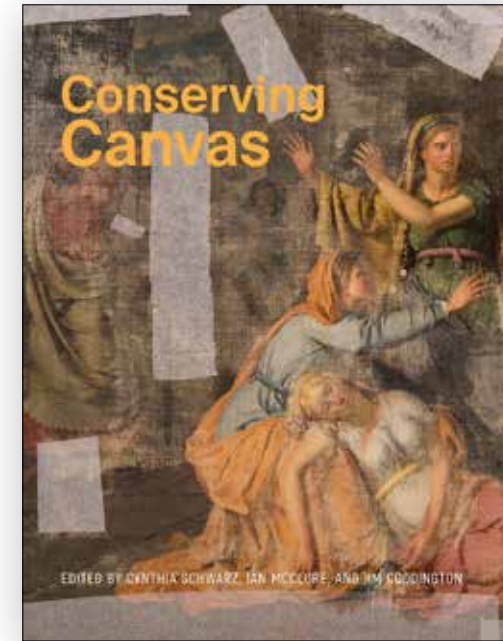
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Edited by Cynthia Schwarz, Ian McClure, and Jim Coddington

CYNTHIA SCHWARZ is senior associate conservator, Yale University Art Gallery.

IAN MCCLURE was senior director of the Institute for the Preservation of Cultural Heritage and the Susan Morse Hilles Chief Conservator, Yale University Art Gallery.

JIM CODDINGTON is retired chief conservator, Museum of Modern Art, New York.

In 2019, Yale University, with the support of the Getty Foundation, held an international conference, where nearly four hundred attendees from more than twenty countries gathered to discuss a vital topic: how best to conserve paintings on canvas. It was the first major symposium on the subject since 1974, when wax-resin and glue-paste lining reigned as the predominant conservation techniques. Over the past fifty years, such methods, which were often destructive to artworks, have become less widely used in favor of more minimalist approaches to intervention. More recent decades have witnessed the reevaluation of traditional practices as well as focused research supporting significant new methodologies, procedures, and synthetic materials for the care and conservation of paintings on fabric supports.

Conserving Canvas compiles the proceedings of the conference, presenting a wide array of papers and posters that provide important global perspectives on the history, current state, and future needs of the field. Featuring an expansive glossary of terms that will be an invaluable resource for conservators, this publication promises to become a standard reference for the international conservation community.

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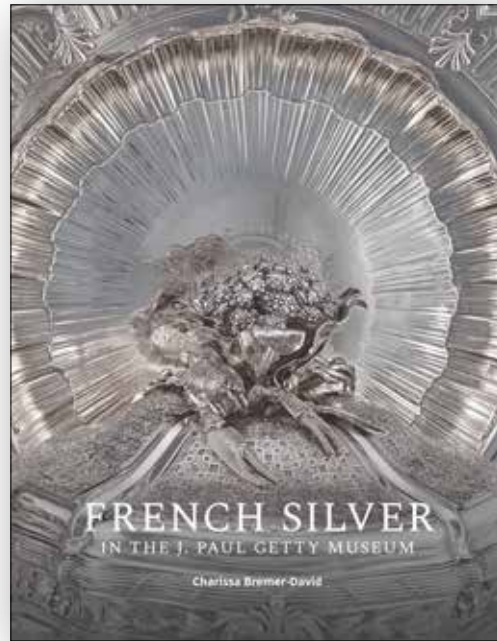
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Charissa Bremer-David, with contributions by Jessica Chasen, Arlen Heginbotham, and Julie Wolfe

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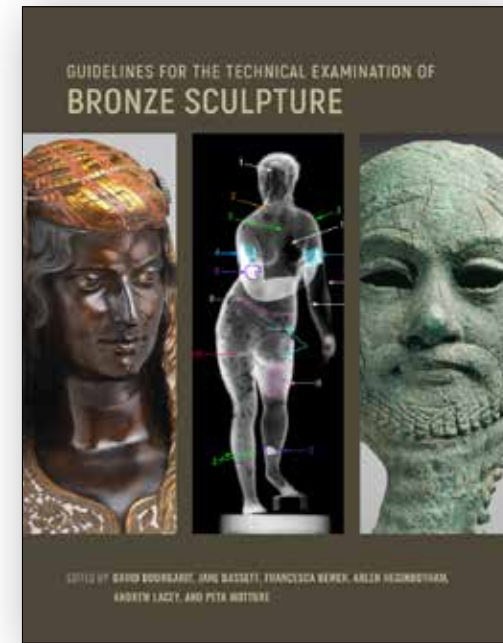
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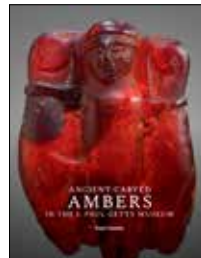
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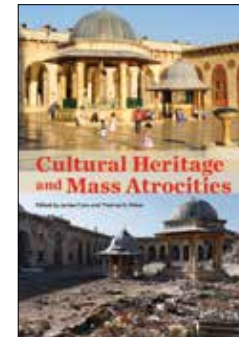
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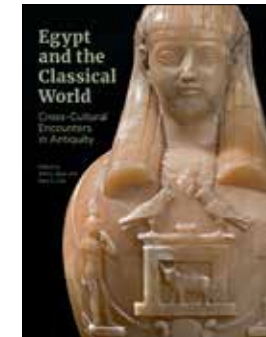
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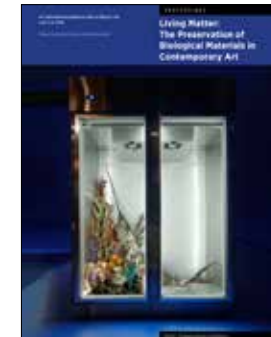
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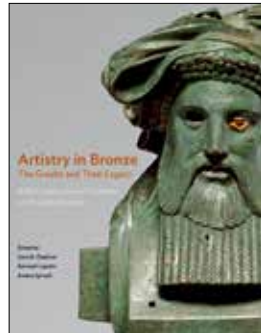
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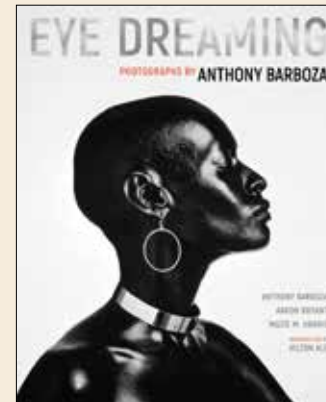
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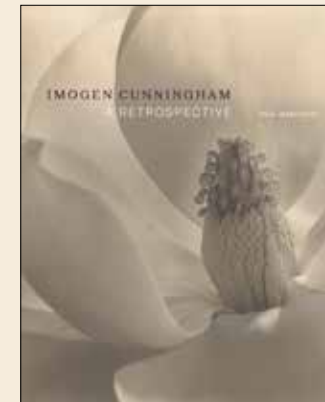
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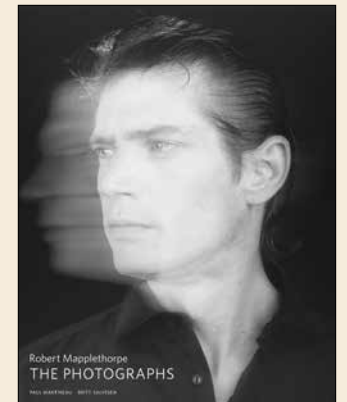
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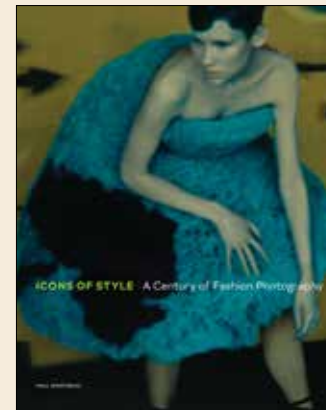
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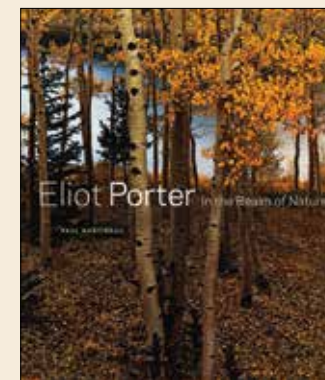
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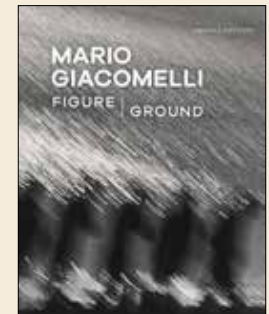
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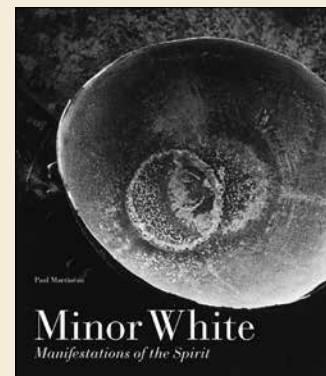


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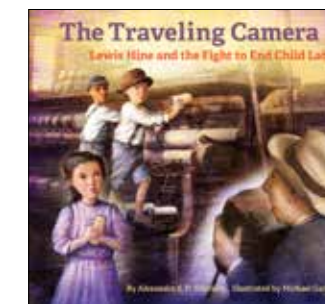


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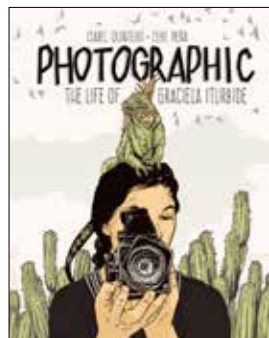
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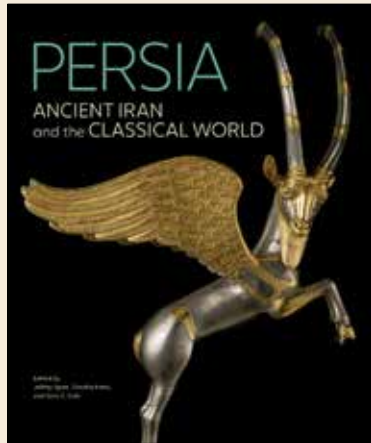


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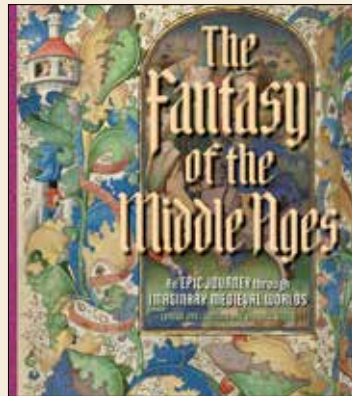


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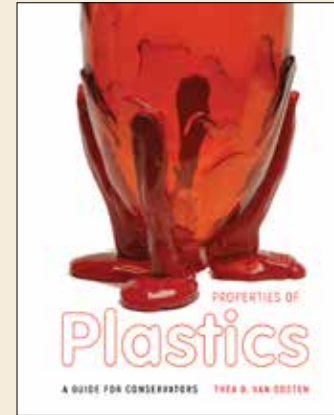
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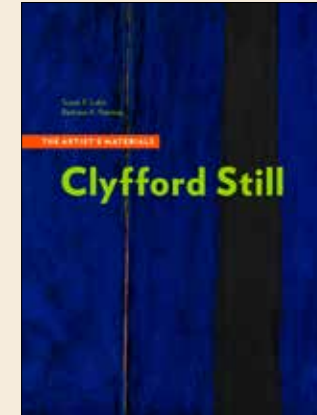
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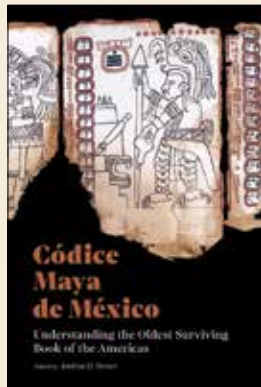
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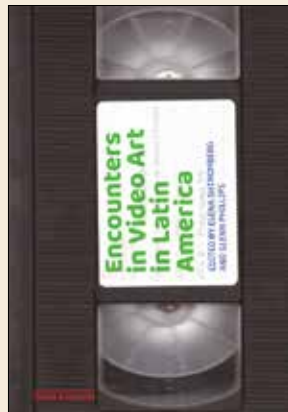
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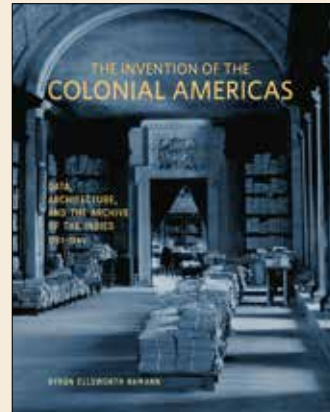
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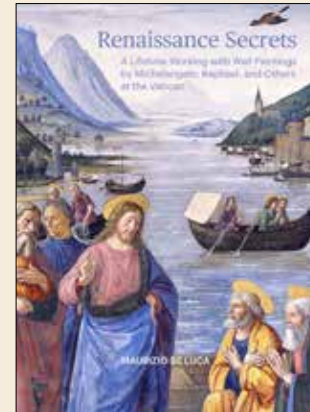
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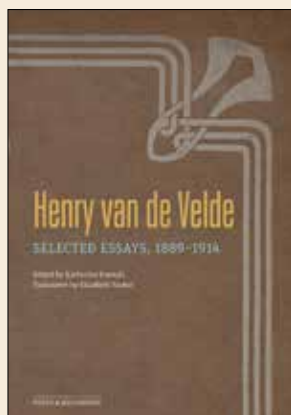
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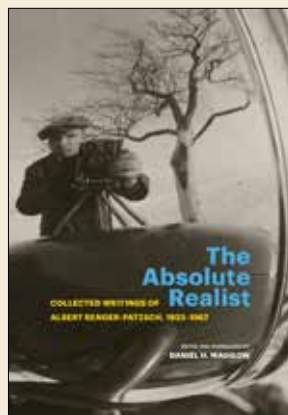
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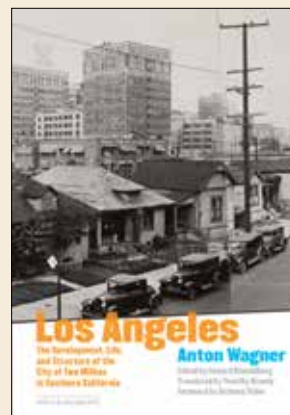
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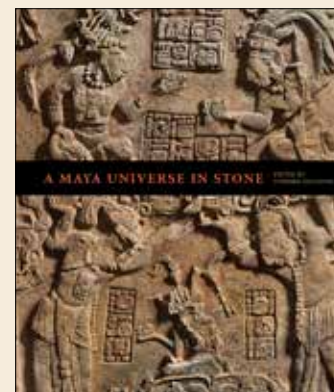
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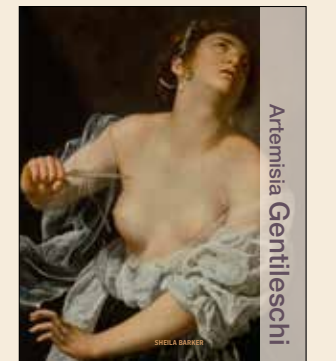
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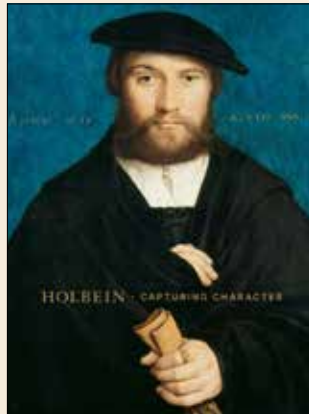


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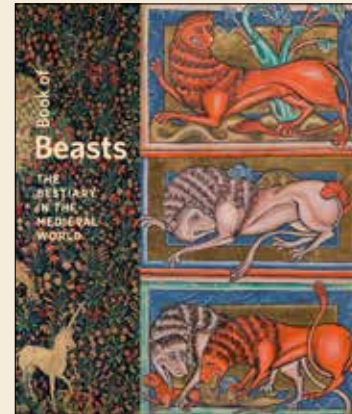
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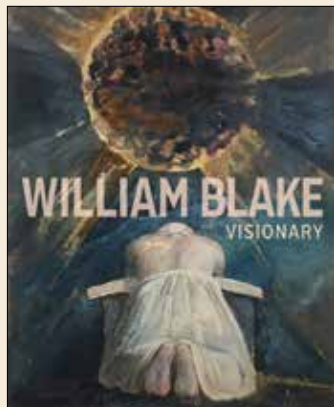
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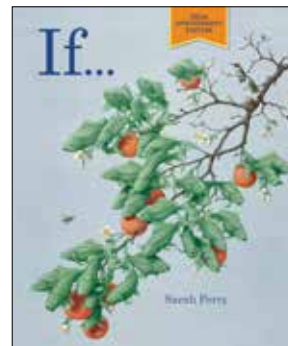


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