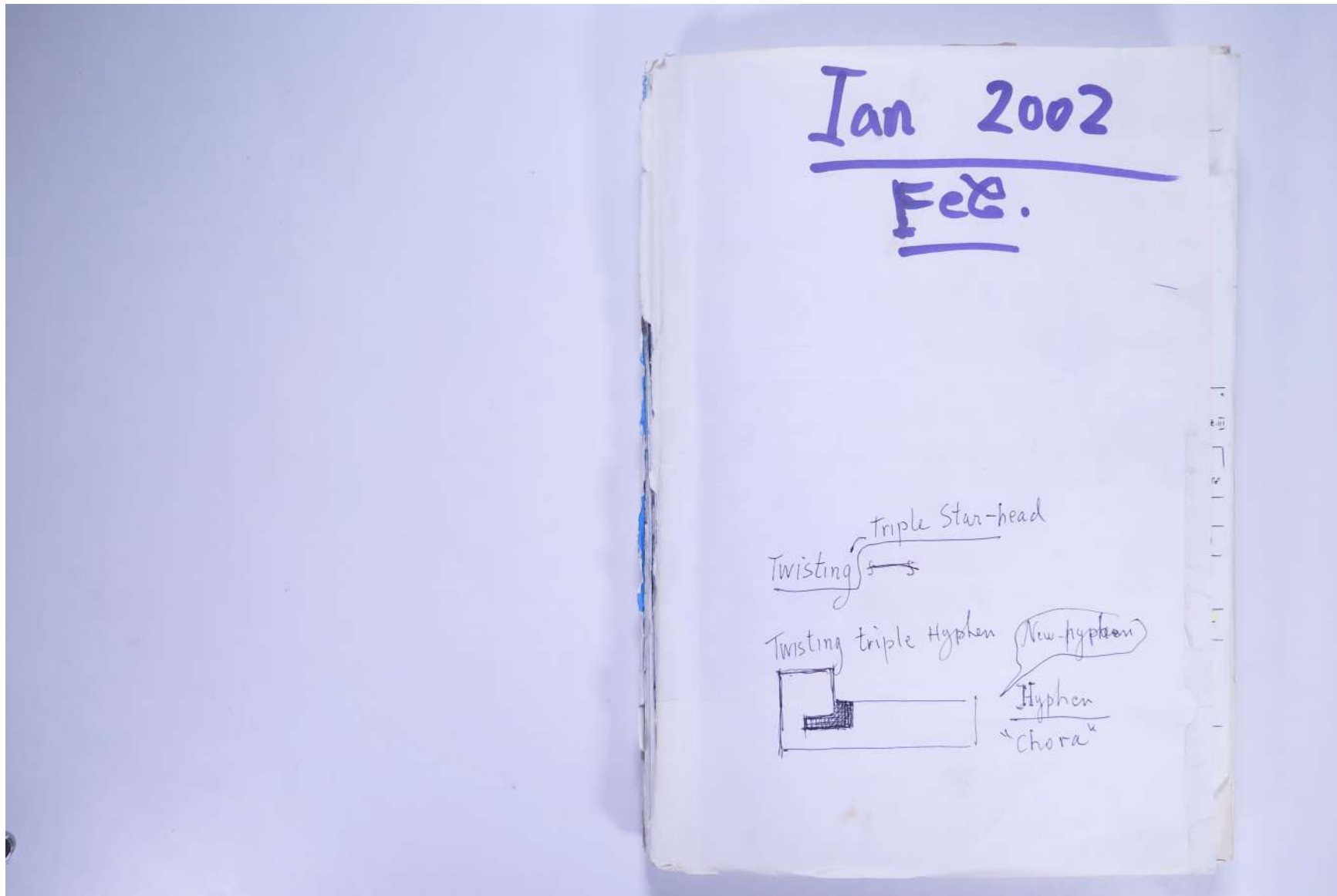


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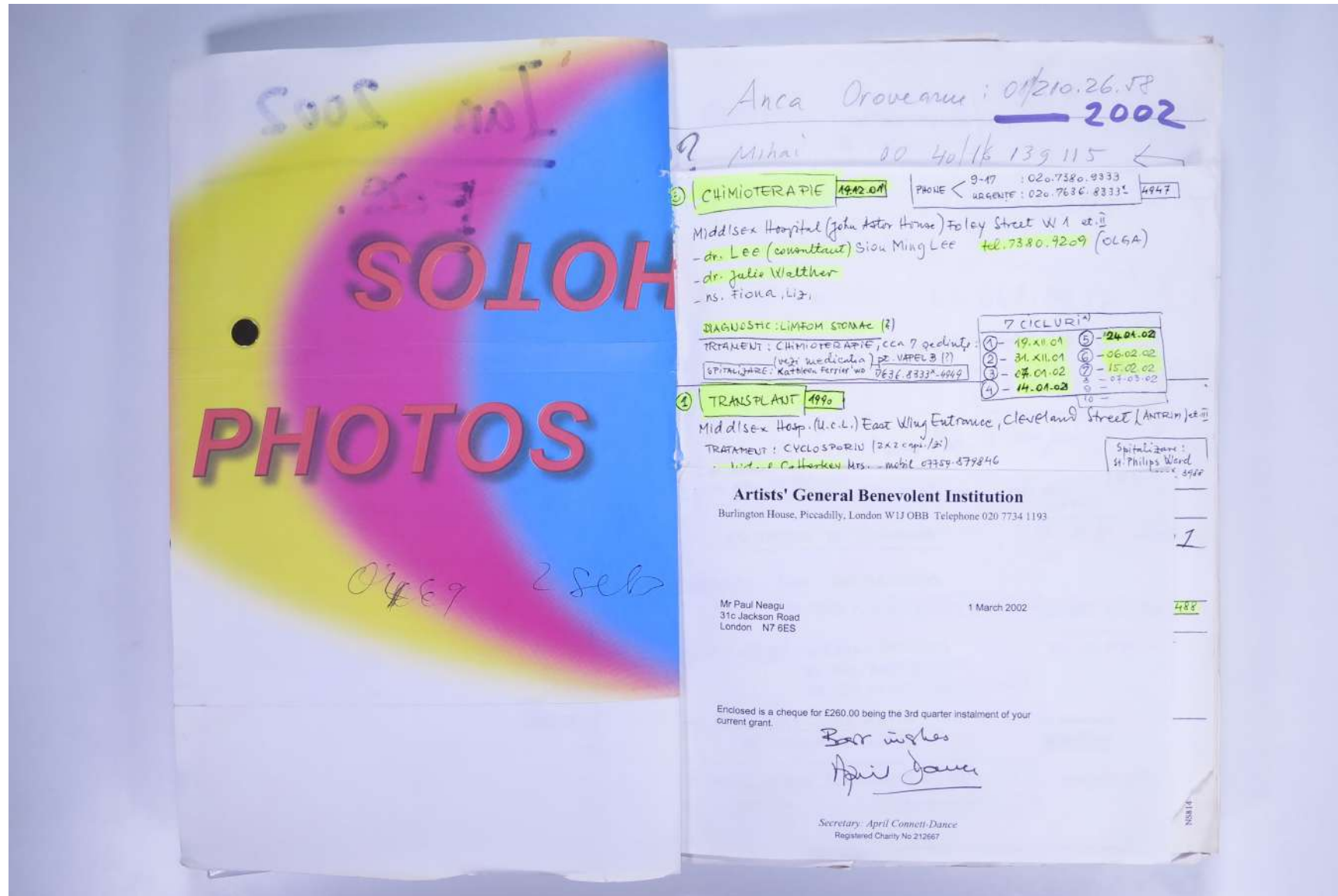


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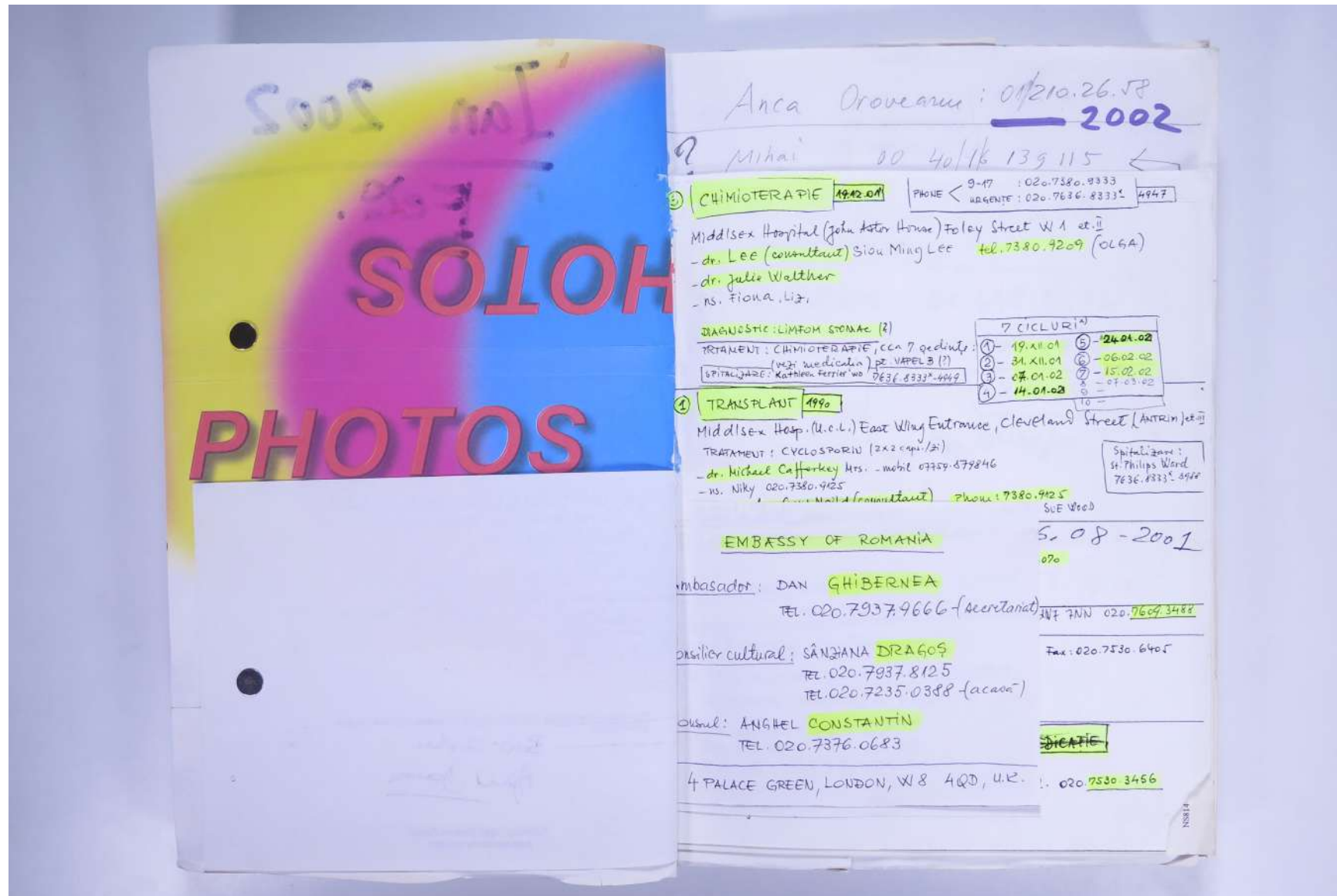
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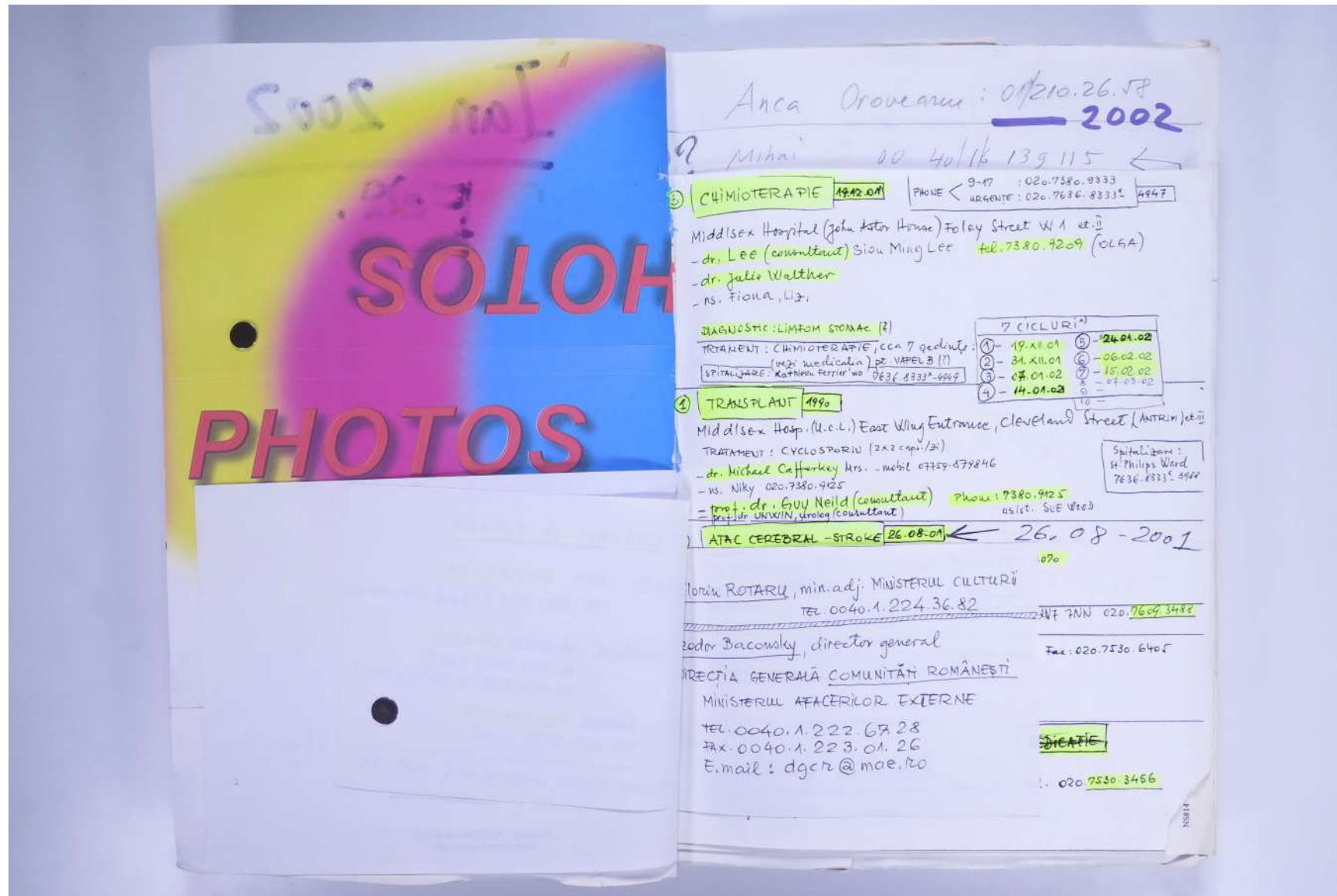
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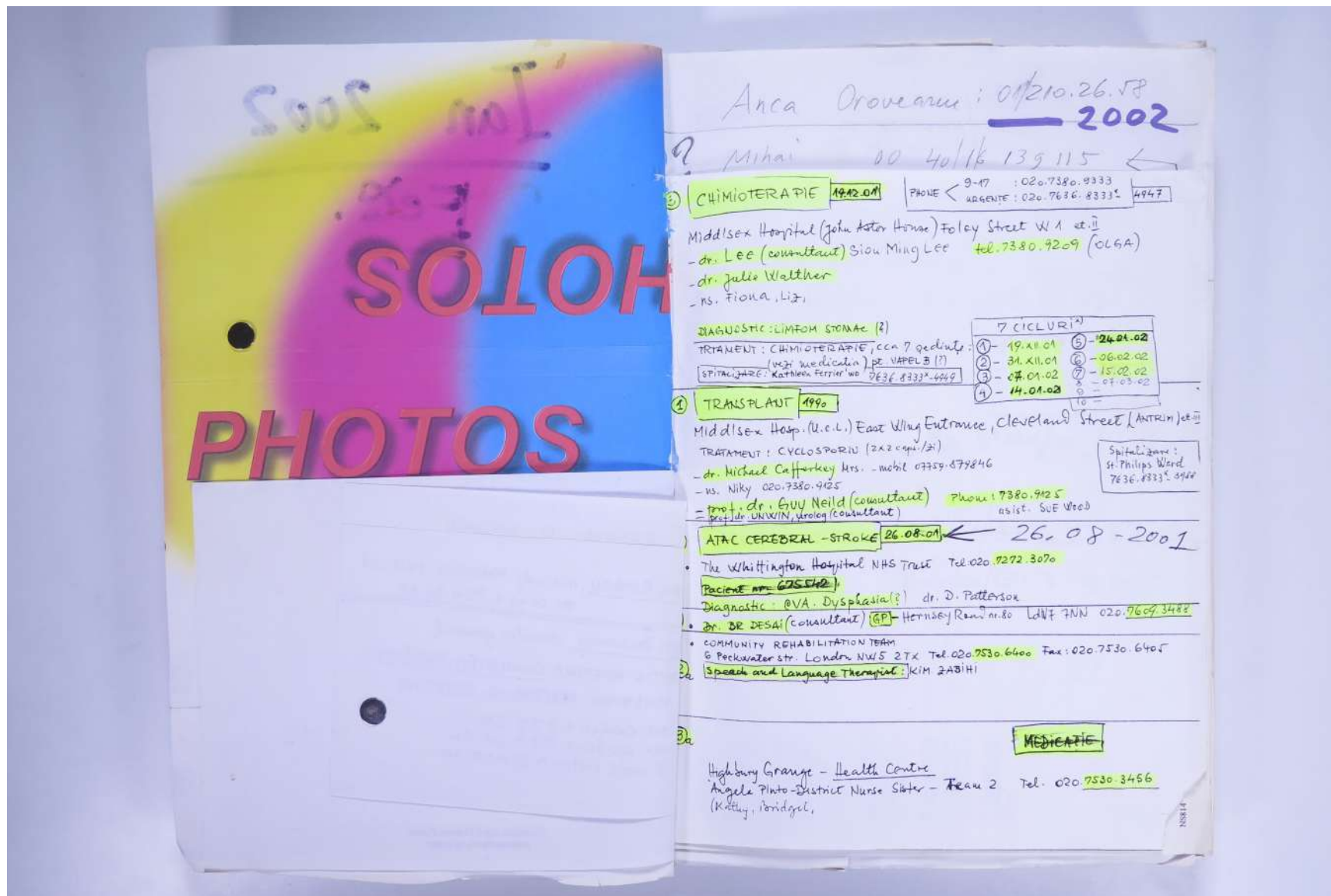
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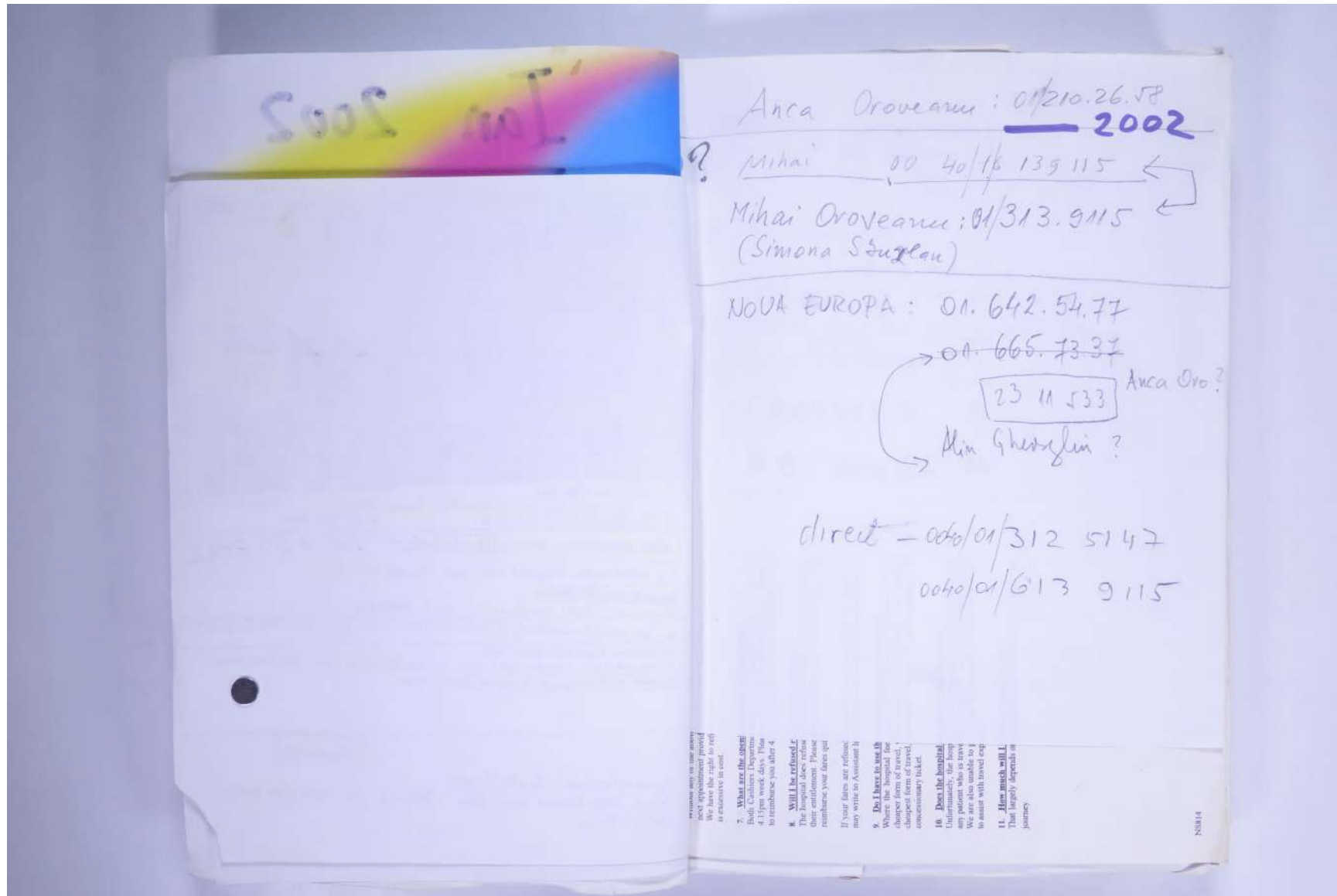
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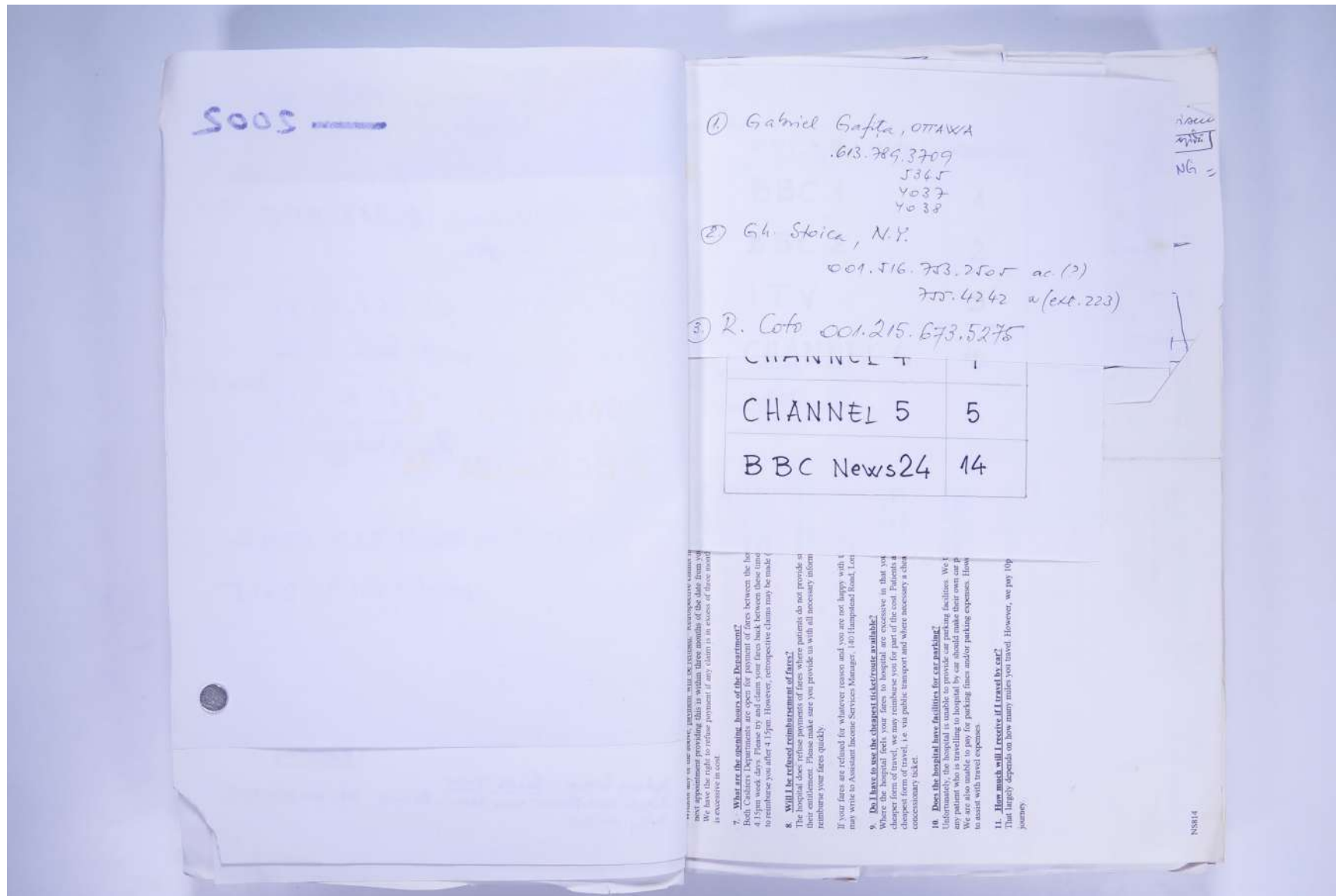


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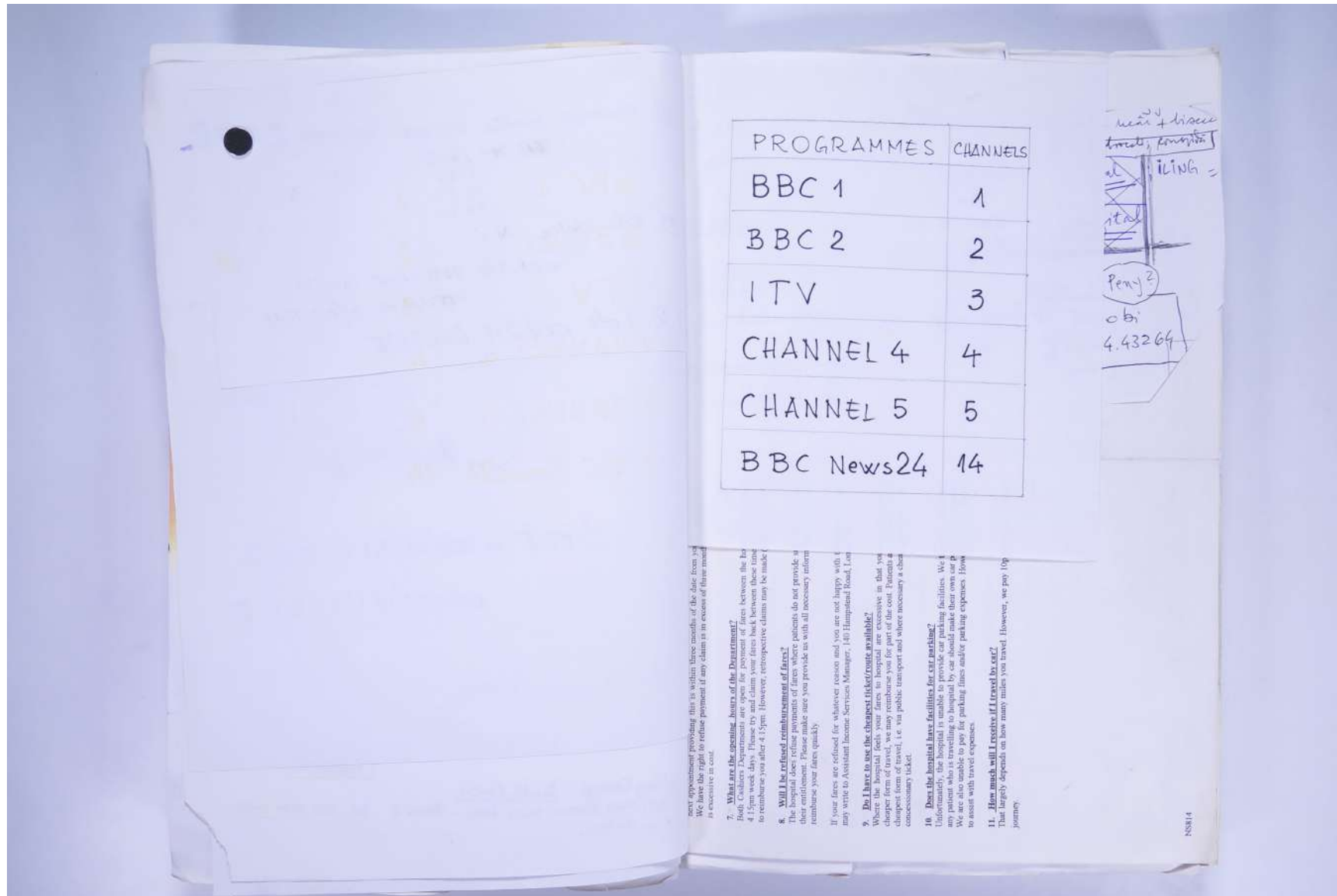
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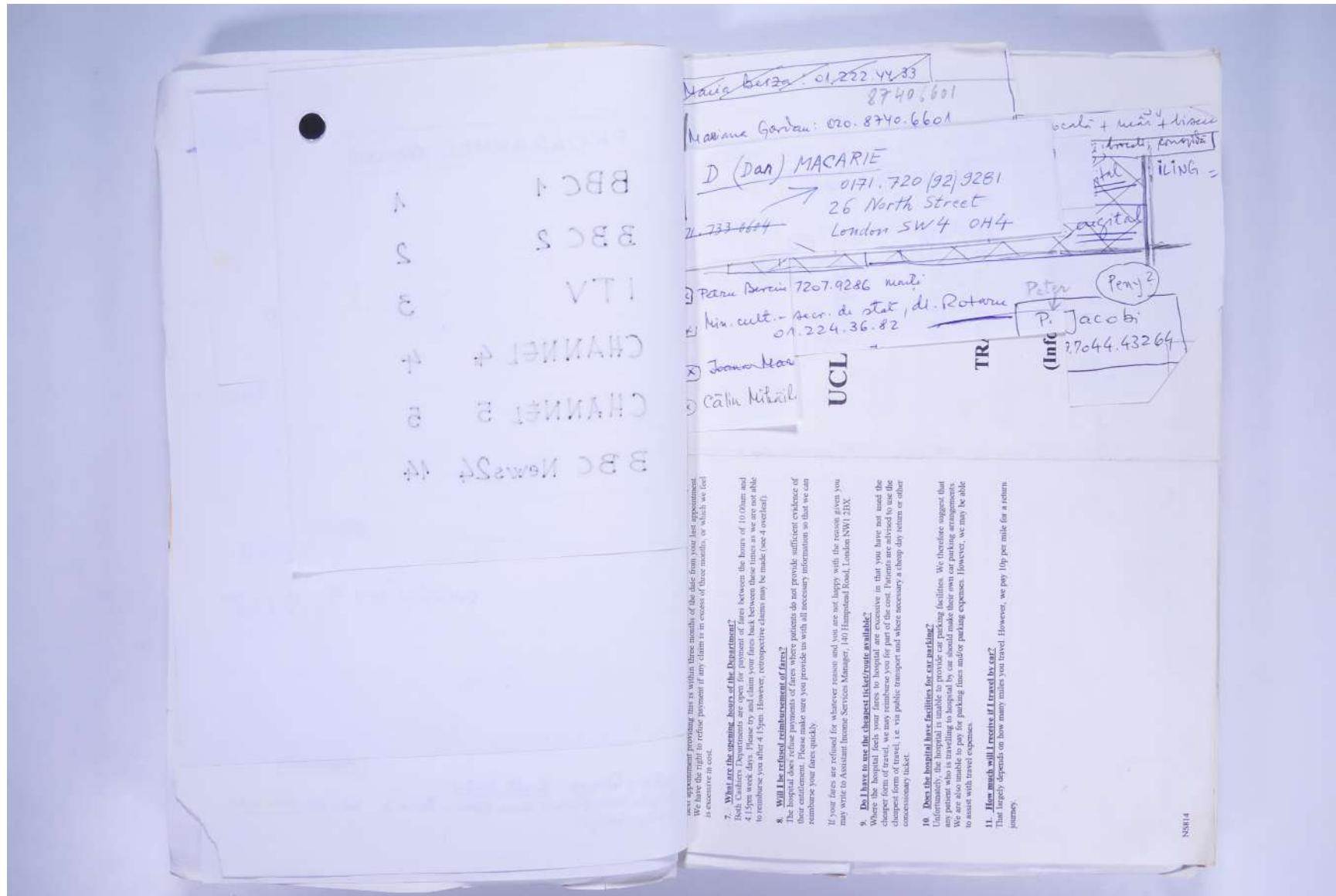
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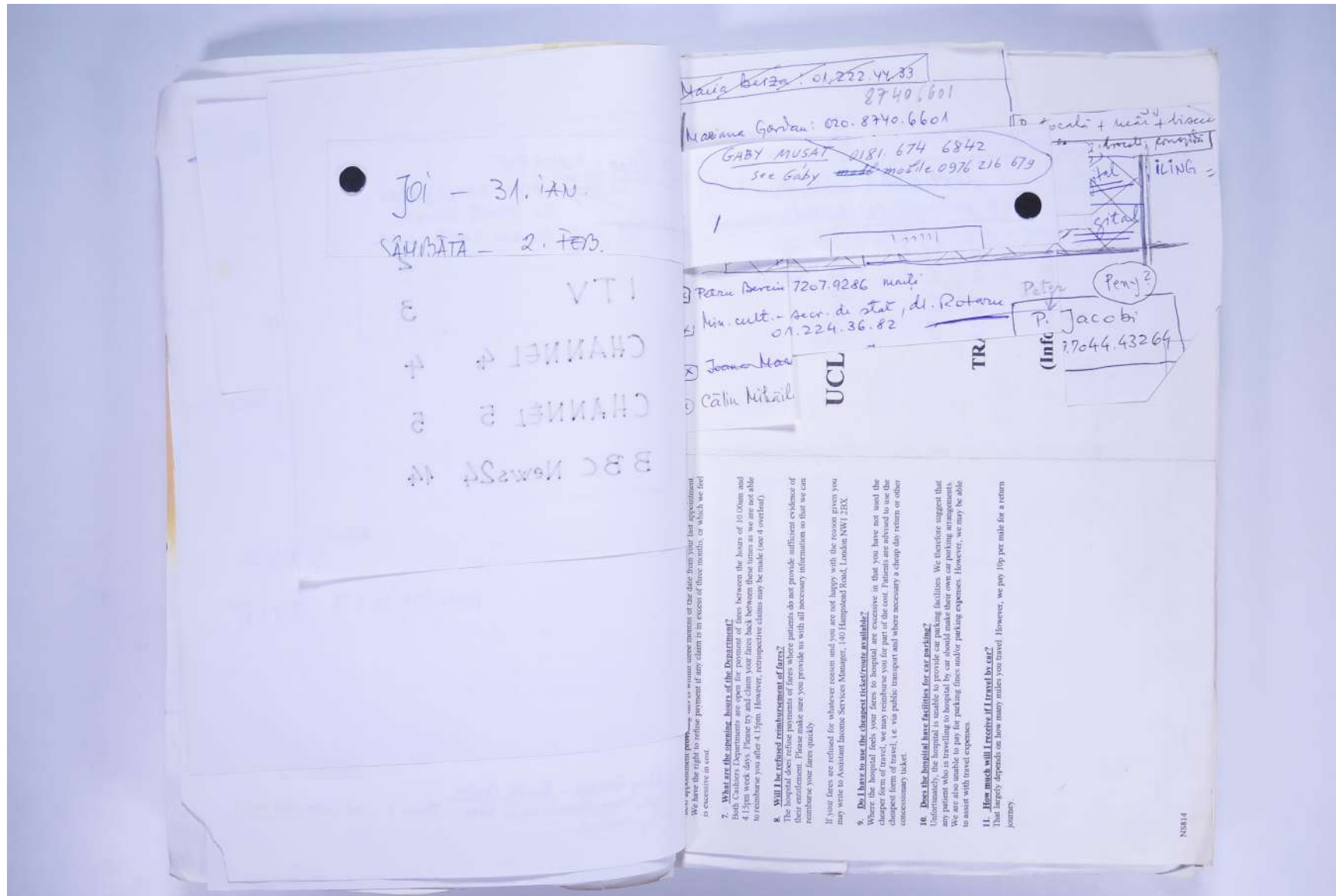
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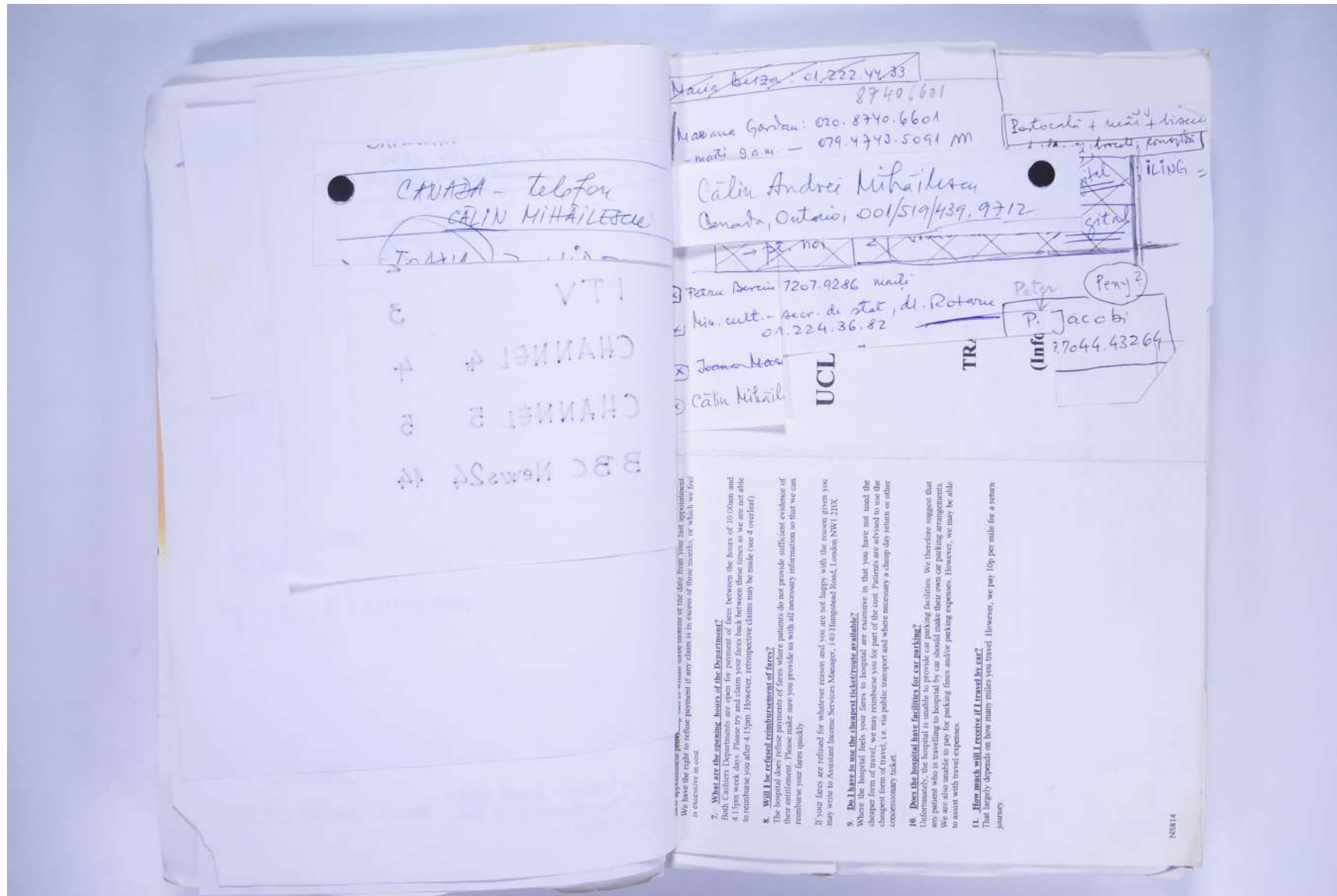
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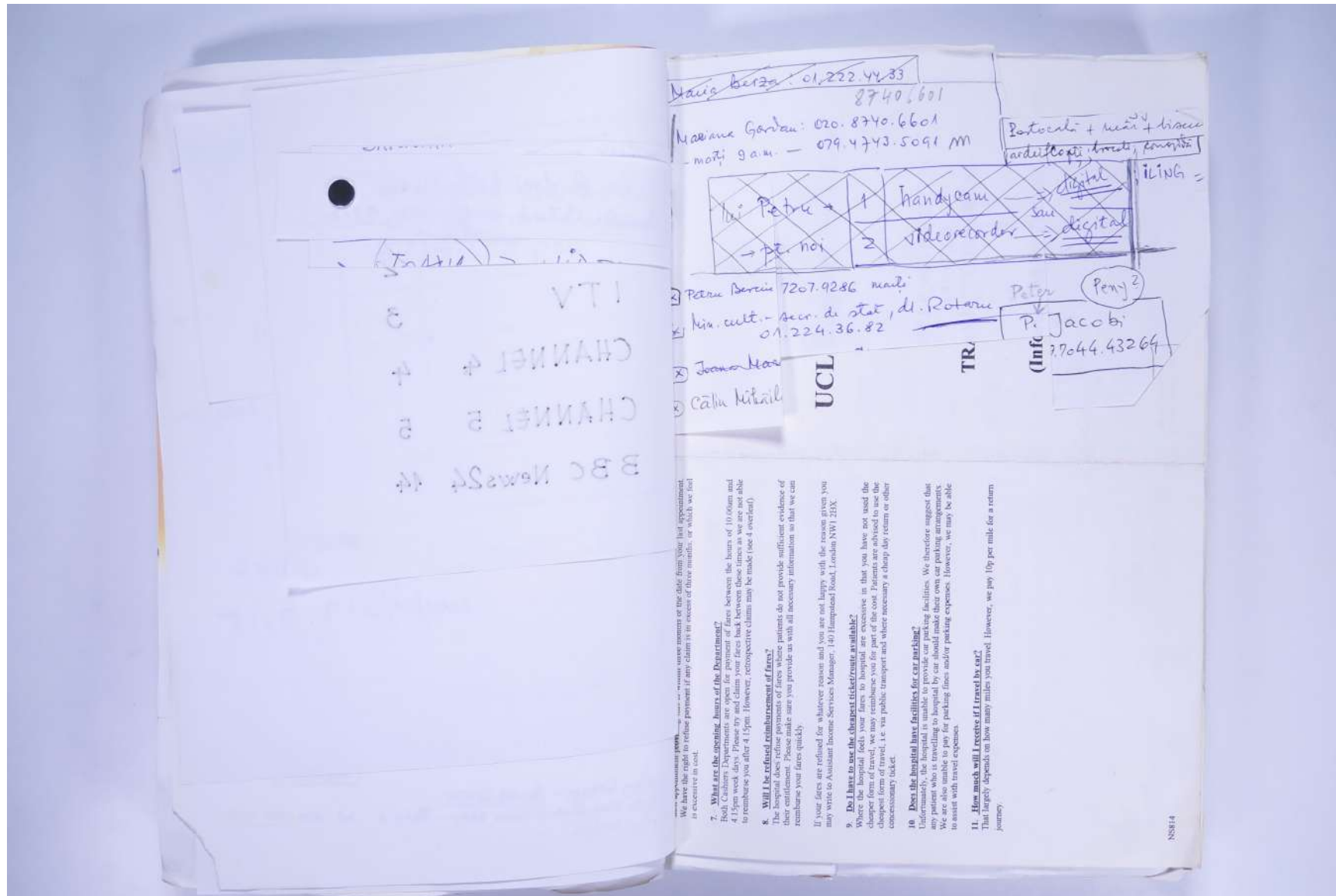
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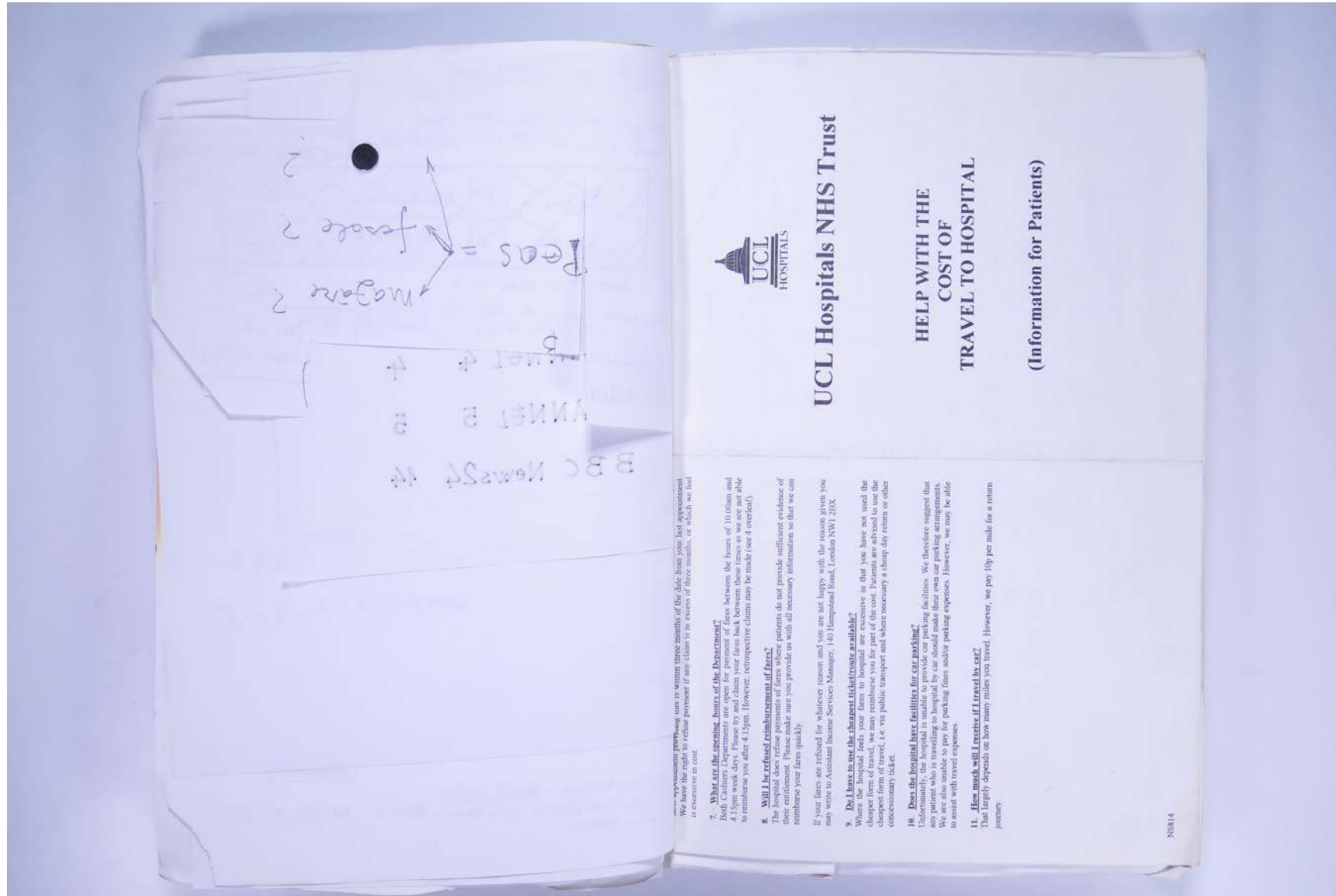
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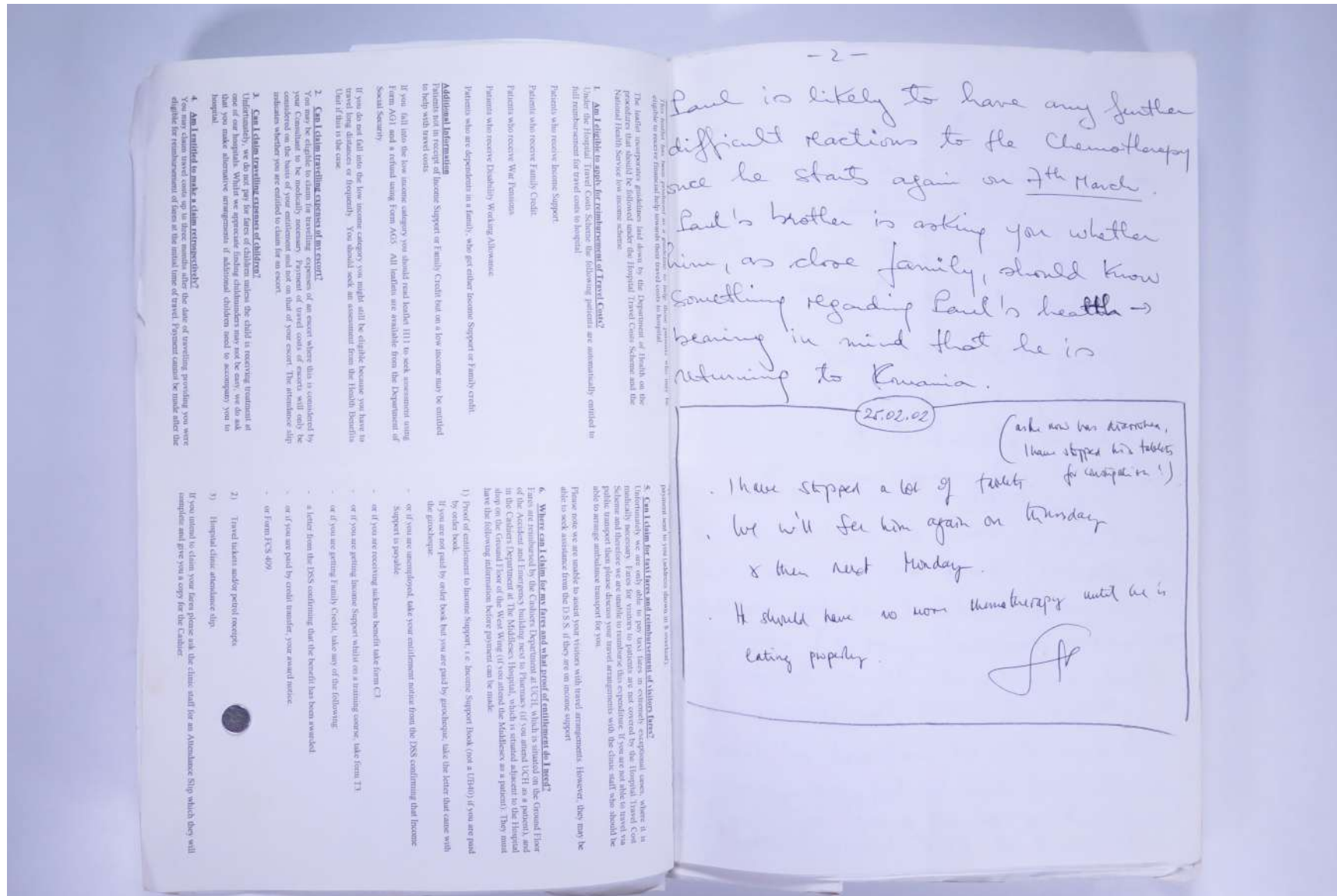
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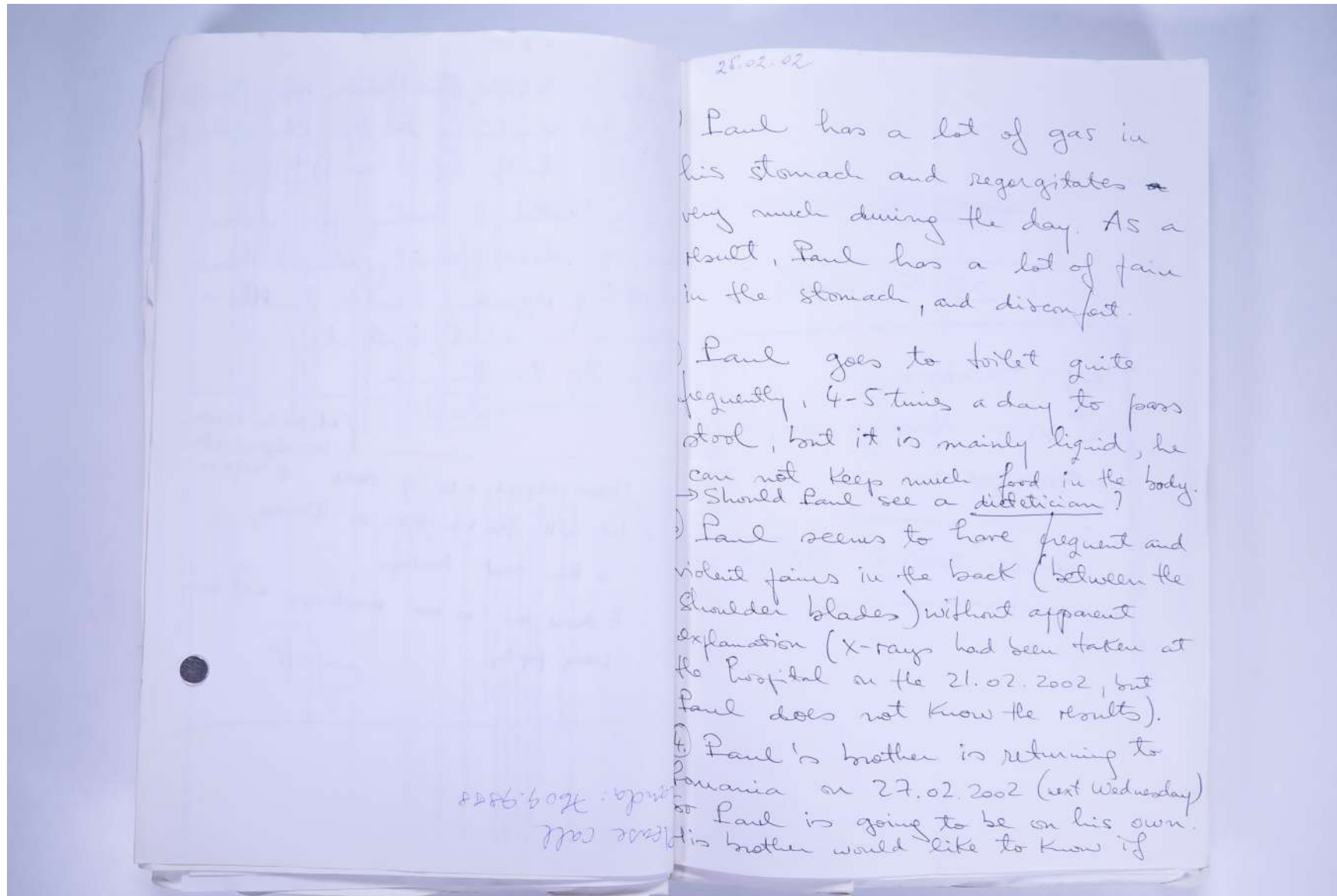


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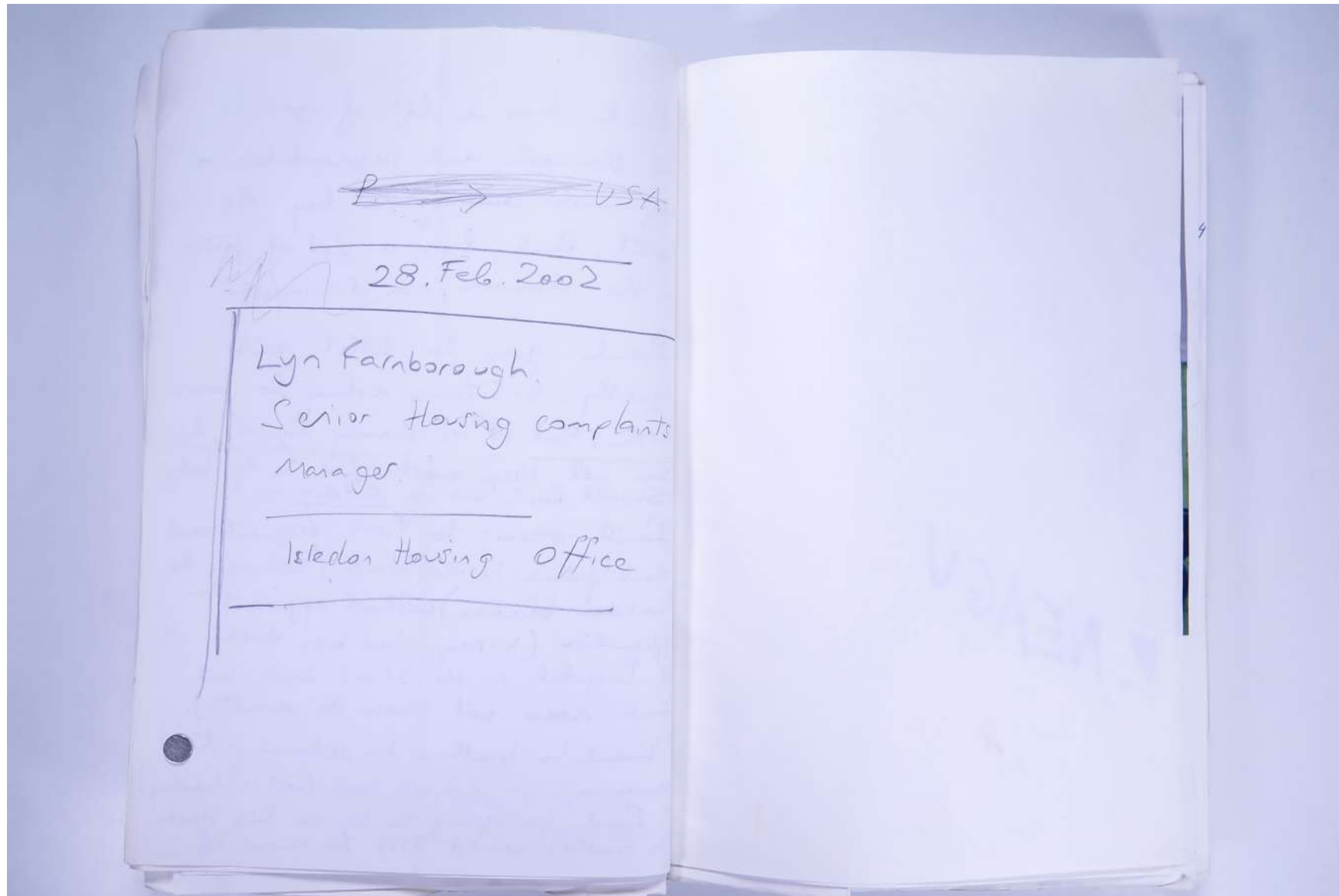
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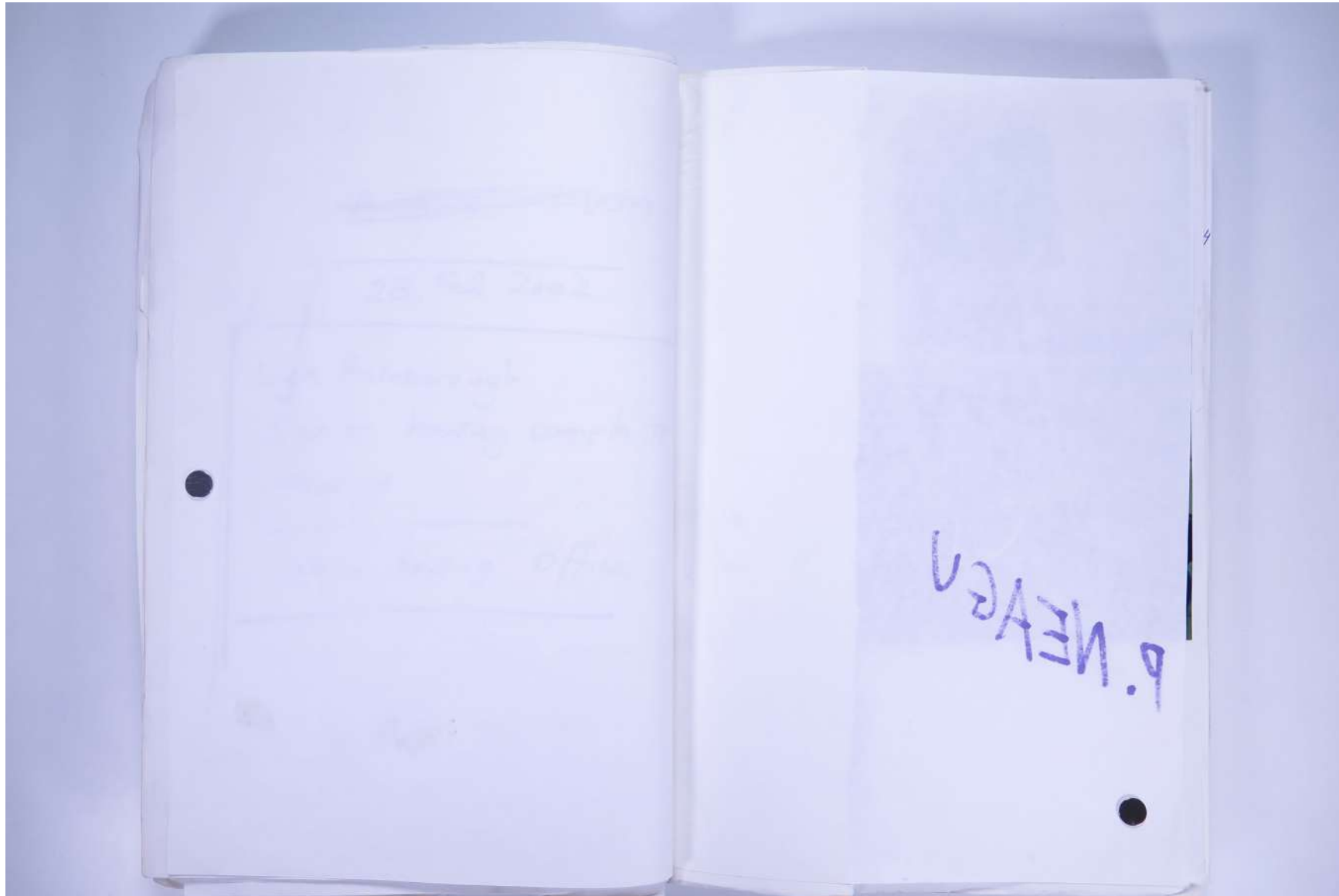
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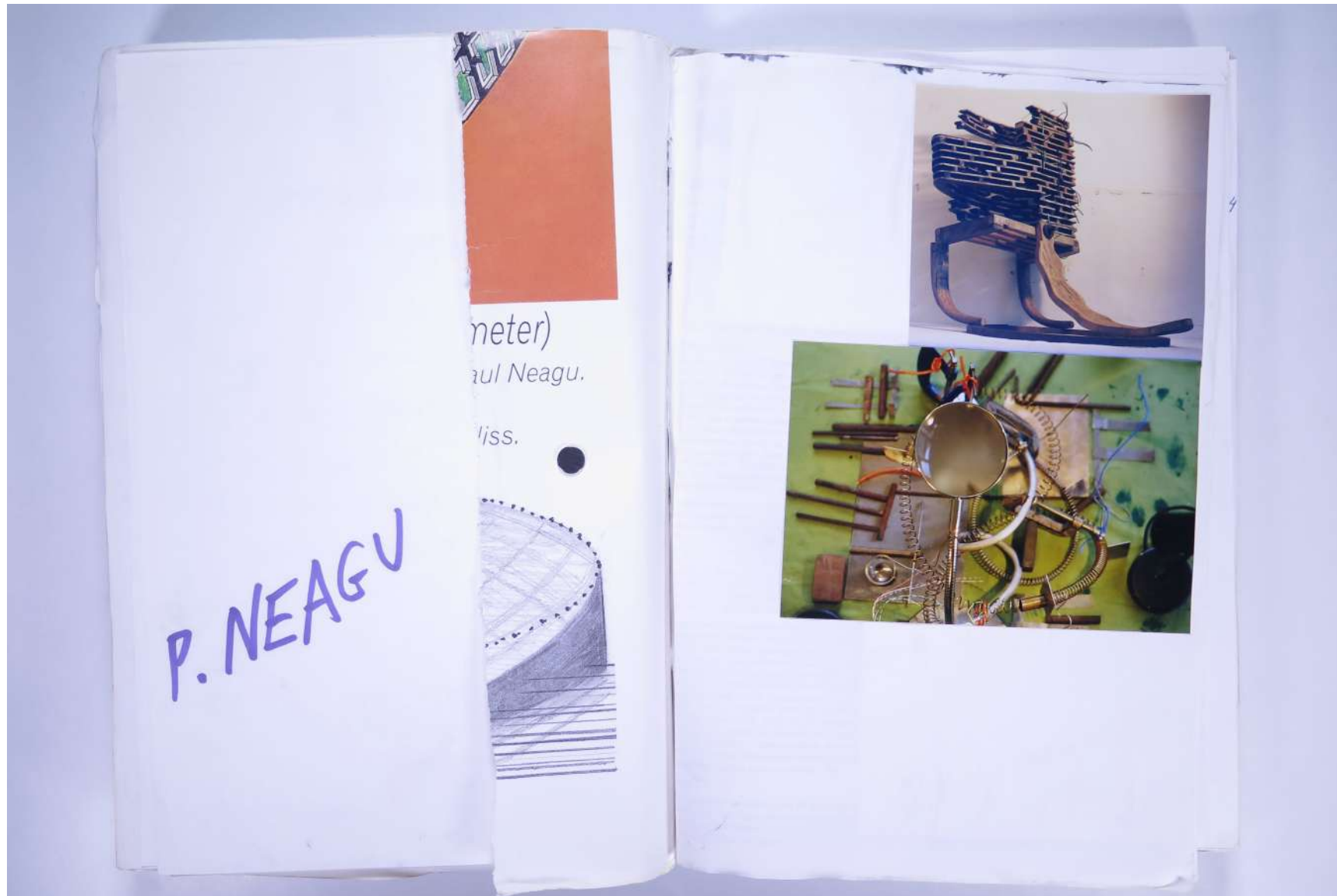
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Henry Moore Institute Newsletter

February/March 2002 ISSUE No. 40

Surface Values

Do you see the Henry Moore Institute investigating the surface of sculpture: goose pimples and all. Second Skin, our major winter exhibition, surveys casts taken from the living body, asks when they become sculpture, and examines a range of textures. Some of these 'skins' draw us into the sculpture, others repel. At the same time, the study exhibition *Shine* focusses, as its title suggests, on the shiny surface. To make a sculpture shiny in the 1930s was a choice that committed not only to Art Deco, on the one hand, but also to the contemporary trend for direct carving. Many of the interwar sculptures here offer an alternative to the Moore and Hepworth we know from this period. (PC)

Second Skin

Second Skin, curated by Stephen Fieke, explores the connections between life casting and sculpture in the nineteenth century as well as in more recent years. Historical examples have been selected from a survey exhibition initiated by the Musée d'Orsay entitled *A Fleur de Peau* and will be shown at the Institute with sculptures by Duane Hanson, John De Andrea, Judd Thak and Robert Gober, and contemporary works by Jordan Baseman, Don Brown, Complete Arthole, Siobhán Hapaska, Abigail Lane, Sarah Lucas, Marc Quinn, Charles Ray and Gavin Turk. The exhibition will illustrate the diversity of the technique, its disparate uses and its influences, but will also focus on its often-perplexing relationship to sculpture.

In the nineteenth century, life casts were a standard part of artistic practice. Academic students were taught to draw casts of antique statuary and artists made use of plaster casts of standard poses as life models were expensive to hire. The surface and anatomical realism of casting was, however, highly controversial. It was just about acceptable for sculptors to use a combination of modelling and casting, but a direct cast could not be presented as a finished work of art. Sometimes, the polemic reached a wider public: Rodin's 'Age of Bronze', for example, was initially thought to be a life cast.

Interest in realism re-emerged in America in the 1960s, although casting retained its dubious status. Hanson and De Andrea, for example, were subjected to the same criticism that had been heaped in the previous century and were not always considered serious artists. Recent British artists have not been deterred from exploring the realistic potential of life casts. It is possible to regard a veristic figurative work by Gavin Turk or Abigail Lane as an opportunity to reflect on fundamental ideas of materiality and existence. Even sculptors like Siobhán Hapaska, who is known for inquiries into abstraction, have been tempted by the primal possibilities of human simulators. Moreover, Second Skin delves into the wider sculptural concerns of figuration, pigmentation, surface, colour and realism. (SF)

Shine

Shine, curated by Jon Wood, began life as a symposium held over the last year. The display uses the sculpture collections of the British Museums & Galleries as a point of departure, with additional loans from the National Portrait Gallery, London, the

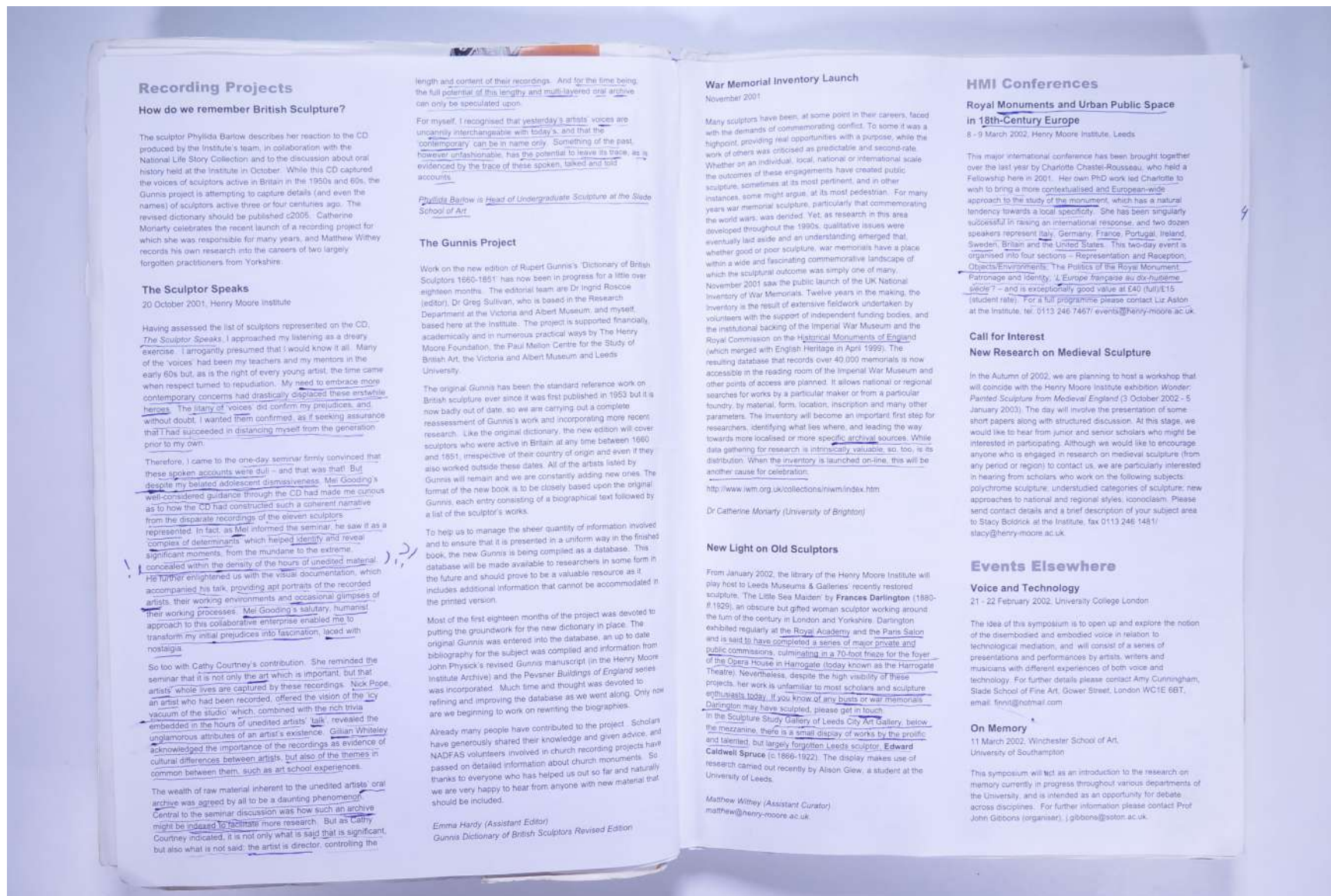
Scottish National Gallery of Modern Art, Edinburgh, and various private lenders. Each of the works has been written about by a different contributor, in an Essay available from the Institute. Tel: 0113 246 7467; publications@henry-moore.ac.uk.

A Close Encounter

We held a public discussion about our exhibition *Close Encounters* in early December. Nick Rogers (Assistant Registrar at the Hayward Gallery) recorded his own response to the day.

Beginning with a close-up of Henry Moore's hands, which appear to mould and shape a solid sculpture as if it were made of clay, Dr Peter Read (University of St Andrews) led the group past the fiery furnace of the welding studio, through to a photograph of Zadkine relaxing in his Rue Rousselet studio, where he described the sculptor as 'a man who's worked for six days and is resting on the seventh'. Here, the speaker drew parallels between the act of artistic creation, as portrayed in this sequence of photographs in the first room, and the Biblical story of Creation. Invoking Flaubert's assertion that photography 'is no more, no less than painting', Dr Read went on to discuss the ways in which the use of dramatic composition and chiaroscuro not only give life to the static forms in the photographs of Rodin's 'Eve', Epstein's 'Lazarus', and above all in Brassai's startling images of Picasso's studio at Boulogne, but also act as a means of reinstating the 'aura' of the sculptor's studio, potentially lost in the transition from three to two dimensions.

Nowhere is this dialectic between sculpture in reproduction and in the round more explicit than in the second room of the exhibition. Here, Dr Valérie Holman (University of London, Westminster) noted how the dull surfaces of the plaster models, featured in the enlarged reproductions of Brassai's photographs of sculptors' studios, compete for attention with the polished monumentality of the actual objects on display. Dr Holman went on to stress the importance of sequence by relating these images to Minoburo, the surrealist periodical in which they first appeared in 1933, and whose principal aim she described as to portray creativity in any of its varied forms, be it sculpture, music, architecture, mythology, psychoanalysis or ethnology. The ethnographic concerns of the journal, issue 2 of which was devoted entirely to an expedition to Dakar-Djibouti, are reflected in the apparent objectivity of Brassai's camera as it surveys the studio, capturing the amassed artefacts from all angles. Yet the very artistry of the images undermines this sense of detachment, supporting Dr Holman's view that these photographs by Brassai could be considered as works of art in their own right. The abstract sculptural assemblages displayed in the final room of the exhibition have monumental characteristics which belie their small scale. For Holman these works are imbued with an inherent instability, most apparent in the Hepworth sculpture, whose sphere is begging to be tipped into the adjacent disc, like the ball-bearings in a children's puzzle. In contrast, Dr Read sees in these works, and in particular the Turnbull reliefs, a Zen beatitude, enhanced by the sense that the role of God has passed from the artist to the viewer, gazing down on these sculptural manifestations of the creative process.



Recording Projects

How do we remember British Sculpture?

The sculptor Phyllida Barlow describes her reaction to the CD produced by the Institute's team, in collaboration with the National Life Story Collection and to the discussion about oral history held at the Institute in October. While this CD captured the voices of sculptors active in Britain in the 1950s and 60s, the Gunnis project is attempting to capture details (and even the names) of sculptors active three or four centuries ago. The revised dictionary should be published c2005. Catherine Moriarty celebrates the recent launch of a recording project for which she was responsible for many years, and Matthew Wilthey records his own research into the careers of two largely forgotten practitioners from Yorkshire.

The Sculptor Speaks

10 October 2001, Henry Moore Institute

Having assessed the list of sculptors represented on the CD, The Sculptor Speaks, I approached my listening as a dreary exercise. I arrogantly presumed that I would know it all. Many of the 'voices' had been my teachers and my mentors in the early 60s but, as is the right of every young artist, the time came when respect turned to repudiation. My need to embrace more contemporary concerns had drastically displaced these erstwhile heroes. The litany of 'voices' did confirm my prejudices, and without doubt, I wanted them confirmed, as if seeking assurance that I had succeeded in distancing myself from the generation prior to my own.

Therefore, I came to the one-day seminar firmly convinced that these spoken accounts were dull – and that was that. But despite my belated adolescent dismissiveness, Mel Gooding's well-considered guidance through the CD had made me curious as to how the CD had constructed such a coherent narrative from the disparate recordings of the eleven sculptors represented. In fact, as Mel informed the seminar, he saw it as a complex of determinants which helped identify and reveal significant moments, from the mundane to the extreme, concealed within the density of the hours of unedited material. He further enlightened us with the visual documentation, which accompanied his talk, providing apt portraits of the recorded artists, their working environments and occasional glimpses of their working processes. Mel Gooding's salutary, humanist approach to this collaborative enterprise enabled me to transform my initial prejudices into fascination, laced with nostalgia.

So too with Cathy Courtney's contribution. She reminded the seminar that it is not only the art which is important, but that artists' whole lives are captured by these recordings. Nick Pope, an artist who had been recorded, offered the vision of the 'icy vacuum of the studio' which, combined with the rich trivia embedded in the hours of unedited artists' talk, revealed the unglamorous attributes of an artist's existence. Gillian Whitley acknowledged the importance of the recordings as evidence of cultural differences between artists, but also of the themes in common between them, such as art school experiences.

The wealth of raw material inherent in the unedited artists' oral archive was agreed by all to be a daunting phenomenon. Central to the seminar discussion was how such an archive might be organised to facilitate more research. But as Cathy Courtney indicated, it is not only what is said that is significant, but also what is not said: the artist is director, controlling the

length and content of their recordings. And for the time being, the full potential of this lengthy and multi-layered oral archive can only be speculated upon.

For myself, I recognised that yesterday's artists' voices are uncannily interchangeable with today's, and that the 'contemporary' can be in name only. Something of the past, however unfashionable, has the potential to leave its trace, as evidenced by the trace of these spoken, talked and told accounts.

Phyllida Barlow is Head of Undergraduate Sculpture at the Slide School of Art.

The Gunnis Project

Work on the new edition of Rupert Gunnis's 'Dictionary of British Sculptors 1660-1851' has now been in progress for a little over eighteen months. The editorial team are Dr Ingrid Roscoe (editor), Dr Greg Sullivan, who is based in the Research Department at the Victoria and Albert Museum, and myself, based here at the Institute. The project is supported financially, academically and in numerous practical ways by The Henry Moore Foundation, the Paul Mellon Centre for the Study of British Art, the Victoria and Albert Museum and Leeds University.

The original Gunnis has been the standard reference work on British sculpture ever since it was first published in 1953 but it is now badly out of date, as we are carrying out a complete reassessment of Gunnis's work and incorporating more recent research. Like the original dictionary, the new edition will cover sculptors who were active in Britain at any time between 1660 and 1851, irrespective of their country of origin and even if they also worked outside these dates. All of the artists listed by Gunnis will remain and we are constantly adding new ones. The format of the new book is to be closely based upon the original Gunnis, each entry consisting of a biographical text followed by a list of the sculptor's works.

To help us to manage the sheer quantity of information involved and to ensure that it is presented in a uniform way in the finished book, the new Gunnis is being compiled as a database. This database will be made available to researchers in some form in the future and should prove to be a valuable resource as it includes additional information that cannot be accommodated in the printed version.

Most of the first eighteen months of the project was devoted to putting the groundwork for the new dictionary in place. The original Gunnis was entered into the database, an up to date bibliography for the subject was compiled and information from John Physick's revised Gunnis manuscript (in the Henry Moore Institute Archive) and the Pevsner Buildings of England series was incorporated. Much time and thought was devoted to refining and improving the database as we went along. Only now are we beginning to work on rewriting the biographies.

Already many people have contributed to the project. Scholars have generously shared their knowledge and given advice, and NADFAS volunteers, involved in church recording projects have passed on detailed information about church monuments. So thanks to everyone who has helped us out so far and naturally we are very happy to hear from anyone with new material that should be included.

Emma Hardy (Assistant Editor)
Gunnis Dictionary of British Sculptors Revised Edition

War Memorial Inventory Launch

November 2001

Many sculptors have been, at some point in their careers, faced with the demands of commemorating conflict. To some it was a highpoint, providing real opportunities with a purpose, while the work of others was criticised as predictable and second-rate. Whether an individual, local, national or international scale, the outcomes of these engagements have created public sculpture, sometimes at its most pertinent, and in other instances, some might argue, at its most pedestrian. For many years war memorial sculpture, particularly that commemorating the world wars, was denuded. Yet, as research in this area developed throughout the 1990s, qualitative issues were eventually laid aside and an understanding emerged that whether good or poor sculpture, war memorials have a place within a wide and fascinating commemorative landscape of which the sculptural outcome was simply one of many. November 2001 saw the public launch of the UK National Inventory of War Memorials. Twelve years in the making, the inventory is the result of extensive fieldwork undertaken by volunteers with the support of independent funding bodies, and the institutional backing of the Imperial War Museum and the Royal Commission on the Historical Monuments of England (which merged with English Heritage in April 1999). The resulting database that records over 40,000 memorials is now accessible in the reading room of the Imperial War Museum and other points of access are planned. It allows national or regional searches for works by a particular maker or from a particular foundry, by material, form, location, inscription and many other parameters. The inventory will become an important first step for researchers, identifying what lies where, and leading the way towards more localised or more specific archival sources. While data gathering for research is intrinsically valuable, so too, is its distribution. When the inventory is launched on-line, this will be another cause for celebration.

<http://www.iwm.org.uk/collections/nw/index.htm>

Dr Catherine Moriarty (University of Brighton)

New Light on Old Sculptors

From January 2002, the library of the Henry Moore Institute will play host to Leeds Museums & Galleries' recently restored sculpture, The Little Sea Maiden by Frances Darlington (1880-9 1929), an obscure but gifted woman sculptor working around the turn of the century in London and Yorkshire. Darlington exhibited regularly at the Royal Academy and the Paris Salon and is said to have completed a series of major private and public commissions, culminating in a 70-foot frieze for the foyer of the Opera House in Harrogate (today known as the Harrogate Theatre). Nevertheless, despite the high visibility of these projects, her work is unfamiliar to most scholars and sculpture enthusiasts today. If you know of any busts or war memorials Darlington may have sculpted, please get in touch.

In the Sculpture Study Gallery of Leeds City Art Gallery, below the mezzanine, there is a small display of works by the prolific and talented, but largely forgotten Leeds sculptor, Edward Caldwell Spruce (c.1866-1922). The display makes use of research carried out recently by Alison Giew, a student at the University of Leeds.

Matthew Withey (Assistant Curator)
matthew@henry-moore.ac.uk

HMI Conferences

Royal Monuments and Urban Public Space in 18th-Century Europe

8-9 March 2002, Henry Moore Institute, Leeds

This major international conference has been brought together over the last year by Charlotte Chastel-Rousseau, who held a Fellowship here in 2001. Her own PhD work led Charlotte to wish to bring a more contextualised and European-wide approach to the study of the monument, which has a natural tendency towards a local specificity. She has been singularly successful in raising an international response, and two dozen speakers represent Italy, Germany, France, Portugal, Ireland, Sweden, Britain and the United States. This two-day event is organised into four sections – Representation and Reception; Objects/Environments; The Politics of the Royal Monument; Patronage and Identity. *L'Europe française au dix-huitième siècle?* – and is exceptionally good value at £40 (full)/£15 (student rate). For a full programme please contact Liz Aslin at the Institute, tel: 0113 246 7467/ events@henry-moore.ac.uk

Call for Interest

New Research on Medieval Sculpture

In the Autumn of 2002, we are planning to host a workshop that will coincide with the Henry Moore Institute exhibition *Wonder: Painted Sculpture from Medieval England* (3 October 2002 – 5 January 2003). The day will involve the presentation of some short papers along with structured discussion. At this stage, we would like to hear from junior and senior scholars who might be interested in participating. Although we would like to encourage anyone who is engaged in research on medieval sculpture (from any period or region) to contact us, we are particularly interested in hearing from scholars who work on the following subjects: polychrome sculpture; understudied categories of sculpture; new approaches to national and regional styles; iconoclasm. Please send contact details and a brief description of your subject area to Stacy Bolonick at the Institute, fax 0113 246 1481/ stacy@henry-moore.ac.uk

Events Elsewhere

Voice and Technology

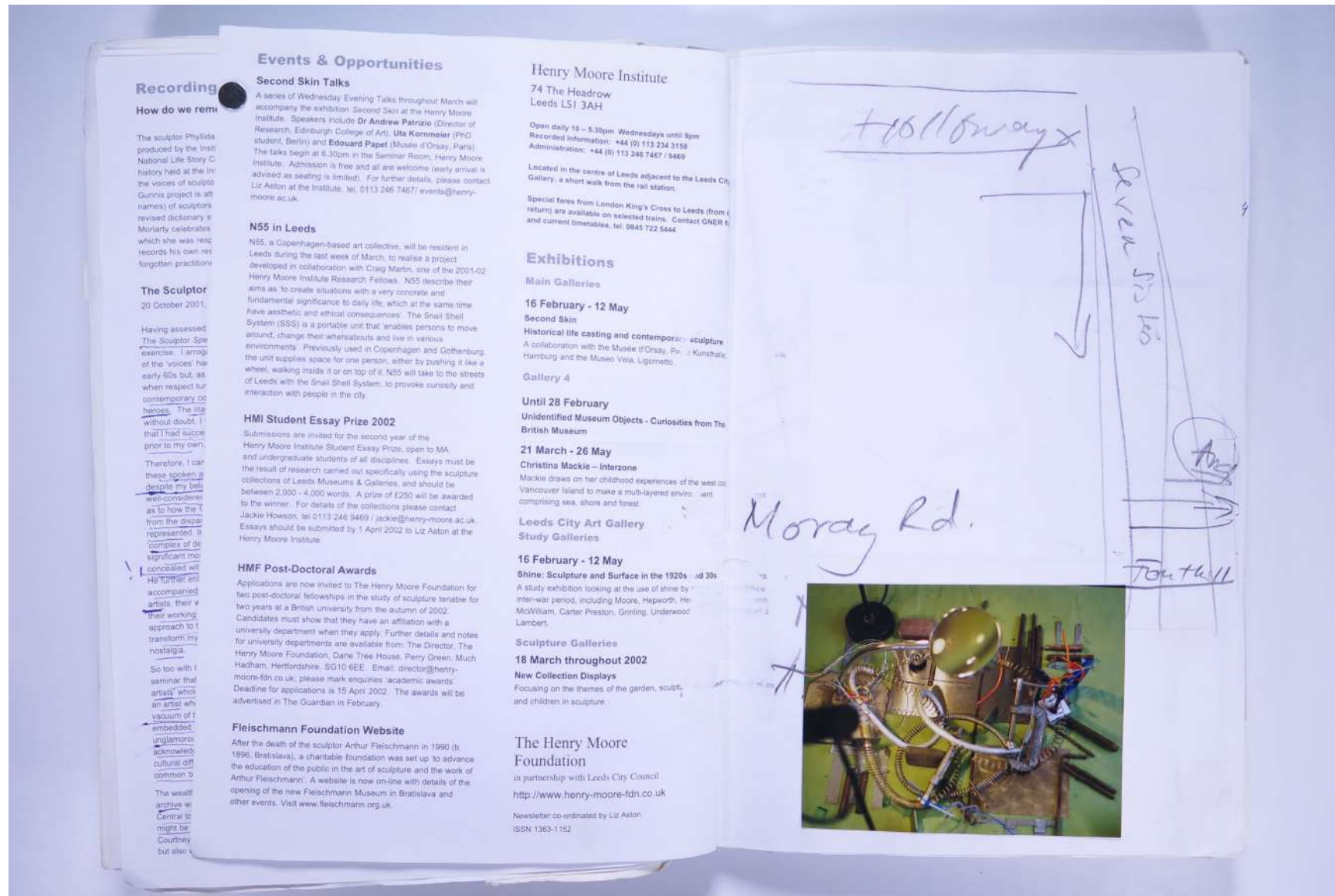
21 - 22 February 2002, University College London

The idea of this symposium is to open up and explore the notion of the disembodied and embodied voice in relation to technological mediation, and will consist of a series of presentations and performances by artists, writers and musicians with different experiences of both voice and technology. For further details please contact Amy Cunningham, Slide School of Fine Art, Gower Street, London WC1E 6BT, email: fvv@nmail.com

On Memory

11 March 2002, Winchester School of Art, University of Southampton

This symposium will act as an introduction to the research on memory currently in progress throughout various departments of the University, and is intended as an opportunity for debate across disciplines. For further information please contact Prof John Gibbons (organiser), j.gibbons@soton.ac.uk



Recording

How do we rem

The sculptor Phyllida produced by the Inst National Life Story C history held at the In the voices of sculpto Gunnis project is att names) of sculptors revised dictionary. Moriarty celebrates which she was rec records his own res forgotten practices

The Sculptor

20 October 2001

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Events & Opportunities

Second Skin Talks

A series of Wednesday Evening Talks throughout March will accompany the exhibition *Second Skin* at the Henry Moore Institute. Speakers include **Dr Andrew Patrizio** (Director of Research, Edinburgh College of Art), **Uta Kormmeler** (PHD student, Berlin) and **Edouard Papet** (Musée d'Orsay, Paris). The talks begin at 6.30pm in the Seminar Room, Henry Moore Institute. Admission is free and all are welcome (early arrival is advised as seating is limited). For further details, please contact Liz Aston at the Institute. Tel: 0113 246 7467 / events@henry-moore.ac.uk.

N55 in Leeds

N55, a Copenhagen-based art collective, will be resident in Leeds during the last week of March, to realise a project developed in collaboration with Craig Martin, one of the 2001-02 Henry Moore Institute Research Fellows. N55 describe their aims as 'to create situations with a very concrete and fundamental significance to daily life, which at the same time have aesthetic and ethical consequences'. The Snail Shell System (SSS) is a portable unit that enables persons to move around, change their whereabouts and live in various environments. Previously used in Copenhagen and Gothenburg, the unit supplies space for one person, either by pushing it like a wheel, walking inside it or on top of it. N55 will take to the streets of Leeds with the Snail Shell System, to provoke curiosity and interaction with people in the city.

HMI Student Essay Prize 2002

Submissions are invited for the second year of the Henry Moore Institute Student Essay Prize, open to MA and undergraduate students of all disciplines. Essays must be the result of research carried out specifically using the sculpture collections of Leeds Museums & Galleries, and should be between 2,000 - 4,000 words. A prize of £250 will be awarded to the winner. For details of the collections please contact Jackie Howson, tel 0113 246 8469 / jackie@henry-moore.ac.uk. Essays should be submitted by 1 April 2002 to Liz Aston at the Henry Moore Institute.

HMf Post-Doctoral Awards

Applications are now invited to The Henry Moore Foundation for two post-doctoral fellowships in the study of sculpture tenable for two years at a British university from the autumn of 2002. Candidates must show that they have an affiliation with a university department when they apply. Further details and notes for university departments are available from: The Director, The Henry Moore Foundation, Dane Tree House, Perry Green, Much Hadham, Hertfordshire, SG10 6EE. Email: director@henry-moore-fdn.co.uk; please mark enquiries 'academic awards'. Deadline for applications is 15 April 2002. The awards will be advertised in The Guardian in February.

Fleischmann Foundation Website

After the death of the sculptor Arthur Fleischmann in 1990 (b. 1896, Bratislava), a charitable foundation was set up 'to advance the education of the public in the art of sculpture and the work of Arthur Fleischmann'. A website is now on-line with details of the opening of the new Fleischmann Museum in Bratislava and other events. Visit www.fleischmann.org.uk.

Henry Moore Institute

74 The Headrow
Leeds LS1 3AH

Open daily 10 - 5.30pm Wednesdays until 5pm
Recorded information: +44 (0) 113 234 3158
Administration: +44 (0) 113 246 7467 / 8469

Located in the centre of Leeds adjacent to the Leeds City Gallery, a short walk from the rail station.

Special fares from London King's Cross to Leeds (from 4 return) are available on selected trains. Contact GNER & current timetables, tel: 0845 722 5444.

Exhibitions

Main Galleries

16 February - 12 May

Second Skin

Historical life casting and contemporary sculpture
A collaboration with the Musée d'Orsay, Paris, Kunsthalle Hamburg and the Museo Vela, Ligornetto.

Gallery 4

Until 28 February

Unidentified Museum Objects - Curiosities from The British Museum

21 March - 26 May

Christina Mackie - Interzone

Mackie draws on her childhood experiences of the west coast Vancouver Island to make a multi-layered artwork comprising sea, shore and forest.

Leeds City Art Gallery

Study Galleries

16 February - 12 May

Shine: Sculpture and Surface in the 1920s and 30s

A study exhibition looking at the use of shine by inter-war period, including Moore, Hepworth, Henry McWilliam, Carter Preston, Grening, Underwood Lambert.

Sculpture Galleries

18 March throughout 2002

New Collection Displays

Focusing on the themes of the garden, sculpture, and children in sculpture.

The Henry Moore Foundation

in partnership with Leeds City Council

<http://www.henry-moore-fdn.co.uk>

Newsletter co-ordinated by Liz Aston
ISSN 1363-1152

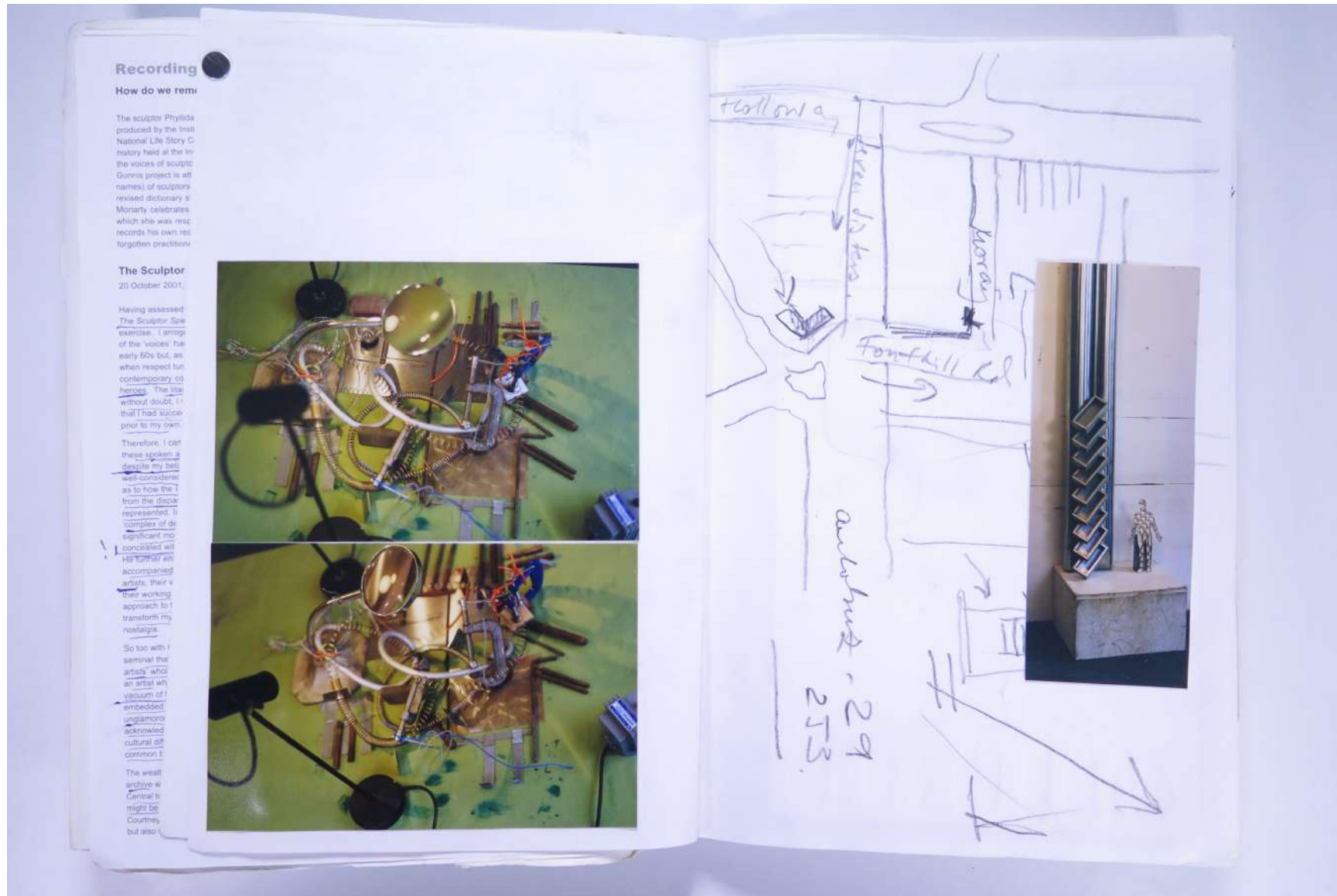


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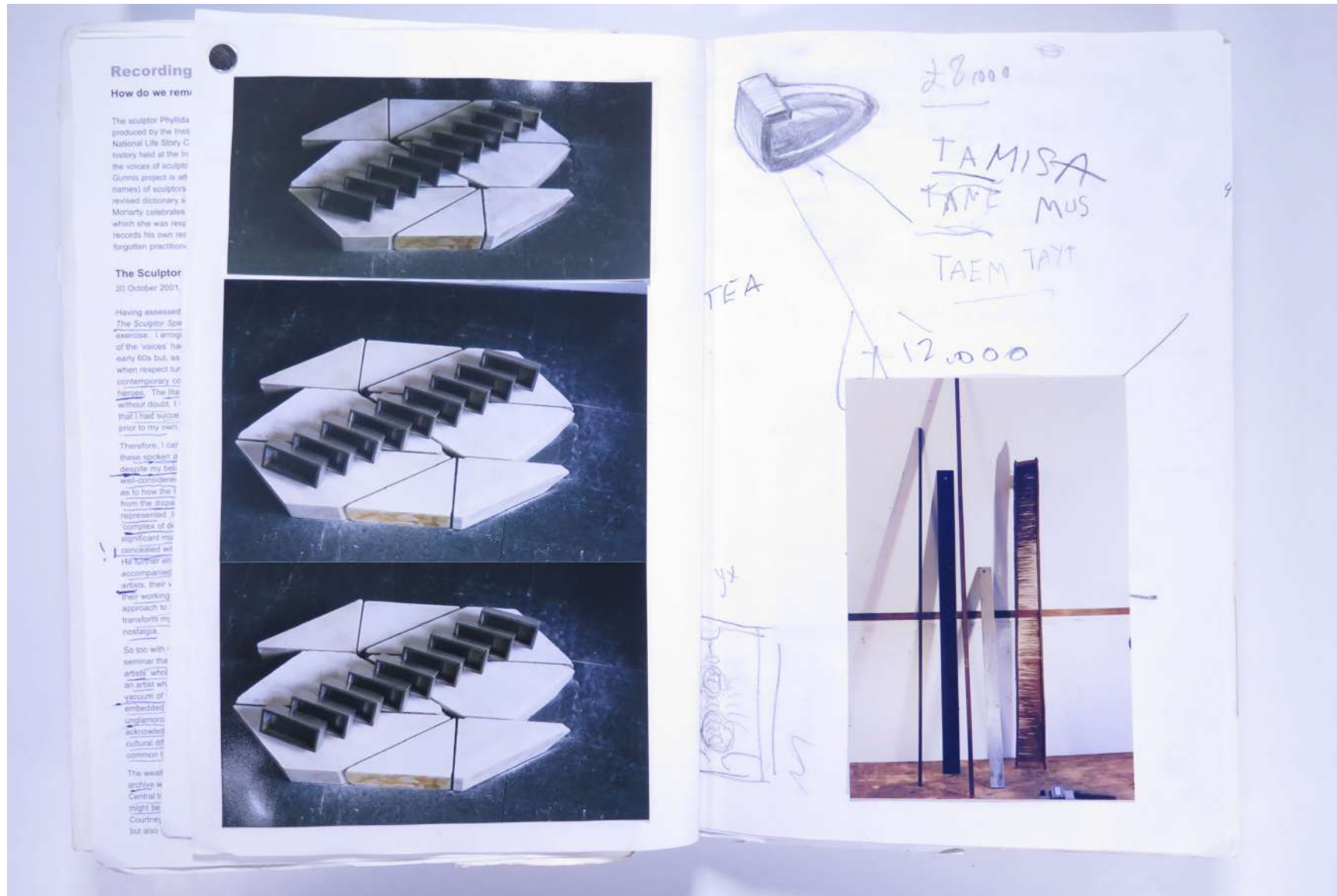
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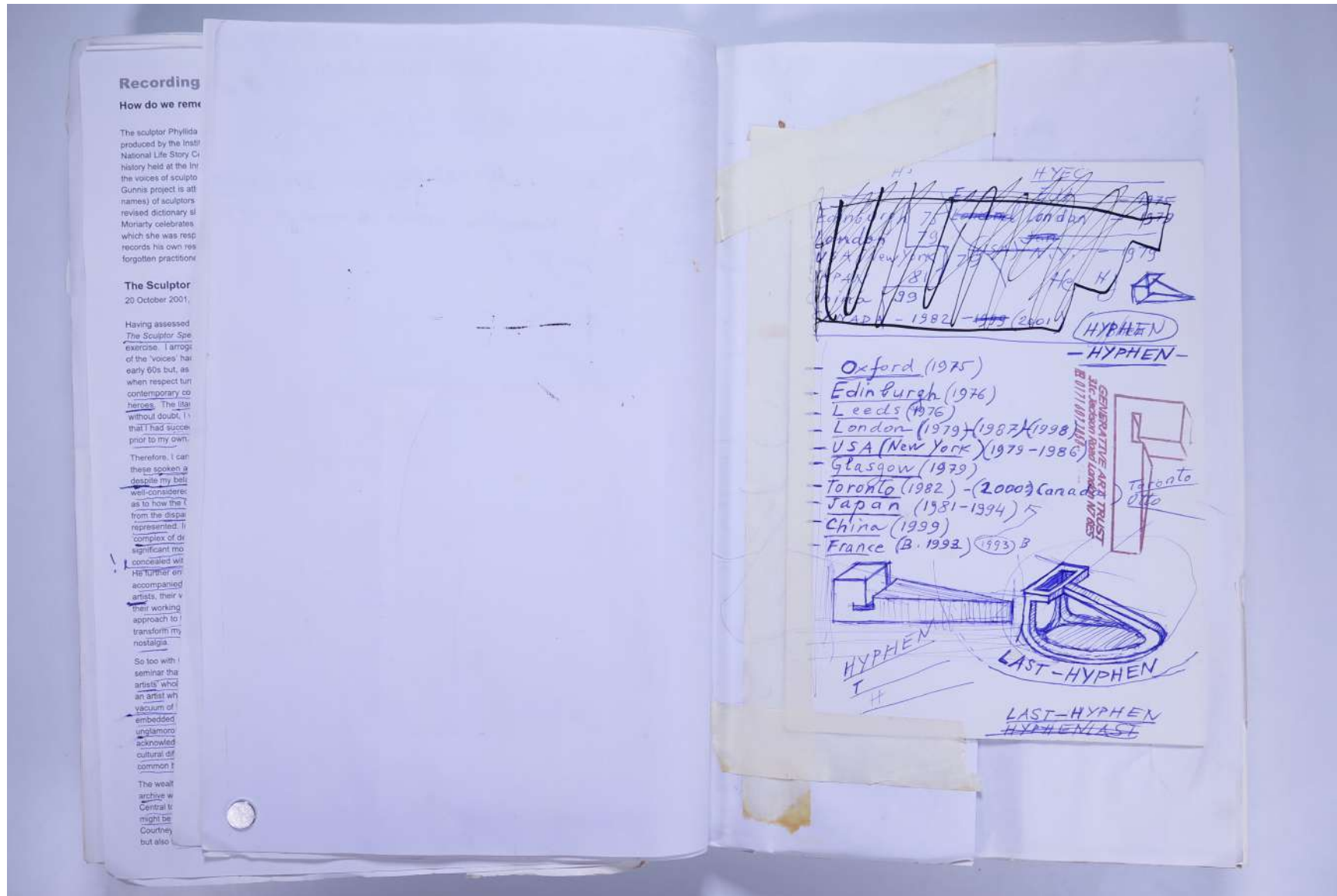


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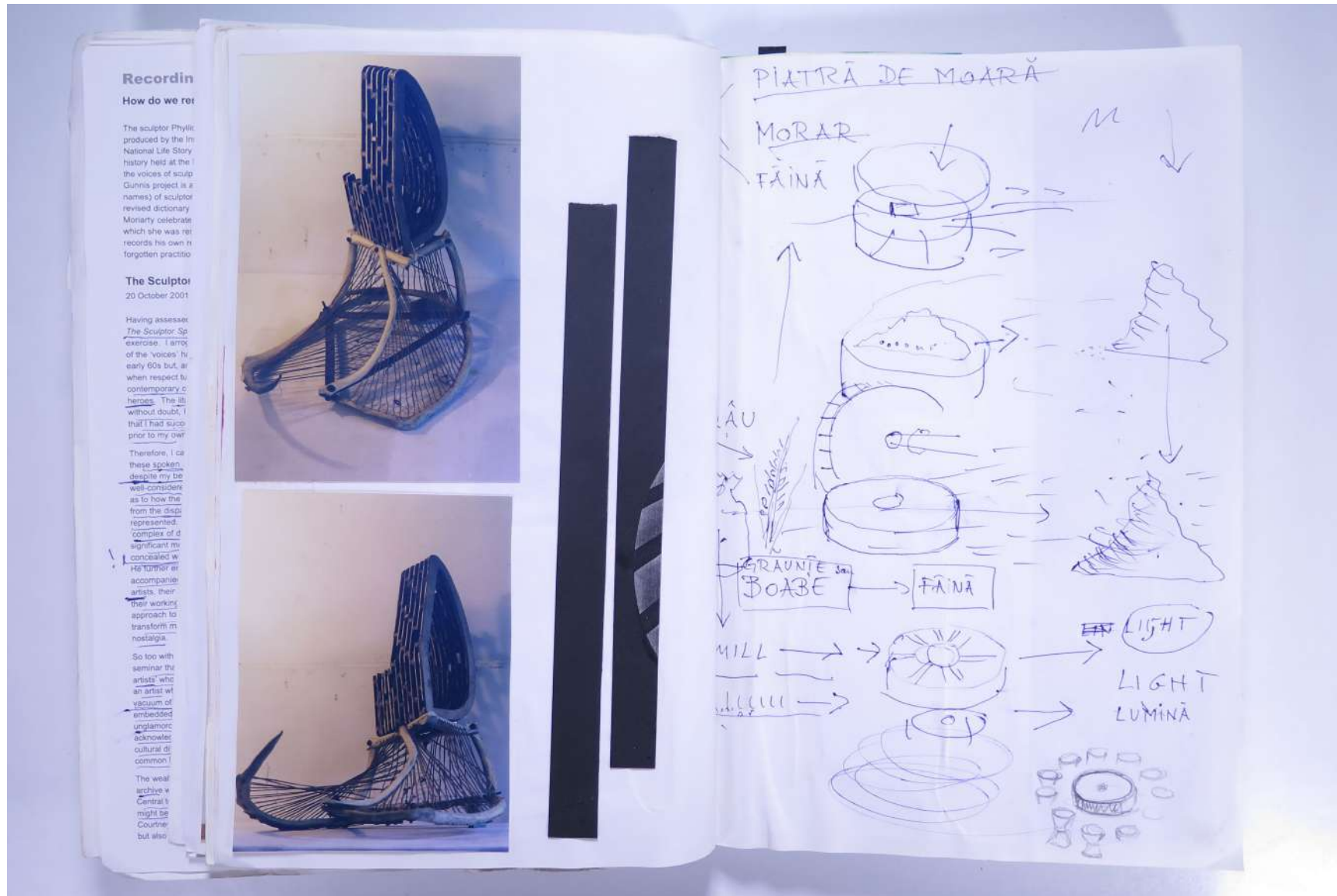
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Recordin

How do we ret

The sculptor Phyllis produced by the International Life Story history held at the the voices of sculpt Gunnis project is a names) of sculptor revised dictionary Moriarty celebrate which she was ret records his own forgotten practitio

The Sculptor

20 October 2001

Having assessed The Sculptor Sp exercise. I am of the 'voices' hi early 60s but, ar when respect to contemporary c heroes. The illi without doubt, I that I had suppo prior to my own

Therefore, I ca these spoken, despite my be well-considered as to how the from the disp represented. complex of d significant my concealed w He Turner an accompanie artists, their their working approach to transform in nostalgia

So too with seminar the artists' who an artist w vacuum of embedded unglamorous acknowledges cultural di common

The weal archive a Central v might be course but also

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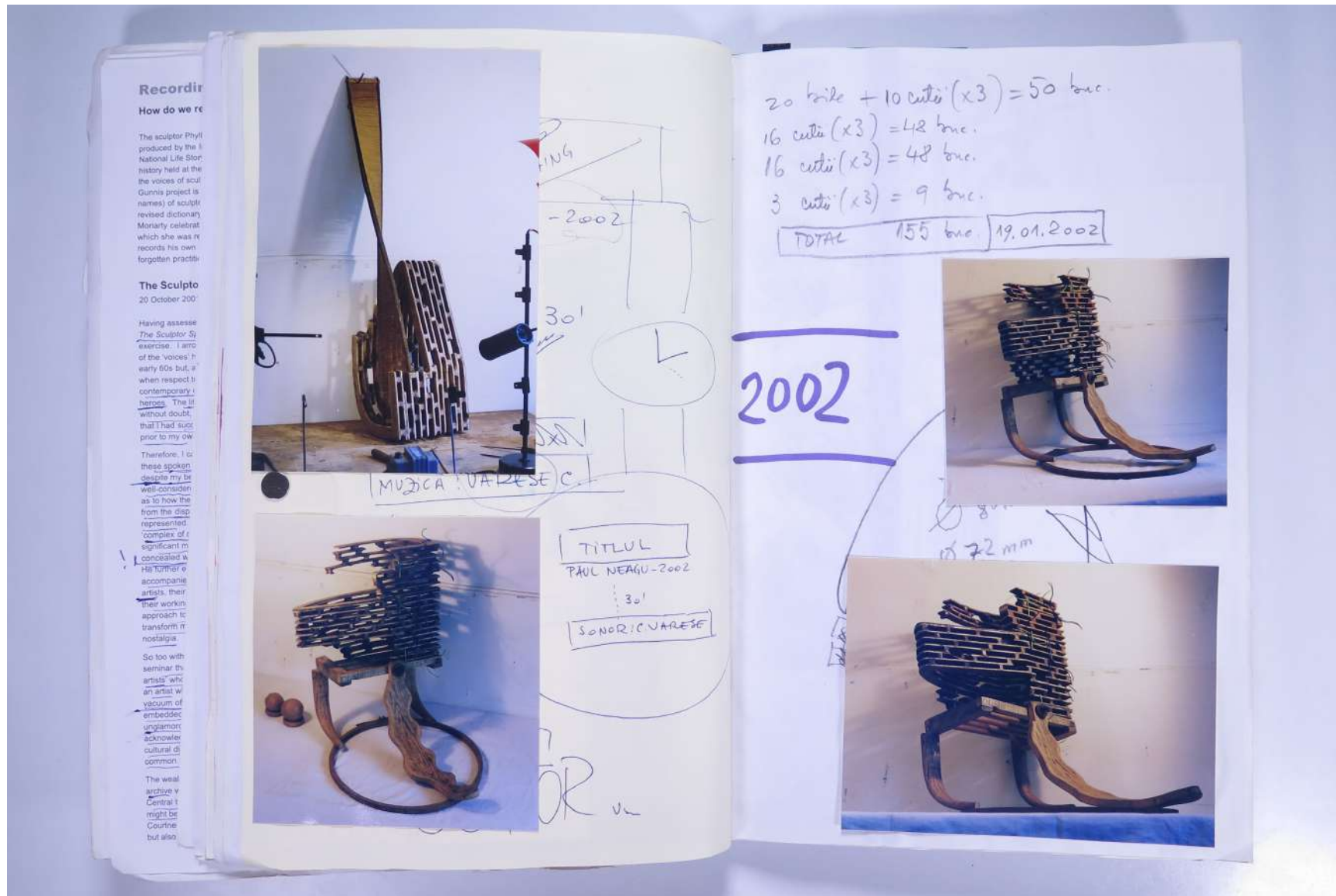
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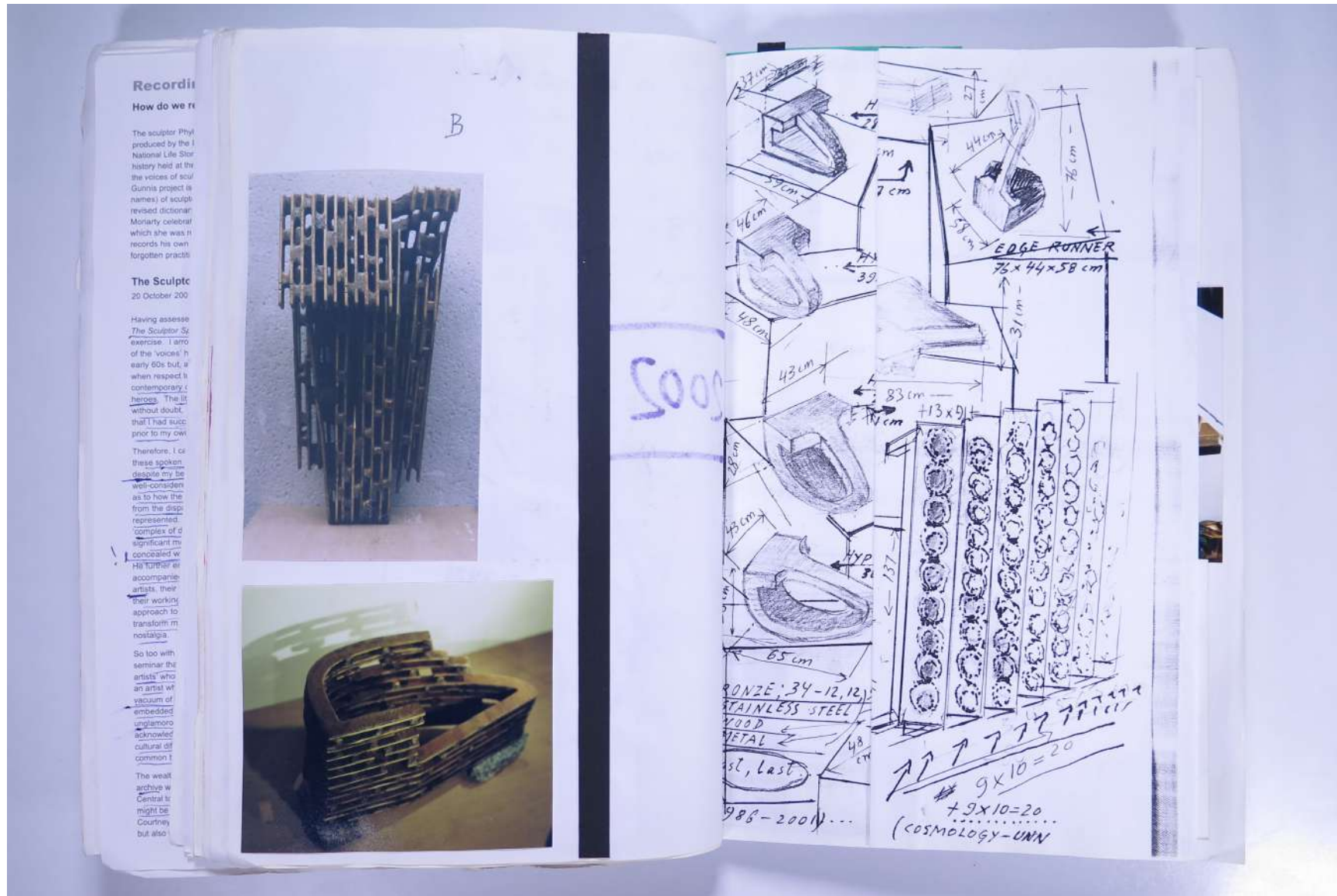
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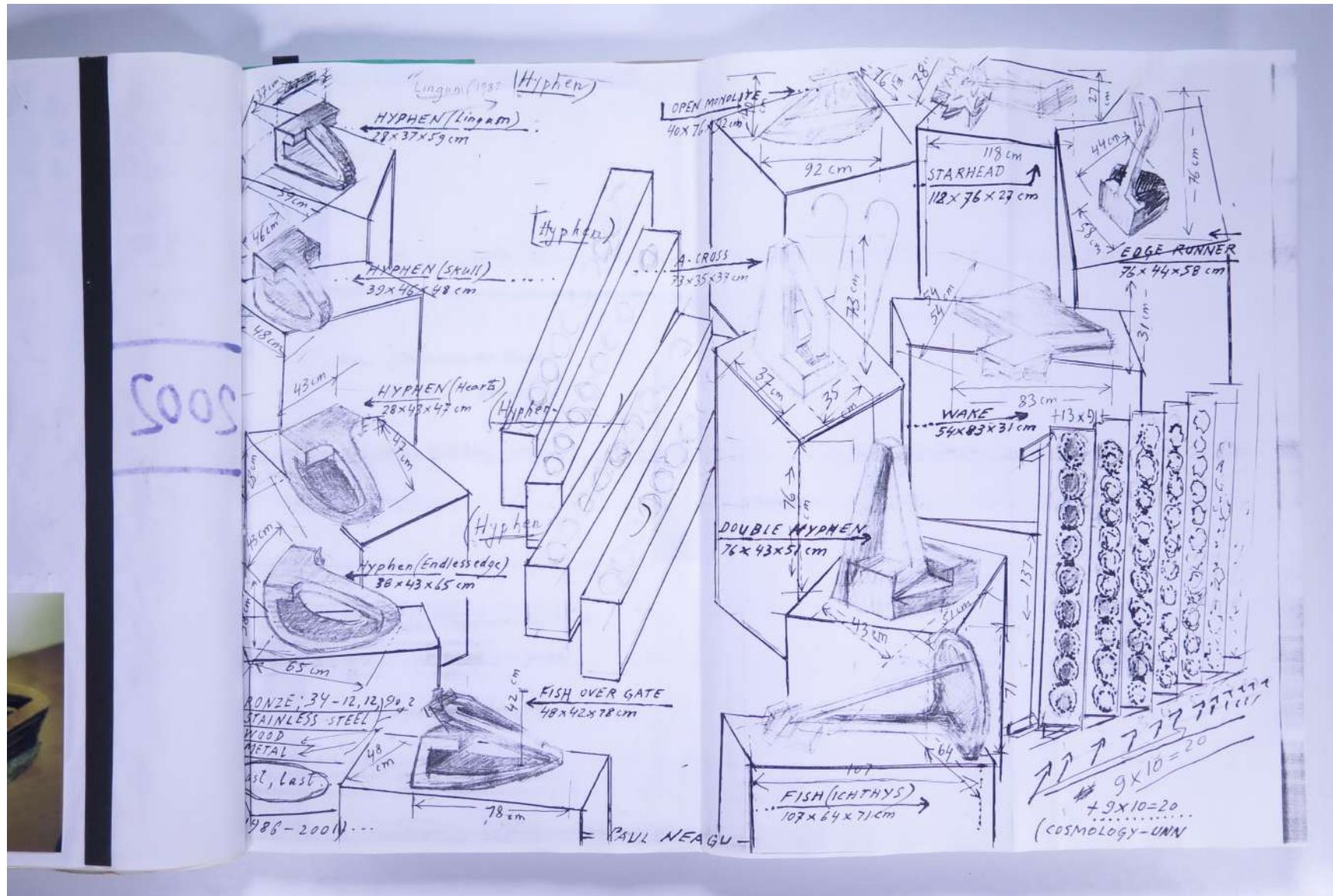
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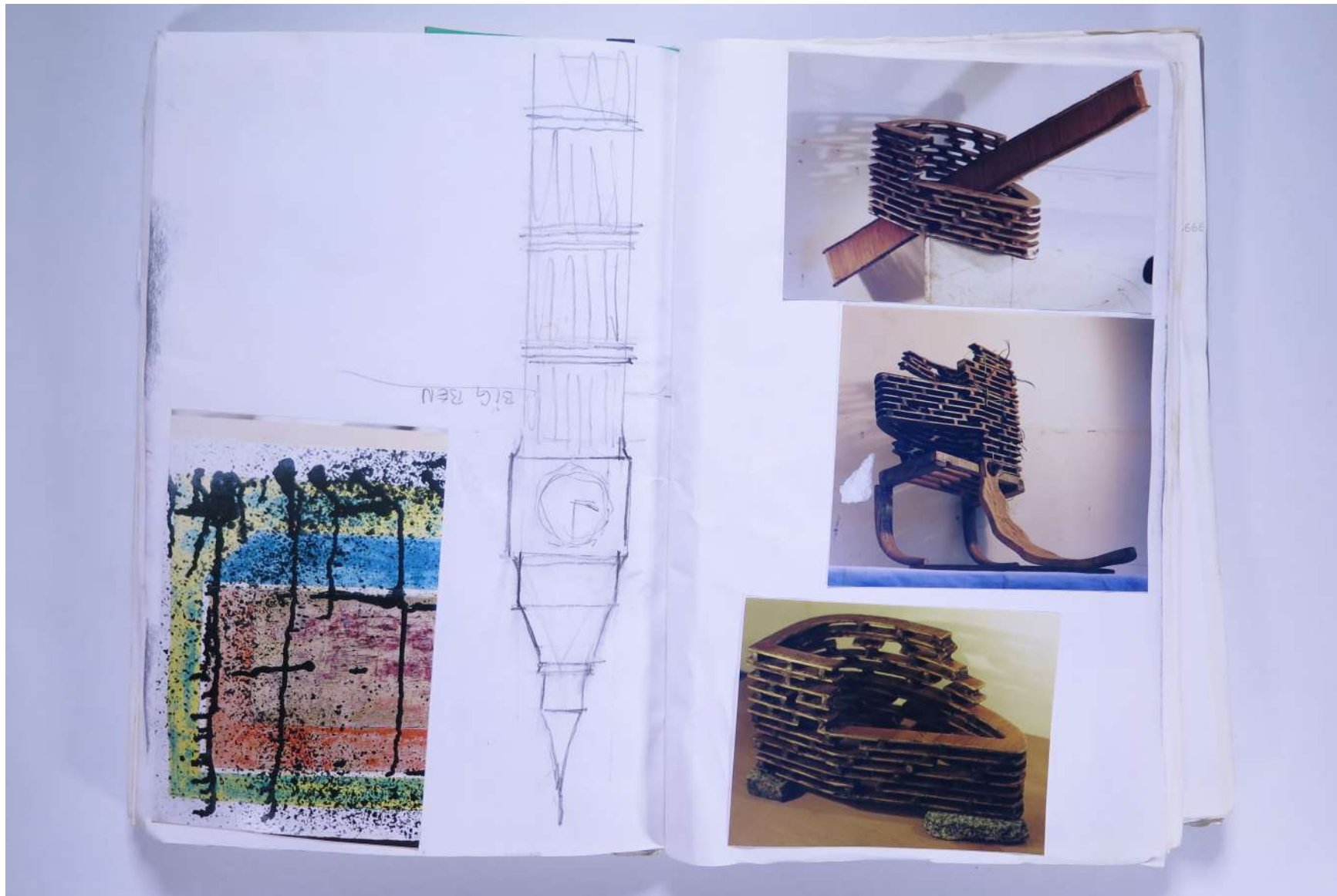
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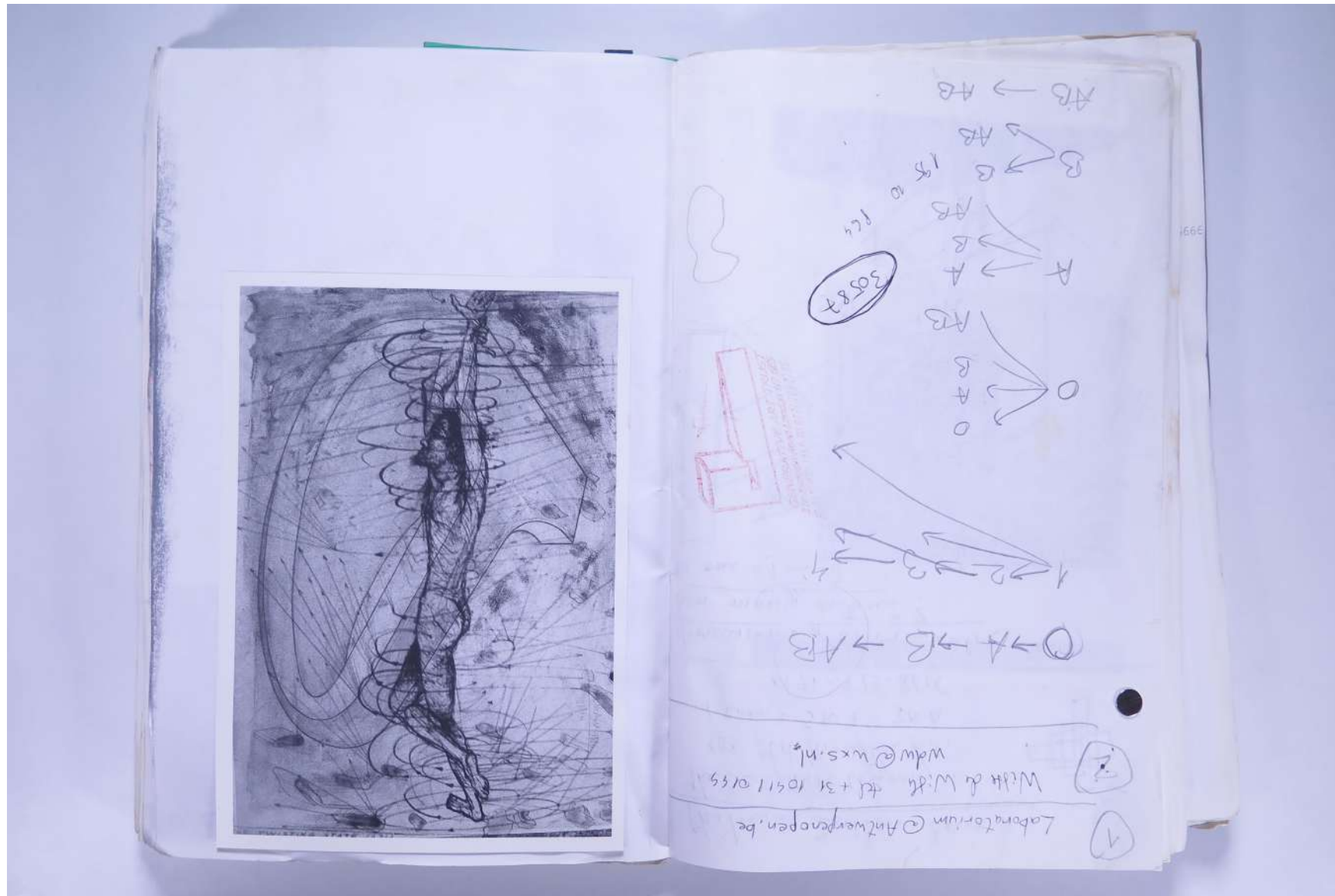
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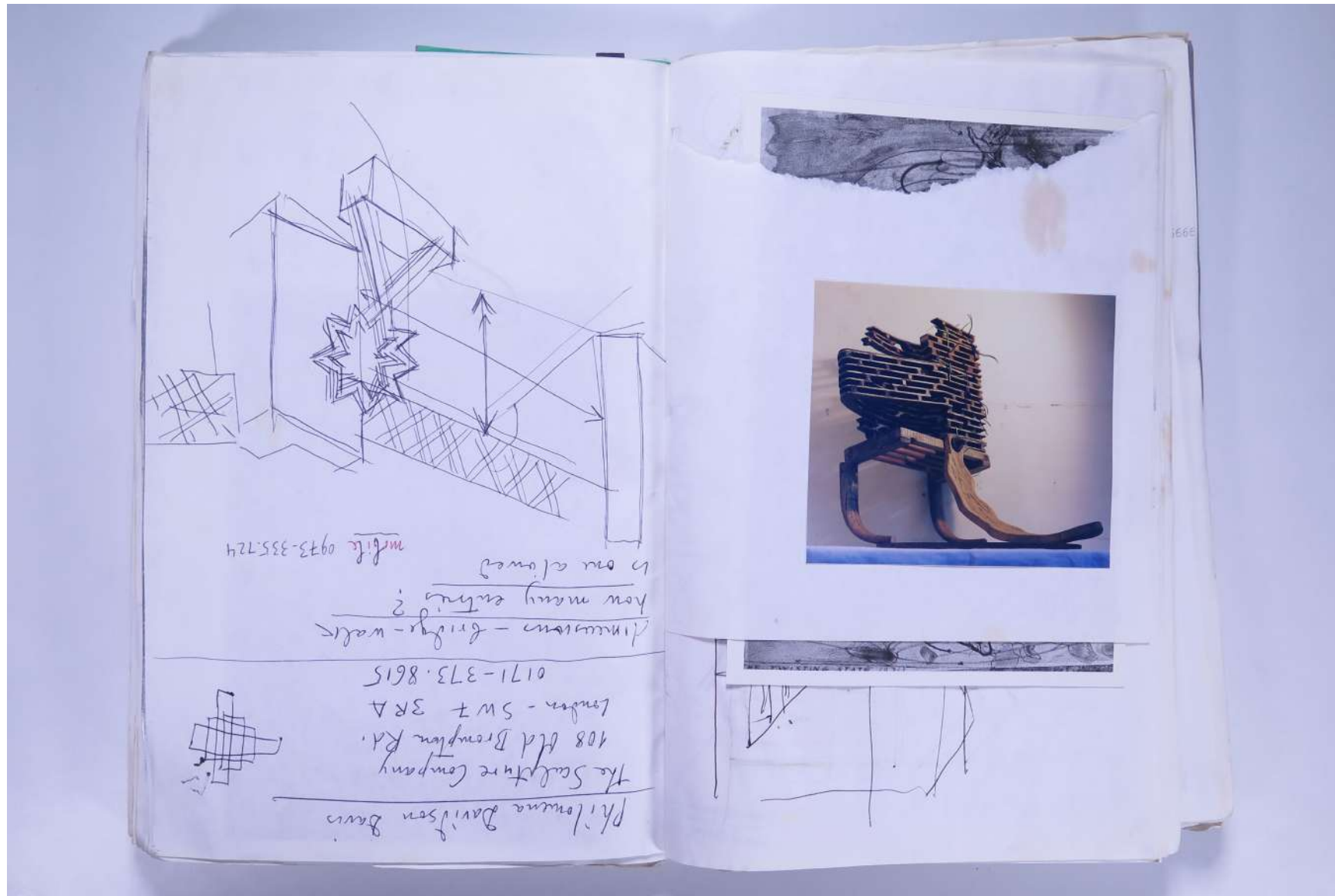
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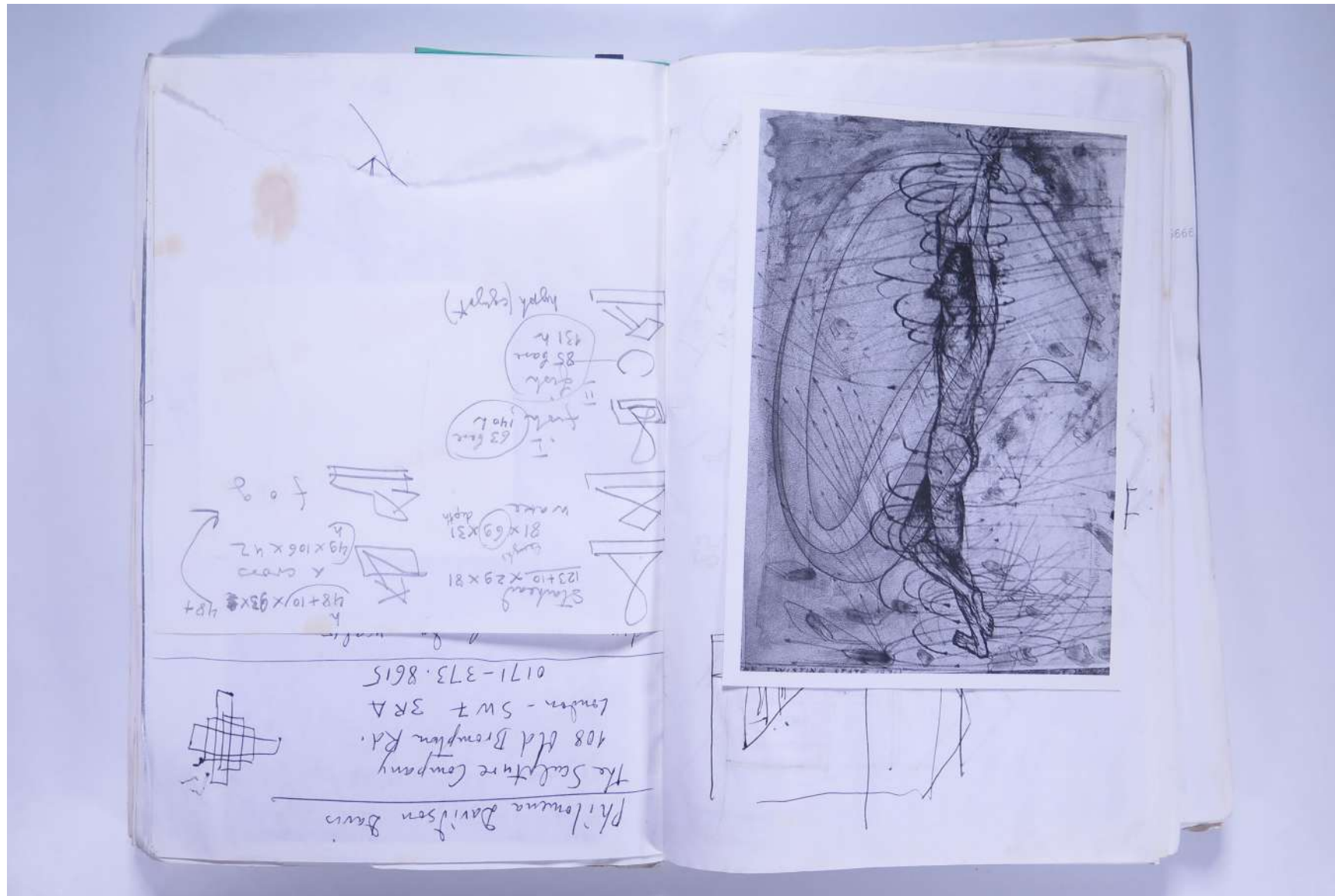
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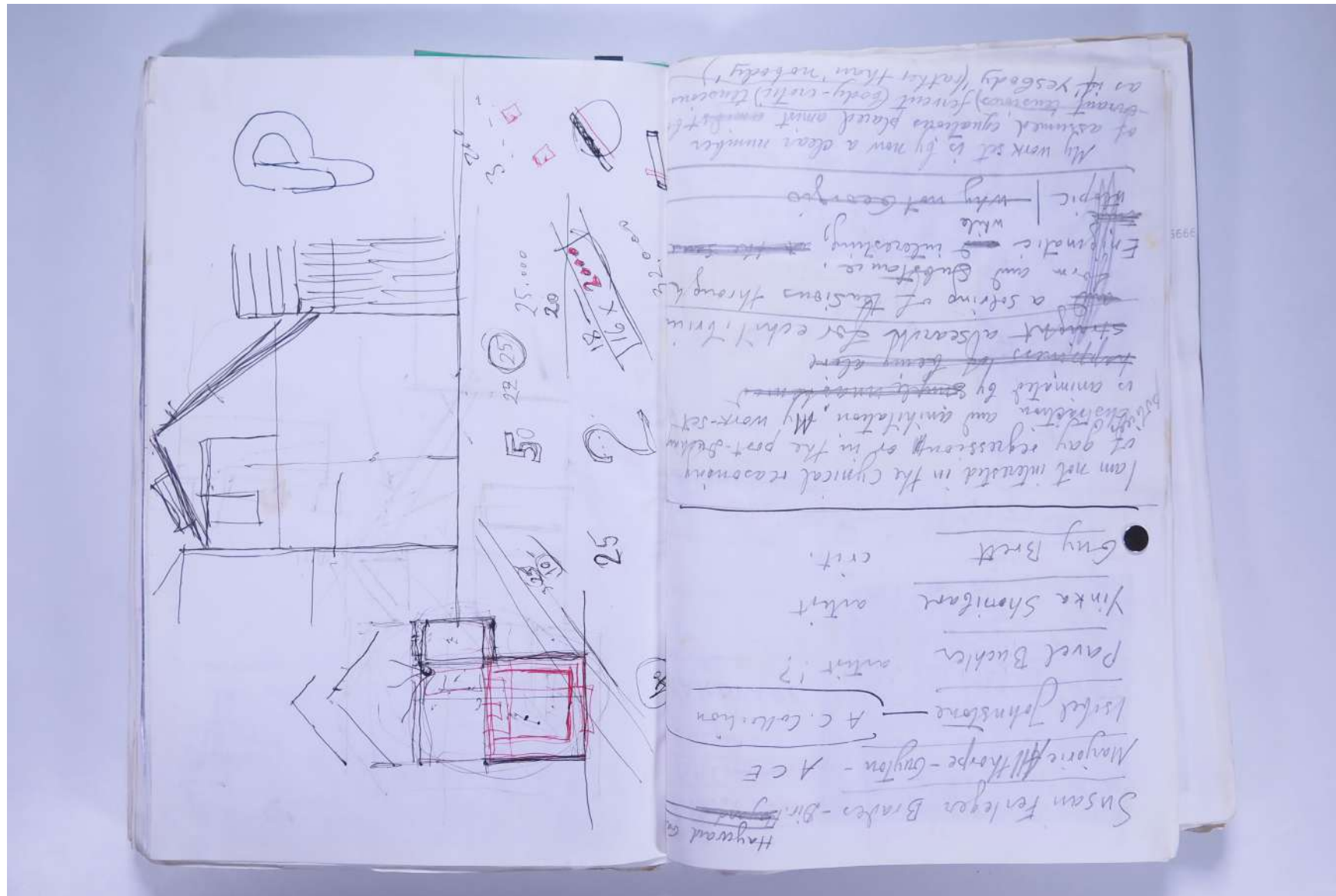
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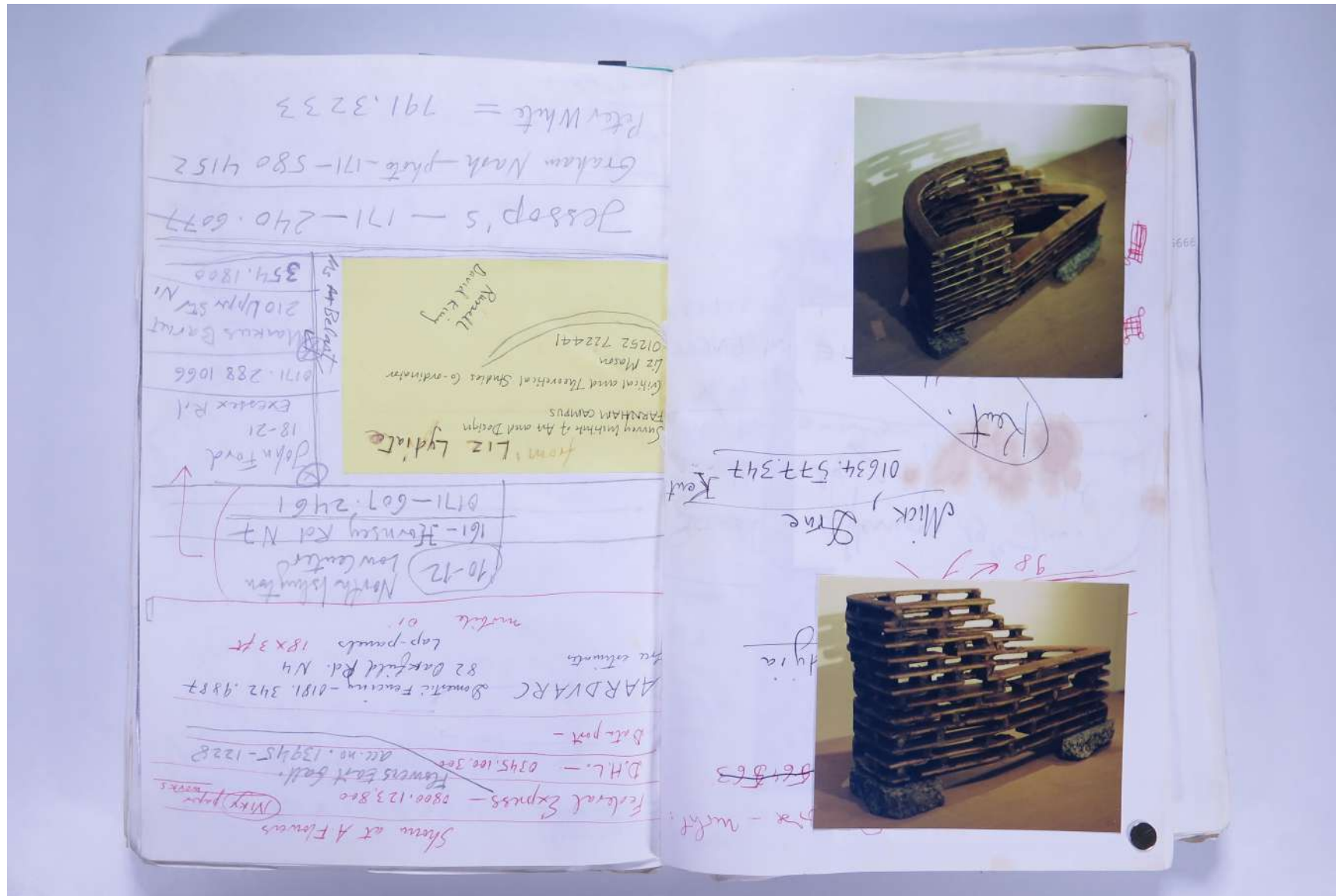


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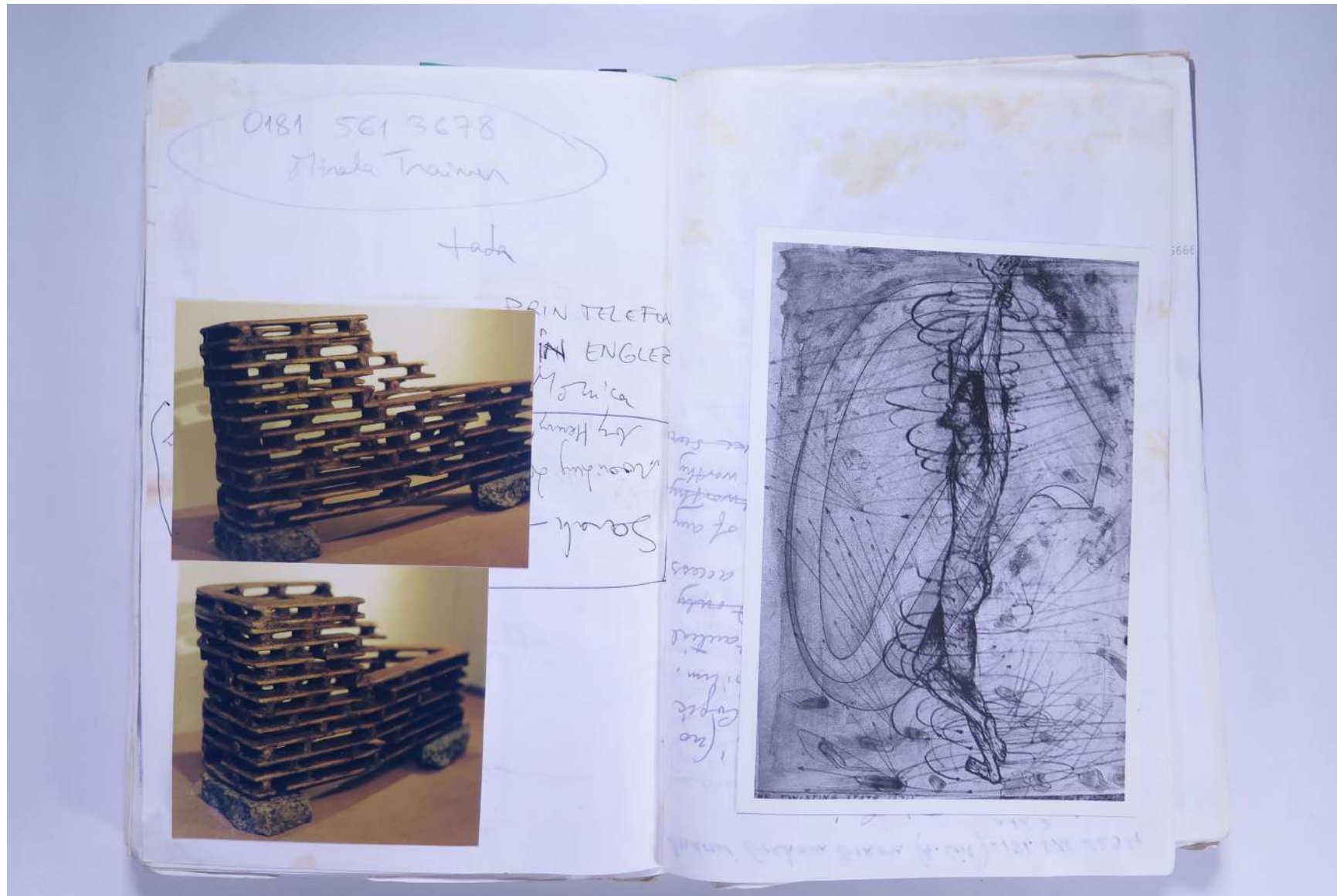


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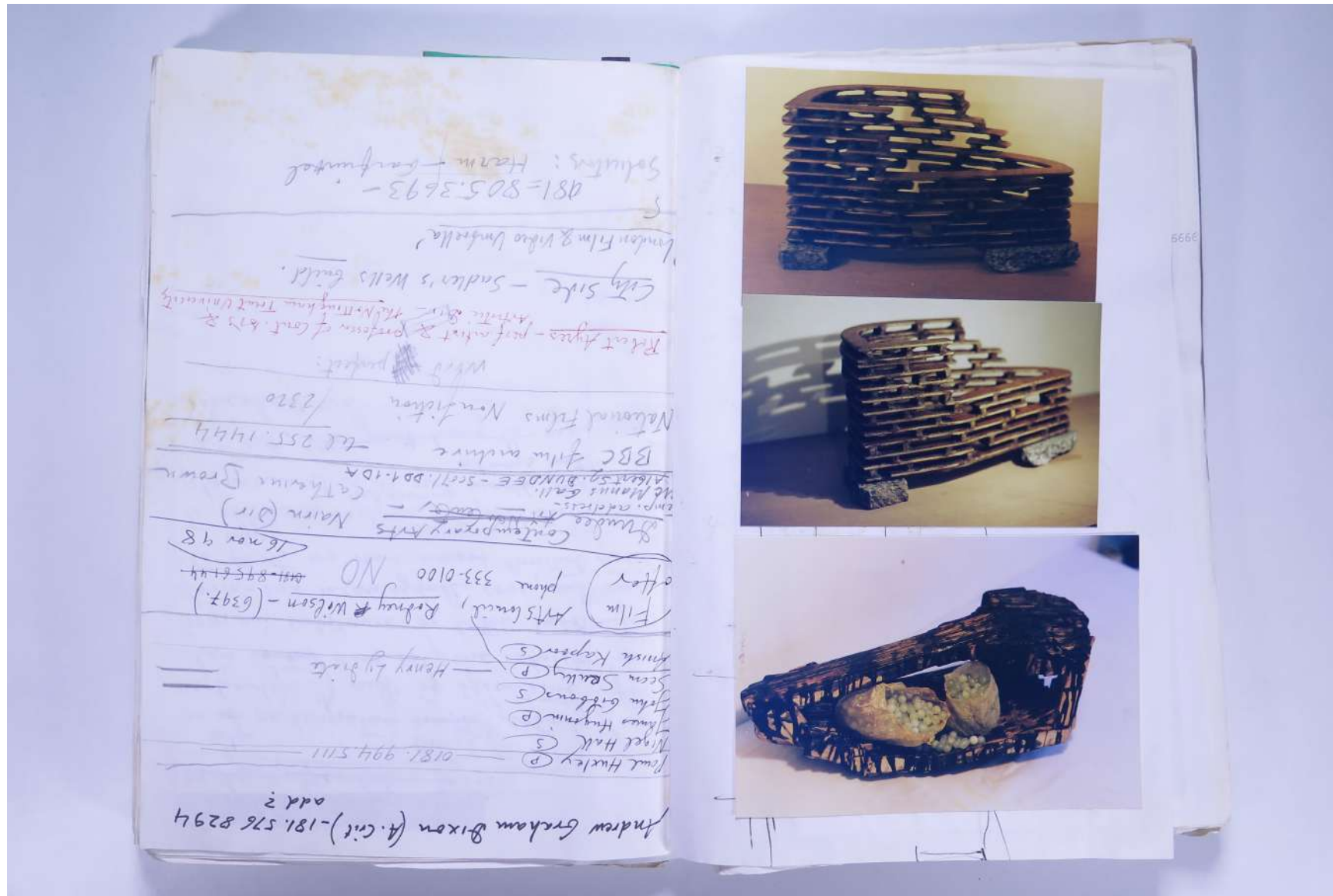
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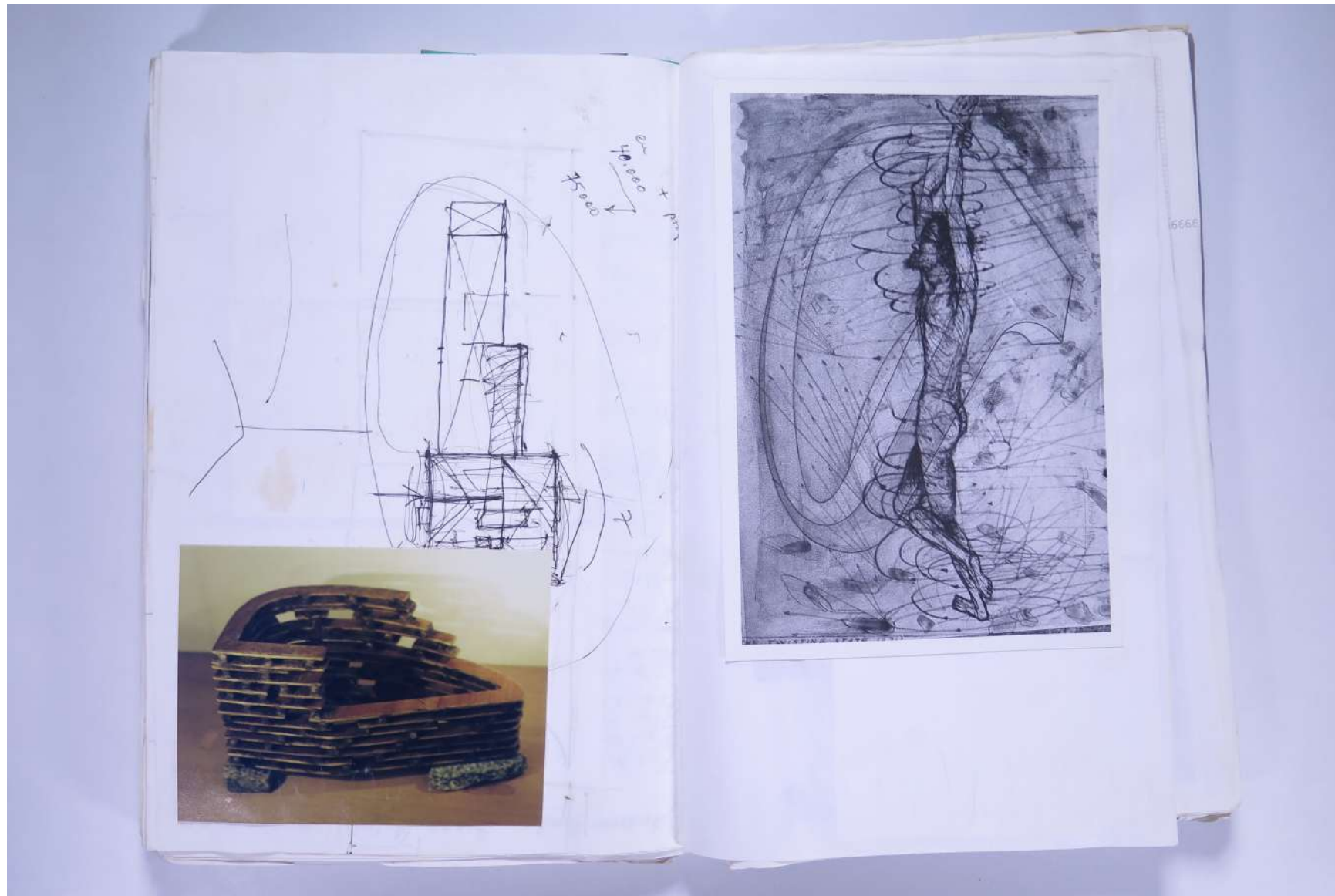
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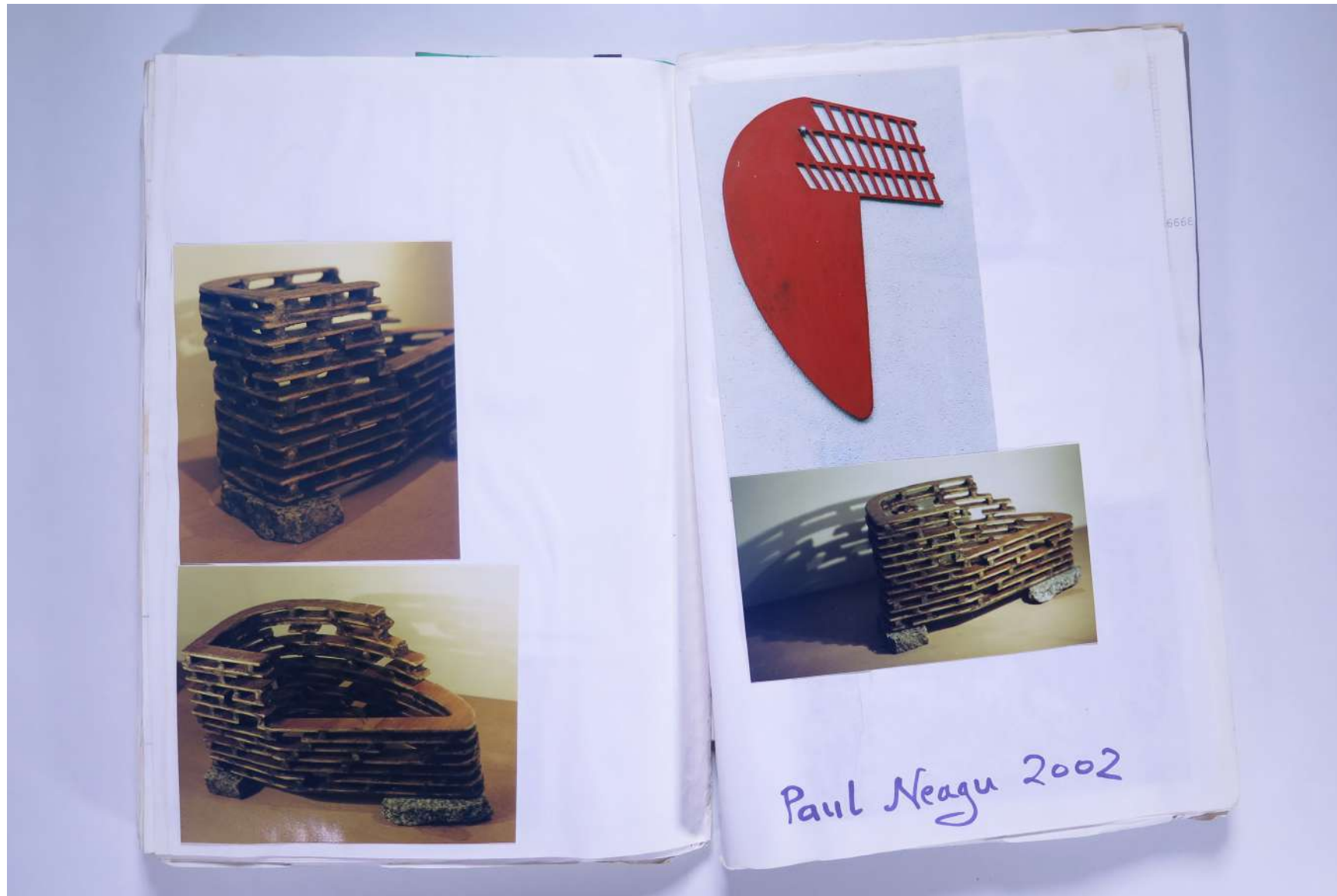
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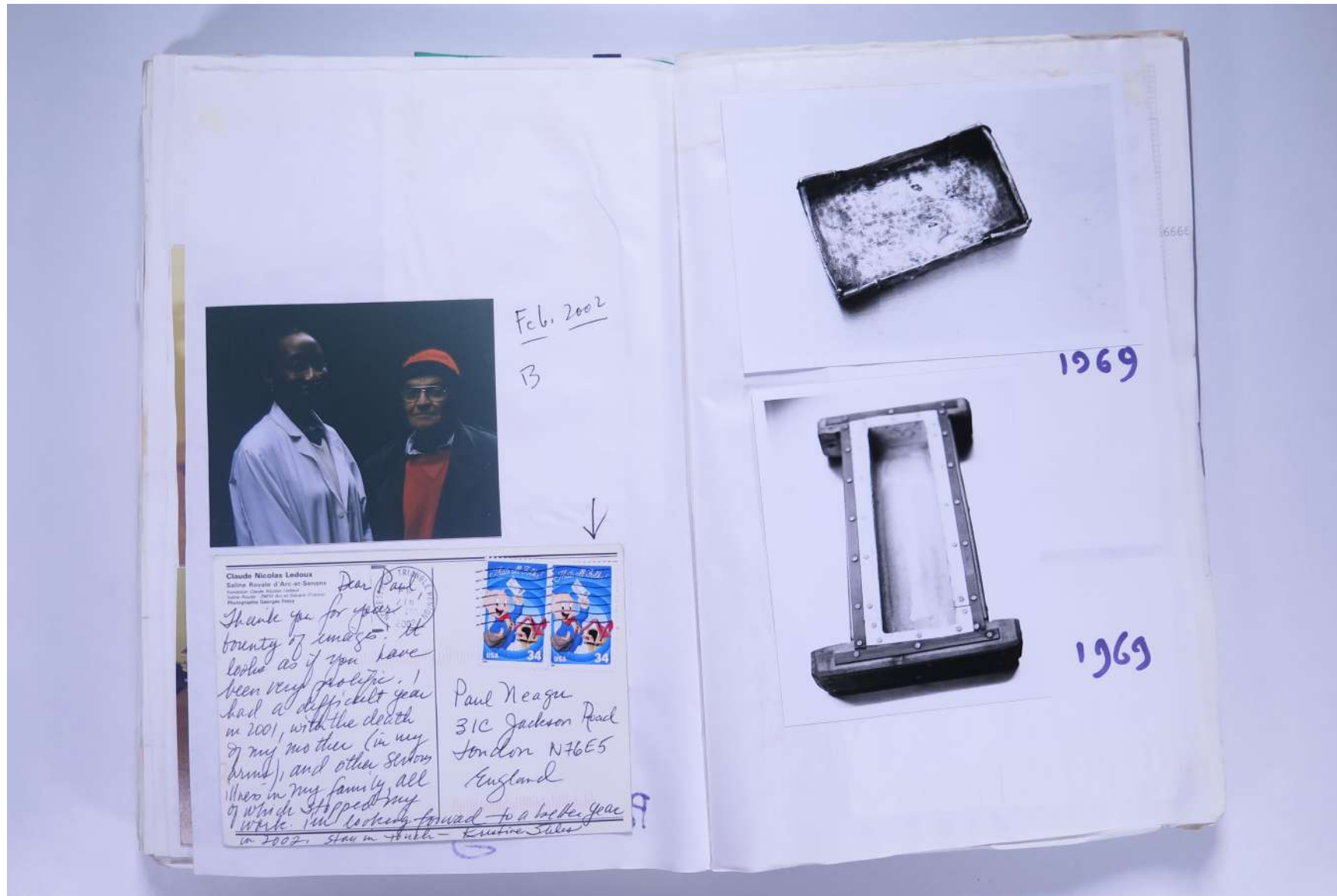
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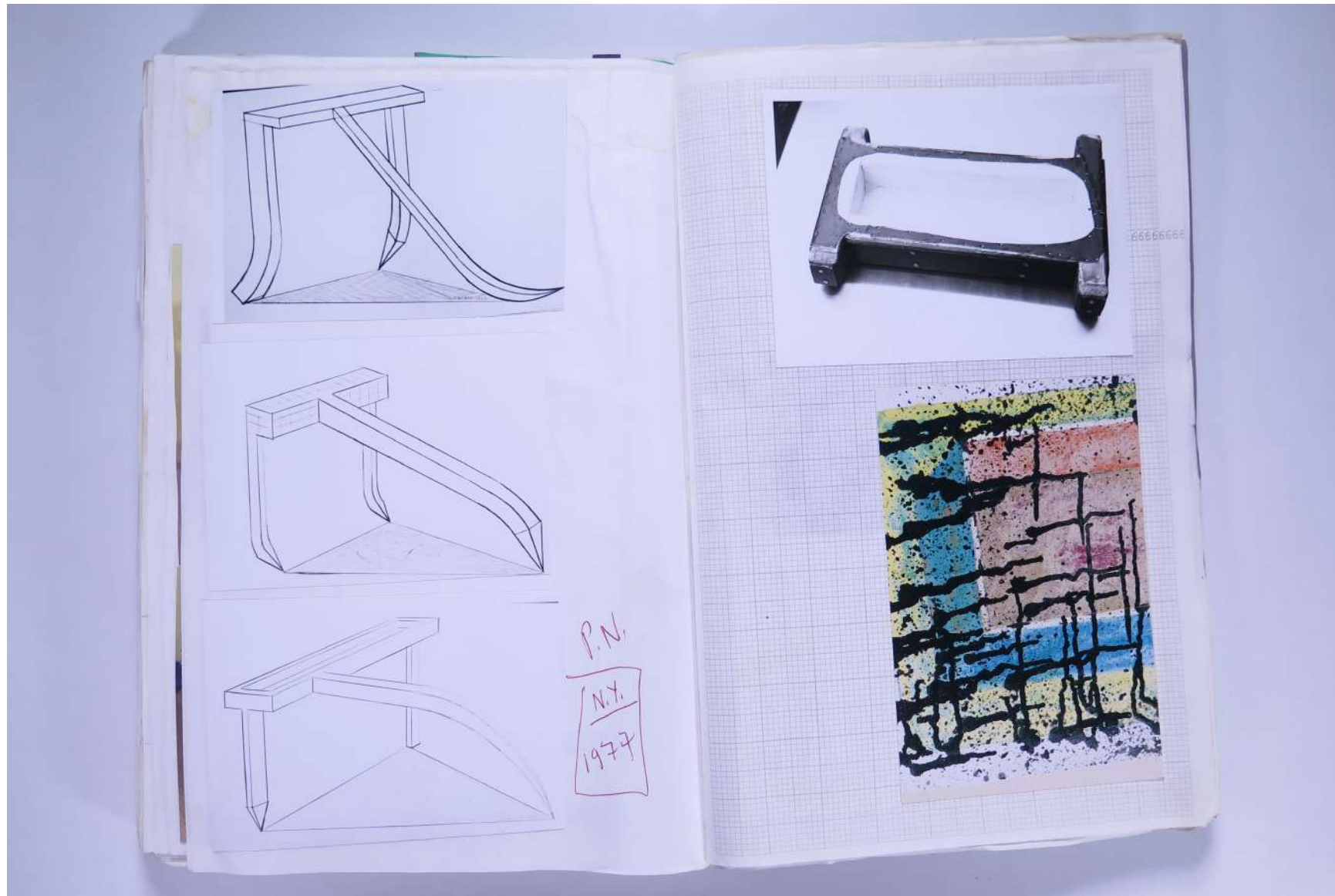


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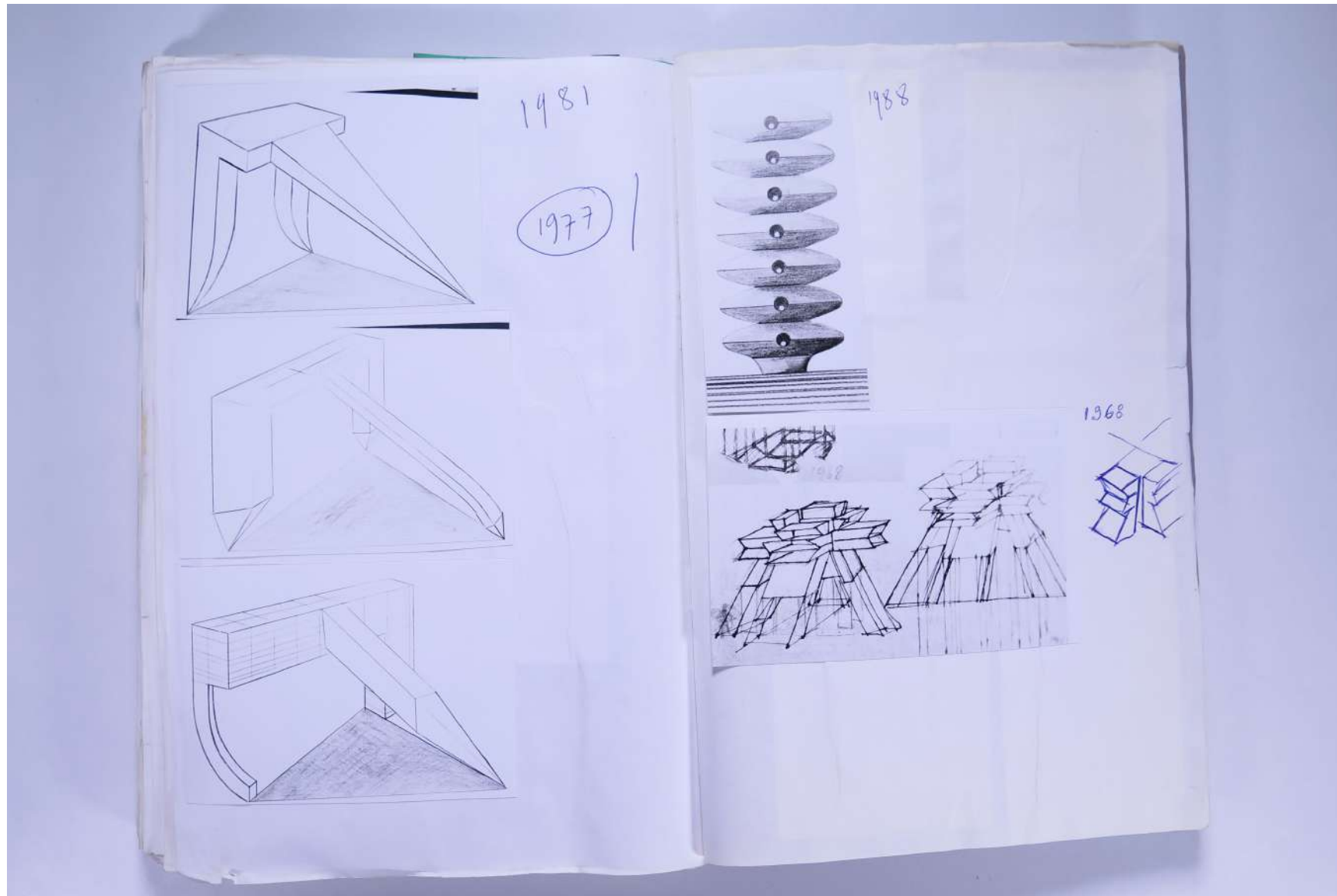
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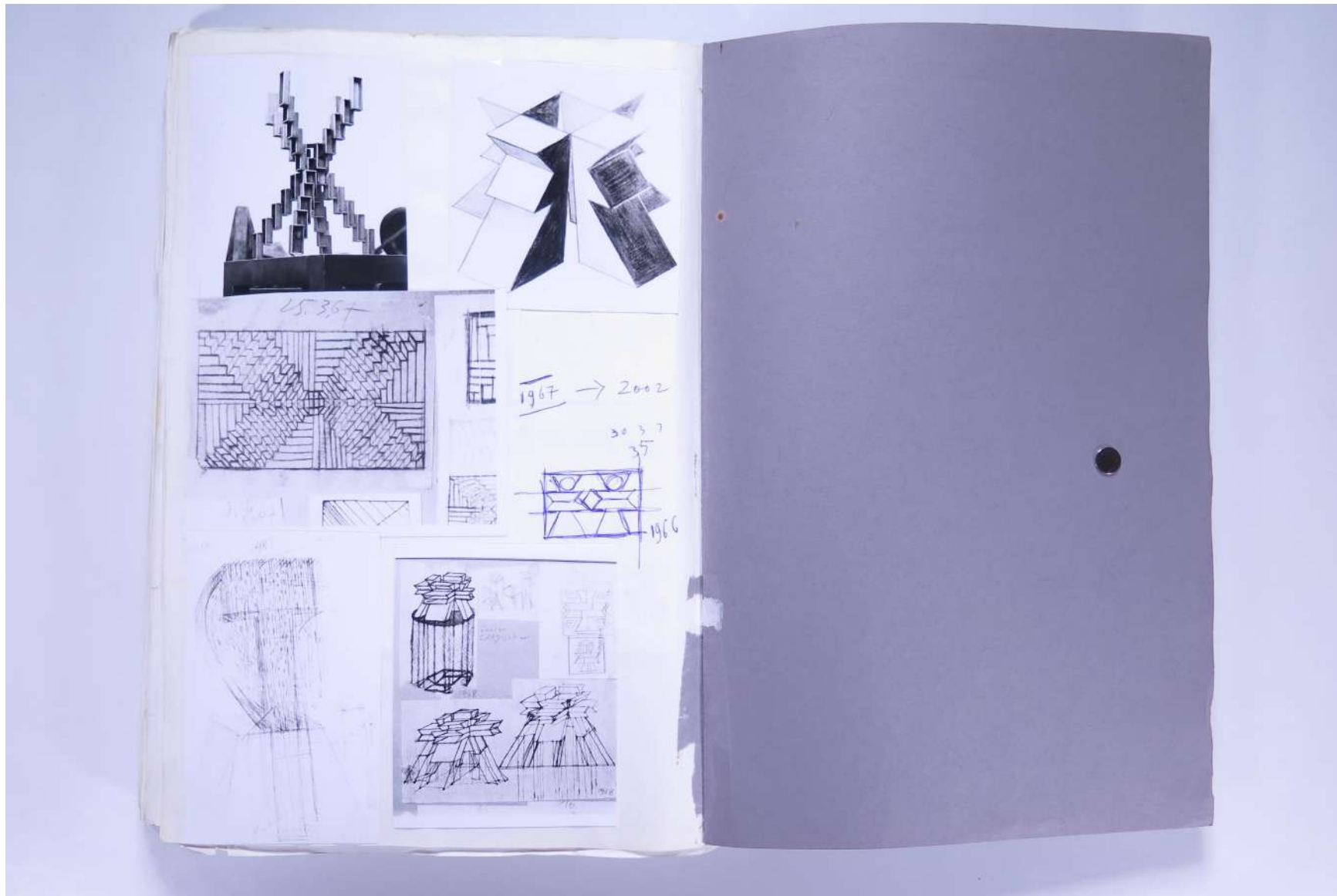
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