

# Letters Of Charles Demuth American Artist 1883 1935 Charles Demuth

Unveiling the Magic of Words: A Overview of "**Letters Of Charles Demuth American Artist 1883 1935 Charles Demuth**"

In a world defined by information and interconnectivity, the enchanting power of words has acquired unparalleled significance. Their ability to kindle emotions, provoke contemplation, and ignite transformative change is really awe-inspiring. Enter the realm of "**Letters Of Charles Demuth American Artist 1883 1935 Charles Demuth**," a mesmerizing literary masterpiece penned by way of a distinguished author, guiding readers on a profound journey to unravel the secrets and potential hidden within every word. In this critique, we shall delve in to the book is central themes, examine its distinctive writing style, and assess its profound affect the souls of its readers.

**Léonce Rosenberg's Cubism**

Giovanni Casini 2023-06-19

**Paintings by Charles**

**Demuth, 1883-1935** Akron

Art Institute 1968

**Charles Demuth** Whitney

Museum of American Art 1937

Watercolors and Paintings by

Charles Demuth, American:

1883-1935, Part One Sotheby

Parke Bernet Inc 1957

*Marcel Duchamp* Kornelia

Röder 2020-10-21 Mit The

Great Hidden Inspirer, dem

vierten Band der Poiesis-Reihe,

widmet sich der renommierte

Duchamp-Forscher Michael R.

Taylor der Rolle Marcel

Duchamps als heimlichem

Drahtzieher in entscheidenden Momenten der Kunstgeschichte. In dem titelgebenden Aufsatz deckt Taylor auf, dass es Duchamp war, der dem Surrealismus in seinem New Yorker Exil zwischen 1942 und 1947 aus der Krise half und der Bewegung eine neue Richtung gab. Anlässlich des 100-jährigen Jubiläums von Duchamps wohl provokantestem Geniestreich Fountain erscheint ein weiterer Essay von Taylor in diesem Band. »Blind Man's Bluff« beschreibt die Hintergründe des Ereignisses, bei dem ein Pissoir die Kunstwelt erschütterte. Die damaligen Versuche, dieses provokante Objekt einzuordnen, zeugen von den Schwierigkeiten seiner Kritiker zu Beginn des 20. Jahrhunderts, sich von tradierten ästhetischen Vorstellungen zu lösen. MARCEL DUCHAMP, eigentlich Henri-Robert-Marcel Duchamp (1887–1968), zählt zu den Wegbereitern des Dadaismus und Surrealismus. Seine Ansichten stellen den

~~gängigen Kunstbegriff radikal~~ in Frage und führten das Readymade in die Kunstwelt ein.

**Becoming Mary Sully** Philip J. Deloria 2019-04-16 Dakota Sioux artist Mary Sully was the great-granddaughter of respected nineteenth-century portraitist Thomas Sully, who captured the personalities of America's first generation of celebrities (including the figure of Andrew Jackson immortalized on the twenty-dollar bill). Born on the Standing Rock reservation in South Dakota in 1896, she was largely self-taught. Steeped in the visual traditions of beadwork, quilling, and hide painting, she also engaged with the experiments in time, space, symbolism, and representation characteristic of early twentieth-century modernist art. And like her great-grandfather Sully was fascinated by celebrity: over two decades, she produced hundreds of colorful and dynamic abstract triptychs, a series of "personality prints" of American public figures like

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Amelia Earhart, Babe Ruth, and Gertrude Stein. Sully's position on the margins of the art world meant that her work was exhibited only a handful of times during her life. In *Becoming Mary Sully*, Philip J. Deloria reclaims that work from obscurity, exploring her stunning portfolio through the lenses of modernism, industrial design, Dakota women's aesthetics, mental health, ethnography and anthropology, primitivism, and the American Indian politics of the 1930s. Working in a complex territory oscillating between representation, symbolism, and abstraction, Sully evoked multiple and simultaneous perspectives of time and space. With an intimate yet sweeping style, Deloria recovers in Sully's work a move toward an anti-colonial aesthetic that claimed a critical role for Indigenous women in American Indian futures—within and distinct from American modernity and modernism. *Little Art Colony and US Modernism* Geneva M. Gano 2020-08-18 This book is first to

**Charles Demuth**  
historicise and theorise the significance of the early twentieth-century little art colony as a uniquely modern social formation within a global network of modernist activity and production.

*Charles Demuth 1883 - 1935* 1968

**Paintings by Charles Demuth, 1883-1935** Charles Demuth 1968

*The Provincetown Players and the Playwrights' Theatre, 1915-1922* Edna Kenton 2004-01-01 The feminist writer and editor Edna Kenton (1876–1954) was elected to the Executive Committee of the Provincetown Players by 1916. This theatrical company, first to present the plays of Eugene O'Neill, rebelled against the commercialism of Broadway and gave unrecognized dramatists the opportunity to experiment. Kenton was a great admirer of company leader George Cram Cook, and when Cook died in Greece in the early 1920s, Kenton dedicated herself to upholding his vision of a Dionysian ideal in American

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theater. This is Kenton's original history of the influential theatre, from the first seasons at Provincetown in 1915 and 1916, to the final New York season in 1922. This invaluable eyewitness account has been edited from the most complete and latest version of Kenton's text, with consultation of earlier incomplete versions. Kenton transcribed many playbills into the text, and included others whole between the pages; the latter are included as illustrations. An appendix reprints Kenton's two periodical articles about the Provincetown Players and articles from the New York Herald, the Boston Globe, and the Boston Evening Transcript, as well as other memories of the Provincetown Players, including those of Marsden Hartley, Nina Moise, M. Eleanor Fitzgerald, and Djuna Barnes.

**Watercolors and Paintings by Charles Demuth: Part one of the artist's own collection belonging to the estate of the late Richard W. C. Weyand, Lancaster,**

**Charles Demuth Pennsylvania ... public**

**auction sale, Wednesday, October 16 [1957** Charles Demuth 1957

**Chimneys and Towers** Betsy Fahlman 2007-09-05 Chimneys and Towers focuses on Demuth's late paintings of industrial sites in Lancaster. Depicting the warehouses and factories of the city's tobacco and linoleum industries in sharp, geometric forms, these paintings bring to the depiction of his hometown the style of the American avant-garde that he helped create.

*Watercolors and Paintings by Charles Demuth, American* Sotheby Parke Bernet Inc 1958

**Radicals and Rogues** Lottie Whalen 2024-01-22 From artists to activists, an explosive and eye-opening new history of the women who gave us New York. This is the story of a group of women whose experiments in art and life set the tone for the rise of New York as the twentieth-century capital of modern culture. Across the 1910s and '20s, through provocative creative acts, shocking fashion, political

activism, and dynamic social networks, these women reimagined modern life and fought for the chance to realize their visions. Taking the reader on a journey through the city's salons and bohemian hangouts, Radicals and Rogues celebrates the tastemakers, collectors, curators, artists, and poets at the forefront of the early avant-garde scene. Focusing on these trailblazers at the center of artistic innovation—including Beatrice Wood, Mina Loy, the Stettheimer sisters, Clara Tice, the Baroness Elsa von Freytag Loringhoven, Gertrude Vanderbilt Whitney, Marguerite Zorach, and Louise Arensberg—Lottie Whalen offers a lively new history of remarkable women in early twentieth-century New York City.

*Eugene O'Neill Remembered*  
Brenda Murphy 2017 Eugene O'Neill Remembered is a collection of reminiscences by O'Neill's contemporaries, friends, and family that illuminate the life of one of America's most significant playwrights.

~~Watercolors and Paintings by~~

*Charles Demuth, American: 1883-1935, Part One* Parke-Bernet Galleries 1957

**Dada Culture** 2016-08-01

How Dada is to break its cultural accommodation and containment today necessitates thinking the historical instances through revised application of critical and theoretical models. The volume *Dada Culture: Critical Texts on the Avant-Garde* moves precisely by this motive, bringing together writings which insist upon the continuity of the early twentieth-century moment now at the start of the twenty-first. Engaging the complex and contradictory nature of Dada strategies, instanced in the linguistic gaming and performativity of the movement's initial formation, and subsequently isolating the specific from the general with essays focusing on Ball, Tzara, Sermer, Hausmann, Dix, Heartfield, Schwitters, Baader, Cravan and the exemplary Duchamp, the political philosophy of the avant-garde

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is brought to bear upon our own contemporary struggle through critical theory to comprehend the cultural usefulness, relevance, validity and effective (or otherwise) oppositionality of Dada's infamous anti-stance. The volume is presented in sections that progressively point towards the expanding complexity of the contemporary engagement with Dada, as what is often exhaustive historical data is forced to rethink, realign and reconfigure itself in response to the analytical rigour and exercise of later twentieth-century animal anarchic thought, the testing and cultural placement of thoughts upon the virtual, and the eventual implications for the once blissfully unproblematic idea of expression. From the opening, provocative proposition that historically Dada may have been the falsest of all false paths, the volume rounds to dispute such condemnation as demarcation continues not only of Dada's embeddedness in western

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culture, but more precisely of the location of Dada culture. Ten critical essays - by Cornelius Partsch, John Wall, T. J. Demos, Anna Schaffner, Martin I. Gaughan, Curt Germundson, Stephen C. Foster, Dafydd Jones, Joel Freeman and David Cunningham - are supplemented by the critical bibliography prepared by Timothy Shipe, which documents the past decade of Dada scholarship, and in so doing provides a valuable resource for all those engaged in Dada studies today.

### **Charles Demuth**

**(1883-1935)** Charles Demuth  
1975

*Watercolours and Paintings by Charles Demuth [auction Catalogue]* Parke-Bernet Galleries 1957

### A Transatlantic Avant-garde

Sophie Lévy 2003 Catalog of an exhibition held at Musee d'Art Americain Giverny, France, Aug. 31-Nov. 30, 2003; Tacoma Art Museum, Tacoma, Wash., Dec. 18, 2003-Mar. 28, 2004; and Terra Museum of American Art, Chicago, April 17-June 27,

2004.

-1912-25, 1961-70, and 1990-

**Charles Demuth, the Mechanical Encrusted on the Living** Charles Demuth 1971

**This is a Portrait If I Say So**

Anne Collins Goodyear

2016-01-01 The first in-depth exploration of the rise and evolution of abstract, symbolic, and conceptual portraiture in American art This

groundbreaking book traces the history of portraiture as a site of radical artistic experimentation, as it shifted

from a genre based on mimesis to one stressing instead conceptual and symbolic associations between artist and subject. Featuring over 100

color illustrations of works by artists from Charles Demuth, Marcel Duchamp, Marsden Hartley, and Georgia O'Keeffe to Janine Antoni, Felix

Gonzalez-Torres, Roni Horn, Jasper Johns, and Glenn Ligon, this timely publication probes the ways we think about and picture the self and others.

With particular focus on three periods during which non-mimetic portraiture flourished-

the present--the authors investigate issues related to technology, sexuality, artist networks, identity politics, and

social media, and explore the emergence of new models for the visual representation of identity. Taking its title from a 1961 work by Robert

Rauschenberg--a telegram that stated, "This is a portrait of Iris Clert if I say so"--this book unites paintings, sculpture, photography, and text portraits that challenge the genre in significant, often playful ways and question the convention, as well as the limits, of traditional portrayal.

American Watercolor in the Age of Homer and Sargent

Kathleen A. Foster 2017-01-01

The fascinating story of the transformation of American watercolor practice between 1866 and 1925 The formation of the American Watercolor Society in 1866 by a small, dedicated group of painters transformed the perception of what had long been considered a marginal medium. Artists of all ages, styles, and

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backgrounds took up watercolor in the 1870s, inspiring younger generations of impressionists and modernists. By the 1920s many would claim it as "the American medium." This engaging and comprehensive book tells the definitive story of the metamorphosis of American watercolor practice between 1866 and 1925, identifying the artist constituencies and social forces that drove the new popularity of the medium. The major artists of the movement - Winslow Homer, John Singer Sargent, William Trost Richards, Thomas Moran, Thomas Eakins, Charles Prendergast, Childe Hassam, Edward Hopper, Charles Demuth, and many others - are represented with lavish color illustrations. The result is a fresh and beautiful look at watercolor's central place in American art and culture.

**America After the Fall** Sarah L. Burns 2016-01-01 A unique look at America's quest to carve out an artistic identity during the Depression era

Through 50 masterpieces of painting, this fascinating catalogue chronicles the turbulent economic, political, and aesthetic climate of the 1930s. This decade was a supremely creative period in the United States, as the nation's artists, novelists, and critics struggled through the Great Depression seeking to define modern American art. In the process, many painters challenged and reworked the meanings and forms of modernism, reaching no simple consensus. This period was also marked by an astounding diversity of work as artists sought styles--ranging from abstraction to Regionalism to Surrealism--that allowed them to engage with issues such as populism, labor, social protest, and to employ an urban and rural iconography including machines, factories, and farms. Seminal works by Edward Hopper, Grant Wood, Thomas Hart Benton, Georgia O'Keeffe, Aaron Douglas, Charles Sheeler, Stuart Davis, and others show such attempts to capture the American



character. These groundbreaking paintings, highlighting the relationship between art and national experience, demonstrate how creativity, experimentation, and revolutionary vision flourished during a time of great uncertainty.

**Eugene O'Neill** Robert M. Dowling 2014-10-28 An “absorbing” biography of the playwright and Nobel laureate that “unflinchingly explores the darkness that dominated O’Neill’s life” (Publishers Weekly). This extraordinary biography fully captures the intimacies of Eugene O’Neill’s tumultuous life and the profound impact of his work on American drama, innovatively highlighting how the stories he told for the stage interweave with his actual life stories as well as the culture and history of his time. Much is new in this extensively researched book: connections between O’Neill’s plays and his political and philosophical worldview; insights into his Irish American upbringing and lifelong torment over losing faith in

God; his vital role in African American cultural history; unpublished photographs, including a unique offstage picture of him with his lover Louise Bryant; new evidence of O’Neill’s desire to become a novelist and what this reveals about his unique dramatic voice; and a startling revelation about the release of *Long Day’s Journey Into Night* in defiance of his explicit instructions. This biography is also the first to discuss O’Neill’s lost play *Exorcism* (a single copy of which was only recently recovered), a dramatization of his own suicide attempt. Written with both a lively informality and a scholar’s strict accuracy, Eugene O’Neill: A Life in Four Acts is a biography worthy of America’s foremost playwright. “Fast-paced, highly readable . . . building to a devastating last act.” —Irish Times  
*Artchive: Charles Demuth* Presents images of the works of American painter Charles Demuth (1883-1935) as part of the Artchive site of Mark Harden. Links to information

on related artists.

**LGBTQ America Today [3 volumes]** John Charles Hawley 2008-11-30 Lesbian, gay, bisexual, transgender, and queer culture is a vibrant and rapidly evolving segment of the American mosaic. This book gives students and general readers a current guide to the people and issues at the forefront of contemporary LGBTQ America. Included are more than 600 alphabetically arranged entries on literature and the arts, associations and organizations, individuals, law and public policy concerns, health and relationships, sexual issues, and numerous other topics. Entries are written by distinguished authorities and cite works for further reading, and the encyclopedia closes with a selected, general bibliography. Students in social studies, history, and literature classes will welcome this book's illumination of American cultural diversity. LGBTQ Americans have endured many struggles, and during the last decade in particular they have made tremendous

contributions to our

multicultural society. Drawing on the expertise of numerous expert contributors, this book gives students and general readers a current overview of contemporary LGBTQ American culture. Sweeping in scope, the encyclopedia looks at literature and the arts, associations and organizations, individuals, law and public policy concerns, health and relationships, sexual practices, and various other areas. Entries cite works for further reading, and the encyclopedia closes with a selected, general bibliography. While extensive biographical entries give readers a sense of the lives of prominent lesbian, gay, bisexual, transgender, and queer Americans, the many topical entries provide full coverage of the challenges and contributions for which these people are known. The encyclopedia supports the social studies curriculum by helping students learn about cultural diversity, and it supports the literature curriculum by helping students

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learn about LGBTQ writers and their works.

### **Creative Collaboration in Art Practice, Research, and Pedagogy**

M. Kathryn Shields  
2019-01-31 This collection reflects current and nuanced discussions of the ways collaboration and participation meaningfully inform the production, study, and teaching of art with innovative and unexpected results. It illustrates how the shifting boundaries of power, position, and identity, between domains of knowledge and collaborative participants, result in new relationships. The chapters in this book share stories applicable or relevant to readers' own classrooms, art practice, or scholarship. As such, it directly appeals to college professors of studio art and design, art history, and art education, as well as to artists, scholars, and teachers who work collaboratively. It may also draw readership from business professionals seeking critical thinkers and creative problem solvers to energize their industries. The volume

~~will inspire conversations~~

about the ways relationships become crucial for construction, reception and display; meaning and power; design, content, and action. *Letters of Charles Demuth, American Artist, 1883-1935* Charles Demuth 2000 Charles Demuth is widely recognized as one of the most significant American modernists. His precisionist cityscapes, exquisite flowers, and free-wheeling watercolors of vaudeville performers, homosexual bathhouses, and cabaret scenes hang in many of the country's most prestigious collections, including the Metropolitan Museum of Art, the Philadelphia Museum of Art, the Columbus Museum of Art, the Amon Carter Museum in Fort Worth, the Art Institute of Chicago, and in Demuth's Lancaster, Pennsylvania, family residence, now home of the Demuth Foundation. At a time when many American artists remained tied to Europe, Demuth "Americanized" European modernism. This collection of 155 of his letters

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offers valuable views of the arts and letters colonies in Provincetown, New York, and Paris. Besides offering information on Demuth's own works, the letters also shed light on the output of his contemporaries, as well as references to their trips, liaisons, and idiosyncrasies. Demuth numbered among his correspondents some of the most famous artists and writers of his time, including Georgia O'Keeffe, Eugene O'Neill, John Reed, Gertrude Stein, Alfred Stieglitz, Carl Van Vechten, and William Carlos Williams. In his travels in the United States and abroad, he encountered many other talented contemporaries: Peggy Bacon, Muriel Draper, Marcel Duchamp, the Stettheimer sisters, artists and writers, patrons, and gallery owners. Whether he is offering to pick up a copy of Joyce's *Ulysses* for Eugene O'Neill or trying to convince Georgia O'Keeffe to decorate his music room ("just allow that red and yellow 'canna' one to spread until it fills the room"), Demuth is

always in the thick of art and literary life. Flamboyant in attire but discreet in his homosexuality, Demuth also reveals in his letters the life of a talented homosexual in the teens and twenties. With his best friends Robert Locher and Marsden Hartley, he circulated through the art colonies of Greenwich Village, Provincetown, and Paris, meeting everyone. The book also contains reprints of some short appraisals of Demuth and his work that were published during his lifetime, long out of print, including pieces by A. E. Gallatin, Angela E. Hagen, Marsden Hartley, Helen Henderson, Henry McBride, Carl Van Vechten, Rita Wells, and Willard Huntington Wright. Author note: Bruce Kellner is Emeritus Professor of English, Millersville University, and a member of the Demuth Foundation Board of Directors. He is the author or editor of 10 other books.

### **Flight to the Top of the**

**World** David L. Bristow

2018-07-01 In his day Walter Wellman (1858-1934) was one

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of America's most famous men. To his contemporaries, he seemed like a character from a Jules Verne novel. He led five expeditions in search of the North Pole, two by dogsled and three by dirigible airship, and in 1910 made the first attempt to cross the Atlantic Ocean by air—which the self-styled expert on aerial warfare saw as a mission of world peace. He endured hardships, cheated death on more than one occasion, and surrounded himself with a team of assistants as eccentric and audacious as he was. In addition to his daring adventures, Wellman became a nationally known political reporter and unofficial spokesman for the McKinley and Roosevelt administrations. He was not the first newspaper-sponsored adventurer, but more than any of his predecessors he turned exploration into a real-time media event, and his reputation both flourished and suffered because of it. Wellman lived during a time of rapid social and technological change,

~~when explorers were racing to fill in the last remaining blank spots on the map and when aviation promised to fulfill humanity's greatest hopes and darkest fears. Flight to the Top of the World is a window into Wellman's time and illuminates many of its dreams and contradictions.~~

**Fantasies of Precision** Ashley Lazevnick 2023-07-11

Redefining the artistic movement that helped shape American modernism In the early decades of the twentieth century, a loose contingent of artists working in and around New York City gave rise to the aesthetic movement known as precisionism, primarily remembered for its exacting depictions of skyscrapers, factories, machine parts, and other symbols of a burgeoning modernity. Although often regarded as a singular group, these artists were remarkably varied in their subject matter and stylistic traits. *Fantasies of Precision* excavates the surprising ties that connected them, exploring notions of precision across philosophy,

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technology, medicine, and many other fields. Bookended by discussions of the landmark First Biennial Exhibition of Painting at the Whitney Museum in 1932, this study weaves together a series of interconnected chapters illuminating the careers of Charles Sheeler, Georgia O'Keeffe, and Charles Demuth. Built on a theoretical framework of the writing of modernist poets Marianne Moore and William Carlos Williams, *Fantasies of Precision* outlines an "ethos of precision" that runs through the diverse practices of these artists, articulating how the broad range of enigmatic imagery they produced was underpinned by shared strategies of restraint, humility, and slowness. Questioning straightforward modes of art historical classification, Ashley Lazevnick redefines the concept that designated the precisionist movement. Through its cross-disciplinary approach and unique blend of historiography and fantasy, *Fantasies of*

## Charles Demuth

*Precision* offers a comprehensive reevaluation of one of the defining movements of artistic modernism.

### **Charles Demuth**

**(1883-1935)** Charles Demuth  
2004

*My Dear Stieglitz* Marsden Hartley 2002 His glory in Germany turns solemn with the onset of World War I and the death in combat of his close friend, a German officer named Karl von Freyburg - a loss vividly depicted in Hartley's renowned war motif paintings."

### **Watercolors and Paintings by Charles Demuth,**

**American** Parke-Bernet Galleries (New York, N.Y.)  
1957

*Charles Demuth* Charles Demuth 1927

### **Another Country** Scott

Herring 2010-06-01 The metropolis has been the near exclusive focus of queer scholars and queer cultures in America. Asking us to look beyond the cities on the coasts, Scott Herring draws a new map, tracking how rural queers have responded to this myopic

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mindset. Interweaving a wide range of disciplines—art, media, literature, performance, and fashion studies—he develops an extended critique of how metronormativity saturates LGBTQ politics, artwork, and criticism. To counter this ideal, he offers a vibrant theory of queer anti-urbanism that refuses to dismiss the rural as a cultural backwater. Impassioned and provocative, *Another Country* expands the possibilities of queer studies beyond its city limits. Herring leads his readers from faeries in the rural Midwest to photographs of white supremacists in the deep South, from Roland Barthes's obsession with Parisian fashion to a graphic memoir by Alison Bechdel set in the Appalachian Mountains, and from cubist paintings in Lancaster County to lesbian separatist communes on the northern California coast. The result is an entirely original account of how queer studies can—and should—get to another country.

*Marsden Hartley* Donna

### Charles Demuth

Cassidy 2005 A provocative new reading of the great American avant-garde artist Marsden Hartley's late work. [Watercolors and Paintings by Charles Demuth, American, 1883-1935, Part One of the Artist's Own Collection Belonging to the Estate of the Late Richard W.C. Weyand ...](#) Charles Demuth 1957 *The Grove Encyclopedia of American Art* Joan M. Marter 2011 Arranged in alphabetical order, these 5 volumes encompass the history of the cultural development of America with over 2300 entries.

**Demuth, Charles, 1883-1935**  
19??

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read Letters Of Charles Demuth American Artist 1883 1935 Charles Demuth or finding the best eBook that aligns with your interests and needs is crucial. This article delves into the art of finding the perfect eBook and explores the platforms and strategies to ensure an enriching reading experience.

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