

Jim Dine's etchings

Author

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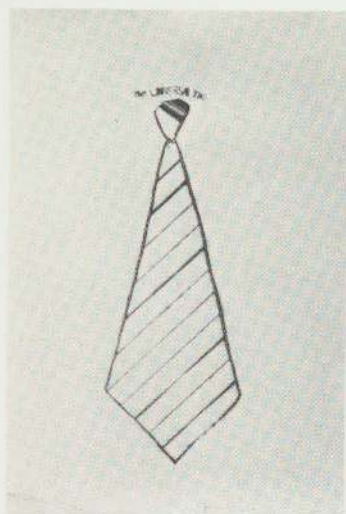
JIM DINE'S ETCHINGS



98. *Spray-Pointed Koko*, 1977.

The Museum of Modern Art

An exhibition organized by The Museum of Modern Art, New York, with the generous support of the National Endowment for the Arts, Washington, D.C., a federal agency



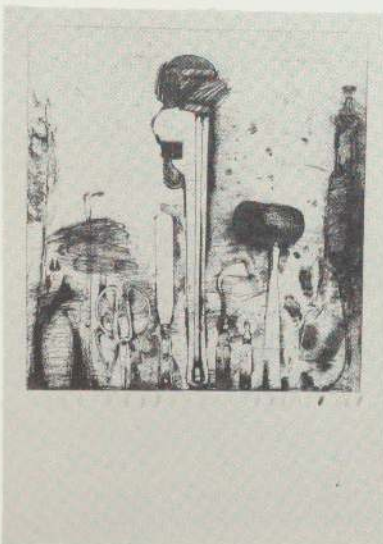
About five years after they attended Ohio University in Athens together, Andrew Stasik invited his friend Jim Dine to make a print at Pratt Graphics Art Center in New York. A program at Pratt funded by the Ford Foundation had been established to encourage American artists to collaborate with professional European printers in the creation of lithographs and etchings. Even in the mid-twentieth century the word "etching" meant, to most people, the ubiquitous black-and-white views of famous buildings, homes, and landscapes, or to the connoisseur, the important images of Rembrandt and Whistler. Contemporary works by S. W. Hayter and his followers, because of the complex techniques utilized, were better known by the generic term "intaglio" prints. After making a few lithographs, Dine worked on his first intaglio prints in 1961 with the Dutch woman printmaker Nono Reinhold. They were simple drypoints of such familiar objects as ties, apples, and zippers. These prints bore little relationship to those being made by other artists of the time and were clearly and inextricably associated with Dine's unique works rather than with the

kinds of prints then being made for commercial consumption. They were intimate and precious (*These are ten useful objects which no one should be without when traveling*) or monumental and preternatural (*Universal Tie*). Their directness may be compared to the etched work of the German Expressionists. From this moment, too, Dine began to hand-color his prints, nearly obliterating drypoints he felt were unsuccessful, adding points of brightness to relatively somber etching ink.

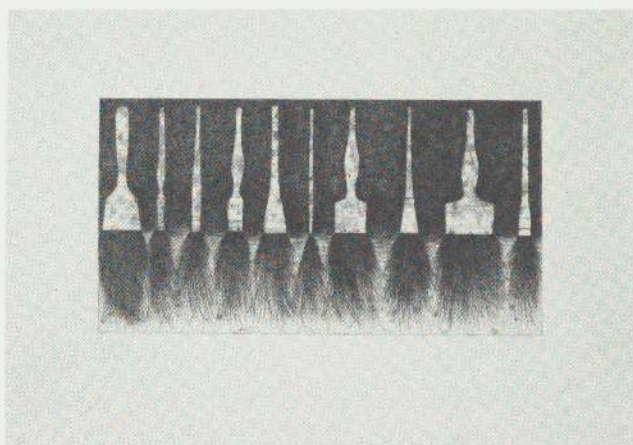
When Dine began to explore etching itself, in 1964, the subject he chose was the bathrobe that was his surrogate self-portrait. Stasis and agitation characterize these early works, reflecting the life of a young artist caught in the middle of a very public and publicized art movement. Dine denies that his art was Pop Art, and its intensely personal and autographic qualities belie the intrinsic characteristics of Pop Art, artificiality and impersonality. The conflicts, however, between what Dine thought he was doing and others' perception of it led him to turn abruptly away from creating paintings and constructions in 1967 and to concentrate on his poetry and printmaking. He



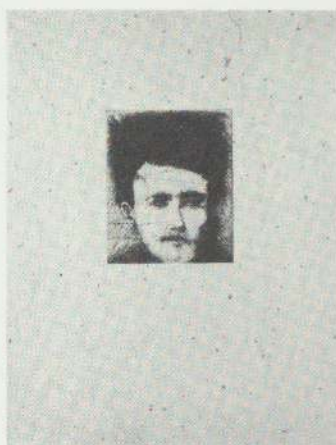
11. moved to London and embarked upon a five-year period (1967–1972) of learning the many techniques of etching and producing prints of all types at Petersburg Press. He illustrated *The Picture of Dorian Gray* and collaborated with the photographer Lee Friedlander on an album of photographs and etchings. He continued to work in lithography, but it became evident that, once mastered, etching had a greater affinity with the subjects of Dine's expression.



In 1972, with the set of drypoints *Thirty Bones of My Body*, he finally seems to have completed the "autobiography through objects" that was the major theme of his work. He had tentatively returned to a figurative art a year earlier with a set of ten self-portraits, also in drypoint. These were put aside as Dine continued to work at depicting the brushes, wrenches, bolt cutters, etc., that had surrounded him since childhood. The brushes, with their exaggerated hairiness, evoked the artist's



55.



62.

own bearded face, and thus it is not surprising that an echo of the many states of *Five Paintbrushes* borders the portrait of his wife, Nancy, in *Begonia*.

Dine and his family returned to America and made their home in a farmhouse in Vermont in 1971. Later, during a period at Dartmouth College, Dine radically changed his first self-portraits of 1971. He also etched another view of himself at Universal Limited Art Editions. Hand-coloring the plate for each printing, he produced a harsh, tormented monotype that, seen only a few years later, appears to represent the foundation upon which much of Dine's subsequent etching rests.

Before he left London, Dine began an etching of the poet Rimbaud, which he had drawn after a portrait on the cover of a magazine. This plate, *Blue Haircut*, was subsequently reworked and cut down as Dine traced the decline of the precocious poet by progressively obliterating his second-hand representation. Having accomplished a similar effacement of his 1971 self-portraits at Dartmouth in 1975, Dine found that he could more efficiently achieve the final image in etching if he started with a drawing traced or even photoengraved onto the plate. *Eight Sheets from an Undefined Novel* was begun with tracings of photographed drawings Dine had made of store mannequins, the facial features taken from photographs or from his wife and friends. Although fictitious, the characters in the "novel" occasion the possibility of identification and response between the viewer and subject. Soon after, Dine executed several prints of live subjects, the largest being *Asian Woman, Pregnant and Grieving*. As he had with his drawings, the artist used a particularly tough, handmade paper in this print so that his charcoal additions to each copy could be erased, scraped, and abraded, finally achieving areas of texture that were compatible with the expressive character of the sitter.

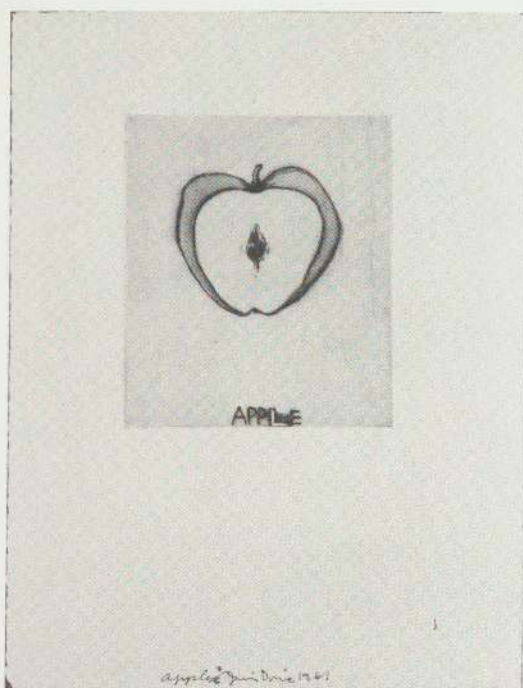
Dine is incapable of creating a dispassionate work of art. The *Robes* of recent years have become icons redolent of feelings one can characterize only as spiritual. They glow in darkness or hover in curtains of scratches and pitting, and are etched to a size that demands ceremonial space. Relinquishing the generous margins that he uses to isolate his images from unfriendly intrusions, Dine has, with his last robe (*Spray-Painted Robe*), moved far beyond the boundaries that once confined the art of the etcher. The bravura of his technique, stabilized and supported by his consummate draftsmanship, has endowed the once-exhausted medium of etching with a new and substantial life.

Riva Castleman

Director, Department of Prints and Illustrated Books



95.



1:4

Dates enclosed in parentheses do not appear on the works. Dimensions are given in inches, height preceding width, plate size followed by sheet size.

1. "These are ten useful objects which no one should be without when traveling." 1961. Hand-colored drypoints: 1. *Teeth*, $4\frac{7}{8}'' \times 6\frac{1}{4}''$; 2. *Tweed*, $8 \times 5\frac{15}{16}''$; 3. *Ring*, $6\frac{1}{8}'' \times 5\frac{3}{16}''$; 4. *Apple*, $6\frac{1}{16}'' \times 5\frac{1}{16}''$; 5. *Hair*, 2 plates, a) $2\frac{3}{16}'' \times 4\frac{7}{8}''$, b) $2\frac{1}{8}'' \times 3\frac{15}{16}''$; 6. *Zipper*, 2 plates, a) $11\frac{9}{16}'' \times 1\frac{13}{16}''$, b) $6\frac{5}{16}'' \times 1\frac{13}{16}''$; 7. *Beads*, $5\frac{1}{16}'' \times 6\frac{7}{16}''$; 8. *Doughnut*, $5\frac{1}{4}'' \times 5\frac{1}{16}''$; 9. *Tie*, $11\frac{5}{16}'' \times 4\frac{15}{16}''$; 10. *Locket*, $4\frac{15}{16}'' \times 5\frac{3}{8}''$; sheets $12\frac{15}{16}'' \times 10\frac{1}{16}''$. The Museum of Modern Art, New York, John B. Turner Fund.

2. *The Universal Tie*
(1961). Hand-colored drypoint, $35\frac{7}{8}'' \times 17\frac{7}{8}''$; $39\frac{13}{16}'' \times 26\frac{1}{16}''$. The Museum of Modern Art, New York, Leon A. Mnuchin Fund.

3. *Little Flesh Tie*
1961. Hand-colored drypoint, $35\frac{15}{16}'' \times 17\frac{7}{8}''$; $40\frac{1}{6}'' \times 26''$. The Museum of Modern Art, New York, gift of Mr. and Mrs. Leon A. Mnuchin.

4. *Five Layers of Metal Ties*
1961. Hand-colored drypoint, $35\frac{15}{16}'' \times 17\frac{13}{16}''$; $40 \times 26''$. Lent by the Art Institute of Chicago, Mr. and Mrs. Gene R. Summers and Mr. and Mrs. Joseph Lo Giudice, restricted gift.

5. *An Informal Tie*
1961. Hand-colored drypoint, $35\frac{3}{4}'' \times 17\frac{13}{16}''$; $40 \times 26''$. Lent by the Art Institute of Chicago, Mr. and Mrs. Gene R. Summers and Mr. and Mrs. Joseph Lo Giudice, restricted gift.

6. *Toothbrush and Toothpaste*
1963. Hand-colored drypoint, $35\frac{5}{8}'' \times 17\frac{11}{16}''$; $39\frac{7}{8}'' \times 26''$. Lent by the artist.

7. *Hand and Toothbrush*
1963. Hand-colored drypoint, $35\frac{7}{16}'' \times 17\frac{11}{16}''$; $39\frac{13}{16}'' \times 25\frac{7}{8}''$. Lent by the artist.

8. *2 Toothbrushes and Toothpaste*
1963. Hand-colored drypoint, $35\frac{5}{8}'' \times 17\frac{11}{16}''$; $39\frac{3}{4}'' \times 26''$. Lent by the artist.

9. *Hand, Triangle, Profile, and Toothbrushes*
1963. Hand-colored drypoint, $35\frac{5}{8}'' \times 17\frac{11}{16}''$; $39\frac{3}{4}'' \times 26''$. Lent by the artist.

10. *Self-Portrait in Zinc and Acid*
1964. Etching, $21\frac{11}{16}'' \times 16\frac{5}{8}''$; $29\frac{15}{16}'' \times 22\frac{1}{16}''$. Lent by John R. Jakobson.

11. *Self-Portrait* from the portfolio *New York 10*
1964. Etching, $17\frac{9}{16}'' \times 13\frac{7}{8}''$; $22 \times 16\frac{7}{8}''$. The Museum of Modern Art, New York, Law Foundation Fund.

12. *Wall*
1967. Etching, $29\frac{7}{8}'' \times 21\frac{15}{16}''$; $30\frac{3}{4}'' \times 22''$. The Museum of Modern Art, New York, Law Foundation Fund.

13. *Hearts and a Watercolor*
1969. Hand-colored etching, $14 \times 21\frac{5}{8}''$; $23\frac{1}{8}'' \times 31''$. Lent by Getler/Pall Gallery, New York.

14. *The Realistic Poet Assassinated*
1970. Hand-colored etching, $27\frac{3}{4}'' \times 21\frac{1}{2}''$; $35\frac{1}{8}'' \times 28''$. Lent by the artist.

15. *A Girl and Her Dog I*
1970. Etching and aquatint, $27\frac{1}{2}'' \times 21\frac{1}{2}''$; $35 \times 28''$. Lent by the artist.

16. *A Girl and Her Dog II*
1971. Hand-colored etching, $27\frac{1}{4}'' \times 21\frac{1}{4}''$; $35 \times 28\frac{1}{4}''$. Lent by the artist.

17. *Morning Glory*
1972. Etching, lithograph, and silkscreen on two sheets; plate $6\frac{3}{8}'' \times 8\frac{5}{16}''$; each sheet $7\frac{1}{2}'' \times 9\frac{3}{8}''$; comp. $14 \times 8\frac{3}{8}''$. Lent by the artist.

18–47. *Thirty Bones of My Body*
1972. Drypoints, each $9 \times 6\frac{1}{8}''$; $31\frac{5}{16}'' \times 22\frac{3}{4}''$. Lent by the artist.

48. *Shoe*
(Second state). 1973. Etching, $20 \times 26''$; $23\frac{13}{16}'' \times 29\frac{1}{8}''$. Lent by the artist.

49. *Black Beard*
1973. Etching, $21 \times 20''$; $41\frac{5}{8}'' \times 30\frac{5}{8}''$. Lent by the artist.

50. *Red Beard*
1973. Etching, $21 \times 20''$; $41\frac{3}{4}'' \times 30\frac{3}{4}''$. Lent by the artist.

51–55. *Five Paintbrushes*
(States I, II, III, IV, and VI). 1973. Etchings: I, $23\frac{1}{2}'' \times 35\frac{1}{2}''$, $29\frac{5}{8}'' \times 39\frac{1}{2}''$; II, $23\frac{1}{2}'' \times 31\frac{3}{4}''$, $29\frac{5}{8}'' \times 37\frac{1}{4}''$; III, $20\frac{1}{2}'' \times 27\frac{1}{4}''$, $29\frac{5}{8}'' \times 35\frac{1}{2}''$; IV, $14 \times 27\frac{1}{4}''$, $29\frac{5}{8}'' \times 35\frac{5}{8}''$; VI, $14 \times 27\frac{1}{2}''$, $27\frac{3}{4}'' \times 39\frac{3}{8}''$. Lent by the artist.

56. *The Tomato*

1973. Etching and lithograph, $23\frac{7}{8} \times 29\frac{1}{2}$ "; $30 \times 38\frac{7}{8}$ ".
Lent by Thomas A. and Joan C. Dine.

57. *Bolt Cutters*

(Second state). 1973. Etching and aquatint, $24\frac{1}{4} \times 23\frac{3}{4}$ ";
 $42\frac{1}{8} \times 31\frac{7}{8}$ ". Lent by the artist.

58. *The Wrench in Nature*

1973. Etching and lithograph, sheet $30 \times 22\frac{5}{8}$ ". Lent by
the artist.

59. *Braid*

(First state). (1972). Etching, 35×24 "; $41\frac{3}{4} \times 30\frac{5}{8}$ ". Lent
by the artist.

60. *Blue Haircut*

1972. Etching, lithograph, and relief block, $21\frac{1}{4} \times 19\frac{3}{4}$ ";
 $33\frac{5}{8} \times 27\frac{3}{8}$ ". Lent by the artist.

61. *Rimbaud, Cool Impudence on His Part*

1973. Etching, $11\frac{1}{8} \times 17\frac{5}{8}$ "; $26\frac{1}{8} \times 19\frac{7}{8}$ ". Lent by the
artist.

62. *Rimbaud, Alchemy on Japanese Paper*

1973. Etching, $7\frac{1}{8} \times 5\frac{3}{4}$ "; $20\frac{1}{2} \times 15\frac{7}{16}$ ". The Museum of
Modern Art, New York, purchase.

63. *Rimbaud Wounded in Brussels*

1973. Etching, $5\frac{3}{4} \times 4\frac{1}{4}$ "; $29\frac{3}{4} \times 21\frac{3}{4}$ ". Lent by the artist.

64. *Rimbaud, the Coffee Exporter*

1973. Etching, $5\frac{1}{2} \times 3\frac{5}{8}$ "; $25\frac{7}{8} \times 19\frac{13}{16}$ ". Lent by the
artist.

65. *Rimbaud at Harar in 1883*

1973. Etching, $4\frac{1}{8} \times 3\frac{1}{4}$ "; $17\frac{5}{8} \times 14\frac{3}{8}$ ". Lent by the artist.

66. *Rimbaud, Dead at Marseilles*

1973. Etching, $4 \times 3\frac{3}{4}$ "; $17\frac{7}{8} \times 14\frac{1}{4}$ ". Lent by the artist.

67. *Begonia*

1974. Etching and relief block, 36×24 "; $43\frac{1}{2} \times 32\frac{7}{8}$ ".
Lent by the artist.

68. *Souvenir*

(1974). Etching, $23\frac{5}{8} \times 17\frac{3}{4}$ "; $31\frac{1}{8} \times 22\frac{3}{4}$ ". Lent by the
artist.

69. *Self-Portrait in a Ski Hat*

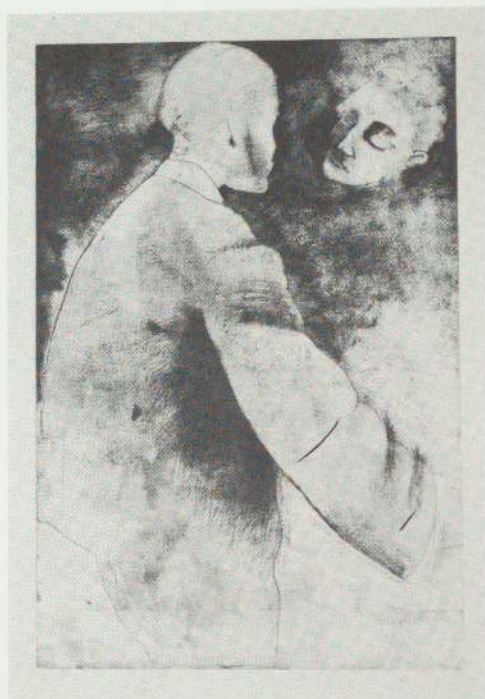
(Surrounded by tulips) (second state). 1974. Etching.
 $9\frac{3}{4} \times 12\frac{3}{8}$ "; $29\frac{3}{4} \times 21\frac{7}{8}$ ". Lent by the artist.

70. *Self-Portrait in a Ski Hat*

(tulips) (third state). 1974. Etching, $8\frac{5}{8} \times 11\frac{3}{8}$ "; 26×20 ".
Lent by the artist.

71. *Self-Portrait in a Ski Hat*

(Obliterated by tulips) (fourth state). 1974. Etching, $8\frac{1}{8} \times$
 $11\frac{3}{8}$ "; $27\frac{3}{4} \times 19\frac{5}{8}$ ". Lent by the artist.



99.

72-74. Three from the series *Self-Portraits*

1971. Drypoints, each 8×6 "; 18×14 ". The Museum of
Modern Art, New York, gift of the artist.

75-77. Three from the series *Self-Portraits*

(The Dartmouth Portraits) (second state). 1975.
Drypoint, etching, and aquatint, each 8×6 "; $20\frac{1}{2} \times 15\frac{1}{2}$ ".
The Museum of Modern Art, New York, gift of the artist.

78. *A Hand-Painted Self-Portrait*

1975. Hand-colored etching and monotype, $20\frac{5}{16} \times$
 $17\frac{5}{16}$ "; $41\frac{1}{16} \times 27\frac{7}{16}$ ". The Museum of Modern Art, New
York, gift of Celeste Bartos.

79. *Self-Portrait as a Negative*

1975. Etching, $10 \times 7\frac{1}{16}$ "; $26\frac{1}{16} \times 20\frac{3}{16}$ ". The Museum of
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80-87. *Eight Sheets from an Undefined Novel*

1976. Hand-colored etchings, each $23\frac{11}{16} \times 19\frac{13}{16}$ "; $41\frac{5}{8} \times$
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88. *Two Figures Linked by Pre-Verbal Feelings*

1976. Etching and drypoint over photogravure, $27\frac{3}{4} \times$
 $22\frac{3}{4}$ "; $41\frac{7}{8} \times 30\frac{7}{8}$ ". Lent by the artist.

89. *Piranesi's 24 Colored Marks*

1974-76. Hand-colored etching, $25\frac{3}{4} \times 23\frac{3}{4}$ "; $39\frac{1}{4} \times$
 $27\frac{5}{8}$ ". Lent by the artist.

90. *Red Etching Robe*

1976. Etching, $35\frac{1}{2} \times 23\frac{1}{2}$ "; $42 \times 29\frac{5}{8}$ ". Lent by the artist.

91. *A Robe Colored with 13 Kinds of Oil Paint*

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92. *2 Robes (Ferns, Acid, and Water)*

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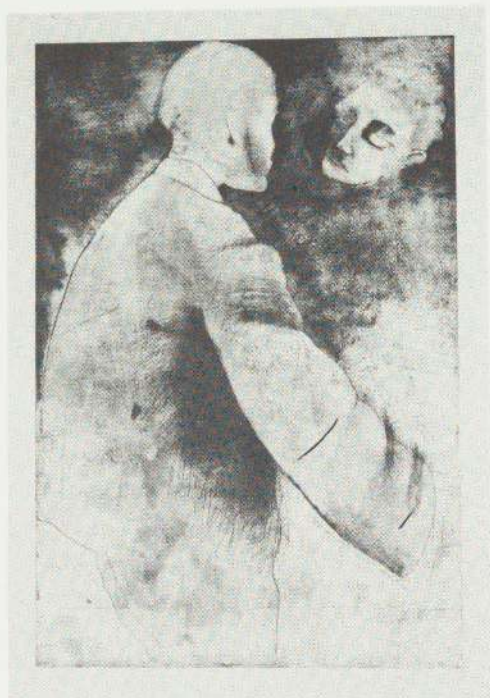
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93. *Paris Smiles in Darkness*

1976. Etching, drypoint, and relief block, $23\frac{7}{8} \times 20"$; $35\frac{7}{8} \times 24\frac{7}{8}"$. The Museum of Modern Art, New York, gift of the artist and Aldo Crommelynck.

94. *Dark Blue Self-Portrait with White Crayon*

1976. Hand-colored etching with crayon, $20 \times 18"$; $29\frac{3}{4} \times 22\frac{7}{16}"$. Lent by Pace Editions.

95. *Asian Woman, Pregnant and Grieving*

1976. Etching with charcoal, $35\frac{5}{8} \times 25\frac{5}{16}"$; $41\frac{7}{8} \times 29\frac{7}{16}"$. The Museum of Modern Art, New York, gift of Mr. and Mrs. Howard B. Dean.

96. *Mabel* by Robert Creeley

Paris, Atelier Crommelynck, 1977. Twelve etchings, $9\frac{1}{8} \times 7\frac{1}{4}"$; $19\frac{1}{2} \times 15"$. The Museum of Modern Art, New York, gift of the artist and Aldo Crommelynck.

97. *Black and White Robe*

1977. Etching and lithograph, sheet $41\frac{1}{2} \times 29\frac{5}{16}"$. The Museum of Modern Art, New York, gift of the artist.

98. *Spray-Painted Robe*

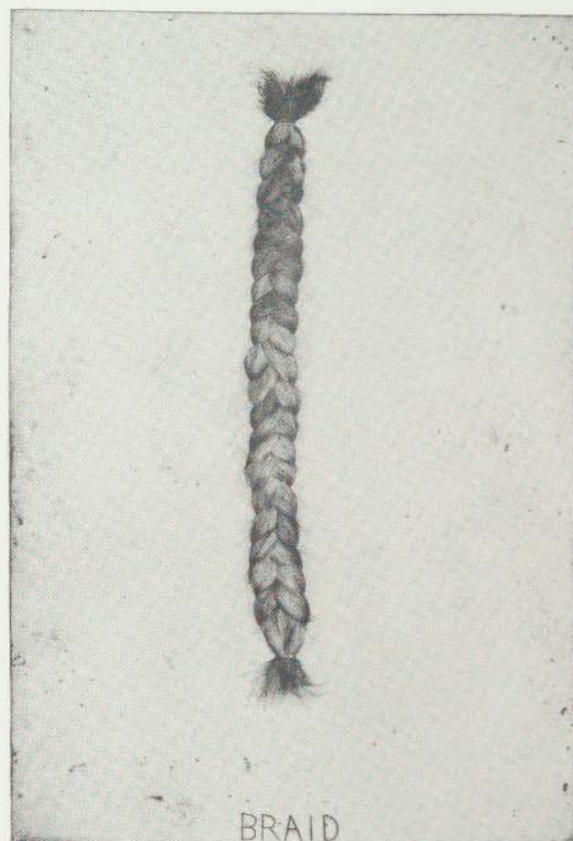
1977. Hand-colored etching and lithograph $41\frac{1}{2} \times 29\frac{7}{16}"$. The Museum of Modern Art, New York, gift of the artist.

99. *The Brown Coat*

1977. Etching, aquatint, and mezzotint, $35\frac{5}{8} \times 23\frac{9}{16}"$; $41\frac{7}{8} \times 29\frac{7}{16}"$. The Museum of Modern Art, New York, gift of the artist.

100-104. *Iris, Strelitzia, Yellow Calla Lilies, Anemones, Amaryllis* from the series *A Temple of Flora*

1978. Hand-colored etchings, each $23\frac{7}{8} \times 17\frac{3}{4}"$; $39\frac{1}{16} \times 27"$. Lent by Pace Editions.



59.

105. *Nancy Outside in July*

1978. Hand-colored etching and aquatint, $23\frac{1}{2} \times 19\frac{5}{8}"$; $35\frac{7}{8} \times 24\frac{7}{8}"$. Lent by Pace Editions.

106. *Portrait of Nancy*

1978. Etching and aquatint, $23\frac{1}{2} \times 19\frac{5}{8}"$; $41\frac{9}{16} \times 29\frac{7}{8}"$. Lent by Pace Editions.

107. *Self-Portrait without Glasses*

1978. Etching, drypoint, and roulette over photogravure, $11\frac{13}{16} \times 9\frac{1}{16}"$; $27 \times 20\frac{1}{16}"$. Lent by Pace Editions.

The works in this exhibition were printed at or published by the following workshops and publishers:

Atelier Crommelynck, Paris (93, 96, 105-106); Pace Editions, New York (90-92, 94-95, 97-104, 107); Petersburg Press, London (12-51, 56, 59-60); Petersburg Press, New York (52-55, 57-58, 61-77, 89); Pratt Graphic Art Center, New York (1-9); Pyramid Arts, Ltd., Tampa, Florida (80-87); Tanglewood Press, New York (11); Universal Limited Art Editions, West Islip, New York (78-79).

PRINTERS	Aldo Crommelynck	Ralph Durham	Mitchell Friedman	Zigmunds Priede	Donald Saff
	Jeremy Dine	Phillip Eagleburger	Tom Kettner	Nono Reinhold	Emiliano Sorini
	Ernie Donagh	Hartmut Freilinghaus	William Law	Winston Roeth	Alan Uglow
			Maurice Payne		

The Museum of Modern Art is most grateful to the following for lending works to this exhibition: Thomas A. and Joan C. Dine; John R. Jakobson; The Art Institute of Chicago; Associated American Artists, New York; Gelter/Pall Gallery, New York; and Pace Editions, New York. The generosity and enthusiastic cooperation of Jim Dine and the availability of his own artist's proofs were essential elements in preparing the exhibition, and we acknowledge this with profound thanks. My sincere appreciation is also extended to Aldo Crommelynck, Tara Devereux, Nancy Dine, James M. Eng, Mitchell Friedman, Arnold B. Glimcher, Thomas Krens, Richard Solomon, Andrew Stasik, Mrs. Alfred R. Stern, Susan Weiley, and, most particularly, Audrey Isselbacher, Curatorial Assistant, who painstakingly and cheerfully prepared the works for exhibition.

The Museum of Modern Art's exhibition program is made possible, in part, with public funds from the New York State Council on the Arts, a State Agency whose funds are recommended by the Governor and appropriated by the State Legislature.

Exhibited at The Museum of Modern Art, New York, June 6-September 5, 1978

93. *Paris Smiles in Darkness*

1976. Etching, drypoint, and relief block, 23 $\frac{3}{8}$ x 20"; 35 $\frac{3}{8}$ x 24 $\frac{3}{8}$ ". The Museum of Modern Art, New York, gift of the artist and Aldo Crommelynck.

94. *Dark Blue Self-Portrait with White Crayon*

1976. Hand-colored etching with crayon, 20 x 18"; 29 $\frac{3}{4}$ x 22 $\frac{7}{16}$ ". Lent by Pace Editions.

95. *Asian Woman, Pregnant and Grieving*

1976. Etching with charcoal, 35 $\frac{3}{8}$ x 25 $\frac{5}{16}$ "; 41 $\frac{3}{8}$ x 29 $\frac{7}{16}$ ". The Museum of Modern Art, New York, gift of Mr. and Mrs. Howard B. Dean.

96. *Mabel* by Robert Creeley

Paris, Atelier Crommelynck, 1977. Twelve etchings, 9 $\frac{1}{8}$ x 7 $\frac{1}{4}$ "; 19 $\frac{1}{2}$ x 15". The Museum of Modern Art, New York, gift of the artist and Aldo Crommelynck.

97. *Black and White Robe*

1977. Etching and lithograph, sheet 41 $\frac{1}{2}$ x 29 $\frac{5}{16}$ ". The Museum of Modern Art, New York, gift of the artist.

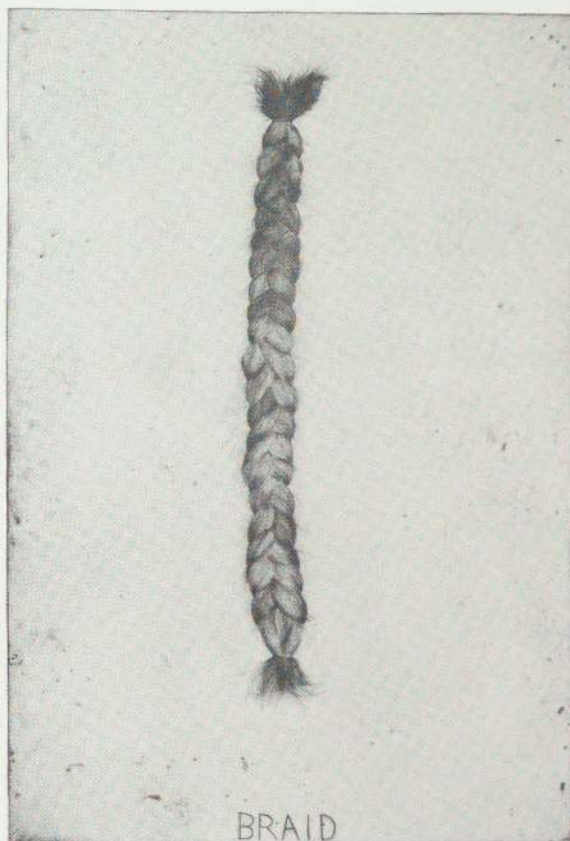
98. *Spray-Painted Robe*

1977. Hand-colored etching and lithograph 41 $\frac{1}{2}$ x 29 $\frac{7}{16}$ ". The Museum of Modern Art, New York, gift of the artist.

99. *The Brown Coat*

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105. *Nancy Outside in July*

1978. Hand-colored etching and aquatint, 23 $\frac{1}{2}$ x 19 $\frac{5}{8}$ "; 35 $\frac{3}{8}$ x 24 $\frac{3}{8}$ ". Lent by Pace Editions.

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