

FLOW

重新定義與熱的關係 Redefining Our Relationship

The Art History of a City 一座城市的美術史

臺中市立美術館
taichung art museum

訊息流
Information flow

重新定義與熱的關係

「熱暑人－熱／暑的文化與當代藝術」由跨國策展團隊合作，重新思考人與氣候的關係。展覽從發燒作為身體警報的概念，延伸到熱帶住民視角下的文化實踐與地緣政治經驗，透過多語言與多感官的作品，呈現熱帶生活的感知與生存哲學。

Redefining Our Relationship with Heat

Horizon Ablaze is a transnational curatorial collaboration aimed at reexamining the connection between humanity and the climate. The exhibition explores the idea of fever as a bodily warning and extends it to cultural practices and geopolitical experiences from the perspectives of tropical inhabitants. Through multilingual and multisensory artworks, it showcases perceptions and survival philosophies of tropical life.

藝聚點
Spotlights

一座城市的美術史

「大肚之盟：山海間的物際外交」一展自大肚臺地、山線海線鐵路與城市發展切入，探討地景、交通、產業與人群如何塑造地方文化。透過「物際外交」的觀點，提出地方藝術史不只屬於藝術家，也來自城市中眾多關係的交織與生成過程。

The Art History of a City

The Covenant of Dadu: A Diplomacy of Things between Mountains and Seas uses the Dadu Plateau, mountain and coastal railway lines, and urban development as entry points to discuss how landscape, transportation, industry, and people shape local culture. From the perspective of "material diplomacy," the exhibition suggests that local art history is not solely the domain of artists but also emerges from interconnected, generative relationships within the city.

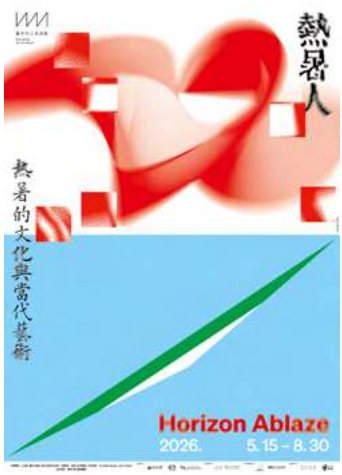
臺中市立美術館
Taichung Art Museum

WEBSITE

重新定義與熱的關係

文・陳思宇

隨著夏天到來，在全球暖化的影響下，各地高溫紀錄不斷被刷新，除了躲進冷氣房，我們是否還有其他面對熱的方式？



01

五月，臺中市立美術館推出「熱暑人－熱／暑的文化與當代藝術」，由策展人高森信男（Nobuo Takamori，日裔臺籍）、泰莎・瑪莉亞・奎松（Tessa Maria Guazon，菲律賓）、胡安・卡內拉（Juan Canela，西班牙移居巴拿馬）與蔡淑清（Jennifer Choy，巴拿馬）共同策劃，試圖從「熱帶住民」的視角，重新定義我們與熱的關係。

發燒作為一種警報

這次展覽的靈感，源於一場關於「發燒」的夢。幾年前在疫情期間，策展人奎松夢見她的祖母，夢中的祖母對她說出「Kalentura」（西班牙語：發燒）這個字。奎松回想起兒時發高燒時，祖母曾用自己的長髮鞭打她的皮膚作為民間療法，這段神祕且有點詭異的記憶，讓她重新思考「發燒」的意義。

在奎松看來，發燒不只是病痛，它也像是警報，提醒我們的身體系統已達某種極限。她將這份個人經驗與臺灣、巴拿馬等地的策展人們展開對話。其中，現旅居歐洲的策展人高森信男觀察到，西方藝術圈在談論全球暖化時，往往帶著一種「溫帶國家」的觀點，甚至將「熱」視為一種落後、可怕的事情。但在熱帶地區，人們早已擁有數百年的抗熱經驗。當全世界都在憂慮暖化時，為何不聽聽我們怎麼說呢？

作品中的熱帶生活經驗

事實上，這種試圖從「南方觀點」出發的跨國策展計畫並不少見，像是印尼日惹雙年展（Biennale Jogja）也曾推動「赤道計畫」（Equator Project），沿著赤道與不同國家串連合作。不過，高森信男認為赤道計畫是以萬隆會議[1]中亞非合作的政治傳統為基礎，但是臺灣、菲律賓與巴拿馬的位置，在傳統國際政治語境中往往顯得尷尬——臺灣未曾參加，菲律賓當時立場親美，巴拿馬等拉美國家常被視為西方陣營——這樣的曖昧處境反而讓策展團隊決定跳脫傳統政治地緣的劃分，將視角轉向「熱的國家」與「冷的國家」。

重新定義與熱的關係 Redefining Our Relationshi

在交流的過程中，策展團隊發現這三個地區不僅在文化上都有一些消暑的活動，在民俗上也有屬於自己的解熱偏方；從歷史的角度來看，這些地區也都因被殖民的經驗，曾發展出熱帶傳染病學、熱帶植物學、熱帶醫學等研究，另外，在全球政治局勢不穩定的現在，這些地區也往往在國際角力間扮演著牽一髮而動全身的關鍵角色。對此，策展團隊最後將展覽整理出三大主軸討論，包含「熱的文化與傳統」、「熱帶氣候與文化」與「地緣政治熱點」。



02

從這次的展覽空間的安排，也可以看出策展團隊意圖回應「熱」的身體經驗，他們刻意打破傳統按照展間分門別類的陳列方式，將作品「拚做伙」（lām-tsuè-hué [2]），讓觀眾感覺不停地跟重複的元素相遇，透過層層堆疊的經驗，營造出一種熱帶生活特有的感官過載與「齷齪」（ak-tsak [3]）感。我們也可以發現展覽運用了大量的臺語、塔加洛語（Tagalog）與西班牙語來思考，對策展團隊來說，這些語言生於熱帶、用於熱帶，早已與當地的生活情境緊密綑綁在一起。就像這次展覽名稱「熱暑人」，除了運用臺式諧音梗外，也保留漢字關於「暑」的意義，不僅接地氣，更點出了酷暑的氣候狀態。

真的是熱暑人了！

策展團隊直言，現在主流文化對於熱的負面印象，甚至已經影響了全球的認知，如新加坡建國總理李光耀就曾稱冷氣是國家成功的關鍵，他認為熱會讓人倦怠，唯有將溫度控制在 23° C 才能建立成功的文明。然而，這也讓熱帶住民的生活與自然環境產生了斷裂。「熱暑人－熱 / 暑的文化與當代藝術」這場展覽，本質上也同時在挑戰臺灣大眾如何理解自己與熱的關係，它試圖透過藝術家的作品，探討熱帶文化的生存哲學與挑戰。當觀眾看完展覽，走出美術館，迎面撞上臺中夏季那黏稠、悶熱的空氣時，那份真實的體感也將會提醒我們：我們正活在「熱暑人」的現實之中。

註1　1955 年於印尼召開，是首場由亞非國家自主發起、無西方殖民國家參與的會議。會議倡導和平共處，象徵第三世界崛起，並奠定「不結盟運動」基礎。

註2　臺語「攏在一起」之意。

註3　臺語形容「心情煩躁」之意。

01　「熱暑人－熱 / 暑的文化與當代藝術」展覽主視覺。（臺中市立美術館提供）

The key visual for *Horizon Ablaze*. (Courtesy of Taichung Art Museum)

02　安德里亞．桑托斯，〈奔跑的樹〉，壓克力顏料、畫布，109.22×152.44 公分，2026（臺中市立美術館委託製作，藝術家提供）

Andrea Santos, *Running Tree*, acrylic on canvas, 109.22×152.44cm, 2026 (commissioned by Taichung Art Museum; courtesy of the artist)

延伸資訊

「熱暑人－熱 / 暑的文化與當代藝術」
2026 年 5 月15 日至 8 月30 日｜臺中市立美術館｜展覽室A、B、C

Redefining Our Relationship with Heat

Text · Chen Sih-Yu

As summer arrives and global warming continues to cause record-high temperatures worldwide, apart from escaping into air-conditioned spaces, do we have alternative methods to cope with the heat ?

This May, the Taichung Art Museum (TcAM) presents *Horizon Ablaze*. Co-curated by Nobuo Takamori (Japanese-Taiwanese), Tessa Maria Guazon (Philippines), Juan Canela (Spanish, based in Panama), and Jennifer Choy (Panama), the exhibition seeks to redefine our relationship with heat through the lens of "tropical inhabitants."

Fever as an Alarm

This exhibition was inspired by a dream about "fever." A few years back, during the pandemic, curator Guazon dreamed of her grandmother, who uttered the word "kalentura" (Spanish for "fever") to her. She recalled her childhood, when her grandmother used her long hair to whip her skin as a folk remedy for

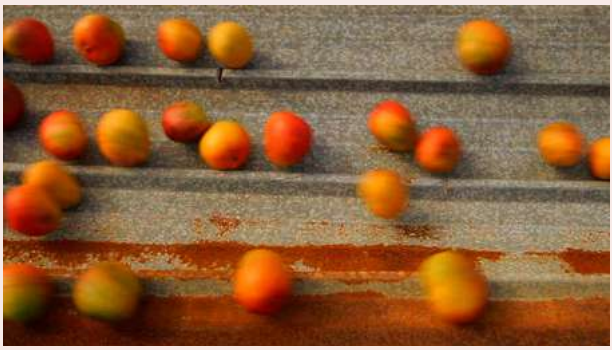


her high fever. This strange, somewhat eerie memory made her reconsider the meaning of “fever.”

For Guazon, fever is more than just an illness—it is an alarm reminding us that our bodies have reached their limits. She has shared this personal experience with curators in Taiwan and Panama, sparking a dialogue. Nobuo Takamori, now based in Europe, notes that when discussing global warming, the Western art world often reflects a “temperate country” viewpoint, even portraying “heat” as primitive or frightening. However, in tropical regions, people have centuries of experience coping with heat. As global concern about warming grows, why not listen to those who have long lived with the heat ?

Tropical Life Experiences in Artworks

In fact, transnational curatorial projects that begin with a “southern perspective,” like this one, are quite common. For example, the Biennale Jogja once launched the “Equator Project,” encouraging collaboration with various equatorial countries. Yet Takamori notes that the Equator Project stemmed from a foundation rooted in Afro-Asian cooperation established at the Bandung Conference.[1] The positions of Taiwan, the Philippines, and Panama are often awkward within traditional international politics—Taiwan was never truly part of it, the Philippines was pro-American at the time, and Latin American nations like Panama were usually seen as part of the Western bloc. This ambiguity led the curatorial team to move away from standard geopolitical boundaries, shifting the focus to “hot countries” and “cold countries” instead.


04

During the exchange process, the curatorial team discovered that these three regions not only engage in specific cooling-off practices but also have their



05

own folk remedies for heat-related conditions. Historically, owing to their shared colonial past, they have developed expertise in tropical epidemiology, botany, and medicine. Additionally, amid current global political instability, these regions often play crucial roles in international power relations. As a result, the curatorial team has structured the exhibition around three key themes: "the cultures and traditions of heat," "tropical climate and culture," and "geopolitical hotspots."

Meanwhile, the spatial layout of this exhibition also mirrors the curatorial team's goal of evoking the physical experience of "heat." They intentionally step away from the traditional classification and separation of artworks across galleries, instead blending them through a "lām-tsuè-hué" (Taiwanese for "mixed together") approach to facilitate visitors' encounters with recurring elements.[2] This layering of experiences aims to create a sense of sensory overload and a feeling of "ak-tsak" (Taiwanese for "agitation" or "restlessness"), characteristic of tropical living.[3] The exhibition also delves extensively into Taiwanese, Tagalog, and Spanish—languages that originated in and are used in the tropics—to reflect deep connections to local life. For instance, the Mandarin title of *Horizon Ablaze* (熱暑人) plays

on the Taiwanese pronunciation while maintaining the meaning of “shǔ” (summer heat) in Han characters, not only anchoring it in the local context but also emphasizing the intense heat characteristic of the climate.

It Is Really a “Horizon Ablaze”!

The curatorial team notes that mainstream cultural bias against heat has even shaped global views. For example, Singapore’s founding Prime Minister Lee Kuan Yew famously credited air conditioning as vital to national success, claiming that heat causes lethargy and that civilization can only thrive at a steady 23°C. However, this has created a disconnect between the lives of tropical residents and their natural environment. Ultimately, *Horizon Ablaze* challenges the Taiwanese public’s understanding of their relationship with heat. Through the artists’ works, it examines the philosophy of survival in tropical cultures. After viewing the exhibition, when visitors leave the museum and experience the thick, humid air of a Taichung summer, that physical sensation will serve as a reminder: we are truly living in a world where *Horizon Ablaze* is our reality.

Note 1 Held in Indonesia in 1955, the Bandung Conference was the first conference led independently by Afro-Asian nations, without the involvement of Western colonial countries. It promoted peaceful coexistence, symbolized the emergence of the Third World, and laid the foundation for the “Non-Aligned Movement.”

Note 2 A Taiwanese term meaning “mixed together.”

Note 3 A Taiwanese term for the feeling of “agitation” or “restlessness.”

03 邱子晏，〈高砂深山鍬形蟲〉，日本武士盔甲改裝，雙頻道錄像裝置，4K，15 分，170×100×100cm，2026（臺中市立美術館委託製作，藝術家提供）

Ciou Zih-Yan, *Takasago stag beetle*, modified Japanese samurai armor, two-channel video installation, 4K, 15 min, 170×100×100cm, 2026 (Commissioned by Taichung Art Museum, courtesy of the artist)

04 唐娜．康隆 & 喬納森．哈克，〈熱帶鋅鳴曲〉，單頻道錄像，1 分 45 秒，2013（藝術家提供）

Donna Conlon & Jonathan Harker, *Tropical Zincphony*, single-channel video, 1'45", 2013 (Courtesy of the artists and DiabloRosso Gallery)

05 蔡宗祐，〈拔罐圖〉，噴漆、水墨、宣紙，70×69 公分，2023（藝術家提供）

Tsai Tsung-Yu, *Cupping Scene*, Spray painting, ink, rice paper, 70×69cm, 2023 (Courtesy of the artist)

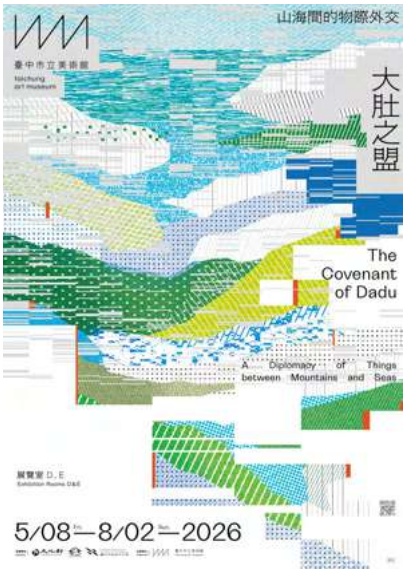
Further Information

Horizon Ablaze
2026.05.15 – 2026.08.30 | Taichung Art Museum | Exhibition room A, B, C

一座城市的美術史

文．林怡秀

於五月登場的「大肚之盟：山海間的物際外交」，為中美館嘗試系統性回顧臺中地區美術發展的主題性策展。本展奠基於2024年由策展人沈裕昌執行的「臺中美術方法論研究案」，在前期研究中，策展人以藝術哲學、地方史與都市研究等方法，重新檢視臺中城市的現代化進程如何影響地方的藝術發展。此次展覽未依循一般習慣由藝術家生平、流派演變或編年排序的方式策劃，而是試圖提問有關地方藝術史的更根本問題：「一座城市的藝術究竟如何生成？除了創作者與作品之外，是否還有其他能長期影響地方文化與藝術的結構？」



01

策展人嘗試在「自然 / 風土」與「城市 / 技術」之間重新梳理臺中藝術史，展名「大肚」即來自臺中的大肚臺地，這片介於山海之間的高地，長期影響中部地區的聚落分布、交通選線、農業生產與都市擴張；「盟」則象徵城市不是單一力量建成，而是人類與河川、土地、港口、鐵道、作物、制度等因素彼此協商後的結果。策展人以「物際外交」形容這些關係，說明藝術史不只是書寫人與人的故事，也應看見人與萬物共同構成的歷史現場。

「物際外交」下的歷史現場

展覽的四組子題，分別以十二個象徵臺中的美術意象構成。「臺地．驛站．贊助」從地理條件與交通節點出發，帶領觀眾了解大肚臺地曾是天然屏障，卻也為後來的城市規劃保留空間。而當鐵道時代來臨，臺中也因其位置迅速成為南北往來樞紐，藝術家得以乘火車來此辦展、授課、交流，也促成林獻堂、楊肇嘉等地方仕紳以收藏、委託等方式支持藝術，以全島視野贊助顏水龍、李石樵等藝術家。策展人也特別挑選國島水馬的〈漫畫臺灣年史〉為入口意象，藉由這件橫跨殖民時代數十載的漫畫作品，呈現當時臺灣每年的重大事件。

「海口．港埠．論戰」則是呈現臺中的對外連結與思想流動。中部海岸、河川曾受泥沙淤積限制，但也因此催生港口建設與工業想像。從梧棲港到後來的臺中港，再到清泉崗機場與美援時代，臺中逐漸成為國際資本、技術與文化輸入

的節點。戰後多場重要美術論戰，亦與東海大學等中部學術空間密切相關，本區呈現陳其寬、劉國松、倪再沁等藝術家作品，回應當時各種藝術觀念的交鋒時刻。「河川．街道．膠彩」聚焦城市景觀與生活美學。臺中市區有綠川、柳川等水系穿越舊城，日治時期的河道整治、規劃方格街廓與公園，塑造出現代城市秩序，也生成咖啡廳、寫真館等新式公共生活空間，如林之助等畫家筆下的柳川與街道，不只是風景描寫，更是臺中都市文明的視覺證詞。



02

最後的「青果．市場．工藝」則回到產業與日常技術。臺中曾是香蕉、米、糖等經濟農產的重要集散地，作物外銷仰賴鐵路與港口，也依賴麻袋、竹簍、竹編等包裝技術來支撐物流需求。顏水龍後來在中部推動工藝教育，正可視為地方材料、產業結構與現代設計交會的延伸成果。

從展場到街道

除了藝術家的作品，「大肚之盟：山海間的物際外交」展場中亦特別規劃兩組「角落任務」互動教具，〈跟著藝術漫步臺中〉透過拼圖結合地景與作品線索，拼組出舊城區、大肚山、大甲溪等城市樣貌；〈搭在河上的家〉則藉由積木重新拼組出柳川特殊的吊腳樓建築，從建築結構與生活空間出發，引導觀眾理解早期臺中的河岸風貌，感受藝術與城市記憶的連結。而在展場之外，館方亦延續前一年的城市走讀，推出「Open Space －遊走城市的藝術計畫 2026」作為延伸公眾活動，由策展人帶領觀眾走訪歷史建築臺中放送局、臺中公園、中央書局、舊城街區等地點，讓觀眾從展場走回街道，在實際空間中理解展覽中所指向的城市記憶。

「大肚之盟：山海間的物際外交」試圖提出一種「把城市視為一件持續生成的作品，把藝術史視為地景、制度與人的共同書寫」的觀看方式。藝術從來不只存在於個人創作中，也存在於城市道路的走向、水文的改變、港口的興築、市場的喧囂與城市的擴張。

01 「大肚之盟：山海間的物際外交」展覽主視覺。（臺中市立美術館提供）

The key visual for *The Covenant of Dadu: A Dipoomacy of Things between Mountain and Seas*. (Courtesy of Taichung Art Museum)

02 國島水馬，〈漫畫臺灣年史〉，膠彩絹本，上冊 26×35 公分（共 24 頁），下冊 26×35 公分（共 26 頁），1931（私人收藏）

Suiba Kunishima, *Taiwan Manga Chronicle*, Eastern gouache painting on silk, Volume I: 26×35cm, 24 pages Volume II: 26×35cm, 26 pages, 1931 (Private collection)

延伸資訊

「大肚之盟：山海間的物際外交」

2026年5月8日至8月2日 ｜ 臺中市立美術館｜展覽室D、E

＊詳細活動資訊請見臺中市立美術館官網及臉書專頁

The Art History of a City

Text · Lin Yi-Hsiu

Opening in May, *The Covenant of Dadu: A Diplomacy of Things between Mountains and Seas* is a thematic exhibition that offers a systematic review of the development of fine arts in the Taichung region. Organized by the Taichung Art Museum (TcAM), it is rooted in the research project titled "Taichung Art Methodology" (臺中美術方法論研究案), led by curator Shen Yu Chang in 2024. During the initial research, the curator used approaches from art philosophy, local history, and urban studies to re-examine how Taichung's modernization process shaped its artistic development. Rather than following conventional methods—such as focusing on artists' biographies, stylistic changes, or chronological order—this exhibition seeks to explore more fundamental questions about local art history: "How does a city's art come into being? And, apart from individual creators and artworks, what other structures may influence the long-term growth of local culture and art？"

The curator aims to re-examine Taichung's art history through the themes of "nature/locality" and "city/technology." The term "Dadu" in the exhibition title refers to the Dadu Plateau in Taichung—this highland, nestled between mountains and the sea, has historically shaped

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settlement patterns, transportation routes, agricultural production, and urban expansion in the central region. Meanwhile, the term “covenant” signifies that a city is not created by a single force but results from negotiations among humans and elements such as rivers, land, ports, railways, crops, and institutions. The curator describes these interactions as “material diplomacy,” emphasizing that art history is not only about stories among people but also about perceiving the shared historical scenes formed by humans and the surrounding world.

Historical Scenes in “Material Diplomacy”

The exhibition features four subthemes, represented by twelve artistic images depicting Taichung. “Plateau, Station, Patronage” begins with the aspects of geographical conditions and transportation hubs, guiding viewers to see the Dadu Plateau as a natural barrier that also created space for later urban development. With the advent of the railway, Taichung became a key transit point between the north and the south because of its location. This facilitated artists’ travel here for exhibitions, teaching, and exchange. It also encouraged local gentry, such as Lin Hsien-Tang（林獻堂）and Yang Chao-Chia（楊肇嘉）, to support the arts by collecting and commissioning works and by patronizing artists such as Yen Shui-Long（顏水龍）and Lee Shih-Chiao（李石樵）across the island. The curator specifically chose Suiba Kunishima’s（國島水馬）*Taiwan Manga Chronicle*（漫畫臺灣年史）as an initial image, highlighting Taiwan’s major annual events during that era through this satirical comic spanning decades of the colonial period.

“Estuary, Port, Debate” highlights Taichung’s external connections and intellectual flows. Siltation that limited coastal and river access in the central region spurred port construction and industrial imagination. From Wuqi Fishing Port to the Port of Taichung, later Ching Chuan Kang Airport, and through the era of U.S. aid, Taichung gradually evolved into a hub for importing international capital, technology, and culture.

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Significant post-war art debates were also closely linked to academic centers such as Tunghai University. This section features works by Chen Chi-Kwan（陳其寬）, Liu Kuo-Sung（劉國松）, and Ni Tsai-Chin（倪再沁）, reflecting clashes of artistic ideas. “River, Street, Eastern Gouache” focuses on urban landscapes and everyday aesthetics. In Taichung city, waterways such as the Luchuan Canal and the Liuchuan Canal flow through old Taichung. During Japanese rule, waterway rectification, grid street planning, and park construction shaped modern urban life and created new public spaces, including cafes and photo studios. Paintings of Liuchuan Canal and street scenes by Lin Chih-Chu serve not only as landscapes but also as visual records of Taichung’s urban development. Lastly, “Fruit, Market, Craft” shifts focus to industry and everyday technology. Taichung was a vital hub for agricultural exports such as bananas, rice and sugar, relying on railways, ports, and packaging methods like gunny sacks, bamboo baskets, and bamboo weaving to meet logistical needs. Yen Shui-Long’s later promotion of craft education in central Taiwan reflects the integration of local materials, industrial structure, and modern design.

From the Exhibition Hall to the Streets

In addition to showcasing the artists’ works, *The Covenant of Dadu* features two specially designed sets of interactive learning kits from the “Play Space Plug-in” program. “Explore Taichung Through Art”（跟著藝術漫步臺中）combines landscapes with clues from artworks through jigsaw puzzles, piecing together the urban landscapes of the old town, Mount Dadu, and the Dajia River. “Houses Built Over Waterways”（搭在河上的家）employs building blocks to recreate the distinctive stilted houses along the Liuchuan Canal. Beginning with architectural structures and living spaces, it guides visitors in understanding what Taichung’s early riverbank looked like, highlighting the connection between art and the city’s memories. Outside the exhibition space, the museum continues last year’s city-walking tours, launching “Open Space – An Urban Art Journey 2026” as an extended public program. The curator will lead visitors to various locations, including the former Taichung Broadcasting Bureau, Taichung Park, Central Bookstore, and old-town street blocks, encouraging them to walk from the exhibition galleries into the city streets and to understand the actual urban memories highlighted in the exhibition.

The Covenant of Dadu: A Diplomacy of Things between Mountains and Seas aims to present a perspective that "sees the city as a continuously evolving work and considers art history as a collaborative composition written by landscapes, the institution, and people." Art is not only about individual creation; it also manifests in the layout of city streets, changes in water flow, port construction, the hustle and bustle of markets, and the city's expansion.



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03 林之助，〈草莓〉，水干顏料、宣紙，17.5×24.6 公分，年代不詳（臺中市立美術館提供）

Lin Chih-Chu, *Strawberries,* Suihi pigment on xuan paper, 17.5×24.6cm, Date unknown (Courtesy of Taichung Art Museum)

04 「角落任務」互動教具〈搭在河上的家〉以積木引導觀眾理解早期臺中的河岸風貌。（臺中市立美術館提供）

"Play Space Plug-in" interactive learning kits "Houses Built Over Waterways," using building blocks to introduce the riverside landscape of early Taichung. (Courtesy of Taichung Art Museum)

05 謝牧岐，〈廖桑台南的家〉，壓克力顏料、畫布，129.2×95.8 公分，2022（就在藝術提供）

Hsieh Mu-Chi, *Liao san's Home in Tainan*, Acrylic on canvas, 129.2×95.8cm, 2022 (Courtesy of Project Fulfill Art Space)

Further Information

The Covenant of Dadu: A Diplomacy of Things between Mountains and Seas

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*For more event information, please visit TcAM's official website and Facebook page.

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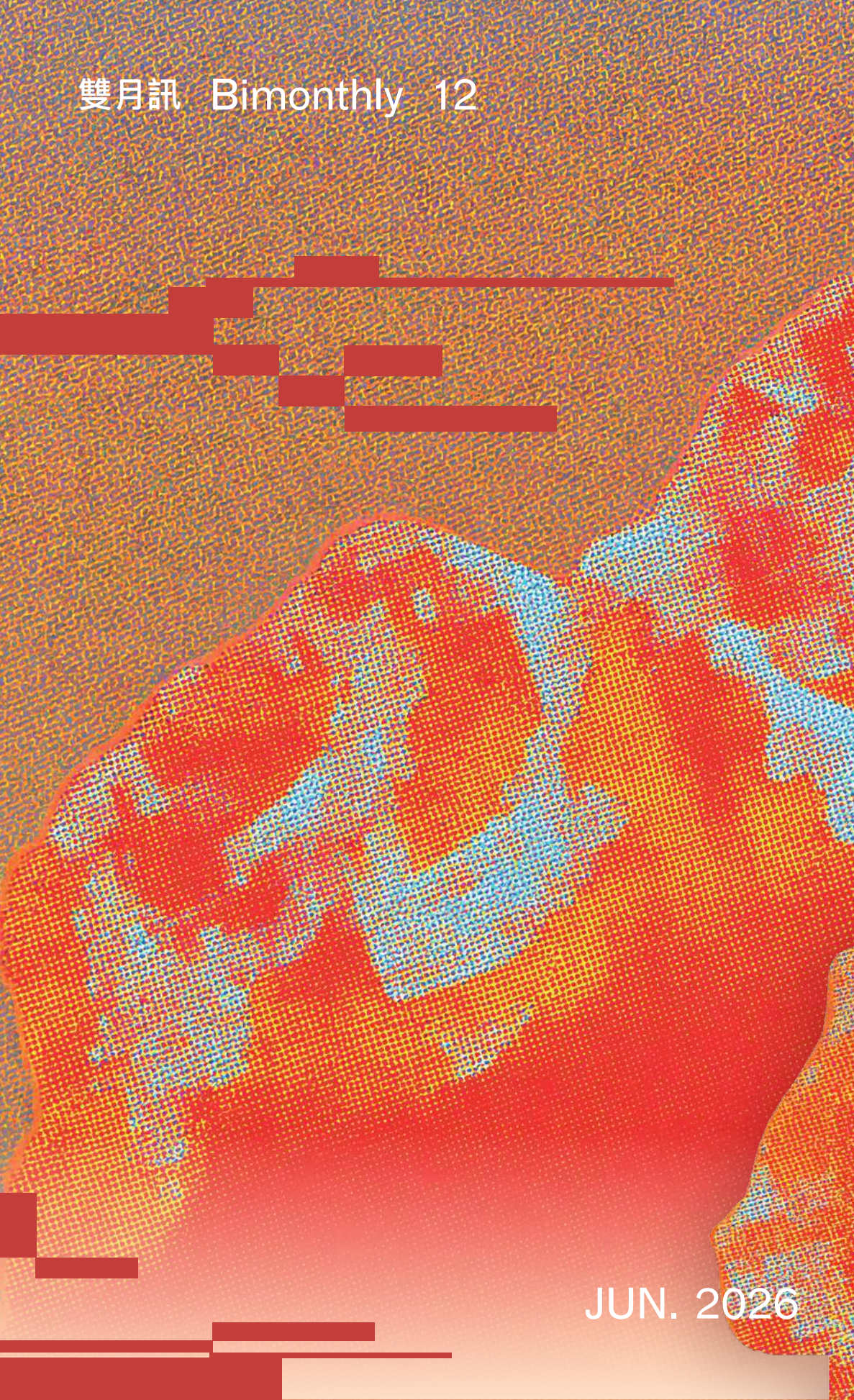

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