

Contemporary Art And Its Commercial Markets A

In a series of newly commissioned essays by both established and emerging scholars, *Globalization and Contemporary Art* probes the effects of internationalist culture and politics on art across a variety of media. *Globalization and Contemporary Art* is the first anthology to consider the role and impact of art and artist in an increasingly borderless world. First major anthology of essays concerned with the impact of globalization on contemporary art Extensive bibliography and a full index designed to enable the reader to broaden knowledge of art and its relationship to globalization Unique analysis of the contemporary art market and its operation in a globalized economy

Where, how, by whom and for what were the first museums of contemporary art created? These are the key questions addressed by J. Pedro Lorente in this new book. In it he explores the concept and history of museums of contemporary art, and the shifting ways in which they have been imagined and presented. Following an introduction that sets out the historiography and considering questions of terminology, the first part of the book then examines the paradigm of the Musée des Artistes Vivants in Paris and its equivalents in the rest of Europe during the nineteenth century. The second part takes the story forward from 1930 to the present, presenting New York's Museum of Modern Art as a new universal role model that found emulators or 'contramodels' in the rest of the Western world during the twentieth century. An epilogue, reviews recent museum developments in the last decades. Through its adoption of a long-term, worldwide perspective, the book not only provides a narrative of the development of museums of contemporary art, but also sets this into its international perspective. By assessing the extent to which the great museum-capitals - Paris, London and New York in particular - created their own models of museum provision, as well as acknowledging the influence of such models elsewhere, the book uncovers fascinating perspectives on the practice of museum provision, and reveals how present cultural planning initiatives have often been shaped by historical uses.

War artist, Steve McQueen constructed an oak cabinet with 120 pull-out drawers containing large facsimile sheets of stamps, each featuring a photograph of a serviceman who has died in Iraq.

Art today is defined by its relationship to money as never before. Prices of living artists' works have been driven to unprecedented heights, conventional boundaries within the art world have collapsed, and artists now think ever more strategically about how to advance their careers. Artists no longer simply make art, but package, sell, and brand it. Noah Horowitz exposes the inner workings of the contemporary art market, explaining how this unique economy came to be, how it works, and where it's headed. He takes a unique look at the globalization of the art world and the changing face of the business, offering the clearest analysis yet of how investors speculate in the market and how emerging art forms such as video and installation have been drawn into the commercial sphere. By carefully examining these developments against the backdrop of the deflation of the contemporary art bubble in 2008, "Art of the Deal" is a must-read book that demystifies collecting and investing in today's art market.

Since the 1990s, women artists have led the contemporary art world in the creation of art depicting female adolescence, producing challenging, critically debated, and avidly collected artworks that are driving the current and momentous shift in the perception of women in art. *Girls! Girls! Girls!* presents essays from established and up-and-coming scholars who address a variety of themes, including narcissism, nostalgia, post-feminism, and fantasy with the goal of approaching the overarching question of why women artists are turning in such numbers to the subject of girls – and what these artistic explorations signify. Artists discussed include Anna Gaskell, Marlene McCarty, Sue de Beer, Miwa Yanagi, Eija-Liisa Ahtila, Collier Schorr, and more.

This book offers a compelling perspective on the striking similarity of art and commerce in contemporary culture. Combining the history and theory of art with theories of contemporary culture and marketing, Maria A. Slowinska chooses three angles (space, object/experience, persona) to bridge present and past, aesthetic appearance and theoretical discourse, and traditional divisions between art and commerce. Beyond both pessimistic and celebratory rhetorics, »Art/Commerce« illuminates contemporary phenomena in which the aestheticization of commerce and the commercialization of aesthetics converge.

How do dealers price contemporary art in a world where objective criteria seem absent? *Talking Prices* is the first book to examine this question from a sociological perspective. On the basis of a wide range of qualitative and quantitative data, including interviews with art dealers in New York and Amsterdam, Olav Velthuis shows how contemporary art galleries juggle the contradictory logics of art and economics. In doing so, they rely on a highly ritualized business repertoire. For instance, a sharp distinction between a gallery's museumlike front space and its businesslike back space safeguards the separation of art from commerce. Velthuis shows that prices, far from being abstract numbers, convey rich meanings to trading partners that extend well beyond the works of art. A high price may indicate not only the quality of a work but also the identity of collectors who bought it before the artist's reputation was established. Such meanings are far from unequivocal. For some, a high price may be a symbol of status; for others, it is a symbol of fraud. Whereas sociological thought has long viewed prices as reducing qualities to quantities, this pathbreaking and engagingly written book reveals the rich world behind these numerical values. Art dealers distinguish different types of prices and attach moral significance to them. Thus the price mechanism constitutes a symbolic system akin to language.

"... a diverse and stimulating group of essays that together represents a significant contribution to thinking about the nascent field of contemporary Asian art studies ... *Contemporary Asian Art and Exhibitions: Connectivities and World-making* ... brings together essays by significant academics, curators and artist working in Australia, Asia and the United Kingdom that reflect on contemporary art in the Asia-Pacific region, and Australia's cultural interconnections with Asia. It will be a welcome addition to the body of literature related to these emergent areas of art historical study." — Dr Claire Roberts, Senior Lecturer in Art History, University of Adelaide This volume draws together essays by leading art experts observing the dramatic developments in Asian art and exhibitions in the last two decades. The authors explore new regional and global connections and new ways of understanding contemporary Asian art in the twenty-first century. The essays coalesce around four key themes: world-making; intra-Asian regional connections; art's affective capacity in cross-cultural engagement; and Australia's cultural connections with Asia. In exploring these themes, the essays adopt a diversity of approaches and encompass art history, art theory, visual culture and museum studies, as well as curatorial and artistic practice. With introductory and concluding essays by editors Michelle Antoinette and Caroline Turner this volume features contributions from key writers on the region and on contemporary art: Patrick D Flores, John Clark, Chaitanya Sambrani, Pat HOFFIE, Charles Merewether, Marsha Meskimmon, Francis Maravillas, Oscar Ho, Alison Carroll and Jacqueline Lo. Richly illustrated with artworks by leading contemporary Asian artists, *Contemporary Asian Art and Exhibitions: Connectivities and World-making* will be essential reading for those interested in recent developments in contemporary Asian art, including students and scholars of art history, Asian studies, museum studies, visual and cultural studies.

Reflections: Contemporary Art of the Middle East and North Africa brings together an extraordinary collection of work from the British Museum for the first time. The contemporary art of the Middle East and North Africa is rich and vibrant. Whether living in their countries of birth or in diaspora, the featured artists are part of the globalised world of art. Here we see artists responding to and making work about their present, histories, traditions and cultures, reflecting on a part of the world that has experienced extraordinary change in living memory. The British Museum has been acquiring the work of Middle Eastern and North African artists since the 1980s, and the collection - principally works on paper - is one of the most extensive in the public sphere. Collected within the context of a museum of history, the works offer insights into the nature of civil societies, the complex politics of the region, and cultural traditions in their broadest

sense, from the relationship with Islamic art, to the deep engagement with literature. The introduction to the book by curator Venetia Porter explores the history of the collection and the works included. The essential framework for understanding the politics and context within which the artists are working is provided by Charles Tripp's essay. The works are grouped into seven chapters, each beginning with a short introduction. The authors explore the selection within themes such as faith, abstraction and the female gaze.

This book is the first to take an in-depth examination of the breadth and scope of exhibitions, trade fairs and other industrial events as a marketing tool or channel. Industrial Events are planned events that are staged with the primary aim of marketing businesses, industries and products. This may lead to direct sales through these events, as well as the development of brand image or building brand awareness; penetration of new markets; trials of new products and knowledge diffusion. These business goals might be future-focused, with meetings of strategic players from across an industry or sector contributing to the shaping of future innovations and development. Industrial events act as a marketplace, but rather than seeing them as temporary or isolated activities, they can be understood as cyclical clusters. This is a multidisciplinary book written by an international group of leading academics, offering a wide range of case studies that feature countries such as the United Kingdom, United States of America, Japan, South Korea, Saudi Arabia, Australia and New Zealand. It will appeal to students and researchers in the fields of cultural studies, history, tourism, sociology, economics and management

Catalogue of a fair for commercial galleries.

Intertwines a dual emphasis on evolving institutional priorities and major shifts in artistic production.

Contemporary Art in Heritage Spaces considers the challenges that accompany an assessment of the role of contemporary art in heritage contexts, whilst also examining ways to measure and articulate the impact and value of these intersections in the future. Presenting a variety of perspectives from a broad range of creative and cultural industries, this book examines case studies from the past decade where contemporary art has been sited within heritage spaces. Exploring the impact of these instances of intersection, and the thinking behind such moments of confluence, it provides an insight into a breadth of experiences – from curator, producer, and practitioner to visitor – of exhibitions where this juncture between contemporary art and heritage plays a crucial and critical role. Themes covered in the book include interpretation, soliciting and measuring audience responses, tourism and the visitor economy, regeneration agendas, heritage research, marginalised histories, and the legacy of exhibitions. Contemporary Art in Heritage Spaces will be essential reading for academics and students engaged in the study of museum and heritage studies and contemporary art around the globe. Museum practitioners and artists should also find much to interest them within the pages of this volume. Chapter 9 of this book is available for free in PDF format as Open Access from the individual product page at www.routledge.com. It has been made available under a Creative Commons Attribution-Non Commercial-No Derivatives 4.0 license

Art in a commercial world -- Artists and collectors in the market for art -- The Italian City-States -- Antwerp -- Amsterdam -- Germany and Spain -- London -- Paris -- Art consumption in industrial America -- New York -- The global art market

The first anthology to address the rise of the "design-art" phenomenon—the breakdown of boundaries between art and architectural, graphic, or product design begun in the Pop and Minimalist eras.

Art is produced, circulated, consumed and disseminated within an economic system it depends on money for its creation, for the livelihood of its makers, and for its distribution. In this sense, art can be understood as an enterprising activity. However, profit-making is rarely the primary goal of artists, and indeed the entanglement of art with enterprise generates significant aesthetic, conceptual, philosophical and ethical challenges for contemporary art practice. Social enterprise has emerged from this complex terrain with the promise of an alternative model of economic organisation in the arts. Grace McQuilten and Anthony White argue that artists can, and have, engaged critically in the commercial market, by way of this model. Art as Enterprise brings a fresh perspective to the debate about the roles of contemporary art in consumer capitalist society."

A meditation on the ways the library and the book has shaped life and history.

"A comprehensive guide." —Artspace Aspiring and new art gallery owners can find everything they need to plan and operate a successful art gallery with *How to Start and Run a Commercial Art Gallery*. This new edition has been updated to mark the changes in market and technology over the past decade. Edward Winkleman and Patton Hindle draw on their years of experience to explain step by step how to start your new venture. From finding the ideal locale and renovating the space to writing business plans and securing start-up capital, this helpful guide has it all. Chapters detail how to: Manage cash flow Grow your new business Hire and manage staff Attract and retain artists and clients Represent your artists Promote your gallery and artists online Select the right art fair And more *How to Start and Run a Commercial Art Gallery, Second Edition*, also includes sample forms, helpful tips from veteran collectors and dealers, a large section on art fairs, and a directory of art dealer associations.

This thesis argues that the contemporary artist's objective is the production of new social space and the institution of new cultural knowledge. It does this by drawing an unexpected parallel between the social and political expectations facing the contemporary artist and the deepest philosophic conception of the artist's function. It traces art's historical trajectory from 20th century modernism, post-modernism to post-colonialism, from a broad range of critical, theoretical and curatorial perspectives.

Time, Duration and Change in Contemporary Art presents a major study of time as a key aesthetic dimension of recent art practices. This book explores different aspects of time across a broad range of artistic media and draws on recent movements in philosophy, science and technology to show how artists generate temporal experiences that resist the standardized time of modernity: Olafur Eliasson's melting icebergs produce fragile temporal ecologies; Marina Abramovic's performances test the durations of the human body; Christian Marclay's *The Clock* conflates past and present chronologies. This book examines alternative frameworks of time, duration and change in prominent philosophical, scientific and technological traditions, including physics, psychology, phenomenology, neuroscience, digital theory and selected environmental sciences. It suggests that art

makes a crucial contribution to these discourses not by ‘visualizing’ time, but by entangling viewers in different sensory, material and imaginary temporalities. Kate Brett Kelly-Chalmers is a contemporary art historian and curator based at the University of Auckland.

Drawing on unique multi-arts, multi-city scholarly research, *Understanding Audiences for the Contemporary Arts* makes a timely and urgent contribution to debates about the place of arts and culture in contemporary society. The authors critically interrogate the challenges of access, diversity, privilege and responsibility in contemporary art. Asking who benefits from, pays for and consumes the arts, the book highlights fresh, forward-thinking audience and organisational attitudes that show the potential of live arts engagement to contribute to engaged citizenship. Complemented by comparative global analysis, the cutting-edge insights in this book are relevant for interdisciplinary researchers across audience studies and beyond. Enhanced by a new framework for the understanding audience engagement, the book is relevant to scholars, policymakers and reflective practitioners across the spectrum of arts and cultural industries management. Chapter 7 of this book is freely available as a downloadable Open Access PDF under a CC BY-NC-ND 4.0 license [here](#).

Introduction : measuring the economy of the arts -- Museums in flux -- The exhibitionary complex -- Art and the global marketplace -- Conclusion : non-profits and artist collectives as market alternatives

Now available in an updated paperback edition, this fascinating and critically acclaimed book explains the market for art - and art's value for all of us.

Everyone who looks at contemporary art is familiar with galleries. But visual features of these mysterious temples tend to be taken for granted. The basic purpose of this book is to enliven the reader's latent knowledge of galleries, including architectural motifs, the intended impression that is conveyed to the visitor, and human interactions within them. The contemporary art world system includes artists' studios, art galleries, homes of collectors and public art museums. To comprehend art, one needs to understand these settings and how it travels through them. The contemporary art gallery is a store where luxury goods are sold. What distinguishes it from stores selling other luxuries – upscale clothing, jewelry, and posh cars – is the nature of the merchandise. While much has been written about the art, this book uncovers the secretive culture of the galleries themselves. The gallery is the public site where art is first seen – anyone can come and look for free. This store, a commercial site, is where aesthetic judgments are made. Art's value is determined in this marketplace by the consensus formed by public opinion, professional reviewers and sales. The gallery, then, is the nexus of the enigmatic, billion dollar art world, and it is that space that is dissected here. The first chapter briefly describes the beginnings of the present contemporary art gallery. The second presents the experience of gallery going, presenting summary accounts of visits to some contemporary galleries. The third expands and extends that analysis, with detailed close up descriptions and comparative evaluations of many diverse contemporary galleries, in order to identify the challenges provided by these marvelous places. Then the fourth chapter indicates why, in the near future, due to the proliferation of myriad art fairs and online platforms extant today, such galleries might disappear altogether.

This publication brings together existing research as well as new data to show how Arnhem Land bark painting was critical in the making of Indigenous Australian contemporary art and the self-determination agendas of Indigenous Australians. It identifies how, when and what the shifts in the reception of the art were, especially as they occurred within institutional exhibition displays. Despite key studies already being published on the reception of Aboriginal art in this area, the overall process is not well known or always considered, while the focus has tended to be placed on Western Desert acrylic paintings. This text, however represents a refocus, and addresses this more fully by integrating Arnhem Land bark painting into the contemporary history of Aboriginal art. The trajectory moves from its understanding as a form of ethnographic art, to seeing it as conceptual art and appreciating it for its cultural agency and contemporaneity.

A leading critic's inside story of “the photo boom” during the crucial decades of the 1970s and 80s When Andy Grundberg landed in New York in the early 1970s as a budding writer, photography was at the margins of the contemporary art world. By 1991, when he left his post as critic for the New York Times, photography was at the vital center of artistic debate. Grundberg writes eloquently and authoritatively about photography's “boom years,” chronicling the medium's increasing role within the most important art movements of the time, from Earth Art and Conceptual Art to performance and video. He also traces photography's embrace by museums and galleries, as well as its politicization in the culture wars of the 80s and 90s. Grundberg reflects on the landmark exhibitions that defined the moment and his encounters with the work of leading photographers—many of whom he knew personally—including Gordon Matta-Clark, Cindy Sherman, and Robert Mapplethorpe. He navigates crucial themes such as photography's relationship to theory as well as feminism and artists of color. Part memoir and part history, this perspective by one of the period's leading critics ultimately tells a larger story about the crucial decades of the 70s and 80s through the medium of photography.

The multiple platforms of the digital era have not diminished the role of the magazine for artists as an alternative medium and experimental space. Whether printed on paper or electronically generated, the artist's magazine continues to be a place where new ideas and forms can be imagined as well as a significant site of artistic production. Inherently collaborative, including readers' active engagement, the magazine is an inherently open form that generates constantly evolving relationships. It was integral to the emergence of art criticism in the Enlightenment period and to the development of artistic dialogues around notions of culture, politics, and the public from the modern era avant-gardes to the present. This collection contextualizes the current condition and potential of the artist's magazine, surveying the art worlds it has created and then superseded; the commercial media forms it has critically appropriated, intervened in, or subverted; the alternative DIY cultures it has brought into being; and the expanded fields of cultural production,

exchange, and distribution it continues to engender. In addition to surveying case studies of transformational magazines from the early 1960s onwards, *The Magazine* includes a wide-ranging archive of key editorial statements, from eighteenth-century Weimar to twenty-first century Bangkok, Cape Town, and Delhi. Artists surveyed include Can Altay, Ei Arakawa, Julieta Aranda, Tania Bruguera, Maurizio Cattelan, Eduardo Costa, Dexter Sinister, Rimma Gerlovina, Valeriy Gerlovin, Robert Heinecken, John Holmstrom, John Knight, Silvia Kolbowski, Lee Lozano, Josephine Meckseper, Clemente Padin, Raymond Pettibon, Adrian Piper, Seth Price, Raqs Media Collective, Riot Grrrl, Martha Rosler, Sanaa Seif, Rirkrit Tiravanija, Scott Treleaven, Triple Canopy, Anton Vidokle. Writers include Saul Anton, Stewart Brand, Jack Burnham, Johanna Burton, Thomas Crow, Edit Deak, Kenneth Goldsmith, Jürgen Habermas, Martina Köppel-Yang, Antje Krause-Wahl, Lucy Lippard, Caolan Madden, Valentina Parisi, Howardena Pindell, Georg Schöllhammer, Nancy Spector, Sally Stein, Reiko Tomii, Jud Yalkut, Vivian Ziherl

Providing a unique insight into the global art market, this book discusses the flows of contemporary art, the migration of contemporary artists, and the worldwide diffusion of organisational models which the art market has recently witnessed.

The book examines the contemporary art system with a broad and systematic approach, through the application of models of microeconomics and industrial organizations. By breaking down the traditional barriers between different academic disciplines such as art and economics, this book offers a unique opportunity to grasp the complexities of the contemporary art world and provides the tools to conduct a structural analysis of that market. The result is an in-depth analysis of the contemporary art market from an interdisciplinary perspective. While it is not a textbook in the strictest sense, the book offers a concise and effective overview of all actors in the art system, and provides supporting data and valuable information, both conceptual and practical. It is therefore a text that can be used by students wishing to better understand the complex dynamics that govern the contemporary art market, but also by cultural managers, collectors, potential art investors or simply art lovers who need a quick reference.?

Contemporary Art and Its Commercial Markets A Report on Current Conditions and Future Scenarios
Art of the Deal
Contemporary Art in a Global Financial Market
Princeton University Press

This edited collection offers an in-depth analysis of the complex and changing relationship between the arts and their markets. Highly relevant to almost any sociological exploration of the arts, this interaction has long been approached and studied. However, rapid and far-reaching economic changes have recently occurred. Through a number of new empirical case studies across multiple artistic, historic and geographical settings, this volume illuminates the developments of various art markets, and their sociological analyses. The contributions include chapters on artistic recognition and exclusion, integration and self-representation in the art market, sociocultural changes, the role of the gallery owner, and collectives, rankings, and constraints across the cultural industries. Drawing on research from Japan, Switzerland, France, Italy, China, the US, UK, and more, this rich and global perspective challenges current debates surrounding art and markets, and will be an important reference point for scholars and students across the sociology of arts, cultural sociology and culture economy.

Meyer analyzes an undergraduate course taught by Alfred Barr at Wellesley College in 1927 as a key moment in the introduction of works by living artists into the discipline of art history, then turns to a series of exhibitions from the 1930s that put contemporary art in dialogue with premodern works ranging from prehistoric cave pictures to Italian Renaissance paintings. Meyer also treats the controversy that arose in 1948 over the decision by Boston's Institute of Modern Art to change its name to the Institute of Contemporary Art. By retrieving moments in the history of once-current art, Meyer redefines "the contemporary" as a condition of being alive to and alongside other moments, artists, and objects.

Johanna Drucker's "sweet dream" is for a new and more positive approach to contemporary art. Calling for a revamping of the academic critical vocabulary used to discuss art into one more befitting current creative practices, Drucker argues that contemporary art is fully engaged with material culture—yet still struggling to escape the oppositional legacy of the early twentieth-century avant-garde. Drucker shows that artists today are aware of working within the ideologies of mainstream culture and have replaced avant-garde defiance with eager complicity. Finding their materials at flea markets or exploring celebrity culture, contemporary artists have created a vibrantly participatory movement that exudes enthusiasm and affirmation—all while critics continue to cling to an outmoded vocabulary of opposition and radical negativity that defined modernism's avant-garde. At the cutting edge of new media research, Drucker surveys a wide range of exciting contemporary artists, demonstrating their clear departure from the past and petitioning viewers and critics to shift their terms and sensibilities as well. *Sweet Dreams* is a testament to the creative processes and self-conscious heterogeneity of art today as well as a revolutionary effort to solicit collaboration that will encourage the production of imaginative thought and contribute to contemporary life.

"Really good. Highly recommended." Andrew Marr, *Radio 4: Start the Week*
From the author of the internationally bestselling *The \$12 Million Stuffed Shark* comes a fresh and provocative look at the high-end art market and whether it is a bubble about to burst. Within forty-eight hours in the autumn of 2014, buyers in the Sotheby's and Christie's New York auction houses spent \$1.7 billion on contemporary art. Economist and bestselling author Don Thompson cites this and other fascinating examples to explore the sometimes baffling activities of the high-end contemporary art market, examining what is at play in the exchange of vast amounts of money and what nudges buyers, even on the subconscious level, to imbue a creation with such high commercial value. Thompson analyses the behaviours of buyers and sellers and delves into the competitions that define and alter the value of art in today's international market, from New York to London, Singapore to Beijing. Take heed if your fortunes are tied up in stainless steel balloon dogs – Thompson also warns of a looming bust of the contemporary art price balloon. A fascinating explanation, through the field of behavioural economics, for the phenomena that is behind the incredible value of contemporary art.

First published in German by DuMont in 2008.

'The shape of evidence' examines the role and use of visual documents in contemporary art, looking at artworks in which the document is valued not only as a source of information but also as a distinctive visual and critical form. It contends that for artists who use film, photography or written sources, adopting formats derived from specific professional, industrial, scientific or commercial contexts, the document offers a way to develop a critical reflection around issues of representation, knowledge production, art and its history. It addresses several issues that are key both in art and in general culture today: the role of the museum and the archive, the role of documents and the trust that is placed in them, the circulation of such images and the historical genealogies that can be drawn in relation to images. It is based on a close reading of a select number of works of art (e.g. Christopher Williams, Fiona Tan, Jean-Luc Moulène), which makes it approachable and engaging with the reader. The book investigates objects and ideas drawn from a wide spectrum of areas including literature, history, photography history, scientific representation, surrealism, conceptual art, commercial photography etc. Ultimately the book invites viewers to reflect upon the production and interpretation of seemingly straightforward images, and proposes that some artists can show us through their practice how to turn these deceptively simple images inside out.

This is the definitive guide to writing engagingly about the art of our time. Invaluable for students, arts professionals and other writers, it brims with practical tips that range across the full spectrum of art-writing including academic essays; press releases and news articles; texts for auction and exhibition catalogues, gallery guides and wall labels; op-ed journalism and exhibition reviews and writing for websites and blogs. Gilda Williams, a London correspondent for Artforum, points to the power of close looking and research, showing how to deploy language effectively; how to develop new ideas; and how to construct compelling texts. Includes a bibliography, advice on the use and misuse of grammar and tips on how to construct your own contemporary art library.

Religion and spirituality are key aspects of the contemporary art scene. Following Ronald Barthes' 'death of the author' - which argued for the dissociation of work from creator - works of art have withdrawn as independent objects, giving way to a growing religious awareness or practice. 'Art and Theology' examines the connection between art and religion in ancient Jewish drama, Greek tragedy, the Renaissance, the Byzantine icon and the medieval cathedral. The book explores how art lost its sacred character in the late Middle Ages and how the current withdrawal or 'death' of art and the fusion of the limits of art and life are consistent with the medieval view of the religious icon.

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