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KRASNIUK L. V., TROYAN O. M., YEMETS O. V.  
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0272.2022.3.2.**THE PAINTING OF DIFFERENT ART DIRECTIONS AS A SOURCE  
FOR CREATING CLOTHING COLLECTIONS**

**The aim** of this research is to analyze various approaches to the development of the creative concept for the author's clothing collections of different styles which are designed on the basis of such sources of inspiration as paintings.

**Methodology.** The basic principles of the systematic approach to artistic design of the author couture collection such as literaryanalytical research and associative stylization of the source of creativity were used in the process.

**Results.** It is revealed that producing an interesting image in the costume is a creative process of developing a complex system «individual-image-costume» which reflects modern trends in designing. The article shows that the development of the creative concept envisages the choice of the inspiration source which occupies the central place in the artistic designing of the author's clothing collections. It is emphasized that for many clothes designers it is paintings created by the well-known artists that are the most interesting and fruitful source of inspiration. The article presents the art analysis of paintings from such artistic directions as neoplasticism, primitivism and graphic art. The principles of formation of the author's clothing collections according to the paintings as the source of inspiration are considered. Different approaches to the production of the creative concept are demonstrated.

**The scientific novelty.** The paper sets out the basic artistic and compositional features of paintings from such artistic directions as neoplasticism, primitivism and graphic art (forms, decorative elements and color combinations) and their application in the design of collections of modern fashionable clothes.

**The practical significance** of the study consists in the design and execution of author's collections of women's clothing using the artistic and compositional features of paintings and taking into account modern fashion trends. The materials of this study can also be reflected in lecture courses in the disciplines of «Composition of products», «Design of artistic systems» and «Style and image in the fashion industry».

**Keywords:** creative concept; author's clothing collection; source of inspiration; painting as the source of inspiration; transformation of the source of inspiration.

**Introduction.** A growing interest can be observed to the aesthetic function of the costume, which is the major one among its basic functions. A gradual transfer of emphasis in the costume is taking place – from the utilitarian and functional approach to its artistic and aesthetic meaning. Such tendency reflects the change of fashion standard and forms a new approach to clothes designing. The specific development of contemporary fashion cannot be defined without taking into consideration all peculiarities of the country's culture. Modern fashion is an integral part of the European artistic space as well as other general trends on clothes design [1, 2].

The history of clothes design of the twentieth century is divided into two stages, two "global" concepts of design which played

a fundamental role in the formation of the fashion system of that period: functionalism which is typical for the development of design in the first part of the XXth century, and postmodernism («antifunctionalism») which was formed in the last quarter of the century.

The main principles of functionalism include: simplicity instead of complexity, usual instead of unusual, durable instead of fashionable, functional instead of emotional, reasonable instead of striking. The main provisions of functionalism in clothes design are functionality, rationalism, expediency and universality of clothing.

The formation of a new culture concept – postmodernism – took place in the last quarter of the XXth century when the rigid norms and rules are replaced by pluralism and freedom of

choice. The concept of postmodernism propounds freedom of «ideals-idols» of previous years, which are an obstacle to individual self-realization in new conditions. In other words, postmodernism implies rejection of the idea of unity and introduction of plurality in all spheres of human activity. Thus, in philosophy it involves radical transformation of mentality metaphysics of the new time, in politics – the policy of decentralization, and in design – the connection of high fashion and mass-scale fashion.

The Italian design theorist Ezio Mantsini emphasized some major reasons which led to a new paradigm of design:

- the crisis of the idea of progress and utilitarianism as a result of which the criterion of usefulness was replaced by ludic and hedonistic tendencies;

- the crisis of the notions of standard and norm which resulted in the fact that the «New design «rejected the main principle of functionalism («the function determines the shape») and the notion of «good shape» [3].

The distinctive feature of the period of postmodernism can be formulated in such way: the costume no longer is a self-sufficient material object; also, a gradual shift of emphasis from the utilitarian function onto the artistic and aesthetic functions of clothing is taking place. Nowadays such features as uniqueness, originality, imagery, emotional character are the priority qualities of designers' objects. The modern fashionable costume is under the influence of painting, architecture, sculpture, music, theatre and is often used as a creative element of performance at fashion shows. The change of priorities in clothes design induces designers to find inspiration and new ideas in the creations of artists, sculptors, architects.

**Analysis of previous research.** The formation of a fashionable image in the costume is a creative process of developing an integral system called «person-image-costume» which reflects modern trends in design. The main tasks of this process are the

search for the corresponding information and the creation of links between a consumer, the objective world and the designed goods, in particular. While solving these tasks designers formulate a creative concept of the future clothing collection, i.e., they state the idea, the set of goals, tasks and design techniques which are transformed into an artistic image. The creative concept defines the essence of the collection and formulates the basis of the design culture. According to its sense and character, the creative concept of the collection is connected with the author's individual outlook; it takes into consideration significant fashion tendencies and trends [4, 5].

The development of the creative collection envisages the choice of the inspiration source which is an important component of the process of designing. According to the famous French painter Frederic Forest, «Inspiration is the result of random moments running in my head and stealing everything I see. These moments could be everything, a smell, a sound, someone who you come across on the street, a cloth or its detail...» [6].

The creative source from which designers draw their inspiration is the major driving force of the fashion industry. The source of inspiration selected by the designer serves as the basis of the creative concept. It also plays a crucial role in the creation of stylistic, image-making, emotional and structural form-creating elements of clothing collections. The inspiration source is vital at the initial stages of the collection design process, providing a particular direction in the whole design process and transforming interesting designer's ideas into original creative clothing [7, 8].

The peculiarities of different approaches to the development of the creative author's concepts in clothes design are connected with the choice of various sources of inspiration. Any object or phenomenon of the surrounding world can be a source of inspiration. Such inspiration sources play an important part in

the process of designing, as they give a designer a creative impulse for new ideas, forms, and images [9].

Inspiration sources are varied and not at all similar. Each of them possesses its characteristic features which constitute a basis for making a unique and interesting artistic image of the clothing collection. Some designers draw their inspiration from more traditional sources (nature or natural phenomena, historic or ethnic costume, while others find inspiration in the works of music or painting [10, 11]. For many contemporary designers, the most convincing and interesting factors of formation of their creative concepts are works of painting. That is why painting can become a powerful incentive for sparking the designer's imagination and can promote the birth of new exciting designs [12, 13].

**Statement of the problem.** The aim of our research is to analyze various approaches to the development of the creative concept for the author's clothing collections which are different in style and created on the basis of paintings as an inspiration source.

**Results of the research.** The Dutch abstract painter Pete Mondrian is a well-known source of inspiration for clothing designers. Having started from realistic painting Pete Mondrian rather quickly rejected the smallest hints of the plot and space depth. Gradually, he started consciously restrict expressive devices in his paintings. It is actually impossible to confuse his canvases with other paintings as they depict colour and white squares divided by straight black lines.

Mondrian created his paintings on the basis of simple geometry and only three colours – red, blue and yellow, and in 1917 it resulted in the formation of a new art style – neoplasticism. According to its authors, the characteristic feature of this style is aspiration for «universal harmony» which manifests itself in strictly balanced combinations of rectangular figures clearly divided by black perpendicular lines and painted in local colours of the main spectrum (with the

addition of white and grey shades). The major peculiarity of neoplasticism is a firm restriction of expressive devices. For building a form, neoplasticism allows only horizontal and vertical lines. And the first principle of neoplasticism is the intersection of lines at right angle. In 1920 a new principle was introduced which restricts the colour palette by black, blue and yellow, i.e. three primary colours, which could be added by only white and black colours. With the help of these principles neoplasticism tried to achieve a universal character and thus create a new world picture.

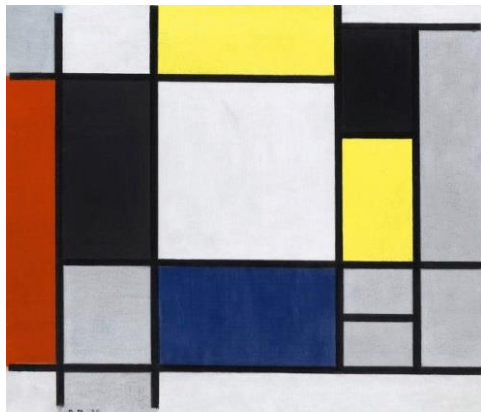
The first nonplastic painting was made by Piet Mondrian in 1920 and called «Composition with Yellow, Red, Black, Blue and Gray» (fig. 1).

One of the main works by Mondrian which became a quintessence of neoplasticism and contains all his major artistic elements is "Composition in Red, Blue and Yellow» (fig. 2).

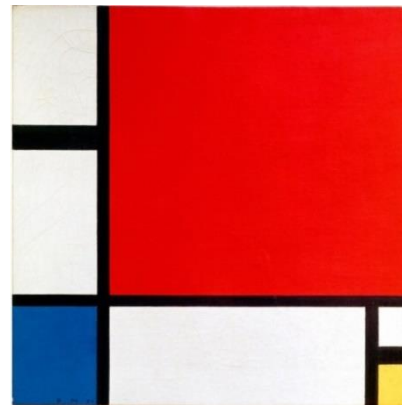
This minimalistic composition consists of black lines of different thickness, a big red square and small rectangles in yellow and blue. The black lines limit the two sides of rectangles, while the other two lines seem to pass the limits of the canvas. The rectangles interact with each other; the big red square does not dominate the small ones but is balanced by them.

Piet Mondrian's paintings are an example of the strictest and the most uncompromising geometrical abstraction in modern painting. Using straight lines he made his compositions asymmetrical, achieving a dynamic balance. In his paintings Mondrian tried to clearly reveal the fundamentals of creative art. He said he strove to find «a pure plastic reality» [14].

The artistic and theoretical heritage of Piet Mondrian largely predetermined the artistic and aesthetic principles of modern times. The artist's discoveries in the field of design were reflected in minimalism and op-art; they influenced the forms of modern architecture, design and printing art.



**Fig. 1.** «Composition with Yellow, Red, Black, Blue and Gray», 1920, by Piet Mondrian



**Fig. 2.** «Composition II in Red, Blue and Yellow», 1930, by Piet Mondrian



**Fig. 3.** The models of dresses from Yves Saint Laurent's collection «Mondrian», 1965–1966

Until now Mondrian's creative work remains an inexhaustible source of inspiration for fashion and industrial designers, designers of the interior. The clear geometric lines of Mondrian's paintings ideally lie on any surface and elevate everyday objects to the level of genuine art.

One of the first clothing designers inspired by Piet Mondrian's neoplasticism was Yves Saint Laurent, the French designer [15, 16]. He created the clothing collection for autumn/winter 1965-1966 under the name «Mondrian». This collection contained women's dresses on which the painter's works were recreated (fig. 3).

These elegant dresses of A-silhouette are knee-length, sleeveless and have a round neckline. The dresses have become the symbol of a new era and have forever entered the

treasury of the history of fashion. At present they are exhibited in the Victoria and Albert Museum in London, the world's biggest museum of the decorative and applied art and design. Besides, the famous Mondrian's drawing on the dresses is not a print, but the parts of fabric of different colours joined together.

An interesting source of inspiration for creating unusual and emotional images is the art of primitivism. The term «primitivism» emerged in fine arts at the end of the XIXth century, and more exactly in 1890s when Paul Gauguin's Tahitian paintings were shown. In the late XIX – early XXth centuries the traits of primitivism could be observed in the works of many famous painters such as Paul Klee, Pablo Picasso, Henri Matisse, Marcel Duchamp. Besides, the term «primitivism» is also applied

for describing the art created by the «primitives» – the artists, usually self-educated painters. Their paintings have simplified form and colours and do not keep the academic artistic devices like chiaroscuro, linear perspective, proportionality. In the first half of the twentieth century the world learned about such self-educated painters as the French artist Henri Rousot, the Georgian painter Niko Pirosmiani, the American artist Grandma Moses and others [17, 18].

Primitive art was regarded as a very interesting cultural layer. The works of unknown self-educated painters were exhibited for general public alongside with the paintings of the well-known professional artists. This art aroused new emotions, new mood, and new world outlook. Some researchers [17] consider that primitivism blurred the boundaries between branches of art. Therefore this term is now used for defining different spheres – from folk art to naive art of self-educated painters. Naive art can be characterized as a pure, childish, simplified outlook.

Despite the differences between the places of birth and residence of self-educated painters, it is possible to determine one common feature in their art – the ingenious, undivided feeling of reality. Such artist seems to live in two temporal dimensions – in empiric time and in mythical time, without feeling any discomfort. The painting and the world depicted on it are perceived by the author as undoubted reality bringing about joy and excitement. The reason is not only the technical skill of the artists but also the desire of creative expression of their feelings and the longing for sharing these feelings with other people. As a rule, the works of self-educated painters are distinguished by an ideal harmony between people and nature [19].

The paintings of the original Ukrainian artist Mariya Prymachenko (1908–1997) is a bright example of primitive art. Prymachenko drew her canvases in the direction of naive art.

Her naive art represents the style of simplified forms, «pure» colours, distorted perspective and original look. Her paintings often resemble children's pictures. However, Mariya Prymachenko's art is not superficial; it is deep and unique in its mythological outlook. The plot of her works is often based on the Ukrainian folk tales. The colours on her paintings are impressive: unbelievable colour combinations, unexpected contrasts not restricted by any canons: she combines red and green, yellow and light blue, black and pink. Her paintings depict the grief of the war consequences, the fear of the possibility of a new war, the horror of the Chornobyl disaster. Mariya Prymachenko created over 850 paintings; 650 paintings are stored and exhibited in Kyiv Museum of the Ukrainian folk decorative art [19, 20].

It should be mentioned that the focal point of Prymachenko's art is flowers, fantastic animals and plots from the peasant life. The artist painted animals during all her life; they are kind or cruel, foolish or sly. Marvellous big forms of unexisting animals, a kaleidoscope of colours and ornamental decoration contribute to the creation of an extraordinary emotional image. In Prymachenko's paintings the magic of real art comes into action: animals look as if they were alive, they seem to breathe and move. The artist's rich imagination «interwove» domestic and wild animals, imparted them unusual colours and unexpected features [21]. For example, the elephant which is not to be found in Ukraine grazes among the Ukrainian weeds and flowers on her painting; it is painted in circles and dots (fig. 4).

While painting her fantastic animals, Mariya Prymachenko seemed to write ancient myths, fairy tales and legends. Such animals do not exist in nature. Thus, the bull which was deified by farmer as a symbol of fertility connected with the sky is depicted on her canvas as a star-covered creature with a crown and a thick beard (fig. 5).



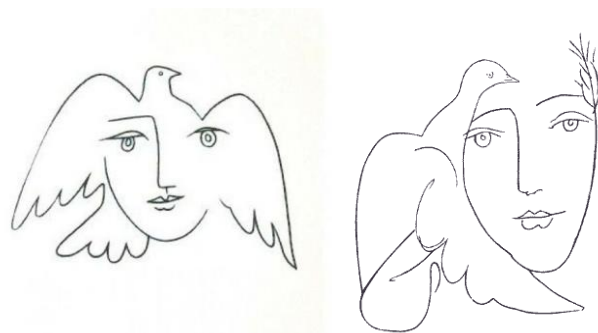
**Fig. 4.** «The Elephant», 1937,  
by Mariya Prymachenko



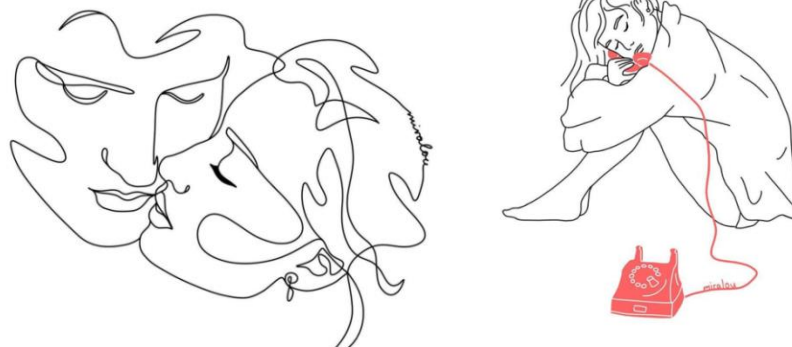
**Fig. 5.** «The Blue Bull», 1947,  
by Mariya Prymachenko



**Fig. 6.** «The Fourth Power Unit», 1988,  
by Mariya Prymachenko



**Fig. 7.** One line drawing by Pablo Picasso, 1950–1951



**Fig. 8.** One line drawings by Mira Lou, 2019

Mariya Prymachenko lavishly decorated all her paintings with colourful ornaments. Such was the depiction of a kind orange elephant, of a marvelous blue bull, and of the fourth power unit of the Chornobyl atomic power station. The terrible power unit on her painting was depicted without any expression of tragedy. It is strewn with flowers and can be called a unique monument to dozens of thousands of the disaster liquidators who

perished in 1986 or after. On her canvas we can see how the souls of the dead people in the form of the birds are hovering over this flowered monument, and next generations come to this monument with flowers to pay homage to the heroes (fig. 6).

The most characteristic feature of Prymachenko's paintings is decorativeness, a universal technique which is typical for the Ukrainian folk art. Mariya Prymachenko as a real



folk master lavishly used this technique in her canvases. The artist did not like big clear planes, they seemed lifeless to her. That is why everywhere the background of her paintings – the earth, the water, the sky – is covered with rhythmical rows of horizontal or vertical lines, brackets, dots or flowers. Such simple alternation of various forms and colours is repeated on every piece of the canvas, in the smallest detail. As a brilliant master of composition Prymachenko always finds a peculiar and perfect «rhythm of the rhythm». Such invariable, quiet and balanced ornamental movement is evident in all paintings of Mariya Prymachenko.

While investigating modern fashion we determined that one of the directions in modern fine arts which is a popular source of inspiration for designers is graphic art, in particular one line graphic drawing. The artistic expressiveness of one line drawing is distinguished by its laconic style and clear images, maximal concentration of the main idea and a strict choice of expressive techniques such as a black thin line. The artists working in this direction seem to leave the drawing semifinished; however, it does not spoil the impression of its sense. On the contrary, a spectator can watch and follow the line and correctly realize the idea of the drawing expressed by the author. A talented master drawing a line which reproduces the contour and fills the form is able to recreate an impressive number of visual effects. In such way the artist seems to move the environment on the paper and creates interesting images. The described type of drawing depends more on feeling than on perception, so emotions play a major role here [22].

The most famous example of one line drawings dates back to the early twentieth century. It is represented by monochrome minimalist drawings by the great Spanish painter Pablo Picasso [22] (fig. 7).

Picasso depicted complicated realistic objects in the simplified way, drawing them with the help of a single continuous line. At

first sight, it may seem that it is easy to make such drawings, but actually expressing a real essence of an artistic image with the help of only one line is rather a difficult task.

If we consider modern graphic artists painting with one line we should first of all distinguish the works of the French artistic duet «Differantly» (DFT). Nowadays this duet is one of the most famous groups of graphic artists. They cooperate with such world famous brands as Adidas, Nike, Nissan, Hermes and Adobe. These artists transform complex images into one line minimalist art and concentrate on the major idea which creates the principal identity of the object and renders the essence of the image [22].

David Hallangen-Lake is a well-known master of a one line drawing. He lives in London and has been engaged in illustrations and design for over 20 years [22].

The Paris painter Frederic Forest is an artist famous for his minimalist laconic drawings in the one line graphic technique. He can reproduce the essence of the object, the mood and emotions of a person with the help of only one thin black line [6].

Mira Lou was born and lives in Berlin. She is only 22 but today she is a famous illustrator, photographer and graphic designer. She creates minimalist linear illustrations which record life moments, concentrating on interactions between people and their emotions. Very often the main characters of her drawings are women, their mood, their feelings, their passions, their beauty. Besides lines, Mira Lou sometimes makes use of colour in her drawings (fig. 8) [23].

So, one line graphic art is a peculiar unreal world which painters creation on the sheet of paper with the help of a continuous black line. Graphic art has little in common with real life because a graphic artist takes only a small part from reality. However, spectators perceive this strange world as understandable and existing. Spectators themselves recreate the details, forms, volumes, colours which are absent on the

canvas. And each graphic artist can deviate from the reality in a different way.

The results of our analysis of paintings from different artistic directions such as neoplasticism, primitivism and one line graphic art revealed that artists make use of various compositional techniques and ways of making paintings. It is interesting to investigate the principles of creating author's collection of clothing according to the painting sources of inspiration when different artistic techniques of painters are taken into consideration.

The artistic heritage of Piet Mondrian became a source of inspiration for creating the author's collection of women's clothing under the name «On the Road with Mondrian» (fig. 9).

The collection contains semi-fitted women's dresses, waistcoats of different length and shape, blouses of straight silhouette and trousers. The colour solution of the collection is based on the most characteristic features of Piet Mondrian's paintings such as: geometric triangular figures of red, yellow, blue and white colours. The figures are clearly divided by horizontal and vertical black lines. The piquancy of the collection is the combination of geometric colour figures with rectangular open parts of the body which are outlined with black lines. The open parts of the body harmoniously fit into the strict geometric abstraction of Piet Mondrian and supplement it from the viewpoint of composition with the warmth of the woman's body. To complete the artistic image the collection includes the rucksacks with the elements of Mondrian's paintings.

Thus, in this case the paintings by Piet Mondrian are a source of inspiration used to create silhouettes, proportions and colour solution of clothing parts. The colour solution of each separate article is associated with certain painting of Mondrian. As a whole, the colour solutions of the author's collection «On the Road with Mondrian» are similar to those applied in neoplasticism.

The decorative character of Mariya Prymachenko's artis used as an inspiration source in the creation of the author's collection of men's clothing «The Illusion of Presence» (fig. 10).

The collection presents men's articles of clothing where the prints on the fronts and backs are made on the motifs of Prymachenko's works. While looking at the prints spectators seem to be present at the exhibition of paintings of this original master. The artistic techniques applied by Mariya Prymachenko, in particular ornamental, colourful and emotional elements, are a wonderful technique for decorating clothing. Therefore, for decorating clothing parts in the collection, the creative achievements of Prymachenko – marvellous fantastic animals, colours and the Ukrainian folk style elements were used. Two main techniques supplementing each other, i.e. prints performed on shirt parts and rucksacks, as well as embroidery on the parts of jackets, waistcoats, trousers and shorts, were employed for decorating the goods.

Due to such unusual decoration the articles of clothing look stylish and original. And combining men's articles of clothing of classic and sports style in the collection can be considered an interesting compositional and stylistic solution. Such source of inspiration as one line graphic art and its characteristic features served as the basis for creating the author's collection of women's clothing called «Your Face» (fig. 11).

This collection contains the ensembles of women's clothing with white blouses, having a stitched decorative cord on the fronts and backs. The cord imitates graphic drawings in one line technique. In such way the contours of the stylized human faces are created on the blouses. The characteristic feature of these images is some incompleteness, a conventional, symbolic reproduction of features of the faces and the impression that something is unsaid, as if it were a hint at certain images.





**Fig. 9.** The collection of women's clothing «On the Road with Mondrian»  
(author Oleksandra Kovryzhnykh, supervisor Larysa Krasniuk)



**Fi. 10.** The collection of men's clothing «The Illusion of Presence»  
(author Olesia Diak, supervisor Larysa Krasniuk)



**Fig. 11.** The collection of women's clothing «Your Face»  
(author Tia Taips, supervisor Oleksandr Troyan)

Exactly these aspects are especially interesting; they seem to be oriented at the spectator's imagination. The snow-white blouses of the collection «Your Face» symbolize the canvas of the painting, whereas black trousers and skirts complete the composition, like the frames of the painting.

**Conclusions.** The article considers the issues of developing the approaches to the designing of the author's clothing collections. These approaches are based on the principles of using painting as a source of inspiration for clothing designers. It was determined that works of painting are a rather widespread and efficient source for searching for new creative ideas and for developing aesthetically expressive clothing designs. The analysis of artistic and expressive peculiarities of paintings performed in various art directions enabled to reveal the possibility of using them as a source of inspiration in the process of designing the author's clothing collections with an original solution. The principles of formation of the author's clothing collections applying various approaches to the creation of the artistic concept are examined on the basis of particular examples. Three author's collections

of clothing have been created according to different principles of using painting as the inspiration source. These collections clearly and visually demonstrate the influence of different art directions on the choice of techniques for compositional structure of clothing collections. The major ways of transformation of the discussed paintings in the clothing collection are: the use of the color range of the paintings, of their characteristic lines, proportions, geometrical shapes, the application of separate painting fragments for decorating clothing as prints, embroidery, applique, etc. Such elements enrich the forms of the articles in the original way, making it more expressive and emotionally meaningful. The integrity of the collections is achieved by using a single stylistic decision which, in its turn, is subordinated to the painting source of inspiration. The application of the proposed approaches in the artistic designing of the author's clothing collections based on the principles of using painting as the source of inspiration will make it possible to raise the quality of clothing by means of improving its aesthetic properties.

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## ЖИВОПИС РІЗНИХ МИСТЕЦЬКИХ НАПРЯМКІВ ЯК ТВОРЧЕ ДЖЕРЕЛО ДЛЯ РОЗРОБКИ КОЛЕКЦІЙ ОДЯГУ

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**Мета** – проаналізувати різноманітні підходи до розроблення творчої концепції авторських колекцій одягу різного стильового спрямування, створених за живописними джерелами натхнення.

**Методологія.** Використано основні принципи системного підходу до художнього проектування авторської колекції одягу: літературно-аналітичні дослідження, морфологічний аналіз, метод системно-структурного аналізу та образно-асоціативна стилізація джерела творчості.



**Результати.** Виявлено, що створення образу в костюмі представляє собою творчий процес розроблення складної системи «людина-образ-костюм», яка віддзеркалює сучасні тенденції дизайну. Показано, що розроблення творчої концепції передбачає вибір творчого джерела, що займає центральне місце в художньому проєктуванні авторських колекцій одягу. Наголошено, що для багатьох дизайнерів одягу картини, створені художниками, є найбільш цікавим та плідним джерелом натхнення. Виконано мистецтвознавчий аналіз творів живопису різних мистецьких напрямів: неопластицизму, примітивізму та графіки. На конкретних прикладах розглянуті принципи формування авторських колекцій одягу за живописними джерелами натхнення з використанням різних підходів до створення творчої концепції.

**Наукова новизна** полягає у визначенні характерних художньо-композиційних ознак творів живопису різних мистецьких напрямів – неопластицизму, примітивізму та графіки (форм, декоративних елементів та кольорів) та їх застосування у дизайні колекцій сучасного модного одягу.

**Практична значущість** дослідження полягає в дизайн-проєктуванні та виконанні авторських колекцій жіночого одягу з використанням художньо-композиційних ознак творів живопису та з урахуванням сучасних тенденцій моди. Матеріали даного дослідження також можуть знайти відображення у лекційних курсах з дисциплін «Сецкомозиція виробів», «Проєктування художніх систем», «Стиль та імідж в індустрії моди».

**Ключові слова:** *творча концепція; авторська колекція одягу; творче джерело; живописне джерело натхнення; трансформація джерела натхнення.*

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