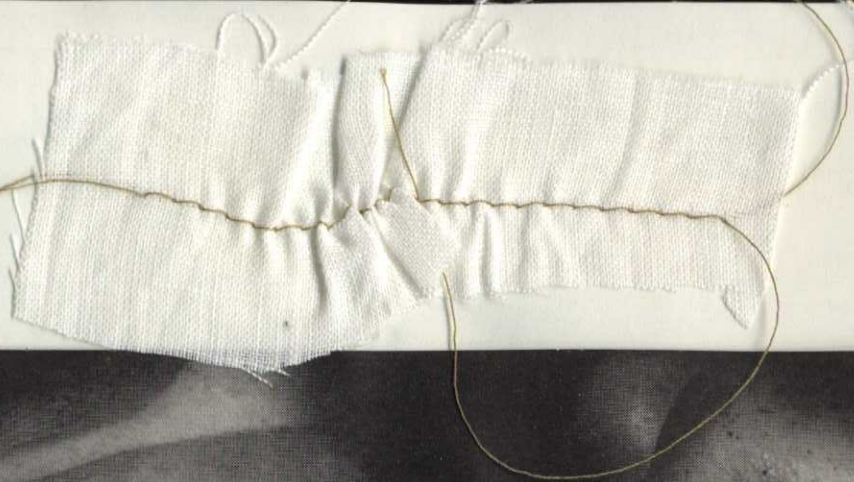
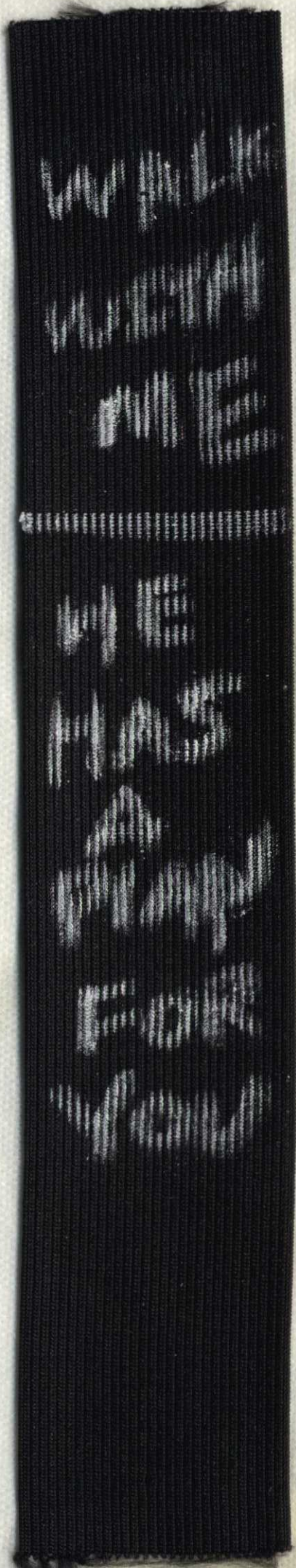


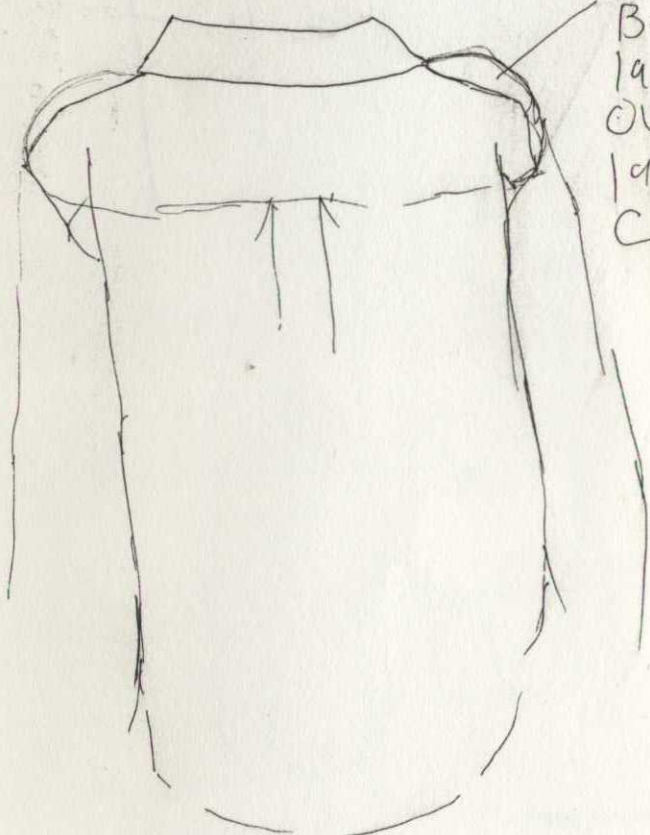
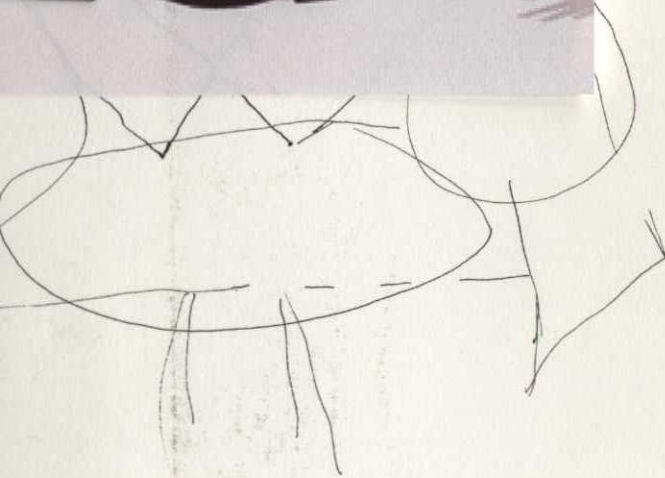
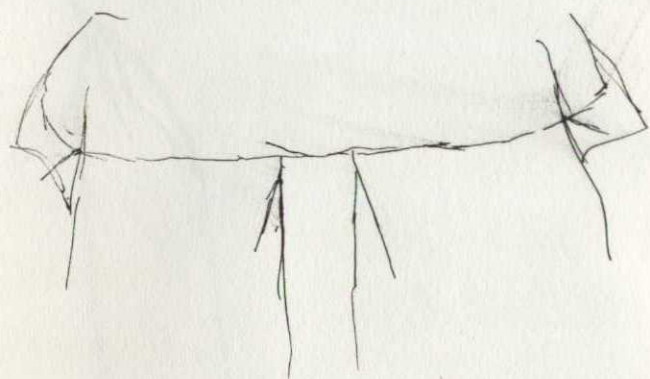
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz
123456789







rounded
shoulder
Pattern



x2
Base
layer:
Outer
layer for
Comforter

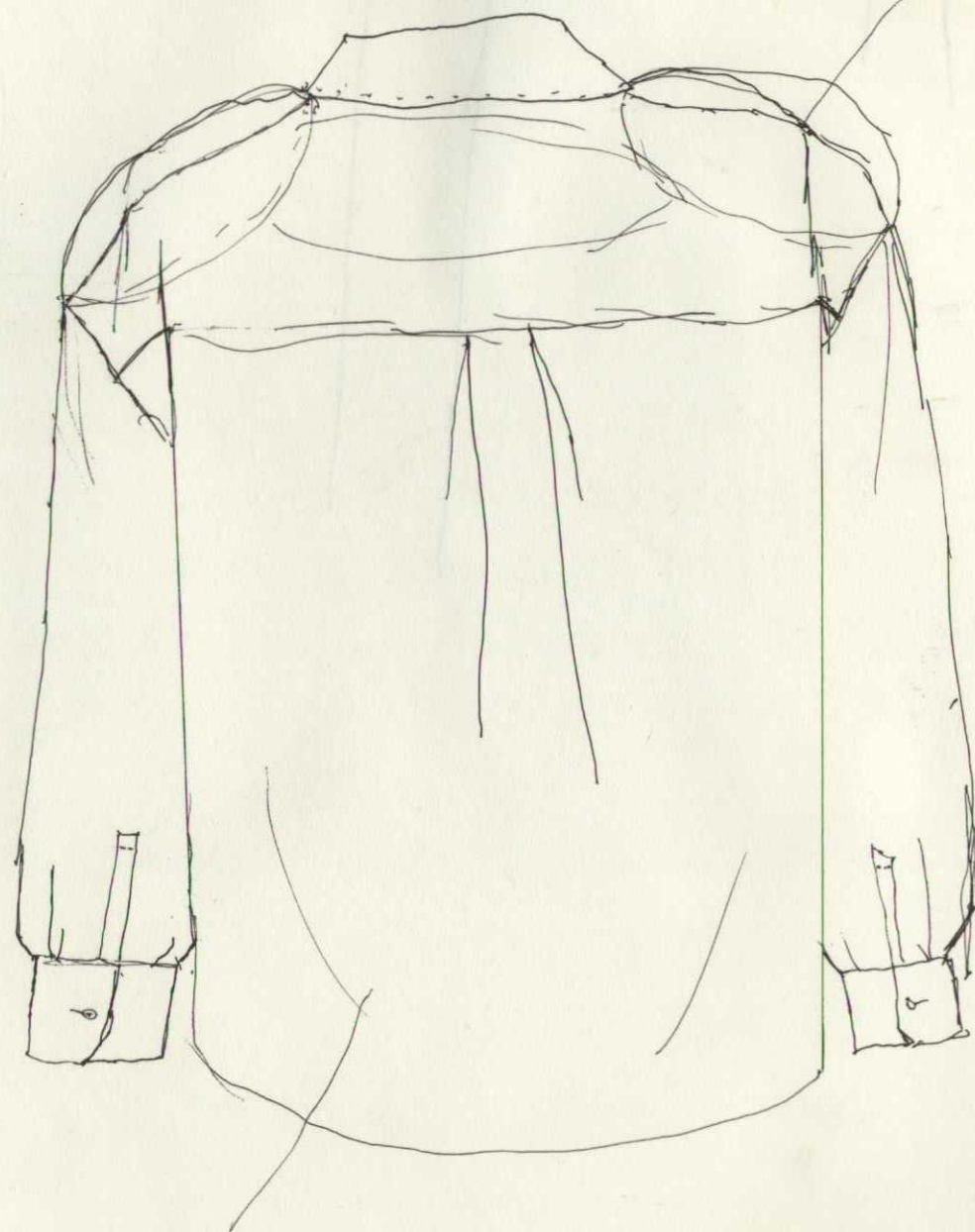
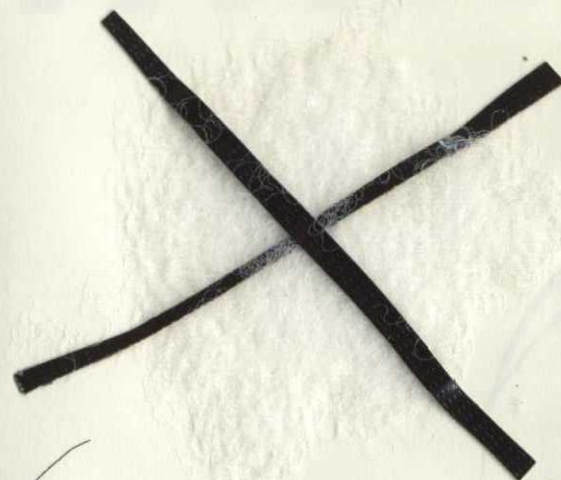
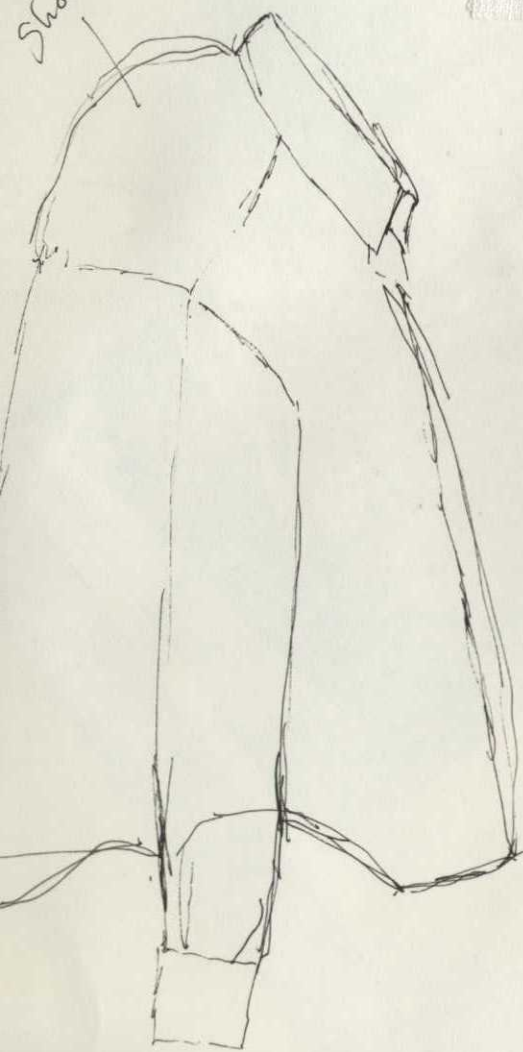




AD JACKS

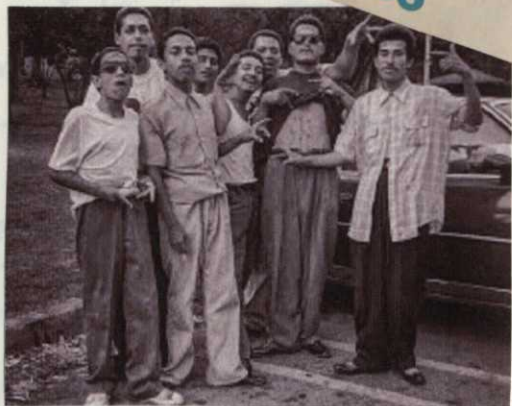


0/0
Shoulders



TCP #1

GOLD MEDAL
KIDS



ADJACENCY

Bringing a Personal Vision,

The new vision of

WHAT

WAS

ON TARGET

A Multitude of
New Possibilities



What a World!
What a LIFE!

The image displays two pages of a handwritten manuscript. The text is written in a dense, cursive script, possibly a form of shorthand or a specific dialect. The pages are filled with multiple columns of text, with some lines underlined. The handwriting is dark and somewhat faded in places, suggesting age. The book's binding is visible in the center crease.



Executives.



Ed Dolman
Chief Executive Officer
+1 212 940 1241
edolman@phillips.com
© Brigitte Lacombe



Cheyenne Westphal
Chairman
+44 20 7318 4044
cwestphal@phillips.com

20th Century & Contemporary



Jean-Paul Engelen
Worldwide Co-Head of 20th Century & Contemporary Art, Deputy Chairman
+1 212 940 1390
jpengelen@phillips.com



Robert Manley
Worldwide Co-Head of 20th Century & Contemporary Art, Deputy Chairman
+1 212 940 1358
rmanley@phillips.com

Senior Advisors.

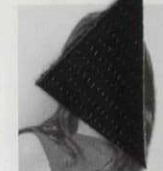


Hugues Joffre
Senior Advisor to the CEO
+44 207 901 7923
hjoffre@phillips.com



Arnold Lehman
Senior Advisor to the CEO
+1 212 940 1385
alehman@phillips.com

Deputy Chairmen.



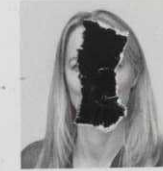
Svetlana Marich
Worldwide Deputy Chairman
+44 20 7318 4010
smarich@phillips.com



Jonathan Crockett
Deputy Chairman, Asia, Head of 20th Century & Contemporary Art, Asia
+852 2318 2023
jcrockett@phillips.com



Peter Sumner
Deputy Chairman, Europe, Senior International Specialist, 20th Century & Contemporary Art
+44 20 7318 4063
psummer@phillips.com



Miety Heiden
Deputy Chairman, Head of Private Sales
+44 20 7901 7943
mheiden@phillips.com



Alexander Payne
Deputy Chairman, Europe, Worldwide Head of Design
+44 20 7318 4052
apayne@phillips.com



Anna Hallett
Deputy Chairman, Americas, Worldwide Head of Photographs
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer
Deputy Chairman, Americas, Head of Business Development, Americas
+1 212 940 1392
vpfeiffer@phillips.com



Marianne Hallett
Deputy Chairman, Senior Specialist, 20th Century & Contemporary Art
+32 3257 3021
mhallett@phillips.com

Americas.



Cândida Sodré
Regional Director, Consultant, Brazil
+55 21 999 817 442
csodre@phillips.com



Carol Ehlers
Regional Director, Specialist, Photographs, Chicago
+1 917 583 4983
cehlers@phillips.com



Lauren Peterson
Regional Representative, Chicago
+1 310 922 2841
lauren.peterson@phillips.com



Melyora de Koning
Senior Specialist, 20th Century & Contemporary Art, Denver
+1 917 657 7193
mdkoning@phillips.com



Blake Koh
Regional Director, Los Angeles
+1 323 383 3266
bkoh@phillips.com



Kaeli Deane
Head of Latin American Art, Los Angeles
+1 212 940 1352
kdeane@phillips.com



Valeria Garcia
Specialist, Miami
+1 917 583 4983
vgarcia@phillips.com



Cecilia Crayclaff
Regional Director, Consultant, Mexico
+52 155 5413 9468
crayclaff@phillips.com



Maura Smith
Regional Director, Palm Beach
+1 508 642 2579
maurasmith@phillips.com

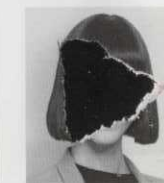


Silvia Coxe Waltnr
Regional Director, Seattle
+1 206 604 6695
scwaltnr@phillips.com

Europe.



Laurence Calmels
Regional Director, France
+33 686 408 515
lcalmels@phillips.com



Maria Cifuentes
Specialist, 20th Century & Contemporary Art, Paris
+33 142 78 67 77
mcifuentes@phillips.com



Laurence Barret-Cavy
Specialist, 20th Century & Contemporary Art, Paris
+33 633 12 32 04
lbarretcavy@phillips.com



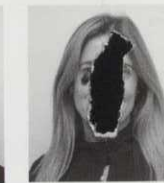
Dr. Nathalie Monbaron
Regional Director, Geneva
+41 22 317 81 83
nmonbaron@phillips.com



Dr. Alice Trier
Specialist, 20th Century & Contemporary Art, Germany
+49 173 25 111 69
atrier@phillips.com



Carolina Lanfranchi
Regional Director, Italy, Senior International Specialist, 20th Century & Contemporary Art
+39 338 924 1720
clarfranchi@phillips.com



Maura Marvao
International Specialist, Consultant, 20th Century & Contemporary Art, Portugal and Spain
+351 917 564 427
mmarvao@phillips.com



Kalista Fenina
Specialist, 20th Century & Contemporary Art, Moscow
+7 905 741 15 15
kfenina@phillips.com



Julia Heinen
Specialist, 20th Century & Contemporary Art, Regional Director, Zurich
+41 79 694 3111
jheinen@phillips.com

Asia.



Kyoko Hattori
Regional Director, Japan
+81 90 2245 6678
khattori@phillips.com



Jane Yoon
International Specialist, 20th Century & Contemporary Art, Regional Director, Korea
+82 10 7389 7714
jyoon@phillips.com



Sujeong Shin
Associate Regional Representative, Korea
+82 10 7305 0797
sshin@phillips.com



Wenjia Zhang
Regional Director, Shanghai
+86 13911651725
wenjiazhang@phillips.com



Alicia Zhang
Associate Regional Representative, Shanghai
+86 139 1828 6589
aliciazhang@phillips.com



Cindy Yen
Senior Specialist, Watches & Jewelry
+886 2 2758 1111
cyen@phillips.com

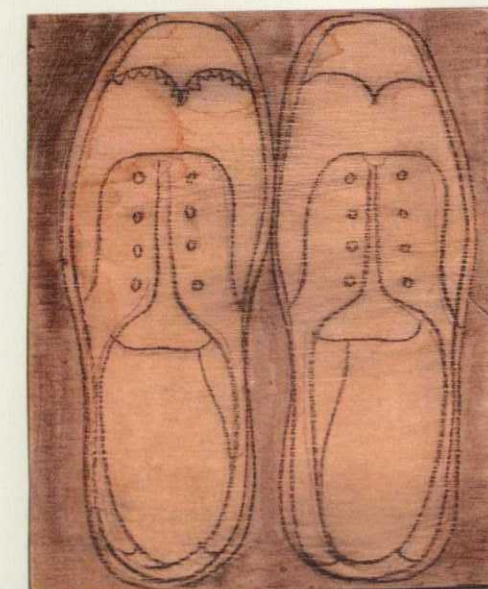
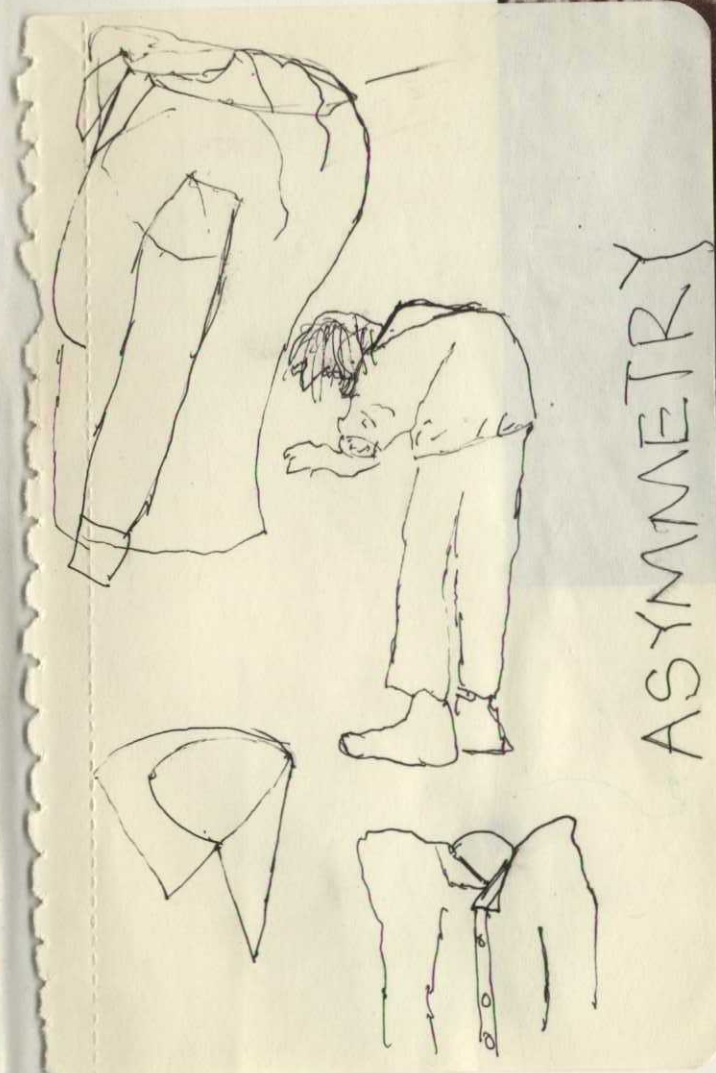
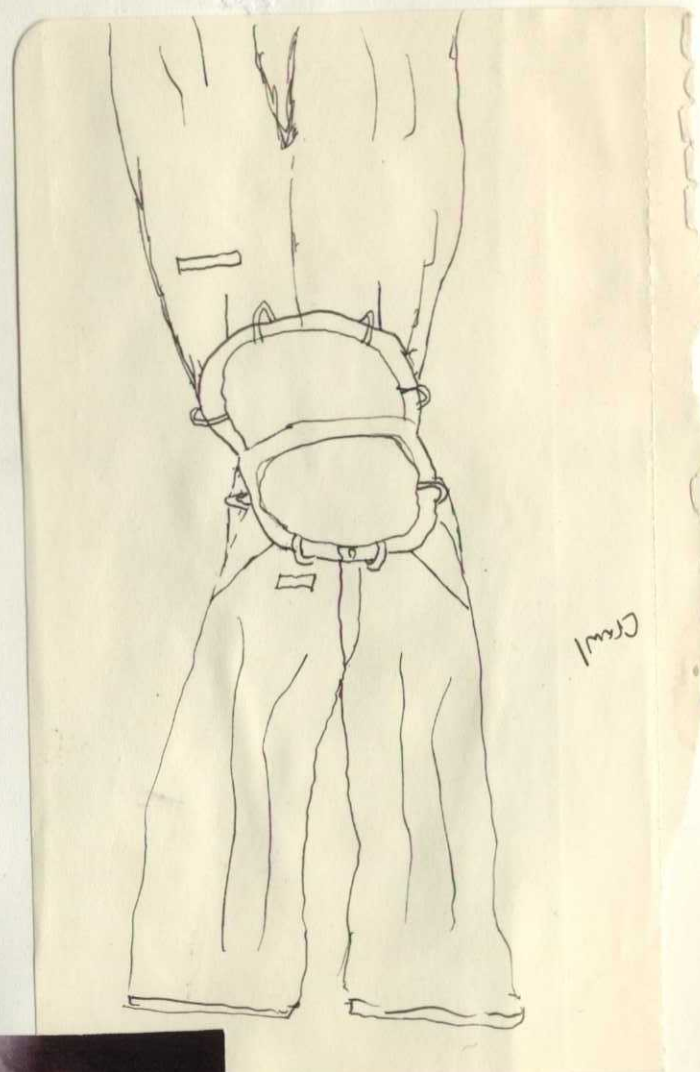
What color are monsters?

What is a monster?

Do they hide under my bed?

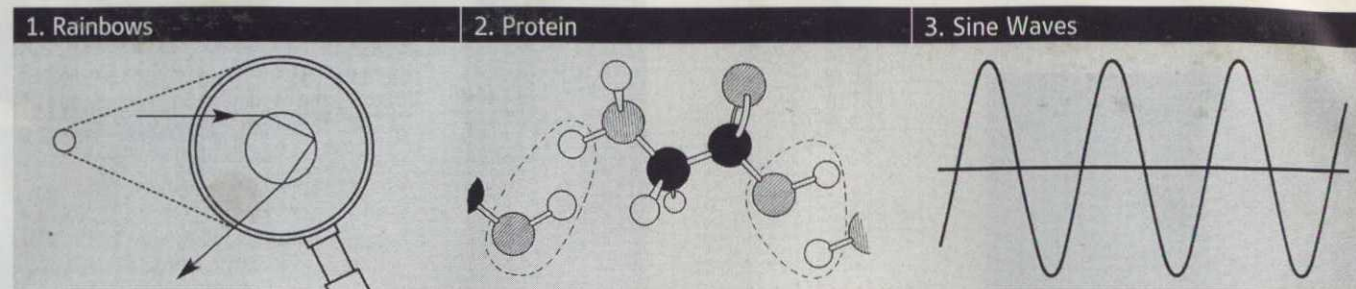


Outsider



Mon

ster

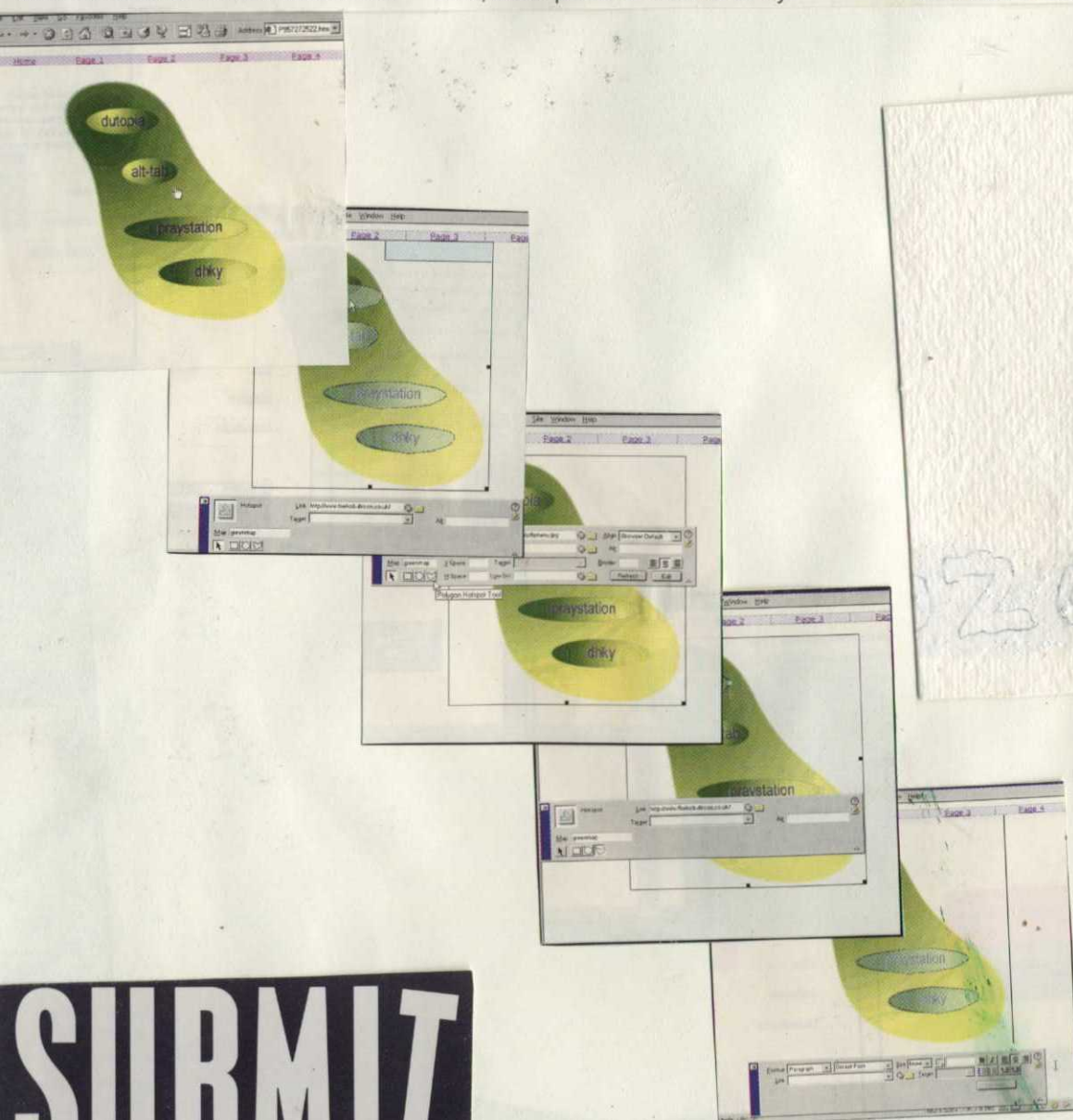


1. The geometry of the rainbow is fairly simple, kind of. Waves of sunlight enter a falling water droplet, where they bend, bounce off the far wall, and bend again as they exit the drop. Because each wavelength of light refracts at a different angle, the waves depart the raindrop in a spectral spread, arriving at the observer's eye separated into discrete frequencies. If one drew a line from the center of the sun to the center of the rainbow (rainbows are actually circles, the visible arc only a segment of a longer perimeter whose centerpoint generally falls below the horizon), it would run through the observer's eye, creating an axis around which the azimuth slants from the observer to the rainbow's cir-

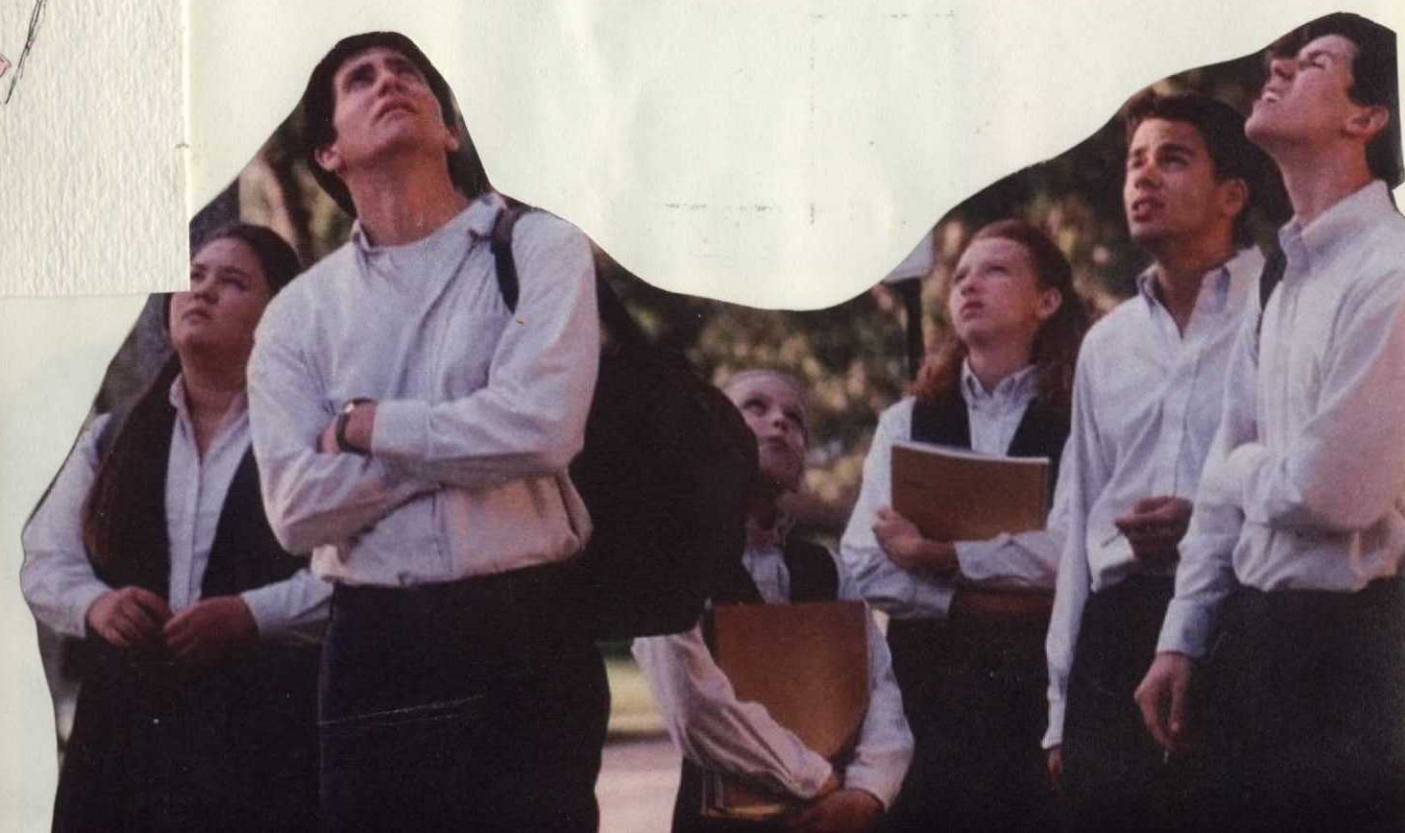
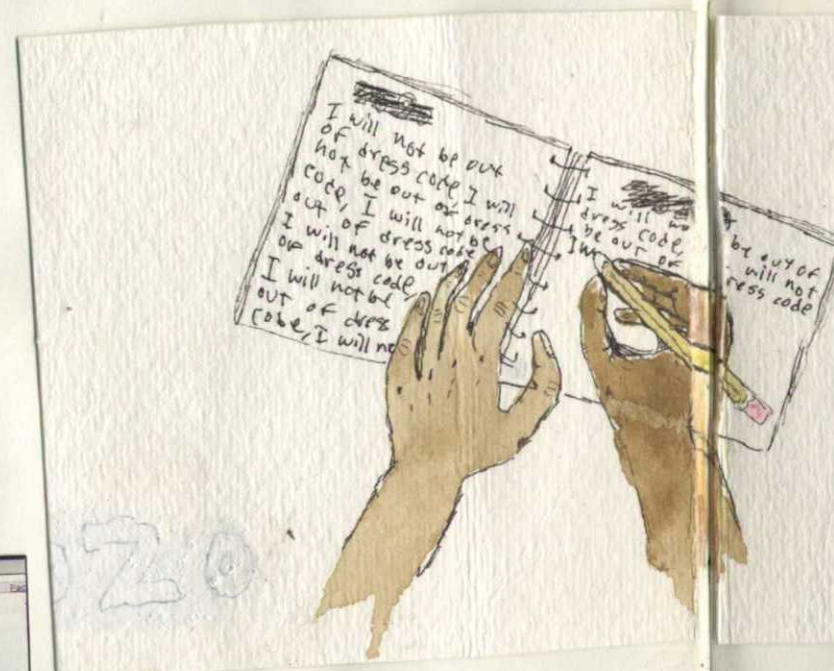
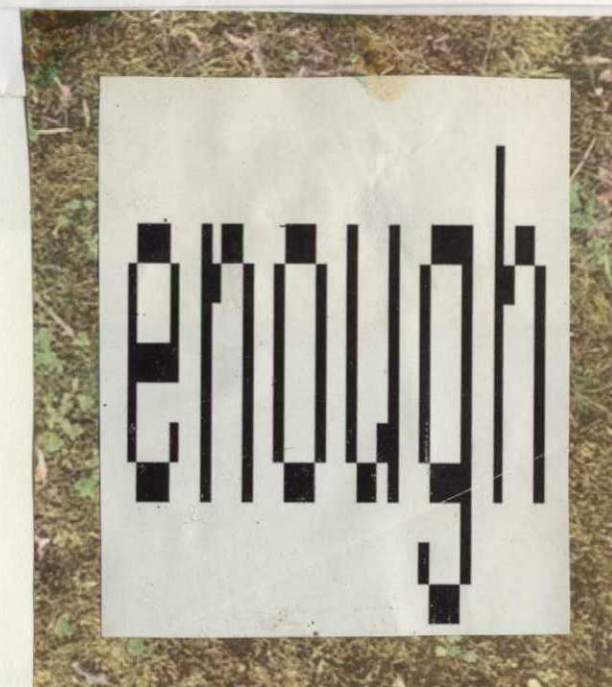
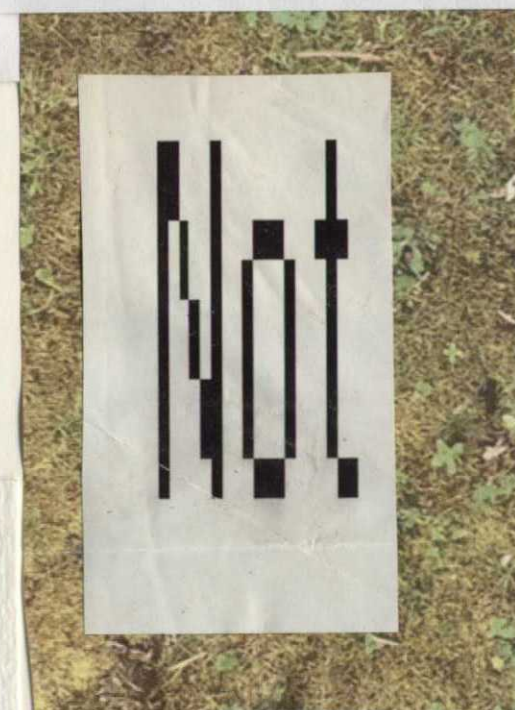
2. It is the flexibility of the family of protein—physically able to assume a myriad of modular 3D forms, from spider's silk to the prions that cause scrapie in sheep, from helices to hollow cylinders, as well as chemically capable of a wide range of weak (and therefore reversible) molecular interactions—that has made it the medium through which life is expressed. In the darkness of the nucleus, huge protein complexes called enzymes (RNA polymerases) speed a furrow along a region of DNA, unwinding and unzipping, then reziping the DNA in its course, quickly ticking off the nucleotides at a rate of thousands per second. As they pass each base of the DNA, these protein machines deftly

3. Please imagine the motion of a pendulum. As the pendulum swings to one side it slows, pauses at the extreme of its oscillation, then turns and picks up speed as it sweeps through the center of its cycle, decelerating on its way to the other limit of its travel. This is the motion of a sine wave, a one-dimensional component of a point's travel about a circle plotted over time. This periodic function is central to our understanding of mechanics, optics, sound, and more generally our analyses and predictions of the behavior of complex periodic systems such as climate cycles, population matrices, or political and demographic shifts.

The sound of a sine wave's oscil-



SUBMIT





The Elite Studio
98 MAIN ST.



IRREGULARITY
Z

1002

TO:

FROM:

Mr. Leapley

You will be going out on an Anti-Communist presentation

Tues Oct-20, please meet in

Mr. Leapley's office at 10:02 AM.



Find Your Place...



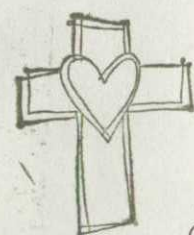
← Uniformity



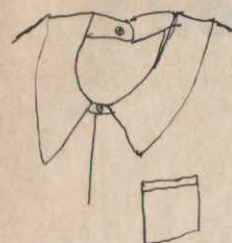
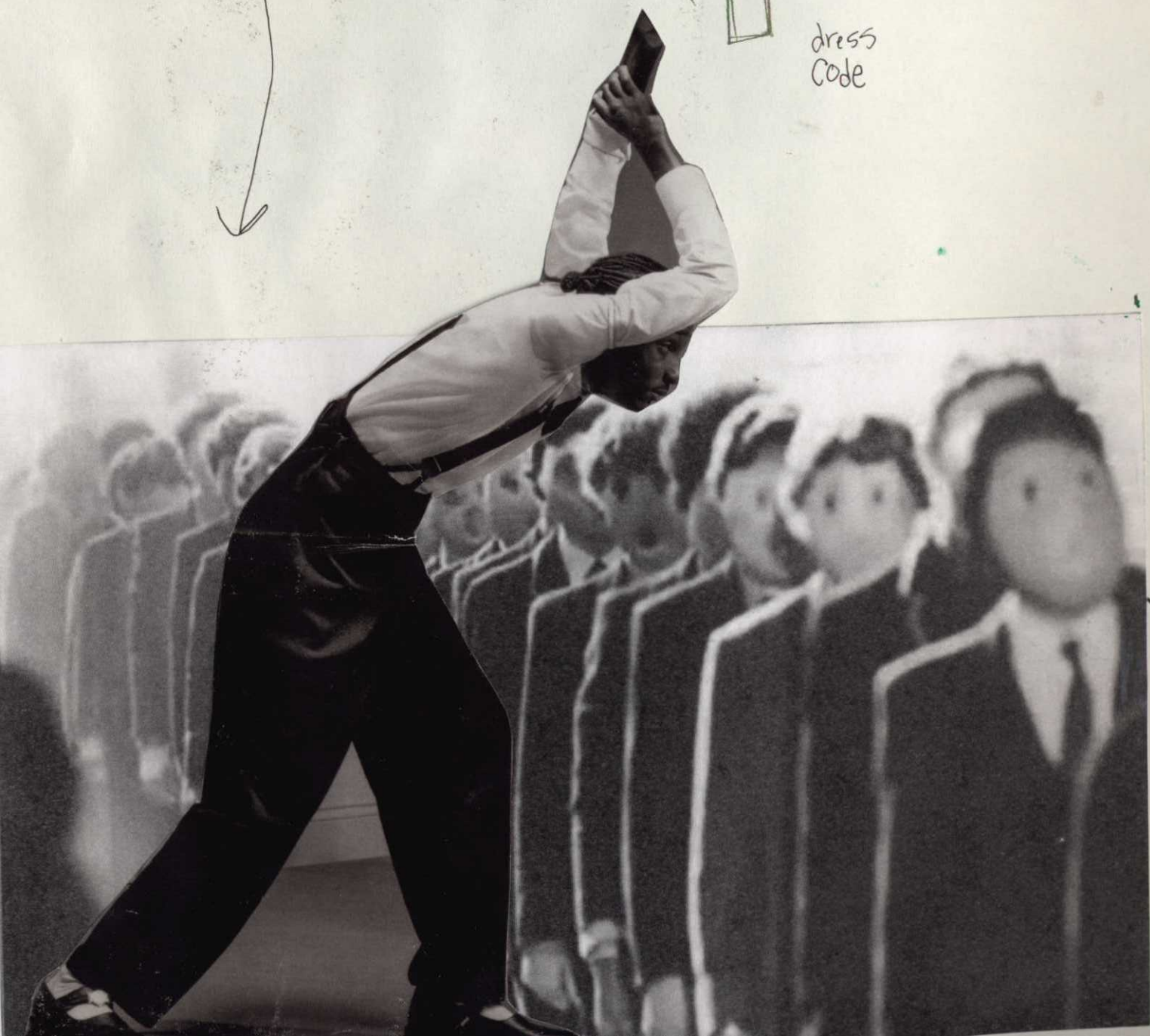
"Everything in its right place"



T MATCHING



dress
code



Out
of
the
Ordinary



EXPERTS, LIFELONG LEARNING

TIME AND TIME AGAIN,



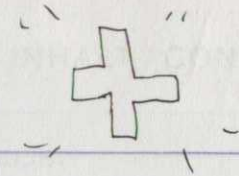
INHALT / CONTENT / CONTENU
- Core to my art -

SEITE / PAGE THEMA / TOPIC / SUJET

With my art I want to revisit themes of my past self, whether it was an era, a feeling, or mindset, I want to hold on to those moments so they aren't forgotten in the past...

I've also been told I am an old soul in a young body, so maybe revisiting my younger self can help me reclaim that youth in me and never let go

"I have already lost touch with a couple people I used to be"



In highschool I attended a catholic school it had uniforms and everything. Each student had to dress the exact same. Many years separated from this 4 year fashion tradition, I wanted to revisit this idea. In certain parts of my life I keep my personal uniform sacred; but here I wanted to critique that idea for this collection. I remember many students tried to "break the rules" within the rules of the dress code. This is my way of revisiting my old catholic school uniform...