

*Let us pray that strength a
to all who work for a world
that the good that lies in ev-*

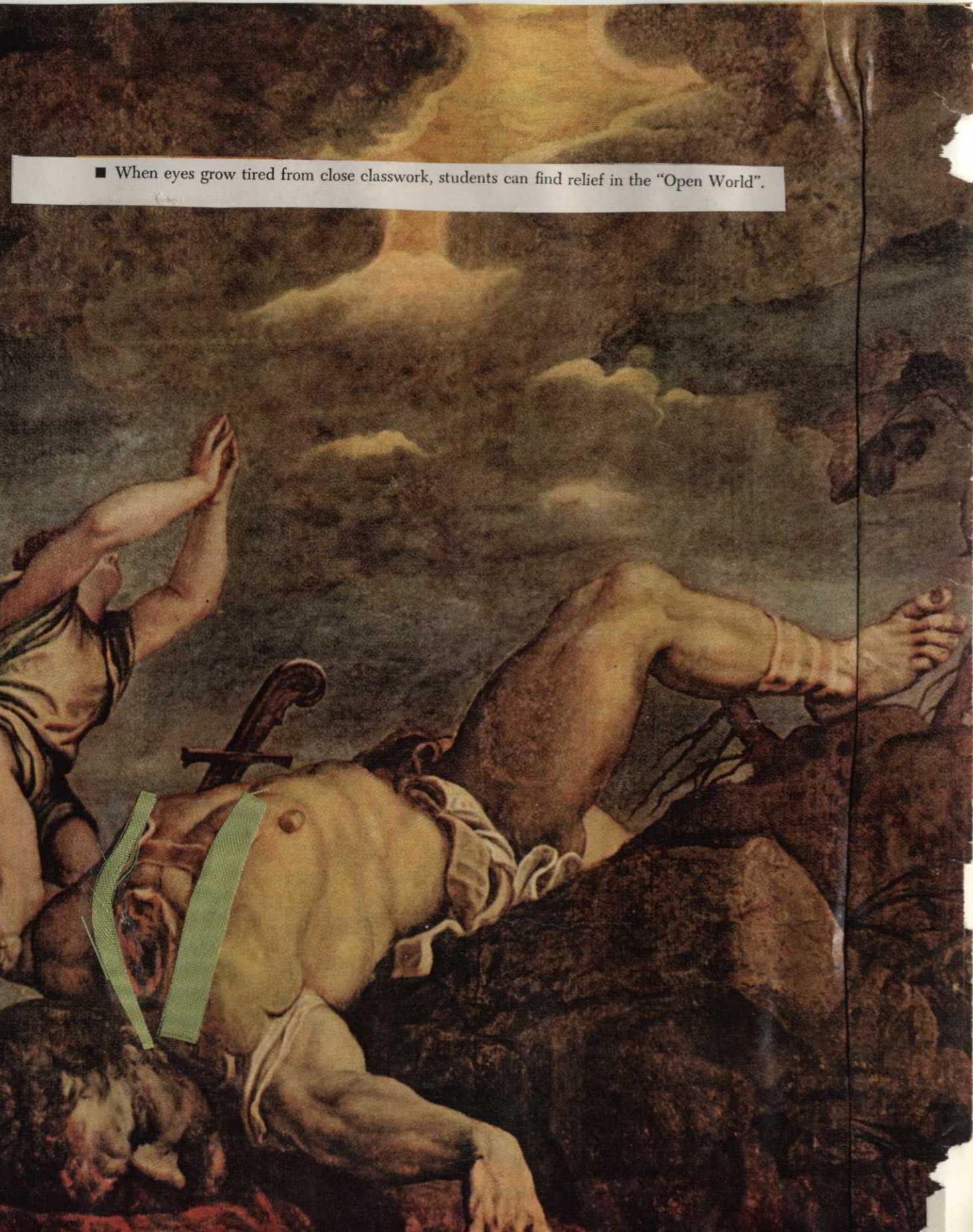
*day be magnified & that me
not that which divides them*

*that each hour may bring i
nation, but
at the true s*

Aperture		1/5 sec.	1/10 sec.	1/20 sec.	1/30 sec.	1/50 sec.	1/100 sec.	1/200 sec.	1/300 sec.	1/500 sec.	1/1000 sec.	1/2000 sec.	1/3000 sec.	1/5000 sec.	1/10000 sec.
Blende	Blende	1/10	1/20	1/40	1/80	1/160	1/320	1/640	1/1280	1/2560	1/5120	1/10240	1/20480	1/40960	1/81920
IDE	IDE	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
NON	NON	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
Eide	Eide	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
CIRRA	CIRRA	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
LEDTA	LEDTA	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
RICH	RICH	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
Diaphragma	Diaphragma	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3
Blende	Blende	1.0	1.1	1.2	1.3	1.4	1.5	1.6	1.7	1.8	1.9	2.0	2.1	2.2	2.3

*Nur Lampen mit einem Sicherheits-
fleck benutzt werden. Sie sind lackiert und sorg-
fältig gepflegt. Sollten die Lampen beschädigt
werden, so ist es ratsam, sie zu einer zertifizier-
ten Werkstatt zu bringen. Sollte der Reflektor
geworden sein, so sollte er durch einen Schirm vor
der Beleuchtung gesperrt werden. Sollte der Reflek-
tor als Richtwerte zu bestimmen, so ist es ratsam,
durch Reflexion zu demnachzuführen. Z.B. durch Reflektor
weiter öffnen.*

*g us & that the blessings of peace be ours –
old and grow, to live in harmony and sympathy, its hope, a*



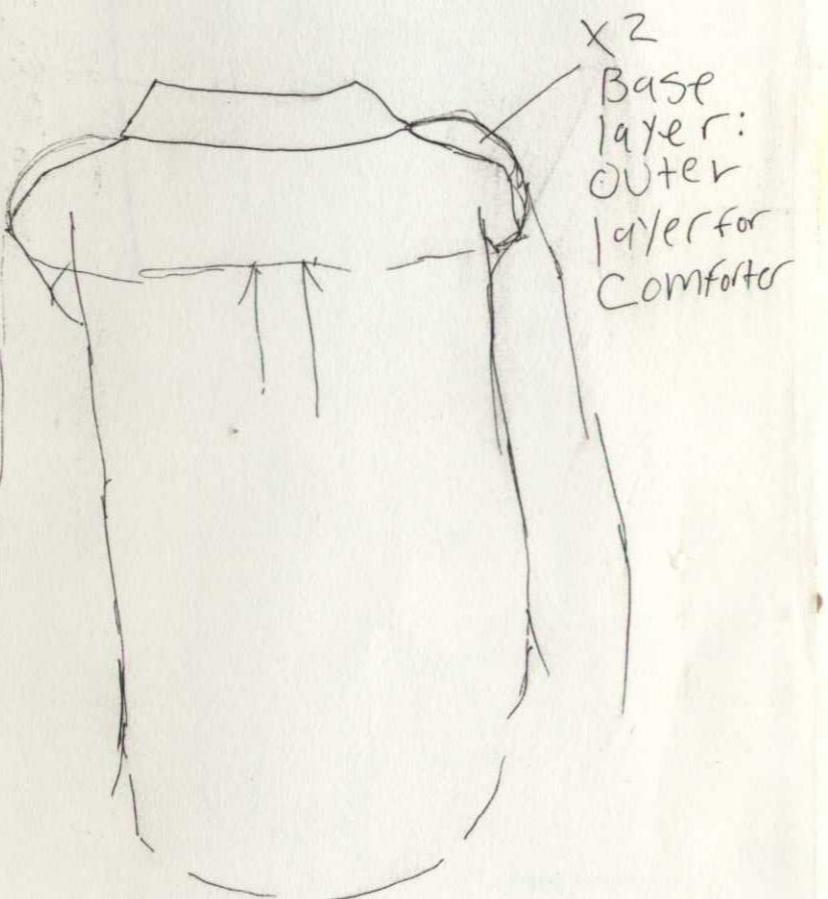
■ When eyes grow tired from close classwork, students can find relief in the "Open World".



rounded
shoulder
pattern

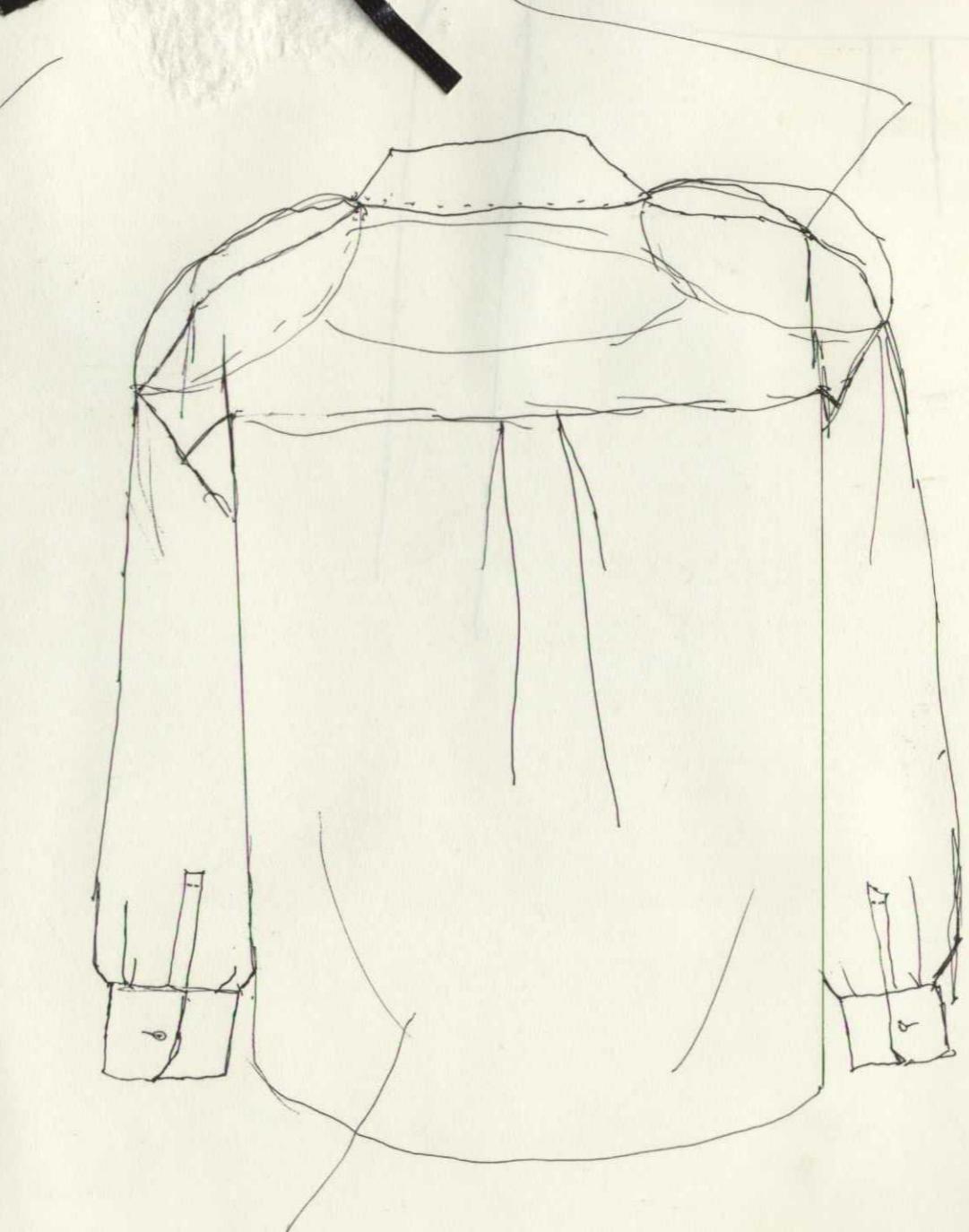
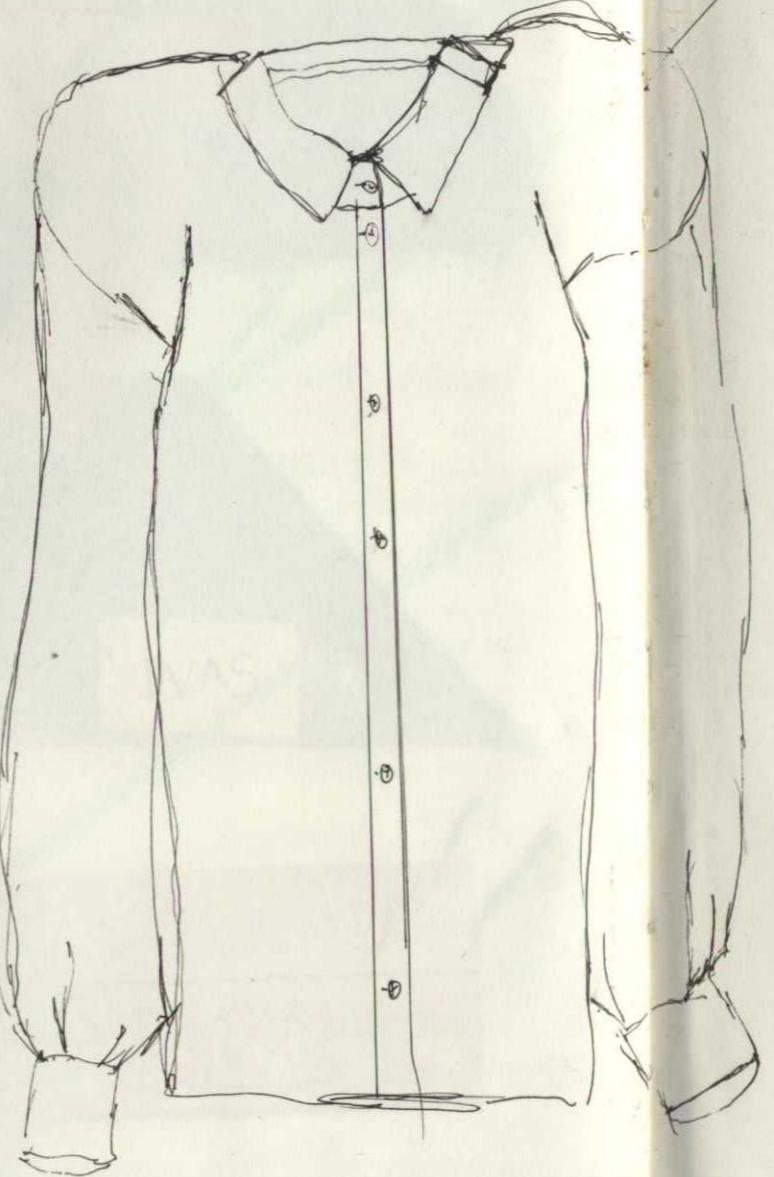
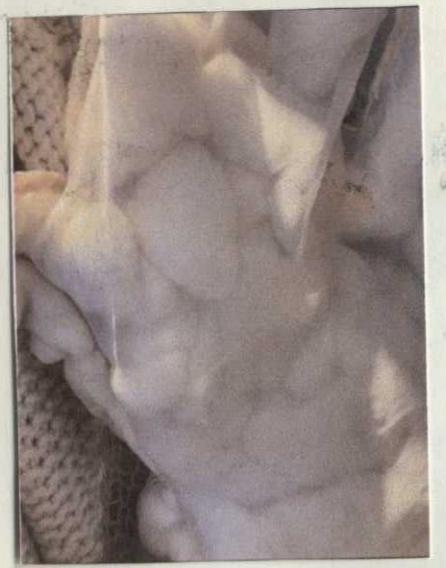


d



x2
Base
layer:
outer
layer for
comforter





TOP #1



Bringing a Personal Vision,

The new vision of

WHAT

WAS

ON TARGET

ADJACENCY JAZZ

A Multitude of
New Possibilities

What a World!
What a LIFE!



This image shows a dense, hand-drawn collage where the phrase "God is love." is repeated numerous times in a variety of fonts and styles. The text is arranged in horizontal rows, creating a textured, layered effect. Some words are written in cursive, while others are in a more formal, printed-like font. The ink is dark, and the background is a light, off-white color.



Americas.



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



Carol Ehlers
Regional Director, Specialist,
Photographs, Chicago
+1 310 922 2841
carol.ehlers@phillips.com



Lauren Peterson
Regional Representative,
Chicago
+1 917 657 7193
lauren.peterson@phillips.com



Melyora de Koning
Senior Specialist, 20th Century & Contemporary Art, Denver
+1 323 383 3266
mdekonig@phillips.com



Blake Koh
Regional Director, Los Angeles
+1 212 940 1392
bkoh@phillips.com

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 20 7901 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 4053
psumner@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



Vanessa Hallett
Deputy Chairman, Americas, Head of Business Development, Americas
+1 212 940 1243
vhallett@phillips.com



Vivian Pfeiffer
Deputy Chairman, Americas, Senior Specialist, 20th Century & Contemporary Art
+32 3257 3023
vpfeiffer@phillips.com

Europe.



Kaeli Deane
Head of Latin American Art, Los Angeles
+1 917 583 4983
kdeane@phillips.com



Valentina Garcia
Specialist, Miami
+1 212 940 1352
vgarcia@phillips.com



Cecilia Claffani
Regional Director, Consultant, Mexico
+52 155 5413 9468
ceyclaffani@phillips.com



Maura Smith
Regional Director, Palm Beach
+1 561 642 2579
maurasmith@phillips.com



Silvia Coxe Waltner
Regional Director, Seattle
+1 206 604 6695
scwaltner@phillips.com

Asia.



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



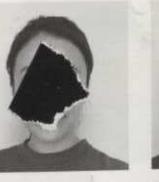
Maria Cifuentes
Specialist, 20th Century & Contemporary Art, Paris
+33 142 78 67 77
mcifuentes@phillips.com



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
clanfranchi@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, Russia
+7 950 741 15 15
kfenia@phillips.com



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

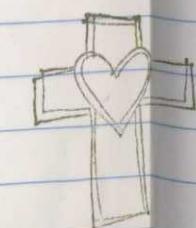


Cindy Yen
Senior Specialist, 20th Century & Contemporary Art, Hong Kong
+852 2 2758 3333
cinden@phillips.com

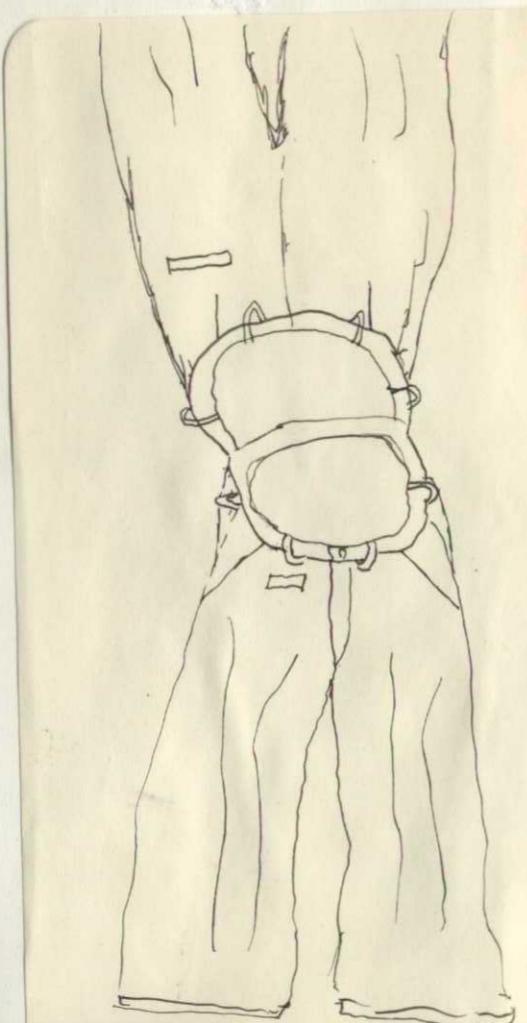
What color are monsters?

What is a monster?

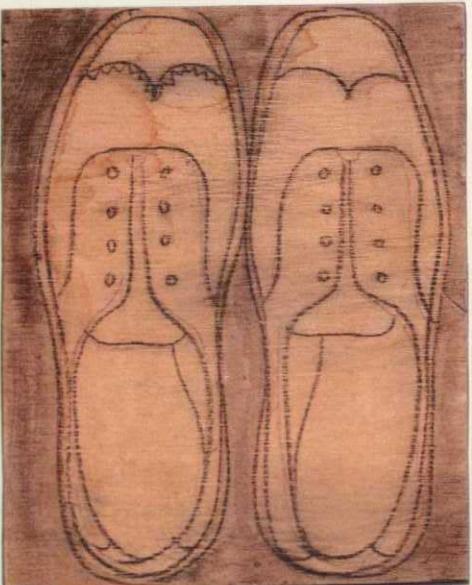
Do they hide under my bed?



OUTSIDER

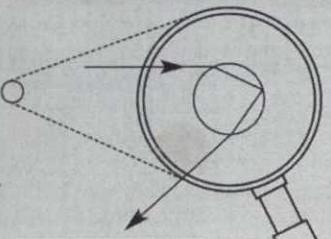


ASYMMETRY

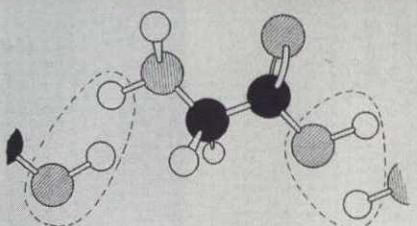


MONSTER

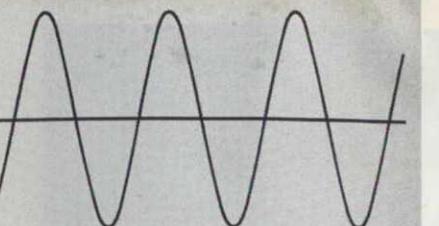
1. Rainbows



2. Protein



3. Sine Waves

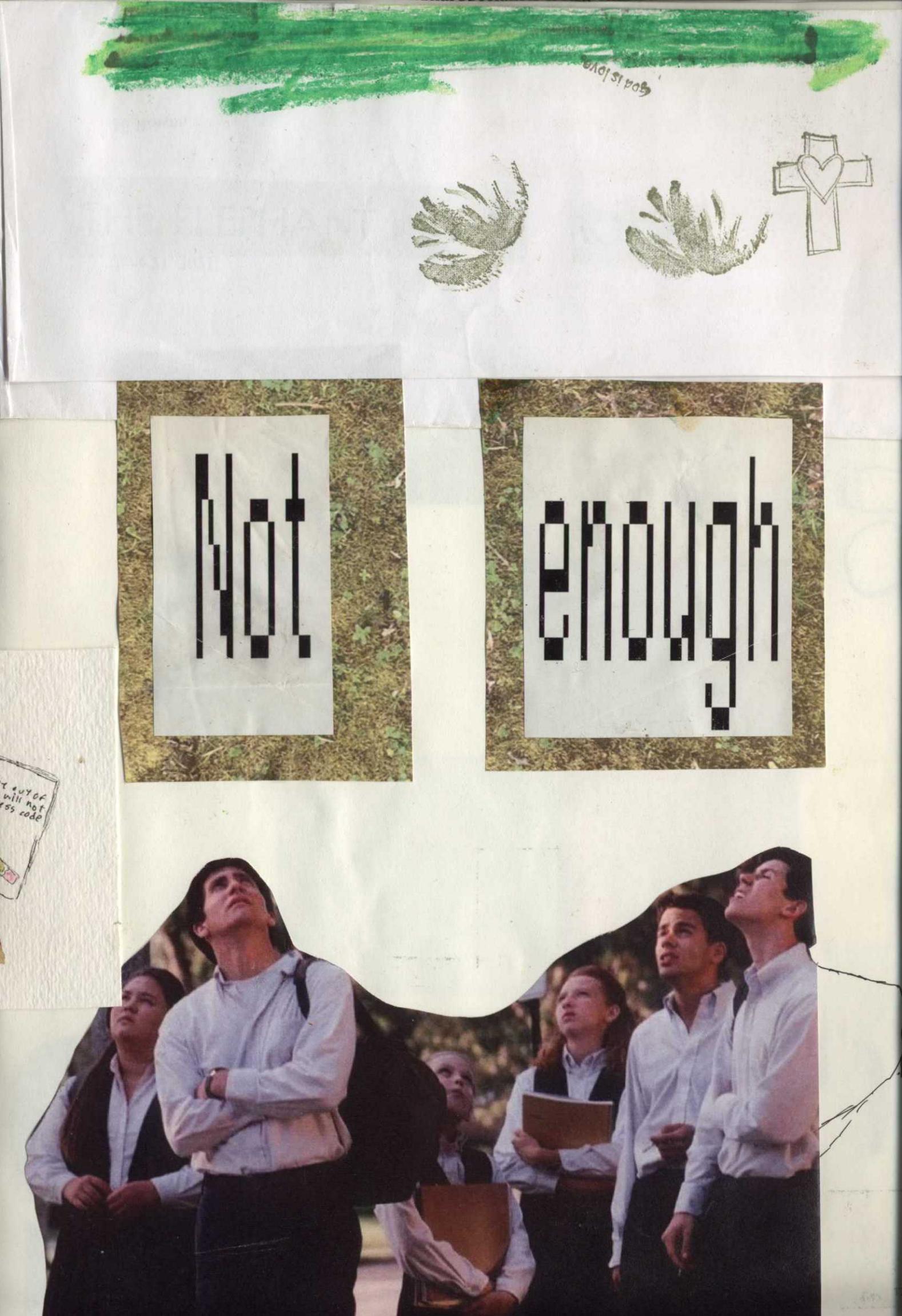


1. The geometry of the rainbow is fairly simple, kind of. Waves of sunlight enter a falling water droplet, where they bend, bounce off the far wall, and bend again as they exit the drop. Because each wavelength of light refracts at a different angle, the waves depart the raindrop in a spectral spread, 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 circumference.

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 rezipping 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-





~~experimental treatments restore, only partial vision, that's still a miracle for blind patients~~
~~light replacing dark.~~

one ~~had~~ patterned ~~feeling~~ a person, ~~as a tree~~ is getting better at distinguishing contrast in the ~~dark~~. She calls the "50 shades of gray test" (it's really seven). She can read a big high-contrast ~~clockface~~ ~~length~~. The week before I visited, took a walk around Oxford with MacLaren, and found that she could tell, ~~for~~ ~~years~~, a building's windows from its roofline.

Yet the gains are modest, and she misses almost everything—dresses, ~~she moves~~ around the house, gets the kids out the door, feeds Choppy the dog, gets the mail by feel and the fading sight of her good eye. Her bionic eye is taxing to use; she usually leaves it turned off.

Such limits are to be expected with these early prototypes, says Eberhart Zrenner, the German eye surgeon who began developing the Alpha more than 20 years ago. "The idea was never to get full vision," he says, "but to improve a patient's ability to recognize objects and move around." It's doing that. Lewis again sees the lights of her Christmas tree. Zrenner describes a patient who can again read his own name; another who can again see the kitchen sink, another who beheld for the first time his fiancée's face "and saw that it was laughing." Nearly half the 29 patients who received a similar, previous version of the implant, he says, find it truly useful.

Lewis also has found hers useful, and for this she is grateful. Even if it gets no better, she says, the chip's often indecipherable image constitutes a miracle of sorts—light replacing dark. She expects that as her left eye inevitably fails altogether, this bionic eye, or perhaps a successor, will allow her to still do all the things she does now.

She's also glad to be part of this wild experiment. "My motivation is ~~for my kids~~," she says, both of whom see fine now but stand at increased risk of developing retinitis pigmentosa, which is inheritable. "Anything I can do now can help people down the line."

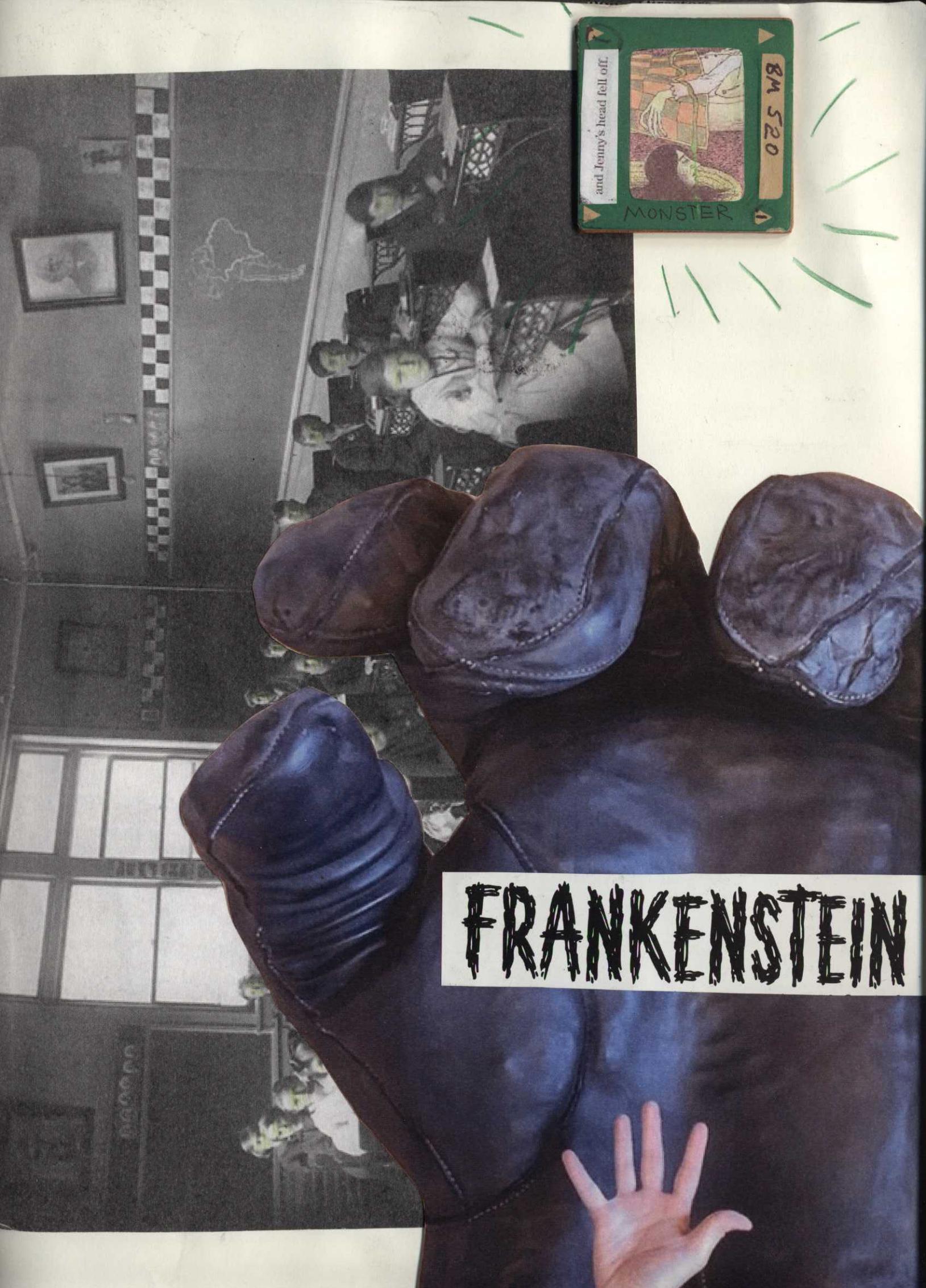
MacLaren says the implant project is teaching valuable lessons. For starters, it demonstrates that photodiodes can substitute for neurons in the retina. In the

child, ~~she~~ fits the ~~the~~ ~~tation~~ ~~now~~ ~~correct~~ ~~she~~ ~~are still~~ ~~never thought could be~~ ~~MacLaren says that these lessons lead to already spurring advances in the other two cutting-edge areas: gene therapy and stem cells.~~

IN CALIFORNIA an eyeball dream team is running a stem cell trial that evolved almost directly from an implant. One of the leaders is Mark Humayun, a courteous, efficient, impeccably besuited man. Like MacLaren, Humayun seems to be running projects in every possible therapy for every part of the eye.

His first big project was co-inventing the Argus II, which in the early 2010s became the first retinal implant to go to market. Like Zrenner's Alpha, the Argus uses an electrode array embedded in the back of the retina. But rather than collect light, this grid of just 60 electrodes pulls signals from a tiny eyeglass-mounted camera that relays them through a processing unit carried on a belt or in a bag. All this gear imposes a stiffer set of limitations and demands than the Alpha does. In addition, the Argus's external camera means that, unlike the Alpha, it cannot exploit the eyeball's constant small movements, known as microsaccades, that play a mysterious but vital role in vision.

Fitting that implant into people's retinas, however, helped inspire the stem cell device Humayun is now developing. He and his fellow



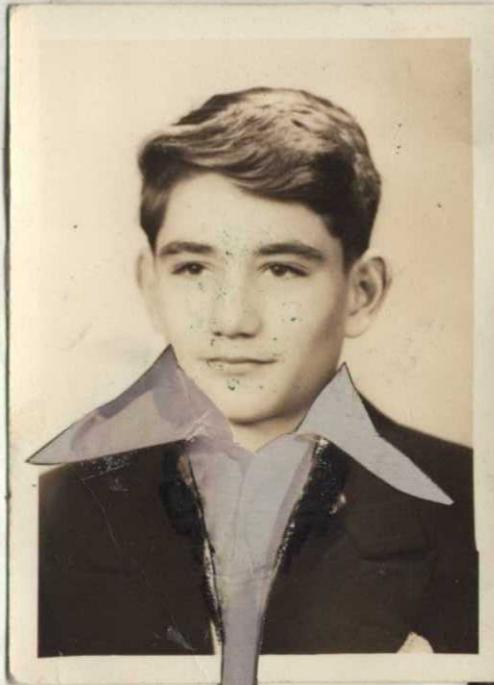
FRANKENSTEIN



The Elite Studio
98 MAIN S



TO: Mr. Leapley
FROM: S. Leapley
You will be going out on an Anti-presentation
Tues Oct 20, please meet in
Mr. Leapley's office at 10:02 AM.



1002



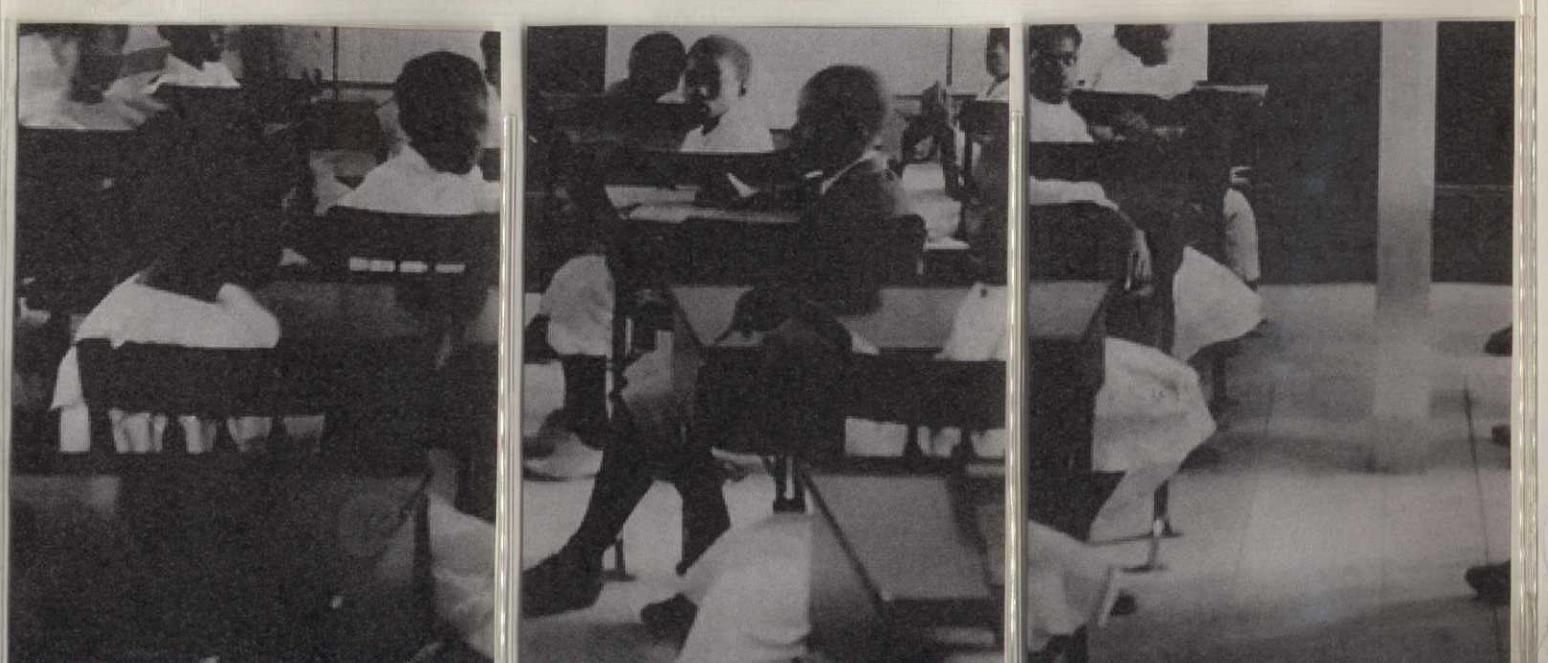
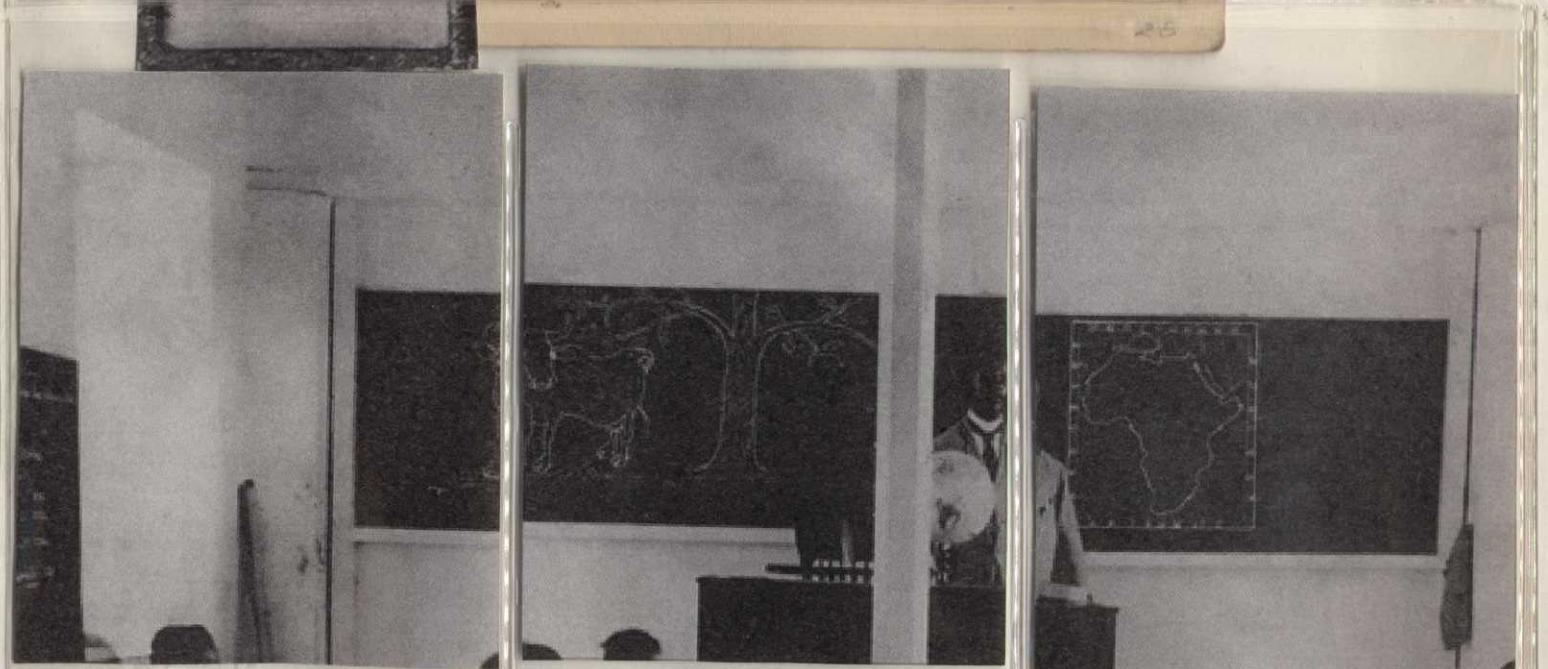
IRREGULARITY



Find Your Place...



← Uniformity

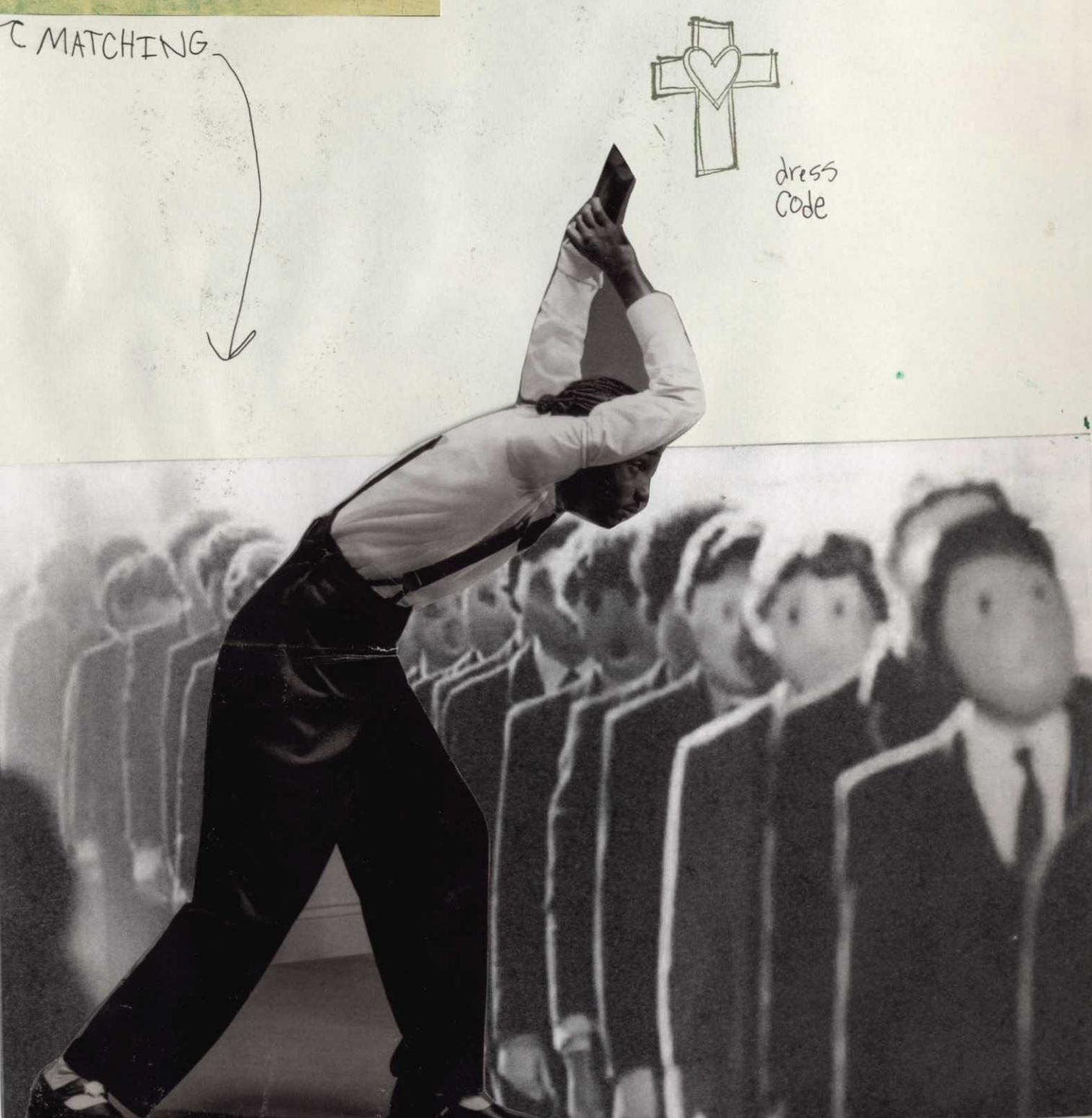
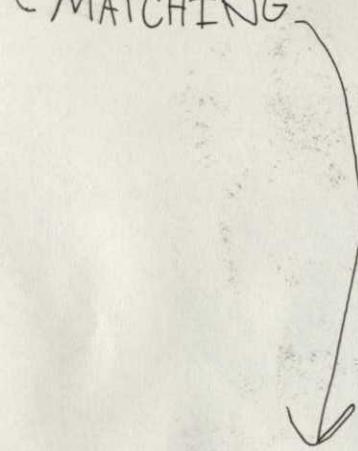


"Everything In Its Right Place"





MATCHING



A collage of images and text on a textured, light-colored background. At the top left, there is a small drawing of a bird. In the center, there is a portrait of a young boy. To the right of the portrait, the text "Out of the Ordinary" is written diagonally. At the bottom left, there is a green rectangular box containing the text "EXPERTS, LIFELONG LEARNING". At the bottom right, the text "TIME AND TIME AGAIN," is written. On the far right edge of the page, there is some very small, illegible text.



INHALT / CONTENT / CONTENU

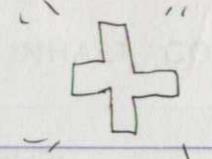
- Core to my art -

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 visiting my younger self can help me rekindle that youth in me and never let go

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



IN A CONTEN

In highschool I attended a catholic school it had uniforms and everything. Each student had to dress the exact same.

Many years later 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紀念 my old catholic school uniform...