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LOS ANGELES SUPERIOR COURT

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**SUPERIOR COURT OF THE STATE OF CALIFORNIA
COUNTY OF LOS ANGELES – CENTRAL DISTRICT**

FRANK LOPERA, AN INDIVIDUAL;

PLAINTIFF,

v.

**TERRY RICHARDSON, AN INDIVIDUAL;
TASCHEN AMERICA LLC, A LIMITED
LIABILITY COMPANY; TASCHEN LOS
ANGELES, LLC, A LIMITED LIABILITY
COMPANY AND DOES 1 THROUGH 20,
INCLUSIVE,**

DEFENDANTS.

CASE NO. BC 342964

**PLAINTIFF FRANK LOPERA'S
CONSOLIDATED OPPOSITION TO
DEFENDANTS TERRY
RICHARDSON'S AND TASCHEN
AMERICA, LLC'S SPECIAL MOTIONS
TO STRIKE PLAINTIFF'S COMPLAINT
PURSUANT TO C.C.P §425.16**

**[DECLARATION OF FRANK LOPERA AND
DECLARATION OF CRAIG J. ENGLANDER]**

**Hearing Date: February 15, 2006
Time: 8:30 a.m.
Dept.: Unknown
[Presently in Dept.
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MEMORANDUM OF POINTS AND AUTHORITIES

I. INTRODUCTION¹

Defendants Terry Richardson's ("**Richardson**") and Taschen America, LLC's ("**Taschen**") (Richardson and Taschen may be collectively referred to as "**Defendants**") motions to strike are frivolously based upon Mr. Richardson's faulty and deluded recollection of dates and events, which is likely brought on by a well chronicled and self documented history of heroin and other "Class A" drug and alcohol abuse, present at all relevant times during his professional relationship with Frank Lopera ("**Plaintiff**" or "**Mr. Lopera**"). Mr. Richardson's testimony contradicts his own exhibits and his earlier representations as to the timing and sequence of the subject photographs of Mr. Lopera.

Plaintiff's complaint is supported by a sufficient *prima facie* showing of facts to sustain a favorable judgment - specifically, photographs taken of him by Mr. Richardson, which were purely private, were publicly disseminated, for which consent was never provided.

Defendants do not dispute the fact that in 2004 they published, distributed and sold "TERRYWORLD," a coffee table book containing a compilation of Richardson's photographs. "TERRYWORLD" contains naked photographs of Mr. Lopera (the "**Nude Photos**").

What is disputed between the parties is whether Defendants ever received Mr. Lopera's consent or authorization to publish the Nude Photos. Defendants are attempting to pulling the classic "switcheroo" by presenting a generic unrelated release dated June 18, 1998, which was executed two and one half (2 ½) years after the Nude Photo shoot and which was not a release of the Nude Photos but instead a release for photographs taken at a fashion shoot with Mondri.

Defendants blatantly attempt to misguide this Court by stating that Plaintiff has denied ever signing a release with Mr. Richardson (Richardson's Motion, p.1, ll.7-11). A perfunctory reading of the Complaint clearly reveals that Mr. Lopera alleges that he signed no releases relating to the "test" shoot and the Nude Photos (See Complaint, ¶¶12 and 13).

¹ In the interest of judicial economy this opposition is consolidated as to each respective motion as the two motions are based on the identical facts and law, with some minor variations in arguments. Neither parties specific standing appears to be in issue and the arguments against Mr. Richardson equally apply to the arguments against Taschen.

1 The deception in Defendants' arguments and the dearth of sincerity is found in Mr.
2 Richardson's final passage of his Factual Background, wherein he states that Mr. Lopera was put
3 on notice that he had signed a release and is pursuing this case maliciously. Mr. Richardson
4 provided false notice which stated that he first met and photographed Mr. Lopera in June 1998
5 and that Mr. Lopera signed the release on the date on which the Nude Photos were taken. This is
6 confirmed by Mr. Richardson's own Exhibit 8 and Mr. Englander's Exhibit 10.

7 In filing their Motions, *for the first time ever*, Defendants admit that Mr. Richardson
8 falsely alleged to counsel that Mr. Lopera first met him in 1998, that the Nude Photos were taken
9 in 1998 and that the release was signed at the time the Nude Photos were taken. His fabricated
10 tale took on a whole new twist.

11 What should be deemed quite problematic to any person reviewing these facts is the
12 great disparity in Mr. Richardson's account of events over time. Mr. Richardson should have
13 opted to stay with his original fabrication, as the subsequent story, under penalty of perjury, is
14 demonstrably disproven. Mr. Richardson testifies:

15 "The first time I photographed Mr. Lopera in the nude was *in*
16 *November, 1997 in New York*. Two of the photographs at issue in
17 Mr. Lopera's Complaint were taken during that shoot. I sent the
18 film to LTI Labs in New York to be developed...the film *was*
19 *processed on November 22, 1997*. Mr. Lopera's claim that these
20 photos were taken in 1995 or 1996 is simply false. *It is my*
21 *practice to have my pictures developed as quickly as practical*
22 *after a shoot, usually within days if not the same day.*"

23 (Richardson Declaration, p.2, para. 7, ll.1-7)(emphasis added).

24 The United States Department of Immigration and Japanese Immigration Department
25 reveal the sheer falsity of Mr. Richardson's sworn testimony. On *November 3, 1997*, Mr. Lopera
26 departed from JFK Airport to arrive in Japan on November 4, 1997 and he did not return from
27 Japan until *December 23, 1997*. Any attempt by Mr. Richardson to rehabilitate his declaration
28 lacks any semblance of credibility. Did he make his assertions of fact on information and belief
without so stating? Or would he hope to convince this Court that the photographs were taken on
November 1 or 2, which would then cause the second half of the quoted paragraph to be
intentionally deceptive. While Mr. Lopera's story has remained unaltered over the years, Mr.
Richardson's has substantively fluctuated from his original and unequivocal statements.

1 Mr. Lopera has never released the Nude Photos. Instead, despite Mr. Richardson's pre-
2 existing knowledge that Mr. Lopera did not wish to see the Nude Photos published, expressed in
3 2003. Mr. Richardson maliciously published the Nude Photos in 2004 in "TERRYWORLD."

4 Defendants seek to shield their malicious and willful conduct by invoking California's
5 anti-SLAPP statute, asking this Court to summarily dismiss this suit, in its entirety and before
6 discovery. This ruse must be rejected. Defendants fail to show that each claim depends on
7 conduct protected by the anti-SLAPP statute. But more importantly, even if the anti-SLAPP
8 statute applies, Mr. Lopera has ample evidence to support his burden that he will probably
9 succeed on the merits of his claims.

10 The Court should find that Mr. Richardson's motion is frivolous and/or intended to
11 cause unnecessary delay and it should sanction Defendants for filing these motions.

12 II. STATEMENT OF FACTS

13 A. MR. LOPERA'S INITIAL EXPERIENCE MODELING WITH TERRY RICHARDSON AND THE NUDE PHOTOS

14 Mr. Lopera was born on April 28, 1978 in Queens, New York. Declaration of Frank
15 Lopera ("*Lopera Decl.*"), ¶3. Between the Fall of 1995 and Summer of 1996, Mr. Lopera
16 attended Thomas Edison High School. *Lopera Decl.*, ¶ 4. In or about the Winter of 1995-1996,
17 Mr. Lopera embarked on his modeling career and developed a relationship with Chris Forberg,
18 an agent at New York Models in Manhattan, New York. *Lopera Decl.*, ¶5. Having not yet
19 reached majority and having no professional experience, Mr. Forberg advised Mr. Lopera that he
20 should not attempt any professional modeling until he had undergone "test shoots" with various
21 New York photographers, so that he may gain some modeling experience and develop a portfolio
22 to bring to casting appointments. *Lopera Decl.*, ¶6.

23 Specifically, at some time between December, 1995 and February, 1996, Mr. Forberg
24 arranged a photography session for Mr. Lopera, then seventeen (17) years of age, at the home of
25 Defendant Richardson. The stated purpose of the session was "a test" and was explained to Mr.
26 Lopera as a photography session solely to gain experience and portfolio material. Mr. Forberg
27 informed Mr. Lopera that Defendant Richardson was a talented photographer, the son of a well
28 known photographer and was beginning to make a name for himself. *Lopera Decl.*, ¶7.

1 At the time of the shoot, Mr. Lopera did not own his own vehicle and therefore had
2 taken the train to Mr. Richardson's apartment in the Lower East Village of New York, where he
3 met Mr. Richardson. Lopera Decl., ¶8. Upon arriving at Mr. Richardson's apartment, Mr.
4 Richardson immediately made Mr. Lopera feel comfortable. Unlike the other limited test shots
5 (and later fashion shoots) Mr. Richardson did not issue instructions. Instead he simply and
6 enthusiastically urged Mr. Lopera to pose in for several roles of clothed photographs. During the
7 course of the session, Mr. Richardson bluntly suggested taking the Nude Photos and in a manner
8 which he has become accustomed, persuaded a self-conscious person to disrobe. Lopera Decl.,
9 ¶9; Declaration of Craig J. Englander ("*Englander Decl.*"), para. 2.

10 During the session, Mr. Lopera expressed that he was not comfortable taking the Nude
11 Photos and that he did not want them to become public. Mr. Richardson assured Mr. Lopera that
12 the pictures were not for any publication or any other public purpose. Lopera Decl., ¶10.

13 It was not until sometime after the commencement of taking the Nude Photos, but still
14 during the same session, that Mr. Richardson questioned whether Mr. Lopera was eighteen (18).
15 Having already taken many photographs, Mr. Lopera assured Mr. Richardson that although he
16 was not yet eighteen (18), but he would be eighteen (18) within a few months and that he did not
17 see his age being an issue. Lopera Decl., ¶11.

18 At the cessation of the photography session, Mr. Lopera asked Mr. Richardson to
19 provide him copies of the clothed photographs for his portfolio. Mr. Richardson expressed that
20 he would do so when he had the proofs printed. However, Mr. Richardson never provided Mr.
21 Lopera with a single proof or a single photograph. Nor did Mr. Richardson ever compensate Mr.
22 Lopera for taking any of the photographs. Lopera Decl., ¶12.

23 At no time on the day of the photo shoot did Mr. Richardson request, nor did Mr.
24 Lopera provide Mr. Richardson with a written or verbal release for any of the photographs taken
25 that day. Had he been asked to sign a release for the Nude Photos, Mr. Lopera would have
26 refused to do so as he did not want them to become public. Lopera Decl., ¶13.

27 **B. TERRY RICHARDSON**

28 At the time of taking the Nude Photos, Mr. Richardson seemed more renowned for his

1 lifestyle than his photography. Welcome to Terryworld, which serves as the introduction to
2 "Terryworld" provides some insight of Mr. Richardson's mind altering experiences, from a
3 habitual marijuana user at age ten (10) and alcohol user at age thirteen (13) to a heroin user at age
4 eighteen (18). See Defendant Taschen's Exhibit "I." In his own words, in the late 80's, Mr.
5 Richardson was getting drunk and smoking "tons of weed." Id.

6 But these were not simply the indiscretions of a wasted youth. This lifestyle has
7 persisted and apparently continued into 2001 and was definitely present at the time that Mr.
8 Richardson had his encounters with Mr. Lopera. During one photo session together, Mr.
9 Richardson commented to Mr. Lopera that Mr. Richardson was strongly contemplating checking
10 himself into a rehabilitation facility for drug abusers. Lopera Decl., ¶14.

11 In an October 17, 2004 interview with Terry Richardson, the Fashion Spot reports that
12 Mr. Richardson's short lived marriage was fueled by "copious amounts of Class A drugs" and
13 that reconciliation was complicated by his efforts to stay off heroin with which he "had a long
14 and fitful dependency." Relevant to his testimony is the assertion that intervention occurred in
15 2001 after he was found comatose in his apartment on Christmas day. Englander Decl., ¶ 3.

16 Despite the glaring and provable misstatements of Mr. Richardson and his present
17 sobriety, how Mr. Richardson can possibly attest to what did and did not occur specific to Mr.
18 Lopera during his Class A drug abuse days is astounding.

19 **C. THE RELEASE AND OTHER PHOTO SHOTS**

20 Following the Nude Photo Shoot, Mr. Lopera and Mr. Richardson maintained a
21 professional relationship. Although Mr. Richardson's former counsel indicate in various
22 correspondences that the two were "friends", the true facts are that Mr. Lopera and Mr.
23 Richardson performed several photo shoots together, but Mr. Lopera did not engage in Mr.
24 Richardson's lifestyle. Lopera Decl., ¶15.

25 As stated by Mr. Richardson, Mr. Lopera participated in fashion shoots with Mr.
26 Richardson for Levi's Jeans, Arena Homme Plus Magazine, The Face Magazine, i-D, Rolling
27 Stone and Spin Magazine. These photo shoots did in fact occur at various time s between 1997
28 and 1998. Lopera Decl., ¶16. Mr. Lopera did not at any time knowingly pose for

1 "Badgeworldwide," "Bazaar" or "Harper's Bazaar", one of Mr. Richardson's clients. Lopera
2 Decl., ¶32.

3 However, at no time after the initial photo shoot did Mr. Lopera pose naked for Mr.
4 Richardson or any other photographer. Lopera Decl., ¶17. On most, if not all of the fashion
5 shoots and some of the magazine shoots, Mr. Lopera executed releases for the photographs taken
6 at those shoots. Lopera Decl., ¶18.

7 In June 1998, through his agent, Mr. Lopera booked a photo shoot with Mr. Richardson
8 and Mondì, for which Mr. Lopera received payment as a professional model. Mondì required
9 that Mr. Lopera execute a release for the photographs taken in the Mondì session. Mr. Lopera
10 was not called to the shoot to sign a release concerning prior photographs. Nor was he ever
11 informed that the Mondì release was a release of any photographs taken at any time or place
12 whatsoever. When Mr. Lopera signed the June 18, 1998 release, no one explained to him that
13 said release was for any prior photographs and no compensation or other consideration was
14 provided other than the compensation Mr. Lopera received for the Mondì shoot. Lopera Decl.,
15 ¶19.

16 Furthermore, Mr. Lopera does not recall Mr. Weiderin's presence at the time he
17 executed the subject release and Mr. Weiderin's name does not appear as witness in the
18 designated line of the release prepared by or on behalf of Mondì and Mr. Richardson. Lopera
19 Decl., ¶20.

20 In June of 1998, in Los Angeles, California, Mr. Lopera only photographed with Mr.
21 Richardson on the Mondì shoot and a shoot for Spin Magazine. At no time did Mr. Lopera take
22 any nude photographs during those shoots. Lopera Decl., ¶21.

23 At no time ever did Mr. Richardson explain to Mr. Lopera that he planned to use the
24 photographs in an art show or in his books and at no time did Mr. Lopera agree to such usage.
25 Lopera Decl., ¶22.

26 **D. A HISTORY OF THE PUBLICATIONS AND MR. LOPERA'S EFFORTS TO**
27 **ERADICATE THE PUBLICATION OF HIS NUDE PHOTOGRAPHS**

28 Although Mr. Richardson testifies that Mr. Lopera knew and approved of his usage of
the Nude Photos in an art gallery show and his first book Hysteric Glamour in "1998", nothing

1 could be further from the truth. Mr. Lopera first learned that Mr. Richardson was using his Nude
2 Photos at a gallery showing in 1998, not from Mr. Richardson, but from his Los Angeles agent
3 Maria Minelli and some of his New York friends. Mr. Lopera immediately called Mr.
4 Richardson to complain and received no return telephone call. Lopera Decl., ¶23.

5 Mr. Lopera next discussed with Dennis Lani, one of Mr. Richardson's stylists, his
6 displeasure with the Nude Photos and asked Mr. Lani to inform Mr. Richardson that he did not
7 want the Nude Photos to be displayed at any art shows. Lopera Decl., ¶24.

8 Mr. Richardson testifies that the first publication of the Nude Photos was in his book
9 *Hysteria Glamour* which was published in September 1998. *Hysteria Glamour* contains a greater
10 amount of the photographs taken on the initial photo shoot, including but not limited to the Nude
11 Photos. Englander Decl., ¶4. Oddly, *Hysteria Glamour* contains no copyright date, publisher
12 details or other information as to its publication date and Mr. Richardson provided absolutely
13 nothing to support his assertion other than his testimony.

14 However, the best source of *Hysteria Glamour*'s actual publication date was Mr.
15 Richardson's own website, which at one time identified a 1997 publication in Japan. Englander
16 Decl., ¶5. Having been informed by Mr. Lopera's counsel that Mr. Richardson's adamant
17 assertions of meeting Mr. Lopera for the first time ever in June 1998 did not comport with the
18 1997 publication date on his own website, Mr. Richardson has since instructed an alteration of
19 his website to state that the book was published in 1998. Englander Decl., ¶¶6 and 7. The
20 problem with this cover-up is that other sources also reveal publication dates as early as 1996 and
21 as late as 1997. Englander Decl., ¶8.

22 At some time after publication of *Hysteria Glamour*, Mr. Lopera was provided a copy
23 of the book by Mr. Richardson. Mr. Lopera expressed to Mr. Richardson his displeasure and
24 demanded that the photographs not be released or published again and his concerns were
25 alleviated by Mr. Richardson's representation that *Hysteria Glamour* had not been distributed in
26 the United States and that he would never again publicize the Nude Photos. Lopera Decl., ¶25.

27 Since the publication of *Hysteria Glamour*, Mr. Lopera was unaware of any further
28 publication of the Nude Photos until he was informed in 2003 that said photographs once again

1 appeared in a publication entitled "*The Fourth Sex, Adolescent Extremes*."² Mr. Lopera retained
2 an attorney who drafted the correspondence identified as Exhibit 6 to Mr. Richardson's
3 Declaration. As apparent in the correspondences identified as Exhibits 7 and 8 to Mr.
4 Richardson's Declaration, Mr. Richardson's attorneys brow beat Mr. Lopera's counsel by
5 producing the June 18, 1998 release, stating:

6 "...you confirmed to me that your client's date of birth was April
7 23, 1978 and with full knowledge that the release signed by Mr.
8 Lopera was dated June 18, 1998. Simple math would tell you that
9 Mr. Lopera was 20 years old in 1998. ***Terry Richardson only met
10 Mr. Lopera for the first time that same year.***" Richardson
11 Declaration, Exhibit 8.

12 Mr. Lopera's failure to pursue a damages claim was not intended to be a consent or
13 authorization of further publication and in no way did he ever agree that the June 18, 1998
14 release in any way related to the Nude Photos. Lopera Decl., ¶26.

15 Instead, simple math tells us that Mr. Richardson cannot get his story straight. Contrary
16 to the assertion in his Motion, Exhibit 8 does not constitute an admission by Mr. Lopera, or his
17 counsel, that the release was valid and the very next paragraph refutes any such admission,
18 wherein Mr. Richardson's counsel states that the last comment made by Mr. Lopera's counsel
19 was that he would hear from in court. Mr. Richardson instead threatened, as he did in the
20 present case, his own action against Mr. Lopera and his counsel for defamation. In other words,
21 Mr. Lopera did not accede to the publication of photographs.

22 **E. TERRYWORLD**

23 In 2004, Defendants published, distributed and sold "TERRYWORLD," a coffee table
24 book containing a compilation of photographs taken by Terry Richardson. Only three of the four
25 (4) photographs of Mr. Lopera, originally complained of were taken at the Winter 1995/1996

26 ²

27 A photo expose edited by Francesco Bonami and Raf Simons, an exploration of adolescence in photos
28 and essays. Mr. Richardson's inclusion of Mr. Lopera in this book defies the contention that Mr.
Richardson neither knew of Mr. Lopera's age nor never takes photographs of subjects under the age
of 19 years.

1 shoot³ and are contained within "TERRYWORLD," each photograph taking up an entire page of the
2 book. The three (3) photographs of Mr. Lopera, reveal his penis, two (2) of which are readily
3 identifiable as the photographs include Mr. Lopera's face, while the third (3rd) is identifiable by
4 comparison with the other photographs. Lopera Decl., ¶27.

5 In December 2004, Mr. Lopera learned of the publication of the Nude Photos in
6 Terryworld. He immediately contacted Mr. Richardson's agent Katy Barker and expressed his
7 complete shock that the Nude Photos were re-surfacing. Ms. Barker expressed to Mr. Lopera in
8 that telephone call that she understood Mr. Lopera's concerns and that he was not the only person
9 to complain about his photographs being displayed in Mr. Richardson's books without
10 authorization. Ms. Barker identified with specificity certain other photograph subjects who have
11 lodged similar complaints. Lopera Decl., ¶28.

12 **F. EVIDENCE THAT MR. LOPERA DID NOT CONSENT TO RELEASE OR**
13 **AUTHORIZATION OF NUDE PHOTOS AND THAT SAID PHOTOGRAPHS WERE NOT**
14 **TAKEN WHEN STATED BY MR. RICHARDSON**

15 Mr. Richardson declares under penalty of perjury that he first took Nude Photos in
16 November 1997, which were developed on November 22, 1997, and that his practice was to
17 develop pictures as quickly as practical after a shoot, usually within days if not the same day.

18 However, this is simply not possible as on November 3, 1997, Mr. Lopera boarded an
19 airplane at JFK airport and flew to Japan, where he remained until December 23, 1997. At no
20 time in November (or any of the preceding months) had Mr. Lopera met with or photographed
21 with Mr. Richardson. Lopera Decl., ¶29, Exh. "1".

22 Prior to leaving for Japan in November 1997, Mr. Lopera already had a tattoo on his
23 right wrist of three (3) Chinese characters. In 1996, however, Mr. Lopera had only one Chinese
24 character tattooed onto his right wrist. Photographs taken in the latter part of 1997 reveal the
25 three character tattoo, while the Nude photographs reveal only the single tattoo. Lopera Decl.,
26 ¶30, Exhs. 2 and 3.

27
28 ³ Mr. Richardson correctly indicated in paragraph 10 of his declaration that the photograph depicting
Mr. Lopera fully clothed was taken in or around 1998 for Spin Magazine.

1 In or about October 1996, Mr. Lopera was involved in a horrific table saw accident
2 during his shop class at Thomas Edison High School, wherein his left hand middle and index
3 fingers were disfigured and required two skin graft surgeries over several months and substantial
4 scarring thereafter which healed over time. These scars are not evidenced in any of the Nude
5 Photos. Lopera Decl., ¶31.

6 III. ARGUMENT

7 On November 14, 2005, Mr. Lopera filed his complaint alleging causes of action for
8 Invasion of Privacy - Misappropriation of Likeness; Invasion of Privacy - Public Disclosure of
9 Private Facts; Invasion of Privacy - Right of Publicity; Intentional Infliction of Emotional
10 Distress; and Negligence. Defendants' Motion to Strike should be denied as the anti-SLAPP
11 statute should not apply to Mr. Lopera's complaint and because Mr. Lopera has a probability of
12 prevailing on his each of the above causes of action.

13 A. **THE ANTI-SLAPP STATUTE SHOULD NOT APPLY AS MR. LOPERA IS NEITHER A**
14 **PUBLIC FIGURE NOR ARE HIS NUDE PHOTOS A MATTER OF PUBLIC INTEREST.**

15 "Whatever the parallels and divergences between the tort and
16 constitutional concepts, a number of common elements emerge. In
17 a tort case the California Supreme Court described the right of
18 privacy as a barrier against revelation of a person's 'most intimate
19 activities' and of 'his most personal characteristics;' as a protection
20 against 'exposure' to persons outside a chosen circle of intimacy;
21 as a protection against that which 'is humiliating beneath the gaze
22 of those those [sic] curiosity treats a human being as an object."

23 In re Long, 55 Cal.App. 788, 792 (1976) citing Briscoe v. Reader's Digest Association,
24 Inc., 4 Cal.3d 529, 533-534 (1971). Involuntary exposure of the nude body has long been
25 equated with injured privacy. Id.

26 Richardson's Motion cannot stand on its own (without overlap to Taschen's Motion).
27 Richardson identifies only *Code of Civil Procedure* §425.16(e)(4) as the basis for his argument
28 that Lopera is attempting to chill, or is chilling his right of petition or free speech. However, this
argument overlooks that Mr. Lopera's complaint is only as to his Nude Photos and not the work
in whole. Mr. Lopera is neither a public figure nor is his person of public interest. The First
Amendment privileges applied by Defendant Richardson are done so in the context of public
figures [Comedy III Prods. v. Gary Saderup, 25 Cal.4th 387 (2001)] and public issues [Hurley v.

1 Irish American Gay, Lesbian & Bisexual Group, 515 U.S. 557, 115 S.Ct. 2238 (1995); Damon v.
2 Ocean Hills Journalism Club, 85 Cal.App.4th 468 (2000); Annette F. v. Sharon S., 119
3 Cal.App.4th 1146 (2004); Wilbanks v. Wolk, 121 Cal.App.4th 883 (2004).]

4 Defendants take great liberty in transposing a public interest in the “preserving the
5 integrity of cultural and artistic creations” and applying such a standard to the Nude Photos of
6 Mr. Lopera. And it is further strains credulity to state that the Legislature’s exclusion of works
7 of art from *Code of Civil Procedure* §425.17 is a per se endorsement that art falls within the
8 public interest.

9 Plaintiff is hard pressed to understand the significance of Dora v. Frontline Video, Inc.
10 (1993) 15 Cal.App.4th 536 , Carlisle v. Fawcett Publications, Inc., (1962) 201 Cal.App.2d 733,
11 Selig v. Infinity Broadcasting, Corp. (2002) 97 Cal.App.4th 798 or Ingalls v. Westwood One
12 (2005) 129 Cal.App.4th 1050, each of which deal with people who voluntarily brought attention
13 to themselves. Conversely, Mr. Lopera took photographs in a private apartment with the
14 understanding said Nude Photos would remain purely private.

15 Instead, Defendants must reach outside California and attach himself to New York’s more
16 stringent privacy statutes to find authority that a nude photograph could constitute a public
17 interest and that the public has an interest in seeing his photograph because it is lumped in a book
18 with celebrity photographs. There is no California authority which indicates that Plaintiff’s
19 inclusion in a book containing a limited number of celebrities (not admitted) makes him a public
20 figure or that a public interest arises in any context, let alone the context of an anti-SLAPP
21 motion.

22 Mr. Richardson makes the illogical conclusion that Mr. Lopera placed himself in the
23 public eye and became a figure of public interest merely by posing in front of “internationally
24 famous art photographer and by signing a release. The problems with this argument are twofold:
25 (1) there is absolutely no evidence provided, and in fact there is contradictory evidence, that Mr.
26 Richardson was internationally famous at the time of the Nude Photo shoot - rather Mr.
27 Richardson was talented, beginning to make a name for himself and was the son of a famous
28 father (Lopera Decl., ¶7); (2) no release was signed with respect to the Nude Photos.

1 None of the authority cited by Defendant supports his claim that publishing purely private
2 Nude Photos is a matter of public interest.

3 **B. DEFENDANT'S ANTI-SLAPP MOTION SHOULD BE DENIED BECAUSE MR.**
4 **LOPERA HAS A PROBABILITY OF PREVAILING ON HIS CLAIMS.**

5 Even if the anti-SLAPP statute is determined to apply to Mr. Lopera's complaint,
6 Defendant's motion should still be denied for the reason that Mr. Lopera has provided an
7 abundance of admissible and relevant evidence to show a probability of success on each of his
8 claims. A determination that the anti-SLAPP statute applies to a claim will not prevent valid
9 claims, but instead requires a plaintiff bringing the claims to demonstrate early on that the
10 complaint is supported by a sufficient prima facie showing of facts to sustain a favorable
11 judgment. Chavez v. Mendoza, 94 Cal.App.4th 1083, 1089 (2001).

12 The threshold for showing a probability of success is quite low. Plaintiff need only show
13 a legally sufficient claim, which if supportable by facts is supportable by law and that the claim is
14 supported by competent admissible evidence within the declarant's personal knowledge. DuPont
15 Merck Pharmaceutical Co. v. Superior Court, 78 Cal.App.4th 562, 568 (2000); also see Weil &
16 Brown, CAL PRAC. GUIDE: CIV. PRO. BEFORE TRIAL (The Rutter Group 2005) p.7-93. §7:245.1.

17 The court cannot weigh defendants' evidence against the plaintiff's, in terms of either
18 credibility or persuasiveness. Rather, the defendant's evidence is considered only with a view
19 toward whether it defeats the plaintiff's showing as a matter of law, by establishing a defense or
20 the absence of a necessary element. Wilson v. Parker, Covert & Chidester, 28 Cal.4th, 811, 821
21 (2002); Kashian v. Harriman, 98 Cal.App.4th 892, 906 (2002).

22 Accordingly, Plaintiff has demonstrated that the complaint is sufficient with a prima facie
23 showing to sustain a probability of a favorable judgment.

24 **1. Invasion of Privacy**

25 Common law misappropriation of likeness requires: (1) defendant's use of plaintiff's
26 identity; (2) appropriation to defendant's advantage, commercial or otherwise; (3) lack of
27 consent; and (4) injury. Montana v. San Jose Mercury News, Inc., 34 Cal.App.4th 790, 792
28 (1995).

1 The only issue in dispute presented by Defendant's motion is that of consent. Mr. Lopera
2 has provided ample evidence that he did not consent to use of the Nude Photos. Mr. Richardson
3 however, makes the absurd argument that Mr. Lopera cannot even dispute the sufficiency of the
4 June 18, 1998, release as it would be a sham to do so in light of his denial that any release
5 existed. The questioned release was clearly executed solely in the context of the Mondri shoot,
6 had nothing to do with the Universe of photographs ever taken of Mr. Lopera and its
7 insufficiency to constitute a release of the Nude Photos transcends industry standards on model
8 releases (a matter for expert testimony) and simple contract law which applies no differently to
9 models and photographers, to wit: consideration is required for contract enforceability. In order
10 for a model release to be enforceable, the party seeking to uphold the release must have given
11 consideration.

12 If the court were even accepting of Mr. Richardson's and Mr. Wiederin's testimonies as
13 credible, they testify that absolutely no consideration was provided for the June 18, 1998 release.
14 They further debilitate any claim that the Mondri shoot was consideration as they testify that no
15 offer was made until after Mr. Lopera already signed the release.

16 Despite using a two fronted approach of two separate anti-SLAPP suit motions.
17 Defendants' best efforts to make a legal argument that consent occurred is limited to a short
18 shrift statement that Plaintiff cannot revise his complaint to plead the insufficiency of the
19 purported release.

20 The lack of any release relating to the Nude Photos, the irrefutable and uncontradicted
21 fact that the Nude Photos were taken at session(s) without a request for any release being made
22 thereat, and the insufficiency of the June 18, 1998 release executed seven (7) months after the
23 initial Nude Photo shoot when viewed in a light most favorable to defendants and two and one
24 half (2 ½) years after the entire Nude Photos shoot in a light most favorable to Plaintiff, are the
25 very facts which demonstrate early on that the complaint is supported by a sufficient *prima facie*
26 showing of facts to sustain a favorable judgment. Any effort by Defendants to discuss the
27 sufficiency of the June 18, 1998 release by way of reply is clear sand-bagging and should not be
28 tolerated.

1 The elements for a common law claim based on the public disclosure of private facts are:
2 (1) the disclosure must have been public; (2) the facts disclosed must have been private, not
3 public; and (3) the matter made public must have been offensive and objectionable to a
4 reasonable person of ordinary sensibilities. Forsher v. Bugliosi, 26 Cal.3d 792, 808-809 (1980).

5 Public disclosure is undoubtedly admitted in the Defendants motions [1000's attending
6 the Terryworld opening and the book is of public interest]. Mr. Lopera has not otherwise
7 disclosed his genitalia to the public and the size and appearance of his penis are clearly private
8 facts. Whether the subject matter made public is offensive or objectionable to the reasonable
9 person of ordinary is a matter for the trier of fact and is nevertheless unaddressed by either
10 Defendant's motion.

11 Once again Defendant fashions its limited argument only on consent, which is not an
12 element of the cause of action but rather a criteria used by the Forsher Court to determine
13 whether the right gives way to First Amendment concerns. Id at p. 810. Nevertheless, as earlier
14 discussed, Plaintiff did not consent to Defendants use of the Nude Photos.

15 Right of publicity is no different than a claim for misappropriation and Plaintiff refers to
16 his argument in section III(A)(1)(a) supra.

17 2. Intentional Infliction of Emotional Distress and Negligence Claims

18 The elements of a cause of action for intentional infliction of emotional distress consist of
19 outrageous conduct with *the intent to cause*, or with *reckless disregard of the probability of*
20 *causing emotional distress*. Wilkins v. National Broadcasting Co., 71 Cal.App.4th 1066, 1087
21 (1999). Outrageous conduct occurs where a defendant: (1) abuses a relation or position which
22 gives him power to damage the plaintiff's interest; (2) knows the plaintiff is susceptible to
23 injuries through mental distress; or (3) acts intentionally or unreasonably with the recognition
24 that the acts are likely to result in illness through mental distress. Newby v. Alto Riviera
25 Apartments, 60 Cal.App.3d 288, 297 (1976).

26 Negligence simply requires a duty, breach, causation and damages.

27 Plaintiff need look no further to prove each element of the cause of action than pointing
28 to Mr. Richardson's admission of receipt of Plaintiff's counsel's August 2003 correspondence

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demanding Mr. Richardson cease and desist using the Nude Photos along with a statement of injury before Mr. Richardson re-published the Nude Photos in Terryworld one year later.

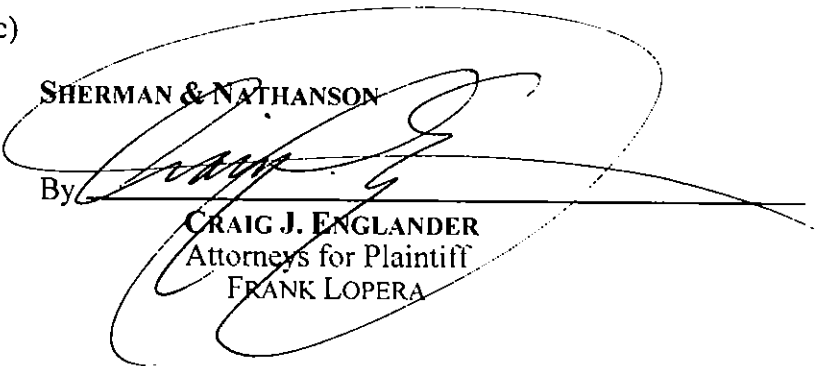
IV. CONCLUSION

For the foregoing reasons, Defendants' Special Motion to Strike should be denied and Plaintiff should be awarded his attorneys fees for having to defend a frivolous motion pursuant to Code of Civil Procedure §425.16(c)

DATED: February 1, 2006

SHERMAN & NATHANSON

By



CRAIG J. ENGLANDER
Attorneys for Plaintiff
FRANK LOPERA

DECLARATION OF FRANK LOPERA

I. FRANK LOPERA, hereby declare and state as follows:

1. I am the plaintiff in this action. The following is known personally by me from first hand knowledge and if called as a witness I could and would competently testify thereto.

2. I make the following declaration in support of Plaintiff's Opposition to Defendants' Respective Special Motions to Strike Plaintiff's Complaint Pursuant to Code of Civil Procedure section 425.16.

3. I was born on April 28, 1978 in Queens, New York.

4. Between the Fall of 1995 and Summer of 1996, I attended Thomas Edison High School.

5. In or about the Winter of 1995-1996, I embarked on a modeling career and developed a relationship with Chris Forberg, an agent at New York Models in Manhattan, New York.

6. Having not yet reached majority and having no professional experience, Mr. Forberg advised me that I should not attempt any professional modeling until I had undergone "test shoots" with various New York photographers, so that I may gain some modeling experience and develop a portfolio to bring to casting appointments.

7. Between December, 1995 and February, 1996, Mr. Forberg arranged a "go see" which turned into a photography session for me at the home of Defendant Richardson. The stated purpose of the session was "a test" and was explained to me as a photography session solely to gain experience and portfolio material. Mr. Forberg informed me that Defendant Richardson was a talented photographer, the son of a well known photographer and was beginning to make a name for himself.

8. At the time of the shoot, I did not own a vehicle and I therefore had to take the train to Mr. Richardson's apartment in the Lower East Village of New York, where I met Mr. Richardson.

9. Upon arriving at Mr. Richardson's apartment, Mr. Richardson immediately made me feel comfortable. Unlike the other limited test shots and later fashion shoots, Mr. Richardson

1 did not issue me any instructions. Instead he enthusiastically urged me to pose for several roles
2 of clothed photographs. During the session, Mr. Richardson bluntly suggested taking the Nude
3 Photos and persuaded me to do so.

4 10. During the session, I expressed that I was not comfortable taking the Nude Photos
5 and that I did not want them to become public. Mr. Richardson assured me that the pictures were
6 not for any publication or any other public purpose.

7 11. It was not until sometime after the commencement of taking the Nude Photos, but
8 still during the same session, that Mr. Richardson questioned whether I was eighteen (18).
9 Having already taken many photographs, I assured Mr. Richardson that although I was not yet
10 eighteen (18), I would be eighteen (18) within a few months and that I did not see my age being
11 an issue.

12 12. At the cessation of the photography session, I asked Mr. Richardson to provide me
13 copies of the clothed photographs for my portfolio. Mr. Richardson expressed that he would do
14 so when he had the proofs printed. However, Mr. Richardson never provided me with a single
15 proof or a single photograph. Nor did Mr. Richardson ever compensate me for taking any of the
16 photographs.

17 13. At no time on the day of the photo shoot did Mr. Richardson request, nor did I
18 provide Mr. Richardson with a written or verbal release for any of the photographs taken that
19 day. Had I been asked to sign a release for the Nude Photos, I would have refused to do so as I
20 did not want them to become public.

21 14. During one of our various fashion or magazine photo sessions, I distinctly recall
22 Mr. Richardson commented to me that he was strongly contemplating checking himself into a
23 rehabilitation facility for drug abusers.

24 15. Following the Nude Photo Shoot, Mr. Richardson and I maintained a professional
25 relationship. I posed for Mr. Richardson in several other photo shoots, but I would never
26 consider myself his friend nor did I engage in Mr. Richardson's lifestyle.

27 16. Specifically, I participated in fashion shoots with Mr. Richardson for Levi's Jeans,
28 Arena Homme Plus Magazine, The Face Magazine, i-D, Rolling Stone and Spin Magazine.

1 These photo shoots did in fact occur at various time s between 1997 and 1998.

2 17. At no time after the initial photo shoot did I pose naked for Mr. Richardson or any
3 other photographer.

4 18. On most, if not all of the fashion shoots and some of the magazine shoots, in order
5 to receive compensation for modeling, I executed releases for the photographs taken at those
6 shoots.

7 19. In June 1998, through my agent, I booked a photo shoot with Mr. Richardson and
8 Mondi, for which I received payment as a professional model. Mondi required that I execute a
9 release for the photographs taken in the Mondi session. I was not called to the shoot to sign a
10 release concerning prior photographs. Nor was I ever informed that the Mondi release was
11 intended as a release of any photographs taken at any time or place whatsoever. When I signed
12 the June 18, 1998 release, no one explained to me that said release was for any prior or
13 subsequent photographs and I received no compensation or other consideration for the release
14 other than that which I received for the Mondi shoot.

15 20. I have no recollection of Mr. Weiderin's presence at the time I executed the
16 Mondi release and recall only the presence of a Mondi representative when I signed the June 18,
17 1998 release.

18 21. In June of 1998, in Los Angeles, California, I only photographed with Mr.
19 Richardson on the Mondi shoot and did no nude photography for Mondi or otherwise.

20 22. At no time ever did Mr. Richardson explain to me that he planned to use the Nude
21 Photos in an art show or in his books and at no time did I agree to such usage.

22 23. I first learned that Mr. Richardson was using my Nude Photos at a gallery showing
23 in 1998, not from Mr. Richardson, but from my Los Angeles agent Maria Minelli and some of
24 my New York friends. I immediately called Mr. Richardson to complain and received no return
25 telephone call.

26 24. I next discussed with Dennis Lani, one of Mr. Richardson's stylists, my
27 displeasure with the Nude Photos and asked Mr. Lani to inform Mr. Richardson that I did not
28 want the Nude Photos to be displayed at any art shows.

1 25. At some time after publication of *Hysteria Glamour*, I viewed a copy of the book
2 by Mr. Richardson. I expressed to Mr. Richardson my displeasure and demanded that the Nude
3 Photos not be released or published again. Mr. Richardson assured me he would not use the
4 Nude Photos anywhere else and further represented that *Hysteria Glamour* had been distributed
5 only in Japan and would not be distributed in the United States.

6 26. Since the publication of *Hysteria Glamour*, I was unaware of any further
7 publication of the Nude Photos until I was informed in 2003 that said photographs once again
8 appeared in a publication entitled "*The Fourth Sex, Adolescent Extremes*." I retained my former
9 personal injury attorney Daniel Crupain to drafted the correspondence identified as Exhibit 6 to
10 Mr. Richardson's Declaration. My non-pursuit of a damages claim was not intended to be a
11 consent or authorization of further publication and in no way did I ever agree that the June 18,
12 1998 release in any way related to the Nude Photos.

13 27. Three Nude Photos of me, contained in *Terryworld*, were taken at the Winter
14 1995/1996 shoot. True and correct copies of these Nude Photos are attached as Exhibit "2".

15 28. In December 2004, I learned of the publication of the Nude Photos in Terryworld.
16 I immediately contacted Mr. Richardson's agent Katy Barker and expressed my shock that the
17 Nude Photos were re-surfacing. Ms. Barker expressed to me in that telephone call that she
18 understood my concerns and that I was not the only person to complain about photographs being
19 displayed in Mr. Richardson's books without authorization. Ms. Barker identified with
20 specificity certain other photograph subjects who have lodged similar complaints.

21 29. On November 3, 1997, I boarded an airplane at JFK airport and flew to Japan,
22 where I remained until December 23, 1997. At no time in November (or any of the preceding
23 months) had I met with or photographed with Mr. Richardson. True and correct copies of the
24 pertinent pages of my Passport are attached hereto as Exhibit "1."

25 30. Prior to leaving for Japan in November 1997, I already had a tattoo on my right
26 wrist of three (3) Chinese characters. In 1996, however, I had only one Chinese character
27 tattooed onto my right wrist. Photographs taken in the latter part of 1997 reveal the three
28 character tattoo, while the Nude photographs identified as Exhibit 2 reveal only the single tattoo.

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True and correct copies of photographs from my modeling portfolio, which were taken prior to November 1997 are attached hereto as Exhibit "3."

31. In or about October 1996, I was involved in a horrific table saw accident during his shop class at Thomas Edison High School, wherein my left hand middle and index fingers were disfigured and required two skin graft surgeries over several months and substantial scarring thereafter which healed over time. These scars are not evidenced in any of the Nude Photos.

32. I have reviewed Mr. Hagendorf's declaration and the Defendants' Exhibits 1 through 4. It is clear that Mr. Hagendorf has no specific recollection as to when these rolls were first developed and is relying on invoices and numbers written on the back of proof sheets. At no time ever, did I knowingly perform any photography sessions for "Badgeworldwide" the client identified in Exhibit "2," "Bazaar" (or "Harper's Bazaar", a client of Mr. Richardson's as listed on his website) the client identified in Exhibit "4".

I declare under the penalty of perjury under the laws of the State of California that the foregoing is true and correct. Executed on February 1, 2006 at Beverly Hills, California.

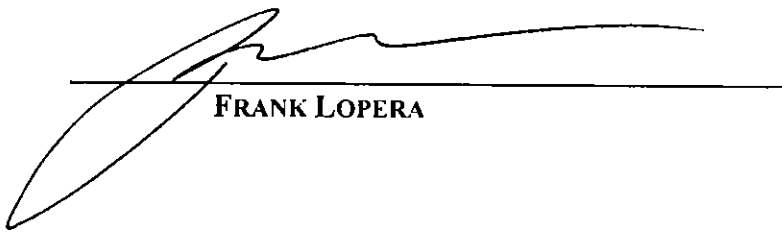

FRANK LOPERA

EXHIBIT 1



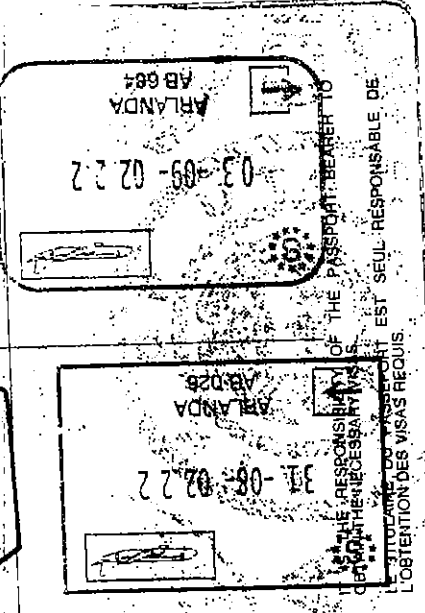
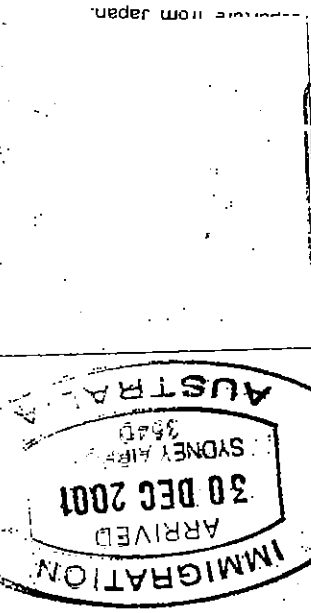
EXHIBIT 1 ✓

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Departures / Sorties

Visas

Entries / Entrées



TIPS FOR TRAVELERS

1. Make sure you have a valid passport and visa, if required. In case of an emergency, a relative in the U.S. should have a passport also.
2. Call the State Department's Citizens Emergency Center, at (202) 647-5225 for information on the areas to be visited. Stay aware of events in the country you are visiting.
3. Make two photocopies of your passport identification page. Leave one copy at home. Carry the other with you in a separate place from your passport. This will facilitate replacement if your passport is lost or stolen.
4. Leave a copy of your itinerary with family or friends at home, so that you can be contacted in case of emergency.
5. When traveling in disturbed or remote areas, or if residing abroad, register and keep in touch with the nearest American Embassy or Consulate.
6. Do not leave luggage unattended in public areas or accept packages from strangers.
7. Avoid conspicuous clothing and expensive jewelry and do not carry excessive amounts of money or unnecessary credit cards.
8. In order to avoid violating local laws, deal only with authorized agents when exchanging money or purchasing souvenirs.
9. Familiarize yourself with local laws and customs of the countries to which you are traveling. While in a foreign country, you are subject to its laws.
10. Contact the nearest U.S. consul if you get into trouble.

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VISITOR'S PERMIT 1043
 Current for three (3) months subject to conditions of visa.
 from **01 JAN 2002**
 You must leave N.Z. before expiry of your permit or have permission for extension.
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Donald Graham

U.S. Immigration and Customs Enforcement

U.S. IMMIGRATION
NEW YORK, N.Y. 10022

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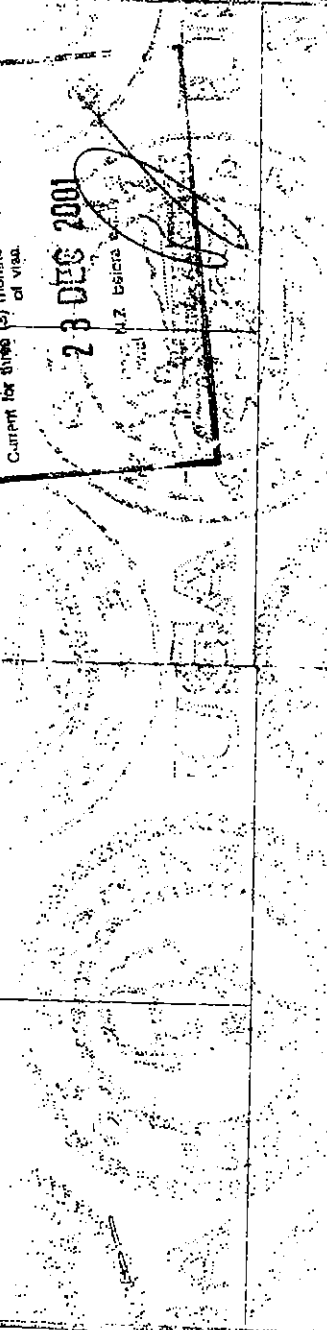
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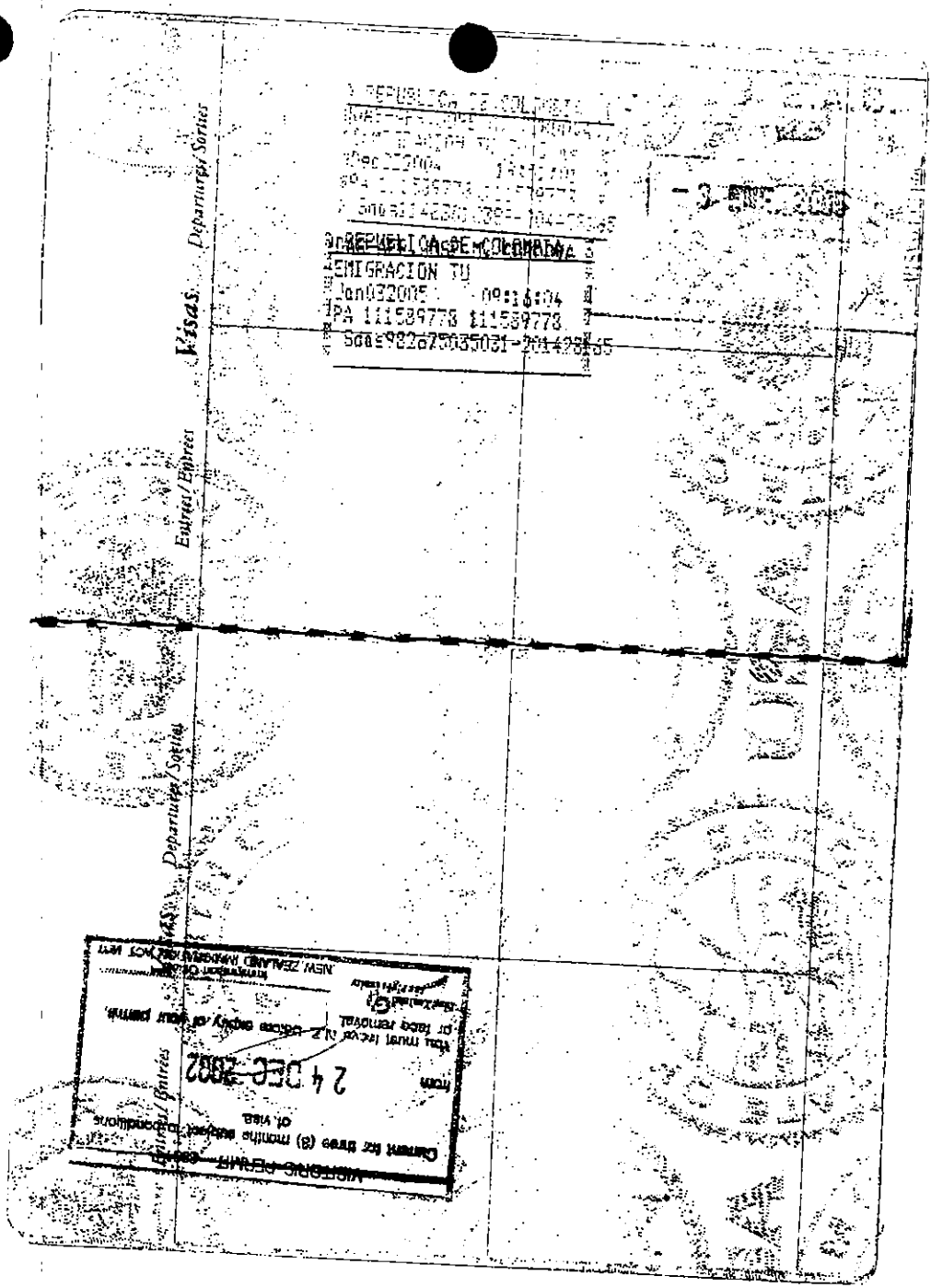
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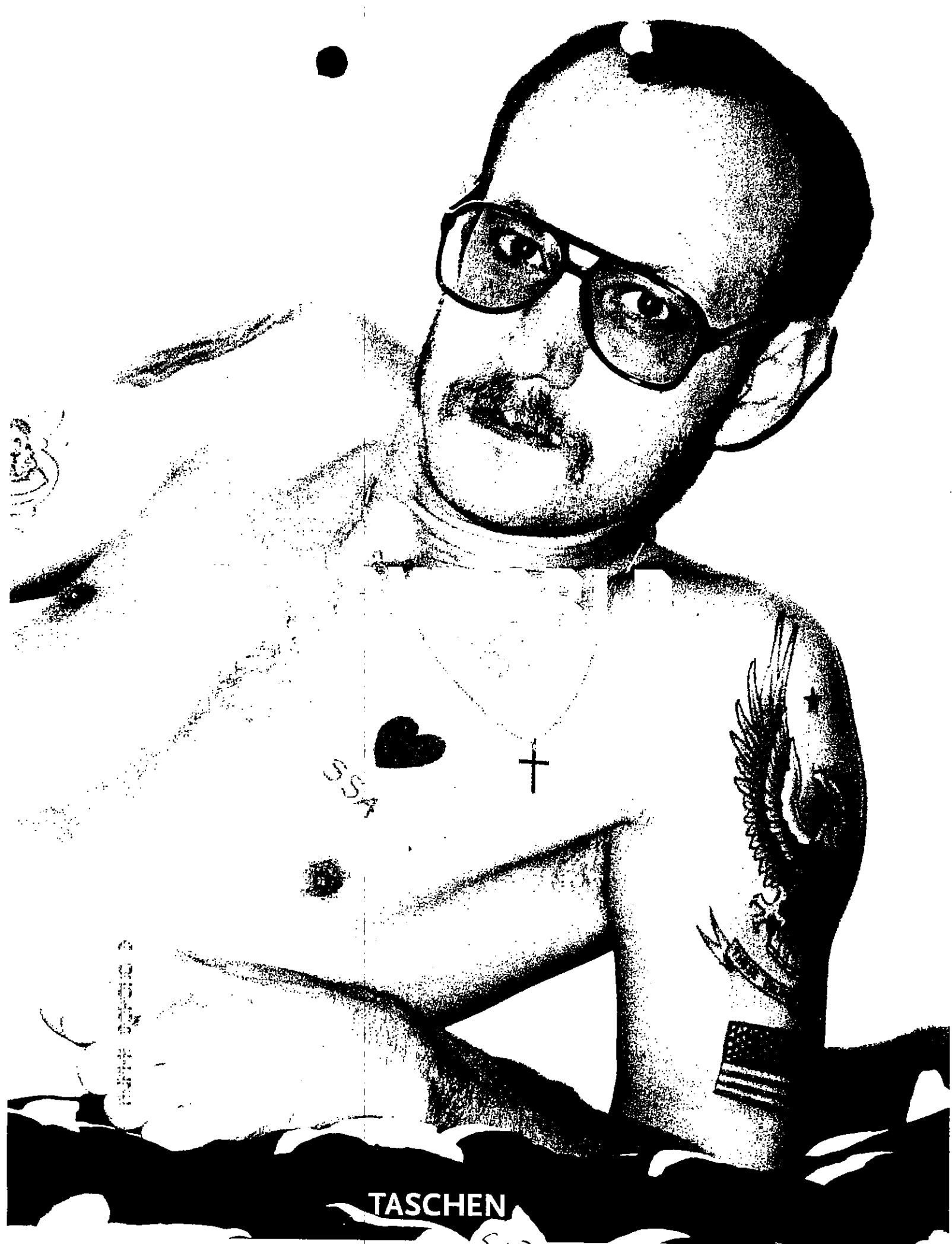
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Ex 2

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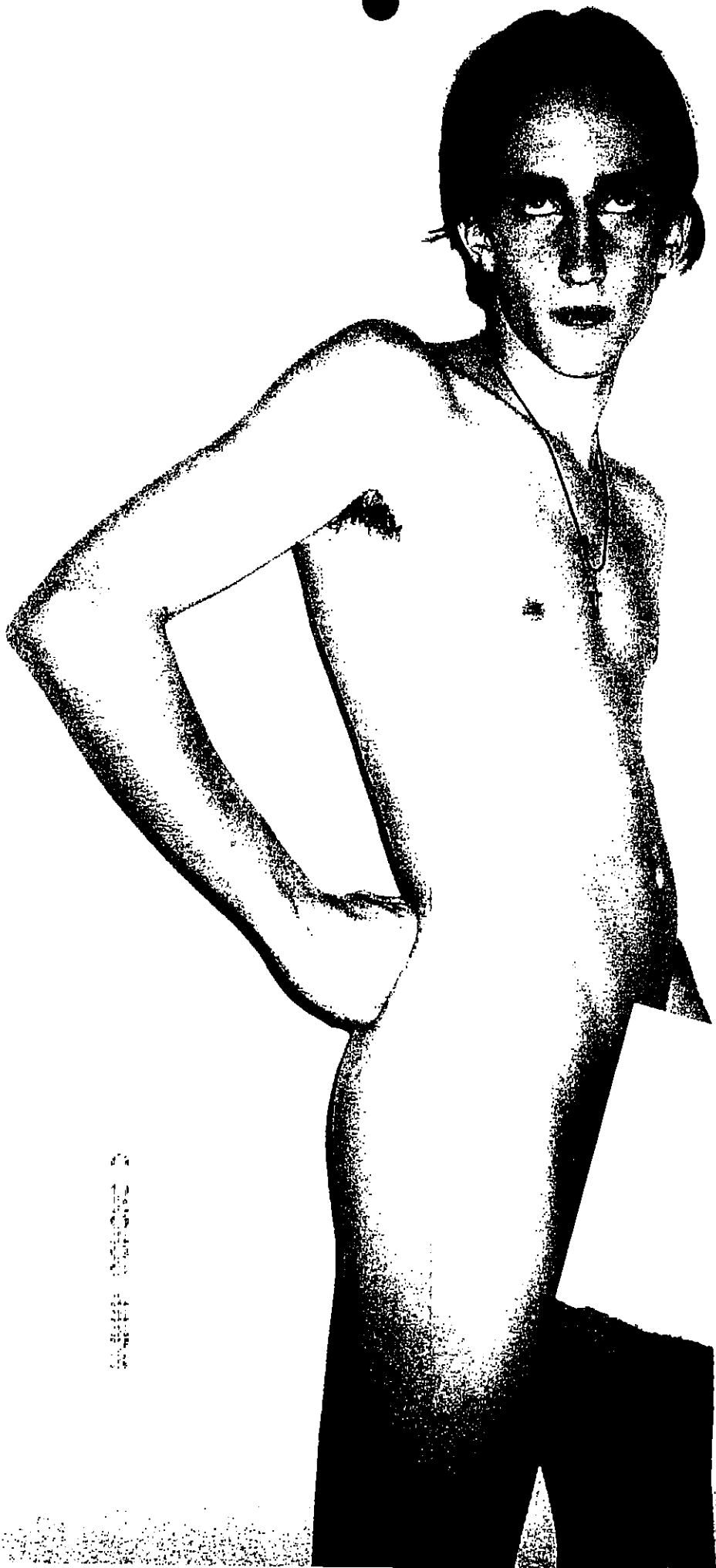
Photographs by Terry Richardson

Edited by Dian Hanson

TASCHEN

KUNST- UND GEMÄLDE-VERLAG DR. FRANK F. T. S.

© TASCHEN
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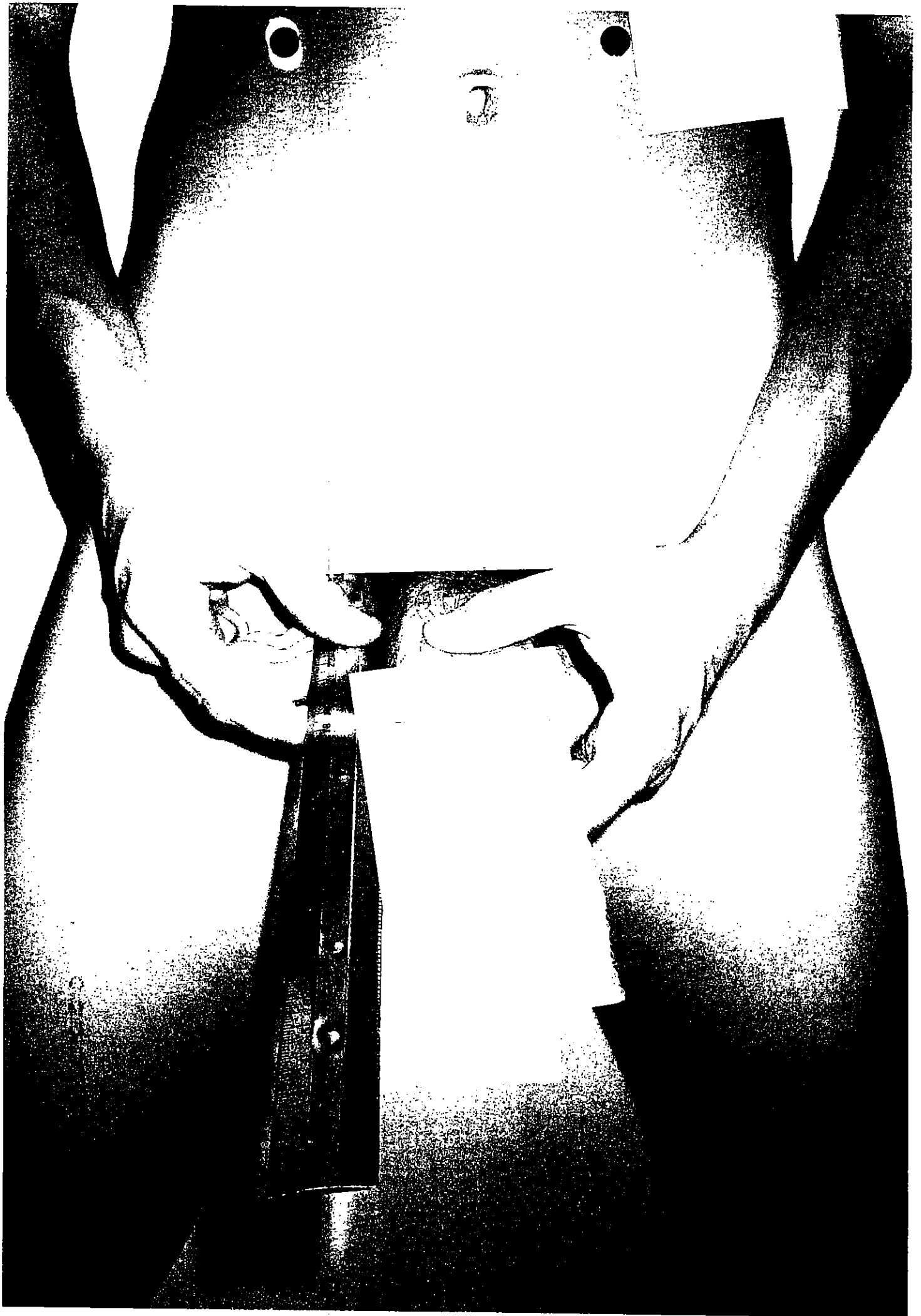


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DECLARATION OF CRAIG J. ENGLANDER

I, CRAIG J. ENGLANDER, hereby declare and state as follows:

1. I am an attorney duly admitted to practice law in the State of California. I am a partner with the law firm of SHERMAN & NATHANSON, attorneys for plaintiff Frank Lopera (*"Plaintiff"*), in the within action. I make the following declaration in support of Plaintiff's Opposition to Defendants' Respective Special Motions to Strike Plaintiff's Complaint Pursuant to Code of Civil Procedure section 425.16. The following is known personally by me from first hand knowledge and if called as a witness I could and would competently testify thereto.

2. Attached as Exhibit "4" is the complete article in New York Magazine.com, the first part of which is introduced as Exhibit 10 to Mr. Weinstein's declaration.

3. Attached as Exhibit "5" is an online editorial of and interview with Terry Richardson which I downloaded from www.thefashionspot.com on January 31, 2006.

4. Attached as Exhibit "6" are photographs of Mr. Lopera contained in the book *Hysterie Glamour*. At least one of the Nude Photos are exhibited therein.

5. Attached as Exhibit "7" are pages from www.terryrichardson.com downloaded on **December 9, 2005 (and December 19, 2005)**, which identify a publication date for *Hysterie Glamour* of 1997. Attached as Exhibit "8" are pages from www.networksolutions.com, downloaded on February 1, 2006, identifying Terry Richardson as the registrant and contact person for the website www.terryrichardson.com.

6. Attached as Exhibit "9" is an exemplar of my December 9, 2005 correspondence to Mr. Richardson's counsel Michael Poccia and the e-mail transmission to which it was attached, debunking the mythical statement that the Nude Photos shoot occurred in 1998.

7. On December 14, 2005, I spoke with Mr. Poccia and informed him that the Nude Photos were in circulation as early as 1997 in Mr. Richardson's book *Hysterie Glamour*. Attached as Exhibit "10" is Mr. Poccia's response acknowledging that the Nude Photos were in circulation in *Hysterie Glamour* but denying that *Hysterie Glamour* was published in 1998.

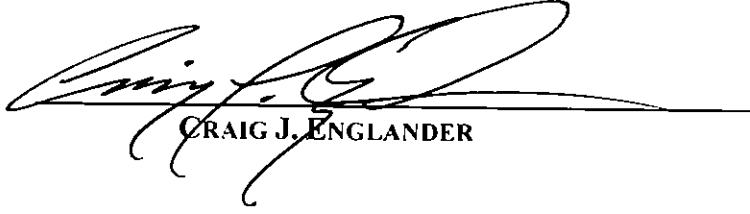
8. Attached as Exhibit "11" are pages from www.terryrichardson.com downloaded on January 31, 2006, which identify a publication date for *Hysterie Glamour* of 1998.

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9. Attached as Exhibit "12" are 20 pages of an artist lineup from www.nueva2003.com, which identify at page 18 of 20, the publication of *Hysteria Glamour* in 1996.

10. Attached as Exhibit "13" are 3 pages of sale of *Hysteria Glamour* on e-bay, which identify at page 1, the printing of *Hysteria Glamour* in 1997.

I declare under the penalty of perjury under the laws of the State of California that the foregoing is true and correct. Executed on February 1, 2006 at Beverly Hills, California.


CRAIG J. ENGLANDER



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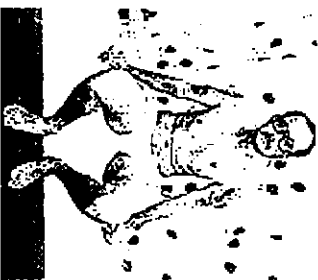
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cover story
 Sure Shot
 Terry Richardson, the gangly, genial photographer from the Lower East Side known for his sexually provocative snapshots, has become a fashion power player. His secret weapon? An instinctive.

BY DAISY GARNETT

Terry Richardson is a 36-year-old with a handlebar mustache, long sideburns, and a collection of odd tattoos, including one on his belly that says t-bone and one on his heart that reads sea. He's tall and a bit bandy, and he's likely to be wearing faded jeans, Converse sneakers, and giant, slightly tinted aviator glasses. He's seventies-looking, not in a retro hipster way but in a *Starsky & Hutch* way, with a touch of Burt Reynolds thrown in for good measure. He's charismatic and famously attractive to women, despite his somewhat cartoonish demeanor. And much of the time, he carries a small snapshot camera with him, just like one you might take on holiday to record your adventures, which is more or less what he does for a living.



While most fashion photographers travel with a phalanx of good-looking young assistants wielding lights and oversized lenses, tripods, film bags, and reflectors, Richardson arrives on location with a couple of instant cameras, one in each hand, and nothing else. He doesn't design the lighting, doesn't plan his shoots, forgoes Polaroids, and never choreographs poses. He likes to work with little fuss and no entourage. And yet, in the last few years he has shot campaigns for Evian, Eres, H&M, Tommy Hilfinger, Anna Molinari, AIX, Sisley, and now -- one of the biggest scores in the fashion world -- the fall campaign for Gucci.

"You know how cameras are supposed to symbolize sexual power?" asks the creative director Nikko Amandonico, who has worked with Richardson since 1998 on the Sisley campaigns. "Well, Terry is a big man with a tiny camera. He looks funny. He makes jokes with his camera, and that's how he gets the shots."

Richardson has wielded his point-and-shoot on Faye Dunaway, Catherine Deneuve, Sharon Stone, the Spice Girls, and a great many famous models. His work has been exhibited in galleries in London, Paris, and New York, and he has been published in magazines as varied as *French Vogue*, *Harper's Bazaar*, *i-D*, *Vibe*, *The Face*, and the *Sports Illustrated* swimsuit issue.

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"It's the most amazing feeling when you are shooting something that you know is good. It's like great sex."

"At the beginning," Richardson says, "people laughed at me because I was using snappies. Sometimes, a celebrity would look at my camera and go, 'Oh, I've got one of those.' I'd feel like handing it to them and saying, 'Well, you take the pictures then.' But I like using snapshot cameras because they're idiot-proof. I have bad eyesight, and I'm no good at focusing big cameras."

"Anyway," he continues, becoming more animated, "you can't give your photograph soul with technique. I want my photos to be fresh and urgent. A good photograph should be a call to arms. It should say, 'Fucking now. The time is ripe. *Come on.*'"

These days Richardson is enjoying what many in the fashion world call a moment: Designers and stylists are entranced by the way he gives a glossy fashion spread a palpable -- and somewhat coarse -- sexual punch.

"He's a modern Helmut Newton," raves Emmanuelle Alt, the fashion director of French *Vogue*.

"We'd run the gamut of slick, finished photography," says Douglas Lloyd, the art director behind the Gucci campaigns, about the decision to use Richardson. "We wanted a rawer energy and more sex appeal, and that's what you find in Terry's work."

"Terry is very much about sex," says Gucci designer Tom Ford, "but what I love about his work is that his pictures jump off the page at you." In fact, Richardson has already been confirmed as the photographer of choice to shoot the next go-round for Gucci, which will feature Ford's spring 2002 collection.

This is what happened the day in June when Richardson received the news:

He spent the morning in his studio on the Bowery -- a long space with a white shag pile carpet at one end, a workstation at the other, and a full-length mirror in between -- catching up on phone calls and editing prints with his associate, Seth Goldfarb. Benedikt Taschen, the iconoclastic art-book publisher, was in touch about the possibility of doing a book. *Harper's Bazaar* called about booking him to shoot a fashion story for Glenda Bailey's first official issue. Then Tom Ford called.

In the afternoon, a band named the Centuries came over to the loft. They were wearing gold and silver lamé outfits, and Richardson photographed them as part of a series he is doing for the French magazine *Self Service*. The early part of the evening he spent with Lenny Kravitz, discussing the next day's shoot, when Richardson would photograph Kravitz for his new record cover. Then he went to Sophie Dahl's rooftop party. At the party, a young stylist asked him if he was the son of Bob Richardson, the renowned sixties-era fashion photographer. "Yep," Richardson said, biting into a piece of mozzarella, "son of Bob."

"How is Bob?" asked the stylist. "He's well," said Terry, enjoying his supper. "Still working. Still wakes up with a hard-on every day. Pretty good for 74 years old." He demonstrated what he meant with a breadstick, took a snapshot of someone with his Contax, then told a story about a curious wet dream he had had only the night before.

Two days later, I watched as he packed his cameras and his suitcase for a trip to Paris, where he would visit his girlfriend, Camille Bidault-Waddington (a stylist who was named one of the world's most fashionable women by *Harpers Bazaar*), and shoot his next project, a couture story for *French Vogue*, with the model Angela Lindvall. Not too shabby, I remarked. "I know," he said, grinning. "I'll be like, 'Hello. Hello! Only me. Bonjour!'"

"I don't think Terry can believe his luck," says the British stylist Cathy Kasterine. "A lot of photographers become frustrated once they've shot a few big campaigns and done their fair share of fashion stories. They don't know what to say about fashion anymore. But not Terry. Every photograph for him is an adventure." She starts to laugh.

"Sorry," she says, "I was just thinking of how he looked when we first worked together. It was during his American-professor phase: he was wearing huge corduroy trousers and an English tweed jacket. This was in the bowels of Florida, at a nudist camp, where we were shooting an accessories story for *Nova* magazine. But that's Terry. He makes you laugh, his photographs make you laugh."

Still, much of the work Richardson is famous for is provocative and confrontational: a close-up of Richardson performing cunnilingus; a nude portrait of a bruised young woman crying on his bed; a close-up crotch shot of a woman wearing pink polyester underpants. One of his early assignments, a startling advertising campaign for the British designer Katherine Hammett, captured a young woman staring at the camera with a frank, unashamed look. Her legs are open, showing a profusion of pubic hair. The photographs, after causing a stir in Britain, where they were published, provided Richardson with his first big break and foreshadowed the controversial "kiddle porn" Calvin Klein campaign.

As disturbing as some of his images can be, Richardson himself seems to generate general goodwill from everyone he works with, from corporate giants who entrust him with their commercial campaigns to notoriously fickle editors-in-chief. "You can be afraid of Terry and his work if you look at the stuff he does privately," says Alt. "As a woman, I found those pictures really scary. But I think he can approach chic very easily. And he is very sweet and charming -- he's very fun to work with."

Photo Credits: Mary Ellen Mark.

("Sure Shot" 1 | 2)

From the August 27, 2001 issue of New York Magazine.

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But how, the industry wondered, would his informal snappy style sit with the Gucci team -- Douglas Lloyd, Tom Ford, stylist (and recently appointed *Vogue* editor) Carine Roitfeld, hairdresser-to-the-stars Orlando Pita, and makeup artist Tom Pecheux? The Gucci campaigns of the recent past had all been famously polished: Mario Testino's sleek and perfectly accessorized beauties, Alexei Hay's yoga-in-stilettos desert series, and the postmodern Marilyn-inspired Kate Moss, all creamy and bleached, by Inez van Lamsweerde and Vinoodh Matadin.

The initial reports weren't positive. Fashion-world sources said Tom Ford visited Richardson on-set, halted what he saw, stormed off, and cut the shoot from six days to four. One or two models had been sent home early; others, the story went, had been made to cry.

"No shoot is without its process," says Lloyd. "Terry hadn't worked with the Gucci team before, so it took a while for him to develop a shorthand with them."

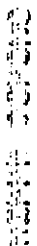
Richardson admits that it was a struggle at first. He wasn't getting good work done in the studio, so instead he took a small team back to his hotel room. He began simply messing about with his cameras, using the models and a bit of available space between the door and the bed. The result is arresting, simple, and direct: two girls and a guy, photographed singly and together, in the corner of an anonymous, cheaply carpeted, white-walled room. Something is either about to happen or has already happened -- and that something is clearly sex.

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"He strongly believes that if you're lucky enough to have a babe like Frankie Rayder in a black bikini in front of you, *surely* you're going to encourage her to pull her swimsuit down"

"Terry was just like, 'Okay, this is the campaign.' I don't know which images he shot where, with what cameras," says Lloyd, laughing. "But Tom and I were thrilled with the results. It's rare that we reconfirm a photographer this early, but we booked Terry to shoot the next campaign before these ads even broke."



The Gucci shoot is a good case study of the Richardson technique. Almost every shot poses the question

How did he get that? "You have to take a risk," Richardson says, simply. "That's how you get something beautiful. It's the most amazing feeling when you are shooting something that you know is good: It's like great sex."

And when it's not good? "Well," he says, "sometimes you have to do a little bit of cheerleading. But often things just happen. People like to perform in front of the camera." He stops and listens to himself. "Especially if I'm in my *Spéédo*," he says, unable to resist.

Unexpectedly, I discover for myself how persuasive he can be. One evening, scheduled to look over some of Richardson's early work with him, I arrive at his loft late, my face freshly swollen and blue from a bicycle accident. He makes me an ice pack and shows me the large scar above his nose, the result of a fight whose outcome was decided with a broken bottle. Of course, he says, he has to take a quick photo of my ghoulish face. Of course, I respond, anticipating that he'll take one or two snapshots of me and my bruises in front of his white wall.

He begins by shooting a lot quickly, reloading film in one camera while snapping with another. He darts about, often sticking himself in the frame next to me. He doesn't issue instructions as much as express enthusiasm -- and not the *yeah, baby* sort. "God, I love taking pictures," he says as he begins to find a line of energy between us. I am usually awkward in front of the camera, and I am self-conscious about my body, even on a good day, but within five minutes of the first frame, I've taken my top off. Why? Because he suggests it ("I love women's bodies," he says to me later, as in, *Duh, well, of course*) and because, amazingly for me, I feel comfortable. It's like we're in cahoots, spoofing what has gone on for years between photographers and their prey. And so, for whatever reason -- Terry being Terry -- he's created yet another series of images that might well make you wonder how he got a bruised woman, clearly not a model, to take her clothes off against a white wall.

In one sense, Terry Richardson was born to be a photographer. His mother, Annie Lomax, worked for years as a stylist, and his father's work in the late sixties and early seventies was as important as Richard Avedon's and Helmut Newton's in terms of changing fashion photography. The elder Richardson's photographs hinted at narratives in which the models became characters, and the viewer -- cast as a voyeur -- was used to complete the story. Although Terry's work does not look like his father's more iconic images (Bob's photographs are a lesson in composition, whereas Terry's work celebrates the accidental), they share a preoccupation with documenting their own experiences. "I don't know anything about fashion," Bob Richardson tells me when I track him down in Los Angeles by telephone. "I just liked taking photographs of people and situations," he continues, being deliberately deflationary.

And yet he and Lomax led a pointedly fashionable life for a time, traveling between Paris and New York and being part of that small circle of people who didn't just dabble in sixties grooviness but played an important role in creating it. The marriage fell apart when Bob Richardson, then 41, began an intense four-year love affair with a 17-year-old Anjelica Huston.

"Anjelica was cool. She was like an older sister," says Terry, when I ask him about his early childhood. "It was a funny time. I mostly stayed with my mom. I remember as a little kid looking out onto the terrace of our Jane Street apartment and seeing her making out with Kris Kristofferson." But their life wasn't jet-set for very long. After a stint in the West Village, Lomax moved to Woodstock, married a musician, relocated to Los Angeles, and finally settled in Ojai, California. The last move was triggered by a serious car accident she had in L.A.

on the way to pick up her young son from one of his twice-weekly sessions with a therapist. "I was always getting into fights and being thrown out of school," explains Richardson. He pauses. "It was quite heavy," he says, referring to his mother's accident. "She was in a coma for three weeks, plus shortly after that my stepdad's record deal started to fall apart. Basically, our life became food stamps and welfare all of a sudden."

Among the glossy magazines on Richardson's coffee table is a mock-up of a book with the title *Prenature Ejaculation*. It is full of photographs Richardson took when he was a teenager in Ojai. "My mom gave me a snapshot camera, and I took pictures for the fun of it," he explains. "I lived on Signal Street, and my best friend and I started a gang called the Signal Street Alcoholics" -- hence the ssa tattoo. "My mom would come home and there would be twenty kids smoking pot and drinking and screwing. I was selling weed and playing in a rock band. I took the pictures goofing around. They're punk-rock snapshots. They look like the stuff I do now," he says proudly.

The photographs are much quieter than they perhaps sound, and although they have been taken with a steady hand, there is no trace of a show-off behind them. They are affecting images of kids hanging out, making out, getting high, and lying around. Most of the people in the photographs, Richardson tells me, are now dead from drugs and self-destruction.

"No one encouraged me to continue taking pictures. No one ever said to keep doing it," Richardson says without bitterness, "and so I stopped." He moved to Hollywood, worked as a busboy in an English pub, and played bass guitar.

Meanwhile, his father -- whose own career had long since unraveled, ending in a battle with drug addiction, a period of time living on the streets, and struggles with schizophrenia -- had moved to San Francisco and found work in telemarketing. Tired of L.A., Terry joined Bob and began to take photographs again. "I had done some photographic assisting in L.A. to make some money," he remembers, "and I thought, 'Fuck it. If these people can make a living doing it, so can I.' So I began taking pictures and getting a portfolio together. I would sit with my dad and edit film and drink red wine with some music on. My dad taught me cool things -- like that you should always have a flashlight, extra batteries, and a corkscrew in your camera bag. One day he said to me, 'You should move to New York and become a fashion photographer.'"

And so he did. Not only that, he met and married a successful fashion model, Nikki Uberti. They became cult figures in the East Village, appearing in underground movies and taking off and returning from road trips to Middle America. The combination of their adventures, much of which Richardson captured and exhibited, and Uberti's gloriously unself-conscious approach to nudity, resulted in some of his most famous images.

"They were just pictures of her and of our friends and of our life," Richardson says about their collaboration. The carefree times, however, didn't last. The couple divorced in 1999, and later that year Uberti was diagnosed with breast cancer and underwent chemotherapy and a mastectomy. She has since become active in helping create awareness about the disease. Richardson is still visibly emotional about their relationship and keeps his thoughts about it private.

"I always take pictures of everything in my life," he says. "But I don't change the way I shoot if I'm working for a magazine. Of course, someone has done the model's hair, and, yes, you're selling a product if you are working commercially, but that doesn't mean the pictures aren't personal. My mood affects every picture I take. Every time I photograph someone, whoever it is for, I'm trying to get them to expose something about themselves, but I'm also putting myself in the picture, too. You have to make yourself vulnerable in order to

capture something about the subject. You don't get it every time, but when you do" -- Richardson pauses and shakes his head -- "it's beautiful. There's nothing else like it."

Richardson's work -- especially his earlier, grittier shots -- has been labeled heroin chic, but the term is misleading. Richardson's photographs are celebratory; they're fun. He strongly believes that if you're lucky enough to have a babe like Frankie Rayer walking into the sunset in kinky boots and a black Ursula Andress bikini in front of you, *surely* you're going to encourage her to pull her swimsuit down a little.

When I ask him if he thinks of himself as a photographer or an artist, he laughs and says that he's a rocktographer. Asked when his last creative moment was, he says, "An hour ago," and issues a dirty laugh. "Who were you photographing?" I query. "I wasn't," he says, "I was by myself," and there is a glint in his eye. "When was the last time you got away with bullshitting someone?" I continue. "Right now," he says. "How often do you get away with it?" "Every day!" he replies with total pleasure. "Your fantasy?" I ask. "To direct a film," he says. He's already directed music videos for Death in Vegas, Primal Scream, and the Jon Spencer Blues Explosion, all of which have firm cult followings. I ask him if the film will tell his story. "I guess," he says. "Yeah. I mean, I can't write a fucking postcard, but my dad says the thing to do is just to do it, so that's what I'll have to do. Just do it." "Who would play you?" I ask. "Billy Crudup," he replies without hesitation. Why him? He shrugs and takes a bite of his sandwich. "Because he's cute and he's got a mustache," he says. "It's as simple as that."

("Sure Shot" 1 | 2)

From the August 27, 2001 issue of New York Magazine.

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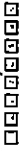
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Good clean fun?

He's the former junkie punk who put the filth into fashion. Now, alongside his X-rated ad campaigns and sleazy shoots for glossy magazines, photographer Terry Richardson wants his art to be taken seriously. He tells Sean O'Hagan why he swapped smack for smacking

**Sunday October 17, 2004
 The Observer**

I am standing in an overcrowded art gallery in downtown Manhattan, feeling slightly queasy. In front of me, taking up most of the wall, is a huge photograph of a naked girl engaged in the kind of sexual act that defies description here. Let's just say that her hair is in a mess. There are many questions going through my head at this moment, not least why an image of this kind has ended up in an art gallery.

It's then that I notice the familiar-looking young woman standing beside me. She is wearing a dress that redefines the terms skimpy and diaphanous, and she is giggling uncontrollably

At herself. She is the same young woman who is up there on the wall. Her companion is staring open-mouthed at the photograph, his face registering what can only be described a mixture of shock and awe. He turns to her in disbelief. 'You didn't!' he shrieks. 'You didn't!'

But, as several other images on the walls attest, she did. Over and over. The gallery is bedecked with similar photographs: naked and glistening young girls, their legs akimbo, backsides thrust in the air, lipsticked mouths open in anticipation. Sometimes there is just one girl, snapped from above in an act of oral devotion, or in a post-coital daze; sometimes there are two, occasionally three. Sometimes, on closer inspection, the girls turn out to be boys, or boy-girls, their petite penises dangling helplessly between their long feminine legs

The only penis that does not dangle belongs to the photographer whose name graces the show, and whose naked frame and goofy, bespectacled face features throughout. His name is Terry Richardson, and the whole show consists of self-made images of Terry thrusting, rucking, prodding, pumping and, sometimes, grinning at the camera like a nerd let loose in porno heaven.

Most people here tonight seem to find the show inexplicably funny, and there is a queue to buy the Terryworld T-shirts and condoms. Others, though, do a swift about-turn as soon as they have made it through the bottleneck at the door. It's all too much. Too crude. Too in-your-face. Too numbingly, thrashily hard-core. Here, for instance, is Terry being serviced by two babes who could be, may well be, fashion models. Here he is receiving a blow job from a girl who, for some reason, is trussed up in a suitcase, just her head - and open mouth - protruding. And here he is being fellated by another girl crammed into a dustbin.

In this context, the work of the late Helmut Newton seems positively tame, quaint even. The Terryworld show would have a London gallery closed down within hours. And yet here it is in the heart of Manhattan's art world, in a reputable SoHo space, the Deitch Gallery, drawing the biggest crowd of the year. The street outside is thronged with the thin and the cool: fashionistas, agents, artists, countless hangers-on. There are even one or two celebrities, including art-rocker Kim Gordon, film director Wes Anderson, and actor/director Vincent Gallo, whom, one suspects, is grateful to be invited anywhere since his recent public espousal of ultra-conservative Republicanism.

Terry is one of the more charismatic figures in downtown culture, the gallery owner, Jeffrey Deitch, will later tell the New York Observer, and tonight's impromptu block party certainly attests to that. One whole stretch of Wooster Street has been cordoned off by the NYPD, such is the crowd milling about. There is a Red Cross emergency worker stationed

inside the airless and overcrowded space. Terryworld is a strange and contradictory place where art and fashion and pornography converge, and where, for the time being at least, pornography is the dominant aesthetic.

'Do you really think it's porn?' Terry Richardson asks me a few days later, as we sit on the rather dilapidated patio of his first-floor studio-cum-apartment overlooking the Bowery. Terry is dressed in a black T-shirt and work pants, white socks and trainers. He is smaller than his photographs suggest, and has a less cartoonish face: short-cropped hair, receding at the temples, a handlebar moustache and big, tinted, Seventies specs that exaggerate his geekiness. His muscular arms are covered in tattoos: old-fashioned sailor-type images of busty girls, strange hieroglyphics, an elaborate inky black spider's web that spreads around one elbow.

Terry's pad is typical Lower East Side boho - open-plan, with a kitchen at one end and a desk at the other, a double bed built into a niche in one wall. There are various black-and-white photographs of girls, street dudes and punk groups arranged here and there on the wall, but not, as far as I can see, any of his own work. Interestingly, he lives on the same street as CBGB's, the legendary punk dive, and close to a street recently renamed Joey Ramone Place. This is Terry's 'hood', and, as befits a guy who borrowed the DIY ethic of punk and applied to photography, he feels emotionally at home here. He belongs.

Me, I feel oddly guilty, because Terry is affable and open, obviously more sensitive than his more extreme work suggests, and I seem to have offended him by suggesting that the recent photographs he has taken of himself having sex with various young girls might be pornographic.

'The thing is, I don't personally like porn,' he says, shaking his head, and sucking on the first of several cigarettes he will get through over the next few hours, his voice sounding even deeper than usual due to all the talking he has done since the show's opening. 'Porn kind of bums me out because there is so much sadness and pain in that world. So little joy or even pleasure. I don't use porn or even go to strip clubs, like a lot of my friends. I don't like to exploit anybody. That's not my bag. Everyone has fun on my shoots.'

This would indeed seem to be the case. The girls who now come knocking on the door of Terry Richardson's studio to take part in what he calls his 'spontaneous sex acts' may be young or impressionable, exhibitionist or insecure, or all of the above, but they are all too eager and willing to perform for his camera. It's as if all the hoary old clichés about the camera as phallus, the photographer as power-hungry sexual predator à la David Hemming in Blow-Up, have come true with a vengeance in his work, except that he does not have to

SEARCH RESULTS

SEARCH RESULTS 3

cajole or pressurise his subjects. They're queuing up.

'My rule is that I'd never ask anyone to do anything I wouldn't do myself,' he says, 'that's how it's got to go this far. At first, I'd just want to do a few nude shots, so I'd take off my clothes, too. I'd even give the camera to the model and get her to shoot me for a while. It's about creating a vibe, getting people relaxed and excited. When that happens,' he adds, grinning his goofy, adolescent grin, 'you can do anything.'

For the uninitiated among you, it's important to understand how much in demand and influential Richardson is as a fashion photographer in order to even begin to understand how he gets away with all the other stuff he does. Fashion, in case you needed reminding, a kind of parallel universe, where the normal rules of behaviour - social, moral, ethical - do not apply. Fashion designers, art directors and magazine editors have flirted with heroin chic, anorexic chic and even terrorist chic, but porn chic has proved the most enduring aesthetic.

A cursory glance at recent back issues of style magazines such as Dazed & Confused and Pop, as well as occasional issues of high-end titles like Vogue, indicates the dominance of faux-porn imagery as the abiding style attitude. Terry is the undisputed king of porn chic.

'He's the ultimate manifestation of the myth of the promiscuous photographer,' says Charlotte Cotton, a curator at the Photographer's Gallery in London, 'and his fashion work has played around with that myth and, in the process, had a real pertinence in an industry that tends to be conservative and anodyne. But photography is also about context and you have to be careful when you move into the very different context of an art gallery. Just presenting sexual images, some would say pornographic images, in terms of their content alone, is not enough. Nor is parading your psychosexuality. You have to find a way to be more clever than that.'

Terry Richardson, though, has no truck with cleverness for art's sake, has no real issues with whether his work is deemed art or porn. Richardson is just doing his thing. This month art publisher Taschen will put out Terryworld, a retrospective that shares the same name as his Deitch show, but mixes the sleazier stuff with fashion photographs, celebrity portraits and even the odd landscape. What is arresting about the book is not the hardcore sex, but the intimacy of some of the portraits: a blissfully grinning child who has just been feeding his mother's breast; Dennis Hopper, his face wreathed in cigarette smoke. Ironically, Richardson has a gift for tenderness that is not always evident in his pathological pursuit of the sexually shocking.

Richardson

Confusingly, there is also an even more sumptuous book called *Kibosh*, published by Damiani, which features the harder stuff from the Deitch show, and retails at around £300. 'That's the strange thing in all this,' elaborates Stephen Male, an art director who once worked with Richardson on an early Levi's campaign. 'We suddenly have a few prominent photographers who are dealing with their sexual neuroses, and for some reason we're all expected to watch. Even stranger is that many of us do just that.'

Richardson first came to prominence in the mid-Nineties, shooting fashion editorials and ads that were starkly lit, brutally cropped and shot on snapshot cameras with little or no lighting. His primitive-cool aesthetic was the direct antithesis of the glossy, big-production work of other fashion photographers such as Nick Knight or Stephen Meisel, and had a more obvious sexual edge than other purveyors of the snapshot aesthetic such as Juergen Teller and Corinne Day.

In recent years, Richardson's signature advertising campaigns for labels like Katharine Hamnett, where the models' pubic hair was visible beneath their short skirts, and Sisley, where, memorably, the model Josie Moran squeezed milk from a cow's udder into her mouth, established him as a photographer prepared to push the boundaries about as far as many assumed they could go. And, in a way, this has been the case. Richardson's fashion work still tends to be edgy - he has made Kate Moss, minus her knickers, look like a world-weary call girl in the latest issue of *Pop* - but he has shown an increasing tendency to adapt to meet the more mainstream demands of the client. His current campaign for Miu Miu, featuring the young actor Maggie Gyllenhaal, is opulent and romantic, a world away from open crotches and post-coital poses.

But over the past few years, Richardson's non-fashion photography, which he considers his most important work, has gone the other way, his images becoming ever more hardcore in their depiction of Terry's own sex life. Everyone in fashion had heard about the 'spontaneous sexcapades' that occurred from time to time when Terry and a model hit it off. When word got out about them, though, he found that certain girls would turn up with exactly that in mind. Soon, the shoots got wilder, and often Terry's assistants, Seth and Keiji, had to be on hand to take the actual pictures. 'I always say I make pictures rather than take pictures,' explains Terry. It turns out that Alex, a blonde waif who works in his office, is a posh art student who originally assisted Terry on a Miu Miu campaign. Now, she is up there on the wall with the rest of them, captured for posterity fellingating her boss from inside the office rubbish bin.

Soon, Terry had shot hundreds of similar images, all featuring himself in flagrante with a female volunteer. His psychosexual archive, he tells me, 'is the most satisfying and exciting

work I have ever done'. Leaving aside for a moment the obvious question about whether a pornographic image can ever possess artistic merit, many of these photographs seem grounded in, at one extreme, adolescent fantasy gone mad, and, at the other, some darker personal demons - narcissism, obsession, compulsion, even addiction.

'Oh, I have lots of stuff I am working out through my work,' he freely admits, though one suspects he tends to view his neuroses the way the rest of us might view our hobbies. 'I mean, I don't think I'm a sex addict, if that's what you're asking, but I do have issues, tons of them. Like, this current show could be about my midlife crisis. Or it could be something I do with the fact that since I gave up drinking and taking drugs, I have to get high on sex and being an exhibitionist. Or maybe it's the psychological thing that I was a shy kid, and now I'm this powerful guy with his boner, dominating all these girls. In a way, that's the very stuff I'm trying to work out in the work.'

I ask if it has ever crossed his mind that his 'stuff' might be better worked out in private? 'Why?' he replies, in all seriousness. 'I mean, I'm a photographer. I record stuff. Why not record myself? I'm only doing what everybody else does behind closed doors. They take Polaroids of their girlfriends, then they hide them in a drawer, or post them on the internet with her face blacked out. That seems a whole lot less healthy to me. That's about shame and fear. I just do it all, and put it all out there. That's what's incredibly liberating.'

So, it's photography as therapy? The nerd's revenge, maybe? He gives this some thought. 'Partly, but not only. Look, I'm just a regular guy who's trying to deal with things, and figure stuff out as I go along. If people want to call it porn, that's cool with me. If people are shocked or offended by it, that's even better. A guy came up to me on the street yesterday, and started shouting, "I hate your show. I hate all your fucking pictures." What did you do? I thanked him.'

By all reports, Terry Richardson was once a neurotically shy young man. And, before that, a sad and angry child. Until punk provided a vehicle for his self-destructive urges, he used to smash things up, furniture mainly, but sometimes himself. His anger first surfaced when he was four and his father Bob, a briefly successful fashion photographer, left his mother for the then 17-year-old actress Anjelica Houston. Terry's mother, in turn, took up with Jimi Hendrix and Keith Richards, and Terry once walked in on her making out with Kris Kristofferson. When he was nine, his mother was on her way to collect him from his child psychiatrist when a Pacific Bell telephone truck smashed into the back of her stationary Volkswagen. She was left with permanent brain damage, and in the charge of her already emotionally disturbed son.

'It was shell shock, basically,' he says, quietly. 'One minute, I was flying around in jets, I had a colour TV in my bedroom; the next my mother and me were on welfare, living on food stamps. She was in diapers and barely able to move or communicate. It was a real tough time. I retreated into getting high on weed, and when I wasn't high, I was this angry, sad kid. There is not one photograph of me looking happy as a child. I was kind of lost for a lon while.'

Today, Terry has a tattoo of himself as a sad little kid on his upper torso, but, one suspects the real scars run much deeper. He has made up with his wayward father, who, having been homeless for a long time, now lives on social security in California and, with Terry's help, plans to publish a book of his Seventies work. They briefly tried to work together, but it ended in tears.

'We're close now, but it took a while. It's a beautiful and amazing thing to be able to hug him and tell him I love him, seeing as I tried to strangle him a few times, threw him across the apartment. All the classic father/son Greek mythology stuff.'

After a stint in various Southern California punk bands, including SSA (Signal Street Alcoholics), Baby Fist and Middle Finger, and a brief early flirtation with heroin, Richardson started taking photographs in earnest in the early Nineties. He shot whatever caught his eye on the street, and made a fitful living assisting 'other guys who weren't half as original'. His inspirations were Nan Goldin and Larry Clarke, documentarians of their own broken lives, as well as William Eggleston, whom he calls 'a true American visionary'. Richardson's own breakthrough came when he was commissioned to do a street fashion story for Vibe magazine in 1991, and he responded by shadowing a gang of teenagers for a night, snapping them as they hung out. The influential British art director Phil Bicker saw the result, and promptly hired Richardson for a campaign he was doing for Katharine Hamnett. The rest, as they say, is fashion history.

'Terry always did his own thing,' says Stephen Male, recalling those early days. 'I remember when the contact sheets came in for the Levi's shoot we did, every single one would feature a photograph of the model with her top off. I remember thinking, "How did he do that?" I mean, it wasn't really what was required for the shoot. Then it became Terry's thing. It seems almost quaint and old-fashioned now that we'd find it questionable. But that's fashion for you. Once somebody pushes the envelope, it doesn't take long for taboo images to become acceptable. Plus, fashion needs people like Terry; it needs to feel it has an edge all the time.' Terry, unsurprisingly, concurs. 'Hell, somebody's gotta come up once in a while and say bollocks to all that mainstream, glamour stuff.'

One feels, though, that fashion photography is no longer enough for Terry Richardson, that the rush he got from recording, then displaying, his own X-rated reality show will be both a catalyst for his already hyperactive creative imagination, and a hard-core act to follow. There are signs, too, that he may already be tiring of the sexual infamy that he has worked so hard to sustain. He has been commissioned to write and direct a feature film, *Son of a Bitch*, about a father who returns out of the past to derail his son's life. It will, he insists, be entirely free of sex scenes.

'I love sex,' he says, 'and, above all, I love the first time I have sex with someone. That's the real buzz. Often girls have said to me: "Terry, it was all downhill after the first fuck," and that's kind of true, I guess. Sometimes, lately, I find myself thinking I'd really love to settle down, get married, have kids, have a regular relationship.'

Given his reputation, that may well remain wishful thinking, at least until he works through his compulsion to record his every casual sexual encounter on camera. His first marriage, to model Nikki Uberti, was short-lived and volatile, fuelled by copious amounts of Class A drugs. Richardson says any hopes of reconciliation were complicated by his efforts to stay off heroin, with which he had a long and fitful dependency.

He has been drug-free for three years now, after a group of friends staged an intervention when they found him comatose in his apartment on Christmas Day 2001.

'I was at the bottom, man. I'd just broken up with a girlfriend three days before, and I'd gone on a binge over Christmas. I'd done \$100 worth of smack, taken a bunch of Valiums and drunk a bottle of vodka. I put on a suit and tie for Christmas, then it hit me that I was all alone. I went to sleep hoping that I wouldn't wake up. That's when the guys found me, and sent me off to rehab.'

These days, clean if not altogether serene, Terry Richardson's personal life seems a lot less messy than it was before. He has just split up, though, with his model girlfriend, Susan Eldridge, but seems remarkably chilled about his current situation, despite the often tragic events that have dogged what he calls, with Disney innocence, 'his incredible journey'.

'I felt I had to open up my soul and let all this stuff out,' he says, 'and then I could move on. I guess some people are more scared of me now than they were before, because they think I'm a crazy, exhibitionist nut. But the people who know me probably just think, "Oh, that's Terry doing his thing." Whatever, I'm cool with it. In my head, I've already moved on. I might do a kids' book next. Or just people's faces. Or I might do my out-of-the-closet book next.' He pauses, grinning. 'That's a joke, right?' If you say so, Terry, if you say so.

<http://observer.guardian.co.uk/magazine/st...1327492,00.html>

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17-10-2004

model_mom

V.I.P.
□□□□□□□□□□□□□□



Profile:

Mod Squad Leader

Posts: 11,554

Wow, think about being a young model 15-16 years old and going to a casting for Terry. It's your first time in NY city and everyone tells you how lucky you are to even be considered for a campaign. You walk in and the first thing your ask to do is take your shirt off and it must be OK because everyone else is doing it and besides it's Terry Richardson..... and you grow up fast.

Add events to our Fashion Spot Calendar so we can see whats going on in the world of fashion:

<http://www.thefashionspot.com/forums/calendar.php?>

17 10. 2004

Urban Stylin

black
□□□□□□□□□□□□

wow the first time i visited his site i was in a cyber cafe and i got the shock of my life! Why even bother to visit those credit card porn sites!!!

Urban Stylin's Avatar www.egwana.8m.com
fashion, news, photographs, models, links...

Profile:
Location: AFRICA
Posts: 5,123

17-10-2004

jennifer~
time and time
□□□□□□□□□□

jennifer's Avatar

Profile:
Posts: 4,618

Quote:

Originally posted by Urban Stylin@Oct 17 2004, 02:23 PM
wow the first time i visited his site i was in a cyber cafe and i got the shock of my life! Why even bother to visit those credit card porn sites!!! [snapback]399812[/snapbac]

☹ ☹ Me too, I thought, This is free?!? ☹

I've got the spirit,
lose the feeling
Let it out somehow

17-10-2004

paprika_hiccup
Reanimated
□□□□□



Profile:
Location: Brooklyn
Posts: 582

I thought the interview came off as pretty genuine and honest. I am impressed by alot of Terry's work, especially his earlier stuff where he uses available light or minimal lighting. Sometimes, I feel like it is relying too much on shock-appeal, but I think there is a lot more to it than that much of the time. I'll have to take a look at the exhibit before I say anymore

And model mom, I am sure that Terry is smart enough to stay away from the under eighteen set. His public/private life is pretty well documented, so I doubt many agencies would send under-age girls to shoot with him. ☹

17-10-2004

model_mom

I wish I could say that was true.

V.I.P.
□□□□□□□□□□□□□□



Profile:
Mod Squad Leader
Posts: 11,554

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□ 17-10-2004

SCBlondie

tfs star

Profile:
Location: Charleston, SC
Posts: 1,472

Quote:

It's then that I notice the familiar-looking young woman standing beside me. She is wearing a dress that redefines the terms skimpy and diaphanous, and she is giggling uncontrollably

That was one of my SAT words!

Sorry. 

□ 17-10-2004

bee

front row
□□□□□

Profile:
Location: Florida
Posts: 268

Quote:

Originally posted by SCBlondie@Oct 17 2004, 03:31 PM
That was one of my SAT words!

Sorry. 

[snapback]399882[/snapback]

□ 17-10-2004



sashatheelf haha i was there when he was doing that interview...

backstage pass
□□□□□□□□□□



Profile:
Location: everywhere
Gender: femme
Posts: 983

□ 17-10-2004

jessa010

front row
Profile:
Posts: 231

Quote:

Originally posted by SCBlondie@Oct 17 2004, 03:31 PM
That was one of my SAT words!

Sorry. ☹

[snapback]399882[/snapbac]

☹ I remember once studying for that and thinking, when I'll ever see this word again ~

□ 18-10-2004

faust

kitsch killer
□□□□□□□□□□



Profile:
Location: New York City
Posts: 8,851

Quote:

Originally posted by paprika_hiccup@Oct 17 2004, 02:28 PM
I thought the interview came off as pretty genuine and honest. I am impressed by alot of Terry's work, especially his earlier stuff where he uses available light or minimal lighting. Sometimes, I feel like it is relying too much on shock-appeal, but I think there is a lot more to it than that much of the time. I'll have to take a look at the exhibit before I say anymore
And model mom, I am sure that Terry is smart enough to stay away from the under eightee set. His public/private life is pretty well documented, so I doubt many agencies would send under-age girls to shoot with him. ☺

[snapback]399818[/snapbac]

I don't know. Did you see the latest issue of Purple? There is a whole spread of him running around woods stark naked with his penis taking up half a page, chasing some models. I'm sorry, but I don't see the art in it...

<http://fashion-critic.blogspot.com/>

18-10-2004

Fawn
front row



Profile:
Location: Frozen warnings close to mine, close to the frozen borderline
Gender: femme
Posts: 295

I generally like his work. But I was just surprised to read that he doesn't like porn.

It's tender today,
but it will decay
-MU

18-10-2004

softgrey



flaunt the Imperfection


Profile:
Mod Squad Leader
Design Team Member
Posts: 30,697

Quote:

Originally posted by paprika_hiccup@Oct 17 2004, 02:28 PM

I'll have to take a look at the exhibit before I say anymore [snapback]399818[/snapback]

imo...the exhibit is  

and so is he... 

sasha...i hate to say this...but was your top on or off at the time?...and did it ever come off at any time...

so....how did he persuade you...and isn't he just ...

Illustration money that makes you well-dressed, it is never-ending ... (with another)

18-10-2004

helena

Swim Upstream



Profile: Mod Squad Member Location: europe Gender: femme Posts: 5,559

Quote:

Originally posted by faust@Oct 18 2004, 01:35 PM

I don't know. Did you see the latest issue of Purple? There is a whole spread of him running around woods stark naked with his penis taking up half a page, chasing some models. I'm but I don't see the art in it...

[snapback]400787[/sna

I agree with you faust. I think its all just a huge ruse so he can shag whatever model is stupid enough to going to advance her career. He gives me the creeps. why does his 'art' always include him?

18-10-2004

Nemova

Anti-Sycophant Brigade



Profile: Gender: femme Posts: 4,903

I don't like his work but I can see why he's bound to be an exhibitionist. He went through a lot and that's his own twisted way of facing his demons. For normal people the obvious choice would be psychotherapy.

na plenitude do vazio, é lá que eu vivo

18-10-2004

Polina__sexy front row

Profile: Location: LATVIA!!!!!!

He rules 😊

Le Nuit Ne Finit Jamais....

Gender: femme
Posts: 443

18-10-2004

mikeijames
fashion elite



Profile:
Posts: 2,505

i wonder how it feels to know that the only reason you're remotely relevant is because you have celebrity friends and fashion hype surrounding you. i love what he has contributed to fashion: the ads he shot are some of my favorites (erin wasson/jr gallison in gucci fall 01; jamie bell/maggie gyllenhaal in miu miu fall 04) but this other more graphic stuff is nothing more than the product of bored wannabe-art-people with too much time and money.

Everything is never quite enough.

18-10-2004

faust
kitsch killer
□□□□□□□□□□



Profile:
Location: New York City
Posts: 8,851

Quote:

Originally posted by PolinaSexy@Oct 18 2004, 03:18 PM
He rules 😊

[snapback]400971[/sna

would you model for him?

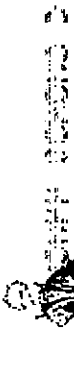
<http://fashion-critic.blogspot.com/>

18-10-2004

faust
kitsch killer
□□□□□□□□□□

Quote:

Originally posted by mikeljames@Oct 18 2004, 03:26 PM
i wonder how it feels to know that the only reason you're remotely relevant is because you have celebrity friends and fashion hype surrounding you. i love what he has contributed to fashion: the ads he shot are some of my favorites (erin wasson/jr gallison in gucci fall 01; jamie bell/maggie gyllenhaal in miu miu fall 04) but this other more graphic stuff is nothing more than the product of bored wannabe-art-people with too much time and money.



[snapback]400975[/snapbac]

i wonder how it feels to know that the only reason you're remotely relevant is because you can get into a garbage bin and suck c***.

<http://fashion-critic.blogspot.com/>

Profile:
Location: New York City
Posts: 8,851

18-10-2004

softgrey

flaunt the imperfection

Profile:
Mod Squad Leader
Design Team Member
Posts: 30,697

i saw him in the grocery store the other day...i couldn't get out of there fast enough....he just gives me the creeps...eeewwww....

i don't even want to be in the same building with him...

This not money that makes you well dressed. It's understanding...and then die

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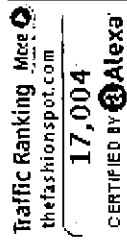
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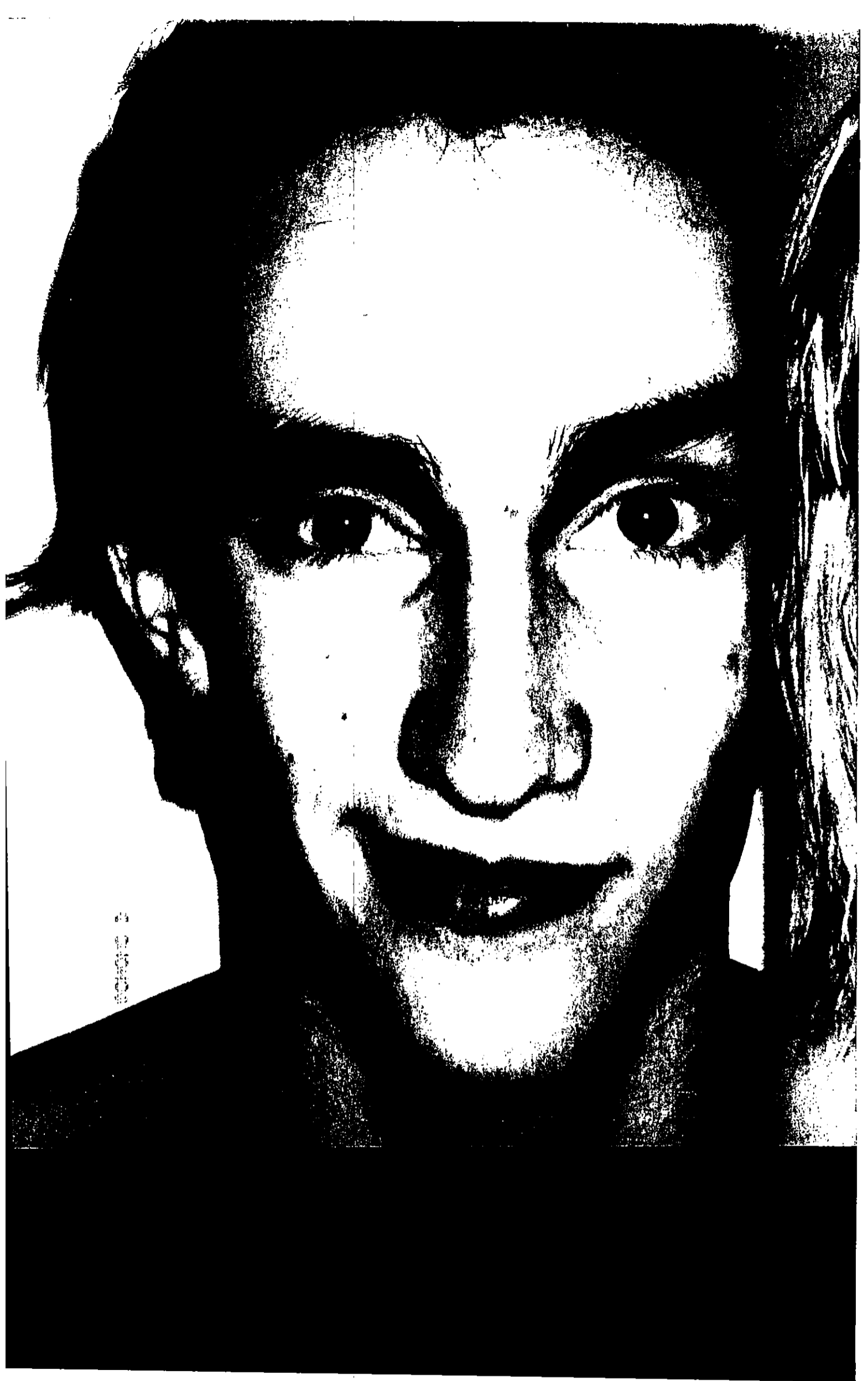
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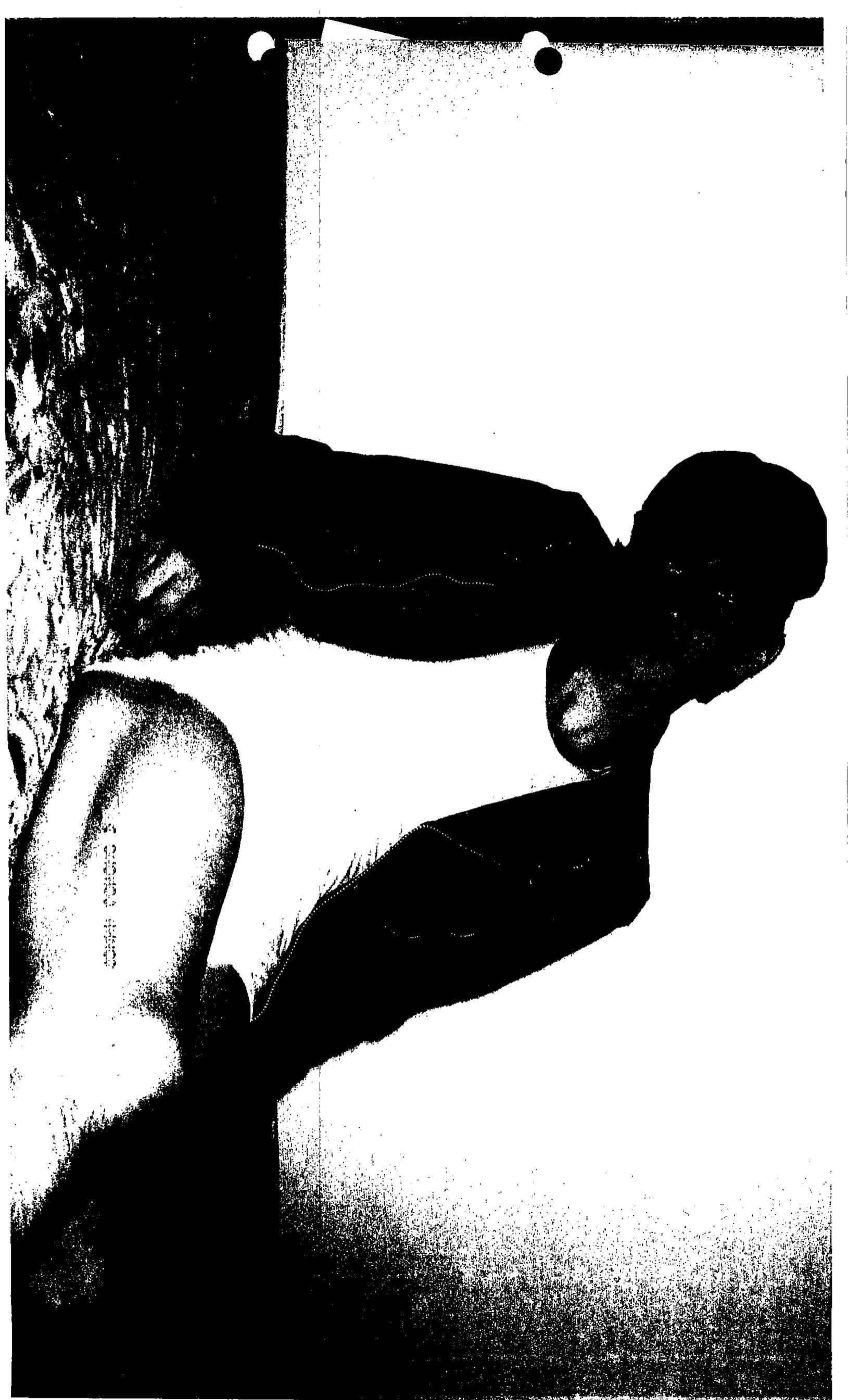
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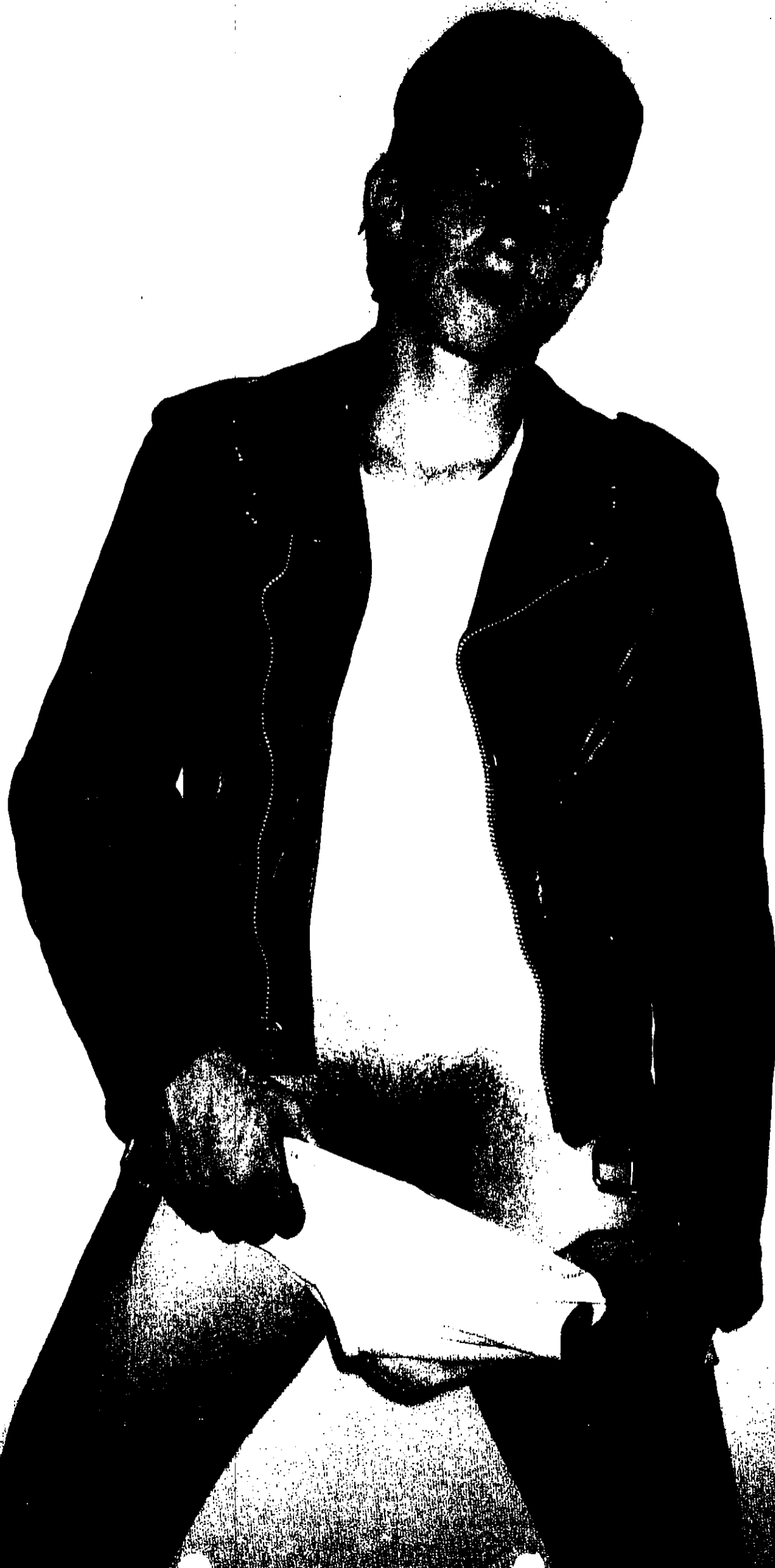
10/10/10 10/10/10



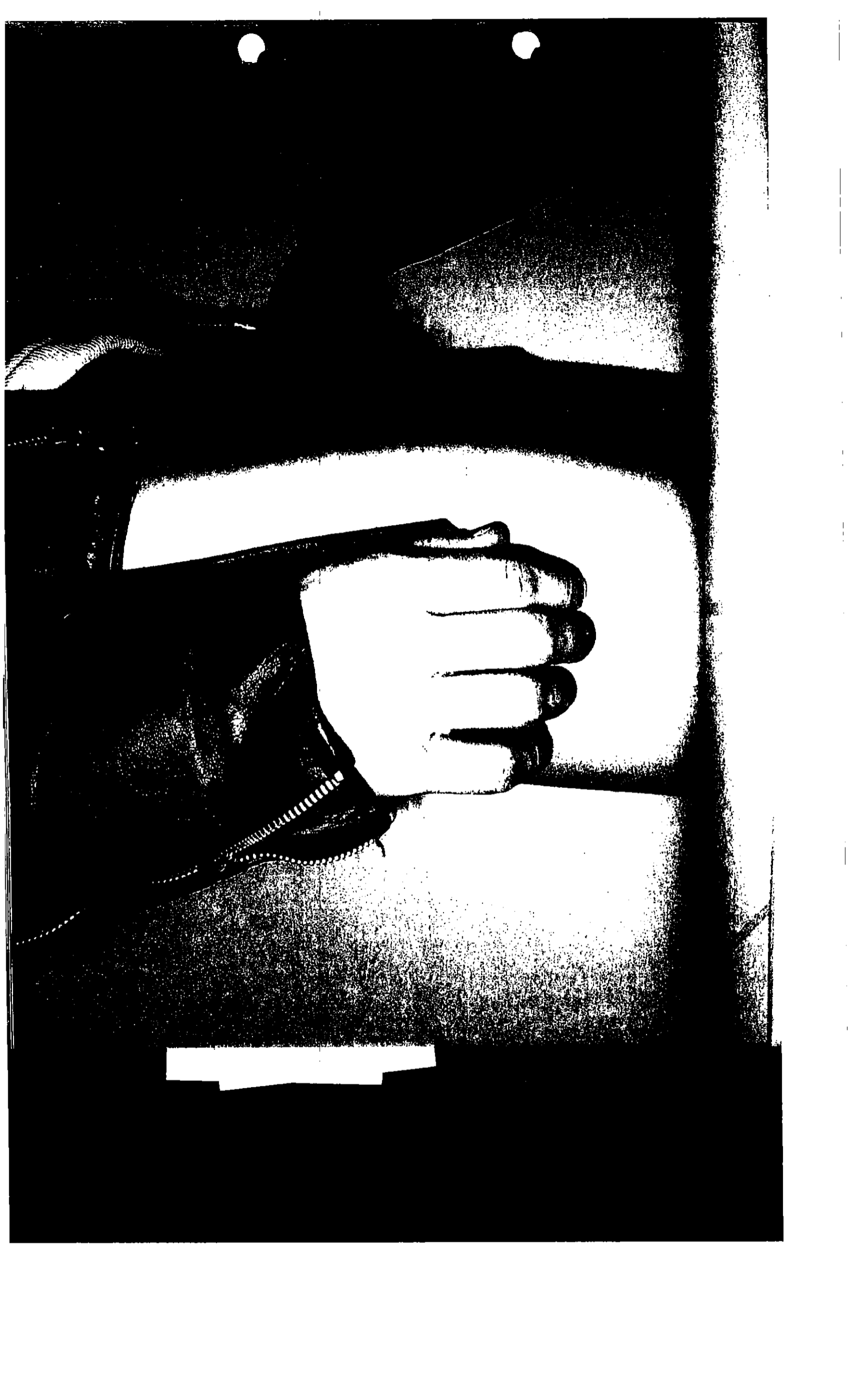




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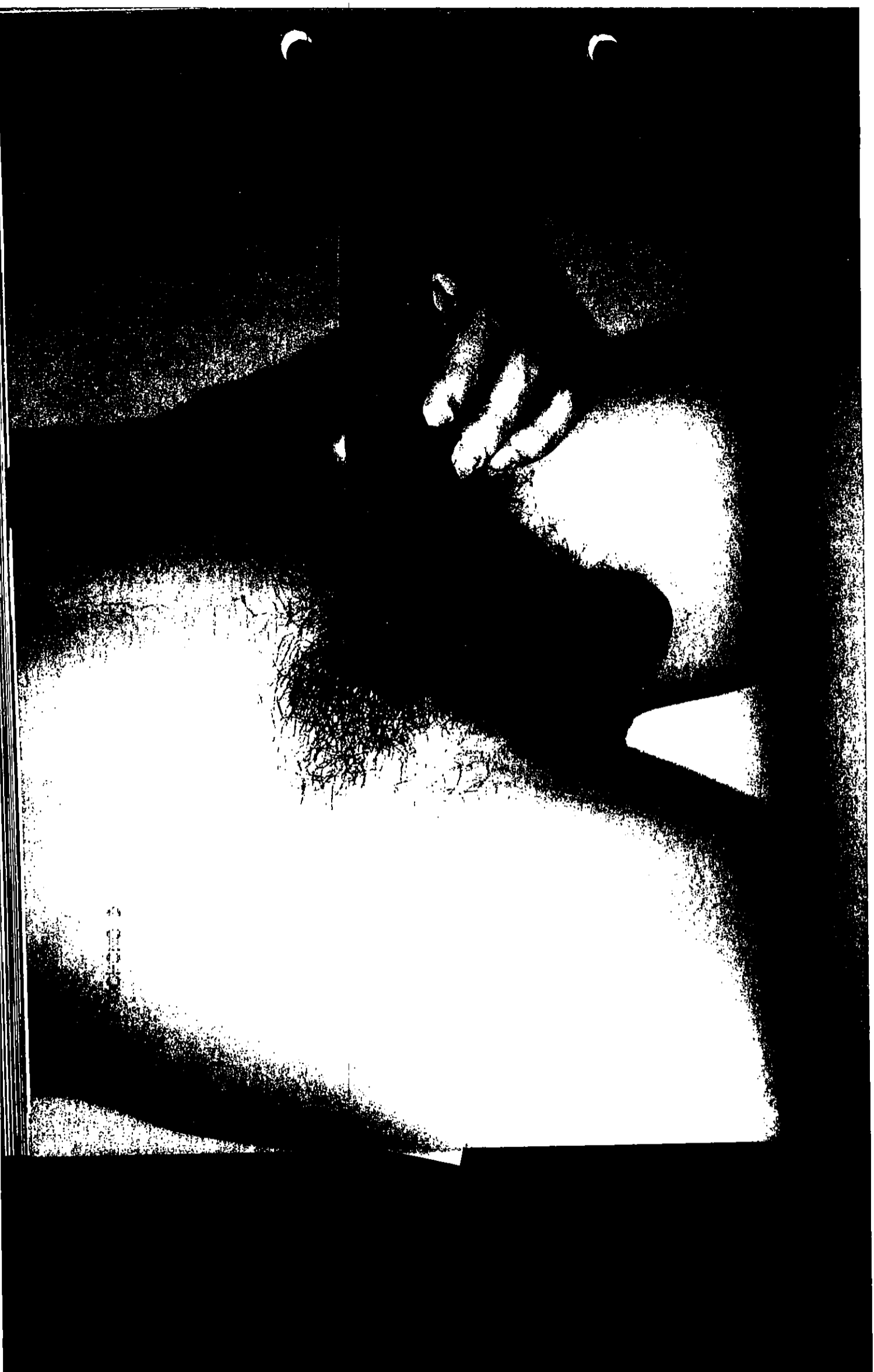






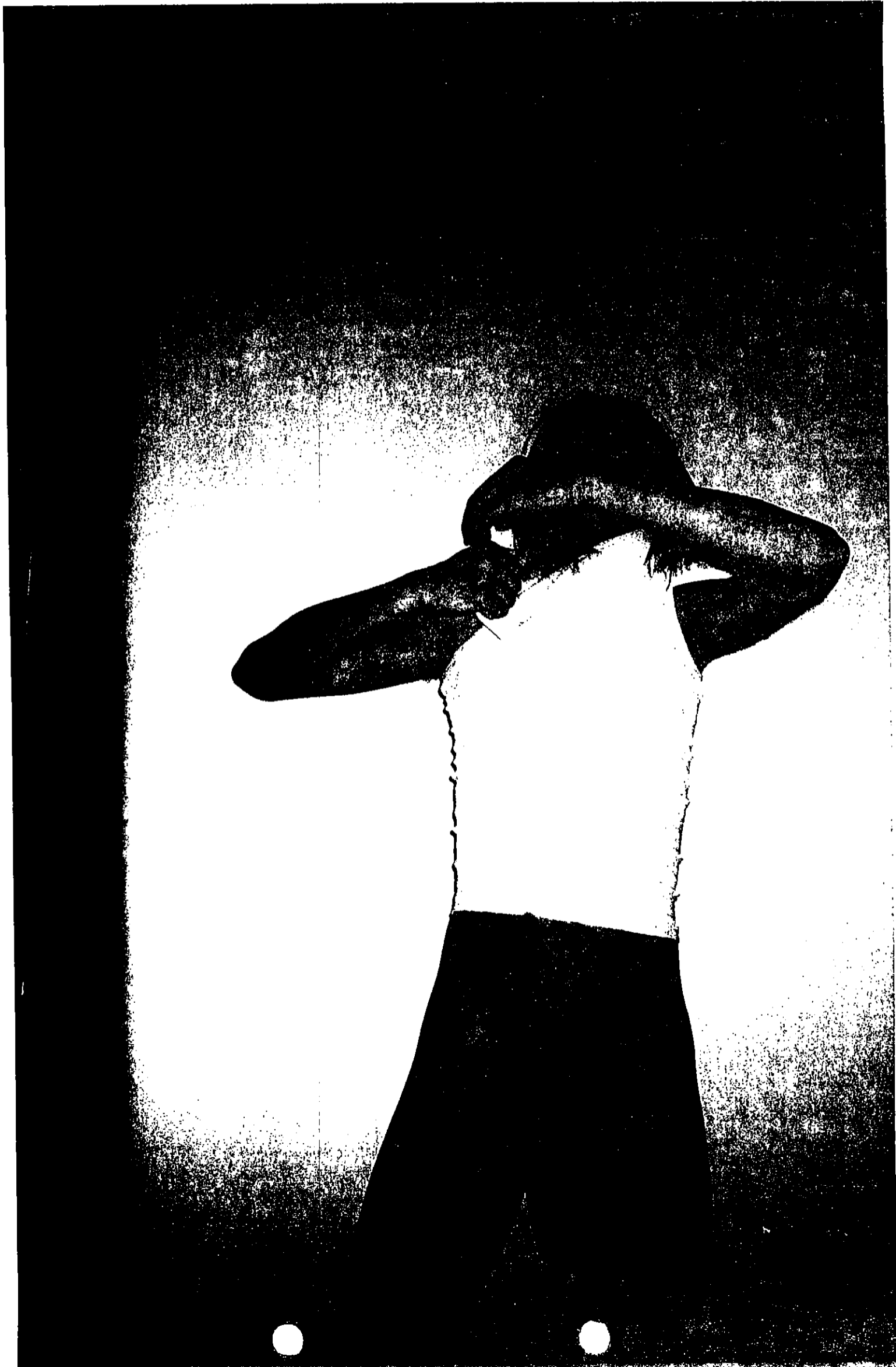


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G. G. G. G. G.



100-100000







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L. B. COOPER
L. B. COOPER



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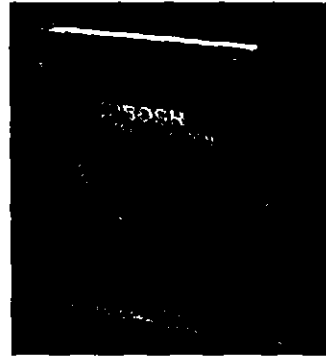
With gratitude to my beloved wife Nikki
for being the clown, special thanks to
Eric, Piero, Brandon, Sissel, Leanne, Vincent,
Anton, Susan, Harmon, Cheryl, Kevin, C. Oliver,
Pamela, Gene, Be and the uplett family, Jessica,
Gladys, Gail, Brian, Ben, Leanne, Christine, James,
Gladys, Gail, Gennise, Francisco, Mom, Dad, Apple,
Die America, Kay & crew, the entire cast will
forever and everyone else in the book. My love
for you. Thank you for your inspiration.
Big thanks to Scott and everyone at LIT and
60 degrees for the prints.
Special thanks to Paul Eustace (art director),
Rebecca,
Nobuko,
Mitsuko,
Charlie Brown
and hysterical glamour.

Kibosh Book-

September 2004 Italy
Hardcover wrapped in Black pvc envelope and
contained in a black rough board case.

9 1/2 x 12 3/4 inches.
All 358 photos are by Terry.
Limited Edition of 2,000.

BUY IT NOW...



Terryworld -

October 2004 Taschen USA
Hardcover

10.2 x 13.3 inches.

288 pages.
All photos are by Terry

BUY IT NOW...



Stern Portfolio

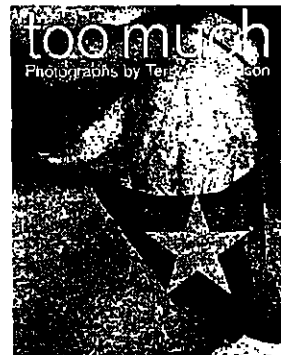
96 pages
Stern Gruner + Jahr AG & Co. (April 1, 2004)
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Too Much

Photographs by Terry Richardson
September 2002 Italy
Out takes of Terry's famous Sisley shoots.



Feared by Men, Desired by Women
Shine Gallery, London.
September 2000

This book accompanied a show of Terry's
in 2000 of some very beautiful women.

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#4 Terry Richardson in Düsseldorf
August 2001 Germany
This is old favorites and new work shot in Germany.



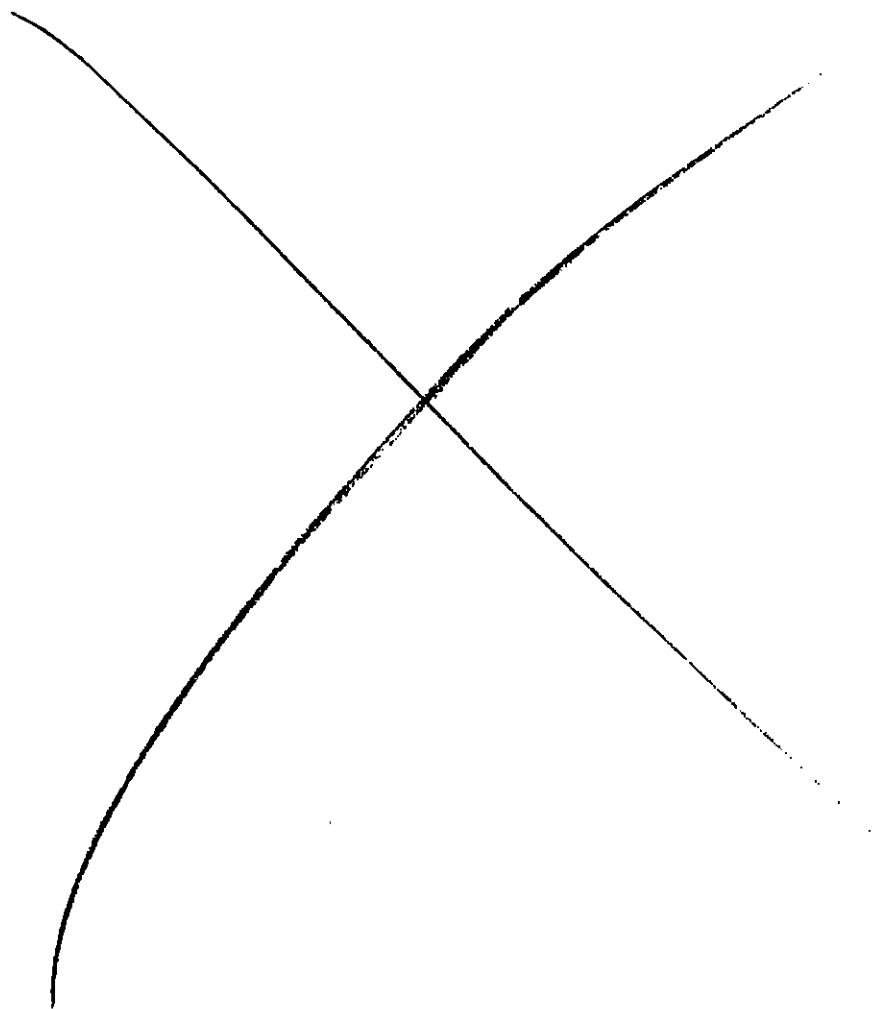
Son of Bob- 1999 Japan
Terry's Second book of documentary pictures



Hysteria Glamour- 1997 Japan
Terry's First book, all documentary.



© 2005 Terry Richardson



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Terry Richardson

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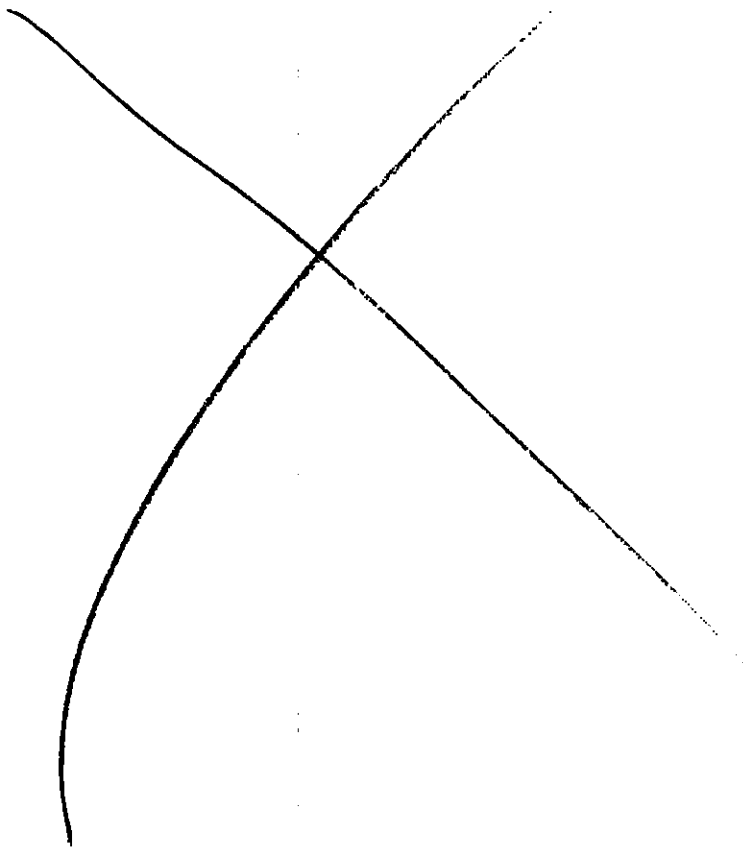
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Kibosh Book-

September 2004 Italy
Hardcover wrapped in Black pvc envelope and
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9 1/2 x 12 3/4 inches.
All 358 photos are by Terry.
Limited Edition of 2,000.

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October 2004 Taschen USA
Hardcover

10.2 x 13.3 inches.

288 pages.
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BUY IT NOW...

Stern Portfolio

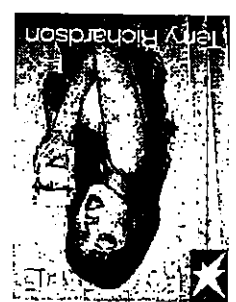
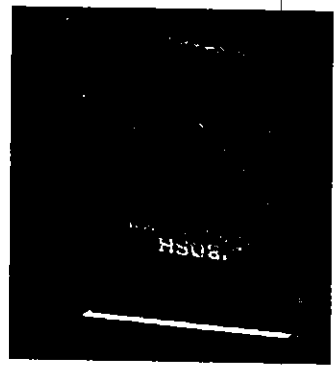
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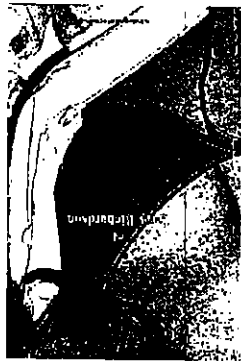
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Terry's First book, all documentary.

Terry Richardson

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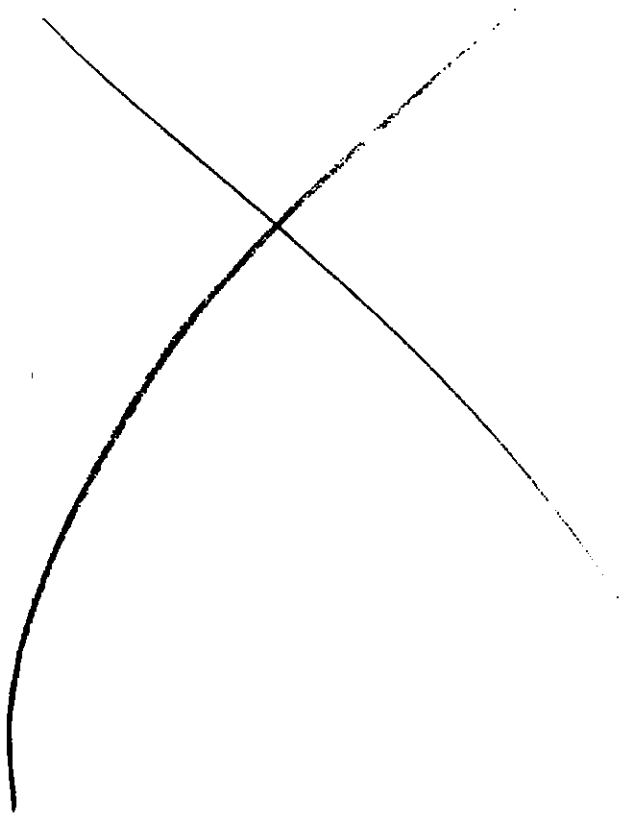
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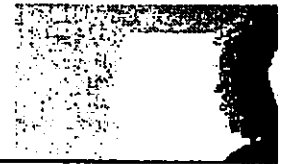


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Visit: <http://www.superbregistrar.net>

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Registrant Contact:
Terry Richardson
Terry Richardson (ja@dimagestudios.com)

Fax: 431-2538
212 Bowery #2
New York, NY 10012
US

Administrative Contact:
American International Productions
Terry Richardson (studio@terryrichardson.com)
+1.2124312538
Fax:
212 Bowery #2
New York, NY 10012
US

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- terryrichard... .tv
- terryrichard... .u
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EXHIBIT 8 ✓

Technical Contact:

Superb Internet Corporation
Role Account (hostmaster@superbregistrar.net)
+1.6046382525
Fax: +1.6046082950
14th floor
700 West Pender Street
Vancouver, BC V6C 1G8
CA

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Name Servers:

ns1.terryrichardson.com
ns2.terryrichardson.com

Creation date: 09 Feb 2000 12:11:07

Expiration date: 09 Feb 2006 12:11:07

Whois-Services: f634b796-3122-44c4-9669-6967e4c11cc6@whois-services.com

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IP Location: US(UNITED STATES)-NORTH CAROLINA-DURHAM
Record Type: Domain Name
Server Type: Apache 2
Lock Status: REGISTRAR-LOCK
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Y! Directory: see listings
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December 9, 2005

Via Facsimile & First Class U.S. Mail

Michael J. Pocchia
1001 Clove Road
Staten Island, New York 10312

Re: ***Lopera v. Richardson, Taschen***
Our File No.: 1345.0001

Dear Mr. Pocchia:

We are still investigating your claims and are providing you with this preliminary determination based upon your request this morning for an urgent response. We are informed and believe that the subject photography session actually occurred in or around early 1996 when our client was seventeen (17), and not in 1998 when he was twenty (20), and that Mr. Lopera never executed a release pertaining to any of the photographs taken at the early 1996 photoshoot. These facts will be supported by Mr. Lopera's testimony (which include certain admissions made by Richardson and his agents) and certain other information which definitely exists and is in your client's possession, custody or control.

We believe Mr. Lopera's former counsel to be remiss in their duties, if in fact they excepted your predecessors representations without the sworn testimony of your client that the subject photoshoot took place in 1998 when Mr. Lopera was twenty (20). We are willing to take into consideration Mr. Richardson's declaration under penalty of perjury in making our final determination. The declaration should not only include the facts set forth in yours and your predecessor's correspondences, but should also identify as the custodian of a business record, the manner in which the Release was kept to insure that the release matches up with the subject photographs, along with any other information which would support that the subject photography session occurred in 1998.

However, in all candor, in light of the facts we have discovered to date, we believe Mr. Richardson would be better served not executing such a declaration as it appears that the subject photographs were provably in circulation in as early as 1997, a year before Mr. Lopera purportedly executed the release.

EXHIBIT 9

Michael Pocchia, Esq.
December 9, 2005
Page 2

Presently, this case is postured as a simple invasion of privacy case and may be resolved for a reasonable amount. If our final investigation reveals that the Release is not what it purports to be and that Mr. Richardson pulled a fast one by substituting releases, than we will amend the complaint to include various other intentional tort causes of action against your client and re-open damages from previously barred acts based on Mr. Richardson's fraud.

What we will not accept at this point, is an alteration in Mr. Richardson's explanation for the Release as any such alteration will appear contrived given the fact that Mr. Richardson's hand has been caught in the proverbial "cookie jar."

If you have any questions or comments, please feel free to contact me.

Very truly yours,

SHERMAN & NATHANSON

By _____
CRAIG J. ENGLANDER

cc: *Frank Lopera*

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Craig J. Englander

From: Craig J. Englander
Sent: Friday, December 09, 2005 12:22 PM
To: 'michaelpocchia@aol.com'
Subject: RE: Dec. 2 correspondence

Per your request

Craig J. Englander

Sherman & Nathanson

9454 Wilshire Boulevard, Suite 820

Beverly Hills, California 90212

(310) 246-0321

-----Original Message-----

From: michaelpocchia@aol.com [mailto:michaelpocchia@aol.com]
Sent: Friday, December 09, 2005 10:48 AM
To: Craig J. Englander
Subject: Re: Dec. 2 correspondence

Michael J. Pocchia, Esq.
1001 Clove Road
Staten Island, New York 10312
(718) 753-9455

December 9, 2005

Re: ***Lopera v. Richardson, Taschen***

Mr. Englander:

Pursuant to your letter that I received on December 2, 2005 (copy attached to this e-mail), you anticipated that your review/investigation of the documents that I forwarded to you on December 2 (model release by Frank Lopera and related correspondence) would be concluded today. Given the weather conditions in New York today, and my resulting staff shortage, I would appreciate the results of your investigation as quickly as possible.

Thank you for your time and anticipated cooperation.

Yours truly,

Michael J. Pocchia

-----Original Message-----

From: Craig J. Englander <cje@snmlaw.com>

To: michaelpocchia@aol.com

Sent: Fri, 2 Dec 2005 16:03:15 -0800

Subject: Re: Dec. 2 correspondence

Craig J. Englander
Sherman & Nathanson
9454 Wilshire Boulevard, Suite 820
Beverly Hills, California 90212
(310) 246-0321

2005
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16:03:15

Craig J. Englander

From: michaelpocchia@aol.com
Sent: Monday, December 19, 2005 11:02 AM
To: Craig J. Englander
Subject: Re: Lopera

Craig,

Please let me know the results of your investigation and if they will result in the immediate dismissal of the complaint against Mr. Richardson and Taschen. I believe that you should have discovered by now that the pictures appearing in the "Hysteric Glamour" publication, were distributed in 1998 and not 1997. Further, the pictures in the Taschen book were taken in 1998 and no pictures of your client were taken in 1996 as your client alleges. I am confident that Mr. Lopera has not shown you any documentation since December 14 for you to conclude otherwise. I am available today to discuss this matter, but Mr. Richardson has now suffered additional financial damages as a result of having to go forward and defend against these meritless charges brought by your client.

-----Original Message-----

From: Craig J. Englander <cje@snmlaw.com>
To: michaelpocchia@aol.com
Sent: Wed, 14 Dec 2005 13:44:34 -0800
Subject: Lopera

Michael:

I am still attempting to obtain some authority and further investigate your representations. Having a demand to you this afternoon may not be realistic, but certainly within 24 hours, I will. Thanks for your patience.

Craig J. Englander
Sherman & Nathanson
9454 Wilshire Boulevard, Suite 820
Beverly Hills, California 90212
(310) 246-0321

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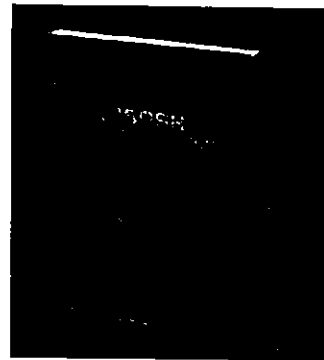
EXHIBIT 10

Kibosh Book-

September 2004 Italy
Hardcover wrapped in Black pvc envelope and
contained in a black rough board case.

9 1/2 x 12 3/4 inches.
All 358 photos are by Terry.
Limited Edition of 2,000.

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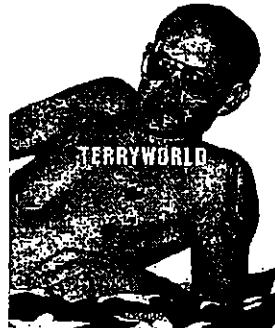
Terryworld -

October 2004 Taschen USA
Hardcover

10.2 x 13.3 inches.

288 pages.
All photos are by Terry.

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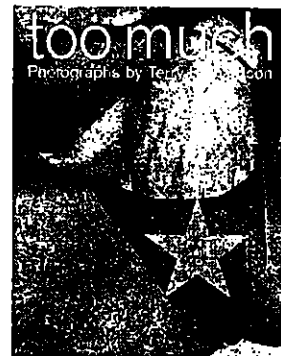
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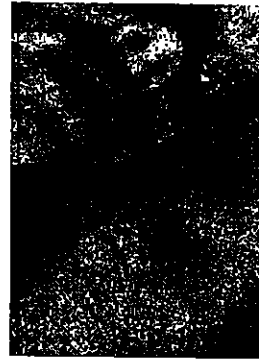
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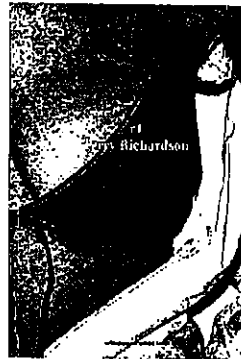


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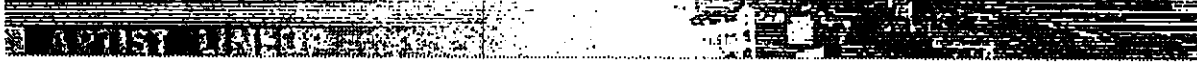
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WHAT'S 'NUEVA' | SCHEDULE • LOCATION | SCENES FROM THE VENUE | ARTIST LINEUP

TOP >> ARTIST LINEUP

ARTIST LINEUP



ARTIST

A to Z

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Adam Chodzko

UK born artist whose work often focuses around notions of social space and the articulations between territory, landscape and communities seen through the lens of the artist.

Adam Glickman

The establisher of Tokion magazine.

Alnoor Dewshi

A young short film maker. He has been winning many awards since 1999, such as Edinburgh Best Short Film Award, Dick Award, Short Circuit Award.

Andrew Kofling

A Documentary film director. His well known works are: "This Filthy Earth" and "Gallivant".

Andrew Kuo

NY based artist, his painting / silk screens are known from Spin Magazine, Face Magazine, ESPN, MTV, Genenc Costume, etc. His works also has been shown at several galleries such as: Pixel Gallery, Visionaire Gallery, Space 1026, Deitch Project and Rocket Gallery in Tokyo.

Ara Peterson

A film maker graduated from RISD in 1997. He is one of well known Providence artist collective "Fort Thunder". He is also active as a member of Fortfield.

Ariel Rogers & Anthony Kaufman

Underground filmmakers.

As Four

Group of 4 fashion designers. Adi, Ange, K.A.I., and Gabi. On 2002, they had won Ecco Domani Fashion Foundation. That same year, they had a show at Deitch Project. They have been active not only as fashion designers, but also as artist.

Assume vivid astro focus

Brazilian graphic artist. After studying photography, he has been showing his work not only in Brazil, but also in the US (Deitch Project) and Japan.

Asymptote

Designers collaborating from Italy. From architecture to industrial design, furniture, interior design, they are always running around the world. Their major works for this year are the interior for Cooper Hewitt Design Triennale and Carlos Miele Flagship.

Atom Egoyan

Born in 1960, grew up in Canada. Writer/Director/Producer of films. His third feature-length film called "Exotica" was invited to the competition section of the Cannes International Film Festival in 1994, which won the International Critic Award. In 1996, he was invited as a jury of the Cannes Film Festival. A year later, at the 1997 Cannes Film Festival, his film, "Sweet Hereafter," was awarded three prizes including the Grand Prix of the 1997 festival. It was also nominated for the Best Director and the Best Screenplay Awards at the 1997 Academy Awards. In 1999 his film "Felicia's Journey" was also screened at Cannes.

Attk

Attk is a global design company whose branches are located in major cities throughout the world, including London, New York, Sydney, and San Francisco. Their clients also range from far and wide, including HBO, CNN, Newsweek, Nike, Puff Daddy, Global Aids Day, GM, Macys.com, EMI, Trister, Columbia Pictures and more. Attk has been recognized as a leading company in the field of design.

Barnstormers

Graphic artists collective made up of 25 artists such as Mike Ming, Rostarr, David Ellis and more from Japanese and the US

Billy Blob

An animator.

Billy Zane

An actor, who was involved in "Back to the Future" and "Titanic"

Bob Stevenson

A scriptwriter and a commercial producer, who lives in LA. One of his well known work is "Dangerous Life of Altar Boys, Thunnsucker"

Breda Beban

Yugoslavian filmmaker, who is known to collaborate with Hrvoje Horvati. Her work has been shown globally through film festivals and galleries.

Brian Beletic

From commercial to music video, his work can be recognized from Bacardi, Ikea, Reebok, Nike, MTV, Levi's, Dead Prez, Black Eyed Peas, Cee Lo and Basement Jaxx.

Brian Doyle

Video artist based in NY.

Brian Lee Hughes

The establisher of Public Incorporation. He is also active as an art director, a writer, and a designer.

Bruce Mau

In 1985, Mau established the Bruce Mau Design Inc. in Toronto. He is a world-famous Canadian architect and art director who participated in architect Rem Koolhaas's project, "S M L XL" as an art director, and thrilled the world. Mau has been involved in several Roppongi Hills projects such as "Roppongi RE-BORN." As a pre-opening phase of the Mori Arts Center, Mau was brought in as the artistic director for "New Tokyo Life Style Roppongi Think Zone," a project that uses state-of-the-art images and audio. Mau was also involved in the publication of a book of the same title and has received high acclaim for his works.

Burnie Burns

An independent filmmaker from Austin, TX. He is well known for making a short film out of HALO, the video game

Burt Barr

An video artist who has been showing globally such as: Whitney Museum of American Art, the San Sebastian Film and Video Festival, The Institute of Contemporary Art, The New Museum of Contemporary Art, Berlin Film Festival and International Center of Photo

C404

A multi media art group C404 was established by Yoshio Sodeoka in NYC. The main focus for this group includes film design, music, web and interactive performance. In 1995, Sodeoka established WordCom, a immensely influential web magazine. C404 has received both the New York Frio award as well as the i-D Magazine Interactive Media Design Award. They have exhibited their works at the San Francisco Museum of Modern Art, the Whitney Museum, and the Times Square, NY. The DVD book called "C404.40.31" was nominated for the VIPEP International Film/video Award in 2002. <http://www.c404.com>

Cameron Jamie

An artist living in Vienna. His work has been shown mostly in galleries.

Christopher Mills

Video artist who has worked with leading artists including Björk.

Cindy Greene

Born in Ohio, USA. After graduating from the Art Institute of Chicago, she started working as a designer at DKNY in NY. She is now well known in various fields; fashion, music, photography and film. As a designer of Libertine, she has worked with a partner in LA, Johnson Hartig. Libertine has been distributed through best select shops all over the world. Cindy has also played an important role as a vocalist in Fischerpooner, the seminal Electro Clash group. Her photography was recently shown at the Rocket Gallery, Tokyo in July, 2003.

INTERVIEW **WNY****Craig McDean**

A Manchester-born world-class fashion photographer Craig McDean is famous these days for the cover jacket of Madonna's latest album "American Life". He also works for W Magazine and VOGUE as well as ad campaigns of Yves Saint Laurent, Chloe Anna Molinari, HUGO BOSS, and Armani. Moreover, he is an active film director, who published a photo book "I Love Fast Cars" in 1999 and exhibited the film version of the book at NUEVA 2003.

Damon Albarn

Born in 1965. Lead vocal of England's leading rock/pop band, Blur. After their debut in 1991, Blur became the center of attention through their albums "Modern Life is Rubbish," "Parklife," and "The Great Escape." After the release of their 5th album in 1997, Blur has been engaged in alternative rock. Since 1999, Albarn has been active in solo projects such as Gorillaz and Mezzanotte. In 2003, Blur released their 7th album, "Think Tank."

Darren Almond

A video artist whose work has been shown through Matthew Marks Gallery, White Cube, and other major galleries in the world.

Dewey Ambrosino

An installation artist whose work has been well known through various galleries and from the set design of the movie, "White boys"

DJ Spooky

Trip Hop DJ and music producer. He had been working with Doctor Octagon, Killa priest from Wu-Tang Clan, Yoko Ono, and Thurston Moore from Sonic Youth.

Doug Aitken

Born in the U.S. in 1968. Winner of the 1999 Venice Biennale International Award for his eight-screen video installation "Electric Earth". An outstanding artist, his work has had a great impact with the public as well as art professionals. Since then, his solo shows have been exhibited in major recent exhibition called "New Ocean" was held in London in 2001. Then it traveled to the Tokyo Opera City Art Gallery, Japan, in 2002 where it was an immense success.

Elaine Constantine

Known in the field of documentary and fashion photography. Her work can be seen in major fashion magazines such as Vogue, The Face, and more.

Elf(Carlucci)

Born in Bronx. At age of 15, he had joined Morris Park Crew and named himself ELF. Through the Hip Hop culture he got into art and became an illustrator. At the same time, he started to pursue more artistic career as performer and jewelry designer. He

ESPO

Underground graphic artist based in NY

Etienne Charry

A French musician. His pop and lounge music is popular among the world.

Faruk

A filmmaker from Sarajevo.

Floria Sigismondi

An Italian artist who is a filmmaker, video artist, photographer, and sculptor. As a music video director, she has been collaborated with David Bowie, Marilyn Manson, Tricky, Leonard Cohen and Bjork.

Forcefield

The artists from Fort Thunder. Their performances include installation, music, and film.

Freemilk

French filmmaker collective whose works are well known in Europe.

Freestyle Collective

Collaboration of artists based in NY. They mainly produce broadcast, website, and music video.

Gabri Christa

A performer and one of the founder of Danza Contemporanea de Cuba, Danz Abierta.

Gage + Belferton

Filmmakers and photographers based in Brooklyn. Their collaborating team has been working on several commercial photos and video art.

Geoff McFetridge

A graphic artist and director in Los Angeles. In 1996, he founded his own design studio, Champion Graphic. His works are including the animation title for "Virgin Suicides" a feature film by Sofia Coppola and illustrations for Milk Fed or Marc Jacobs. He had a solo exhibition at PARCO gallery in Tokyo and Colette in Paris.

Gilly Barnes

In 1995, her short film won Telluride and Seattle Film Award. Since then, she has been shooting commercial for Mercedes Benz and Nike. Also made music video for Kid Rock.

Graeme Burfoot

In 1995, her short film won Telluride and Seattle Film Award. Since then, she has been shooting commercial for Mercedes Benz and Nike. Also made music video for Kid Rock.

Greg Kadel

A fashion photographer based in NY. From Numero to Vogue, Loewe to Louis Vuitton, his work has been recognized by around the globe.

Greg Lynn

An architect who designed New York City Presbyterian Church besides designing a furniture line.

Greg Williams

British photo journalist who recently published a book called "On Set".

Gregg Brokaw

A filmmaker with a graphic designer background. His innovation of a music video for people with hearing disability was awarded from Corporation on Disabilities and Telecommunication.

Harmony Korine

Scriptwriter/Director. When Harmony Korine was only nineteen years old he worked for Larry Clark's film called "Kids" as a scriptwriter. Korine directed his film "Gummo" in 1997, and received an award from the Venice International Film Critic League. In 1999 Korine released the film, "Julian Donkey Boy" which saw the filmmaker exploring a new visual language by uniquely editing the film as well as using still photography to help illustrate the internal emotion of the main character.

Harrimansteel

Designer collective, specializes in 3-D animation. Their work for Nike has been very famous.

Houston

Seattle based design office founded by Matt Houston. They have worked for Levis, agnes b, Tokion, Digital Kitchen, Vice Magazine and etc. In 2002, they also won 42nd Design Award of I.D. Magazine.

Howie B

British Trip Hop DJ, music producer, and visual artist. He has collaborated with several artists such as Björk, U2, Everything But the Girls, Tricky, and more.

Idealouge

Designers collective based in NYC.

Jamil GS

Fashion photographer whose work has been seen through Supreme, Hysteria Glamour, Dune Magazine, The Face, Index Magazine, Dazed and Confused, and more.

Janaina Tschape

A photographer, her work had been exhibited from Nichido Contemporary Arts in Japan and other galleries around the world.

Jem Cohen

Music Video artist whose works are known in REM and Fugazi videos.

Jen Liu

Graphic designer based in LA.

Jeremiah Clancy

A filmmaker graduated from NYU. He is also a dancer in Fisherspooner and an actor in many TV shows such as Law & Order and When I grow Up.

Jeremy Scott

After working as a designer at Marc Jacobs, he had been actively producing his own clothes in a fun exciting collection shown in Paris, LA, and NY. This year, not only with his collection exhibited at Deitch Project, but also with his new Spring/Summer collection for 2004, Scott has explored a theatrical theme, reminiscent of a stage production. His recent activities include designing clothes for Miss Piggy as well as for Fischerspooner.

INTERVIEW **wmv**

Jess Holzworth

Born in 1972. A photographer and a fashion designer in New York. She has worked in collaboration with Susan Cianciolo. She is also part of a rock band called Angel Blood with Rita Ackerman.

Joern Ukilen

Young British filmmaker who has been working for Daily Record's commercials.

John Galliano

A renowned fashion designer, born in Gibraltar in 1960. Dior's chief designer, John Galliano graduated from London's prestigious St Martins College of Art & Design in 1983. In 1987, he received British Designer of the year. In 1995, he became a chief designer of Givenchy, next year, he became a chief designer for Christian Dior. In this period, he had been awarded the British Designer of the Year 3 times. He has been the chief designer of 6 different lines.

Jonas Akerlund

A music video artist whose works are known from MOBY ("007 Theme" and "Porcelain"), Lenny Kravitz "If I Could Fall in Love", Madonna "Ray of Light", Jamiroquai "Canned Heat", Christina Aguilera "Beautiful", and more.

Jonathan Romney

Film critic.

Jonathan Turner

Born in 1976. Turner attracts much attention as one of the youngest and talented artists based in New York. He has designed the website for Visionare as well as video works for Shiseido. His animated film "Leaves" produced in 2000, has been shown in the Museum of Modern Art, New York (MoMA). In February 2004, Virgin Cinemas Roppongi Hills with the collaboration of the Mori Art Museum, will show beshowing "Leaves"

Joseph Grigley and Amy Vogel

Filmmaker unit whose works have been shown in various galleries and film festivals such as: Yokohama Triennale, Galerie Air de Paris, Francesca Pia, Cohan and Leslie Gallery.

Joshua Oppenheimer

A filmmaker known for "The Wedding Singe" and other music videos.

Juergen Teller

German fashion photographer whose work had been well known through Vogue, V, Index, and more. His work had been exhibited at Photographer's Gallery and Tate Modern

Kashiwa Sato

Graduated from Tama Art University. He worked for the Hakunodo Inc, and established his own creative studio SAMURAI. His main work involves the art direction and the promotional campaigns for "SMAP", a popular Japanese music group. He has been involved with the product development, package design and advertising for Kirin Beer, Honda, Shiseido, among others, as well as the art direction and brand renewal project for OZOC, a young woman's fashion line. He has also been showing his work through Shiseido La Beaute, and published two books, "A.D.2000" and "Kashiwa Sato's work and surroundings". Because of his striking creative power and keen sense of visual communication, he has now become one of the most spirited young art directors represented in Japan. His awards include the Tokyo ADC Grand Prix, Tokyo TDC Gold Prize, Japan Graphic Designer's Association Young Designer Award, Asahi Advertising Award, Yusaku Kamekura Award, and others.

Katie Hill

Performer from England

Katsunori Aoki

Born in 1965. He is the establisher of Butterfly Stroke Inc. He is an awarded art director: JDGDA, Japan advertisement Award, Japan Magazine Advertisement Award, Tokyo Art Director Award, and more. His works involve Benneton, Laforet, Hiromichi Nakano, Inax, Kinn and etc...

Kieran Darcy Smith

Film director, screenwriter, actor, and producer.

Kouki Tange

Born in 1968, at prefecture in Japan. He was awarded with an artist scholarship by the Japanese govt. to study abroad in NY, USA. Establishes Yellow Brain on her return back to Japan. She is now working as a music video director, working with Mr.Children, Misia, Chemistry, Keisuke Kuwata and other known musicians. He won the Best Video of the Year at MTV Music Awards Japan, 2002.

Kuntz & Maquire

Film-makers who has been shooting commercials for NIKE, Budweiser, Snapple's, and MTV (such as Loveline, Real World, MTV Awards, and more). Besides commercials, they are also shooting music videos for Electric Six and other artists.

Laura Sciacovelli at Untitled

A fashion photographer, who is based in Italy and England. Her works are not only shown through various fashion magazines but also in John Smedley's 2001 spring summer collection. In 1998, she had published "YSL 40 years of Creation" and on 2002 "Porn?".

Lew Baldwin

Well known in net art circles for his stunningly tortuous redsmoke.com, and for projects like milkmilkieonade.net and goodworld.ws. He is also known as an illustrator, designer and musician and was selected to the Whitney Biennial.

LOT/EK

Architect unit based in N.Y. Both Ada Tolla and Giuseppe Lingnano are from Italy. LOT/EK was established in 1993 and has become famous for their unique architectural designs. They built the main cinema installations at all the past RET inevitable festivals. Besides these shows, they have had exhibitions at the Whitney Museum, the Museum of Modern Art (MoMA), PS1, the Cooper-Hewitt, National Design Museum, and the Fashion Institute of Technology Museum. They presented their work to Japan last year at the Tokyo Designers Block 2002 and also had a show at the Think Zone in Roppongi. Their book, LOT/EK Urban Scan, which was published in 2001, contains twenty-three examples of their astonishing projects.

M55

A designer collective.

Marco Brambilla

A filmmaker who produces both line art and commercial work. His works are collected by museums globally: such as San Francisco Museum of Modern Art and Guggenheim Museum. Currently, his short film is shown at the New Museum of Contemporary Art.

Mario Sorrenti

Born in 1971, in Italy. He moved to New York when he was ten years old. He had been recognized as one of the most famous fashion photographers in the world. He had been working for Italian Vogue, Visionaire, W-Magazine, and i-D to name a few. Some of his most famous work has been of Kate Moss in advertisements for the Calvin Klein. He also made several music videos with artists, such as PJ Harvey and Des'ree.

Mark Szasz

Well known music video artist. His documentary style music video was first recognized through Oasis's video "Cigarettes and Alcohol". He now creates several commercials for big clients such as Wrangler.

Melody McDaniel

Video artist who had made music videos for Tori Amos, Cranberries, Catherine Wheel, and more.

Michael Cleary

British fashion photographer.

Michael Stipe (R.E.M.)

The vocalist of R.E.M., which is described as the America's No. 1 rock band, received too many Grammy or MTV awards to enumerate. In addition to the R.E.M. activity, he is also active as a producer and an actor. He founded NY-based C-Hundred Film Corp. in 1987, and LA-based Single Cell Pictures and production company Self Time in 1995. He showed a talent as a producer in "Velvet Goldmine" and "Being John Malkovich," and published a photo collection "Two Times Intro: On the Road With Patti Smith" as a photographer.

Michel Auder

Well known video artist who has been using video as a diary since he was 18 years old. From his diary, the world of Andy Warhol and old east village culture are captured vividly.

Mike Moloney

Created design firm Deepend.

Miltos Manetas

Artist from Greece that has incorporated technological advancements in his artwork. He is shown in many galleries around the world.

Mission

Nueva's production company. NY based film production company that has produced Requiem for a Dream and "π". Also created music videos for Fatboy Slim, Chemical Brothers, Air, Basement Jaxx, the Verve. Commercials for the Coach, D'NY, Gap, and L'oreal.

Moichi Kuwahara

An establisher of Club King.

Nagi Noda

Born in 1973, Tokyo, Japan. Established Uchu Country. Won Tokyo ADC award, Jagda Award and many other prestigious awards. Created many commercials for the likes of Nike, World, GAGA, Yuki promotions video, and cd jackets.

Naohiro Ukawa

Designer, video director, VJ, DJ, Writer, Punks, etc. CD jacket design for Bordums, TV direction for Cornerious, and other famous musicians in Japan. Won best music dance clip for MTV Japan. Also best digital clip at the MVA2003.

Nash Edgerlon

Matrix reloaded and Star Wars series director

Nichola Bruce

I could read the sky's, movie director.

Nick Knight

An English artist Nick Knight, a world-class fashion photographer and creator, has been working for VOGUE, i-D Magazine, and Face since early 80's. He also works on ad campaigns of Yohji Yamamoto and Christian Dior. In 1997, he released a photo collection, "Nick Knight," running his 1221 representative works from 80's. In 2000, he collaborated with a graphic design master Peter Saville in publishing "Flora," which, through color and design, expressed the beauty of flowers including a pressed flower and pressed leaf owned by the Natural History Museum, London. Other known important works include a Levi's ad featuring models in their 70s or 80s, and the jacket cover of a Bjork's album "Homogenic."

Nigel Helyer

Australian sculpture and a sound artist.

Nitin Vadukul

Commercial photographer, done portraits of Radiohead, Eminem, Ozzy Ozbourne, Eve, Dr. Dre, Moby and other celebrities. Also shot advertisements for Hewitt Packard, NIKE, and Reebok.

Norbert Scoerner and Twin Studio

Fashion photographer based in London, main clients are The Face, Vogue and Yohji Yamamoto, Comme des Garcons, Nike and Armani. Worked closely with Herzog and de Meuron on the Prada shop in Tokyo.

panOptic

NY based design group that works on film, photo, music, industrial design, graphic design, creates set design using the latest technologies.

Par Brothers - Neil Post

Based in Holland and Rotterdam. Artists working mostly in Europe.

Paul Davis

America's famous illustrator. School of Visual Arts Guest Doctorate. has won Life time achievement awards by the Arts Academy. Named to the hall of fame of ADC. And Apple master by Apple.

Paul Plowman

English filmmaker

Psyop

Designer group, mostly associated with Web, graphic and Commercials. Many clients including, AT&T, Home Depot.

Quannum Projects

Makes music for the Hip Hop scene, for example DJ shadow and Blackalicious.

Roman Coppola

Famous for the Grammy-winning video for Fatboy Slim's "Praise You" (Best Music Video, 1999), other music videos including Daft Punk, and commercials, Roman Coppola made his long-awaited feature film debut with "CQ" in 2002.

Ruben Fleischer

Young music video artist. Has done work for Electric Six, DJ Format and created new videos for Hip hop music.

Run Wrake

World famous English animator. Made U2's music video and many works shown on MTV and channel 14.

Ryan McGuinness

Renowned skateboard culture based artist in NY. Graphic design art incorporated with Dietch project and Life. Has done group shows at Rocket Gallery and is working with many established clients as a designer.

Sam Cole

NY based young active filmmaker. Works for Mission.

INTERVIEW / WDW

Satoshi Saikusa

Japanese fashion photographer in Paris. Has done work for Vogue, V mag, Numero, Visionaire and etc. Is also famous for commercial shoots for Shiseido, Lancome, Ysl etc.

Senam Okudzeto

Artist. Her theme is of the modern Africa. She has developed short films of the same concern.

Shawn Mortensen

Music video artist that has worked with Bush, Julia Darling and Tricky

Shepard Fairey - Obey

A charismatic graffiti artist. Fairey has spread his "Obey" propaganda across the globe on stickers and posters. His Obey Project expresses his idea that "street is information." and has raised world-wide controversy.

Simen Johan

Norway born fine art photographer. His works can be viewed at the Yossi Milo gallery in NY.

Simon Pummel**Skiny**

After working as a stylist for Katherine Hammet and Kylie Minogue. She is now a documentary director, her first film was Kings and Toys. Now, she is working on stylish music videos and tv commercials.

Spike Jonze

Born in the U.S. in 1969. His firm "Being John Malkovich" was nominated for the awards of the Best Director, the Best Screenplay and Best Supporting Actress through the Academy Awards in 2000. He also has received best director and newcomer awards from other festivals, including the Chicago Film Critic Association and the MTV Movie Awards among others. In addition to producing a number of short films, most notably working with Bjork and Sonic Youth to create groundbreaking music videos. His most recent work "Adaptation," starring Nicholas Cage and Meryl Streep, received the awards for Best Supporting Actor and the Best Screenplay through 2003 Academy Awards.

Surface2air

Grffiti artist group. Has worked on commercials, fashion, and exhibitions.

Tabbert Filler

Director of film and video from Mexico

Terry Richardson

Terry Richardson started working as a photographer on a series documenting the underground scenes of the East Village lifestyle in 1990. In the mid 1990's, Richardson has forayed into photography for fashion design. Since then, he become one of the world leading photographers. His images have been presented through various magazine and advertisements such as seen in i-D, French Vogue, Harper's Bazaar as well as campaigns for Gucci, Sisley Levi's, Baby Phat, Club Monaco, among others. He has also published a number of books of his own photography: "Hysterical Glamour" (1996), "Son of Bob" (1999), and "Men Desired by Women" (2001) and "TOO MUCH" (2002)

Tess Giberson

Fashion designer, her clothes are sold at Barneys and Seven in NY. Her clothes are also sold at stores in Tokyo, at United Arrows, Adelaide, and Diptic.

Thomas Campbell

Established artist in the surfing and skateboarding world.

Tim Evans & Jason Smith

Tim is a painter and Jason is a digital artist. Their work is shown at the New Museum in NY.

Tim Macmillan

English filmmaker, done CM for Citi bank, Sky sports, Del Monte, etc. Also a fine artist that has won awards at many film festivals including Tampere short film festival and city of Lisbon Prize.

Todd Oldham

The boss off Todd Oldham Studio, where he oversees his line, Target line, hotels and bar interior.

Tommy Pallotta

Well known in the 3-D animation world. Their design and techniques are used frequently in music videos.

Torrance Community Dance Group

Spike Jonze and Roman Coppola makes music videos for artists such as Oasis and Fatboy Slim which both won MTV Music Video Awards

Tronic

Architect duo, and now video artists that showed at Diesel Denim Gallery. Also known for there 3-D work for Nike's web page.

UNKLE

Trip pop trio of DJ Shadow, James Lavelle, and Kudo.

Unorthodox Styles

A vibrant creative consultancy consisting of a collective group of designers, artists, film makers, writers, producers, DJs and Photographers.

Up at the Big House

London based film production company. Known for music videos.



Vernon Reid

Guitarist for Living Color.



VICE

One of the leading entertainment production companies based in New York. VICE is involved in various media activities including "VICE Magazine," "VICE Records," "VICE TV," "VICE Books," "VICE Stores," and "VICE Events" in 2004. VICE wilset up shop in Japan. NUEVA has featured a film from "VICE TV".



Victoria Mapplebeck

Broadcaster, documentary filmmaker. Mostly known for her work in SmartHearts, but is now studying at the Royal College of Art for a Masters degree.

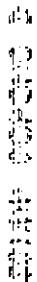


WK Interact

After graduating from a design school in Paris, lived in London for 8 years as a street performer. Then moved to NY and worked on displays of Comme de Garcon, Yoji Yamamoto, Cooper Museum. In Japan, worked on shows for PARCO and Beams and has become a renowned graffiti artist.



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1345 Docs



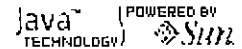
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Listed in category: Books > Antiquarian & Collectible

Terry Richardson - Hysteric Glamour - art photo book

Item num

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Bidding has ended for this item

If you are a winner, Sign In for your status.

List an item like this or buy a similar item below.



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Winning bid: **US \$271.36**
(Reserve met)

Ended: Oct-31-05
13:02:24 PST

Start time: Oct-21-05
14:02:24 PDT

History: 24 bids (US \$50.00 starting bid)

Winning bidder: [modernmiami](#)
(306 ☆)

Item location: Los Angeles
United States

Ships to: Worldwide

Shipping costs: Not specified

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Seller information

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Feedback Score: 18
Positive Feedback:
100%

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Description

Item Specifics - Antiquarian/Collectible Books

Binding: **Hardcover w/Jacket**

Category: **Art & Photography**

Sub-Category: **Photography Monographs**

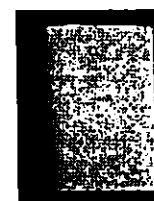
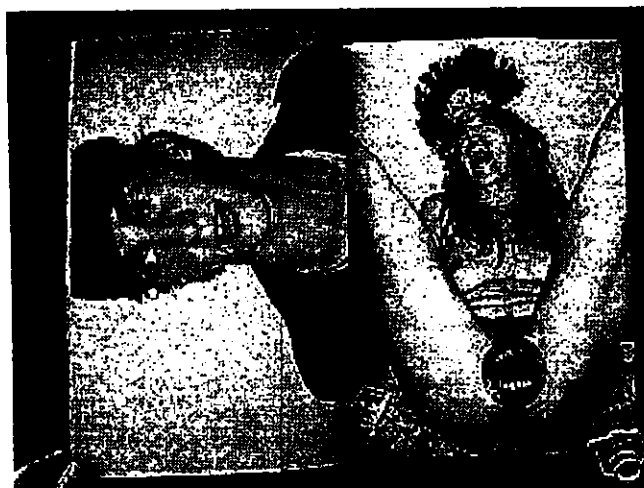
Special Attributes: **1st Edition, Signed**

Printing Year: **1997**

This is Terry Richardson's first photo book, published by Hysteric Glamour in Japan. It was a limited edition and this is # 63. The dust jacket has a little wear and there is a tear in the back (see photo), but who cares? I bought it and he would want it this way.

EXHIBIT 13 ✓

Select a picture



Shipping, payment details and return policy

Shipping Cost

US \$10.00

US \$35.00

Services Available

Standard Flat Rate Shipping Service

USPS Global Priority Mail

Service Transit Time

4 to 6 business days

Available to

United States only

Worldwide

Will ship to Worldwide.

Shipping insurance

US \$5.00 Optional

Sales tax

Seller charges sales tax for items shipped to: CA* (0.085%).

* Tax applies to subtotal + S&H for these states only

Seller's payment instructions

Accept PayPal. Sales final. Thanks for shopping!

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eBay official time

12/2/2005

1 STATE OF CALIFORNIA)
2 COUNTY OF LOS ANGELES) ss.

3 I am employed in the County of Los Angeles, State of California. I am over the age of 18 and not a
4 party to the within action; my business address is: 9454 WILSHIRE BLVD., SUITE 820, BEVERLY HILLS,
CALIFORNIA 90212.

5 On February 1, 2006, I served the foregoing document entitled: **PLAINTIFF FRANK**
6 **LOPERA'S CONSOLIDATED OPPOSITION TO DEFENDANTS TERRY RICHARDSON'S**
7 **AND TASCHEN AMERICA, LLC'S SPECIAL MOTIONS TO STRIKE PLAINTIFF'S**
8 **COMPLAINT PURSUANT TO C.C.P §425.16 [DECLARATION OF FRANK LOPERA AND**
9 **DECLARATION OF CRAIG J. ENGLANDER]**

10 upon the interested parties in this action in a sealed envelope addressed as follows:

11 MICHAEL E. WEINSTEN, ESQ.
12 MICHAEL L. NOVICOFF, ESQ.
13 LINER YANKELEVITZ SUNSHINE &
14 REGENSTREIF LLP
15 1100 GLENDON AVENUE, 14TH FLOOR
16 LOS ANGELES, CALIFORNIA 90024-3503
17 TEL: (310) 500-3500
18 FAX: (310) 500-3501

MARIA SOLE L. KAINE, ESQ.
BARRY SLOTNICK, ESQ.
LOEB & LOEB, LLP
10100 SANTA MONICA BOULEVARD
SUITE 2200
LOS ANGELES, CALIFORNIA 90067-4164
TEL: (310) 282-2000
FAX: (310) 282-2200

13 **(By Mail [State])** I am readily familiar with the practice for the collection and processing of
14 correspondence for mailing with the UNITED STATES POSTAL SERVICE; such envelope will be
15 deposited with the UNITED STATES POSTAL SERVICE on the above date according to ordinary business
16 practices. I am aware that on motion of the party served, service is presumed invalid if postal
17 cancellation date or postage meter date is more than one day after date of deposit for mailing in
18 affidavit.

19 **(Via Personal Service)** I personally delivered the document listed above to the person(s) and/or
20 company/entities set forth above by and through Worldwide Network, 1533 Wilshire Boulevard, Los
21 Angeles, California 90017.

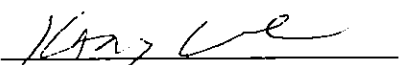
22 **(Via Facsimile)** By transmitting from my business address a true copy thereof from sending facsimile
23 machine (310) 246-0305 addressed to each individual at its facsimile telephone number set forth
24 above at the time indicated on the transmission verification sheet attached hereto.

25 **(Via Overnight Delivery)** I caused to be delivered to an authorized overnight delivery service driver
26 to receive documents, in an envelope or package designated by said overnight delivery service with
27 delivery fees paid or provided for, addressed to the person on whom it is to be served, at the address
28 as last given by that the person on any document filed in the case and served on the party making
service.

29 Executed on February 1, 2006, at Beverly Hills, California.

30 **(State)** I declare under penalty of perjury under the laws of the State of California that the above is
31 true and correct.

32 **(Federal)** I declare that I am employed in the office of a member of the bar of this Court at
33 whose discretion the service was made.


Kady Lane