

Page 54

1 McDonald  
 2 under advisement.  
 3 BY MR. BROOKS:  
 4 Q. Can you take a look at the Canal  
 5 Zone book again, please, and look at page  
 6 C00122.  
 7 (Witness looks at exhibit.)  
 8 Q. C122 is a painting called  
 9 Meditation, correct?  
 10 A. Yes.  
 11 Q. It's painting number 6 in the book?  
 12 A. Yes.  
 13 Q. Is that painting the same image as  
 14 in Exhibit 52 in the document that I've been  
 15 asking whether or not that's a newspaper ad --  
 16 a magazine ad?  
 17 MS. BART: Objection, form.  
 18 Q. You can answer.  
 19 A. Yes, same painting.  
 20 Q. And it has no paint cans, right,  
 21 it's not from the studio, correct?  
 22 MS. BART: Objection, form.  
 23 Q. You can answer.  
 24 A. Yes.  
 25 MR. HAYES: Objection, form.

Page 55

1 McDonald  
 2 MS. BART: I'll instruct the witness  
 3 not to speculate.  
 4 MR. BROOKS: She already answered  
 5 yes.  
 6 You're saying it's speculating when  
 7 I ask her if there are paint cans there?  
 8 MS. BART: Well, what I'm saying to  
 9 you is that --  
 10 MR. BROOKS: Well, never mind. She  
 11 answered.  
 12 MS. BART: Richard Prince is the  
 13 best person to ask these questions of, not  
 14 a witness who didn't create these works of  
 15 art.  
 16 MR. BROOKS: Okay.  
 17 BY MR. BROOKS:  
 18 Q. With respect to these announcement  
 19 cards, do you know if at the end of the show,  
 20 the exhibition, you had leftover cards,  
 21 announcement cards?  
 22 A. Yes.  
 23 Q. I'm going to show you what's been  
 24 previously marked as Plaintiff's Exhibit 53, and  
 25 actually the last two pages were previously

Page 56

1 McDonald  
 2 marked as 53A, so it's two exhibits.  
 3 Could you look at the --  
 4 MS. BART: Just give her a second to  
 5 look at it.  
 6 (Witness looks at exhibit.)  
 7 Q. Okay. Look at the second page,  
 8 GG002763. Did you receive a copy of the e-mail  
 9 on the top from Jessica Arisohn?  
 10 A. Yes.  
 11 Q. And who is Jessica Arisohn?  
 12 A. A gallery assistant.  
 13 Q. At the Gagorian Gallery?  
 14 A. Yes.  
 15 Q. And who is Andie Trainer who wrote  
 16 the e-mail beneath the first one in the chain?  
 17 A. A gallery receptionist.  
 18 Q. Do you know Ryan from Rare Posters?  
 19 A. Know him? No.  
 20 Q. Do you know who he is?  
 21 A. Sure, yeah.  
 22 Q. Who is he?  
 23 A. He's someone who buys posters in  
 24 bulk from us occasionally.  
 25 Q. Do you see she said in the e-mail

Page 57

1 McDonald  
 2 but somehow it doesn't seem right for him to be  
 3 selling, capital letters, our invitations, do  
 4 you see that?  
 5 A. Yes.  
 6 Q. Did you get involved in the question  
 7 of whether invitations should be given to Ryan?  
 8 MS. BART: Objection, form.  
 9 A. He normally sells posters.  
 10 Q. Right. Okay.  
 11 Let's look at the next page.  
 12 Jessica Arisohn, now she's given his  
 13 name, Ryan Dowler wants Prince Canal Zone, do  
 14 you see that, it's the second e-mail?  
 15 A. Yes.  
 16 Q. Andie says we have three extra boxes  
 17 left, and that was addressed -- that e-mail was  
 18 addressed to you as well, correct?  
 19 A. Yes.  
 20 Q. And then Nicole Heck wrote to  
 21 you and Jessica Arisohn and Darlina Goldak,  
 22 Shouldn't we get a percentage of the sale if he  
 23 is selling something we paid to produce, do you  
 24 see that?  
 25 A. Yes.

Page 58

1 McDonald  
 2 Q. Did you agree with that?  
 3 MS. BART: Objection, form.  
 4 Q. You can answer.  
 5 A. I thought we should be reimbursed  
 6 for what we paid to make them.  
 7 Q. Reimbursed by Ryan's company?  
 8 A. Yeah, instead of recycling.  
 9 Q. Instead of?  
 10 A. Recycling the extra invitations.  
 11 Q. And if you look at the next page  
 12 2766, GG -- actually, let's stick with the GGP,  
 13 GGP003063, you wrote an e-mail saying we should  
 14 sell them to him, correct?  
 15 A. Yes.  
 16 Q. And what was your reasoning for  
 17 that?  
 18 A. They would have been recycled or  
 19 discarded otherwise.  
 20 Q. Why not just give them to him?  
 21 MS. BART: Objection, form.  
 22 Q. You can answer.  
 23 A. I just thought we should get  
 24 reimbursed for what we had spent to make them.  
 25 Q. And did you sell these materials to

Page 59

1 McDonald  
 2 him, do you know?  
 3 A. I don't know.  
 4 Q. And in these e-mails there's a  
 5 reference to invitations, right?  
 6 Was that a reference to Exhibit 103,  
 7 which is the invitation you had printed, or to  
 8 104, which is the announcement, what we've been  
 9 calling the announcement card?  
 10 A. The announcement card.  
 11 Q. 104?  
 12 A. Yes.  
 13 Q. That's what Ryan wanted, correct?  
 14 A. Yes.  
 15 Q. To make posters?  
 16 MS. BART: Objection, form.  
 17 MR. HAYES: Objection, form.  
 18 A. No, he wasn't making posters.  
 19 Q. What was he doing?  
 20 A. Selling the cards I think.  
 21 Q. Selling the cards? I see.  
 22 It's just that on the first page --  
 23 okay, I hear what you're saying.  
 24 On the first page of Exhibit 53 it  
 25 says Ryan from Rare Posters -- okay, so you're

Page 60

1 McDonald  
 2 saying, your understanding was he wanted to sell  
 3 the actual announcement cards, not make them  
 4 into posters, is that right?  
 5 A. Yes.  
 6 Q. Okay. If I asked this before, I  
 7 apologize, but were these announcement cards  
 8 sold to Ryan?  
 9 MS. BART: Objection, form.  
 10 Q. If you know?  
 11 MS. BART: And asked and answered.  
 12 A. I don't know.  
 13 Q. Okay. Did I ask you that before?  
 14 MS. BART: Yes.  
 15 Q. And what did you say before?  
 16 A. I don't know.  
 17 Q. Okay. All right. It wasn't a trick  
 18 question. I don't remember it.  
 19 MS. BART: You never know with  
 20 Mr. Brooks.  
 21 Q. So you don't know if they were  
 22 sold --  
 23 A. No.  
 24 Q. -- to him? Okay.  
 25 MS. BART: Objection.

Page 61

1 McDonald  
 2 Q. Do you know Glenn O'Brien?  
 3 A. Barely, yes.  
 4 Q. Who is he?  
 5 A. He worked with Andy Warhol.  
 6 I believe he was involved in Interview Magazine.  
 7 I don't know him very well.  
 8 MR. BROOKS: Did you get that,  
 9 Interview, Interview Magazine?  
 10 (Discussion off the record.)  
 11 BY MR. BROOKS:  
 12 Q. I'm going to hand you a document  
 13 that's previously been marked as Plaintiff's  
 14 Exhibit 29.  
 15 If you look at the first page of  
 16 Exhibit 29, GGP001421, there appears to be at  
 17 the bottom an e-mail from Glenn O'Brien to Betsy  
 18 Biscone at the Prince studio asking for some  
 19 images for the interview, do you see that?  
 20 A. Yes.  
 21 Q. Correct?  
 22 A. Yes.  
 23 Q. And did you become aware that  
 24 Mr. O'Brien wanted some images for Interview  
 25 Magazine?

Page 90

1 McDonald  
 2 MR. HAYES: Objection, form.  
 3 A. No.  
 4 Q. The cover of pulp fiction novels?  
 5 MR. HAYES: Objection, form.  
 6 MS. BART: Join.  
 7 A. Sometimes, I think, yes.  
 8 Q. Were you familiar with his painting  
 9 Spiritual America?  
 10 MR. HAYES: Objection, form.  
 11 A. Is that a painting?  
 12 Q. It's a rephotograph of a picture of  
 13 Brooke Shields when she was ten years old?  
 14 A. I think it's a photograph, yes.  
 15 Q. And were you aware that Mr. Prince  
 16 rephotographed that photograph that some other  
 17 photographer had taken?  
 18 MS. BART: Objection, form.  
 19 MR. HAYES: Form.  
 20 Q. You can answer.  
 21 A. That photograph I'm familiar with  
 22 recently.  
 23 Q. Do you know how long Gagosian  
 24 Gallery has represented Mr. Prince?  
 25 A. I don't know.

Page 91

1 McDonald  
 2 Q. Were you aware that Mr. Prince had a  
 3 retrospective at the Guggenheim Museum in late  
 4 2007?  
 5 A. Yes.  
 6 Q. Did you go to it?  
 7 A. No.  
 8 Q. Did Gagosian represent Mr. Prince at  
 9 that time?  
 10 A. I don't know.  
 11 Q. Did you know in 2008 that Mr. Prince  
 12 had a practice of appropriating images created  
 13 by others and including those images in his  
 14 work?  
 15 MS. BART: Objection, form.  
 16 MR. HAYES: Form.  
 17 Q. You can answer.  
 18 A. Can you say it again?  
 19 Q. He'll read it again.  
 20 (Record read.)  
 21 A. I knew he was an appropriation  
 22 artist, yes.  
 23 Q. Well, how do you define an  
 24 appropriation artist?  
 25 MR. HAYES: Objection, form.

Page 92

1 McDonald  
 2 A. An artist who uses materials that  
 3 influence him and reinvents them to make  
 4 something new.  
 5 Q. He uses materials that influence  
 6 him, materials created by others, right?  
 7 MS. BART: Objection, form.  
 8 MR. HAYES: Objection, form.  
 9 A. Other painters, other magazines.  
 10 Q. Other photographers?  
 11 MS. BART: Objection, form.  
 12 MR. HAYES: Objection, form.  
 13 Q. You can answer.  
 14 A. Could be, yeah.  
 15 Q. Did you personally do anything to  
 16 find out whether any of the images in these  
 17 Canal Zone paintings were taken from copyrighted  
 18 material?  
 19 MS. BART: Objection, form.  
 20 MR. HAYES: Objection, form.  
 21 Q. You can answer.  
 22 A. No.  
 23 Q. Do you know if anyone at Gagosian  
 24 Gallery did that?  
 25 MS. BART: Objection, form.

Page 93

1 McDonald  
 2 Q. You can answer.  
 3 A. I don't know.  
 4 Q. Did you ever try to find out -- I  
 5 know you didn't ask him you said already, but  
 6 did you ever try to find out where the images in  
 7 these Canal Zone paintings, specifically the  
 8 Rastafarian images, came from?  
 9 MS. BART: Objection, form.  
 10 MR. HAYES: Objection, form.  
 11 Q. You can answer.  
 12 A. No.  
 13 Q. To your knowledge did anyone at  
 14 Gagosian Gallery make an attempt to find out  
 15 where the Rastafarian images came from?  
 16 MS. BART: Objection, form.  
 17 MR. HAYES: Objection, form.  
 18 Q. You can answer.  
 19 A. I don't know.  
 20 MR. BROOKS: Let's take five minutes  
 21 and I might be finished. I want to look  
 22 at my notes.  
 23 MS. BART: Okay.  
 24 (Recess taken: 3:40 p.m.)  
 25 (Proceedings resumed: 3:48 p.m.)

UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

COPY

-----  
PATRICK CARIOU,

Plaintiff,

- against -

RICHARD PRINCE, GAGOSIAN GALLERY, INC.  
LAWRENCE GAGOSIAN and RIZZOLI INTERNATIONAL  
PUBLICATIONS, INC.,

Defendants.  
-----

DEPOSITION UPON ORAL EXAMINATION of  
Non-Party Witness, NANCYSCANS CORP. by JOHN OLSON, Chief  
Executive Officer, held pursuant to Notice of Examination on  
the 16th day of November 2009 at 2:05 P. M. at the offices of  
SONYA DEL PERAL, ESQ., 22 Park Row, Chatham, New York 12037  
before CHARLES E. M. JOHNSON, a Court Reporter and Notary  
Public in the State of New York.

Valley Reporting Service, Inc.  
115 Green Street  
Kingston, New York 12401  
(845) 331-4020

1

JOHN OLSON

2

Q. Mr. Olson, are you familiar with ink jet or ink jetted?

3

A. Yes.

4

Q. What is ink jet or ink jetted? What does that term  
5 mean?

6

A. It's a technology.

7

Q. Can you describe what that technology involves?

8

A. It's ink being placed on a substrate to reproduce the  
9 data that resides in a digital file.

10

Q. Did you employ ink jet technology in connection with the  
11 Canal Zone project?

12

A. Yes.

13

Q. Can you explain how one, in layman's terms, if it's  
14 possible, performs ink jetting on, for example, a  
15 photograph that you receive.

16

MR. HAYES: Objection to the form.

17

MS. BART: Objection to the form.

18

MS. PERAL: Objection to the form.

19

BY MR. BODEN: (Continued.)

20

Q. Do you understand the question?

21

A. Can you rephrase?

22

Q. Sure I will. By way of a hypothetical -- it might be  
23 easiest -- if NancyScans received a hard copy

1 JOHN OLSON

2 photograph, and the instructions from the photographer  
3 are to print or rather copy and print, this photograph,  
4 is it possible to employ ink jet technology in order to  
5 achieve that instruction?

6 A. Yes.

7 Q. And how would one do that?

8 A. If you receive a digital file, you feed that digital  
9 file to an ink jet printer, and the technology  
10 transforms that digital information onto a substrate  
11 with a head that squirts ink in different colors or  
12 gradations of gray onto paper or canvas.

13 Q. All right. Now, if you were to receive an original --  
14 and the same hypothetical -- if you were to receive an  
15 original document -- but it was a hard copy, in order to  
16 achieve what you have just described, you would have to  
17 create some electronic form of that hard copy; is that  
18 correct?

19 A. Yes.

20 Q. And how would you do that?

21 A. I would scan it.

22 Q. Is that process that you just described in general terms  
23 what you did for Mr. Prince in connection with the Canal

1  
2  
3  
4  
5  
6  
7  
8  
9  
10  
11  
12  
13  
14  
15  
16  
17  
18  
19  
20  
21  
22  
23

JOHN OLSON

Zone project?

A. Yes.

Q. He would send you hard copies, and NancyScans would scan them, and then employing an ink jet process would print them?

MR. HAYES: Objection to the form.

MS. BART: Join.

THE WITNESS: Yes.

BY MR. BODEN: (Continued.)

Q. Now, we're going to get to the documents here that were produced, that you photocopied, in response to the subpoena.

But I want to ask whether you're familiar with, as you sit here today, some of the documents that were sent to you by hard copy from Mr. Prince.

Specifically, do you recall seeing images of Rastafarian men?

MS. BART: Objection to the form.

MR. HAYES: Objection to form.

MS. PERAL: Objection to the form.

THE WITNESS: I recall Rastafarians.

BY MR. BODEN: (Continued.)

1

JOHN OLSON

2

Were you also asked to enlarge some of these

3

images to specific size dimensions --

4

A. Yes.

5

MS. BART: Objection to the form.

6

Q. -- in connection with the Canal Zone project?

7

A. Yes.

8

Q. How would you know what size to enlarge images to?

9

A. By following the instructions that we received.

10

Q. You don't remember what the instructions, the exact

11

instructions, were?

12

A. Yes.

13

Q. Do you know whether it was a verbal instruction or

14

whether it was a written instruction?

15

A. Any instructions we received were either verbal or on

16

occasion written on an envelope we would receive work

17

in.

18

Q. Do you know who the author of the written instructions

19

on the envelope is?

20

A. No, I don't.

21

Q. Do you know who gave verbal instructions?

22

A. No, I don't.

23

Q. Did you ever receive verbal instructions, if you can



UNITED STATES DISTRICT COURT  
SOUTHERN DISTRICT OF NEW YORK

PATRICK CARIOU,

Plaintiff,

vs.

Index No.: 08 CIV 11327

(DAB)  
RICHARD PRINCE, GAGOSIAN  
GALLERY, INC., LAWRENCE  
GAGOSIAN, and RIZZOLI  
INTERNATIONAL PUBLICATIONS,  
INC.,

Defendants.

---

DEPOSITION OF

CHRISTIANE CELLE

Tuesday, January 26, 2010  
10:00 a.m.

Schnader Harrison Segal & Lewis LLP  
140 Broadway, Suite 3100  
New York, New York 10005-1101

Reported by:  
Bryan Nilsen, RPR



ESQUIRE  
an Alexander Galt Company

Telephone: 212.687.8010  
Toll Free: 800.944.9454  
Facsimile: 212.557.5972

One Penn Plaza  
Suite 4715  
New York, N.Y. 10119

<p style="text-align: center;">17</p> <p>1 Celle</p> <p>2 at 424 Broome Street.</p> <p>3 Q. The location at 189 Lafayette, is</p> <p>4 that still a bookstore?</p> <p>5 A. Yes, bookstore with photography book</p> <p>6 only.</p> <p>7 Q. Do you exhibit artists there at all?</p> <p>8 A. No.</p> <p>9 Q. The space at 255 Centre, that is a</p> <p>10 gallery space?</p> <p>11 A. Gallery space, yeah.</p> <p>12 Q. And what type of work do you exhibit</p> <p>13 there?</p> <p>14 A. At the 424 space I do a lot of</p> <p>15 event, book signing. Right now I have actually</p> <p>16 a show that's drawing-painting, it's mixed</p> <p>17 media, when 424 is photography only.</p> <p>18 Q. 424 Broome is photography only?</p> <p>19 A. Only, yes.</p> <p>20 Q. The space at 255 Centre, is there a</p> <p>21 drawing-painting show there now?</p> <p>22 A. Right now, yeah, mixed media.</p> <p>23 Q. And who are the artists?</p> <p>24 A. Jody, J-O-D-Y, Morlock,</p> <p>25 M-O-R-L-O-C-K.</p>	<p style="text-align: center;">19</p> <p>1 Celle</p> <p>2 A. My husband is partner.</p> <p>3 Q. In all three?</p> <p>4 A. Yes.</p> <p>5 Q. And it's basically 50/50?</p> <p>6 A. Exactly, yeah.</p> <p>7 Q. Day to day who runs the art</p> <p>8 galleries, you or you and your husband?</p> <p>9 A. Only me.</p> <p>10 Q. And the 424 Broome space, that show</p> <p>11 is only photography?</p> <p>12 A. It's only photography, yes, correct.</p> <p>13 Q. And you've had that space open for</p> <p>14 how long?</p> <p>15 A. That one I open in April 2009.</p> <p>16 Q. And do you presently have a show</p> <p>17 there?</p> <p>18 A. Yes.</p> <p>19 Q. Who is showing?</p> <p>20 A. Right now I have it's called</p> <p>21 Bande-A-Part, B-A-N-D-E-A-P-A-R-T.</p> <p>22 Q. And can you give me an English</p> <p>23 translation of that?</p> <p>24 A. Yes. I mean actually it's a French</p> <p>25 word that really doesn't translate too much.</p>
<p style="text-align: center;">18</p> <p>1 Celle</p> <p>2 Q. And what type of work does</p> <p>3 Ms. Morlock do?</p> <p>4 A. Ms. Morlock does, first of all,</p> <p>5 photography, and then she does a little painting</p> <p>6 or tattoos on top of them. Then she does a lot</p> <p>7 of oil paintings. She does sculpture and she</p> <p>8 does drawings.</p> <p>9 Q. So the photo-based work is a photo</p> <p>10 upon which she in turn paints or makes some</p> <p>11 other marks of some kind?</p> <p>12 A. It looks like, yeah, like tattoos on</p> <p>13 paintings.</p> <p>14 Q. And do you know the process, does</p> <p>15 she use oil paint or what does she do to affix</p> <p>16 those tattoos to the photographs?</p> <p>17 A. On those photos in particular, there</p> <p>18 are only two in the show, I'm not sure what she</p> <p>19 used.</p> <p>20 Q. And do you know the source of the</p> <p>21 photographs?</p> <p>22 A. No, I don't.</p> <p>23 Q. These three spaces, so-called</p> <p>24 gallery spaces, if that's okay, do you own them</p> <p>25 entirely yourself or do you have partners?</p>	<p style="text-align: center;">20</p> <p>1 Celle</p> <p>2 It's all the bands from the '60s, '70s, and</p> <p>3 '80s. It's underground music.</p> <p>4 And the show actually the title</p> <p>5 Bande-A-Part came because there is a book to,</p> <p>6 you know, to assist the show. Because what I'm</p> <p>7 trying to do is have, you know, book signing and</p> <p>8 shows together.</p> <p>9 Q. And the photographers who are</p> <p>10 showing in this show, they're one photographer</p> <p>11 or more than one?</p> <p>12 A. There are nine photographers.</p> <p>13 Q. Nine photographers?</p> <p>14 A. Yes.</p> <p>15 MR. BROOKS: You're talking about</p> <p>16 the current show?</p> <p>17 MR. HAYES: The current show, yes.</p> <p>18 BY MR. HAYES:</p> <p>19 Q. And the subject matter of the</p> <p>20 current show is a single band photographed or</p> <p>21 multiple bands photographed?</p> <p>22 A. Multiple bands, New York</p> <p>23 underground.</p> <p>24 Q. From the '60s -</p> <p>25 A. 60s, 70s, 80s, yes.</p>



**ESQUIRE**  
an Alexander Galt Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

21	23
<p>1 Celle</p> <p>2 Q. The space at 424 Broome, you've told</p> <p>3 us that it's only a photography space, does it</p> <p>4 specialize in any particular type of photography</p> <p>5 or has it been giving shows of different types</p> <p>6 of photography?</p> <p>7 A. So far I have been doing different</p> <p>8 type of photography. It's true that when the</p> <p>9 gallery started I had something really in mind</p> <p>10 which was more travel-oriented photography. But</p> <p>11 things evolved.</p> <p>12 Q. Evolved into being more general?</p> <p>13 A. I think evolved because sometimes a</p> <p>14 show you want doesn't happen or, you know, you</p> <p>15 have to kind of tweak it around, and you have</p> <p>16 once a great opportunity that not necessarily</p> <p>17 are what you were expecting but such a great</p> <p>18 opportunity that you have to do the show.</p> <p>19 Q. At the present time do you have both</p> <p>20 male and female photographers?</p> <p>21 A. That's interesting. Yes, I do.</p> <p>22 Q. And do you have any other point of</p> <p>23 emphasis for the gallery, if travel is not the</p> <p>24 point of emphasis at the moment, do you have any</p> <p>25 other point of emphasis in terms of what the</p>	<p>1 Celle</p> <p>2 hearing this correctly, the name of the show is</p> <p>3 Samburu?</p> <p>4 A. The Samburu, yeah.</p> <p>5 Q. What does that mean?</p> <p>6 A. It's the warrior in North Kenya.</p> <p>7 When you go to Kenya – I've been a few years</p> <p>8 ago, in the north there is a tribe that are not</p> <p>9 the Masai, and they're called Samburu. So</p> <p>10 they're warriors. So it's a show about the</p> <p>11 civilization.</p> <p>12 Q. So it's about the warriors in</p> <p>13 North Kenya?</p> <p>14 A. Yes.</p> <p>15 Q. And that show lasted for how long?</p> <p>16 A. That show I believe six weeks.</p> <p>17 I don't really remember, but I guess six weeks.</p> <p>18 Q. I'm just looking for approximations.</p> <p>19 A. Yeah.</p> <p>20 Q. And if you can recall, what shows</p> <p>21 did you have after that?</p> <p>22 A. After that I had the surf show.</p> <p>23 Q. And the surf show is surfing-related</p> <p>24 photography?</p> <p>25 A. Yes. It was a group show actually.</p>
22	24
<p>1 Celle</p> <p>2 gallery shows or doesn't show?</p> <p>3 A. So far, besides the rock-and-roll</p> <p>4 show that I have right now, most of the</p> <p>5 photographers exhibit in connection with the</p> <p>6 traveling.</p> <p>7 Q. So you opened the space in April</p> <p>8 of '09, correct?</p> <p>9 A. Yes.</p> <p>10 Q. And since that time to the present</p> <p>11 how many shows have you had?</p> <p>12 A. April – sorry, I don't remember by</p> <p>13 heart.</p> <p>14 Q. Take your time.</p> <p>15 A. In the 424 or in the whole --</p> <p>16 Q. Well, let's start with 424.</p> <p>17 A. Okay. So my first one was the</p> <p>18 Samburu. Samburu is photography from North</p> <p>19 Kenya, so that was the first one, S-A-M-B-U-R-U.</p> <p>20 And you want the name of the</p> <p>21 photographer too?</p> <p>22 Q. Please.</p> <p>23 A. Lyle Owerko, L-Y-L-E, O-W-E-R-K-O.</p> <p>24 That was my first show.</p> <p>25 Q. By the way, pardon me for not</p>	<p>1 Celle</p> <p>2 Q. And who was in the group show, if</p> <p>3 you recall?</p> <p>4 A. In the group show I had Tony,</p> <p>5 T-O-N-Y, Caramanico, C-A-R-A-M-A-N-I-C-O.</p> <p>6 I had Jean-Philippe Piter,</p> <p>7 P-I-T-E-R.</p> <p>8 Q. Jean-Philippe Piter?</p> <p>9 A. Yes.</p> <p>10 Q. Okay?</p> <p>11 A. I had Jean-Philippe Piter, Tony</p> <p>12 Caramanico. I had Antoine Verglas, my husband,</p> <p>13 because he does kind of underwater photography.</p> <p>14 A-N-T-O-I-N-E, V-E-R-G-L-A-S.</p> <p>15 Then I had a gentleman called</p> <p>16 Burton, B-U-R-T-O-N, Machen, M-A-C-H-E-N. He</p> <p>17 does sky and beach and everything.</p> <p>18 I'm missing somebody – oh, yes,</p> <p>19 I have one more from Hawaii, Wayne Lewin,</p> <p>20 W-A-Y-N-E, and Lewin is L-E-W-I-N.</p> <p>21 I'm sure I forgot a few of them.</p> <p>22 Q. And how long did the surf show last</p> <p>23 approximately?</p> <p>24 A. I think it last a long time, all</p> <p>25 summer, like mid May, June, July.</p>



**ESQUIRE**  
an Alexander Galle Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

33

1 Celle

2 I keep contact.

3 Q. Where?

4 A. Rio.

5 Q. Okay. And so you had heard about

6 Mr. Cariou?

7 A. Yes.

8 Q. And what happened next in terms of

9 your having any contact with him?

10 A. I mean I heard when the book was –

11 I bought the book. When I open the bookstore,

12 you know, I had in mind to carry a lot of books,

13 new books and out-of-print books. I bought

14 right away Surfer actually. I find a copy

15 somewhere online that was signed actually.

16 And, you know, I find out about all

17 the other books that he did. So I find out

18 about Yes Rasta.

19 I was trying to get a book called

20 Trench Town Love, but I don't think I could find

21 that one. Or sometime the price was really

22 high. That's how I really, you know, get to

23 know more his work. But I never met him.

24 Q. So you found out about him you said

25 about his work, is that by going online?

34

1 Celle

2 A. When I wanted to open the bookstore

3 I started researching a lot of photographer

4 books, you know, editor. And I mean I had

5 Surfer at home, I didn't have the Yes Rasta.

6 But when I start looking at, you

7 know, what kind of book he did, I came up upon

8 Rasta. And as I see Trench Town on the website,

9 he had a black website with there was a lot of

10 documentation about all the work he did.

11 Q. So you went to Mr. Cariou's website?

12 A. Yes.

13 Q. And is that where you found out

14 about Yes Rasta?

15 A. Yes. It's even where I found out

16 his address or e-mail address I think, because I

17 wanted to contact him.

18 Q. And when you first opened the

19 bookshop you carried one or more copies of the

20 Surfer book?

21 A. Yes. I had two copies and then I

22 contacted Powerhouse, the company who made the

23 book, to get some Yes Rasta, and I got a few.

24 Q. And you offered them for sale?

25 A. Yes.

35

1 Celle

2 Q. Did you sell them?

3 A. Yes.

4 Q. All of them?

5 A. Frequently, yes, I sold them. And

6 actually what's interesting is Powerhouse didn't

7 have any more, so I went online and I bought a

8 few online also.

9 Q. Do you know how many copies of

10 Yes Rasta you sold out of your store?

11 A. Probably in all combined, in all my

12 store, I won't tell you exactly, no. But I know

13 it's selling, you know, basically in different

14 store.

15 Q. Is it more than a dozen, less than a

16 dozen?

17 A. More than a dozen.

18 Q. More than a hundred?

19 A. Less than a hundred.

20 Q. And have you sold copies of the

21 Surfer book or any other books by him in the

22 bookstore?

23 A. Only a few because they are hard to

24 find and they are very expensive.

25 Q. You had to buy them online?

36

1 Celle

2 A. Online because they're already from

3 170 to 300 dollars, so I can't really mark up on

4 those books.

5 Q. By the way, do you have any records

6 as to how many copies of Yes Rasta you sold?

7 A. We have that because we keep

8 bookkeeping of all the sales.

9 Q. So if I was to leave a space in the

10 deposition could you just insert the number for

11 me?

12 A. Yes, of course.

13 Q. Thank you. I appreciate that.

14 TO BE FURNISHED: \_\_\_\_\_

15 \_\_\_\_\_

16 Q. By the way, you've been selling

17 the books by Mr. Cariou out of the space on

18 Lafayette Street, also out of any other space?

19 A. Lafayette, St. Barths, because I

20 have a space in St. Barths, and also East

21 Hampton. That's the three space basically.

22 Q. So you actually have three

23 galleries – you have the gallery in New York?

24 A. Yes.

25 Q. You have a gallery in St. Barths?



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

<p style="text-align: center;">37</p> <p>1 Celle</p> <p>2 A. Yes.</p> <p>3 Q. And a gallery in East Hampton?</p> <p>4 A. Yeah, the gallery is small in</p> <p>5 East Hampton, very small.</p> <p>6 Q. And the one in East Hampton, what</p> <p>7 kind of work does that show?</p> <p>8 A. It's mainly a bookstore because it's</p> <p>9 very tiny. And work, last year we had mainly</p> <p>10 surfing-oriented work.</p> <p>11 Q. What's the address in East Hampton?</p> <p>12 A. It's 23 Newtown Lane.</p> <p>13 Q. And how long have you had that</p> <p>14 store?</p> <p>15 A. I open it – I don't know the dates</p> <p>16 exactly. Last year 2009 was my first season, so</p> <p>17 I probably opened April.</p> <p>18 Q. And the store in St. Barths, the</p> <p>19 gallery in St. Barths, what does that show?</p> <p>20 A. That one opened in November 2008.</p> <p>21 And my first show was Andy Warhol, show of Andy</p> <p>22 Warhol Polaroid, and also surfer show, same</p> <p>23 artist Tony Caramanico, the collage.</p> <p>24 Q. And the Andy Warhol you were selling</p> <p>25 the Polaroids?</p>	<p style="text-align: center;">39</p> <p>1 Celle</p> <p>2 work.</p> <p>3 And I was in the Hamptons, I</p> <p>4 remember, you know, I was preparing my gallery.</p> <p>5 And I had in mind to open the gallery. I had</p> <p>6 signed a lease, but I knew I could not open a</p> <p>7 gallery in three months. It was a long project.</p> <p>8 So I was planning for spring 2009.</p> <p>9 And I looked at his e-mail contact</p> <p>10 or his website and I sent him an e-mail, you</p> <p>11 know, asking if he would be interested to do a</p> <p>12 show with me.</p> <p>13 Q. And did he respond to that?</p> <p>14 A. He did respond to that, yeah. Yeah.</p> <p>15 Q. And subsequent to that e-mail, you</p> <p>16 e-mailed him and he e-mailed back, did you have</p> <p>17 further contacts with Mr. Cariou about a show or</p> <p>18 in general?</p> <p>19 A. Later on, yes. Once he answer me</p> <p>20 that, yes, we have to talk, or I can't remember</p> <p>21 what he answer me, but; you know, he wanted to</p> <p>22 engage the conversation.</p> <p>23 Then I remember him coming to</p> <p>24 New York after that. We had drink or lunch at</p> <p>25 Cafe Select. He came – I can't recall if it's</p>
<p style="text-align: center;">38</p> <p>1 Celle</p> <p>2 A. Yes.</p> <p>3 Q. And did you obtain them from the</p> <p>4 Andy Warhol Foundation or from where?</p> <p>5 A. Yes, it was done with a gentleman</p> <p>6 called Tim Hunt from the foundation, and Fergus</p> <p>7 McCaffrey – I might have to spell that for you,</p> <p>8 F-E-R-G-U-S, McCaffrey, C-A-F-F-R-E-Y.</p> <p>9 And this was a partnership with</p> <p>10 that person. And we got everything from the</p> <p>11 foundation. And the person in charge was</p> <p>12 Tim Hunt. He's the director.</p> <p>13 Q. Going back to the chronology of your</p> <p>14 contact with Mr. Cariou.</p> <p>15 A. Yeah.</p> <p>16 Q. So what I understand is that first</p> <p>17 you were aware of his Surfer book and you bought</p> <p>18 one copy?</p> <p>19 A. Yes.</p> <p>20 Q. And then you subsequently bought</p> <p>21 perhaps another copy for your bookstore?</p> <p>22 A. I had one copy for years that</p> <p>23 belonged to me personally. And when I was</p> <p>24 looking for photographer books and what to do</p> <p>25 I came upon his work and I discovered the Rasta</p>	<p style="text-align: center;">40</p> <p>1 Celle</p> <p>2 September or October, but he came in New York.</p> <p>3 Q. September or October of 2008?</p> <p>4 A. 2008. He came to see me, and we</p> <p>5 went to Cafe Select. It's a little cafe close</p> <p>6 to Broome Street. We had lunch.</p> <p>7 And, you know, I explained to him</p> <p>8 that I was interested to do a show and I had two</p> <p>9 things in mind. I had the Rasta for New York</p> <p>10 City for probably spring. And I was also</p> <p>11 interested in his Surfer photographs for</p> <p>12 St. Barths or East Hampton. I was not really</p> <p>13 sure.</p> <p>14 Q. And what did Mr. Cariou say to you</p> <p>15 at lunch about that idea or those ideas?</p> <p>16 A. He was very interested. He told me</p> <p>17 that he had a show before at Marion de Beaupre</p> <p>18 in France – Marion de Beaupre, it's</p> <p>19 B-E-A-U-P-R-E -- and he'd be interested.</p> <p>20 I asked him where the prints are of</p> <p>21 his photographs, because I always ask that first</p> <p>22 question to know if people are organized.</p> <p>23 He told me everything was in</p> <p>24 New York because he had lived in New York for</p> <p>25 the past 12 years and he had his own printer in</p>

<p style="text-align: center;">41</p> <p style="text-align: center;">Celle</p> <p>1 New York and the prints were in New York.  2 So I told him that I was seriously  3 interested. We had a conversation. He was  4 there actually a few days. We talk about  5 photography. He told me that he had been  6 collecting books about photography for years.  7 We talked about his favorite  8 photographer, that it was Mary Ellen Mark, a  9 wonderful woman. And he was here for a short  10 time, but he said, well, if you go to Paris call  11 me, you know.  12 So later on I went to Paris  13 actually, not for him, for personal reason. And  14 we also had another -- I call him again, I say  15 I'm very interested, I'd love to do the show.  16 So we also had coffee in the morning  17 at Cafe del Esplanade.  18 Q. This is in Paris?  19 A. Yes. That's where I live in Paris.  20 Q. Do you recall when that was?  21 A. I knew it was for sure after  22 September-October. I don't -- I mean if you  23 need to know I can look maybe in my agenda.  24 But it was shortly after his visit,  25</p>	<p style="text-align: center;">43</p> <p style="text-align: center;">Celle</p> <p>1 Rasta in the portrait of people.  2 And then I remember there was some  3 landscape, but there was a lot of marijuana  4 everywhere, so I remember I have two teenagers  5 so I was like maybe I have to be easy on that.  6 But, you know, I really like the  7 project and, you know, I show him a few things  8 that I like in the book. But nothing was like  9 settled and we didn't choose the photo that day,  10 you know.  11 Q. And you also looked at the Surfer  12 book at the same time?  13 A. We did.  14 Q. And did you talk about putting  15 certain of the Surfer prints in the show?  16 A. Yes, the Surfer actually I ask him  17 and he told me that will be easy because he had  18 some copies also in New York. I was trying to  19 see when can I get them but, you know, he was --  20 what I remember also is at the time -- I think  21 the reason also he was in New York, he was  22 preoccupied because he had done a project about  23 gypsy work and he was trying to find somebody to  24 help him to edit the gypsy work to turn it into  25</p>
<p style="text-align: center;">42</p> <p style="text-align: center;">Celle</p> <p>1 I had to do a trip in France, so I took  2 advantage to meet him. And we talk again, and I  3 was trying to pressure him to have an agreement  4 and say yes, because I was really planning for a  5 show in April probably, my opening of the  6 gallery, because with construction I knew it  7 would take at least six months.  8 So I would have loved to have maybe  9 a commitment or something.  10 Q. So go back for a moment to the lunch  11 meeting, was there a discussion there about any  12 financial terms?  13 A. Oh, yes. Yes.  14 Q. What was that discussion?  15 A. The discussion was I was telling him  16 usually the photographer give me all the prints,  17 I don't pay for the prints, that's their  18 responsibility, but I do all the framing, and  19 then we split 50 percent each.  20 Q. Did you discuss what photographs  21 would be in the show?  22 A. We had a copy of the book. I had a  23 copy of both books actually. We went through  24 some of them. I was very interested in for the  25</p>	<p style="text-align: center;">44</p> <p style="text-align: center;">Celle</p> <p>1 a book.  2 Q. Prior to the time you had your  3 first contact with Mr. Cariou had you seen the  4 Yes Rasta book?  5 A. I've seen the Rasta book, yes.  6 Q. Before then?  7 A. Before that, yeah.  8 Q. So is there anything else at the  9 lunch conversation that you haven't told us  10 about that you and Mr. Cariou discussed?  11 A. No. Basically I was, you know, the  12 gallery trying to, you know, pursue the artist  13 to do a show. And he was interested. He wanted  14 to do a show. So it was a matter of, you know,  15 when I will be ready, when he will be ready.  16 And, you know, he was interested.  17 Q. Did you discuss with him doing a  18 solo show or a group show, or how did that --  19 A. It was a solo show. And we were  20 planning April or May if the gallery will be  21 ready.  22 Q. Of 2009?  23 A. 2009.  24 Q. And did you discuss how long the  25</p>



**ESQUIRE**  
an Alexander Galle Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

<p style="text-align: center;">45</p> <p>1 Celle</p> <p>2 show would last?</p> <p>3 A. I don't remember if we discussed</p> <p>4 that. But usually it's a month or six weeks</p> <p>5 that I know.</p> <p>6 Q. And the proposal to make it a solo</p> <p>7 show, was that your proposal or his?</p> <p>8 A. It was my proposal.</p> <p>9 Q. And why did you propose that?</p> <p>10 A. Because I thought the material was</p> <p>11 very strong in the book. I thought about also</p> <p>12 the timing, you know, like this is a subject</p> <p>13 that you think about people going out, and it's</p> <p>14 not a winter show, it's like surfing. It's a</p> <p>15 summer show.</p> <p>16 And I usually do solo show most of</p> <p>17 the time. And because, as I said, I really</p> <p>18 loved the material in the book, I thought, you</p> <p>19 know, it was worthy. And also because of the</p> <p>20 subject, I knew I had a lot of people in the</p> <p>21 entertainment business that will be very</p> <p>22 attracted to that.</p> <p>23 Q. And the Surfer photographs you</p> <p>24 talked about doing, were they portrait-type</p> <p>25 photographs as well?</p>	<p style="text-align: center;">47</p> <p>1 Celle</p> <p>2 A. He was supposed to come before</p> <p>3 Christmas because I was telling him that the</p> <p>4 time was running, and after Christmas I felt</p> <p>5 like, wow, Christmas, you know, everybody --</p> <p>6 nobody don't do anything.</p> <p>7 So I wanted to pressure him to try</p> <p>8 to come before the end of the year so to give me</p> <p>9 really the material and we could pick together</p> <p>10 the show.</p> <p>11 Because I didn't know if he had</p> <p>12 everything printed, we might have to print extra</p> <p>13 thing, and then you need the framing. So, you</p> <p>14 know, it's time consuming.</p> <p>15 You know, I wanted him to commit.</p> <p>16 And he told me that he will probably come back</p> <p>17 in November.</p> <p>18 Q. Come back in November of '08?</p> <p>19 A. Of 2008. November-December he will</p> <p>20 come back.</p> <p>21 Q. And did he come back in November</p> <p>22 of 2008?</p> <p>23 A. No.</p> <p>24 Q. When did he next come back or when</p> <p>25 did you next have contact with him?</p>
<p style="text-align: center;">46</p> <p>1 Celle</p> <p>2 A. Yes, portrait of surfers. I mean</p> <p>3 beautiful image of like some of them -- one is</p> <p>4 Joel Trudeau, as a young surfer, who is now like</p> <p>5 in his 30s, but he had photographed him in</p> <p>6 probably 2000. So it was a very, you know, it</p> <p>7 was a long, long project.</p> <p>8 Q. So the idea was to do a show of</p> <p>9 portraits by Patrick Cariou?</p> <p>10 A. It was -- the Surfer I couldn't do</p> <p>11 portraits only because he had a lot of beautiful</p> <p>12 photos of the surfer in the wave, so it was</p> <p>13 mixed.</p> <p>14 Q. And then back to, if I could, the</p> <p>15 meeting in Paris -- which I understand was the</p> <p>16 next meeting after the lunch meeting in</p> <p>17 New York?</p> <p>18 A. Yes.</p> <p>19 Q. What was discussed there?</p> <p>20 A. What was discussed there was that he</p> <p>21 will try to come before the end of the year in</p> <p>22 New York to get all the prints together.</p> <p>23 Q. Before the end of 2008?</p> <p>24 A. Yes.</p> <p>25 Q. Okay, go ahead.</p>	<p style="text-align: center;">48</p> <p>1 Celle</p> <p>2 A. I saw Patrick actually recently</p> <p>3 I think because he came to do his deposition</p> <p>4 he told me.</p> <p>5 Q. From the time that you had this</p> <p>6 meeting in Paris -- which was sometime in the</p> <p>7 fall of 2008, correct?</p> <p>8 A. Yes.</p> <p>9 Q. When did you next speak to him?</p> <p>10 A. When I next saw him after that --</p> <p>11 I'm trying to -- I think I saw him once.</p> <p>12 Yeah, I think he came in New York --</p> <p>13 yeah, he came in New York because of this</p> <p>14 situation we are here today.</p> <p>15 Q. Because of the lawsuit?</p> <p>16 A. Yes.</p> <p>17 In the summer maybe. I can't</p> <p>18 remember.</p> <p>19 Q. Summer of '09, 2009?</p> <p>20 A. I can't remember. He came in 2009.</p> <p>21 I know he came to the gallery because he saw my</p> <p>22 show, but I can't remember what time exactly it</p> <p>23 was. I think it was in the spring. I think the</p> <p>24 gallery was open.</p> <p>25 Q. The gallery was open in the spring</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

<p style="text-align: center;">49</p> <p>1 Celle</p> <p>2 of 2009?</p> <p>3 A. Yeah.</p> <p>4 Q. He came to your show?</p> <p>5 A. I think when he came the gallery</p> <p>6 was already running and open.</p> <p>7 And ironically, I think the show</p> <p>8 that was on, I cannot remember now because, you</p> <p>9 know, I say to him, oh, it could have been you,</p> <p>10 like as a joke, and it was actually a work</p> <p>11 called the Samburu, which is very similar in a</p> <p>12 way but, you know, it's made in Kenya. So I</p> <p>13 opened my first show with that work.</p> <p>14 So I think he probably came</p> <p>15 April-May because that show was on I remember.</p> <p>16 Q. And he was at your gallery for how</p> <p>17 long a period of time, do you recall?</p> <p>18 A. I think he just came to visit and</p> <p>19 to look at what I've done. And, you know, he</p> <p>20 thought the gallery looks great, and he told me</p> <p>21 right now he was in a certain situation and,</p> <p>22 you know.</p> <p>23 Q. Certain situation meaning this</p> <p>24 litigation?</p> <p>25 A. Yeah.</p>	<p style="text-align: center;">51</p> <p>1 Celle</p> <p>2 Q. His personal collection of</p> <p>3 photography books?</p> <p>4 A. Yeah, some -- I mean his books, I</p> <p>5 don't know if it's his whole collection, but</p> <p>6 it's part of his collection.</p> <p>7 Q. So the idea is you would sell part</p> <p>8 of his collection for him?</p> <p>9 A. Yes.</p> <p>10 Q. Was there a discussion about</p> <p>11 financial terms of the sale of the collection?</p> <p>12 A. Of the collection?</p> <p>13 Q. Yes.</p> <p>14 A. I wanted to go through the books,</p> <p>15 and honestly this came out of the blue, and I</p> <p>16 didn't have much time. So right now I'm like</p> <p>17 going through them to see what's interesting,</p> <p>18 because we have a few hundred books, and it's</p> <p>19 time consuming work.</p> <p>20 Q. I understand.</p> <p>21 Can you tell me again, what was the</p> <p>22 date of that meeting when he brought the books?</p> <p>23 A. I remember it was before his</p> <p>24 deposition, because he told me I'm here for my</p> <p>25 deposition. But not a long time ago. Like</p>
<p style="text-align: center;">50</p> <p>1 Celle</p> <p>2 Q. And how long a discussion did you</p> <p>3 have with him at that time, if you recall, a few</p> <p>4 minutes, longer, less?</p> <p>5 A. You know, not long because it's not</p> <p>6 like he called me and he say I'm coming to see</p> <p>7 you, let's sit down. He was just there. One</p> <p>8 day he called me and he said I'm in New York,</p> <p>9 and he stopped by. So it was not an organized</p> <p>10 meeting, you know.</p> <p>11 Q. Have you seen him since then?</p> <p>12 A. I saw him actually recently. And he</p> <p>13 told me he was doing his deposition.</p> <p>14 Q. Where did you see him?</p> <p>15 A. He came to visit me at the office.</p> <p>16 Q. And how long was that visit?</p> <p>17 A. How long was that visit? He came to</p> <p>18 bring me some books that, you know, he asked me</p> <p>19 if I would be interested to sell for him. And I</p> <p>20 say yes. So he stayed the whole day. He showed</p> <p>21 me all his books. And I have the books, now I</p> <p>22 have to go through them.</p> <p>23 Q. What books are they?</p> <p>24 A. They are very old vintage collection</p> <p>25 of like very, very old books.</p>	<p style="text-align: center;">52</p> <p>1 Celle</p> <p>2 probably a week ago or -- yeah, probably a week</p> <p>3 ago or two weeks ago, you know.</p> <p>4 Q. Between the time that you had time</p> <p>5 with him in Paris -- was that lunch or coffee,</p> <p>6 I'm sorry?</p> <p>7 A. Yes.</p> <p>8 Q. Lunch?</p> <p>9 A. Coffee.</p> <p>10 Q. Between the time you had coffee with</p> <p>11 him in Paris and the time he came to see your</p> <p>12 show in the spring of '09 --</p> <p>13 A. Yeah.</p> <p>14 Q. -- did you speak to Mr. Cariou at</p> <p>15 all?</p> <p>16 A. When did I speak to him? No, I</p> <p>17 think we e-mail. We e-mail because, you know --</p> <p>18 but I don't think, you know -- I left messages</p> <p>19 for him but he not always return his, you know.</p> <p>20 I left -- I know I left one or two</p> <p>21 messages occasionally, but he never really, you</p> <p>22 know, call me back.</p> <p>23 Q. So from the fall of '09 to the</p> <p>24 spring of -- from the fall of '08 to the spring</p> <p>25 of '09 you didn't speak to him, he may have sent</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com



<p style="text-align: center;">53</p> <p>1 Celle</p> <p>2 e-mails --</p> <p>3 A. I think we e-mailed, yeah, because</p> <p>4 we had some e-mail when the lawsuit happened.</p> <p>5 So I know I knew about that because he e-mailed</p> <p>6 me something.</p> <p>7 Q. Do you have copies of those e-mails</p> <p>8 still?</p> <p>9 A. Yeah.</p> <p>10 Q. Do you have them with you today?</p> <p>11 A. Yes. Do you want them now?</p> <p>12 Q. Please.</p> <p>13 MR. BROOKS: I have them.</p> <p>14 MR. HAYES: Okay. Before you do</p> <p>15 that, I appreciate you doing that, let me</p> <p>16 just mark as an exhibit -- off the record.</p> <p>17 (Discussion off the record.)</p> <p>18 MR. HAYES: I'd like to mark as</p> <p>19 Defendant's Deposition Exhibit 1 a</p> <p>20 single-page document which contains I</p> <p>21 believe an e-mail exchange which is in</p> <p>22 French.</p> <p>23 And the top line says from Patrick</p> <p>24 Cariou, and at the bottom -- well, the</p> <p>25 third line down has a date on it</p>	<p style="text-align: center;">55</p> <p>1 Celle</p> <p>2 it begins with the line 2008/8/28, Christiane</p> <p>3 Celle, and it says bonjour Patrick?</p> <p>4 A. Mm-hmm, correct.</p> <p>5 Q. And that one continues down to the</p> <p>6 bottom of the page and then ends with your name</p> <p>7 Christiane?</p> <p>8 A. Yes, the whole thing, correct.</p> <p>9 Q. And then his response up above</p> <p>10 starts from Patrick Cariou, it says Bonjour,</p> <p>11 Christiane, and ends with Patrick and a cell</p> <p>12 number?</p> <p>13 A. Yes.</p> <p>14 Q. Okay, great.</p> <p>15 So starting with the first e-mail</p> <p>16 from you to him, could you please translate for</p> <p>17 me -- I think there's one, two, three, four,</p> <p>18 five, six paragraphs as I count them, one of the</p> <p>19 paragraphs being just one line, do you see that?</p> <p>20 A. Here?</p> <p>21 Q. Yes.</p> <p>22 A. Yes.</p> <p>23 Q. So could you translate the first</p> <p>24 paragraph for me?</p> <p>25 A. The first here?</p>
<p style="text-align: center;">54</p> <p>1 Celle</p> <p>2 August 28, 2008.</p> <p>3 (Defendant's Exhibit 1, e-mail</p> <p>4 exchange, was marked for identification,</p> <p>5 as of this date.)</p> <p>6 Q. Can you take a look at what's been</p> <p>7 marked as Defendant Celle Exhibit 1?</p> <p>8 This document appears to be an</p> <p>9 e-mail exchange first from you to Mr. Cariou and</p> <p>10 then Mr. Cariou to you, is that correct?</p> <p>11 A. Yes.</p> <p>12 Q. And e-mail exchanges typically start</p> <p>13 at the top with the most recent, the latest, and</p> <p>14 then go down to the earliest, is that correct</p> <p>15 here as well?</p> <p>16 A. I'm sorry --</p> <p>17 Q. And take your time to read it.</p> <p>18 A. Yes.</p> <p>19 Q. Is it correct -- again, I'm just</p> <p>20 trying to make sure I understand the document</p> <p>21 correctly -- that there are two e-mails here,</p> <p>22 one from you to Mr. Cariou and one from him back</p> <p>23 to you?</p> <p>24 A. Yes, correct.</p> <p>25 Q. And the first one from you to him,</p>	<p style="text-align: center;">56</p> <p>1 Celle</p> <p>2 Q. Yes, please.</p> <p>3 A. Hello, Patrick. I am Christiane</p> <p>4 Celle. We never met, but I know your</p> <p>5 photograph. I live in New York for the last</p> <p>6 20 years with a little break living in</p> <p>7 St. Barths where I started a company called</p> <p>8 Calypso. Then I met Antoine Verglas who is a</p> <p>9 photographer that you know maybe. We have two</p> <p>10 kids 14 and 12, and we are living together since</p> <p>11 then.</p> <p>12 Continue?</p> <p>13 Q. That's perfect.</p> <p>14 Now, just so the record is clear,</p> <p>15 that's the end of that first paragraph, right?</p> <p>16 A. Yes.</p> <p>17 Q. Could you please translate for me</p> <p>18 the second paragraph?</p> <p>19 A. Of course.</p> <p>20 I created Calypso in 1992 in</p> <p>21 St. Barths, and I sold it in 2007. I decided to</p> <p>22 change work and do a gallery in New York. The</p> <p>23 first show will be in November. You should go</p> <p>24 online and look at Vincent Fournier. He's</p> <p>25 having a show right now in Paris at Acte Deux</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

<p style="text-align: center;">57</p> <p>1 Celle</p> <p>2 and one in Tokyo in October.</p> <p>3 Q. And that's the end of the second</p> <p>4 paragraph, right?</p> <p>5 A. Yes.</p> <p>6 Q. The show that was planned – I'm</p> <p>7 going to ask you to go through the rest of them,</p> <p>8 but before I do that, the show that you're</p> <p>9 referring to for Mr. Fournier, that was supposed</p> <p>10 to be at which space and when?</p> <p>11 A. Okay, this show was supposed to be</p> <p>12 in 2008. But I signed the lease in June, but</p> <p>13 because of a huge problem in the building, you</p> <p>14 know, that I took at 255 Centre, I could not</p> <p>15 open the gallery until the spring 2009.</p> <p>16 So that Vincent Fournier happened</p> <p>17 but in 2009 October, a year later.</p> <p>18 Q. And that's the show you told us</p> <p>19 about earlier?</p> <p>20 A. Yes, with the moon, the astronaut.</p> <p>21 Q. Thank you.</p> <p>22 Could you, on the third paragraph,</p> <p>23 please translate that?</p> <p>24 A. Yes.</p> <p>25 Will you be interested about talking</p>	<p style="text-align: center;">59</p> <p>1 Celle</p> <p>2 Q. That's the fourth paragraph, right?</p> <p>3 A. That's this one, yes.</p> <p>4 Q. Go ahead.</p> <p>5 A. Thierry was my boyfriend in New York</p> <p>6 during many years. It's actually '84 to '89.</p> <p>7 Voila.</p> <p>8 If you could give me a phone number</p> <p>9 where I would be happy to call you. And my</p> <p>10 name.</p> <p>11 Q. So at that point you were proposing</p> <p>12 the possibilities of a show, which would be a</p> <p>13 surf-photograph-oriented show?</p> <p>14 A. At the time, you know, we are</p> <p>15 talking about that, yeah.</p> <p>16 Q. And the idea is that you would do a</p> <p>17 joint show with Mr. Cariou and Tony – I'll call</p> <p>18 him Tony C. because I mispronounced his last</p> <p>19 name?</p> <p>20 A. At that time, yes, correct.</p> <p>21 Q. And Tony C's work – what is his</p> <p>22 full name again?</p> <p>23 A. Tony Caramanico.</p> <p>24 Q. And Mr. Caramanico's work is</p> <p>25 photography?</p>
<p style="text-align: center;">58</p> <p>1 Celle</p> <p>2 about a possibility of expo, an exhibition in</p> <p>3 New York. I will also have a gallery that's</p> <p>4 opening in St. Barths, Gustavia is the town.</p> <p>5 And I'm starting with a show of Tony C., it's my</p> <p>6 surfer that you never heard about. And he's</p> <p>7 doing print with his diaries. Diaries is the</p> <p>8 journal. The theme is surf.</p> <p>9 He's almost 60 and was a big</p> <p>10 longboard champion. He did the longboard</p> <p>11 competition. I was thinking also that I could</p> <p>12 show you work and Tony work and some of your</p> <p>13 surf photographs.</p> <p>14 I also wanted to know if you were</p> <p>15 interested or if you had an exclusive with</p> <p>16 somebody.</p> <p>17 Voila.</p> <p>18 Q. That's the one-line paragraph?</p> <p>19 A. Yes.</p> <p>20 Q. Okay. Keep going, please.</p> <p>21 A. I also note Thierry Des Fontaines</p> <p>22 that was your assistant for a small period or</p> <p>23 short moment is living now in Brazil and he has</p> <p>24 a website if you want to look. He's devoted his</p> <p>25 time to sport photography.</p>	<p style="text-align: center;">60</p> <p>1 Celle</p> <p>2 A. Yeah, it's the surf journal and</p> <p>3 transfer into photography.</p> <p>4 Q. So it's collage which has been</p> <p>5 rephotographed?</p> <p>6 A. Yes.</p> <p>7 Q. Okay, great.</p> <p>8 And so that was your idea for the</p> <p>9 show at that point?</p> <p>10 A. At that moment, yes.</p> <p>11 Q. And then going above to the top</p> <p>12 of the document, which would now be what I</p> <p>13 understand to be Mr. Cariou's response to you,</p> <p>14 correct?</p> <p>15 A. Mm-hmm.</p> <p>16 Q. And that appears to be dated</p> <p>17 August 28th, that is the same date as your</p> <p>18 e-mail, correct?</p> <p>19 A. Yes.</p> <p>20 Q. And could you please, starting with</p> <p>21 bonjour Christiane –</p> <p>22 A. Yes.</p> <p>23 Q. – translate that for us?</p> <p>24 A. Hello, Christiane. Thank you very</p> <p>25 much for the interest that, you know, you are</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

61	63
<p>1 Celle</p> <p>2 calling to my work. I know all the people you</p> <p>3 are naming in your e-mail. I don't have a</p> <p>4 gallery and I will be interested by a show. The</p> <p>5 book Surfer is sold out for a long time, but</p> <p>6 there should be a reprint this year. I also</p> <p>7 have another book that I'm trying – I'm just</p> <p>8 finishing after ten years. It's about gypsies.</p> <p>9 Maybe this will be interesting for you. Best.</p> <p>10 Q. And your e-mail to Mr. Cariou does</p> <p>11 not make any reference to Yes Rasta, does it?</p> <p>12 A. Not on this one.</p> <p>13 Q. But by that time you hadn't seen</p> <p>14 Yes Rasta, correct?</p> <p>15 A. I think I had seen Yes Rasta</p> <p>16 because, you know, I always had been on his –</p> <p>17 I already had been on his website to get his</p> <p>18 number.</p> <p>19 Q. And his response also does not refer</p> <p>20 to Yes Rasta?</p> <p>21 A. No.</p> <p>22 Q. And subsequent to this e-mail you</p> <p>23 had additional e-mail correspondence with him?</p> <p>24 A. I call him right away because I</p> <p>25 wanted his phone because it's difficult to have</p>	<p>1 Celle</p> <p>2 the photographer for everywhere because, you</p> <p>3 know, things change, unfortunately.</p> <p>4 Q. Sure.</p> <p>5 A. At the time, I don't recall, you</p> <p>6 know.</p> <p>7 Q. So these e-mails are dated August 28</p> <p>8 of 2008 and you met at Cafe Select in September</p> <p>9 or October of '08, right?</p> <p>10 A. Yes. Yes.</p> <p>11 Q. And so this conversation you just</p> <p>12 described happened sometime in between?</p> <p>13 A. Yes.</p> <p>14 Q. Did you have any other conversations</p> <p>15 with Mr. Cariou in between?</p> <p>16 A. I don't think so because, you know,</p> <p>17 I know I called him later at the end of the</p> <p>18 year. Because one day somebody told me that</p> <p>19 there was a show at Gagosian and there was</p> <p>20 picture from the, you know, the Rasta book.</p> <p>21 So I left a message to him to call</p> <p>22 me back, but he didn't.</p> <p>23 Q. I'll get to that in a moment.</p> <p>24 A. Yeah.</p> <p>25 Q. Thank you. I just want to keep the</p>
62	64
<p>1 Celle</p> <p>2 a conversation. And, you know, I call him and</p> <p>3 I remember having, you know, the website and</p> <p>4 going around the website and telling him what I</p> <p>5 was interested.</p> <p>6 I remember that he was mentioning</p> <p>7 also his new work Gypsies. And I was telling</p> <p>8 him that to do Gypsies would be more interesting</p> <p>9 when the book came out, because it's more</p> <p>10 interesting when the show has a book.</p> <p>11 And I was telling him that because</p> <p>12 my next gallery was going to open soon in</p> <p>13 St. Barths, you know, I was interested in the</p> <p>14 Surfer, but I'll be interested for spring</p> <p>15 eventually of the Rasta.</p> <p>16 Q. Does this – by the way, does this</p> <p>17 e-mail talk about opening – having the show in</p> <p>18 St. Barths?</p> <p>19 A. I think at that time it was a mixed</p> <p>20 show. So I think it was probably St. Barths.</p> <p>21 I don't recall.</p> <p>22 Q. You don't recall whether it was</p> <p>23 going to be St. Barths or New York?</p> <p>24 A. I mean I know right now I try to</p> <p>25 do – when I get a photographer I try to sign</p>	<p>1 Celle</p> <p>2 chronology straight.</p> <p>3 So we have the exchange of e-mails?</p> <p>4 A. Yeah.</p> <p>5 Q. We have the telephone conversation</p> <p>6 you described to us?</p> <p>7 A. Yes.</p> <p>8 Q. And then we have the meeting at Cafe</p> <p>9 Select in New York?</p> <p>10 A. Yes.</p> <p>11 Q. And the meeting in Paris?</p> <p>12 A. Yes.</p> <p>13 Q. And then you left him a message at</p> <p>14 the end of December?</p> <p>15 A. When I –</p> <p>16 Q. I don't mean to put words in your</p> <p>17 mouth. Sometime in December, is that –</p> <p>18 A. I can't remember if it's November or</p> <p>19 December, but it's before Christmas because I</p> <p>20 know I left the 17th of December, so it's before</p> <p>21 the 17th of December.</p> <p>22 Q. And your best recollection is he</p> <p>23 didn't respond to that message?</p> <p>24 A. No.</p> <p>25 Q. And the next time you had any verbal</p>

<p style="text-align: center;">65</p> <p>1 Celle</p> <p>2 contact with him was he when he came to see your</p> <p>3 show in the spring of '09?</p> <p>4 A. Yes, because I received an e-mail I</p> <p>5 think in January, those e-mails, you know, about</p> <p>6 informing that he has a lawsuit.</p> <p>7 I'm trying to remember.</p> <p>8 I don't think I saw him before that.</p> <p>9 Q. In the conversations either at Cafe</p> <p>10 Select or the cafe in Paris had there been any</p> <p>11 start day set for a show?</p> <p>12 A. I keep thinking spring, because at</p> <p>13 the time when I met him, probably September or</p> <p>14 October, I knew already that the gallery will</p> <p>15 not be open by the end of the year.</p> <p>16 Because for a reason that building</p> <p>17 at 255 Centre, okay, I took a building -- I took</p> <p>18 a space that was huge and that didn't have a</p> <p>19 certificate of occupancy for years. And before</p> <p>20 me it was an electrician, it was not a retail</p> <p>21 store. So it was like a showroom.</p> <p>22 And when I start getting approval</p> <p>23 from the City of New York I had so many problem.</p> <p>24 So I started the construction I think around</p> <p>25 September-October, but I really open in June.</p>	<p style="text-align: center;">67</p> <p>1 Celle</p> <p>2 A. Yeah, we had a discussion of size of</p> <p>3 print.</p> <p>4 Q. What was that?</p> <p>5 A. We had, you know, discussed to do</p> <p>6 very big format because, you know, in New York</p> <p>7 people have big apartment. So nothing less than</p> <p>8 30 by 40 and then going up.</p> <p>9 We discussed about price too because</p> <p>10 I wanted to know, you know, in the past what it</p> <p>11 was, you know, the background. But he never --</p> <p>12 for example, in the Surfer he had sold some</p> <p>13 photography.</p> <p>14 The Rasta he had not done a show</p> <p>15 with it, so he was trusting me, and I was also</p> <p>16 new on that. But I was basing my price in the</p> <p>17 market, you know, according to what the book</p> <p>18 was. And I think the first price were in the</p> <p>19 \$3,000 up to 15 or 20. But we never set up like</p> <p>20 real on paper any size.</p> <p>21 Q. It was a verbal discussion --</p> <p>22 A. Yes.</p> <p>23 Q. -- about what the price points might</p> <p>24 be for different sizes?</p> <p>25 A. From 3,000 to 15 or 20 for really</p>
<p style="text-align: center;">66</p> <p>1 Celle</p> <p>2 There was so many problems.</p> <p>3 So I knew already that I could not</p> <p>4 do a show until spring. So my thinking was,</p> <p>5 you know, to try to work something for him</p> <p>6 April-May. It was always spring.</p> <p>7 Q. It was always spring?</p> <p>8 A. Yeah.</p> <p>9 Q. Would it be fair to say that the</p> <p>10 discussions were general?</p> <p>11 A. Yes.</p> <p>12 Q. And you had discussed he would</p> <p>13 provide the prints and you would frame them and</p> <p>14 you would split any sales price?</p> <p>15 A. Yes, correct.</p> <p>16 Q. Did you discuss how many prints</p> <p>17 would be in the show?</p> <p>18 A. I mean I had an idea because</p> <p>19 according to the space I wanted around like</p> <p>20 between 30 and 40 prints, you know, because I</p> <p>21 was trying to map out the Vincent Fournier at</p> <p>22 the time, and that's what I was figuring out</p> <p>23 that I could fit in the space.</p> <p>24 Q. Did you have a discussion of the</p> <p>25 sizes of the prints?</p>	<p style="text-align: center;">68</p> <p>1 Celle</p> <p>2 big format.</p> <p>3 Q. And in line with that, did you</p> <p>4 discuss with Mr. Cariou the sales he made of any</p> <p>5 prints prior to that discussion?</p> <p>6 A. No. The only thing he told me that</p> <p>7 he had sold Surfer through Marion de Beaupre in</p> <p>8 Paris, and he was selling, you know, privately</p> <p>9 to a hotel, you know.</p> <p>10 Q. You said to a hotel?</p> <p>11 A. Yeah. He actually -- I can mention</p> <p>12 that because a gentleman came to my store called</p> <p>13 Robert Novogratz, N-O-V-O-G-R-A-T-Z. He's a</p> <p>14 really famous decorator that I know. And Robert</p> <p>15 had come to my bookstore looking for kind of new</p> <p>16 things and -- you know.</p> <p>17 And he had come around Yes Rasta and</p> <p>18 Surfer, and Robert had, you know, gotten both</p> <p>19 books. And I said to him, I'm trying to do a</p> <p>20 show with this photographer. And Robert said,</p> <p>21 I'm doing that big hotel in New Jersey, I would</p> <p>22 love to get some photo of him.</p> <p>23 And because I was not representing</p> <p>24 Patrick at the time, I say, well, maybe you</p> <p>25 should contact him directly, because, you know.</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

69	71
<p>1 Celle</p> <p>2 So I think he contacted him. And</p> <p>3 when Patrick came in New York in the Cafe Select</p> <p>4 he mentioned that thank you for referring</p> <p>5 Robert, I'm doing some photographs for him for</p> <p>6 the hotel.</p> <p>7 Q. And did he say what price they were</p> <p>8 going to be at?</p> <p>9 A. No. And I felt, you know, I didn't</p> <p>10 want to be indiscreet because for me I was</p> <p>11 thinking I'm not his agent. You know, I would</p> <p>12 love to but, you know.</p> <p>13 And Robert Novogratz the decorator</p> <p>14 is also a great client of mine, you know, he</p> <p>15 buys things from me. So I knew that if I was</p> <p>16 referring he will send me clients for something</p> <p>17 else, you know. It's a favor I did to him,</p> <p>18 but —</p> <p>19 Q. Did Mr. Cariou say anything to you</p> <p>20 in words or substance about having sold his</p> <p>21 prints primarily in the past to people that he</p> <p>22 liked or felt good about or friends?</p> <p>23 A. He didn't give me the detail, but he</p> <p>24 told me that he had sold prints in the past and</p> <p>25 mentioned the Robert Novogratz hotel.</p>	<p>1 Celle</p> <p>2 week after I immediately called him.</p> <p>3 Q. So end of August, early September?</p> <p>4 A. Yes.</p> <p>5 Q. You then had the meeting with him in</p> <p>6 Cafe Select in September-October approximately</p> <p>7 of '08?</p> <p>8 A. Yes.</p> <p>9 Q. You then had the meeting in Paris</p> <p>10 sometime later in the fall?</p> <p>11 A. Yes, correct.</p> <p>12 Q. You left him a message in December?</p> <p>13 A. End of November, December. I can't</p> <p>14 recall exactly.</p> <p>15 Q. And that's the one he didn't respond</p> <p>16 to, correct?</p> <p>17 A. He didn't respond. I just asked him</p> <p>18 to call me back, you know. I didn't give any</p> <p>19 detail.</p> <p>20 Q. Just please call me?</p> <p>21 A. I say can you call me back, because</p> <p>22 I was thinking if I say anything he might be</p> <p>23 freaking out. I say just call me back, I need</p> <p>24 to talk to you.</p> <p>25 Q. And when was the next contact after</p>
70	72
<p>1 Celle</p> <p>2 Q. And did he give you any statement as</p> <p>3 to what the price points of the prior sales had</p> <p>4 been?</p> <p>5 A. I mean when I say to him like the</p> <p>6 small one, I was referring to the -- I can't</p> <p>7 remember -- it was to the probably 30 by 40, and</p> <p>8 that was in the 3,000 to 5,000, you know,</p> <p>9 according to the market and something similar,</p> <p>10 and he was in that price range.</p> <p>11 Q. He was agreeing to the price range?</p> <p>12 A. Yes.</p> <p>13 Q. But did he say anything to you about</p> <p>14 what he sold prints for in the past?</p> <p>15 A. No.</p> <p>16 Q. Just so I make sure I have the</p> <p>17 chronology down, what I understand is we have</p> <p>18 the e-mail exchange in August of '08?</p> <p>19 A. Mm-hmm.</p> <p>20 Q. You had a phone conversation with</p> <p>21 him sometime after that, probably in September,</p> <p>22 is that correct?</p> <p>23 A. I think after that, when he gave me</p> <p>24 his cell I call him right away. I don't know if</p> <p>25 it's the same day, but that same week or the</p>	<p>1 Celle</p> <p>2 that you had with Mr. Cariou?</p> <p>3 A. Like contact physically seeing him</p> <p>4 you mean?</p> <p>5 Q. Well, let's say physically seeing</p> <p>6 him, yes, that was when he came to your gallery</p> <p>7 for the show, right?</p> <p>8 A. I think that's it, yeah, in the</p> <p>9 spring.</p> <p>10 Q. Spring of '09?</p> <p>11 A. I think in the spring he was just</p> <p>12 here and he told me he was here for a lawsuit.</p> <p>13 Q. And so between the time you saw him</p> <p>14 in Paris and the time he came to the gallery</p> <p>15 show did you speak to him over the telephone at</p> <p>16 all?</p> <p>17 A. I don't think so.</p> <p>18 Q. And so what was the next contact</p> <p>19 that you had with him, if any, before you met</p> <p>20 him at the show in spring of '09, did you get</p> <p>21 any e-mails from him or send him any e-mails?</p> <p>22 A. I know in January he sent me an</p> <p>23 e-mail telling me that he was going to do the</p> <p>24 lawsuit and, you know.</p> <p>25 MR. HAYES: Do we have that e-mail</p>



**ESQUIRE**  
an Alexander Gatto Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

<p style="text-align: center;">85</p> <p style="text-align: center;">Celle</p> <p>1</p> <p>2 Q. Yes.</p> <p>3 A. Oh. The difference this time is he</p> <p>4 really took 30 photos from one artist.</p> <p>5 Q. Okay, good.</p> <p>6 Then the next line?</p> <p>7 A. Plus one book with the central theme</p> <p>8 of my work.</p> <p>9 Q. "Mon travail du jamais vu," does</p> <p>10 that mean my work or my travel to Jamaica?</p> <p>11 A. Oh, no, this means the central theme</p> <p>12 of my work. "Du jamais vu" means never seen.</p> <p>13 Q. Work never seen?</p> <p>14 A. Yeah.</p> <p>15 Q. The word "travail" is what? How do</p> <p>16 you translate "travail"?</p> <p>17 A. My work.</p> <p>18 Q. "Travail" is work?</p> <p>19 A. Yes.</p> <p>20 Q. Okay. Next line?</p> <p>21 A. It looks like it's the first time</p> <p>22 this is happening in the art world. We will</p> <p>23 see. And best.</p> <p>24 Q. "Nous allons voir" means we will</p> <p>25 see?</p>	<p style="text-align: center;">87</p> <p style="text-align: center;">Celle</p> <p>1</p> <p>2 up now, how far in advance do you generally</p> <p>3 prepare the show and what do you do to prepare</p> <p>4 it?</p> <p>5 A. It depends. Usually I need from</p> <p>6 three months to six months, according to the</p> <p>7 artist.</p> <p>8 Q. And what do you do during those</p> <p>9 three to six months?</p> <p>10 A. Okay. What I do is I meet different</p> <p>11 time to review the work, pick up the work, make</p> <p>12 a choice of the work. And then it's the</p> <p>13 responsibility of the artist to print.</p> <p>14 And some artists needs two months.</p> <p>15 The framer needs three weeks to one month.</p> <p>16 So usually, you know, once you agree</p> <p>17 on the show it can take two months minimum to</p> <p>18 prepare.</p> <p>19 Q. Do you do a catalog in connection</p> <p>20 with your shows?</p> <p>21 A. Sometime I do, but not necessarily</p> <p>22 for every show.</p> <p>23 Q. And did you plan a catalog for this</p> <p>24 show?</p> <p>25 A. For that show I didn't plan a</p>
<p style="text-align: center;">86</p> <p style="text-align: center;">Celle</p> <p>1</p> <p>2 A. We will see, yeah.</p> <p>3 Q. So this exchange all took place on</p> <p>4 January 29, 2009?</p> <p>5 A. Yes.</p> <p>6 Q. We'll go through everything else in</p> <p>7 the exhibit in a minute.</p> <p>8 But at the time that this e-mail</p> <p>9 exchange happened had you done anything to</p> <p>10 actually set up the exhibit at your gallery of</p> <p>11 Mr. Cariou's photographs?</p> <p>12 A. No.</p> <p>13 Q. Had you discussed it with any of the</p> <p>14 other artists?</p> <p>15 MR. BROOKS: Discussed what?</p> <p>16 A. With the other artists?</p> <p>17 Q. Discussed the possibility of having</p> <p>18 a Cariou show with any of the other artists you</p> <p>19 represented?</p> <p>20 A. No, I don't discuss usually each</p> <p>21 artist with the others, you know. It's kind of</p> <p>22 confidential.</p> <p>23 Q. I understand.</p> <p>24 And can you tell me in general if</p> <p>25 you're going to do a show like the show you got</p>	<p style="text-align: center;">88</p> <p style="text-align: center;">Celle</p> <p>1</p> <p>2 catalog because what I was planning is a reprint</p> <p>3 of the book of 5,000 copy and have a show of</p> <p>4 Patrick work in conjunction with the reprint of</p> <p>5 the book and do a book signing too because the</p> <p>6 book was hard to find. Powerhouse had sold out</p> <p>7 the book.</p> <p>8 Q. At this point in time had you made</p> <p>9 any arrangements to have the book reprinted as</p> <p>10 of the end of January 2009?</p> <p>11 A. No, because in November or December</p> <p>12 I heard that there was a situation where there</p> <p>13 was a show at Gagosian with certain photograph</p> <p>14 of Patrick Cariou.</p> <p>15 So at the time I had no idea and I</p> <p>16 was thinking two things, maybe Patrick Cariou is</p> <p>17 not responding my phone call because he's doing</p> <p>18 something with Richard Prince.</p> <p>19 You know, I don't know Patrick</p> <p>20 Cariou, so I say maybe that's why he's not</p> <p>21 pursuing me because he's doing something better,</p> <p>22 bigger with this person. That was my first</p> <p>23 reaction when I heard there was a show at</p> <p>24 Gagosian.</p> <p>25 First, that was my reaction. That's</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

89	91
<p>1 Celle</p> <p>2 why I left a message, you know, for him to call</p> <p>3 me back. Because for me he had done it with</p> <p>4 Gagosian and Prince and the big show and then he</p> <p>5 didn't want to tell the French girl I'm not</p> <p>6 doing it with you, you know, because we had</p> <p>7 started a relation and that would have been bad.</p> <p>8 And I was not sure about that.</p> <p>9 But I was thinking if it's done</p> <p>10 already I'm not going to do now a Rasta show</p> <p>11 showing, you know, the work. It looks like I'm</p> <p>12 trying to take advantage of the success of</p> <p>13 Richard Prince and saying, wow, great, let me do</p> <p>14 the Rasta, and now I'm going to show this.</p> <p>15 So at the time I knew that if I will</p> <p>16 do something with Patrick it will be probably</p> <p>17 the Surfer. But I could not do anymore the</p> <p>18 Rasta because it was already in Chelsea, a</p> <p>19 beautiful gallery in Chelsea.</p> <p>20 And Gagosian is a very famous</p> <p>21 gallery, so if the work was shown there already</p> <p>22 with another artist together, you know, I was</p> <p>23 not sure if Patrick had decided to do something</p> <p>24 with Richard Prince.</p> <p>25 And that was my first idea because,</p>	<p>1 Celle</p> <p>2 Q. And where do you advertise?</p> <p>3 A. In Photograph Magazine. It's like a</p> <p>4 small booklet, like a photographic guide mostly.</p> <p>5 Q. As of the end of January of 2009 had</p> <p>6 you made any arrangements for advertisements of</p> <p>7 a show of photographs by Mr. Cariou?</p> <p>8 A. No, because the minute I figure out</p> <p>9 that there was a Chelsea show of his work, you</p> <p>10 know, I knew that it was over.</p> <p>11 Q. At any time prior to January 29th of</p> <p>12 2009 had you ordered any advertisements for a</p> <p>13 show for Mr. Cariou?</p> <p>14 A. No.</p> <p>15 Q. Had you printed any invitations?</p> <p>16 A. No.</p> <p>17 Q. Had you made any arrangements with</p> <p>18 Powerhouse Books to reprint Yes Rasta?</p> <p>19 A. No, because it was more Patrick's</p> <p>20 decision to do that. But we were committed to</p> <p>21 do something.</p> <p>22 Q. Okay. Now, turning to the third</p> <p>23 page of this document, this is where I guess</p> <p>24 if you can identify -- this appears to be a</p> <p>25 different e-mail.</p>
90	92
<p>1 Celle</p> <p>2 you know, a friend of mine told my husband and I</p> <p>3 went to look on the website and I thought maybe</p> <p>4 it's a collaboration. And now I was thinking</p> <p>5 this is why, you know, I don't have any news</p> <p>6 from Patrick.</p> <p>7 The second option was we didn't</p> <p>8 agree and then we see, but I wanted to figure</p> <p>9 out, but I knew there was no way I could do a</p> <p>10 show because of the situation.</p> <p>11 Q. By this time at the end of January</p> <p>12 of 2009 had you printed up any invitations for</p> <p>13 the show?</p> <p>14 A. No.</p> <p>15 Q. Do you typically print invitations?</p> <p>16 A. Really I would say a month before</p> <p>17 the show, you know. We do a postcard.</p> <p>18 Q. A postcard?</p> <p>19 A. Yeah.</p> <p>20 Q. Do you usually take advertisements</p> <p>21 for a show?</p> <p>22 A. Yes, we do.</p> <p>23 Q. And when do you usually make the</p> <p>24 arrangements for advertisements?</p> <p>25 A. At least three months before.</p>	<p>1 Celle</p> <p>2 Looking at the e-mail which appears</p> <p>3 to take up the bottom two thirds of this --</p> <p>4 sorry.</p> <p>5 This page appears to be a copy of</p> <p>6 the -- I confused myself here.</p> <p>7 On page 3 there appears to me to be</p> <p>8 some carryover lines or something at the top</p> <p>9 which consists of --</p> <p>10 MR. BROOKS: Excuse me. Hers is</p> <p>11 different than mine.</p> <p>12 MR. HAYES: Off the record.</p> <p>13 (Discussion off the record.)</p> <p>14 BY MR. HAYES:</p> <p>15 Q. Looking at the third page, at the</p> <p>16 top of the page is what appears to be two lines,</p> <p>17 then a space, one line, then a space, and then</p> <p>18 three lines, do you see that?</p> <p>19 (Witness indicating.)</p> <p>20 Q. Yes. Top of the page, two lines</p> <p>21 beginning "elles ont fait"?</p> <p>22 A. Yes.</p> <p>23 Q. And then there are two lines there,</p> <p>24 then there's a space, one line?</p> <p>25 A. Yes.</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

105	107
<p>1 Celle</p> <p>2 But I told him that there was no way</p> <p>3 I could do a Rasta show because it looks like</p> <p>4 I'm trying to capitalize on, you know, the</p> <p>5 Richard Prince notoriety and say, wow, he did</p> <p>6 this, I'm going to do a show now and show the</p> <p>7 Rasta work, it looks like I'm trying to take</p> <p>8 advantage of the situation. And I say there's</p> <p>9 no way I can do a show right now.</p> <p>10 Q. And in that conversation did</p> <p>11 Mr. Cariou try to persuade you to proceed with</p> <p>12 the show?</p> <p>13 A. At the time I think he was very</p> <p>14 preoccupied by the whole situation more than</p> <p>15 focusing on my conversation.</p> <p>16 Q. Preoccupied by the lawsuit?</p> <p>17 A. Yes.</p> <p>18 Q. Rather than focusing on your show in</p> <p>19 your conversation?</p> <p>20 A. Yes, he was very preoccupied with it</p> <p>21 because it was something very important for him.</p> <p>22 And I kind of apologize and say,</p> <p>23 you know what, this has been -- you know, since</p> <p>24 November I heard, I call you, you didn't call me</p> <p>25 back, and I was thinking, you know, I really</p>	<p>1 Celle</p> <p>2 Q. Are you still interested in doing</p> <p>3 a show with Mr. Cariou?</p> <p>4 A. I don't know after all this, you</p> <p>5 know.</p> <p>6 Q. You are still interested in selling</p> <p>7 the Yes Rasta book?</p> <p>8 A. The book I still sell it. I always</p> <p>9 sold the book, you know, because I have a</p> <p>10 bookstore and, you know. So I love the book,</p> <p>11 but doing a show, I'm not sure.</p> <p>12 Q. Anything else in that conversation</p> <p>13 that you had with him that you haven't told us</p> <p>14 about?</p> <p>15 A. No. I think that's it. I don't</p> <p>16 think I remember anything else.</p> <p>17 Q. Were there any other conversations</p> <p>18 that you had between that telephone conversation</p> <p>19 and the time he came to your gallery in the</p> <p>20 spring of '09?</p> <p>21 A. I don't -- no, I don't think so.</p> <p>22 Q. And that conversation was -- these</p> <p>23 e-mails are in late January?</p> <p>24 A. Mm-hmm.</p> <p>25 Q. Was that conversation shortly after</p>
<p>106</p> <p>1 Celle</p> <p>2 love your work but now if I do a show today it</p> <p>3 looks like I'm taking advantage.</p> <p>4 Because if there is a New York Times</p> <p>5 Magazine talking about, you know, this, you get</p> <p>6 a writeup and I don't want to be the one trying</p> <p>7 to capitalize on the success of that or not the</p> <p>8 success or the bad press, you know. So I say I</p> <p>9 don't want to do the show.</p> <p>10 Q. What did he say in response to that?</p> <p>11 A. You know, he asked me will you do</p> <p>12 any other show. And I say, well, maybe, you</p> <p>13 know, we have to talk.</p> <p>14 Q. And did you have a discussion, for</p> <p>15 example, about doing a show relating the surfer</p> <p>16 portraits that you talked about putting in the</p> <p>17 show with the Rastas?</p> <p>18 A. You know, at the time we didn't go</p> <p>19 anywhere. The proof is like today I still</p> <p>20 haven't gotten anything from him.</p> <p>21 Q. You haven't gotten any prints from</p> <p>22 him or anything?</p> <p>23 A. Today I mean I'm trying to get</p> <p>24 things, but I think this has to be probably</p> <p>25 over, you know. I don't know the situation.</p>	<p>108</p> <p>1 Celle</p> <p>2 the e-mail exchange, do you recall?</p> <p>3 A. Yes. I call him because I really</p> <p>4 wanted -- because we e-mail sometime, you know,</p> <p>5 he's talking about his collection, I want the</p> <p>6 Rasta.</p> <p>7 Because I had mentioned early on</p> <p>8 that the book was running out, he should do a</p> <p>9 reprint, he should talk to Powerhouse, because</p> <p>10 I cannot go to the publisher and say can you</p> <p>11 reprint that book.</p> <p>12 Q. And that conversation took place,</p> <p>13 would it be fair to say, around the end of</p> <p>14 January or beginning of February?</p> <p>15 A. Yes, beginning of February probably.</p> <p>16 Q. And in that conversation did you</p> <p>17 have a more complete conversation about his</p> <p>18 collection and him sending you the collection?</p> <p>19 MR. BROOKS: I'm sorry, which</p> <p>20 collection?</p> <p>21 MR. HAYES: His collection of his</p> <p>22 own books.</p> <p>23 A. At the time he say to me that the</p> <p>24 books were in the basement in Brooklyn, that his</p> <p>25 next trip to New York he will, you know, go</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com



<p style="text-align: center;">113</p> <p>1 Celle</p> <p>2 A. Yes.</p> <p>3 Q. So I'll refer to it as the Canal</p> <p>4 Zone show if that's okay?</p> <p>5 A. Yes, mm-hmm.</p> <p>6 Q. When did you first hear about the</p> <p>7 Canal Zone show?</p> <p>8 A. I can't recall if it's -- it's in</p> <p>9 November I think. I can't remember.</p> <p>10 Q. 2008?</p> <p>11 A. 2008.</p> <p>12 Q. Did you see the show yourself?</p> <p>13 A. No.</p> <p>14 Q. How did you hear about the show?</p> <p>15 A. My husband came home one evening</p> <p>16 and he had -- you know, he had heard through</p> <p>17 somebody from France, who was actually probably</p> <p>18 a photographer, I can't remember, traveling in</p> <p>19 New York who saw the show.</p> <p>20 And he probably knew Patrick's</p> <p>21 work or new the Rasta and said, wow, that's</p> <p>22 incredible, that French guy or Patrick, his</p> <p>23 photograph is in the show with Richard Prince.</p> <p>24 So my husband told me.</p> <p>25 Q. Just so I'm clear, your husband told</p>	<p style="text-align: center;">115</p> <p>1 Celle</p> <p>2 A. No, I didn't. I did not.</p> <p>3 Q. You saw the show was up and running</p> <p>4 at the time?</p> <p>5 A. I saw on the website, yeah, but</p> <p>6 there was some photograph I remember.</p> <p>7 Q. Do you remember, did you have any</p> <p>8 further conversations with anyone else about the</p> <p>9 show other than what you've told us?</p> <p>10 A. No.</p> <p>11 Q. Do you frequently go to art shows in</p> <p>12 Chelsea?</p> <p>13 A. I have to be honest, interestingly,</p> <p>14 I don't. I have to say when I was in fashion I</p> <p>15 didn't go to fashion shows. I never have time.</p> <p>16 You know, I work and I go home and I have kids</p> <p>17 so --</p> <p>18 Q. You're too busy?</p> <p>19 A. I do weekends sometimes, but I don't</p> <p>20 have time.</p> <p>21 Q. Other than discussions with -- by</p> <p>22 the way, without getting into the conversation</p> <p>23 with Mr. Brooks or anyone else at this law firm,</p> <p>24 when did you first hire him as your lawyer?</p> <p>25 A. Just yesterday I guess.</p>
<p style="text-align: center;">114</p> <p>1 Celle</p> <p>2 you about a conversation he had with someone who</p> <p>3 is in France who had seen the show?</p> <p>4 A. Yes. I think it's somebody who was</p> <p>5 in New York but living in France, somebody I</p> <p>6 didn't know actually. And he say, wow, you</p> <p>7 should check it out because this is what I heard</p> <p>8 today.</p> <p>9 Q. Your husband said this to you?</p> <p>10 A. Yes.</p> <p>11 Q. What did you say to him, if you</p> <p>12 remember?</p> <p>13 A. I say, well, I have to check it out,</p> <p>14 it's weird.</p> <p>15 Q. And what, if anything, did you do</p> <p>16 after that?</p> <p>17 A. After that I went on the Gagorian</p> <p>18 website and there was some images.</p> <p>19 Q. And did you do anything further</p> <p>20 after that, did you go to the gallery, did you</p> <p>21 talk to anyone from the gallery?</p> <p>22 MR. BROOKS: I'm sorry, I didn't</p> <p>23 hear.</p> <p>24 Q. Did you go to the gallery, did you</p> <p>25 talk to anyone at the gallery?</p>	<p style="text-align: center;">116</p> <p>1 Celle</p> <p>2 Q. So prior to hiring him as your</p> <p>3 lawyer yesterday had you ever spoken to</p> <p>4 Mr. Brooks before?</p> <p>5 A. Two times he asked me if I was</p> <p>6 called if I will be willing to participate or</p> <p>7 give a deposition or an affidavit. I think</p> <p>8 that's the term. And I say yes, if you need me</p> <p>9 of course I will.</p> <p>10 Q. Any substantive discussion about</p> <p>11 what it will be about?</p> <p>12 A. Any?</p> <p>13 Q. Substantive discussion about what it</p> <p>14 will be about?</p> <p>15 A. Until yesterday when I got more</p> <p>16 detail, no.</p> <p>17 Q. And any conversation with Mr. Brooks</p> <p>18 before yesterday?</p> <p>19 A. No. Basically the only thing I</p> <p>20 remember Mr. Brooks was telling me that there</p> <p>21 was an e-mail about a show, and he ask me, you</p> <p>22 know, did you write an e-mail about doing a show</p> <p>23 with Patrick, and I say, yes, yes, I was very</p> <p>24 interested to do a show with him.</p> <p>25 Q. And would that be Exhibit 1?</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

<p style="text-align: center;">121</p> <p>1 Celle</p> <p>2 Q. Have you yourself ever contacted</p> <p>3 Powerhouse about the number of sales of the</p> <p>4 Yes Rasta book?</p> <p>5 MR. BROOKS: I don't understand the</p> <p>6 question.</p> <p>7 Q. I'll rephrase it.</p> <p>8 Have you ever had any contacts with</p> <p>9 Powerhouse Books yourself?</p> <p>10 A. Except ordering books?</p> <p>11 Q. Yes.</p> <p>12 A. And usually it's not me, it's Polly</p> <p>13 Campbell, she does all the ordering books, so</p> <p>14 she's the one who talk directly to them.</p> <p>15 Q. Does she actually order it by</p> <p>16 calling them up and asking for the books?</p> <p>17 A. I know she call them and was trying</p> <p>18 to get the rest of the Rasta. And there was a</p> <p>19 fair in Brooklyn and Powerhouse had a big space,</p> <p>20 and I noticed they had some Surfer. So after</p> <p>21 the fair we contacted them to try to get more</p> <p>22 copy, but they would not want to give their copy</p> <p>23 of Surfer. So we could not get more books from</p> <p>24 them.</p> <p>25 Q. But you personally never spoke to</p>	<p style="text-align: center;">123</p> <p>1 Celle</p> <p>2 Q. And did he tell you the price point</p> <p>3 at which they were sold?</p> <p>4 A. No.</p> <p>5 MR. BROOKS: Objection, asked and</p> <p>6 answered.</p> <p>7 Q. Did he tell you how many?</p> <p>8 A. No.</p> <p>9 Q. You decided not to proceed, at least</p> <p>10 for the present, with the Cariou exhibit</p> <p>11 regarding Yes Rasta photographs in or about</p> <p>12 January of '09?</p> <p>13 A. No, actually I decided the end of</p> <p>14 November, December, and I met -- at the time</p> <p>15 when I saw the Richard Prince situation, I</p> <p>16 committed with another photographer called Lyle</p> <p>17 Owerko. I met him actually end of November</p> <p>18 about the same time that there was, you know,</p> <p>19 the situation that I learned that Richard Prince</p> <p>20 and Patrick Cariou had maybe done something</p> <p>21 together.</p> <p>22 So I decided to do my show in</p> <p>23 April with a different photographer called</p> <p>24 Lyle Owerko. And my goal was to replace</p> <p>25 probably Patrick with that work. And it's</p>
<p style="text-align: center;">122</p> <p>1 Celle</p> <p>2 anybody at Powerhouse?</p> <p>3 A. No, Polly Campbell did, my</p> <p>4 assistant.</p> <p>5 Q. You had told us previously that</p> <p>6 Mr. Cariou gave you some information about his</p> <p>7 prior sales of prints. Did he give you</p> <p>8 specifics? He told you he sold some Surfer</p> <p>9 prints, is that correct?</p> <p>10 A. He told me he sold both actually,</p> <p>11 but he told me that he had a show about a surfer</p> <p>12 in Paris.</p> <p>13 Q. And that he sold some of the Surfer</p> <p>14 prints?</p> <p>15 A. Yes.</p> <p>16 Q. Did he tell you he sold some</p> <p>17 Yes Rasta prints?</p> <p>18 A. He sold some Rasta prints, yeah.</p> <p>19 Q. Did he tell you to whom?</p> <p>20 A. Independent people, but it was not</p> <p>21 in a gallery. It was more independent of</p> <p>22 friends or collector, but not in a gallery</p> <p>23 setting.</p> <p>24 Q. Private sales?</p> <p>25 A. Private sales, if I remember.</p>	<p style="text-align: center;">124</p> <p>1 Celle</p> <p>2 exactly what I did, I just opened my gallery</p> <p>3 with that show.</p> <p>4 Q. Just to make sure I didn't miss</p> <p>5 anything, when you say you learned about this</p> <p>6 Canal Zone exhibition, that consisted of you</p> <p>7 having had the conversation with your husband</p> <p>8 and you going online?</p> <p>9 A. Yes.</p> <p>10 Q. And the conversation with</p> <p>11 Ms. Campbell?</p> <p>12 A. Yes, exactly.</p> <p>13 Q. Anything else?</p> <p>14 A. No.</p> <p>15 MR. BROOKS: I'm not sure she said</p> <p>16 she definitely had a conversation with</p> <p>17 Ms. Campbell. And she certainly didn't</p> <p>18 say that's how she learned about it.</p> <p>19 MR. HAYES: No, I understand.</p> <p>20 BY MR. HAYES:</p> <p>21 Q. I think you said previously that</p> <p>22 Ms. Campbell works for you?</p> <p>23 A. Yes.</p> <p>24 Q. You speak to her frequently?</p> <p>25 A. Yes.</p>



**ESQUIRE**  
an Alexander Gello Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquire resolutions.com

<p style="text-align: center;">125</p> <p>1 Celle</p> <p>2 Q. And you expect you did discuss this</p> <p>3 with her?</p> <p>4 A. Yes.</p> <p>5 Q. But don't perhaps remember a</p> <p>6 specific conversation?</p> <p>7 A. I probably told her that was</p> <p>8 happening and that I will not do the show</p> <p>9 because, you know, in December I was already</p> <p>10 talking with a photographer. She was aware of</p> <p>11 it. She had met Lyle Owerko.</p> <p>12 We also had bought a book from him</p> <p>13 that we were selling right away.</p> <p>14 Q. And you were intending to sell that</p> <p>15 in your bookstore?</p> <p>16 A. Bookstore and eventually gallery.</p> <p>17 Q. And the title of that book is?</p> <p>18 A. And The Birds Sing, it's a book</p> <p>19 about 2011 what happened -- September 11, sorry.</p> <p>20 This young photographer came to show</p> <p>21 me with his work about September 11, which I was</p> <p>22 not interested, and when I ask him what other</p> <p>23 project he was working on he showed me the</p> <p>24 Samburu, the North Kenya civilization.</p> <p>25 And I immediately, you know, decided</p>	<p style="text-align: center;">127</p> <p>1 Celle</p> <p>2 selling about 30 prints from him.</p> <p>3 Q. In the year 2009 how many prints in</p> <p>4 total did you sell?</p> <p>5 A. In whole gallery?</p> <p>6 Q. Yes.</p> <p>7 A. There was an artist where I sold</p> <p>8 about 189 exactly.</p> <p>9 Q. Who is that?</p> <p>10 A. It's called James and Karia Murray,</p> <p>11 M-U-R-R-A-Y, and it's called Store Front. It's</p> <p>12 coming with a book too, so we did book signing</p> <p>13 and show. I forgot to mention that show before.</p> <p>14 We are still selling their work.</p> <p>15 It's real interesting work about all New York</p> <p>16 store fronts.</p> <p>17 Q. And what is the price point of those</p> <p>18 photographs?</p> <p>19 A. \$2,500 and up.</p> <p>20 MR. BROOKS: Excuse me one second.</p> <p>21 Did you get the word "store front"?</p> <p>22 A. Store Front, yeah, the name of the</p> <p>23 show, and the book.</p> <p>24 Q. In your gallery -- or galleries, but</p> <p>25 focusing first on the Broome Street gallery, do</p>
<p style="text-align: center;">126</p> <p>1 Celle</p> <p>2 to do a show with him because I knew I was not</p> <p>3 going to do Rasta. And I had Rasta such in my</p> <p>4 head that it was the perfect, you know,</p> <p>5 replacement. And I really like his work.</p> <p>6 Actually, he just won last week --</p> <p>7 there was 3,000 candidates in a big contest</p> <p>8 called Hasselblad contest. He's the winner this</p> <p>9 year, and he was chosen from 3,000 people.</p> <p>10 So I knew that if I could not have</p> <p>11 Rasta I had to have a replacement. And when I</p> <p>12 saw his work I was thinking that's perfect, you</p> <p>13 know.</p> <p>14 Q. And that's the show you told us</p> <p>15 about earlier which did in fact take place?</p> <p>16 A. Yes, my opening show in April.</p> <p>17 Q. And how did that show go?</p> <p>18 A. Very well actually.</p> <p>19 Q. Did you sell prints in the show?</p> <p>20 A. Yeah.</p> <p>21 Q. Do you have an average number of</p> <p>22 prints you've sold from your photography shows?</p> <p>23 A. In this case the prints start at</p> <p>24 2,500 up to 10,000. You know, it's still a</p> <p>25 small gallery, but we are right now we have been</p>	<p style="text-align: center;">128</p> <p>1 Celle</p> <p>2 you carry inventory of the photographs?</p> <p>3 A. Yes, we do.</p> <p>4 Q. And so you offer those for sale in</p> <p>5 addition to whatever the currently-up show is,</p> <p>6 if there is one?</p> <p>7 A. Yes, definitely.</p> <p>8 Q. And where do you have them</p> <p>9 physically in the gallery?</p> <p>10 A. We have like a file, a flat file,</p> <p>11 so we have them there. Some are also framed.</p> <p>12 For example, we keep older show, you know, so we</p> <p>13 have inventory. I have also a huge space.</p> <p>14 I have a 4,000-square-foot space in 255 Centre</p> <p>15 Street. So we keep inventory.</p> <p>16 Q. And you keep inventory then in each</p> <p>17 of your galleries?</p> <p>18 A. Yes, because we work with also a lot</p> <p>19 of decorators, you know.</p> <p>20 Q. And do you keep inventory primarily</p> <p>21 of the artists you've shown or artists of a</p> <p>22 broad spectrum?</p> <p>23 A. Only artists we are showing.</p> <p>24 Q. Have you ever kept any inventory of</p> <p>25 Patrick Cariou?</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

<p style="text-align: center;">129</p> <p>1 Celle</p> <p>2 A. No.</p> <p>3 Q. Have you ever asked him whether you</p> <p>4 could carry inventory of Patrick Cariou?</p> <p>5 A. I've been trying. But, you know, he</p> <p>6 wanted to do a show and then take it from there.</p> <p>7 Q. I see. But did you ask him at any</p> <p>8 time after the -- withdrawn.</p> <p>9 At any time since beginning of '09</p> <p>10 have you asked him to give you inventory to</p> <p>11 sell?</p> <p>12 A. No.</p> <p>13 Q. At any time in '08 did you ask him</p> <p>14 to give you inventory to sell?</p> <p>15 A. No.</p> <p>16 Q. Did he ever offer to give you</p> <p>17 inventory to sell other than discussions about</p> <p>18 the show?</p> <p>19 A. No.</p> <p>20 Q. I think you referred to an artist by</p> <p>21 the name of Morlock who uses photography in art?</p> <p>22 A. Yes.</p> <p>23 Q. And in some fashion she puts some</p> <p>24 kind of images over the photographs, at least in</p> <p>25 part, is that fair to say?</p>	<p style="text-align: center;">131</p> <p>1 Celle</p> <p>2 A. Yes.</p> <p>3 Q. And so you have conversations with</p> <p>4 them about photographs that might be appropriate</p> <p>5 for their decorating jobs?</p> <p>6 A. Correct.</p> <p>7 Q. Have you ever discussed with a</p> <p>8 decorator the possibility of them buying Patrick</p> <p>9 Cariou photographs from you?</p> <p>10 A. Never, except Robert Novogratz.</p> <p>11 Q. And did you personally speak to</p> <p>12 Robert Novogratz about it?</p> <p>13 A. Robert came to buy books from me and</p> <p>14 was interested in Patrick, and I ask him at the</p> <p>15 time to contact him and he contact him directly.</p> <p>16 Q. Patrick contacted Mr. Novogratz?</p> <p>17 A. Mr. Novogratz went on Patrick's</p> <p>18 website, contacted him and bought some</p> <p>19 photograph for a hotel in New Jersey.</p> <p>20 Q. You personally have not spoken to</p> <p>21 Mr. Novogratz about selling Patrick Cariou</p> <p>22 prints?</p> <p>23 A. No, I was not involved in the</p> <p>24 transaction at all.</p> <p>25 Q. And so has there ever been a time</p>
<p style="text-align: center;">130</p> <p>1 Celle</p> <p>2 A. I mean in the whole show 80 percent</p> <p>3 is painting and drawings, but she has two</p> <p>4 photographs that are vintage photographs she</p> <p>5 bought, probably online, she blew up really big</p> <p>6 and then she painted -- I guess it's black ink,</p> <p>7 she painted tattoo on the woman.</p> <p>8 Q. Have you ever had any other artists</p> <p>9 who used photos together with other media in any</p> <p>10 show?</p> <p>11 A. Just Tony C., the surfer.</p> <p>12 Q. And that consisted of photographs of</p> <p>13 his collage works?</p> <p>14 A. Yeah, photograph, collage, any kind</p> <p>15 of paper clip or advertising or publicity that</p> <p>16 he put in his journal and then it's translated</p> <p>17 into a photograph, yeah.</p> <p>18 Q. Forgive me if I asked this, did you</p> <p>19 ever have a situation where you were thinking</p> <p>20 about having an exhibit, other than Mr. Cariou,</p> <p>21 that you did not go forward with, that you</p> <p>22 canceled?</p> <p>23 A. Not so far.</p> <p>24 Q. You deal, I think you said, with</p> <p>25 decorators about photography?</p>	<p style="text-align: center;">132</p> <p>1 Celle</p> <p>2 when you personally went to anyone and offered</p> <p>3 to sell or try to get them to buy Patrick Cariou</p> <p>4 photographs?</p> <p>5 A. Never.</p> <p>6 Q. Robert Novogratz came to your</p> <p>7 gallery?</p> <p>8 A. Yes, correct.</p> <p>9 Q. And he was interested in Patrick</p> <p>10 Cariou?</p> <p>11 A. Yes.</p> <p>12 Q. And what did he say to you about</p> <p>13 being interested in Mr. Cariou?</p> <p>14 A. He bought two books, loved his work</p> <p>15 and asked me if I knew him. And I say I would</p> <p>16 love to do a show with him, I'm in conversation,</p> <p>17 but I'm not representing him yet.</p> <p>18 And because Robert Novogratz is a</p> <p>19 friend and client, I said best thing is to go</p> <p>20 directly and contact him, which he did.</p> <p>21 And when Patrick was in New York</p> <p>22 he say to me, thank you, you know, I'm doing</p> <p>23 something with Robert, that's very nice of you.</p> <p>24 Q. And did he say what it was he was</p> <p>25 doing with Robert?</p>



**ESQUIRE**  
an Alexander Galle Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

137	139
<p>1 Celle</p> <p>2 out the whole thing. I just want to see if I</p> <p>3 can get a complete.</p> <p>4 Okay. The first page that I have</p> <p>5 here has some photographs of books and says</p> <p>6 January Book Sale, correct?</p> <p>7 A. Correct.</p> <p>8 Q. And these are books that you're</p> <p>9 offering as part of a sales -- were offering as</p> <p>10 part of a sales process, or are offering now as</p> <p>11 part of a sales process in January?</p> <p>12 A. Correct.</p> <p>13 Q. And one is a book about Africa?</p> <p>14 A. Yes, correct.</p> <p>15 Q. By Leni Riefenstahl?</p> <p>16 A. Correct.</p> <p>17 Q. Next is Matthew Rolston book?</p> <p>18 A. Mm-hmm.</p> <p>19 Q. Is that a fashion book?</p> <p>20 A. Yes, fashion.</p> <p>21 Q. Next one over, I'm sorry, I can't</p> <p>22 read. Do you recognize it?</p> <p>23 A. Thomas Ruff, yeah.</p> <p>24 Q. And the next one over is?</p> <p>25 A. I can't remember. I mean I know</p>	<p>1 Celle</p> <p>2 A. Both. Some of them also have a</p> <p>3 book, some don't have a book.</p> <p>4 Q. So this first one with the two</p> <p>5 elephants, those artists have a book and sell</p> <p>6 prints?</p> <p>7 A. Yes, correct.</p> <p>8 Q. At your gallery?</p> <p>9 A. Yes.</p> <p>10 Q. The next one over, what's the next</p> <p>11 one?</p> <p>12 A. Sue Kwon.</p> <p>13 Q. Again, sells both books and prints</p> <p>14 at your gallery?</p> <p>15 A. Yes, the book is called Street</p> <p>16 Level.</p> <p>17 Q. And what's the subject matter of</p> <p>18 that?</p> <p>19 A. It's New York, old neighborhood that</p> <p>20 were photographs starting in the '80s to today,</p> <p>21 different neighborhood. And I had a show for</p> <p>22 Sue Kwon actually in September.</p> <p>23 Q. Next one over is?</p> <p>24 A. Wayne Levin. No book, but I</p> <p>25 represent him and his work. He's from Hawaii.</p>
138	140
<p>1 Celle</p> <p>2 it's representing Eden, but I can't remember the</p> <p>3 name of the photographer. I have a blank.</p> <p>4 Q. The next page, which I think is</p> <p>5 printed out when one goes to artists, as you can</p> <p>6 see from the word "artist" being underlined, is</p> <p>7 this list artists you represent or have</p> <p>8 represented?</p> <p>9 A. Correct.</p> <p>10 Q. And, again, I apologize for the bad</p> <p>11 copying. The one at the top left which shows</p> <p>12 two elephants?</p> <p>13 A. Yes.</p> <p>14 Q. Who is the artist there?</p> <p>15 A. Christo -- Cyril Christo, and Marie</p> <p>16 Wilkinson.</p> <p>17 Q. Are those a husband-and-wife team?</p> <p>18 A. Correct, yeah.</p> <p>19 Q. What do they show?</p> <p>20 A. They show the work from a book</p> <p>21 called Walking Thunder.</p> <p>22 Q. And by the way, all these on this</p> <p>23 page, are these all books or are these artists</p> <p>24 who are selling prints in the gallery or</p> <p>25 galleries?</p>	<p>1 Celle</p> <p>2 Q. So you sell prints of his?</p> <p>3 A. Yes.</p> <p>4 Q. And the subject matter is?</p> <p>5 A. Underwater photography.</p> <p>6 Q. Color?</p> <p>7 A. Black and white mainly in my</p> <p>8 gallery, but he also does color.</p> <p>9 Q. And have you done a show for him?</p> <p>10 A. No, he's always part of group show.</p> <p>11 Q. And the first two that we just went</p> <p>12 through, did you do shows with them?</p> <p>13 A. Sue Kwon I did a show.</p> <p>14 Christo and Wilkinson I did a show</p> <p>15 and book signing.</p> <p>16 Q. Next one over, the fourth one with</p> <p>17 the picture of a person on it, what's that one?</p> <p>18 A. Lyle Owerko. He's the person</p> <p>19 actually we replaced Patrick Cariou in April</p> <p>20 2009 opening. That's the Samburu project. No</p> <p>21 book yet about that special work, but a show.</p> <p>22 Q. What's the one to the right?</p> <p>23 A. Jean-Philippe Piter, underwater</p> <p>24 photography. He's from St. Barths. No show.</p> <p>25 I'm sorry, no book. Group show. Part of the</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

153

1 Celle  
2 MS. HAMMERMAN: I have no questions.  
3 MR. BROOKS: I just have a few.  
4 EXAMINATION BY  
5 MR. BROOKS:  
6 Q. Ms. Celle, earlier today you  
7 testified that if you had done the show for  
8 Mr. Cariou I believe you said there would have  
9 been 30 to 40 prints, is that right?  
10 A. Correct.  
11 Q. Of different sizes?  
12 A. Different sizes.  
13 Q. Now, for any given photograph that  
14 you had a print of would there only have been  
15 one for sale or would there have been more than  
16 one for sale?  
17 A. Okay. What we discussed with  
18 Patrick was the edition, because that's a very  
19 important question. So for each print we were  
20 thinking a series of ten photograph.  
21 Q. And would those have remained for  
22 sale after the show was over?  
23 A. Yes.  
24 Q. You would have kept them in  
25 inventory?

154

1 Celle  
2 A. Yes. The way it works is people buy  
3 sometime at the show.  
4 MR. HAYES: I'm just going to object  
5 to the question. Calls for speculation.  
6 MS. HAMMERMAN: Join.  
7 Q. Go on.  
8 A. Also people buy the print at the  
9 show because there is only one print people  
10 order, you know, people want the same image, so  
11 we have to print it for them.  
12 Q. So if there were 30 to 40 photos how  
13 many copies would there have been of each one  
14 that you would have offering for sale?  
15 MR. HAYES: Again, object, the  
16 question calls for speculation, and form.  
17 MS. HAMMERMAN: Form.  
18 Q. You can answer.  
19 A. At the show I was issuing one of  
20 each but, you know, you could make 30 to 40 by  
21 ten, you know.  
22 Q. So there could have been 300 to 400  
23 that you would have sold?  
24 MR. HAYES: Objection, calls for  
25 speculation. Objection to form.

155

1 Celle  
2 MS. HAMMERMAN: Join.  
3 Q. You can answer.  
4 A. I wish. It's hard to say.  
5 I wish, I would be very happy today.  
6 Q. And the prices again would have been  
7 between what and what?  
8 A. First price around 3,000, the most  
9 expensive, the biggest format I would say 15,000  
10 to 20.  
11 Q. Now, just to be clear, you've talked  
12 a lot about Lyle -- Owerko?  
13 A. Owerko, yeah.  
14 Q. That was your first show?  
15 A. Yes.  
16 Q. At the 424 Broome Street gallery?  
17 A. Yes.  
18 Q. And when you were talking to Patrick  
19 was he going to be the first show before you  
20 replaced him with Lyle?  
21 A. Yes, Patrick was the opening show.  
22 Q. And can you explain again what your  
23 idea was that you discussed with Patrick about  
24 having a book signing at his show?  
25 A. Usually, I mean it's really more

156

1 Celle  
2 powerful when you are able to present the work  
3 of an artist and there is a book to validate the  
4 work.  
5 I was very surprised that -- in  
6 Europe his work is very well-known of course,  
7 because he's French I guess. I really wanted to  
8 capitalize for, you know, the fact that there  
9 was that beautiful book. And, you know, the  
10 book was very helpful in terms of picking out  
11 all the photograph and the portrait.  
12 Q. And which book are you talking about  
13 now?  
14 A. Yes Rasta.  
15 Q. So again, how many copies were you  
16 planning to have at the book signing?  
17 A. Usually in a book signing I can sell  
18 from -- I will say an event like that, 50 to  
19 200.  
20 I had a book signing where I sold  
21 400 books, but that was Patrick Demarchelier.  
22 He's much more famous.  
23 But usually guaranteed 50 books.  
24 But, you know, up to 200, and the book stays in  
25 the gallery anyway and the show too, so.



**ESQUIRE**  
an Alexander Gatto Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com

<p style="text-align: center;">157</p> <p style="text-align: center;">Celle</p> <p>1 Q. And why was it that you – I think 2 you said he was going to ask Powerhouse to 3 reprint the book I think you said? 4 What was the reason for that? 5 MR. HAYES: Objection. I don't 6 think it states the testimony correctly. 7 MS. HAMMERMAN: Join. 8 MR. BROOKS: I think she said that. 9 A. I was the one telling him because 10 it's not in my power to go to Powerhouse and 11 tell them to reprint the book. 12 So I was having a conversation with 13 Patrick to tell him you should really push them 14 to reprint that book, but not only that book, 15 the Surfer book too. 16 Q. Now, you don't represent Patrick, 17 correct? 18 A. I don't. 19 Q. But if you had had a show you would 20 have entered into a contract to be his agent? 21 MR. HAYES: Objection, calls for 22 speculation. Object to the form. 23 MS. HAMMERMAN: Join. 24 Q. Is that correct? 25</p>	<p style="text-align: center;">159</p> <p style="text-align: center;">Celle</p> <p>1 or contemporary photography, but this was a show 2 that I thought could have a wide audience, but 3 especially in the entertainment business because 4 of the nature of – you know, you don't sell the 5 Rasta and the marijuana to the same people that 6 necessarily want something for their children's 7 room. 8 So it was I think something very 9 interesting that when I start looking I really 10 look to see there was work very similar, you 11 know, and I didn't find anything on the Rasta 12 because I think it's very difficult to 13 infiltrate that community and be able to live 14 with them and take their photo. It's something 15 very -- like the Samburu, the same thing. 16 You know, tourists don't go to that 17 place. He only had access to that place because 18 he worked for the United Nations. 19 Q. This is in northern Kenya? 20 A. North Kenya, yeah. 21 Q. Did you say that those photos were 22 similar to the Yes Rasta photos? 23 A. For me it was similar approach in 24 the term that it's a certain civilization that's 25</p>
<p style="text-align: center;">158</p> <p style="text-align: center;">Celle</p> <p>1 A. I would because, as I mentioned 2 before, you know, a show – just framing the 3 show costs between 20 and 30-thousand dollars. 4 So when you start investing it's a long-term 5 reward. So I sign the photographer. If not, 6 I don't do the show. 7 Q. Finally, you said something in one 8 of your answers to the effect that you knew 9 people in the entertainment business, do you 10 remember saying that? 11 A. Yes, correct. 12 MS. HAMMERMAN: Objection. 13 MR. HAYES: Objection, form. 14 Q. What significance, if any, did that 15 have with respect to these Yes Rasta prints? 16 A. Okay. Because of the different show 17 I've been doing, I know coming from fashion I 18 have all kind of different customers, so of 19 course I have the fashion people. 20 But I'm really connected with a lot 21 of people in the music industry. And I won't 22 sell -- you know, the Rasta for me was directly 23 addressed to this kind of people. 24 Like in the Hamptons I sell surfer 25</p>	<p style="text-align: center;">160</p> <p style="text-align: center;">Celle</p> <p>1 kind of disappearing one day and you cannot 2 really take their photograph except if you get 3 their trust and you are able to spend time with 4 them and live with their family. 5 And that's what they both did. It's 6 a very similar work in different places. 7 Q. They both meaning Patrick Cariou and 8 Lyle -- 9 A. And Lyle Owerko, yeah. 10 Q. I have nothing further. 11 BY MR. HAYES: 12 Q. I have couple questions coming out 13 of Mr. Brooks' questions. 14 First, about Mr. Owerko and 15 Mr. Cariou, so in your view they both document 16 certain civilizations that may be passing? 17 A. Definitely. 18 Q. Did you ever give Mr. Cariou a draft 19 contract for him to review or sign? 20 A. No, no. It didn't go so far. 21 Q. Of the other photographers -- you 22 spoke to Mr. Cariou about doing a series of the 23 prints? 24 A. Sorry? 25</p>



**ESQUIRE**  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquireolutions.com

161

1 Celle

2 Q. You spoke to Mr. Cariou about doing

3 a series of the prints, if there was to be a

4 show, that is to say more than one of each

5 print?

6 A. Definitely.

7 Q. And what did you say to him and what

8 did he say to you about that?

9 A. What I ask him is if he had any

10 printed from the book, and he said his printer

11 was in New York, that he had some prints

12 available.

13 But if I was to choose certain image

14 he might have to print them for me, and because

15 of the format, we wanted to go really big, like

16 80 by 90, big format, these would have to be

17 printed.

18 Q. Did you have any specific discussion

19 as to any individual photographs as to how many

20 of each would be produced?

21 A. For the show, only one of each.

22 The situation was some format were really big

23 and needed to be printed. He only had, if I

24 remember, images that were like 20 by 30. That

25 was the biggest sizes he had. I don't think he

162

1 Celle

2 had anything bigger.

3 And I needed at the time at least

4 three times the size on certain images.

5 Q. And talking about other artists,

6 other photographers, what is the most of any one

7 series of prints that you've sold from any other

8 photographer?

9 A. It's about the store front, it's

10 still selling. Right now it's probably

11 90-something.

12 Q. And after that how many -- what's

13 the next most you've sold?

14 A. You know, it all depends like if a

15 show is new. Like I have a new show right now,

16 ten, you know. It all depends the price.

17 Q. And what price point was that?

18 A. The one that I sold ten right now

19 it's a \$6,000 one.

20 Q. And the show by Mr. Owerko, how many

21 of those have you sold

22 A. Probably around 30 of the biggest

23 one. And then I'm still selling them, you know.

24 And then he has a smaller format that he did

25 special edition, you know, like a few dozen of

163

1 Celle

2 those.

3 MR. HAYES: No further questions.

4 Thank you very much.

5 MR. BROOKS: Dara, do you have

6 anything?

7 MS. HAMMERMAN: No.

8 MR. BROOKS: I have nothing else.

9 THE WITNESS: Thank you.

10 MR. HAYES: Thank you.

11 MR. BROOKS: Thank you very much.

12 (Time noted: 1:12 p.m.)

13

14

15 \_\_\_\_\_

16 CHRISTIANE CELLE

17

18 Subscribed and sworn to

19 before me this \_\_\_\_ day

20 of \_\_\_\_\_, 2010.

21 \_\_\_\_\_

22

23

24

25

164

1

2 CERTIFICATE

3

4 STATE OF NEW YORK )

5 )ss:

6 COUNTY OF NEW YORK)

7

8 I, BRYAN NILSEN, a Notary Public

9 within and for the State of New York, do

10 hereby certify:

11 That CHRISTIANE CELLE, the witness

12 whose deposition is hereinbefore set

13 forth, was duly sworn by me and that such

14 deposition is a true record of the

15 testimony given by such witness.

16 I further certify that I am not

17 related to any of the parties to this

18 action by blood or marriage and that I am

19 in no way interested in the outcome of

20 this matter.

21 IN WITNESS WHEREOF, I have hereunto

22 set my hand this \_\_\_\_ day of January, 2010.

23

24 \_\_\_\_\_

25 BRYAN NILSEN, RPR



ESQUIRE  
an Alexander Gallo Company

Toll Free: 800.944.9454  
Facsimile: 212.557.5972

Suite 4715  
One Penn Plaza  
New York, NY 10119  
www.esquiresolutions.com



Certificate of Registration Additional Certificate (17 U.S.C. 706)



This Certificate issued under the seal of the Copyright Office in accordance with title 17, United States Code, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

Marybeth Peters

Register of Copyrights, United States of America

FORM VA For a Work of the Visual Arts UNITED STATES COPYRIGHT OFFICE

VA 1-301-506



EFFECTIVE DATE OF REGISTRATION

11 05 01

Month Day Year

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

1 TITLE OF THIS WORK

Yes Rasta Photographs by Patrick Carrou

NATURE OF THIS WORK

photography

PREVIOUS OR ALTERNATIVE TITLES

Publication as a Contribution If this work was published as a contribution to a periodical, serial, or collection, give information about the collective work at which the contribution appeared.

If published in a periodical or serial give Volume Number Issue Date No. of Pages

2

a NAME OF AUTHOR

Patrick Carrou

DATES OF BIRTH AND DEATH

Year Born Year Died

Was this contribution to the work a "work made for hire"? Yes No

Author's Nationality or Domestic Name of Country OR Country of Origin United States

Was This Author's Contribution to the Work Anonymous? Pseudonymous? Yes No

NOTE

Under the law, the "author" of a "work made for hire" is generally the employer not the employee (see below Note) For any part of the work that was "made for hire" check "Yes" in the space provided, give the employer (or other person for whom the work was prepared) as "Author" of that part and leave the space for dates of birth and death blank.

NATURE OF AUTHORSHIP

- 3-Dimensional sculpture, 2-Dimensional artwork, Reproduction of work of art, Map, Photograph, Jewelry design, Technical drawing, Text, Architectural work

Compilation

b NAME OF AUTHOR

Was this contribution to the work a "work made for hire"? Yes No

Author's Nationality or Domestic Name of Country OR Country of Origin United States

Was This Author's Contribution to the Work Anonymous? Pseudonymous? Yes No

NATURE OF AUTHORSHIP

- 3-Dimensional sculpture, 2-Dimensional artwork, Reproduction of work of art, Map, Photograph, Jewelry design, Technical drawing, Text, Architectural work

3

a Year in Which Creation of This Work Was Completed 2000

b Date and Month of First Publication of This Particular Work Month: October Day: 15 Year: 2000 United States

4

COPYRIGHT CLAIMANT(S) Name and address must be given even if the claimant is the same as the author given in space 2

Patrick Carrou 78 Fifth Ave., 6th fl New York, NY 10001

Transfer If the claimant(s) named here in space 4 is (are) different from the author(s) named in space 2, give a brief statement of how the claimant(s) obtained ownership of the copyright

APPLICATION RECEIVED NOV 05 2001 MAR 20 2002 ONE DEPOSIT RECEIVED

TWO DEPOSITS RECEIVED NOV 05 2001 FUNDS RECEIVED

MORE ON BACK Complete all applicable spaces (numbers 1-6) on the reverse side of this page. See detailed instructions. Sign the form at line 6.

DO NOT WRITE HERE Page 1 of 2 pages

EXHIBIT 2 Deponent CARLOU 1/12/10 Date Rptr. B WWW.DEPOBOOK.COM

EXAMINED BY <i>WRS</i>	FORM VA
CHECKED BY	
<input checked="" type="checkbox"/> CORRESPONDENCE Yes	FOR COPYRIGHT OFFICE USE ONLY

DO NOT WRITE ABOVE THIS LINE IF YOU NEED MORE SPACE, USE A SEPARATE CONTINUATION SHEET

PREVIOUS REGISTRATION Has registration for this work, or for an earlier version of the work, already been made to the Copyright Office?

- Yes  No If your answer is "Yes," why is another registration being sought? (Check appropriate box.)
- a.  This is the first published edition of a work previously registered in unpublished form
  - b.  This is the first application submitted by this author or copyright claimant
  - c.  This is a changed version of the work, as shown by space 6 on this application.
- If your answer is "Yes," give: Previous Registration Number  Year of Registration

5

DERIVATIVE WORK OR COMPILATION Complete both space 6a and 6b for a derivative work, complete only 6b for a compilation

a. Preexisting Material Identify any preexisting work or works that this work is based on or incorporates

Essay by Peary Henzell

6  
a See instructions before completing this space

b. Material Added to This Work Give a brief, general statement of the material that has been added to the work and to which copyright is claimed

photographs

b

DEPOSIT ACCOUNT If the registration fee is to be charged to a Deposit Account established in the Copyright Office, give name and number of Account

Name

Account Number

7  
a

CORRESPONDENCE Give name and address to which correspondence about this application should be sent

Cara Maniac, powerHouse Cultural Entertainment, Inc  
180 Varick St. Suite 1302  
New York, NY 10014

b

Area code and daytime telephone number (212) 604-9074

Fax number (212) 1366-5247

E-mail cara@powerHousebooks.com

CERTIFICATION I, the undersigned, hereby certify that I am the

check only one

- author
- other copyright claimant
- owner of exclusive right(s)
- authorized agent of Patrick Caron

Name of author or other copyright claimant, or owner of exclusive right(s)

8

of the work identified in the application and that the statements made by me in the application are correct to the best of my knowledge.

Typed or printed name and date If this application gives a date of publication in space 3, do not sign and submit it before that date

Cara Maniac

Date January 12, 2001

Handwritten signature (X)

*Cara Maniac*

Certificate will be mailed in window envelope to this address

Name   
Cara Maniac, powerHouse Books

Number/Street/pt   
180 Varick St., Suite 1302

City/State/ZIP   
New York, NY 10014

FOUR REQUEST  
1 Complete all necessary spaces  
2 Sign your application in space 8  
3 SIGNATURES OF THE CLAIMANT(S)  
4 Application form  
5 Payment (see filing fee or check or money order July 1 with the filing fee for the filing fee for Form VA is \$35.  
6 Demand material  
7 FILING OFFICE  
Library of Congress  
Copyright Office  
101 Independence Avenue, S.E.  
Washington, D.C. 20540-4000

9

**YES**

**RASTA**

**PHOTOGRAPHS BY**

**PATRICK**

**CARIOU**

SEE ORIGINAL "YES RASTA" BOOK SUBMITTED TO COURT

**YES**

**RASTA**

**PHOTOGRAPHS BY**

**PATRICK**

**CARIOU**

**YES RASTA**

© 2000 powerHouse Cultural Entertainment, Inc.  
Photographs © 2000 Patrick Cariou  
Essay © 2000 Perry Henzell

All rights reserved. No part of this book may be reproduced in any manner or transmitted by any means whatsoever, electronic or mechanical (including photocopying, recording, and internet posting, display or retrieval) without the prior written permission of the publisher.

Published in the United States by powerHouse Books,  
a division of powerHouse Cultural Entertainment, Inc.  
180 Varick Street, Suite 1302, New York, NY 10014-4606  
telephone 212 604 9074, fax 212 366 5247  
e-mail: [info@powerHouseBooks.com](mailto:info@powerHouseBooks.com)  
website: <http://www.powerHouseBooks.com>

First edition, 2000

Library of Congress Cataloging-in-Publication Data:

Cariou, Patrick, 1963-  
Yes Rasta / photographs by Patrick Cariou ; essay by Perry Henzell.  
p. cm.  
ISBN 1-57687-073-1  
1. Rastafari movement--Jamaica. 2. Rastafari movement--Jamaica--Pictorial works. I.  
Henzell, Perry. II. Title.

BL2532.R37 C357 2000  
299'.676'097292--dc21

00-55785

Hardcover ISBN 1-57687-073-1  
Limited Edition ISBN 1-57687-074-X

Gelatin-silver prints by The Small Darkroom, New York  
Tritone separations by Thomas Palmer, Newport  
Printed and bound by Sfera, Milan

A complete catalog of powerHouse Books and Limited Editions is available upon request;  
please call, write, or get irie on our web site.

10 9 8 7 6 5 4 3 2 1

A slipcased, limited edition of this book with a signed and numbered artwork by the artist is available upon inquiry;  
please contact the publisher.



SEE ORIGINAL "CANAL ZONE" BOOK SUBMITTED TO COURT



# Canal Zone Richard Prince

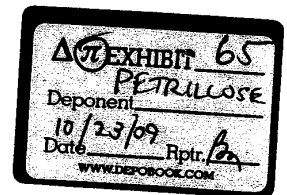
Gagosian



Canal Zone Richard Prince

Gagosian

R



**Canal Zone**  
**Richard Prince**

**Words by James Frey**

**November 8–December 20, 2008**  
**Gagosian Gallery**  
**555 West 24th Street, New York**

**Rizzoli, New York**