

11-1197-CV

United States Court of Appeals *for the* Second Circuit

PATRICK CARIOU,

Plaintiff-Appellee,

– v. –

RICHARD PRINCE,

Defendant-Appellant,

GAGOSIAN GALLERY, INC., LAWRENCE GAGOSIAN,

Defendants-Appellants.

ON APPEAL FROM THE UNITED STATES DISTRICT COURT
FOR THE SOUTHERN DISTRICT OF NEW YORK

JOINT APPENDIX Volume 7 of 9 (Pages A-1620 to A-1841)

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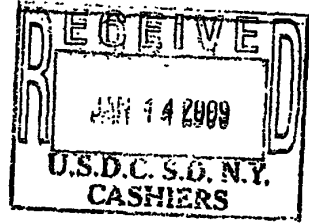
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TEX 1



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UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

PATRICK CARIOU,
Plaintiff,

- against -

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

Case No. 08 CIV 11327 (DAB)
AMENDED COMPLAINT
DEMAND FOR JURY TRIAL

Plaintiff Patrick Cariou, by his attorneys, Schnader Harrison Segal & Lewis LLP, for his
Complaint against defendants Richard Prince, Gagosian Gallery, Inc. ("Gagosian Gallery"),
Lawrence Gagosian, and Rizzoli International Publications, Inc. ("Rizzoli") (collectively
"Defendants"), alleges as follows:

JURISDICTION AND VENUE

1. This Court has jurisdiction over the subject matter of this action pursuant to
28 U.S.C. §§ 1331 and 1338(a), because this action arises under the Copyright Act of 1976, as

amended, 17 U.S.C. §§ 101, *et seq.* The copyrighted works at issue are registered with the U.S. Copyright Office.

2. Venue is proper in this judicial district pursuant to 28 U.S.C. § 1391(b) and (c), and 28 U.S.C. § 1400(a) because defendants Gagolian Gallery, Gagolian and Rizzoli either reside or conduct business and may be found in this district and defendant Richard Prince resides in the State in which this district is located, and because a substantial part of the events giving rise to the claim occurred, and a substantial part of the property that is subject of the action is situated, in this district.

PARTIES

3. Plaintiff Patrick Cariou ("Plaintiff"), a French citizen and resident of Paris, France, is a photographer who has published a number of books of photography, including a book of photographs entitled *Yes Rasta*, published in 2000 by Powerhouse Books, Inc. Plaintiff's work has also appeared in numerous international magazines.

4. Defendant Richard Prince, a citizen of the State of New York, is a contemporary artist who resides in Rensselaerville, New York.

5. Defendant Gagolian Gallery is a corporation organized and existing under the laws of the State of New York and having its principal place of business in the County and City of New York. Gagolian Gallery owns and operates a number of art galleries in New York City and various other cities, including one located at 555 West 24th Street, New York, New York (the "Chelsea Gallery"). Gagolian Gallery is Prince's exclusive representative and agent.

6. Defendant Lawrence Gagosian is the controlling shareholder of Gagosian Gallery and makes its operating decisions, including those involving the Chelsea Gallery.

7. Defendant Rizzoli is a corporation organized and existing under the laws of the State of New York and having its principal place of business in the County and City of New York. Rizzoli is the exclusive distributor of a book entitled *Canal Zone*, published by Gagosian Gallery in 2008, and containing photographs of various paintings by Prince which were on display at the Chelsea Gallery from November 8, 2008 through December 20, 2008 in an exhibition entitled *Canal Zone* (the "Canal Zone Exhibition").

NATURE OF THE ACTION

8. Defendants have infringed Plaintiff's exclusive rights under Section 106 of the Copyright Act of 1976, as amended, by, without authorization, reproducing, adapting, distributing and displaying copyrighted photographic works (the "Photographs") which Plaintiff owns and published in the book entitled *Yes Rasta*. Plaintiff seeks damages and other remedies under the Copyright Act.

9. Plaintiff is the sole copyright owner and author of the Photographs, which are published as part of the photography book *Yes Rasta* and copyrighted under Copyright Registration No. VA0001301506, issued on November 5, 2001. A copyright notice is displayed on Plaintiff's published book, *Yes Rasta*, in accordance with Section 401 of the Copyright Act.

10. Long following the issuance of the above Copyright Registration, Defendant Prince appropriated the Photographs without authorization from Plaintiff and created a series of

paintings (the "Paintings") incorporating copies of the Photographs, thereby infringing Plaintiff's exclusive rights in the Photographs under the Copyright Act.

11. Defendants Gagosian Gallery and Gagosian displayed the Paintings during the Canal Zone Exhibition and sold some or all of the Paintings, thereby infringing and contributing to Prince's infringement of Plaintiff's exclusive rights in the Photographs under the Copyright Act. Gagosian Gallery and Gagosian also infringed Plaintiff's rights under the Copyright Act by displaying images of certain of the Paintings, containing the Photographs, on Gagosian Gallery's website and by publishing the book entitled *Canal Zone*, which contains photographs of the Paintings and the Photographs included within the Paintings.

12. By distributing the book entitled *Canal Zone*, which contains copies of the Photographs, Rizzoli has infringed and contributed to Prince's infringement of Plaintiff's exclusive rights under the Copyright Act.

13. None of the Defendants was ever authorized by Plaintiff to appropriate the Photographs, or to reproduce, distribute or display the Photographs, or to adapt the Photographs in order to create the Paintings or any other derivative work based on the Photographs. Defendants' conduct was and continues to be in willful disregard of Plaintiff's rights under the Copyright Act.

14. Defendants' conduct has damaged Plaintiff's ability to sell additional copies of *Yes Rasta* or to earn revenues from derivative works based on the Photographs which Plaintiff could have licensed to others, while at the same time enabling Defendants to profit from their unauthorized reproduction, adaptation, distribution and display of the Photographs.

FACTUAL BACKGROUND

15. Plaintiff is an accomplished photographic artist whose published works include the book entitled *Yes Rasta*.

16. Plaintiff spent parts of six years in the secluded mountains of Jamaica, gaining access to, living and working with, and earning the trust of the Rastafarians who are the subjects of *Yes Rasta*. The Rastafarians are a spiritual society living simply, independently, and in harmony with nature, apart from the industrialized world of environmental pollution and materialism which they reject and refer to as "Babylon." Naturally, the Rastafarians do not easily trust outsiders, such as Plaintiff, and it was only after living with them for years that Plaintiff was finally permitted to photograph them. The result was the Photographs in *Yes Rasta*, approximately 100 strikingly original black-and-white photographs, mostly close-up portraits of stern, mystical-looking men within a distinctive tropical landscape. *Yes Rasta* also contains an essay by Perry Henzell, who was the producer and director of the noted Jamaican film, *The Harder They Come*.

17. The Photographs, registered with the United States Copyright Office on November 5, 2001 under Registration No. VA0001301506, are highly original, for few, if any, artists have been afforded the unfettered opportunity to photograph the Rastafari people in such breadth and detail. *Yes Rasta* was published in 2000 with a copyright notice as prescribed under Section 401 of the Copyright Act.

18. Prince is well known as an "appropriation artist," due to his penchant for appropriating and using as his own images created by others without attribution or permission. As Prince once said of his own work in an interview, he is "practicing without a license." Prince has publicly admitted appropriating photographs created by others and publishing them as his own

work. Although he primarily has been known for copying anonymous commercial imagery, such as advertisements, in the Paintings contained in his Canal Zone Exhibition, Prince has appropriated Plaintiff's copyrighted art work. As stated in Gagosian Gallery's website – which, by displaying images of certain of the Paintings, containing the Photographs, itself infringes Plaintiff's exclusive rights under the Copyright Act – Prince copied the Photographs in various ways, including by scanning them and printing them directly onto the base canvas of the Paintings. In a recent interview with *Interview Magazine*, Prince described his work in the Canal Zone Exhibition as having been taken from “a book” that he “picked up” about Rastas, who represented a culture “that I didn't really know much about. But I loved the book, and I loved the dreads, so I just started fooling around with this book . . .” According to Prince, “[t]he pictures are very quickly done – they're not really thought about . . .” Prince added: “The Rastas came really fast. And they're going to be over really fast, too.” In addition to copying Plaintiff's images of Rastafarians, Prince also copied the landscapes depicted in the Photographs.

19. Not only did Prince appropriate the images in the Photographs and incorporate them into the Paintings without Plaintiff's permission and despite the prominent copyright notice contained in *Yes Rasta*, but, in the infringing book published by Gagosian Gallery and distributed by Rizzoli entitled *Canal Zone*, Prince actually purports to be the copyright owner of all “artworks” and “insert images,” presumably including the Paintings (which contain Plaintiff's Photographs). Furthermore, Gagosian Gallery claims to be the copyright owner of the *Canal Zone* “publication.”

20. The Canal Zone Exhibition contained at least twenty-two Paintings, at least twenty of which reproduce and are derived from the Photographs, incorporating unauthorized uses

of Plaintiff's registered copyrighted work. Among the infringing Paintings which were displayed in the Chelsea Gallery from November 8, 2008 through December 20, 2008 were two untitled works, as well as works entitled: *Graduation*, *Back to the Garden*, *Charlie Company*, *Meditation*, *Canal Zone*, *The Ocean Club*, *Cookie Crumbles*, *Ile de France*, *Ding Dong the Witch Is Dead*, *Djuna Barnes*, etc., *Ziping the System*, *Tales of Brave Ulysses*, *It's All Over*, *Specially Round Midnight*, *Naked Confessions*, *The Other Side of the Island*, *Cheese and Crackers*, and *Mr. Jones*. Plaintiff's copyrighted work is contained in each of these Paintings and has been wrongfully copied and appropriated by Prince and displayed and distributed by the other Defendants. All of the Paintings were created by Prince, displayed by Gagosian Gallery and Gagosian, and distributed by Rizzoli years after Plaintiff registered his copyright covering the Photographs.

21. Some, if not all, of the Paintings were sold by Prince or Gagosian Gallery before, during or after the Canal Zone Exhibition, and Gagosian Gallery, Gagosian and Prince all benefitted from the sales.

22. In an effort to promote the Canal Zone Exhibition, Gagosian Gallery caused to be printed in newspaper and magazine advertisements copies of the Paintings, containing infringing reproductions of images from the Photographs, including advertisements in *The Art Newspaper* and *Art Forum Magazine*. Gagosian Gallery's invitation to the opening of the Canal Zone Exhibition depicted an image of *Graduation*, the Prince Painting found on the first page of the *Canal Zone* exhibition book, which itself contains an infringing reproduction of images from the Photographs. This use of one of Plaintiff's Photographs in the invitation demonstrates the centrality of the Photographs appropriated by Prince to the essence of the Canal Zone Exhibition. Despite the centrality of the Photographs to the Canal Zone Exhibition, at no time in their press

releases, interviews or other public statements did Prince, Gagosian Gallery or Gagosian ever mention Plaintiff's name or comment on the fact that the Paintings were taken directly from Plaintiff's copyrighted work.

23. Neither Prince, nor Gagosian Gallery, nor Gagosian, nor Rizzoli ever asked for or received permission to use the Photographs.

24. After the Canal Zone Exhibition opened, Plaintiff discovered that the Defendants had infringed his rights under the Copyright Act. Through his counsel, on December 11, 2008, Plaintiff served Defendants with a cease and desist demand, outlining the relevant facts set forth in this Complaint and requiring Defendants to:

- i. Cease and desist from continuing to exhibit or distribute Prince's artwork containing unauthorized reproductions of Plaintiff's copyrighted work;
- ii. Remove all unauthorized reproductions of Plaintiff's copyrighted work from Prince's artwork;
- iii. Deliver or destroy all remaining copies of the *Canal Zone* exhibition book containing Prince's artwork that is being distributed by Rizzoli; and
- iv. Identify all of Prince's artwork containing unauthorized reproductions of Plaintiff's copyrighted work and the current location of each of such work.

25. Defendants did not comply with Plaintiff's cease and desist demand and the Canal Zone Exhibition ran through its scheduled completion date of December 20, 2008 without any corrective action being taken.

FIRST CLAIM FOR RELIEF

**(COPYRIGHT INFRINGEMENT AGAINST RICHARD PRINCE)
(17 U.S.C. §§ 106, 501)**

26. Plaintiff hereby incorporates paragraphs 1 through 25 of this Complaint as if fully set forth herein.

27. Defendant Prince, with full knowledge of the copyright protection of the Photographs, without authorization, and despite receiving a cease and desist demand, infringed Plaintiff's exclusive rights as the copyright owner of the Photographs by reproducing, displaying, and causing the Photographs to be distributed and by adapting the Photographs into unauthorized derivative works. All of the infringing conduct occurred in the State of New York.

28. Defendant Prince's infringement was willful because, as an accomplished, educated and informed artist, Prince had knowledge that his conduct constituted infringement or, at least, recklessly disregarded the possibility. Prince's willful infringement is also manifested by his disregard of the copyright notice on the copy of *Yes Rasta* that he admitted perusing and copying from. Finally, Prince's receipt of and non-compliance with Plaintiff's cease and desist demand also establishes the willful nature of his infringing conduct.

29. Prince's acts have damaged and are continuing to damage Plaintiff in an amount and to an extent as yet unknown.

SECOND CLAIM FOR RELIEF**(COPYRIGHT INFRINGEMENT AGAINST GAGOSIAN GALLERY)
(17 U.S.C. §§ 106, 501)**

30. Plaintiff hereby incorporates paragraphs 1 through 29 of this Complaint as if fully set forth herein.

31. Defendant Gagosian Gallery, without authorization, infringed Plaintiff's exclusive rights as the copyright owner of the Photographs by publicly displaying, offering for sale, and selling the Paintings; by advertising the Canal Zone Exhibition with infringing depictions of the Paintings, containing images of the Photographs, on its website and in newspaper and magazine advertisements as well as in the invitation to the opening of the Canal Zone Exhibition; and by publishing and causing to be distributed the Canal Zone Exhibition book, *Canal Zone*, which contains photographs of the Paintings, and the Photographs included within the Paintings. All of this infringing conduct occurred in the County and State of New York. With those same acts, Gagosian Gallery also contributorily and vicariously infringed Plaintiff's exclusive rights as the copyright owner of the Photographs.

32. Defendant Gagosian Gallery's infringement was willful because, as a prominent and sophisticated art gallery which exclusively represented Prince and knew of his background as an "appropriation artist" who openly boasted about copying works created by others, it knew or should have known that its conduct constituted copyright infringement or, at least, recklessly disregarded the possibility. Defendant Gagosian Gallery's willful infringement is also manifested by its disregard of the copyright notice on the copy of *Yes Rasta* that Defendant Prince admitted perusing and copying from, and by its disregard of Plaintiff's cease and desist demand.

33. Defendant Gagosian Gallery's acts have damaged and are continuing to damage Plaintiff in an amount and to an extent as yet unknown.

THIRD CLAIM FOR RELIEF

**(COPYRIGHT INFRINGEMENT AGAINST GAGOSIAN)
(17 U.S.C. §§ 106, 501)**

34. Plaintiff hereby incorporates paragraphs 1 through 33 of this Complaint as if fully set forth herein.

35. Defendant Gagosian, without authorization, infringed Plaintiff's exclusive rights as the copyright owner of the Photographs by publicly displaying, offering for sale, and selling the Paintings; by advertising the Canal Zone Exhibition with infringing depictions of the Paintings, containing images of the Photographs, on the Gagosian Gallery website and in newspaper and magazine advertisements as well as in the invitation to the opening of the Canal Zone Exhibition; and by publishing and causing to be distributed the Canal Zone Exhibition book, *Canal Zone*, which contains photographs of the Paintings, and the Photographs included within the Paintings. All of this infringing conduct occurred in the County and State of New York. With those same acts, Gagosian also contributorily and vicariously infringed Plaintiff's exclusive rights as the copyright owner of the Photographs.

36. Defendant Gagosian's infringement was willful because, as a prominent and sophisticated proprietor of numerous art galleries, including the Chelsea Gallery, who exclusively represented Prince and knew of his background as an "appropriation artist" who openly boasted about copying works created by others, he knew or should have known that his conduct constituted copyright infringement or, at least, recklessly disregarded the possibility. Defendant Gagosian's

willful infringement is also manifested by his disregard of the copyright notice on the copy of *Yes Rasta* that Defendant Prince admitted perusing and copying from, and by his disregard of Plaintiff's cease and desist demand.

37. Defendant Gagosian's acts have damaged and are continuing to damage Plaintiff in an amount and to an extent as yet unknown.

FOURTH CLAIM FOR RELIEF
(COPYRIGHT INFRINGEMENT AGAINST RIZZOLI)
(17 U.S.C. §§ 106, 501)

38. Plaintiff hereby incorporates paragraphs 1 through 37 of this Complaint as if fully set forth herein.

39. Defendant Rizzoli, without authorization, infringed Plaintiff's exclusive rights as the copyright owner of the Photographs by distributing the Canal Zone Exhibition book, *Canal Zone*, which contains photographs of the Paintings, and the Photographs included within the Paintings. All or most of this infringing conduct occurred in the County and State of New York. With those same acts, Rizzoli also contributorily and vicariously infringed Plaintiff's exclusive rights as copyright owner of the Photographs.

40. Defendant Rizzoli's infringement was willful because, as an experienced book publisher and distributor, it knew or should have known that its conduct constituted copyright infringement or, at least, recklessly disregarded the possibility. Defendant Rizzoli's willful infringement is also manifested by its disregard of the copyright notice on the copy of *Yes Rasta* that Defendant Prince admitted perusing and copying from, and by its disregard of Plaintiff's cease and desist demand.

41. Defendant Rizzoli's acts have damaged and are continuing to damage Plaintiff in an amount and to an extent as yet unknown.

FIFTH CLAIM FOR RELIEF

(CONSPIRACY BY PRINCE, GAGOSIAN GALLERY, GAGOSIAN, AND RIZZOLI TO VIOLATE PLAINTIFF'S RIGHTS UNDER THE COPYRIGHT ACT)

42. Plaintiff hereby incorporates paragraphs 1 through 41 of this Complaint as if fully set forth herein.

43. Defendants agreed to reproduce, adapt, display, publish, advertise, promote, sell, offer for sale, market, distribute or otherwise dispose of the Photographs and the Paintings derived from the Photographs without Plaintiff's authorization and contrary to his cease and desist demand. Defendants' willful infringement is manifested by their agreement to disregard the copyright notice on the copy of *Yes Rasta* that Defendant Prince admitted perusing and copying from.

44. Defendants' conspiracy was intended to and did deprive Plaintiff of his exclusive rights as the copyright owner of the Photographs.

45. Defendants' acts have damaged and are continuing to damage Plaintiff in an amount and to an extent as yet unknown.

WHEREFORE, Plaintiff Patrick Cariou requests judgment in his favor and against Defendants as follows:

A. That, pursuant to 17 U.S.C. § 502, Defendants, their directors, officers, agents, servants, employees, and attorneys, and all persons in active concert or participation with

them, be enjoined and restrained permanently from infringing the copyright in the Photographs, or any other of Plaintiff's works, in any manner, and from reproducing, adapting, displaying, publishing, advertising, promoting, selling, offering for sale, marketing, distributing or otherwise disposing of the Photographs or any copies of the Photographs, or any other of Plaintiff's works, and from participating or assisting in or authorizing such conduct in any way.

B. That Defendants be required to pay Plaintiff such damages as Plaintiff has sustained in consequence of Defendants' infringements of the copyrights in the Photographs and to account for and pay Plaintiff all of the Defendants' profits attributable to such infringements or, alternatively, as Plaintiff may elect, that Plaintiff be awarded such statutory damages as the Court may find just because of Defendants' willful acts of infringement.

C. That Defendants be required to deliver up on oath for impounding, destruction, or other disposition, as Plaintiff determines, all infringing copies of the Photographs, including the Paintings and unsold copies of the *Canal Zone* Exhibition book, in their possession, custody, or control and all transparencies, plates, masters, tapes, film negatives, discs, and other articles for making such infringing copies.

D. That Defendants be required to notify in writing any current or future owners of the Paintings of whom they are or become aware that the Paintings infringe the copyright in the Photographs, that the Paintings were not lawfully made under the Copyright Act of 1976, and that the Paintings cannot lawfully be displayed under 17 U.S.C. § 109(c).

E. That Defendants pay to Plaintiff the full costs of this action, including reasonable attorney's fees under 17 U.S.C. § 505.

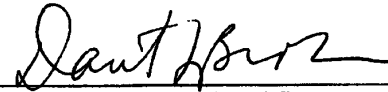
F. That Plaintiff have such other relief as is just and proper.

DEMAND FOR TRIAL BY JURY

Pursuant to Rule 38(b) of the Federal Rules of Civil Procedure, Plaintiff demands a trial by jury in this action.

Dated: New York, New York
January 14, 2009

SCHNADER HARRISON SEGAL & LEWIS LLP

By: 

Daniel J. Brooks (DB-3136)

dbrooks@schnader.com

Eric A. Boden (EB-7669)

eboden@schnader.com

140 Broadway, Suite 3100
New York, New York 10005-1101

Telephone: (212) 973-8000

Facsimile: (212) 972-8798

Attorneys for Plaintiff Patrick Cariou

AFFIDAVIT OF SERVICE

STATE OF NEW YORK)
) ss:
COUNTY OF NEW YORK)

TIMOTHY CLANCY, being duly sworn, deposes and says that he is not a party to this action, is over the age of 18 years and resides in Monmouth County, New Jersey. That on the 14th day of January 2009, he served the within AMENDED COMPLAINT upon:

Richard Prince
151 Righter Road
Rensselaerville, NY 12147

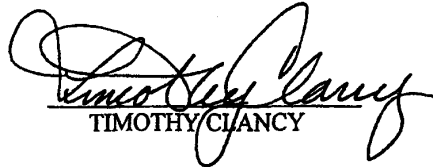
Gagosian Gallery, Inc.
980 Madison Avenue
New York, NY 10021

Lawrence Gagosian
c/o Gagosian Gallery, Inc.
980 Madison Avenue
New York, NY 10021

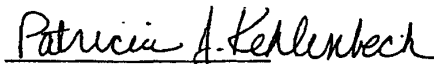
Lawrence Gagosian
"Toad Hall"
Further Lane
East Hampton, NY 11937

Rizzoli International Publications, Inc.
300 Park Avenue South
New York, NY 10010

by depositing a true copy of same securely enclosed in a post-paid wrapper in an official depository under the exclusive care and custody of the United States Post Office Department within the State of New York.


TIMOTHY CLANCY

Sworn to before me this
14th day of January 2009


Notary Public

PATRICIA J. KEHLENBECK
Notary Public, State of New York
No. 01KE6037739
Qualified in Nassau County
Commission Expires February 28, 20 10

71 E2

UNITED STATES DISTRICT COURT
SOUTHERN DISTRICT OF NEW YORK

----- X
 :
 PATRICK CARIOU, :
 :
 PLAINTIFF, :
 :
 -AGAINST- :
 :
 RICHARD PRINCE, GAGOSIAN GALLERY, INC., :
 LAWRENCE GAGOSIAN AND RIZZOLI :
 INTERNATIONAL PUBLICATIONS, INC.; :
 :
 DEFENDANTS. :
 ----- X

08-CV-11327 (DAB)

ANSWER TO AMENDED COMPLAINT

JURY TRIAL DEMANDED

Defendant Richard Prince ("Prince"), by his attorneys Hanly Conroy Bierstein
Sheridan Fisher & Hayes, LLP, answer the Complaint herein as follows:

1. The allegations of paragraph 1 of the Complaint contain allegations of a legal nature as to which no response is required.
2. The allegations of paragraph 2 of the Complaint contain allegations of a legal nature as to which no response is required.
3. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 3 of the Complaint.
4. Prince admits the allegations of paragraph 4 of the Complaint.
5. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 5 of the Complaint, except admits that Gagorian Gallery Inc., ("Gagorian") is Prince's representative and agent.
6. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 6 of the Complaint.

7. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 7 of the Complaint, except admits, upon information and belief, that Rizzoli is a distributor of a book entitled *Canal Zone*, published by Gagosian Gallery in 2008 and containing photographs of artworks by Prince.

8. Prince denies the allegations in paragraph 8 of the Complaint, except denies knowledge or information sufficient to form a belief as to whether Plaintiff owns the photographs in the book entitled *Yes Rasta*, and admits that Plaintiff purports to seek remedies under the Copyright Act.

9. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 9 of the Complaint, except admits that the book entitled *Yes Rasta* contains a copyright notice.

10. Prince denies the allegations in paragraph 10 of the Complaint, except admits that Prince, as part of his artistic practice, utilized portions of photographs apparently taken by Plaintiff and states that his actions were proper and appropriate under applicable law.

11. Prince denies the allegations in paragraph 11 of the Complaint, except admits that Prince's paintings, some of which incorporated portions of photographs apparently taken by Plaintiff, were exhibited during the Canal Zone exhibition at Gagosian Gallery, that some of the paintings were sold, and that a book entitled *Canal Zone* was published containing photographs of Prince's paintings.

12. Prince denies the allegations in paragraph 12 of the Complaint.

13. Prince denies the allegations in paragraph 13 of the Complaint, except admits that any use of Plaintiff's photographs by Prince was not specifically authorized by Plaintiff, and states that such authorization was not required as Prince's use of portions of the photographs in his artworks is proper artistic practice and appropriate under applicable law.

14. Prince denies the allegations in paragraph 14 of the Complaint

15. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 15 of the Complaint.

16. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 16 of the Complaint, except denies that the photographs in *Yes Rasta* are "strikingly original" or "distinctive" in nature.

17. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 17 of the Complaint, except admits upon information and belief that *Yes Rasta* contains a copyright notice and was published in 2000, and denies that the photographs are "highly original."

18. Prince denies the allegations in paragraph 18 of the Complaint, except admits that he has appropriately used images created by others as part of his artistic practice, which is permitted by applicable law, and admits the quotes from Interview Magazine, although incomplete, are accurate.

19. Prince denies the allegations in paragraph 19 of the Complaint, except admits that certain paintings in the Canal Zone exhibition included portions of Plaintiff's photographs and admits that Prince owns the copyrights in his artworks and admits, upon information and belief, that Gagosian owns the copyright in the exhibition publication.

20. Prince denies the allegations in paragraph 20 of the Complaint, except admits, upon information and belief, that the Canal Zone exhibition contained approximately 16 paintings and included, among others, certain of the paintings referred to in that paragraph 20 and further asserts that any use made of Plaintiff's photographs was proper under applicable law.

21. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 21 of the Complaint, except admits that some of the paintings were sold.

22. Prince denies the allegations in paragraph 22 of the Complaint, except admits, upon information and belief, that Gagosian Gallery did cause advertisements and invitations to be printed for the Canal Zone exhibition, which included portions of Prince's paintings, and admits that he did not refer to Plaintiff's name in relation to the paintings in the Canal Zone exhibition.

23. Prince denies the allegations in paragraph 23 of the Complaint, except admits that Prince did not request permission to use any portion of Plaintiff's photographs in his artworks, and avers that no such request is required and that he is not aware of any such request by the other Defendants herein.

24. Prince denies the allegations in paragraph 24 of the Complaint, except admits, upon information and belief, that on or about December 11, 2008 Plaintiff's counsel sent Prince and the other Defendants a demand letter.

25. Prince denies knowledge or information sufficient to form a belief as to the truth of the allegations in paragraph 25 of the Complaint, except admits that the Canal Zone exhibition ran through December 20, 2008, and included some of the paintings

complained of herein, and avers that no "corrective action" was required since Prince's actions were proper.

26. In response to paragraph 26 of the Complaint Prince repeats and re-alleges every response stated herein to the allegations of paragraphs 1 through 25 of the Complaint as if fully set forth herein.

27. Prince denies the allegations in paragraphs 27, and avers that his actions were lawful and proper.

28. Prince denies the allegations in paragraphs 28, and avers that his actions were lawful and proper.

29. Prince denies the allegations in paragraphs 29, and avers that his actions were lawful and proper.

30. In response to paragraph 30 of the Complaint Prince repeats and re-alleges every response stated herein to the allegations of paragraphs 1 through 29 of the Complaint as if fully set forth herein.

31. The allegations of paragraph 31 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

32. The allegations of paragraph 32 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

33. The allegations of paragraph 33 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

34. In response to paragraph 34 of the Complaint Prince repeats and re-alleges every response stated herein to the allegations of paragraphs 1 through 33 of the Complaint as if fully set forth herein.

35. The allegations of paragraph 35 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

36. The allegations of paragraph 36 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

37. The allegations of paragraphs 37 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

38. In response to paragraph 38 of the Complaint Prince repeats and re-alleges every response stated herein to the allegations of paragraphs 1 through 37 of the Complaint as if fully set forth herein.

39. The allegations of paragraph 39 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

40. The allegations of paragraph 40 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

41. The allegations of paragraphs 41 is not made against Prince and therefore no response is required. To the extent such allegations are deemed to be made against Prince, Prince denies any allegations of liability.

42. In response to paragraph 42 of the Complaint Prince repeats and re-alleges every response stated herein to the allegations of paragraphs 1 through 41 of the Complaint as if fully set forth herein.

43. Prince denies the allegations in paragraph 43, except admits that portions of Plaintiff's photographs were utilized as part of the Canal Zone exhibition and the book published in connection with that exhibition and further states that Prince's actions were lawful and proper artistic practice.

44. Prince denies the allegations in paragraph 44.

45. Prince denies the allegations in paragraph 45.

FIRST AFFIRMATIVE DEFENSE

46. The Complaint herein fails to state a claim for copyright infringement under the Copyright Act pursuant to 17 U.S.C. § 101 et seq. upon which relief can be granted.

SECOND AFFIRMATIVE DEFENSE

47. Any use by Prince or the other defendants herein of Plaintiff's photographs are permitted pursuant to the fair use doctrine, as codified in 17 U.S.C. § 107. Prince's paintings are transformative in nature, and include new meaning, new artistic expression and a new message by utilizing portions of the photographs, together with other images and media, to create new and unique work which comments upon certain aspects of culture. The portion of the photographs utilized was partial and

reasonable in light of Prince's artistic and expressive purposes as set forth above. Prince's actions here were done in good faith and reflect established artistic practices. The use of Plaintiff's photographs poses no harm to the value of such photographs and any market value relating to the photographs has, upon information and belief, been enhanced rather than decreased. As a result of these factors, Plaintiff's claims are barred by the fair use doctrine.

WHEREFORE, Prince respectfully demands the following relief:

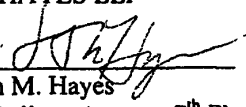
- A. Dismissal of the Complaint in its entirety together with
- B. Reasonable attorneys' fees, expenses and costs; and
- C. Such other and further relief as this Court deems just and proper

Dated: March 3, 2009
New York, New York

Respectfully submitted,

HANLY CONROY BIERSTEIN SHERIDAN
FISHER & HAYES LLP

By: _____


Steven M. Hayes
112 Madison Avenue, 7th Floor
New York, New York 10016
Telephone: (212) 784-6400
Facsimile: (212) 213-5349
shayes@hanlyconroy.com

Attorneys for Defendant Richard Prince

TI Ex 3

richard prince

home photographs paintings sculpture publications 2nd house first editions my own collection

- sunsets
- cowboys
- jokes
- entertainers
- spiritual america
- gangs
- girlfriends
- hoods
- nurse paintings
- unfilled (publicities)
- bird talk
- portraits
- interviews



richard prince

home photographs paintings sculpture publications 2nd house first editions my own collection

1977 - 1979

1980

sunsets

cowboys

1982-84

entertainers

spiritual america

gangs

girlfriends

parties

upstate
photographs

untitled
(publicities)

Practicing Without A License 1977

Rephotography is a technique for stealing (pirating) already existing images, simulating rather than copying them, "managing" rather than quoting them—re-producing their effect and look as naturally as they had been produced when they first appeared. A resemblance more than a reproduction, a rephotograph is essentially an appropriation of what's already real about an existing image and an attempt to add on or additionalize this reality onto something more real, a virtuoso real—a reality that has the chances of looking real, but a reality that doesn't have any chances of being real.

The technique is a physical activity which locates an individual behind a camera, a place from which the individual can view nothing but the collected image, a place that affords the opportunity to view exactly how the audience will eventually see the image as an object and a location from which it is possible for an individual to identify him or herself as much as an audience as an author.

Appropriation 1978

I think appropriation has to do with the inability of the author/artist to like his or her own work. Especially if the work is all theirs. I think it's a lot more satisfying to appropriate, especially if you are attempting to produce work with a certain believability, an official fiction let's say. If you take someone else's work and call it your own, you don't have to ask an audience "to take my word for it". It's not like it started with you and ended up being guessed at. The effect you want to produce is not that different from what an audience sometimes experiences when viewing a good movie. And what's that?

What Cristian Metz called, "a general lowering of wakefulness".

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Ex 4

Arts Publications

o Comments

Richard Prince talks to Steve Lafreniere - '80s Then - Interview

ArtForum, March, 2003

STEVE LAFRENIERE: You weren't in Douglas Crimp's "Pictures" exhibition, but a lot of people seem to think you were, maybe because of your later association with Helene Winer, who was at Artists Space before starting Metro Pictures. Did you feel a kinship to the artists in the "Pictures" show?

RICHARD PRINCE: I've never said this before, but Doug Crimp actually asked me to be in that show. I read his essay and told him it was for shit, that it sounded like Roland Barthes. We haven't spoken since. I didn't know anybody in the show at the time. I later became friends with Troy Brauntuch. I still like his work.

SL: What you read didn't ring true in terms of what you were doing?

RP: I guess that in those days I didn't particularly understand the relationship between artist and critic, and I didn't care to establish any relationship. Critics tried to tell you what you were doing, and wanted you to make the kind of work that they were thinking about. I probably resented that. I had a similar argument with Craig Owens. We had a difficult exchange and I ended up not talking to him. But I more or less had feelings about what they were describing. We were on parallel roads.

I also didn't understand Crimp's choices. There were a whole bunch of people who could have been in that show, like James Casebere and Jim Welling, or Laurie Simmons and Sarah Charlesworth--but none of them were, and that didn't make sense to me. There didn't seem to be any photography.

SL: Did not being in the show end up affecting your career?

RP: Well, like you said, people seem to think I was in it. People think Cindy Sherman was in it too. I don't know who really ever read that essay. Those shows and essays are for other critics. So I don't know what affects a career. I do know that I would continually change what I did,

which didn't help in the beginning, but did in the end.

SL: ~~I'd always assumed that you purposely made your early photos have an amateur look, and that you'd done them quickly. But looking at them today would suggest otherwise. How~~ worked on were pictures like ~~Untitled (three women looking in the same direction) [1980]?~~

RP: ~~I had limited technical skills regarding the camera. Actually, I had no skills. I played the camera. I used a cheap commercial lab to blow up the pictures. I made editions of two. I never went into a darkroom. And yes, I really worked hard on Women. I mean, that piece still looks like it was purposely made.~~

SL: So you sort of fell into photography?

RP: ~~In the early '80s I didn't have the subject matter for painting. I didn't have the "jokes" until 1986. What I did have was magazines. I was working at Time Life and was surrounded by magazines. I wanted to present the images I saw in these magazines as naturally as when they first appeared. Making a photograph of them seemed the best way to do it. I didn't exactly "fall" as much as steal.~~

SL: The cliché is that the dealers were all-powerful then. But what about the collectors?

RP: I think certain collections are powerful. I saw one in 1987, at the Merino's in Monaco, where they placed a big Thomas Ruff next to a "Big Nude" by Helmut Newton. They were leaning against the wall. It made me change my mind. In the early '80s, to be collected by Charles Saatchi was another way to be included, to be part of what was happening. To be in instead of out, or so it seemed at the time. Anyway, I was "left out." Nobody bought my early work. I couldn't even give it away.

SL: You don't have such great memories of the collectors.

RP: The Rubells gave pretty good parties. Michael Schwartz started collecting in the mid-'80s, concentrating on about ten artists. I remember one woman collector asking me who "anon." was. She was surprised she didn't know him or her, because they seemed to be listed in a lot of collections. The best thing about being collected is getting money.

SL: Do you think the critics understood what you were doing?

RP: I wasn't aware that there was much critical writing in the '80s about my work. I think people were more focused on David Salle, Schnabel, Fischl, Cindy Sherman, Jenny Holzer.

SL: Well, I remember one person gushing about your work's "complete eventlessness."

RP: That sounds like cartoon language. Kind of like when Susan Sontag describes taking a photograph as "a soft murder."

SL: ~~Songo, Schnabel, Sherman--they've all made movies. I've often wondered why you haven't.~~

RP: ~~I'm not very collaborative. I like being alone. Working alone. I hate actresses. I don't like having to ask permission. A green light is not something I'd be happy waiting for.~~

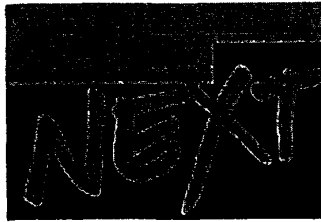
SL: ~~What films back then had an impact on you?~~

RP: ~~The Road Warrior. First Blood. Alien. Drugstore Cowboy. The Terminator. Did Blade Runner come out in the '80s? If it did, I liked that one—the original, not the director's cut.~~

SL: In your novel *Why I Go to the Movies Alone*, there's this notion of "counterfeit memory," the media landscape replacing personal history. Has that idea panned out?

RP: Do androids dream of electric sheep? Virtual reality. Cloning. Sampling. Substitutes. Surrogates. Stand-ins. It's either here or right around the corner.

E + 9.5



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PEOPLE

RICHARD PRINCE: «JE SENS TRÈS BIEN QUAND L'IMAGE OU L'OBJET DEVIENT MIEN»

OLIVIER WICKER
FOTOGRAPHIE
D'OLIVIER WICKER
www.Pronto.co.fr

29 FEVRIER 2006
PHOTOS: RICHARD PRINCE
TEXTE: OLIVIER WICKER
RICHARD PRINCE MARC JACOBS



Il est l'un des artistes vivants les mieux cotés du marché. Richard Prince se saisit des objets et des images de la vie quotidienne américaine pour en faire des icônes.

Vous travaillez essentiellement à partir d'images existantes. Quelle est votre opinion sur le copyright ?

J'ai le jour travaillé sans autorisation. Ce n'est pas significatif, je ne comprends pas la raison et c'est du droit d'auteur. Le moment où j'ai vu le logo de la cigarette, j'ai vu la marque et je sens très bien à quel moment une image ou un objet devient mien. C'est ce que j'ai fait pour les deux-cents Marlboro. J'ai acheté un dessin original que la marque avait utilisé comme support de sa campagne publicitaire. Je l'ai mis dans un cadre et c'est d'une autre photo de moi-même. J'ai compris que c'était une image qui n'était plus d'actualité que celle du copyright.

Vous n'avez jamais eu de problèmes ?

Quand j'ai commencé à faire ces œuvres, il y avait des gens qui me disaient que c'était illégal. Mais j'ai toujours travaillé sans autorisation. C'est un droit d'auteur, mais je ne comprends pas la raison. Le moment où j'ai vu le logo de la cigarette, j'ai vu la marque et je sens très bien à quel moment une image ou un objet devient mien. C'est ce que j'ai fait pour les deux-cents Marlboro. J'ai acheté un dessin original que la marque avait utilisé comme support de sa campagne publicitaire. Je l'ai mis dans un cadre et c'est d'une autre photo de moi-même. J'ai compris que c'était une image qui n'était plus d'actualité que celle du copyright.

Suivez-vous l'actualité de la mode ?

Je me suis toujours intéressé à ce qui se passe dans la mode. J'ai toujours aimé les vêtements. C'est pour ça que j'ai fait West Side Story. Ça a été un projet très intéressant. Ça a été un projet très intéressant. Ça a été un projet très intéressant.

Comment avez-vous perçu la proposition de collaboration de Marc Jacobs ?

Je suis très intéressé à ce qui se passe dans la mode. J'ai toujours aimé les vêtements. C'est pour ça que j'ai fait West Side Story. Ça a été un projet très intéressant. Ça a été un projet très intéressant.

Vous connaissez la marque ?

Je n'ai pas aimé le fait que j'ai travaillé sans autorisation. C'est un droit d'auteur, mais je ne comprends pas la raison. Le moment où j'ai vu le logo de la cigarette, j'ai vu la marque et je sens très bien à quel moment une image ou un objet devient mien.

Quel bilan tirez-vous de votre collaboration avec la marque ?

Je n'ai pas aimé le fait que j'ai travaillé sans autorisation. C'est un droit d'auteur, mais je ne comprends pas la raison. Le moment où j'ai vu le logo de la cigarette, j'ai vu la marque et je sens très bien à quel moment une image ou un objet devient mien.

ENVOYER À UN AMI

TI, EXL



STATE OF NEW YORK)
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) ss
COUNTY OF NEW YORK)

CERTIFICATION

This is to certify that the attached translation is, to the best of my knowledge and belief, a true and accurate translation from French into English of the attached article titled "Richard Prince: 'I Know Quite Well When the Image or the Object Becomes Mine,'" dated February 29, 2008.

A handwritten signature in cursive script, appearing to read 'Evan Finch', written over a horizontal line.

Evan Finch, Senior Project Manager
Geotext Translations, Inc.

Sworn to and subscribed before me

this 21st day of September, 2009.

A handwritten signature in cursive script, appearing to read 'Patrick Evanson', written over a horizontal line.

PATRICK EVANSON
NOTARY PUBLIC-STATE OF NEW YORK
No 01EV6201257
Qualified in Queens County
My Commission Expires February 17 2011

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RICHARD PRINCE: "I KNOW QUITE WELL WHEN THE IMAGE OR THE OBJECT BECOMES MINE"

FEBRUARY 29, 2008

PHOTOS: RICHARD PRINCE

TEXT: OLIVIER WICKER.

RICHARD PRINCE, MARC JACOBS

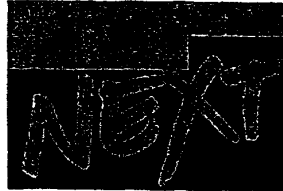
He is among the highest rated living artists on the market. Richard Prince appropriates objects and images from daily American life and transforms them into icons.

You work essentially from existing images. What is your opinion on copyright?

I have always worked without authorization. Which does not mean that I do not understand the reason why copyright exists. The material I work on, I buy it, then I modify it and I know quite well from what moment an image or object becomes mine. That is what I did for the Marlboro cowboys. I bought an original drawing that the brand had used as a medium for an advertising campaign. I put it in a frame alongside another photo of a cowboy. So you understand that I do not pay more attention to copyright than that.

You have never had any problems?

When I started out, no one was paying any attention to me. Who could have been concerned by a guy who appropriated an image from an ad? What purpose would it serve to sue me? I was living in an apartment in the East Village where the rent was 75 dollars a month. My job earned me 100 dollars. I had enough left to eat, drink and buy supplies to paint. But if, unfortunately, I were to be sued today, I would call upon a law firm. However, it would not bother me in the slightest for someone to appropriate my work. And it's rather funny for me to work with a company, Louis Vuitton, whose sales revenue depends in large part on defending its copyright.



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RICHARD PRINCE: «JE SENS TRÈS BIEN QUAND L'IMAGE OU L'OBJET DEVIENT MIEN»

29 FEVRIER 2008
 PHOTOS: RICHARD PRINCE
 TEXTE: OLIVIER WICKER
 RICHARD PRINCE MARC JACOBS

Il est l'un des artistes vivants les mieux cotés du marché. Richard Prince se saisit des objets et des images de la vie quotidienne américaine pour en faire des icônes.

Vous travaillez essentiellement à partir d'images existantes. Quelle est votre opinion sur le copyright ?
 J'ai toujours travaillé sans autorisation. Ce qui ne signifie pas que je ne comprends pas le raison d'être du droit d'auteur. Le matériel sur lequel je travaille, je l'achète, ensuite je le modifie et je sens très bien à quel moment une image ou un objet devient mien. C'est ce que j'ai fait pour les cow-boys Marlboro. J'ai acheté un dessin original que la marque avait utilisé comme support d'une campagne publicitaire. Je l'ai mis dans un cadre à côté d'une autre photo de cow-boy. Vous comprendrez donc que je ne prête pas plus d'attention que cela au copyright.

Vous n'avez jamais eu de problèmes ?
 Quand j'ai commencé, personne ne faisait attention à moi. Qui aurait pu se préoccuper d'un type qui détournait une image publicitaire ? A quoi bon me faire un procès ? J'habitais un appartement dans l'East Village dont le loyer était de 75 dollars par mois. Mon boulot me rapportait 100 dollars. Il me restait de quoi manger, boire et acheter des fournitures pour peindre. Mais et, malheureusement, on me faisait un procès au jourd'hui, je mobiliserais un cabinet d'avocats. En revanche, ça ne me poserait aucun problème que quelqu'un s'approprie mon travail. Et c'est assez drôle pour moi de travailler avec une société, Louis Vuitton, dont le chiffre d'affaires dépend en grande partie de la défense de son copyright.

Handwritten: No Ex 7
12/6/07

If the Copy Is an Artwork, Then What's the Original?

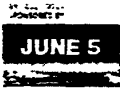
By BRADY KENNEDY
Illustration by GUY AROCH

Correction Appended

Since the late 1970s, when Richard Prince became known as a pioneer of appropriation art — photographing other photographs, usually from magazine ads, then enlarging and exhibiting them in galleries — the question has always hovered just outside the frames: What do the photographers who took the original pictures think of those pictures of their pictures, apotheosized into art but without their names anywhere in sight?

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Recently a successful commercial photographer from Chicago named Jim Krantz was in New York and paid a quick visit to the Solomon R. Guggenheim Museum, where Mr. Prince is having a well-regarded 30-year retrospective that continues through Jan. 9. But even before Mr. Krantz entered the museum's spiral, he was stopped short by an image on a poster outside advertising the show, a rough-hewn close-up of a cowboy's hat and outstretched arm.

Mr. Krantz knew it quite well. He had shot it in the late 1990s on a ranch in the small town of Albany, Tex., for a Mariboro advertisement. "Like anyone who knows his work," Mr. Krantz said of his picture in a telephone interview, "it's like seeing yourself in a mirror." He did not investigate much further to see if any other photos hanging in the museum might be his own, but said of his visit that day, "When I left, I didn't know if I should be proud, or if I looked like an idiot."

See more photos of Richard Prince's work at [More Photos](#)

Multimedia



See Video
A Copy Is Art. So What's the Original?

When Mr. Prince started reshotting ads, first prosaic ones of fountain pens and furniture sets and then more traditionally striking ones like those for Mariboro, he said he was trying to get at something he could not get at by creating his own images. He once compared the effect to the funny way that "certain records sound better when someone on the radio station plays them, than when we're home alone and play the same records ourselves."

But he was not circumspect about what it meant or how it would be viewed. In a 1992 discussion at the Whitney Museum of American Art, he said of rustling the Mariboro aesthetic: "No one was looking. This was a famous campaign. If you're going to steal something, you know, you go to the bank."

People might not have been looking at the time, when his art was not highly sought. But as his reputation and prices for his work rose steeply — one of the Mariboro pictures set an auction record for a photograph in 2005, selling for \$1.2 million — they began to look, and Mr. Prince has spoken of receiving threats, some legal and some more physical in nature, from his unsuspecting lenders. He is said to have made a small payment in an out-of-court settlement with one photographer, Garry Gross, who took the original shot for one of Mr. Prince's most notorious early borrowings, an image of a young unclad Brooke Shields. (Mr. Prince declined to comment for this article, saying in an e-mail

message only, "I never associated advertisements with having an author.")

Mr. Krantz, who has shot ads for the United States Marine Corps and a long list of Fortune 500 companies including McDonald's, Boeing and Federal Express, said he had no intention of seeking money from or suing Mr. Prince, whose borrowings seem to be protected by fair use exceptions to copyright law.

But with the exhibition now up at the Guggenheim — and the posters using his image on sale for \$9.95 — he said he simply wanted viewers to know that "there are actually people behind these images, and I'm one of them."

"I'm not a mean person, and I'm not a vindictive person," he said. "I just want some recognition, and I want some understanding."

Mr. Krantz, who retains the copyrights to most of his work, said he had been aware for several years that his work had been lifted by Mr. Prince, along with that of several other photographers who have shot Marlboro ads. But he said he did not think much about it, and said he had never talked with other Marlboro photographers about the issue.

"If imitation is a form of flattery, then I will accept the compliment," he said.

But on one occasion a woman active in the art world visited his studio in Chicago, and, seeing a print of one of his pictures, Mr. Krantz recalled, "she said, 'Oh, Richard Prince has a photograph just like that!'" And in 2003 Mr. Prince's version of an image that Mr. Krantz shot for Marlboro — showing a mounted cowboy approaching a calf stranded in the snow — sold for \$332,300 at Christie's. Although the shot was blown up to heroic proportions, "there's not a pixel, there's not a grain that's different," he said. And so Mr. Krantz, whose Marlboro ads now appear mostly in Europe and Asia, began to grow angry.

He said that while he is primarily an advertising photographer, when he was growing up in Omaha, he did attend workshops with Ansel Adams. He studied graphic design and got into commercial photography, starting out in Omaha taking shots of toasters and pens and heating pads because that was where the work was. But he has long exhibited his own art photographs, recent examples of which show stark images of an empty prison as if seen through defaced or broken glass.

Mr. Krantz said he considered his ad work distinctive, not simply the kind of anonymous commercial imagery that he feels Mr. Prince considers it to be. "People hire me to do big American brands to help elevate their images to these kinds of iconic images," he said.

He has considered trying to correspond with Mr. Prince to complain more directly but said he felt it would probably do no good.

"At this point it's been done, and it's out there," he said. "My whole issue with this, truly, is attribution and recognition. It's an unusual thing to see an artist who doesn't create his own work, and I don't understand the frenzy around it."

He added: "If I italicized 'Moby-Dick,' then would it be my book? I don't know. But I don't think so."

RICHARD PRINCE Interview

RP: ... and complete cover of ... after taking my first photographs in 1971 ...

BA: Today I saw one of MOMA's latest acquisitions - Robert Rauschenberg's "Rebus" from 1965. I thought, wow, the painting ...

RP: ... in going forward to seeing that Rauschenberg ...

BA: The demystification of the celebrity

RP: ... which defines the basis of celebrity. At least that's what I hear ...

BA: Speaking of number one - your "Loaded (Cowboy)" from 2001 that ...

RP: ... the money might not buy extra canvas at the art supply store ...

... spent a great deal of time living on East 10th Street and Avenue A in a ...

BA: Richard, I've always loved the fact that your photographic editions ...

When I look at your photo based artworks I always know that the image I ...

RP: This was a choice I made back in 1980 ...

... anyway a lot of photographers made huge editions of their best work ...



Richard Prince
BROOKE SHIELDS (SPIRITUAL AMERICA) 1983



Richard Prince
TENDER NURSE 2002

1 & 8

they're all coming... I guess... was taking back them... that they thought...
not... they... wasn't deconstructing anything... And certainly wasn't a...
...for anything... When they found out... was the...
...for... generation simulation... they stopped...
...they never... don't know... was driving around in a...
...back then... through red lights and ignoring the safety...
...and style

BA: Carol Vogel has referred to you as a "trendy being artist" in a number of articles in "The New York Times". How does that make you feel?

RP: I don't read the article. Someone told me about it. I was getting my car washed when someone called me and told me about it. My car was really dirty. It's hard to keep clean. We live on a dirt road in the middle of nowhere. In the middle of getting the car washed.

BA: I don't recall where I read the quote of yours "I don't see any difference between what I collect and what I make..." "It's become the same. What I'm collecting will, a lot of times, end up in the work." Your "Untitled (Plumage)", 1988 was I saw at the Artway with two publicity stills (Plumage Acrylic on Glass) at the MoMA. I believe you were my hands down favorite of the fair. Here it is - your collecting chops full stroke

RP: Yes, I think collecting has become the new expression. It certainly collects a lot of artworks into a new form or forms. It addresses the question of do you see what I see? It's funny because consensus used to be a dirty word when you were a collector. Now I think agreement is a powerful position.

BA: You mentioned my text on the auctions - I wonder if auctions create stress for you or if they are an amusement? The secondary market serves as an art historical re-assessment in a way, as the art viewing public is introduced to the work when they are "shown" prior to the auction and a "value" is placed on the work in the catalogue. These pre-sale estimates set by the experts are supposed to reflect the import of the work historically as well as reflecting what they think the present value might be given the "climate" at the time of the sale. Then there is that second agreement - return or reserve that is set between the collector and the house which is approximately 10% less than the low pre-sale estimate that determines if a piece will be sold or "bought in"

RP: Someone spends a million dollars on an artwork does that mean it's better than an artwork that sold for one thousand dollars? I don't have that answer. Putting your money where your mouth is. I guess there's something else said to putting up making a withdrawal. I don't know. Most of what I read about my work these days has to do with how much it's going for and what it's worth. I don't know. The biggest essays about the work are in the auction catalogues. I've seen my work go for over the money. I've seen my work go for a lot of money. I've seen that quote from Marcel Branda when he was asked about the way he collected the ABC's of the work that I've been thinking about. I've seen that. I've been thinking about it. It's a lot of work.

BA: When I got close up to the yellow paint dripping down the pretty head of your "Dude Ranch Nurse #2" from 2001 that was hanging at the pre-sale exhibition at Sotheby's in May I thought of the head of Christ bleeding from the crown of thorns. The oil on panel and acrylic on canvas trumped your previous painting record landing in at just over \$2.5 million. It seemed like there are a lot more eyes looking at the work when it has that global image at those evening auctions in New York? Where were you when that pencil came down?

RP: Now that's only possible when things happen away from you. When it's all happening. I was playing in the yard with my kids - we play a strange form of basketball. We've invented - and it's strange to think this activity is going on without you here. Thanks for letting me know about the pencil. Of all the hairy nurse paintings it's probably one of the best ones.

There are so many auctions. I don't really think them anymore. Except when you tell me what happened. It's so interesting - the prices and all - but I think some of the best artists are all but passed by. The auctions have definitely become a way of measuring - a kind of new critique. The art museums are the market. I believe will become the next market.

BA: In the last five years your profile has moved from relative avant-garde obscurity to art-star celebrity. What do you see as the pros and cons of your new high profile status?

RP: It's true that the last couple of years have changed the whole relationship to other people. It's not just me - but there's a certain gravity. It's hard to put into words. It's not that I don't just the report actively. It's just that I don't think about it that much. I try not to be surprised by it. I've always thought it would happen and here it is. A great deal of confidence in all things art. It's really the only thing. I know exactly what I want out of the world. I want to be rich - and back to the day to day activities in my studio. Right now my focus is on a couple of new series of work and plans to open up a "bar" body shop up here. I've this work at the Guggenheim - it's up a lot of time. The good thing about it is that it's coming in - it does me to experiment and make more mistakes and gives me more time to think about work that I don't want about.

Yeah - I don't see that other artists who used to say hello to me and shake my hand and my friends - I don't have a lot of coffee and shortbread - are not so nice to me. The money thing has gotten in the way. I don't see the reasons that I've had with other artists. Ten years ago was never a factor. It was something anybody had to think about. Used to be the work itself was the thing. The work still passes some people off with the money. It still makes the money and saves my god - it's a lot of work.

BA: What's your personal statement of 1975 - "Making money is art and working is art and good business is the best art" (The Philosophy of Andy)



Richard Prince
UNTITLED (PLUMAGE) 1985-88
Etiquette photograph 60 x 49 x 10 inches
Edition of 2 + 1 AP
Courtesy, Gagosian Gallery, New York

RICHARD PRINCE Interview

Page 6 of 6

Werner (From A to B and Sack Agave) seems to dovetail with your recent works that incorporate your old personal checks that have been clipped and painstakingly filed within lines of text that spell out old jokes. Are you still commenting on your own commercial control of your artistic practice while simultaneously asking us to reflect on the notion that jokes are surely lightened fun?

RP: The check paintings are about like most of my other work. One thing is to be clear. After buying the picture, pictures, not the prints of the memorabilia catalogues they were selling celebrity, cancelled checks. They were selling them because they were signed. I had the information on the check, the name of the check, the date, the date, the day, the day of the check, who or what it made out to. I cancelled quickly. I saw how some of them were presented, under a picture of the category, then framed up in the same frame. Anyway, I bought a couple - the first one was a Larry Bruce check and the second was a John Hancock check. About a year after the buying, I realized that my own cancelled checks - lots of them - thousands of them and I thought why not and just paste them all over a canvas, you know, use them as a ground and try to make it appear abstract. I did a bunch of these and put them in frames under glass, works on paper so to speak - well, not so to speak but to speak - after these I went on me and found ones that said bank checks. Ones with a lot of images and others you could design yourself. I found a little old check with George Ego on them and Jim Hanks on them. I got a bunch of these, pasted them on canvas and stenciled photos of them. I never thought about quoting a money thing with the check paintings. I had the idea of pasting them the check paintings and maybe people would think I was doing paintings with patterns on them but they would see them and see that they were really check paintings and I've always lived a life that's not labor like the G-men, the moods, the Gangs. When I use my own checks it's like you can "see" what was up to that year. Where went what did who might have been talking with. In the end, the check paintings were always the even when I wasn't painting them.

BA: The point at which an artist reaches his or her zenith of creativity is often referred to in art historical terms as having their "mature phase." This is the work that's considered by critics as the first manifestation of the artist's "mature voice." Do you think an artist can reach a "mature phase" more than once in a lifetime? Can you give me an example of an artist who peaked early and is simply an "aging franchise"?

RP: This is a complicated question. Frank Stella is someone who comes to mind. His first three shows were pretty amazing. His oil work in the late 60s, early 70s, was pretty good too. I'm sure you could argue the same about some of the best work in the 1960s - but I'm sure he would agree. His painting was always doing good work. Guston must have had a personal crisis to have made his work in the 1970s. Larry Rivers made some great paintings in the early 60s, then? Don't know. It was an interesting artist. The word "mature" is hardly used to describe an artist. I'm painting bright, funny, out of the head. Don't know. Sometimes it's nice to spend time doing something you feel comfortable with. Other times it's good to get up and do something you have no business doing.

BA: The Museum of Modern Art has invited you to curate a show on portraiture. You can select any artists living or dead and have a space no smaller than 4,000 square feet. You are not limited to the museum's core collection. The world is your oyster.

RP: I can't do anything. It's not correct. Get an award, stretch some material around the wall and get the idea. I don't know. I'm not a curator.

BA: Can artists control the way history records them?

RP: I'm reading a book by Walter D'Antonio. He called The Psychology of the Artist. I don't know. There are two types of history - the one where you can see the way to the revolution and the one where you can't. The one where you can see the way to the revolution is always the one about what the artist has done. The one where you can't see the way to the revolution is always the one about what the artist has done.

RICHARD PRINCE

Interview by Brian Appel

BRIAN APPEL: Hope you had a chance to read my review of your last show at Barbara Gladstone's

RICHARD PRINCE: Yes, so who are you? Do you write for the same magazine as you're in the picture. Anyway, though it was pretty good.

BA: I think it was about 10 days ago or so that I saw you talking with Barbara Gladstone and a collector at the group show presently up at Barbara's Gallery. I was with my daughter Li. She was enjoying John Dogg's *The Final Curtain*.

RP: They remember you - especially your father. She was so great and seemed to be having a fun time running through the Doug curtain.

BA: One of the highlights of the summer for me was having the pleasure of seeing two of your controversial re-photography pieces from 1983 turning up in two excellent survey shows; the admirably exclusive *"Lusted (Continued as Illustrated)"* a 64 by 64 inch Etiscolor print of a severely nude blonde girl awkwardly displayed out on top of a Harley Davidson motorcycle in the *Kutlass Bell* curated "GIRLS ON FILM" exhibit at Zwerner & Wirth and the notorious "Spiritual America", a 24 by 20 inch Etiscolor print (after an original by Gerry Gross) of a prep-school Brooks Shields arranging nude from a gallery waitress in the *Donna De Salvo* curated "Lustre" exhibit from the permanent collection at The Whitney Museum of American Art. What struck me most was how these two images are self-shoot, even after twenty-two years, by revealing how the individual female body (one anonymous and one famous) is able to operate as a public site for the possession of dispersed notions of male sexuality and control. It also shows how the right artistic medium of photography is so beautifully suited to make transparent the complicity that is possible for the fetishization and commodification of representations of women. It's all part of the machinery of America.

RP: The machinery of America. This is a great, good way of describing the way images get distributed. It's all about making it happen, making it happen. Making it happen was an Ezra Pound way of thinking. Industrial and making it happen is a more R. Prince way of doing it. Technological advances in images aren't really associated with an author anymore, it's a part of the industry, and for the most part out of our control. They're all out of our hands, it's their own. After the you're using them from another pages in a magazine are more often brought in to stage. When re-photographed these pages they become real photographs. They don't have real photographs. They looked like real photographs because they were real photographs. They're a piece of a magazine and didn't find in a page would have been changed. The photograph in a page in a magazine was something else entirely. That something else was and a good revolution.

BA: Your evolution of the concept of masculinity in *Madison Avenue* is long-running. Above the advertisement, the advertisement man are generally thought to be the images that made your name in the art world. When and how did it first dawn on you that these ubiquitous images could be re-used by removing the text, cropping, enlarging and placed in a different context? When you see these images now in survey shows or being referred to in articles on the postmodern canon of contemporary culture how do you relate to them?

RP: The standard image, the Marlboro advertisement - 560 and it was arriving at the magazine. 1960 was the first year they started using it in magazines. The cowboy and not the one that had become so famous in the campaign. Through these new models were more generic and less identifiable and could make a year like after the logo and body were dotted with that the re-photographed image could be more my own. I would get away with being someone, actually did it. There was very little image that could make it into its original context. For being twelve years old I continued to see that the cowboy images were from the Marlboro campaign. I never thought about the common culture. In those works it's never over an issue for me. These images came out of a world, a different one, and it almost seemed like they were being made by me. Every week would be in the magazine, I was working for advertising magazines at the time and they would send these cowboy images in. It's always been part of me to open up a brand new magazine.

BA: From your perspective today, how do you see the source of these images and their relationship to the 60s mass cowboy president who was in office at that time? For that matter, how about the cowboy who's in office today?

RP: The definition of cowboy is a whole number of relationships between they and work. There's no solid community in it, it's not about the president of the country, it's about the cowboy. I don't care who the French president was and Giscard d'Estaing was making his beautiful paintings. "Ah, we'll get have a nice supper, I'm going to have some dinner, I'm going to have some and some. I'm going to have some and some."

BA: At the very beginning of your career, it wasn't the context of your subject matter as much as your method of "stealing" commercial images reproduced in magazines that outraged both critics and artists. Now the chance to own one of these early images of severely cropped, badly posed models of both sexes is not only rare, but the question is when will the next opportunity be? How has time played into your best-boy image as an artist who would simply crop them, enlarge them and call the work yours?



Richard Prince
TITLED (JCWBOY), 2001
Etiscolor print 100 x 66 inches
Courtesy CHRISTIE'S IMAGES LTD 2007



Richard Prince
TITLED (GIRLFRIEND), 1995
Etiscolor photograph 40 x 50 inches
Edition of 2 + 1 AP

century 19th
 century Blue
 and White
 bowl bronze
 Cartier China
 Chine
 diamond famille
 rose gold Jade Jar
 Kangxi Ming
 Dynasty Necklace
 Northern Song Dynasty Oil
 on canvas Pablo
 Picasso
 Photographie porcelaine
 de Chine Qing
 dynasty Vietnam
 XIXème siècle
 XVIIIème
 siècle XVIIème
 siècle XVIème siècle
 XXème siècle

rephotographed Gross's image, set it in an elaborate gold frame and exhibited it anonymously in a non-commercial gallery in the depth of Manhattan's lower east side. Perpetually commenting on America's obsession with fame, Prince had captured, with a single click of the camera, one object depicting another object, all of which had been sparked by a mother treating her living child as an object. In true Princian fashion, the title is 'stolen' from a 1923 Alfred Stieglitz photograph of a gelded workhorse, itself a bitterly ironic critique of America's puritanical ethos. Prince's photograph would go on to garner critical acclaim and be exhibited in museums worldwide while Gross could not even sell his original for a paltry \$75. Gross famously sued Prince raising questions of authenticity and authorship, the exact themes which permeate the core of Richard Prince's artistic endeavor. The rest as they say is history. Spiritual America had launched Richard Prince's career with its impact on his oeuvre so deep that he gave the same title to his 2007 multi-museum retrospective. In a playful return to the image that made both Prince and Shields global superstars in their respective artistic fields, Prince exhibited Spiritual America IV in the same gallery on Rivington Street off the Bowery in Manhattan's lower east side. Although the 2005 Brooke Shields is clothed and a willing subject in Prince and D'Orazio's collaborative project, the present lot is as witty and rich in meaning as any work in Prince's copious oeuvre. Heavily layered in meaning, Spiritual America IV further complicates the already highly subversive nature of its predecessor. Tracing the levels of reference, appropriation, repurposing, and repositioning operating beneath the surface of the present lot requires a diligence on the part of the viewer seldom called for by any artist working today. That Prince manages to negotiate the seeping influences with humour, and retain a distinct element of biting cultural critique is still further evidence of the present lot as a prime expression of an artist working at the height of his powers. Ultimately, Richard Prince is once again having the last laugh at his critics who in 1983 accused him of being a sleazy pimp and an opportunist.

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COPYRIGHT LITIGATION HANDBOOK (WEST 3D ED. 2008) GUIDES ATTORNEYS THROUGH LITIGATION FROM CLIENT INTERVIEW THROUGH JUDGMENT. COPYRIGHT OFFICE ISSUES, PLEADINGS, MOTIONS, DISCOVERY, EVIDENCE AND TRIAL ARE COVERED, EMPHASIZING FEDERAL RULES OF CIVIL PROCEDURE. CURRENT AFFAIRS, EVENTS, RESOURCES, DEVELOPMENTS, PRODUCTS AND SERVICES RELATED TO DISPUTES OVER COPYRIGHT ARE DISCUSSED HERE.

SUNDAY, DECEMBER 09, 2007

Richard Prince - Practicing Without a License



In 2005, a Richard Prince photograph of a Marlboro cigarettes advertisement was auctioned for over \$1.2 million - a world record. He photographed the Marlboro ad without permission removing the identifying marks. In a 1977 essay, Prince

proclaimed that he was "practicing without a license" - referring to his practice of stealing other people's pictures and publishing them as his own.

Prince is having a one-man show at the Guggenheim museum, titled "Spiritual America". The title of the show comes from disturbing nude photograph of a prepubescent Brooke Shields taken by photographer Gary Gross that Prince "rephotographed" and presented in a gilt frame in a gallery on the Lower East Side. The photograph is part of the Guggenheim show and reprinted in its catalog.

Prince likened his taking of others' photographs to sampling someone else's 8-track tape, he could manipulate his "8-track photographs" in the following way:

1. the original copy
2. the rephotographed copy
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RAY DOWD

I authored Copyright
Litigation Handbook
(West 3d Ed 2008).

The New York Law
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Prince's show is interesting, disturbing, and challenging. In Nancy Spector's catalog essay, she likens Prince's acts to the act of Marcel Duchamps submitting a urinal as part of an art show (Duchamps called this "readymade") - and this act is widely considered with opening up and introducing the art of the 20th century. Is Prince a Warholian or Duchampian genius - or a fraud? If auction prices, income, and museum shows are a measure - Prince is a genius of the highest order. He certainly has his critics, though.

As we move into a world where digital photography and sophisticated consumer-level photo retouching software is available, appropriating and manipulating images has become a widespread phenomenon. His appropriation may foreshadow the copyright battles of the future, and a weakening of the visual artist's copyright.

But as you go up the Guggenheim spiral, you will note less wholesale appropriation, and more borrowing of bits and pieces. Once an artist is successful and no longer judgment proof . . . remaining an outlaw becomes problematic. His latest series consists of scanning faces from the works of De Kooning and sticking pornographic cut-outs onto the bodies.

Maybe we will all see "moral rights" in a different light after this show. See it and judge for yourself.

POSTED BY RAY DOWD AT 11:42 AM 
 LABELS: ART THEFT, AUCTION, COPYRIGHT,
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EX 11

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Richard Prince Springs for Upper East Side Mansion

Published July 30 2009

NEW YORK—Richard Prince has dropped a cool \$11.5 million on a Civil War-era mansion on New York's Upper East Side

Massive by New York standards, the house features six bedrooms, a garden with trees, a finished basement with a wine cellar, and an 11-foot-tall living/dining room. Prince made the deal for the mansion, which had been listed earlier this year for \$15 million, in only a month and a half, it took Jeff Koons, who bought a home in the same neighborhood in March, almost two years to seal the deal.

[Read more at the New York Observer](#)

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Richard Prince © Patrick McMullen Photography

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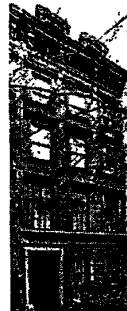
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Richard Prince Spends \$11.5 M. on Upper East Side Mansion

By Max Abelson
July 23, 2009 | 4:57 p.m.

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When Jeff Koons closed on his six-story uptown townhouse this March, it had taken the latschy genius two whole years to finish the deal. Richard Prince is quicker: According to a deed filed in city records Thursday, he just spent \$11.5 million on a nearby townhouse only a month and a half after signing his contract.



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Smart contemporary artists like smart old Upper East Side mansions: According to its listing, Mr. Prince's new place at 57 East 78th Street was built in 1869, and has a marble kitchen; six bedrooms (or five, depending on the layout); a landscaped garden with trees; wine storage in the finished basement; and an 11-foot-tall living/dining room with "a large window of beveled glass, a fireplace and French doors leading to a terrace." (There's also a humidification system and a back-up generator, for some reason.)

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A woman who picked up the phone at Mr. Prince's house in Wainscott hung up, and broker Louise Beit did not return a message. She had listed the house for \$15 million just this year, which means wily Mr. Prince got a \$3.5 million discount

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«Collectionner, c'est comparer»

Ex 12



INTERVIEW - Richard Prince, artiste américain mythique, tour à tour collectionneur, peintre et photographe, expose actuellement chez Patrick Seguin jusqu'au 29 novembre. Il a accordé un entretien exclusif au Figaro.

LE FIGARO - Quel est le thème de votre exposition chez Patrick Seguin ?

RICHARD PRINCE - Patrick Seguin est un marchand qui vend Jean Fribourg et les meubles d'architectes depuis des années. Je lui en ai acheté au fil des ans.

Vous êtes un «Prouvé addict» ?

Pas un «addict» non (rires). Mais les pièces que je montre à Paris ont un rapport avec le fait de collectionner des meubles et des livres.

C'est votre collection privée ?

Ce sont des pièces que j'ai collectionnées ces deux dernières années, comme des supports pour présenter des livres, des images de publicité, des «comic books» (BD), des étagères bizarres que j'ai dessinées et que je détourne pour servir ma mise en scène. L'idée de base est de se servir des meubles comme de piédestal. On peut encore s'en servir comme meubles, même si les bureaux ont des objets posés sur leur plateau. L'idée est que quelqu'un collectionnera ce que je collectionne.

Et vous serez la référence de la référence ?

Oui. Dans le sens où j'accessorise les meubles. Cette fois Richard Prince c'est un canapé, deux cabinets et une pièce sur le mur. Un tout. Une œuvre d'art vivant et instantané.

Comme un puzzle que l'on peut reconstituer ?

Oui. On peut l'apporter à sa guise.

Quand avez-vous commencé à collectionner ces meubles ?

Cela fait un bon moment. J'ai une bibliothèque dans mon atelier au nord de l'Etat de New York. Quand je voyage, je regarde les ventes aux enchères, je lis les catalogues dans l'avion. Mon exposition parisienne fonctionne comme un concept global, répond à l'idée que dans le futur, un collectionneur n'aura pas seulement de l'art sur les murs mais aussi un très beau meuble à côté d'un élément d'architecture. C'est une nouvelle catégorie d'exposition, un peu bizarre, qui va dans une autre direction, se situe un autre territoire, une avancée qu'aucun artiste n'a encore entreprise. C'est d'autant plus bizarre que l'exposition pour cadrer une table ou un meuble d'habitude des meubles, pas une galerie d'art classique. Il y a des cadres posés sur les bureaux, dessinés spécifiquement avec

des livres encastres, des manuscrits aussi... On peut s'en servir, du bureau, des étagères, comme des petits meubles (cabinets). Mais vous ne pouvez rien retirer. Ni les livres. Ni les cadres.

C'est comme votre univers ?

C'est comme cela que je les vois, les utilise. Dans ma bibliothèque personnelle, j'ai le même genre de présentation.

Il n'y a aucune de vos stars, vos peintures (les «Nurses Paintings», les «Joke Paintings»), de vos voitures-sculptures, de vos photographies (série des «Cowboys», de motards, des publicités, des regards) ?

Non, pas cette fois.

Qu'aimiez-vous, en tant qu'artiste, chez l'architecte et designer français Jean Prouvé (1901-1984) ?

J'aime la ligne, les matériaux, l'invention, la répétition, l'agencement («the support system»), l'usage de certains volumes, des cercles, juste à côté de carrés, de rectangles, l'échelle qui est toujours juste. Ses matériaux renvoient à une idée très démocratique, tout était dessiné pour être vraiment utilisé. Salles de classe, bureaux, tout est très fonctionnel. La façon dont s'ouvre un tiroir aujourd'hui est très différente d'il y a 40 ans. C'est beaucoup plus facile. Les pièces historiques souvent ne marchent plus. Difficile d'ouvrir des tiroirs du XXe. Jean Prouvé est au milieu de ces deux extrêmes.

Collectionner, c'est comparer. Plus on regarde, plus on circule, plus on comprend, plus on apprend. Si on a la curiosité, le désir et la passion, ce n'est qu'une question de temps. C'est une éducation en solo. On lit, on découvre. Pourquoi tout d'un coup, tout le monde découvre Carlo Molino [architecte et designer de Turin, 1905-1973] ? Il y a 20 ans, personne n'en parlait. C'est pareil avec Jean Prouvé, ou avec George Nelson [designer américain, 1908-1986]. J'aime particulièrement Paul McCabe [il a écrit Contemporary ergonomics, 2003]. Pierre Jeanneret [1896-1967, architecte et designer suisse, cousin et proche collaborateur de Le Corbusier] est un peu lourd pour moi parfois, même sa première table exposée à la FIAC chez Patrick Seguin. C'est difficile de définir ce qui vous touche, c'est du pur instinct, même si les années le raffinent, le sophistiquent. Je suis sûr que dans 3-4 ans je regarderai, je collectionnerai des choses que je ne vois pas aujourd'hui. C'est aussi une question de mélange. J'ai toujours fait ça, même enfant.

Comment, enfant, avez-vous créé votre monde ?

Je changeais le décor de ma chambre, la place du lit et de la chaise, mes affiches, je découpais des photos dans des magazines et je les transformais en posters. J'étais très conscient de ce qui m'entourait. Je n'étais pas très porté vers l'extérieur («I was never very much of an outside person»).

La série des «Nurses» qui a fait votre succès renvoie à cette enfance de l'art ?

Oui, on peut dire cela. Vous commencez par une page de magazine, puis peut être un poster, puis une lithographie, puis une gravure, puis peut-être une toile, c'est un processus d'amélioration («a continual process of graduating»). Il m'a très vite paru déterminant de savoir le plus de choses possibles de l'histoire, qui a fait quoi, quand, qui a écrit quoi, et quand, il y a tellement d'informations dans le monde extérieur, c'est difficile de tout savoir, et cela prend tellement de temps. Je sais peu de choses sur la danse ou l'opéra, j'en sais plus sur la littérature, le cinéma, l'art. On en revient à la question des priorités. Le domaine du design est intéressant parce qu'il est, somme toute, assez nouveau pour moi comme pour beaucoup de gens. La dernière fois que nous nous sommes rencontrés, nous avons parlé de l'interaction de l'art, de la mode et de la musique. Le design prend aussi sa source dans le mélange des genres. Le temps d'une saison, on s'adresse à un sujet, cet été c'était la maison préfabriquée dans l'histoire de l'architecture, puis l'intérêt se déplace vers autre chose qui prend le devant de la scène.

Regardez-vous toujours en arrière ?

Constamment. Je viens de voir «Picasso et les maîtres» au Grand Palais et à

Orsay, j'ai ce soir vu Picasso et Delacroix au Louvre, c'est éblouissant, probablement la plus incroyable expérience artistique que j'ai jamais eue. Tout d'abord, je suis fou de Picasso. Il est au-delà du genre. Il se permet d'être génial en se permettant de faire en même temps tant de choses différentes. Il a d'abord le talent, un don de Dieu. Quand on regarde les dates de ses tableaux, 1903, 1907, et que l'on voit ce qu'il a réalisé ! A chaque différente période de son œuvre, à la période néo-classique, il regardait en arrière lui aussi. Les couples de tableaux de cette exposition sont extraordinaires, le Picasso à côté du Goya, le Picasso à côté du Rembrandt. Il regardait ces tableaux quand il a peint, c'est flagrant. Vous entrez dans une pièce et vous voyez ces Manet, Rembrandt, Goya, déjà superbes en eux-mêmes, et tous ces Picasso si colorés qui apportent la vie à l'ensemble. C'est une de ces expositions qui me donnent de l'espoir.

Espoir en quoi ?

Espoir n'est peut-être pas le bon mot. C'est une expérience si gratifiante. Cela me fait sentir si bien au regard de mon expérience personnelle. L'art est ce qui reste après vous. En voici le meilleur exemple. Tout le monde parle de Dieu, parle de ce en quoi il croit, et c'est beaucoup de «mambo-jambo», de blabla, d'élucubrations, de faux semblants. Vous entrez dans une exposition pareille, ça, c'est la vraie religion, quelque chose en laquelle vous pouvez croire, pas une sorte de mythe caché là haut derrière les nuages. Il ne s'agit pas de mourir et de trouver 90 vierges qui vous attendent. Vous imaginez-vous inculquer cela à votre fils, faire en sorte qu'il le croie, qu'il meure pour cela ? Ça, c'est vraiment fou, incompréhensible pour moi.

Pourquoi ne pas apprendre plutôt à votre fils à aller voir un Picasso à côté d'un Goya ? Vous pouvez en parler, le regarder dans la même perspective.

Je sais que j'ai l'air de prêcher devant un chœur. Picasso est mon pape, le Grand Palais est mon église, et ce qui est accroché sur les murs est ma religion. Je peux en parler en ces termes, c'est aussi simple que ça. Je suis connecté au passé, à Willem De Kooning, Jackson Pollock et Andy Warhol, à ceux qui ont disparu et qui demeurent spirituellement à travers leurs œuvres.

Je suis connecté à Stanley Kubrick qui revit dès l'instant où vous voyez un de ses films, Docteur Folamour (Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb, 1964), si dingue, si drôle, L'Ultime tazzza (The Killing, 1956), si sec, si dur. J'ai rencontré par hasard ici Dennis Hopper qui a aussi une exposition à Paris en ce moment («Dennis Hopper et le Nouvel Hollywood» jusqu'au 19 janvier à la Cinémathèque française). Il est important pour moi non seulement au point de vue artistique, ses films, ses photos, et ses tableaux, mais aussi au point de vue culturel. Il est toujours ce «Rebel without a cause» [film de Nicholas Ray avec James Dean, 1955]. Il est toujours Easy Rider [road movie réalisé par Dennis Hopper en 1965 avec Peter Fonda].

Dennis Hopper est un mélange détonnant de folie et de discipline. Vous aussi ?

Bien-sûr. Il faut avoir les deux en parallèle, avoir cette contradiction en soi. Ce show à la galerie Patrick Seguin est très discipliné, sérieux, mais radical en même temps. Pareil avec mes «Joke Paintings», le sujet est radical. L'idée de prendre comme thème pictural ces «Jokes» [sujets des blagues illustrés de la presse américaine] était vraiment nouvelle, un terrain vierge, des eaux jamais pénétrées («untested waters»). Les dessiner et les présenter ensuite comme son art, c'était demander beaucoup au public. Les moyens employés, toile, châssis, peinture, étaient très traditionnels. C'est ça, la discipline.

Où se situent la folie et la discipline dans votre série des «Nurses», ces infirmières issues des romans de gare ?

Les «Nurses» ont pris une tournure didactique. Quand je peignais les premières infirmières, je pensais beaucoup à la question de la banalité. Je voulais peindre du blanc, des tableaux blancs, expérimenter des personnages blancs, des fantômes ou des formes comme nées de draps froissés. Puis j'ai commencé à écrire sur ce blanc ce qui pouvait nous arriver, les tragédies, les maladies, les conditions médicales. C'est devenu déprimant, j'ai arrêté de les peindre après un an. Quand j'y suis revenu, j'ai fait tomber accidentellement du blanc sur un visage et en l'essuyant, c'est devenu un masque. Cela m'arrive souvent d'avancer par accidents. Il faut les reconnaître et leur donner une valeur. Ma

contribution aux infirmières, c'est le masque, une façon de parler d'identité, de la révéler, de la cacher. J'ai arrêté d'écrire sur le tableau, je me suis concentrée sur la peinture. Le sang [qui coule de leur bouche] est arrivé ensuite. Je ne voulais pas que mes «Nurses» soient de simples illustrations. Je ne pensais pas à l'époque qu'on ferait d'ailleurs un jour attention à elles... Je pensais ce que tout le monde pensait à l'époque : tout le monde a besoin d'une infirmière.

Combien y-a-t-il de «Nurses» aujourd'hui ?

Je ne sais pas combien. J'en ai peint beaucoup, j'ai fait aussi beaucoup de collages. Dans l'exposition de Paris, j'ai dessiné avec un designeur une chaise en m'inspirant du petit calot blanc des infirmières. Certaines images peuvent devenir des icônes. J'aime faire des images qui soient claires, qui existent par elles-mêmes, dont on n'a pas besoin de parler. On est heureux si l'on crée une seule icône. Cela m'est arrivé avec les «Cowboys», puis avec les «Joke Paintings». Si vous avez une «Nurse» dans le voisinage, vous pouvez réunir les 4. C'est ce que j'ai essayé de montrer dans mon exposition l'été dernier à la Serpentine Gallery à Londres. J'aurais voulu y inclure ma collection de meubles, mais il n'y avait pas assez de place.

Vous aviez fait l'accrochage à Londres ?

Oui, cela m'est naturel, facile. Je l'ai fait aussi pour ma rétrospective Spiritual America au Guggenheim Museum de New York en collaboration avec la «curator», Nancy Spector, à l'hiver 2007-2008. Certains artistes aiment accrocher leurs œuvres, d'autres ne veulent pas en entendre parler. Je laisserai peut-être une fois quelqu'un le faire, mais en général j'aime mieux y participer. Tout le monde est capable d'accrocher une série de «Cowboys» ou de «Nurses», mais s'il y a une combinaison de pièces, je dois être là.

Quand verra-t-on votre prochaine série sur les «Rastas» ?

Je les montrera dans la galerie de Larry Gagosian à New York, le 8 novembre.

Votre série sera visible au moment où, peut-être, Barack Obama sera président ? Elle peut devenir iconique si elle coïncide avec l'histoire américaine...

C'est possible. C'est étrange qu'un blanc comme moi se mette à peindre des noirs. J'ai trouvé un livre en noir et blanc sur les «Rastas» quand j'étais en vacances à Saint-Barth. J'ai commencé à dessiner directement dans le livre, comme je l'avais fait avant sur un livre de De Kooning. J'ai continué pendant 2-3 ans à m'inspirer de ces «Rastas». J'ai dessiné des visages sur leurs visages, me servant des tons du livre, des différentes peaux, des coiffures sauvages toute en «dreadlocks», de leurs poses, de leurs looks. J'écoutais de la musique rasta en même temps, une cassette de mon fils.

Quel format pour cette nouvelle série, un grand format comme les «Nurses» ?

Plus grand. Avec plusieurs personnages, des nus de femmes blanches ou noires à côté des «Rastas» habillés, contraste fort comme dans Le déjeuner sur l'herbe de Manet en 1862-63 qui m'a encore frappé dans l'exposition Picasso au Musée d'Orsay. J'ai mélangé les «Rastas» du livre avec une série de mains qui jouent à la guitare que j'ai découpées et collées. Les «Nurses» jouaient sur l'uniforme. Celui des «Rastas» se borne à un short, presque rien. Parfois, ils sont nus comme les femmes, peintes d'après magazines ou d'après photos de modèles dans mon studio. En terme pictural, il y a peu de différence entre le blanc et le noir. C'est ce genre de question formelle qui m'intéresse.

J'ai déjà eu une petite exposition «Rastas» à Saint-Barth. Je l'ai appelée «Canal Zone» en référence au Canal de Panama de mon enfance. J'avais fait une mise en scène avec les gangs incarnés par les «Rastas», sur une musique de Ziggy Marley [fils aîné de Bob Marley] and the Wailers [son groupe original].

Collectionnez-vous toujours les éditions originales de Michel Houellebecq ? L'avez-vous rencontré ?

Oui je collectionne. Non, je ne l'ai pas rencontré. J'aimerais bien, j'imagine (rires).

Quelle est votre dernière émotion au cinéma ?

C'est un film fait par un de mes amis, *The Good Night* en 2005 par Jake Paltrow [frère de l'actrice Gwyneth Paltrow], c'était vraiment courageux de sa part. J'ai beaucoup aimé aussi *The Cool School*, un documentaire de Morgan Neville (2008) sur comment Los Angeles apprend à aimer l'art moderne.

En tant qu'artiste, êtes-vous inquiet de la crise ?

Bien sûr. J'ai toujours été prudent dans ma relation avec l'argent. Pour la plus grande partie de ma vie, je n'en avais pas du tout. J'ai toujours dû tirer un maximum de chaque dollar («I always had to stretch one dollar»), comme tout le monde. Maintenant, c'est le contraire. J'ai été très, très pauvre avec absolument rien du tout. Je suis devenu très, très riche, et j'ai accès à tout ce qui me tente. J'ai donc expérimenté les deux extrêmes. L'argent n'a jamais été un but pour moi. Je ne travaille pas avec ça. C'est juste un moyen. Il y a plein de gens dans les compagnies d'assurance, à Wall Street, dont l'argent est le travail, ils le font mal d'ailleurs, ils en abusent. Ils jouent avec votre argent.

Le monde de l'art s'est moqué dans ce circuit ces 5 dernières années. Les maisons de ventes ont accéléré le processus, changeant la façon dont on regarde l'art, comment on le vend. Bien ou pas, ce n'est pas à moi de le juger. C'est juste un fait. Peut-être qu'acheter une œuvre d'art originale, unique, est plus sûr que des actions. Même si le marché s'écroule, cela n'affectera pas les bons artistes, cela ne les empêchera pas de créer. Je peux faire de l'art avec seulement un penny ! Ou je peux faire de l'art avec 100 000\$ de frais de production. C'est la perception des choses qui change, la façon dont les gens se situent par rapport à vous. Ceux qui entrent dans votre monde à cause de l'argent, de la valeur des pièces, regardent les «Nurses» en pensant à ce qu'elles coûtent. Il n'y a que trois voies possibles : l'an prochain, ce sera ou comme aujourd'hui, ou moins cher, ou plus cher. Tout ça me laisse indifférent. Je ne regarde pas les «Nurses» comme ça.

En tant qu'artiste, vous n'êtes pas accro au succès ?

C'est vrai que l'on s'y habitue vite. On s'habitue à l'argent, à vivre bien, bien sûr. On essaie de tirer avantage du succès du moment, il peut s'arrêter demain. Heureusement, je ne suis pas dans une position où cela peut m'affecter. Je peux disparaître demain. Avoir une douce petite vie. Continuer à faire de l'art. Sans forcément dépendre d'un public. Beaucoup de gens ne connaissent pas mon travail, n'ont pas vu ma rétrospective au Guggenheim, n'ont pas visité mon atelier et le monde que j'ai créé. Je n'ai pas besoin de cela. Un jour, ils regarderont et jugeront. Maintenant ou dans dix ans, qu'importe !

La seule chose qui m'inquiète dans cette économie en crise, c'est la violence qu'elle génère chez ceux qui en sont victimes. Vous privez quelqu'un de sa maison, de ses économies, de son travail, donc de sa femme et de ses enfants, cela ne peut que le radicaliser et alimenter une extrême-croissance soudaine déchainée, faire naître une pulsion fasciste prête à menacer les masses comme en 1938 à Munich. C'est le côté terrifiant de l'économie libérale. Cela peut arriver. C'est déjà arrivé. Cela continue d'arriver tout le temps autour de la planète.

Si Barack Obama est élu président, qu'attendez-vous de lui ?

Rien de particulier. Ils sont tous pareils pour moi. Je ne suis pas sûr que ce soit différent s'il est élu. Je préfère qu'il gagne, sa personnalité me semble plus positive. McCain est déjà un homme déjà âgé, qui a l'air en colère, ce qui me fait peur (rires), au moins autant que sa seconde femme qui a l'air si amateur et gamine («girlish»). Je les verrai bien au cinéma, mais seulement au cinéma (rires). Obama est un professionnel de la politique. McCain est un professionnel de la célébrité. Je suis plutôt un fan d'Al Gore, un professionnel tout court. Je préfère toujours les professionnels aux amateurs.

Quel est votre rêve inachevé ?

J'aimerais trouver l'exemplaire de «On the Road» de Jack Kerouac avec l'envoi à Neil Cassidy.

EX 13



STATE OF NEW YORK)
)
) SS
COUNTY OF NEW YORK)

CERTIFICATION

This is to certify that the attached translation is, to the best of my knowledge and belief, a true and accurate translation from French into English of the attached article titled "Collecting is Comparing," dated November 3, 2008.

Evan Finch, Senior Project Manager
Geotext Translations, Inc.

Sworn to and subscribed before me
this 21st day of Sept, 2009.

PATRICK EVANSON
NOTARY PUBLIC-STATE OF NEW YORK
No. 01EV6201257
Qualified in Queens County
My Commission Expires February 17, 2013
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Le Figaro – Culture

“Collecting is Comparing”

Interviewed by Valérie Duponchelle

11/03/2008 Update: 11:12 a.m. Add to my selection



Interview – Richard Prince, the legendary American artist, alternately collector, painter and photographer, currently has an exhibit at the Patrick Seguin Gallery until November 29. He granted an exclusive interview to *Le Figaro*.

When will we see your next series on Rastafarians?

I will be showing them at the Larry Gagosian Gallery in New York, on November 8.

Your series will be up at a time when, perhaps, Barack Obama will be president? It could become iconic if it coincides with [a pivotal moment in] American history...

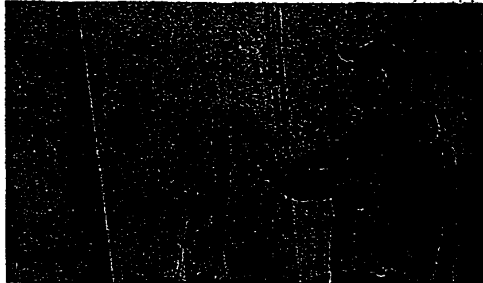
That's possible. It is strange for a white man like myself to start painting black people. I found a black and white book on Rastafarians when I was on vacation in St. Barts. I started drawing directly in the book, like I had done before in a book of De Kooning's work. For two or three years I continued to be inspired by these Rastafarians. I drew faces on their faces, using the shades of the book, the different skin colors, the wild hairstyles all dreadlocked, their poses and their looks. I was listening to Rasta music at the same time, one of my son's tapes.

What will the format for this new series be? A large format like the Nurse Paintings?

Larger. With several figures, white or black female nudes, beside clothed Rastafarians, a forest contrast like in *The Luncheon on the Grass* by Manet from 1862–63 which still struck me in the Picasso exhibition at the Musée d'Orsay. I combined the Rastafarians from the book with a series of hands playing the guitar that I cut out and pasted. The Nurses played on the uniform. The Rastafarians' uniform is merely a pair of shorts, almost nothing. Sometimes, they are nude like the women, painted from magazines or from photos of models in my studio. In pictorial terms, there is little difference between white and black. It is this kind of formal question that interests me.

I have already had a small Rastafarian exhibition on St. Barts. I called it Canal Zone as a reference to the Panama Canal of my childhood. I had put together a scene with gangs portrayed by the Rastafarians, to music by Ziggy Marley [Bob Marley's oldest son] and the Wailers [his original group].

Le Figaro - Culture

«Collectionner, c'est
comparer»Propos recueillis par Valérie Duponchelle
03/11/2008 | Mise à jour : 11:12 | Ajouter à ma sélection

INTERVIEW - Richard Prince, artiste américain mythique, tour à tour collectionneur, peintre et photographe, expose actuellement chez Patrick Seguin, jusqu'au 29 novembre. Il a accordé un entretien exclusif au Figaro.

Quand verra-t-on votre prochaine série sur les «Rastas» ?

Je les montrerai dans la galerie de Larry Gagosian à New York, le 8 novembre.

Votre série sera visible au moment où, peut-être, Barack Obama sera président ? Elle peut devenir iconique si elle coïncide avec l'histoire américaine...

C'est possible. C'est étrange qu'un blanc comme moi se mette à peindre des noirs. J'ai trouvé un livre en noir et blanc sur les «Rastas» quand j'étais en vacances à Saint-Barth. J'ai commencé à dessiner directement dans le livre, comme je l'avais fait avant sur un livre de De Kooning. J'ai continué pendant 2-3 ans à m'inspirer de ces «Rastas». J'ai dessiné des visages sur leurs visages, me servant des tons du livre, des différentes peaux, des coiffures sauvages toute en «dreadlocks», de leurs poses, de leurs looks. J'écoutais de la musique rasta en même temps, une cassette de mon fils.

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RICHARD PRINCE *The Canal Zone*, 2007 Mixed media on homosote, 48 x 82 3/4 inches, (121.9 x 210.2cm) PRINC 2007.0033

GAGOSIAN GALLERY

ITD 414



TbEd15

IT's EXIB

From: jazzman611@aol.com
Sent: Wednesday, August 8, 2007 10:02 AM
To: richardprin@aol.com
Subject: Re: Eden Rock

Hi Richard,
The work sounds great. We look forward to seeing it. And it probably is easiest all around to have Gagosian handling the shipping and everything. Whats the next step for us? Should we talk to Anita, or will she be contacting Eden Rock?

Jason

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

From: Richardprin@aol.com
To: JAZZMAN611@aol.com
Sent: Fri, 3 Aug 2007 8:16 am
Subject: Re: Eden Rock

Jason, things have changed a bit... since I talked to Eden Rock last. I've got the work together and Larry Gagosian is going to handle everything from my end. Right now he's previewing three of the works at his house out here on Long Island. This information of course is all private. Between us. He'll be the one handling the percentages, the shipping and everything else. If you'd like, you could talk to Anita at his gallery... I'm not sure if she knows about this yet though. Let me know if this sits well with you folks... it's best for me and the work that I have for you is fantastic... it's story boards for a screen play called Eden Rock. Everybody loves it so far. Richard

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From: davidhmatthews@aol.com
Sent: Friday, September 14, 2007 4:34 AM
To: Larry Gagosian <larry@gagosian.com>
Cc: richardprin@aol.com
Subject:

Dear Mr Gagosian

Great to chat together in NYC a couple of days ago. And thanks for arranging for me to see the three Deathlands work by Richard - hauntingly powerful stuff.

I've mentioned, Eden Rock and it's team will do whatever it can to work well for RP and yourself.

You know - you think of it and we'll do it.

We talked a bit about arrangements. Was it agreed that Gagosian will get the stuff to Saint B and insure it throughout - and ER will exhibit it - staff the gallery - and provide hospitality/ opening party and whatever - for the circa 10 week show - and with no bills flying around either way?

The exhibition to open December 18th and close end of February.

You thought that you might send somebody down to hang the 12 to 15 pieces? But Jane can do it if you're ok with that.

An asking price of 125k US\$ per picture was identified.

ER's wish is to sell repeat sell. We see tons of high-end guests, clients, friends in St B each holiday season and hope to stick it together.

If we do, we'd then hope to make a regular Christmas exhibition in St Barths working with GG if you fancy it?

In passing you asked me what commission/ price split our gallery has worked for in the past with the usually young artists we've exhibited before - and I mentioned the routine 50:50. Obviously ER is not contemplating that with RP and yourself. But we do hope you will both be minded to turn-up the commission wick as much as possible. You have my word we'll work hard for you.

To help do this, ER wishes to push out the story by using it's retained PR company - Laura Davidson (sited also on Madison) and will you be kind enough to see their Kim Greiner for a few minutes before their firm starts to work up some schematics. There are a couple of points we need to get right first?

With kind regards,

Yours sincerely,

David Matthews

PS The very good girl I mentioned is named Poppy Sebire. She's about 30 - has no baggage - speaks fluent French and Spanish - lives in central London - and has worked full time in galleries since leaving college with a BA (Hons). She looks alright too. Poppy's contact coordinates are -
Cell : 011 44 7815 830 155
Email : poppy@poppysebire.com

Email and AIM finally together. You've gotta check out free [AOL Mail!](#)

A-1682

From: Derek DeGeer
Sent: Monday, December 3, 2007 1:34 PM
To: 'davidhmatthews@aol.com'
Cc: Anita Foden <anita@gagosian.com>; Vanessa Riding <vriding@gagosian.com>;
Andy Avini <andy@gagosian.com>
Subject: Eden Rock Richard Prince delivery

David, I am calling to schedule the delivery of the Richard Prince works for the show in St. Barths opening on the 18th of this month. There will be 12-14 works in all. We are making the final preparations for the shipping of the works this week.

Please let me know where the works should be sent and to who's attention they they should be addressed.

Best regards,

Derek DeGeer
Registrar
Gagosian Gallery
980 Madison Avenue
New York, NY
T.212.744.2313
F.212.879.7895

CONFIDENTIAL

GGP004325

A-1683

From: Richardprin@aol.com
Sent: Tuesday, December 4, 2007 6:30 AM
To: Anita Foden <anita@gagosian.com>
Subject: No Subject

Anita: A good friend of mine Lisa Evans wants to come by and look at the Eden Rock paintings... she might call the gallery today. If you could grant her access I would appreciate it... thanks... if there's any questions please call... Richard Prince

Check out AOL's list of 2007's hottest products.
(<http://money.aol.com/special/hot-products-2007?NCID=aoltop00030000000001>)

To Ex 17

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GGP004326

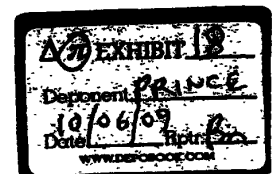
A-1684

From: Richardprin@aol.com
Sent: Thursday, July 26, 2007 10:10 PM
To: Anita Foden <anita@gagosian.com>
Subject: No Subject

Larry: a couple of thoughts about the guns and ammo: here's what I'm thinking...

They're really about a story board for a screenplay that I've written called Eden Rock, (already it's a great movie title)... The guy's name and it's the guy in the paintings... is Charles Company... and he arrives at the St. Bart's airport on a Sunday in April along with his wife and two children for a vacation when all of a sudden he notices alot of commotion and fear and panick in the people at the airport, on the ground, the taxi cab people are freaking out and the baggage handlers are upset and the person who's taking them to their hotel is suddenly telling them there's been a NUCLEAR ATTACK back in America, and in China, Russia, most of Europe and there's very little communication with stateside and the whole world is suddenly UPSIDEDOWN. He arrives at his hotel and everybody is running around and he realizes he's not going home anytime soon... It's Survival Time... Lord of the Flies but for adults... Long story short he becomes Charlie Company... kind of like Steven Segal in Under Seige, (one of the great movie of all times as far as I'm concerned) Jimi Hendrix suddenly kicks in on the soundtrack.... cut to a year latter and he's weaponed up and organized... (the white space on the left of the paintings is ready for the third and fourth "treatments".... anyway, this is what I'm thinking these paintings are about. IN MY MOVIE is the title of the whole set of paintings... at least for now... and Eden Rock is the title of the screenplay.... Richard

Get a sneak peek of the all-new AOL at <http://discover.aol.com/memed/aolcom30tour>



CONFIDENTIAL

GGP00431

TI0EX18

From: Richardprin@aol.com
Sent: Thursday, July 26, 2007 10:10 PM
To: Anita Foden <anita@gagosian.com>
Subject: No Subject

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Eden Rock
ST BARTHS
James Gallery

GAGOSIAN GALLERY

TLs Ex 119

RICHARD PRINCE



purchased by

Eden Rock, 2007
Acrylic on canvas,
\$150,000
Mrs. Demarchelier



Eden Rock, 2006
Acrylic on canvas,
\$150,000
Larry Gagosian



Eden Rock (Ill Winds), 2006
Acrylic on canvas,
\$150,000
Gregory Heimowitz



Eden Rock, 2006
Acrylic on canvas,
\$150,000
Larry Gagosian



Eden Rock (Cursed Gods), 2006
Acrylic on canvas,
\$150,000
Simon ?



The Canal Zone, 2007
mixed media on wood



Eden Rock (Trader Redux), 2006
Acrylic on canvas,
\$150,000
David Ganek



Eden Rock, 2007
Acrylic on canvas,
\$150,000
Ronald Curtis



Eden Rock, 2006
Acrylic on canvas,
\$150,000
Donny Deutsch



Eden Rock, 2006
Acrylic on canvas,
\$150,000
Mr Demarchelier (son)



Eden Rock (Dark Knight), 2006
Acrylic on canvas,
\$150,000
Alberto Mugrabi



Eden Rock, 2006
Acrylic on canvas,
\$150,000
Aby Rosen



Eden Rock (Harmonyville), 2006
Acrylic on canvas,
\$150,000
Simon ?



Eden Rock, 2006
Acrylic on canvas,
\$150,000
Ron Perelman



Eden Rock, 2007
Acrylic on canvas,
\$150,000
Tony Shafrazi



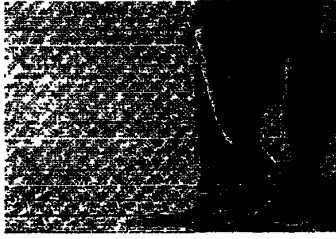
Eden Rock (Ice Tombs), 2006-07
Acrylic on canvas,
\$150,000
Ara Arslanian



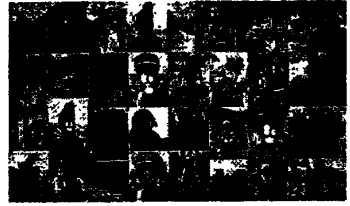
Eden Rock, 2006
Acrylic on canvas,
\$150,000
Elizabeth Wingate



Eden Fork 2010 - Anjan chandra
Taty Gokhale



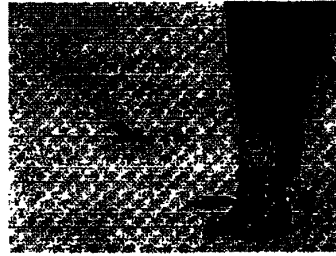
Eden Fork 2007 - Anjan chandra
Taty Gokhale



Eden Fork 2010 - Anjan chandra
Taty Gokhale



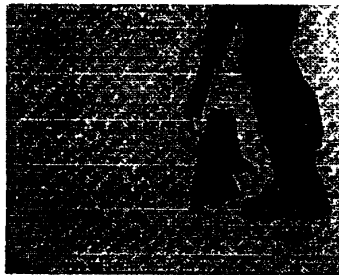
Eden Fork 2007 - Anjan chandra
Taty Gokhale



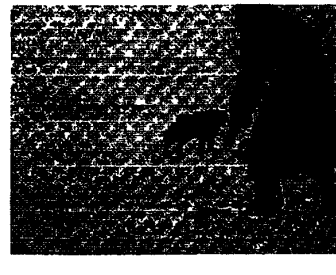
Eden Fork 2010 - Anjan chandra
Taty Gokhale



Eden Fork 2010 - Anjan chandra
Taty Gokhale



Eden Fork 2010 - Anjan chandra
Taty Gokhale



Eden Fork 2010 - Anjan chandra
Taty Gokhale

Handwritten note: *Pr & Epzo*

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Wednesday 25 Jun 09

Lawsuit filed against Richard Prince Images of Rastafarians under dispute by photographer Patrick Cariou

By Andrew Goldstein
Illustration by Paul G. ...



NEW YORK French photographer Patrick Cariou has launched a lawsuit against Richard Prince, claiming that the artist improperly lifted images from Cariou's photographic survey of Rastafarian culture for a recent series of paintings. The suit, filed in New York, also names as defendants Larry Gagosian, Prince's dealer who displayed the series in a recent show titled "Canal Zone", and publishing house Rizzoli, which co-produced the catalogue. In addition to seeking unspecified damages for copyright infringement, the lawsuit also demands the "impounding, destruction, or other disposition" of all of the paintings, unsold catalogues and preparatory materials involved in the making of the works.

Cariou filed the suit after being alerted that the show contained images of dreadlocked men and women seemingly copied from *Yes Rasta*, a book Cariou published in 2000 after a decade of photographing Rastafarian culture in the hinterlands of Jamaica. According to the lawsuit, 20 out of the 22 works in the series—a pastiche-like amalgam of Rastafarian images, both photos and painterly strokes recalling artists such as de Kooning and Picasso—featured photographs from Cariou's book. The photographer's lawyer and representatives for Prince and Mr Gagosian all declined to comment on the suit.

Prince, whose work typically incorporates images from a variety of sources, has previously incurred some resentment for his practices. In the 1990s photographer Gary Gross sued Prince over *Spiritual America*, a 1993 work that consisted of a down-to-copy of a picture Gross took of a nude, pre-pubescent Brooke Shields. Reportedly the suit was settled out of court. A series of enlarged Marlborough advertisements that brought Prince international celebrity in the 1990s—selling for millions of dollars, a price his work now routinely commands—also created consternation among the lesser-known commercial photographers who shot the cowboy-themed pictures. Prince himself, who has said of his work that he is "proceeding without a license", unapologetically problematises issues of authorship. The essay for the show's catalogue, for instance, was written by James Frey, the controversial author who fabricated whole swathes of his 2003 memoir, *A Million Little Pieces*.

In the lawsuit, Cariou's lawyers argue that the appropriations in "Canal Zone" are especially egregious because they involve the recent work of a fellow artist whose images are the result of years of ethnographic research, not simply the output of a commercial photographer. However, the question facing the judge if the case goes to court will largely boil down to whether Prince's use of the images was transformative and therefore permissible.

Watch on theartnewspaper.tv:

Ronald Dutton in the V.P. lounge



Also by Andrew Goldstein:

Ronald Prince and Gagosian fight back over copyright

Museum sales set to explode

Art of the Depression

Finance situation forces gallery withdrawal

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- Orto Di house to be renovated and re-open as museum
- Major contemporary Indian artists to work in Delhi



under the United States' doctrine of "fair use", which allows for limited reproduction of copyright imagery for the purpose of parody or other creative ends. A significant recent case regarding the practice of appropriation in art was *Blanch v Koons* - a 2006 action where fashion photographer Andrea Blanch sued Jeff Koons for incorporating a photo she took of a woman's lower legs for *Allure* magazine. The suit was decided in Koons's favour when a judge found the artist's appropriation to be transformative.

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**Plaintiff's Exhibit #21
to Prince Deposition –
Not Marked as Exhibit**

Ex 22

The Pitch

Charles Company, his wife, son and daughter arrive at the St. Barts airport, late afternoon two days before Xmas, he's meeting up with his brother and sister-in-law... staying on the island for a couple of weeks...vacation... As he's landing, he sees out the window a lot of people running around...general commotion.

As the plane taxis up to the gate he asks the pilot what's going on...

As the Company family disembarks the plane, there's more pandemonium... People grabbing, shouting, some hysterical...it's a tiny airport, but there's an overload of people waiting to get thru customs and many people literally "crying"...they're "crying" because there are no planes going out...no planes returning to St. Martins...returning to Miami...returning to NYC...returning to London...returning anywhere...

There are no returning flights because these cities and many other major "areas" in the continental U.S. and Western and Eastern Europe have just been obliterated by nuclear attack.

Charles Company and his family are informed of this fact and seemed to melt into the tarmac under 88 degree temps...holding their bags, their backpacks...what will come to be as all their worldly possessions.

They hook up with Charles's brother, who will fill them in with a bit more detail of the events "round" the world. "What are we suppose to do?" is Charles's wife's first question...

"There's nowhere to go", is the first answer.

A good part of the world, "most" of the world, has been nuked and they are here on a tiny French island in the middle of nowhere...which in a year's time will become part *On the Beach*, part *Lord of the Flies*.

Background: Charles is 55, has no military background, is pretty much out of shape...makes his living as an architect.

To make this pitch even shorter I'm going to cut to a year later...

People on the island have broken up into "tribes"...most of the houses have been ransacked and all of the hotels occupied.

Charles Company is now Charlie Company. He has been exercising. Hes also learned to load a weapon, field dress a wound, cook without a fire. His daughter is the #1 scavenger...

He, his wife, son and daughter, brother and sister-in-law, (along with several followers) have taken over the Eden Rock Hotel. It's headquarters.

Stockpiled. A Mini-Mart. As best a fortress as can be under the circumstances. Everything is rationed, everything is "used"...

Next:

Charles's son is standing lookout. Thru his telescope out in the ocean he sees what appears to be a periscope...he sounds the alarm...

The movie is called Eden Rock...

Tuesday, October 21, 2008 2:07 PM

Subject: RE: "The Pitch"
 Date: Tuesday, October 7, 2008 4:41 PM
 From: Louise Neri <louise@gagosian.com>
 To: Betsy Biscone <bbiscone@prince-studio.com>

Dear Betsy—

Thanks so much for all this.

I definitely want to talk to Richard, but let me get started. Would be great if we can schedule something in on Thursday, then I can get done by the end of the week.

regards and see you soon!

Louise

Louise Neri
 Gagosian Gallery
 555 West 24th Street,
 New York NY 10011
 louise@gagosian.com
 general: + 1 212 741 1111
 direct: + 1 646 421 2079

 Think before you print

From: betsy biscone [mailto:bbiscone@prince-studio.com]
 Sent: Tuesday, October 07, 2008 4:29 PM
 To: Betsy Biscone; Louise Neri
 Cc: Melissa Lazarov
 Subject: Re: "The Pitch"

Dear Louise,
 I hope this finds you well. Per Richard's request, please find attached *The Pitch*, which was displayed on the wall at the Eden Rock Hotel in Saint Barth for last December 2007, *Eden Rock Show*. Also, you'll find below additional writing Richard did this past Spring '08.

I understand you would like to talk with him at some point. Tell me know what you are thinking so I can schedule something in.
 Do let me know if there is any question or if I can be of further assistance.
 All best,

Betsy Biscone
 --
 Prince Studio Manager
 R'ville, NY 12147
 T: 518.797.5279
 F: 518.797.9875

-- Additional Eden Rock/Pitch Material written MARCH 2008 --

More on Eden Rock

1. Rastas and Reggae... they escape from one of the Cruise ships, (they were the band aboard the ship) three days after the bombs went off. They go to the Hotel Manapany. Six band members, two roadies and a manager.
2. The Backpackers... these are college kids, use to spring breaks, know nothing of responsibility or the real world.

Page 1 of 2



CONFIDENTIAL - PR00075

• They gather first in bars then take over a small hotel just above Shell Beach. They keep partying, drinking, smoking... they are the first to "go native"... the first to smear "war paint" on their bodies... they're also the first to get wiped out....

3. The Amazons... Four Lesbians who escape a second Cruise ship, who bring along part of the crew and take over the Guanahani Hotel. These are large well built women along the lines of Shena Queen of the Jungle, Wonder Woman, Cat Woman, think Raquel Welch meets Linda Hamilton in the Terminator. Their outfits, hair and make-up remind us of Road Warriors....

4. The Ultimate Ones... this tribe is made up of rich, affluent, masters of the universe... these are guys who own the huge private boats parked in Gustavia... they have the loyalty of their crews, they have their own weapons and in the beginning access to food and water. They quickly make deals with the local St. Bart police force. They stay on their boats at first but then take over the Ill de France hotel... these guys are use to privilege and shaping the future... they don't take "no" for an answer... they believe they "own" the island and everyone is their subject... several come to be assassinated, held hostage, and hanged upside-down... in an opening scene one of them is pictured buried up to his head in the sand at Saline Beach with the tide coming in...

These are the four main tribes along with Charlie Company...

Charlie Company represents "family"
Rastas and Reggae represents "the disenfranchised"
Backpackers represent "alternative"
Amazons represent "sex"
Ultimate Ones represent "power"

Richard Prince

----- End of Forwarded Message

10 Ex 54

From: Alison McDonald <amcdonald@gagosian.com>
Sent: Monday, September 15, 2008 7:27 PM
To: Vanessa Riding <vriding@gagosian.com>
Cc: Rysia Murphy <ryszarda@gagosian.com>; Melissa Lazarov <mlaz@gagosian.com>
Subject: Richard Prince text
Attach: Ding Dong the Witch is Dead.doc

Melissa asked me to send this text onto Larry to read. It's attached, but not final.

Best,
Alison

Sent from my BlackBerry wireless handheld.

From: "Melissa Lazarov" <mlaz@gagosian.com>
Date: Wed, 10 Sep 2008 12:37:38 -0400
To: Alison McDonald <amcdonald@gagosian.com>
Subject: FW: <no subject>

he is still tinkering with it so dont typeset yet - there is one typo on the last page there is an "e" left off of "the" in the last sentence. do not have it edited. Melissa - keep the breaks and stars as is.

Tip E 23

Tuesday, October 21, 2008 2:07 PM

Subject: RE: "The Pitch"
 Date: Tuesday, October 7, 2008 4:41 PM
 From: Louise Neri <louise@gagosian.com>
 To: Betsy Biscone <bbiscone@prince-studio.com>

Dear Betsy--

Thanks so much for all this.

I definitely want to talk to Richard, but let me get started. Would be great if we can schedule something in on Thursday, then I can get done by the end of the week.

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 Gagosian Gallery
 555 West 24th Street,
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 general: + 1 212 741 1111
 direct: + 1 646 421 2079

 Think before you print

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 To: Betsy Biscone; Louise Neri
 Cc: Melissa Lazzarov
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 Prince Studio Manager
 R'ville, NY 12147
 T: 518.797.5279
 F: 518.797.9875

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Page 1 of 2

CONFIDENTIAL - PR00075

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Backpackers represent "alternative"
Amazons represent "sex"
Ultimate Ones represent "power"

Richard Prince

----- End of Forwarded Message

TJB E+24

Tuesday, November 4, 2008 11:31 AM

Subject: Re: Richard Prince - W advert options
Date: Thursday, September 11, 2008 12:34 PM
From: betsy biscone <bbiscone@prince-studio.com>
To: Melissa Lazarov <mlaz@gagosian.com>

Hi Melissa,

Thank you for your email. Richard looked over the attached ads & chose #12.

We also have a single blue Rasta work up here that he wants to run as well for the show, which Art Crating will be delivering to you next Wednesday. What is the deadline?

He was not sure, but seeing that LGG runs ads in almost everything, if you wanted to select more than the above mentioned two, Richard also liked #17, #13 (is it a little too over the top?) & #9.

RP is still brainstorming a title, but I should have that to you by the beginning of next week, if not beforehand.

Regarding a catalog for the Seguin show, it may be a little tricky in terms of obtaining images. Almost all of the works won't be completely resolved until the week of install in Paris. We have the double sided publicities up here, that will go down to meet up with the furniture in storage at Elite...all crated separately & assembled in Paris. While we think it is a great idea to have something formally put together for the show, it would have to be shot at Patrick's the week of the Opening & available after the show...? Thoughts?

Lastly, We LOVED James's draft. I just sent Richard off to the city & asked that he touch base with him today. Can you believe he wrote all that in just the one night!!

Let me know if I can be of further assistance at this time.

All best,

Betsy

On 9/10/08 6:05 PM, "Melissa Lazarov" <mlaz@gagosian.com> wrote:

Can you please ask Richard to look at these and tell me which one (if any) he likes. Also did James F. send you a copy of the brilliant story he wrote for the catalog? If not I can.

ALSO, Larry wants to make a catalog for the furniture show - so maybe Richard wants to do an "artist book" or make any suggestions as we start thinking about it. Melissa

Wednesday, October 1, 2008 10:31 AM

Subject: FW: The Pitch
Date: Tuesday, September 9, 2008 2:58 PM
From: betsy biscone <bbiscone@prince-studio.com>
To: James Frey <bigjmdorfo@nyc.rr.com>

James,
Lovely speaking with you just now. Pls find attached *The Pitch*, as well as a few images that were in last December's Eden Rock Show.

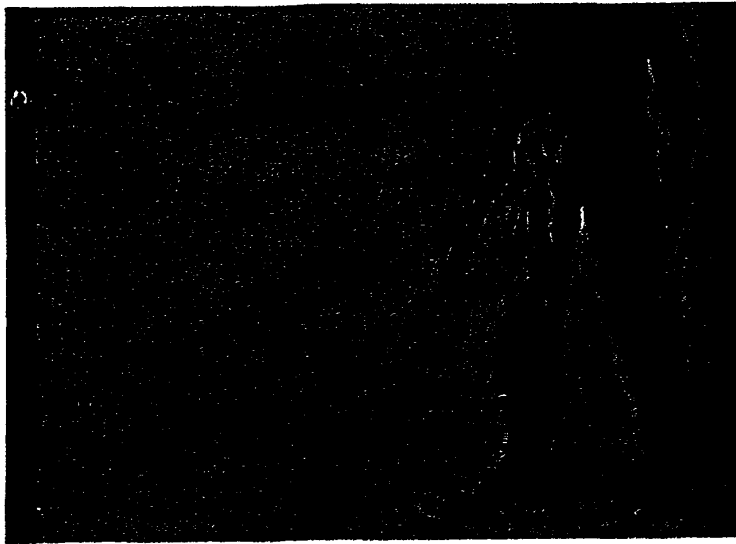
Lemme know if I can be of further assistance.
All best, xo

bets

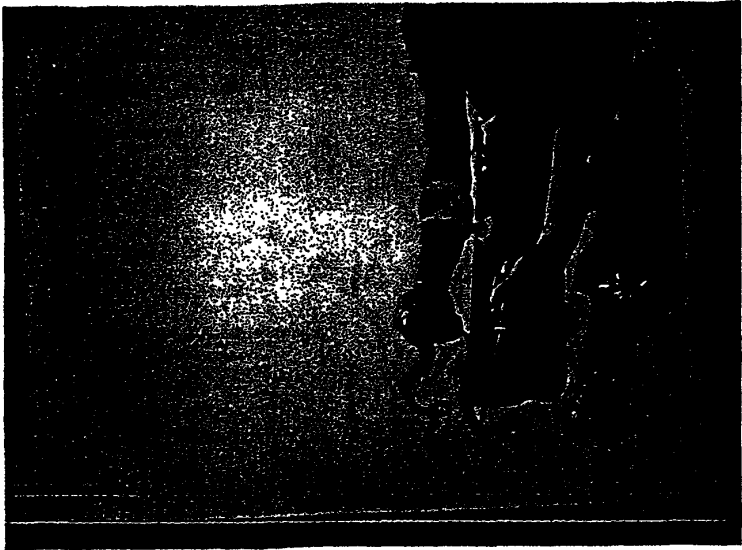
— On Fri, 1/11/08 wrote:

Betsy Biscone
> --
> Prince Studio Manager
> R'ville, NY 12147
> T: 518.797.5279
> F: 518.797.9875

— End of Forwarded Message







TLO 6/25

You are forty six years old.

You are married and you have two children, teenage girls, thirteen and fifteen, they are supple, budding, on the edge of becoming women.

You work in finance. You are a partner in your company. You have forty million dollars in the bank, a Fifth Avenue co-op, a house on the pond in Sagaponack. You belong to a club in the city, and a club at the beach. You have a driver in the city, a Mercedes and a Range Rover out East, your daughters both have horses.

You never fly commercial.

You never buy off the rack.

You never cook or clean you have people who do that for you.

Every year at Christmas you and your family go St. Barthes. You stay in the Eden Rock in a suite you eat at La Plage, at des Pecheurs, On the Rocks, Do Brasil. Your friends are all there some have yachts 150 foot pleasure domes with millions of dollars of art on them, some rent houses, some at are your hotels, others nearby. You spend ten days eating and drinking and fucking sometimes your spouse, sometimes not. Your daughters lie on the beach and gossip with other girls and flirt with boys and disappear at night. You're going early this year, hey why not, the weather has been shitty in New York and political turmoil Russians Arabs Chinese fuck'em all have been making business difficult.

Your driver picks you up everyone's excited woohoo woohoo he takes you to Teterboro. The Gulfstream is waiting you only own share of it someday the whole fucking thing will be yours. You get on. Your girls are texting their friends they have dvd's and computers. You and your spouse each have a drink and go to sleep. You fly it's fast and easy and extremely comfortable. You land there are people waiting for you they gather up your luggage and take you to the hotel. You check in everything is beautiful, perfect, expensive, somehow it evens smells of taste and luxury, it's just the way you like it, just the way, another Christmas on St. Barthes, lovely.

You have dinner drink too much the girls leave you go to bed you and your spouse both scream while you fuck even sex is better here.

You go to sleep. On sheets that cost more than most people on the Island make in a year. Who cares. Fuck them. Let them sleep in dirt. As long as the food is warm and the drinks are cold and everything stays perfect. You go to sleep.

Peacefully.

Sleep.

You are shaken awake. Your daughters are in your room they know they are not supposed to come into your room, in New York it's fine but not here, not on vacation, not when you might be doing something you don't want them to see, they are thirteen and fifteen.

They looked shocked, terrified, hysterical. You immediately think they've been raped (not yet, my friend, not yet). You come out of sleep quickly ask them what's wrong they're both shaking their entire bodies somehow one of them says it's over, everything's gone, the other immediately starts sobbing, everything's gone.

You get out of bed. You tell your girls your beautiful young, supple, budding, on the edge of womanhood girls to calm down they don't, they can't, they both fall apart, neither can speak. You hug them your spouse wakes wonders what's wrong you raise your eyebrows you still don't know.

You still don't know.

You still don't know.

Your spouse gets out of the bed your older daughter calms down enough to say there was a war.

Was?

Everything's gone.

Everything's gone.

Not everything, but pretty fucking close. Every major city in the North America. Every major city in Europe and Russia. The entire Middle East every city town village hamlet every mud fucking hut. Pakistan and India bye-bye. China bye-bye, though there is so much there some may be left, no one knows. There's some desert left in Australia, and parts of the Reef. South Africa burned the rest soon to follow. Japan no more. South

America incinerated. Iran fired first. Israel responded. Then Russia. Then us. Then it didn't matter who fired or when or where all of the buttons were pushed. Kaboom. Kaboom. Kaboom. Over and over and over and over, again and again. Kaboom. Not everything, but pretty fucking close.

First day you're shocked.
Second day you're scared.
Third day you're confused.
Fourth day you're panicked.
Fifth day you fall apart.
Sixth day there's a riot.
Seventh day doom.

Your money is worthless. Your job and title and degrees mean shit. Your apartment and house are gone. Your parents are dead. Your friends are all dead. Everyone you know, except for your spouse and children, are all fucking dead. The restaurants, galleries, shops, and boutiques that meant so much to you, that were so much a part of your life, that were so fucking important, they're ash. The school you went to, ha ha ha ha ha. The place where you were married, nope. Everything that was, is no longer. That includes hope and love and the future. No longer. Ha ha ha ha ha.

The hotels become encampments. Water, food and bullets become currency. Women become slaves. Some cook, some clean, some carry children, some take care of children, some care for the sick and the wounded, some care for prisoners. Some of the women become objects of pleasure and they are defiled, they are defiled every day, they are defiled in every way you can imagine. The weak become the strong. The fist rules the mind. Words you come to live with and know include force, brutality, violence. Fear loses its meaning because you are absolutely fucking terrified every moment of every day. You are not strong. You're hand is limp. You live in the dirt. You wear rags. You eat the leaves of trees at night when you're dome working and on good days, the best

days, you get a piece of discarded fruit, or a well-chewed bone. When the sun sets, and the fallout has made it beautiful beyond your imagination, you curse.

Your daughters are gone, were taken, while you were lying beaten and bloodied too hurt to scream, they were taken into the hills, they remain in the hills, you don't know where it's an endless green mass, they were young, beautiful, supple, budding, and they are gone.

Gone.

Gone.

11 26X21

From: Tom Duncan <tduncan@gagosian.com>
Sent: Saturday, September 6, 2008 10:03 AM
To: Anita Foden <anita@gagosian.com>
Subject: RE: Prince works received today

Anita,

RP5510 and RP5511 DO NOT match what we have received. *Cookie Crumbles* is the work with seven figures, *Untitled (Rastas)* (though on the back it is *Untitled (Rasta)*) is the work with four figures. All else matches – however, the list they provided does not have the *Specially Round Midnight* diptych on it, even though it is indeed here at 555.

All works were photographed yesterday EXCEPT the ~~Redacted~~

Redacted

Thanks!

THOMAS DUNCAN
 GAGOSIAN GALLERY
 555 WEST 24TH STREET
 NEW YORK NY 10011
 TEL: 212.741.1111
 FAX: 212.741.9616

From: Anita Foden
Sent: Friday, September 05, 2008 3:24 PM
To: Tom Duncan
Subject: FW: Prince works received today

Anita Foden
 Gagosian Gallery
 980 Madison Avenue
 New York, NY 10021
 Tel 212 744 2313
 Fax 212 772 8696
 anita@gagosian.com

From: ebrown [mailto:ebrown@prince-studio.com]
Sent: Friday, September 05, 2008 3:19 PM
To: Anita Foden
Subject: Re: Prince works received today

Anita,

Attached is a list of the works you received from the LI Studio. Can you please double check that RP5510 and 511 match what you have received – please check the title on back of painting - Richard couldn't remember which was which.

From: Anita Foden
Sent: Friday, September 05, 2008 3:24 PM
To: Tom Duncan
Subject: FW: Prince works received today

Anita Foden
Gagosian Gallery
980 Madison Avenue
New York, NY 10021
Tel 212 744 2313
Fax 212 772 8696
anita@gagosian.com

From: ebrown [mailto:ebrown@prince-studio.com]
Sent: Friday, September 05, 2008 3:19 PM
To: Anita Foden
Subject: Re: Prince works received today

Anita,
Attached is a list of the works you received from the LI Studio. Can you please double check that RPS510 and 511 match what you have received please check the title on back of painting - Richard couldn't remember which was which. Thanks for all and let me know if you need anything else.
All best,
Eric

Eric Brown
--
Prince Studio
T: 518. 797. 5279
C: 347. 423. 7530
F: 518. 797. 9875

On 9/5/08 2:13 PM, "Anita Foden" <anita@gagosian.com> wrote:

Hi Eric,

Hope you are well and enjoying this last bit of summer.

We received the 15 Prince works today can you please forward me a list so we can match the RPS numbers for our records?

Best regards,
Anita Foden

Anita Foden
Gagosian Gallery
980 Madison Avenue
New York, NY 10021

A-1708

TIP EX 27

Tuesday, June 3, 2008 5:42 PM

Subject: Powerhouse Books Invoice #205
Date: Tuesday, June 3, 2008 5:17 PM
From: orders@powerhousebooks.com
To: <bbiscone@prince-studio.com>

Dear Richard Prince,

Thank you for supporting independent publishing. Your invoice is below. If you have any questions, please contact orders@powerhousebooks.com

Login: <https://www.powerhousebooks.com/cart2.php?AID=3>

INVOICE: 205

PRICE: \$300.00 QTY: 3 Yes Rasta

TAX: \$25.77
SHIPPING: \$7.52
TOTAL: \$333.29

Billing Information:
Richard Prince
Prince Studio
PO box 12
Rensselaerville, NY 12147
United States

Shipping Information:
Richard Prince
Prince Studio
151 Righter Rd
rensselearville, NY 12147
United States

UPS Shipping: Ground
bbiscone@prince-studio.com

CONFIDENTIAL - PR00038

Richard PRINCE

by GLENN O'BRIEN
 Photographs by CRAIG MCDONALD



LAUNCH MEDIAPLAYER •

In the spirit of full disclosure, yes, I am good friends with Richard Prince, and, no, he never gave me more than four strokes a side. Actually we became friends quickly because in the '80s there weren't too many congenial bohemians a guy could play a round of golf with. We belonged to the same club once, Hampton Hills on Long Island, and I remember the day we were on the first green putting when a guy came zooming up to us in a golf cart and said that Richard couldn't play in the black, paint-splattered jeans he was wearing. Richard offered to take them off, but that wasn't legal either, so he went all the way back to the clubhouse, bought a pair of shorts, put them on, came back to the green on the long par four, and sank the putt for a birdie. Years later we were sitting by Richard's pool in Bridgehampton, New York, watching a huge plume of smoke rise from the Central Fire Barrons, where thousands of acres were

afame, and we both said at once: "I hope Hampton Hills is on fire."

Today Mr. Prince plays at the Bridge in Bridgehampton, where he has curated the great contemporary art collection in the clubhouse. Until recently, he was club champion. I remember we were walking up a fairway there when he told me a secret: that he was collaborating with Marc Jacobs. "If this works," he said, "I can retire." That's one of his jokes that won't wind up on a painting. Some people, like him, could never retire. Sometimes I sense he thinks that the art is getting in the way of the golf and the beach, but, hey, a guy has to make a living. He's making a living, all right. In the last decade the world has discovered what his foursome knew all along: In golf, he's good; in art, he's a grand master. For a while he held the record for the highest amount ever paid for a photograph-for his photograph; he wasn't the buyer. I have to point that out because, among other things, Richard Prince is a fierce collector. If you said that he has elevated collecting to an art form, you would be accurate. You can see it in the galleries, in his plinths of stacked first editions arranged to create a certain esoteric resonance. If you know him you may have seen it in his extraordinary personal library, the building where much of his collection of books, manuscripts, art, and ephemera is housed. Like Andy Warhol, Richard Prince loves art so much he not only makes it, he buys it too. I interviewed Richard at Gagosian Gallery in downtown New York, where he showed me his new Rasta paintings. (With his Massachusetts accent, Rasta ends in r.) Richard said it was the first time he'd set foot in the gallery. Was he kidding? You got me. Sometimes you don't know. While we were talking, his friend Leonardo DiCaprio showed up and also got his two cents in here along with a sandwich.

GLENN O'BRIEN: So what have you been collecting?

RICHARD PRINCE. Well, I'm still collecting books. John McWhinnie tracked down Carolyn Cassady-she's living in England-so we got a whole bunch of what was on her shelf. I got Neal Cassady's copy of *On the Road*, which is pretty exciting.

GO: Is it dedicated?

RP: No, I think it's just the copy that Jack [Kerouac] gave him. Cassady wrote his name in it and read it cover to cover and made some marginal notes. But it's getting to the point where I need to almost separate myself from the book collection because it's becoming too much of a responsibility. I just got hold of Neal Cassady's original manuscript for *The First Third*. He wrote it in '53, and then he corrected it for, like, 10 years. I also just acquired Kerouac's original typed scroll for *Big Sur*. Everybody knew that he did scrolls for *On the Road* and *The Dharma Bums*, but nobody knew that he did it with *Big Sur*.

GO: *Big Sur* might be the most depressing book I've ever read.

RP: Well, the scroll was twice as depressing because it's twice as long. It might even be three times as long as the finished book-they edited it completely. What they ultimately published is about one third of the scroll.

GO: Did Kerouac's estate just have that? Or where was it?

RP: It came from the Sampas estate [which controls Kerouac's estate]. John McWhinnie and Glenn Horowitz [of John McWhinnie @ Glenn Horowitz Bookseller and Art Gallery in New York] are very good at locating things. They got me one of the draft manuscripts of *The Road* by Cormac McCarthy. It was the same thing with Hunter S. Thompson-they got me his manuscript for *Fear and Loathing in Las Vegas*. I've also got a lot of Timothy Leary stuff. I've become very interested in Timothy Leary recently. I didn't realize he escaped from jail. So I have Leary's original little map that he made of how he escaped and where he went.

GO: Wasn't Leary in the same jail as Charles Manson for a stretch? They were, like, neighbors on the cellblock.

RP: Leary was jailed, escaped, traveled across America and went to Europe, was eventually caught, and put back in jail, for a time in the same one as Manson.

GO: I interviewed Timothy Leary once in his house in -Beverly Hills.

RP: Before he died? I mean, obviously, but . . .

GO: Yeah, I interviewed him before he died. [*Prince laughs*] It was actually a few years before he died. He seemed to be . . . drinking a lot. He was really a hustler. A networker. It was funny because he reminded me of Jerry Rubin. I met Jerry Rubin [Yippie and Chicago 7 defendant], too, after he went from being the ultimate hipster, a very underground person, to being like, [*enthusiastic*] "Hi, I'm Jerry Rubin!" He was then totally into networking and throwing yuppie mixers at Studio 54. He'd become a total suit and tic. Leary seemed like he was sort of going in that direction-marketing.

Richard PRINCE

By GLENN O'BRIEN
Photography CRAIG MCDEAN

I WENT OUT TO CALIFORNIA RIGHT AFTER
HIGH SCHOOL, AND THAT'S WHEN I FIRST
DID ACID, RIGHT ON SUNSET STRIP. I WAS
A COMPLETELY CLUELESS TEENAGER.
DROP OUT, TUNE IN, TURN ON.
—RICHARD PRINCE

RP: It's interesting how people who were once fairly radical can become, later in life, kind of conservative and not just in terms of politics—how if you're an artist, you can start out being somewhat avant-garde and then end up doing landscapes. Sometimes the opposite can happen, but it's usually the other way around. I mean, look what happened with Kerouac. You know, he really became kind of a Republican.

GO: Some people say he was always sort of a Republican. He was a mama's boy.

RP: Well, some of the best artists—I mean, [Paul] Cézanne and [Giorgio] de Chirico come to mind—basically lived with their mothers.

GO: Andy [Warhol], too. But with Kerouac, I don't know. A lot of people who took amphetamines became half brain-dead.

RP: But I think that people underestimated how intelligent Kerouac was and how well-read he was, and I think that really got to him. It's somewhat like what happened to Jackson Pollock, too, where what he did became part of some comedian's act—you know, how they started calling him Jack the Dripper. The term *beatnik* came out of what Kerouac referred to as beat, and then it became kind of like an advertising thing. There's that famous Truman Capote quote about Kerouac: "That's not writing—that's typewriting." So Kerouac had to deal with that. And if you're someone who already has a predilection to drink alcohol, it exacerbates the whole problem. I mean, these guys were pretty thin-skinned to begin with. They didn't particularly embrace the criticism.

GO: Being famous was different then too. Now, there are degrees of fame. There's, like, the cable-TV degree of fame, and then there's big fame. But back then there were maybe something like 200 celebrities and you went from complete obscurity to being on the cover of *Life* magazine. It was extreme. There wasn't much mid-level fame.

RP: Well, some people are better at handling the limelight than others. I mean, you take a guy like J. D. Salinger who basically has been off the grid for 30, 40 years—has no use for it, doesn't care about it. And then, of course, it absolutely destroyed someone like Pollock. And, in a strange way, it wasn't so much the media that did it, but just the idea of making it and becoming successful. Look at the rock 'n' rollers—that's a whole other level. You can name so many who died very soon after they had any success, whether it's Jimi Hendrix or Gram Parsons or Jim Morrison or Janis Joplin or Kurt Cobain . . .

GO: But don't you think that while part of that is sensitivity, part of it also has to do with how being a junkie or an alcoholic has been sensationalized? You see all the pictures of Keith Richards holding a bottle of Jack Daniel's, and it makes people think, Well, if I want *that*, then that's what I have to do.

RP: And it's amazing how many people do it, too, how many artists and musicians and people in cinema go down that road.

GO: Maybe the difference between then and now is that the abstract expressionists were all drinking gin, and today we're drinking barrel-fermented chardonnay.

RP: Kerouac and his buddies drank Sterno-I mean cheap, cheap stuff.

GO: In *Big Sur*, they drink white port, which is sort of like a grape-based paint thinner.

RP: I was just reading about this drug that I'd never heard about, this herb that you chew on or something and you have an out-of-body experience for five to 10 minutes. My stepson knew all about it.

GO: Is it divine sage?

RP: It's something like that, yeah. It was in *The New York Times* the other day. But, of course, where we live in upstate New York, it's all about these meth labs. People are mixing up the medicine, cooking it in their kitchen, and getting really strung out.

GO: Everybody thinks that heroin is the most dangerous drug, but I think most of the celebrities who've died have died from mixing alcohol and barbiturates. That's what Marilyn Monroe and Hendrix died from.

RP: Yeah, it's sort of a strange way to die.

GO: So what else have you been collecting? I heard you bought Brigid Berlin's cock-print book.

RP: Yeah. There were, like, three volumes that I bought. I don't know how many volumes of the *Cock Book* she did-she might have done more than three. But they're these huge compendiums of Polaroids and prints of people's cocks. -Everybody from Brice Marden and Jean-Michel Basquiat to Victor Hugo and Andy are in there. It kind of reminds me of Cynthia Plaster Caster.

GO: What do you think happened to those casts that Cynthia Plaster Caster did?

RP: I have one.

GO: You do?

RP: I have a Hendrix cast.

GO: Really?

RP: Yeah. She still makes them but I don't know if you can buy them from her. She has a website.

GO: Is it a limited edition?

RP: I don't know if it's a limited edition. All I know is that it's signed by her on the bottom, and it stands up like a paperweight. I was thinking, maybe down the line I would curate a show about the male physique. At this point, I have a fairly significant collection of pieces featuring the male nude. I have a Mapplethorpe. Molinier could be in there. I have Tom of Finland drawings. It's just a subject that kind of took on a life of its own. So when the *Cock Book* came up, I just went for it, thinking that maybe it could be part of the exhibition someday.

GO: So you've lost interest in this penis exhibition?

RP: Well, I mean, that's probably the defining area of the male anatomy that the exhibition would be about, but there was also a nice torso.

GO: You could call the exhibition "Little Richard."

RP: "Little Richard" would be a great title.

GO: When I was in college, there was always this rumor that you could go to the Armed Forces Medical Museum in D.C. and see John Dillinger's penis. It was supposed to be in a jar.

RP: That's what I've heard, too.

GO: And it was supposed to be, like, 20 inches long or something like that.

RP: The things people save.

GO: So what's the weirdest thing that you've collected?

RP: The weirdest? God, that's a good question. I just bought a wax head of Leonard Nimoy as Mr. Spock. I bought it at an auction in Texas. It's a life-size head, and it has the dirtiest, nastiest, most ugly hairpiece with the pointed ears attached to it. I had an entire kitchen built to house the head in the refrigerator. But probably the strangest thing I would've had, had I bid enough money on it, was a fence-it was the picket fence that the shooters who assassinated John F. Kennedy supposedly stood behind.

GO: On the grassy knoll.

RP: On the grassy knoll. It was taken down by some sanitation worker in the '60s and then apparently put up for auction at a little place on Long Island. I was actually going to take that picket fence and put it up on its own little grassy knoll. But I didn't get it.

GO: How would you authenticate something like that? Did E. Howard Hunt come with it?

RP: I don't know-there are markings. But the whole idea of a conspiracy is so interesting. I have a copy of the Warren -Report, signed to Darryl F. Zanuck [the film producer]. And then I have these strange films of people who have been given doses of LSD in a controlled environment. But probably the strangest book I own is a copy of Morey Amsterdam's *Keep Laughing* because it was read by the CIA and it was all marked up.

GO: Really?

RP: I don't know if anybody remembers the premise for *Three Days of the Condor* [1975] but the guy in the film basically read books for the CIA for a living. This is the only book in 30 years that I've ever found that I know was actually read and marked. And of all books, it was one by Morey Amsterdam.

GO: When I arrived at the Factory, Interview had published, like, six or seven issues and I was looking through the subscription list, and CIA headquarters in Langley, Virginia, had a subscription to *Interview*. I guess the FBI had a big Warhol file. But I thought it was so weird that our little magazine was being read by those readers.

Richard PRINCE

By GLENN O'BRIEN
 Photography CRAIG MCDEAN

I GOT AN E-MAIL LAST NIGHT FROM
 SOMEONE SAYING, "PAGE SIX WANTS TO
 KNOW IF YOU JUST BOUGHT A G5 JET." I E-
 MAILED THEM BACK SAYING, "NO, BUT I
 JUST BOUGHT A POWER CHUTE."

—RICHARD PRINCE

RP: Well, I guess they'd pick up patterns. There's also a way of sending intelligence through these publications. I grew up in that whole conspiratorial atmosphere in the '50s, being born in the [Panama] Canal Zone to parents who worked for the OSS [Office of Strategic Services, a World War II-era precursor to the CIA]. So I grew up with this kind of paranoia about communism. There wasn't so much trust. You only hung out with your own kind, and it was a really suburban, white-bread type of existence. There was nothing foreign to the lifestyle. I would refer to it as a *Reader's Digest*-type of existence. That was the only subscription that came to our house.

GO: *Reader's Digest* was the biggest magazine in the world.

RP: Yeah. And it still seems kind of weird to me that someone could come out of that existence and kind of go the opposite way—you know, completely antisocial, antiestablishment, anti-Democrat, anti-Republican, certainly anti-IRS.

GO: Well, when Ted Kaczynski was a student at Harvard he apparently participated in a mind-control study where he was experimented on with LSD, and some people think that's what made him the Unabomber. So that's one way something like that can happen.

RP: Does anybody take acid anymore?

GO: I think so.

RP: I was the worst candidate for that kind of thing. I never had a great time on it.

GO: I took it at Woodstock.

RP: I took it at Woodstock too.

GO: It was bad. I had to leave. I didn't want to share my -blanket or be "all one."

RP: Actually, that was one of the few times that I had a good time on it. But I didn't like hovering above myself and looking back, or going through a door and thinking, How many times did I just go through that door? How do I get back? You know, that's not for me. I remember that I went out to California right after I graduated from high school and that's when I first did acid, right on Sunset Strip. I was a completely clueless teenager, you know? Drop out. tune in. turn on.

GO: Turn on, tune in, drop out, blow your mind.

RP: That's all I knew. That's what I wanted to do. At that point, I was a huge fan of Cream. I remember going to see them in Boston in '66 or '67. They were already sort of doing a much more psychedelic type of music. I liked the sound a lot. I don't know why. There was just

something about it.

GO: Well, the sound was complicated. It was a little bit like jazz-like John Coltrane or something.

RP: Well, *Fresh Cream* [1966] was an amazing album, but then *Disraeli Gears* [1967] was completely psychedelic-the songs on *Disraeli Gears* are a little bit more sophisticated than your garden variety pop songs. But, like we were saying, it's interesting how someone can come out of an environment that sort of tries to shut down curiosity and imagination and channel it into something more mainstream . . . It's funny how so many kids can just leave that behind. I mean that's what's sort of interesting reading about the No Wave movement in New York City in the '70s and the early '80s-the one thing all of the artists and musicians and filmmakers and people involved with it had in common is the sort of environment that they left behind.

GO: Yeah. We were all refugees.

RP: And they all came to New York City and disappeared into this alternative environment and started to experiment. What's interesting to me is that it still goes on today. It might take on a little bit of a variation, but that's what's great about going to see new art or music or even film-the way it can now be made and distributed.

GO: But when we were coming up, I remember going to Max's Kansas City, and all of the older artists would be sitting at the bar and the young freaks would be in the back room, but everyone was kind of in the same place, you know? Do you think that generations still have the same kind of dialogues that they did back then?

RP: I think it depends on how open you are. I mean, as an older artist, I'm fairly open. I've sought out and had conversations with people like Nate Lowman and Dash Snow and Dan Colen. I just met Rita Ackermann literally 15 minutes ago. But when I was younger, I was always fairly timid and withdrawn. I went to Max's and CBGB a lot but I was always afraid - because I just didn't fit in. One of the places that I went to was the Ocean Club-I wasn't so much afraid there, but I could still only peer into the place where everyone ate. I remember watching Brice Marden because he had his own table.

GO: All the girls wanted to meet Brice Marden.

RP: I also remember going to Mickey Ruskin's and seeing Lawrence Weiner and Carl Andre high-five each other. But, you know, that's the kind of thing that gets passed on, and you start to establish your own place. That's where places like the Mudd Club and Tier 3 and Barnabas Rex came in, because you didn't have to stand in the wings any longer-you were a part of what was happening. I don't have any idea where that happens in Manhattan now-I can't even imagine that happening because who could afford to live in New York City now, you know?

GO: Maybe it doesn't happen so much anymore.

RP: Well, if you're an artist or someone creative, it's all about cheap rent and not having to work for a living. That's what it's always been about. Unless you're a trust-funder or you somehow score a great part-time job or you work for another artist, you're going to go where you can afford to live. I remember coming to New York. The plan was to come here for three months-if I could last that long. I remember saving \$2,000 and saying, "Well, I just want to check it out." I'd read about this thing called SoHo and I just came down here . . . I sublet an apartment from this guy who made porno films, and he charged me \$140 a month. I was outraged because it was a roach-infested, tub-in-the-kitchen piece of crap, and I was used to paying \$60 a month in Boston. And I couldn't afford it. But I couldn't find anything cheaper. So I guess it's all relative.

GO: So what's your rent now?

RP: I don't rent, and I don't own, and I don't have a mortgage.

GO: Yeah, I know.

[*Leonardo DiCaprio enters.*]

LEONARDO DICAPRIO: 'Sup, buddy?

RP: Do you know Glenn O'Brien?

GO: Hi.

LD: Hi, how are you?

GO: Good, nice to meet you.

RP: Leo, this is his magazine. [*shows DiCaprio a copy of Interview*]

LD: Right. I was speaking with Mr. Tony Shafrazi about that.

RP: You want something to eat?

LD: Sure, I'll eat something. Tobey [Maguire] can't make it until later now.

RP: That's all right. [*looks at plate*] I don't know what that is but it's-

LD: Fishy?

RP: I don't know. Is it fish?

GO: I think it's roast beef, isn't it?

RP: Is it roast beef?

GO: Ham?

RP: Ham? Turkey?

LD: Is this eaten?

RP: Nope.

LD: I'll eat this. The magazine looks great, though.

GO: Thanks.

LD: It's going back old-school now, right?

GO: Yeah.

LD: That's great.

GO: Somebody e-mailed me that Kanye West has a blog and on the blog today he says *Interview* magazine is the shit.

RP: Oh yeah? He just got arrested.

LD: Kanye West did? What for?

RP: Paparazzi.

GO: Punched a photographer at the airport, allegedly.

LD: Good for him.

RP: Yeah, more power to him. But that's the weird thing about celebrity. I got an e-mail last night from someone saying, "'Page Six' wants to know if you just bought a G5 jet." I e-mailed them back saying, "No, but I just bought a Power Chute." Ultimately, though, people stop talking about what you do and start talking about your lifestyle. Luckily for me, I don't really have a lifestyle.

GO: But you were prepared for fame from years of lying.

RP: Well, that's true, yeah. I mean, it gets back to that issue of how you deal with it. Obviously, the art world is a bit smaller than the music world, and the music world is a bit smaller than the cinema world. But the art world is pretty tight even though the biggest thing that's happened to it is the auctions, which are the only reason people on the outside know anything about it.

GO: But in the old days people knew who Picasso was, right?

RP: Well, the way you would know if someone is famous in the art world is that you would ask your mother. My mother knows who Picasso was. She knows who Warhol was.

GO: What about Julian Schnabel?

RP: No.

GO: *[in funny accent]* You know, Mom, that guy in the pajamas?

RP: But she knows who Rauschenberg was. My mother knows who Larry Rivers was, which is interesting. I think Larry Rivers was one of the most underrated artists.

GO: She knew him because he was a looker. Do you get people coming up to you more now than you have in the past?

RP: I've had to put up security at my house upstate-you know, it's on a dead-end dirt road in the middle of nowhere. Leo just went up there, and he can attest to the fact that I live in the middle of God only knows where. But we had a guy from Germany come down the driveway the other day.

LD: *[in German accent]* Mr. Prince! I love your work! A moment of your time, please!

RP: *[laughs]* Exactly. But I think with success you do get a little more guarded and you start to change your friends. You become more isolated. And you start hanging around with people who have money! I think that's the biggest thing. Once you do get a bit of change in your pocket, you start hanging around with other people who have some change. It was kind of strange to all of a sudden go from one extreme-Manhattan-to where I went. upstate New York. But I did it because I was dying in the city. I couldn't take it. I couldn't take one more dinner party. I couldn't take one more party, period.

Richard PRINCE

By GLENN O'BRIEN
Photography CRAIG MCDEAN

THE RASTAS AND THE LESBIANS STARTED
STARRING IN THESE PICTURES AND WERE
KIND OF LIKE BANDS-THERE ARE, LIKE,
FIVE PEOPLE TO A PICTURE, AND EVERY
PICTURE HAS A TITLE TO IT. IT SORT OF
BECOMES AN ALLEGORY. IT'S JUST
SOMETHING I NEEDED TO GET OUT OF MY
SYSTEM.

—RICHARD PRINCE

GO: Also, you were clearly hypersensitive. Richard had three floors in his building so that nobody would be above him and nobody would be below him-so he didn't have to hear anybody walking or playing music.

RP: Yeah. I was very sensitive about noise, which, if you're going to live in New York, is crazy. But I paid so much money for that situation. And then I ended up renting to the strangest people. I rented to the woman who played Laura Palmer on *Twin Peaks*. Sheryl Lee. But I do remember things about living in New York . . . I remember being at the Odeon one night and going down to that basement and pissing in one of those old toilets up against the wall with the ice. It was called pissing on ice-that was the expression. A really good restaurant pours ice in their toilets, at least on the men's side.

LD: Is that true?

RP: That's the mark of a very upscale restaurant. It's not true anymore but it used to be.

GO: They still have it at P.J. Clarke's, I think.

RP: Apparently, it takes away the ammonia smell of urine. I used to write under the pseudonym of Fulton Ryder, and I wrote a little essay called "Pissing on Ice" that was published in *Real Life* magazine.

GO: Hilton Rider?

RP: Fulton Ryder

GO: Fulton. So how did you get into these Rasta pieces that you're doing now? I know a little bit about it.

RP: That was just from hanging out in Saint Bart's for the last 12 years.

GO: And we all know how many Rastas there are in Saint Bart's . . .

RP: There aren't that many Rastas in Saint Bart's, but I picked up a book on them. It's a very foreign subject for me. And, you know, I just love the mysticism-the kind of religious, musical definition of Rastafarianism. It's a very defined type of culture that I didn't really know much about. But I loved the look, and I loved the dreads, so I just started fooling around with this book, drawing it like I did with the de Kooning paintings. I did some collages. And then I wrote this proposal, which I pitched to Hollywood. It was called *Eden Rock*. The story was basically

about a guy who lands in Saint Bart's, gets off the plane, is immediately told that there's been a nuclear holocaust in the rest of the world, and he looks at his family and says, "We can't go back." So he and his relatives take over a hotel-they take over Eden Rock. Then there are some Rastas on a cruise ship. Three days later, some locals attack the cruise ship and they start throwing people overboard. And these are huge cruise ships down there-like, multi-level cruise ships. But the Rastas escape, and they take over their own hotel, the Manapany. And then there's a lesbian group of girls who escape and they take over their own hotel, the Guanahani. So everybody has their own hotel, and that's where the video game rights come into this pitch. We got a ghostwriter to do the story, and it's being published, and eventually, hopefully, it'll be totally fucked up by Hollywood. But I don't care because it's all under a pseudonym. My name is not attached to it.

GO: Fulton, uh . . . Ryder?

RP: Fulton Ryder is the pseudonym. So anyway, the Rastas and the lesbians started starring in these pictures and were kind of like bands-there are, like, five people to a picture, and every picture has a title to it. It sort of becomes an allegory. It's just something I needed to get out of my system. The pictures are very quickly done-they're not really thought about-and there's a collage element to them that's very primitive. Paste-up, cutting with scissors, and squeezeed on with paint. It's something that I can do myself, and I like that aspect of it. I don't need assistants. I don't need anybody. "James Brown's Disco Ball" is sort of the working title of the whole body of work, although "Ding Dong the Witch Is Dead" is another title that I'm thinking about. And then my contribution to the Rastas was this introduction of the guitar.

GO: Is it always the same guitar or are there different guitars?

RP: No, there are different guitars. I cut out the little section of the guitar and pasted over their midsections, so it's like the new fig leaf.

IT WAS KIND OF STRANGE TO ALL OF A
SUDDEN GO FROM ONE EXTREME-
MANHATTAN-TO WHERE I WENT, UPSTATE
NEW YORK. BUT I DID IT BECAUSE I WAS
DYING IN THE CITY. I COULDN'T TAKE IT. I
COULDN'T TAKE ONE MORE DINNER
PARTY. I COULDN'T TAKE ONE MORE
PARTY, PERIOD.
—RICHARD PRINCE

GO: What about the eyes?

RP: I had done the lozenge eyes for your book of poems a long time ago. I also did a whole portfolio of historical Jesus paintings that I put these lozenges on. And then, of all people, Marc Jacobs was in the studio, and I must have had one of these lozenge faces out, and he says, "What's this? I've never seen this before." He really liked it, so he made some jewelry with it. It sort of got me thinking about them again. The other thing is that a lot of the imagery is black-and-white, so the lozenge is almost like one of those old black bars that they used to put over women's faces in porn magazines if they didn't want to be identified. I like the idea-it's almost like it has this kind of relation to the nurses' mask [in Prince's nurse paintings]. It's a way of making it all the same and getting rid of the personality. It also comes out of the de Kooning paintings. It really morphed out of that because right at the end of working on the de Koonings, I started to use images of black women with a black-and-white process. I liked the skin tone that came out of the ink-jet process-it was just something accidental.

GO: Why did you get sick of doing the de Kooning paintings? It seemed like you did more nurse paintings than de Koonings.

RP: Yeah, I did do more nurses, but with the de Koonings, I'd just done it. I didn't like the idea that, in the end, I had to pay attention to someone else's work. And I wanted to get rid of the color. So the thing is that, you know, two years of doing the de Koonings was enough. It was enough of my attention. The Rastas came really fast. And they're going to be over really fast, too.

GO: The last time I was at your house on Long Island, you had this Velvet Underground painting up. And then I saw it on an auction link right after that.

RP: That's because it was donated to the red auction. I still occasionally do a Velvet Underground painting. I've done a Sonic Youth painting and two of The Band. Those are the three bands that I've done.

GO: I was listening to Sirius Satellite Radio the other day and "When I Paint My Masterpiece" came on. What a great song that is! The Band and Bob Dylan. Dylan wrote it. The Band covered it. Then Dylan and The Band did it together.

RP: The Band had great songs. They had great album covers, too. I remember the second album [*The Band*, 1969] that came out with them standing in the field, sepia-toned. They looked like they were out of that *McCabe & Mrs. Miller* [1971] western with Warren Beatty. It was a very simple cover, just them staring at the camera. You really couldn't tell who was who.

GO: Did you ever go up to Woodstock when they were living up there and hanging out?

RP: We go down to Woodstock like once every two months. It's pretty near where we live. I've always wanted to go back to the field where the original festival took place in Bethel [New York], Max Yasgur's farm. Apparently they have a marker there now and it's a public space. I always wanted to go back there. I wanted to go back to that field and take a photograph of it. The same place where I took my one photograph of Woodstock.

GO: With the one frame that you had left in your camera.

RP: You don't believe that, do you?

GO: After all these years, there are a couple of things that I'm still not quite sure about.

Tipple

From: Alison McDonald
Sent: Thursday, October 2, 2008 5:22 PM
To: Darlina Goldak <dgoldak@gagosian.com>
Subject: FW: images for Interview

From: Melissa Lazarov
Sent: Thursday, October 02, 2008 4:56 PM
To: Alison McDonald; Nicole Heck
Subject: FW: images for Interview

see below - I need to send some jpegs to glenn. please attach for me. Melissa

From: betsy biscone [mailto:bbiscone@prince-studio.com]
Sent: Thursday, October 02, 2008 4:52 PM
To: Melissa Lazarov
Cc: Glenn O'Brien
Subject: Re: images for Interview

Dear Melissa,

Per Glenn's O'Brien's request below, would you kindly have your team send him a small selection of high Res Rasta works. Please include James Brown Disco Ball, Meditation & a few others to chose from.

Many thanks in advance.

bets

On 10/2/08 4:14 PM, "Glenn O'Brien" <gobrien@brantpub.com> wrote:

Hi Betsy,

Richard said you could hook us up with images for his interview. I love the rasta work and would like to run several big pages. We are on a tight deadline. What's the next step?

Glenn

From: Darlina Goldak
Sent: Thursday, October 2, 2008 6:11 PM
To: 'Tony Manzella' <tony@echeloncolor.com>
Cc: Alison McDonald <amcdonald@gagosian.com>
Subject: Prince images
Attach: Redacted PRINC 2008.0049.jpg;PRINC
2008.0058.jpg;PRINC 2008.0056.jpg;PRINC 2008.0053.jpg;PRINC
2008.0060.jpg;PRINC 2008.0059.jpg

Hi Tony,

Attached are eight Richard Prince works. Please upload a high resolution files for each work (8" x 10", 400 dpi) to the Echelon ftp site as soon as possible and provide me with download instructions.

A press person will be downloading these images, so please make sure they are NOT located in a place where other Richard Prince images could be also downloaded.

Call with any questions.

Thank you!
Darlina

From: Darlina Goldak
Sent: Thursday, October 02, 2008 5:33 PM
To: Melissa Lazarov
Cc: Alison McDonald
Subject: RE: images for Interview

From: Alison McDonald
Sent: Thursday, October 02, 2008 5:22 PM
To: Darlina Goldak
Subject: FW: images for Interview

From: Melissa Lazarov
Sent: Thursday, October 02, 2008 4:56 PM
To: Alison McDonald; Nicole Heck
Subject: FW: images for Interview

see below - I need to send some jpegs to Reda. please attach for me. Melissa

From: betsy biscone [mailto:bbiscone@prince-studio.com]
Sent: Thursday, October 02, 2008 4:52 PM
To: Melissa Lazarov
Cc: Glenn O'Brien
Subject: Re: images for Interview

Dear Melissa,

A-1724

Per Glenn's O'Brien's request below, would you kindly have your team send him a small selection of high Res Rasta works. Please include James Brown Disco Ball, Meditation & a few others to chose from.

Many thanks in advance.

bets

On 10/2/08 4:14 PM, "Glenn O'Brien" <gobrien@brantpub.com> wrote:

Hi Betsy,

Richard said you could hook us up with images for his interview. I love the rasta work and would like to run several big pages. We are on a tight deadline. What's the next step?

Glenn

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Πο
EX 30

