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antonio lopez 1970 **SEX FASHION & DISCO**

PRESS KIT

Antonio Lopez 1970: Sex Fashion & Disco **A Film by James Crump**

Featuring: Jessica Lange, Grace Jones, Bob Colacello, Jerry Hall, Grace Coddington, Patti D'Arbanville, Karl Lagerfeld, Juan Ramos, Bill Cunningham, Jane Forth, Yves Saint Laurent, Donna Jordan, Paul Caranicas, Joan Juliet Buck, Corey Tippin and Michael Chow.

Film soundtrack features music by: Donna Summer, Marvin Gaye, Evelyn "Champagne" King, Isaac Hayes, Curtis Mayfield, Chic and the Temptations.

Summitridge Pictures and RSJC LLC present a film by James Crump.
Edited by Nick Tamburri. Visual Effects by Andre Purwo. Cinematography by Robert O'Haire.
Produced by James Crump and Ronnie Sassoon.

Running time: 95 minutes. Country of Origin: United States, 2017.

Sex Fashion & Disco is a feature documentary-based time capsule concerning Paris and New York between 1969 and 1973 and viewed through the eyes of Antonio Lopez (1943-1987), the dominant fashion illustrator of the time, and told through the lives of his colorful and some-times outrageous milieu. A native of Puerto Rico and raised in The Bronx, Antonio was a seductive arbiter of style and glamour who, beginning in the 1960s, brought elements of the urban street and ethnicity to bear on a postwar fashion world desperate for change and diversity. Counted among Antonio's discoveries—muses of the period—were unusual beauties such as Cathee Dahmen, Grace Jones, Pat Cleveland, Tina Chow, Jessica Lange, Jerry Hall and Warhol Superstars Donna Jordan, Jane Forth and Patti D'Arbanville among others. Antonio's inner circle in New York during this period was also comprised of his personal and creative partner, Juan Ramos (1942-1995), also Puerto Rican-born and raised in Harlem, makeup artist Corey Tippin and photographer Bill Cunningham, among others.

Lower Manhattan in the late 1960s was a cauldron of creative talent, extremely selective, but inclusive of and tolerant to the seemingly disparate creative camps that cut a broad swath through culture; music, fashion, the visual arts, film and entertainment. The film explores this vertiginous period, and Antonio's charismatic role therein, through archival footage and stills of studio life in Carnegie Hall, infamous venues such as Max's Kansas City and Hotel Chelsea, with original interviews with principal characters on the scene at that moment. The tumultuous late 1960s were rocked by the Vietnam War, political assassinations and unrest and the student protest movement, all of which create a high-contrast backdrop to Antonio and his entourage, blithely on a quest for beauty and pleasure in the vortex of fashion and art of the time.

antonio lopez 1970 SEX FASHION & DISCO

In 1969, Antonio and Juan embark on a transformative journey to Paris, itself in the midst of radical social and cultural change. Ostensibly visiting to sketch the latest collections by the fashion house, Chloe, they become fast friends with designer Karl Lagerfeld who installs them in one of his Rive Gauche apartments where they form an improbable, though highly creative and erotically charged collaboration. It is the beginning of the period marked by the decline of classic couture and the nascent rise of prêt-à-porter or ready-to-wear; a development that would upend the existing aristocratic hierarchy thus making fashion designers and their entourages the rock stars of a new seventies society. The film delves into the intimate relationship between Antonio, his entourage and Karl Lagerfeld; and Lagerfeld's rivalry with Yves Saint Laurent. It is a magical moment where the demimonde—homosexuality, club life and blurred gender lines—rises above ground in a euphoric push toward a kind of utopian ideal. Days are spent working feverishly to create the latest new looks while the principal characters become late night habitués of Club Sept where they writhe and rub bodies until dawn.

Many have described the “innocence” and “purity” of this particular moment of freedom where everything seemed possible and attainable. The intensity of this convergence of personalities, ambition and self-destruction would give way to acrimony and the breakup of once intimate friendships and the beginning of a decidedly far more decadent end to the decade saturated by drug use and addiction, sexual promiscuity and the dark cloud of AIDS hovering in the distance.

About the Director

James Crump made his directorial debut at the 2007 Tribeca Film Festival with *Black White + Gray*, featuring the influential and legendary curator and collector Sam Wagstaff and artist Robert Rauschenberg. In 2013, *Black White + Gray* was named among Blouin ArtInfo's 20 Must-Watch Artist Documentaries. *The New York Times* called *Black White + Gray* “a potent exercise in art-world mythography.” Crump's last film, *Troublemakers: The Story of Land Art* premiered at the 2015 New York Film Festival and in Europe at Fondazione Prada, Milan, Italy. The film includes rare footage and interviews which unveil the enigmatic lives and careers of storied artists Robert Smithson (*Spiral Jetty*), Walter De Maria (*The Lightning Field*) and Michael Heizer (*Double Negative*); a headstrong troika that established the genre. *The Wall Street Journal* said “*Troublemakers* takes its place among the great art documentaries of the past half-century.”

About the Producers

Sex Fashion & Disco is produced by Crump and Ronnie Sassoon, executive producer on Crump's last film, *Troublemakers*. Sassoon is an art historian, designer and collector of art of the 1960s and 1970s, chiefly Zero and Arte Povera. After an early career in fashion design and advertising, she subsequently worked closely with her late husband, Vidal Sassoon, in product development, fragrance, advertising, marketing and promotion of the Vidal Sassoon brand worldwide. Today she resides in the second of two Richard Neutra homes for which she personally directed the restoration. Prior to this, she oversaw the restoration of architect Hal Levitt's most important Beverly Hills residence. Sassoon has served on the boards of museums worldwide.

antonio lopez 1970 SEX FASHION & DISCO

Director's Statement

I became fascinated with Antonio Lopez and Juan Ramos through Interview magazine when I was a young teenager in rural Indiana. Their magical lives and milieu aroused me to no end and made me fantasize about the early 1970s in New York and Paris—a period I was too young to experience. In 1997, I met Paul Caranicas, Antonio's and Juan's heir who since that first meeting gave me unlimited access to many thousands of drawings, photographs and 8mm and 16mm films and video.

For me, the film possesses unexpected urgency and timeliness given the diverse elements of race, ethnicity and sexuality that Antonio injected into the staid fashion world of his time. He somehow envisioned what the future of the runway could look like. When Latinx, African-American and LGBTQ rights and issues are today still being contested and underrepresented in dominant media and culture, Antonio is an ideal emblem of freedom and attainability worth remembering.

James Crump

New York, December 2016

Cast

Joan Juliet Buck is an American novelist, critic, essayist, editor, and actress, raised in Paris and London, who served as editor-in-chief of Paris Vogue from 1994 to 2001. While a contributing editor to *Vogue*, *Vanity Fair*, *Condé Nast Traveler*, and *The New Yorker*, she published two novels, *The Only Place to Be* and *Daughter of the Swan*. She was the film critic for *Vogue* from 1990 to 1994 and was *Vogue's* Television critic from 2003 to 2011. She can be seen in Nora Ephron's 2009 film *Julie & Julia*. Buck's memoir, *The Price of Illusion*, will be published in March 2017.

Paul Caranicas is renowned for his realist oil paintings of monumental modern architecture, often depicted against a marginal landscape. He is fundamentally an "ecological artist," painting the wastes of capitalism, such as abandoned bunkers, steel military structures, and storage facilities fallen into disuse and usually stationed against a body of water. These images point to the dangerous side of utopianism and its potential to erode the natural world. Caranicas was art director Juan Ramos' partner from 1970 until Ramos' untimely death from AIDS in 1995.

Michael Chow is an actor, painter, interior designer, and restaurateur. He is the co-founder and owner of the Mr. Chow restaurants.

Tina Chow (1950-1992) was an American model, jewelry designer, and influential fashion icon of the 1970s and 1980s.

Pat Cleveland was an important America model of the 1970s and among the first black super-models. Cleveland was a muse not only to Antonio Lopez but also the designers Halston (1932-1990), Yves Saint Laurent (1936-2008) and Stephen Burrows. In 2016, Atria will publish Cleveland's memoir, *Walking with the Muses*.

antonio lopez 1970 SEX FASHION & DISCO

Bob Colacello was editor-in-chief of Andy Warhol's *Interview* magazine from 1970 to 1982. He subsequently began writing for *Vanity Fair* magazine and is one of the most prolific biographical writers in the United States. Colacello is the author of the highly praised *Ronnie and Nancy: Their Path to the White House, 1911-1980*. His memoir of working with Warhol in the 1970s and early 1980s, *Holy Terror: Andy Warhol Close Up*, was called the "best-written and the most killingly observed" book on the subject by the *New York Times*.

Bill Cunningham was an American fashion photographer for *The New York Times*, known for his candid street photography. Cunningham is the subject of the 2010 documentary film, *Bill Cunningham New York*.

Patti D'Arbanville is an American actress and former model. Her early career included roles in Andy Warhol's *Flesh* (1968) and *L'Amour* (1973), and as the title character in David Hamilton's movie *Bilitis* (1977). D'Arbanville has appeared in numerous film and television productions including Woody Allen's *Celebrity* (1998), *Nip/Tuck*, *The Sopranos*, *Law & Order*, *Charlie's Angels* and *Miami Vice*.

Jane Forth was a teenage supermodel sensation, Warhol Superstar, Factory regular, and the ultimate 1970s, designer-clad, downtown New York, It Girl. Working as a receptionist at the infamous Factory, she appeared in Warhol's *Trash* (1970) *Women in Revolt* (1971) and *L'Amour* (1973). An inspiration to fashion's editorial elite, she appeared in a 1970 issue of *Life* magazine as the "new now face."

Donna Jordan ranks among the most influential models of all time. Among Antonio's muses, she also modeled for legendary photographers Helmut Newton, Chris Von Wangenheim and Guy Bourdin, among numerous others. Along with Jane Forth, Patti D'Arbanville and Corey Tippin, Jordan appeared in Andy Warhol's *L'Amour* (1973).

Karl Lagerfeld is a German fashion designer, artist, and photographer based in Paris. He is the head designer and creative director of the fashion house Chanel as well as the Italian house Fendi and his own fashion label. Lagerfeld appeared in Andy Warhol's 1973 film, *L'Amour*.

Jessica Lange is an American actress who has worked in film, theater and television. The recipient of several awards, including two Oscars, three Emmys, five Golden Globes, one SAG Award and three Dorian Awards; in 1998, *Entertainment Weekly* listed Lange among The 25 Greatest Actresses of the 1990s. In 2016, Lange will star in the Broadway revival of *Long Day's Journey Into Night*.

Antonio Lopez (1943-1987) was the dominant and influential fashion illustrator of the 1960s, 70s and 80s whose work appeared in such publications as *Vogue*, *Harper's Bazaar*, *Elle*, *Interview* and *The New York Times*.

Juan Ramos (1942-1995) was an art director and the creative partner of fashion illustrator Antonio Lopez. With Lopez, Ramos conceptualized fashion illustrations and advertising campaigns that were published in *Vogue*, *Harper's Bazaar* and *The New York Times*, and were later seen in museums around the world.

Yves Saint Laurent (1936-2008) was a French fashion designer, and is regarded as one of the greatest names in fashion history. In 1985, biographer Caroline Rennolds Millbank wrote, “The most consistently celebrated and influential designer of the past twenty-five years, Yves Saint Laurent can be credited with both spurring the couture’s rise from its sixties ashes and with finally rendering ready-to-wear reputable.” He is also credited with having introduced the tuxedo suit for women and was known for his use of non-European cultural references, and non-white models.

Corey Tippin is an American designer and makeup artist who while living in Paris in the late 1960s and early 1970s was part of an expatriate American fashion entourage which included Antonio Lopez and Juan Ramos. An early habitu  of Andy Warhol’s Factory, with Jane Forth, Donna Jordan and Patti D’Arbanville, Tippin appeared in the cast of Warhol’s *L’Amour* (1973).

Selected Press

THE Hollywood REPORTER

‘Sex Fashion & Disco’: Looking Back at Fashion Illustrator Antonio Lopez’s Life and Career

by Vincent Boucher

Early in the film *Antonio Lopez 1970: Sex Fashion & Disco*, the author and former *French Vogue* editor Joan Juliet Buck delivers her appraisal of the legendary illustrator: “Antonio didn’t record; he rendered.”

So, too, filmmaker James Crump vividly renders not only the biography of the groundbreaking artist, photographer and videographer and his onetime lover and ever-present collaborator Juan Ramos but also the look and feel of a a bittersweet and all-too-brief era that would shape so much of the future of fashion. (Lopez died at age 44 in 1987.)

From downtown New York in the ‘60s when Lopez and his crowd would sit in the backroom of Max’s Kansas City opposite a table of Andy Warhol and his hangers-on to Paris in the early ‘70s, where they mingled with Karl Lagerfeld and danced at the fabled Club Sept, and then on to St. Tropez and later Japan and as exemplified by his discovery of then-model Tina Chow, the movie fairly pulsates with rare film clips and a seemingly endless trove of photographs, all set against the defining music of the time from the likes of Donna Summer, Isaac Hayes, Curtis Mayfield and Chic.

“I just was turned on by the period, I was turned on by Antonio’s ‘gang’ and the fun they were having,” says director Crump over the phone a few days before the premiere at New York’s DOC NYC film festival. “There was this really sexy vibe coming through the photographs and the images and I always felt that I was born too late,” he continues, adding that he first learned about Lopez and Ramos as a young teenager growing up in rural Indiana and reading *Interview* magazine, “which was kind of a portal to New York.”

Amazingly, the gang’s nearly all there, with on-screen interviews that range from wildly hilarious to tearfully moving from actress Jessica Lange, restaurateur and cultural figure Michael Chow, fashion editor Grace Coddington, former *Interview* editor Bob Colacello and especially the late *New York Times* street style chronicler Bill Cunningham, whose brotherly affection for Lopez permeates the

whole film. Not to mention the illustrator's early compatriots – models and muses Donna Jordan and Pat Cleveland, actress Patti D'Arbanville, makeup artist and early friend Corey Tippin, editor Buck and the artist Paul Caranicas who is Ramos' lover and heir to the Lopez archive – all who attended the screening.

"I loved the idea that people like Antonio would hang out with visual artists, photographers, painters, sculptors, filmmakers, poets and writers, which today is so different," says Crump of his obsession with the late '60s-early '70s milieu. "We all work in silos now. In that period of time, there was this incredible mashup of creative spirit in lower Manhattan and that's what drove my long-term passion for the story."

Crump's obsession with the world of Antonio began when he met Caranicas about 20 years ago and began spending time delving into the archive. Thinking first of a possible book project, he spent hours over time with the thousands of drawings, photographs and 8mm and 16mm films and video. "I would go over there and sort of drop out for a few hours in this really dreamy space going through the material," he says.

There is much to ponder in Antonio's story. Puerto Rican by birth and raised in the Bronx, he met fellow "Nuyorican," Harlem-born Juan Ramos, and their rise was swift, leaving Manhattan's Fashion Institute of Technology before graduating for a post at *Women's Wear Daily*, followed quickly by *The New York Times*. Setting up quarters at the Carnegie Hall artist studios, he presided over a "family" of compatriots including the unconventional models he discovered and nurtured like Jordan, Cleveland and Jane Forth.

"People are talking about 2017 as the year of the trans model and there's a lot of diversity on the runway going on now," Crump says. "These are things that Antonio was pushing for in the sixties."

Relocating to Paris at the dawn of the '70s, Antonio's free-spirited and colorful fashion illustrations reflected the democratization of fashion and the change from a rigid couture sensibility to the loose-limbed runway style of models like Cleveland. Falling in with Karl Lagerfeld, Lopez would also discover new models like Grace Jones, a 17-year-old Texan named Jerry Hall and a girl around town who happened to be studying mime at the time, Jessica Lange. He lost her number when they first met and resorted to posting signs around town asking the blonde American to call him.

Antonio's trancelike state when capturing his models is described with deep intakes of breath and bold surety of line and his physicality and charm extended far beyond the drawing board. Gay-leaning but pansexual he seems to have fallen into bed with almost everyone who crossed his path, which seemed completely natural and innocent at the time, recounts D'Arbanville, among others.

"I'm happy we can get it out and do the Antonio and Juan story justice because it's a worthy and exciting story about a bygone period that will never exist again," says Crump. "Anything was attainable, anything was possible. That period didn't go on very long. Things changed and got darker. We lost Antonio and we lost Juan and hopefully this film will raise awareness of their lives."

Their freewheeling style is again being frequently sampled by designers such as Jeremy Scott for Moschino and Humberto Leon and Carol Lim's revival of another '70s mainstay, Kenzo. Fashion illustration itself is undergoing a revival with their influence and Crump says, "If you open your eyes you can see it in popular culture everywhere."

And you can still see it in the many people's lives he so deeply touched as the interview with Lange reveals, Crump says.

“What’s interesting about her interview, and she shares this with the other people in this film, especially the women, is this incredible, profound love for Antonio,” he says. “She had a huge crush on him and they had a really incredible relationship. She’s very emphatic about it and she’s incredibly articulate about Paris in those years,” Crump adds.

“She describes Antonio in terms of someone who has a magnetic aura and draws people in,” he adds and says that holds true in most of the interviews. “It underscores this genuine love that they all had for Antonio and also they talk about Antonio’s love he had for them. He was a very loving person. In a way the story’s about love.”



Documentary ‘Sex Fashion & Disco’ Uses Archival Footage to Evoke ’70s-’80s Scene

By Christine Champagne

James Crump, an art historian and filmmaker whose credits include 2007’s *Black White + Gray: A Portrait of Sam Wagstaff and Robert Mapplethorpe*, has turned his attention to the hothouse world of New York’s ’70s and ’80s fashion scene with *Antonio Lopez 1970: Sex Fashion & Disco*, a documentary premiering at the BFI London Film Festival on Oct. 12 before screening at the International Documentary Film Festival Amsterdam in November.

Crump spent more than 18 months crafting the film, which is alive with art, music and the recollections of players from that world, including Jessica Lange, *Vogue* creative director Grace Coddington and the late *New York Times* society photographer Bill Cunningham.

But the subject at the film’s center is an influential fashion illustrator who, like so many gay men of his generation, died of AIDS – in 1987, at age 44. “Antonio means a lot to me. He’s been on my mind for a long time,” says Crump, who recalls discovering the artist’s work in Andy Warhol’s *Interview* magazine, which Crump considered his “portal to New York” when he was a teenager living in rural Indiana.

Lopez, born in Puerto Rico and raised in Harlem, illustrated thousands of fashion ads that appeared in such publications as *Vogue*, *Harper’s Bazaar* and *The New York Times*, thrilling the fashion world with his colorful, sexy drawings.

Crump collaborated with visual effects artist Andre Purwo to showcase that work through the kind of movement and color that permeates Lopez’s illustrations. “We wanted to breathe life into the drawings, but as an art historian, I didn’t want to be too heavy-handed,” Crump says. “I didn’t want to overwhelm them with effects.”

The film relies on archival footage and still photos to depict Lopez’s life. Crump cast a wide net in his search for material, sourcing visuals from the estate of Lopez and Juan Ramos (the artist’s creative partner and longtime lover) and numerous other outlets. Among Crump’s earliest gets: footage from *L’Amour*, an obscure 1973 film directed by Warhol and Paul Morrissey. Doc editor Nick Tamburri and his team digitally cleaned up much of that footage, which included a mix of Super 8, 8mm, 16mm and video shot with the early Sony Portapak video recording system.

The biggest challenge in the edit suite was in seamlessly blending footage from archives with newly shot B-roll to re-create the ambience of locations such as Club 7, a Paris nightspot that no longer exists but figured prominently in Lopez's world. Crump had access to only one brief clip shot at Club 7, but he used it creatively, and viewers of the film might assume he had more material to work with. The director took pains to pace the film at a rapid clip. "We don't want anyone to ever look at their watch," he says.

The soundtrack features classic '70s songs by artists like the Temptations and Donna Summer and is designed to immerse the audience in the era's vibe.

Licensing songs for the documentary was expensive, says Crump, "but you have to reach when you make a film like this. The Donna Summer tracks are super important, especially the one that's called 'Try Me, I Know We Can Make It.' It comes from the album 'A Love Trilogy,' [which] Antonio would play obsessively in his studio."

theguardian

Antonio Lopez: the fashion illustrator who revolutionised the industry

by Lauren Cochrane

There can't be many fashion illustrators who can count Jessica Lange, Grace Jones and Karl Lagerfeld as their BFFs, and Jerry Hall as their one-time bae. But Antonio Lopez was special – as the new film, *Antonio Lopez 1970: Sex, Fashion and Disco* testifies.

An illustrator who started out in the mid-60s (when he dropped out of college to work for *Women's Wear Daily*), the Puerto Rican-born artist bucked the trend for photography as the dominant medium in fashion media. This was through sheer talent. In his work for *The New York Times*, *Vogue* and *Harper's Bazaar*, the whooshes of his lines, movement of his drawings and the confident, sexy poses of the models he depicted gave illustration a reboot. It went from an old-fashioned curiosity to a Technicolor world that everyone wanted to occupy, populated by a glamorous cast of "Antonio girls". Speaking in the film, the former editor of *French Vogue* Joan Juliet Buck says the illustrator convinced her the "ideal life is lived through a line drawing".

Lopez lived his life at breakneck speed, putting glamour, decadence, creativity and fun at the heart of everything. Days started and ended late, often at whatever dancing spot played the best disco music at the time. This is all detailed in *Sex, Fashion and Disco*, with talking heads ranging from Lange and Buck to the much-loved street style photographer Bill Cunningham, a lifelong friend of Lopez, who died shortly after the production of the film ended. The director, James Crump, says that the story of Lopez feels particularly relevant in 2017: "It felt like the right time to do a film, with the political climate as it is at the moment. The fashion world is embracing inclusivity and diversity, and Antonio and Juan [Ramos, Lopez's longtime collaborator] were advocating that as early as the mid-60s."

A handsome, sharply dressed man with, we are told, legendary dance moves, Lopez had an inclusive attitude to relationships, dating both women and men. Ramos was his partner for five years and remained his collaborator after their romantic relationship broke down in 1970. His affair with Hall

began in Paris in the early seventies, after he was the then-teenage model at a nightclub. Entranced, he put posters around town asking “the American girl” to call him. Lopez accompanied Hall for her 1975 shoot in Jamaica with Norman Parkinson. In the film, American Vogue’s Grace Coddington – the stylist of the shoot – tells of Hall turning up to the airport, during a Jamaican summer, dressed in a full-length fur coat. Such things made sense to an “Antonio girl”.

If the dominant ideal of beauty in the 70s was a kind of athletic girl-next-door, epitomised by David Cameron favourite Cheryl Tiegs, Lopez championed something more unusual. He befriended downtown New York It-girls Donna Jordan and Jane Firth – ethereal beauties with gap-toothed grins and a no-eyebrow policy – in Central Park. They became part of a coterie of muses that also included Pat Cleveland, one of the first big name models of colour; jewellery designer Tina Chow; Grace Jones; Lange and Hall. Crump says this rubbed up against the fashion establishment in the US at the time, with its conservative attitudes: “That’s what prompted the move to Paris.”

Lopez and entourage relocated to Paris in 1969, living in Karl Lagerfeld’s apartment, hanging out with the designer and going to the infamous Club Sept every night. It was such a scene that Andy Warhol made a film about it – *L’Amour* (1973), starring Donna Jordan and featuring Lagerfeld. “They [Lopez and Ramos] had the notion of what the future would be like, when race wouldn’t matter,” says Crump. “They were pushing against the idea that they couldn’t use the models they wanted to use. Paris was more open to their ideas.”

Lopez died in 1987, aged 44, from complications resulting from Aids. Ramos died in 1995. Crump believes that, had their lives not been cut short, the duo would have had as consistent an impact on fashion and popular culture as their one-time friend. “They would engage with [fashion] in the way people of that generation still are, like Lagerfeld,” says the director. “They were so involved in self-imagery, they were very aware of the power of the selfie even before that phrase was invented.”