

CM-110

FOR COURT USE ONLY

ATTORNEY OR PARTY WITHOUT ATTORNEY (Name, State Bar number, and address):

Cathryn Parker

11000 Wilshire Ave Ste 210

West Los Angeles, CA 90024

CORRECTED COPY

TELEPHONE NO: 310 270 0000

FAX NO. (Optional):

E-MAIL ADDRESS: parker.vs.grant@outlook.com

ATTORNEY FOR (Name):

SUPERIOR COURT OF CALIFORNIA, COUNTY OF Los Angeles

STREET ADDRESS: 111 N Hill St

MAILING ADDRESS: 111 N Hill St

CITY AND ZIP CODE: Los Angeles, CA 90012

BRANCH NAME: Stanley Mosk Courthouse

PLAINTIFF/PETITIONER: Alias: Cathryn Parker

DEFENDANT/RESPONDENT: Alexandra Grant

CASE MANAGEMENT STATEMENT

(Check one): UNLIMITED CASE (Amount demanded exceeds \$25,000) LIMITED CASE (Amount demanded is \$25,000 or less)

CASE NUMBER: 22STCV22681

A CASE MANAGEMENT CONFERENCE is scheduled as follows:

Date: 2-28-2023

Time: 8:30 AM

Dept.: 38

Div.:

Room:

Address of court (if different from the address above):

Notice of intent to Appear by Telephone, by (name): Cathryn Parker (Diabetic and immune compromised).

INSTRUCTIONS: All applicable boxes must be checked, and the specified information must be provided.

1. Party or parties (answer one):

a. This statement is submitted by party (name): Plaintiff, Cathryn Parker

b. This statement is submitted jointly by parties (names):

2. Complaint and cross-complaint (to be answered by plaintiffs and cross-complainants only)

a. The complaint was filed on (date): July 14, 2022

b. The cross-complaint, if any, was filed on (date):

3. Service (to be answered by plaintiffs and cross-complainants only)

a. All parties named in the complaint and cross-complaint have been served, have appeared, or have been dismissed.

b. The following parties named in the complaint or cross-complaint

(1) have not been served (specify names and explain why not): Alexandra grant. Not served due to excessive travel and avoidance of personal service.

(2) have been served but have not appeared and have not been dismissed (specify names):

(3) have had a default entered against them (specify names):

c. The following additional parties may be added (specify names, nature of involvement in case, and date by which they may be served):

There will likely be more parties added if they are found to be complicit during Discovery.

4. Description of case

a. Type of case in complaint

cross-complaint

(Describe, including causes of action):

See MC-025 Attachment One.

PLAINTIFF/PETITIONER: DEFENDANT/RESPONDENT:	CASE NUMBER:
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4. b. Provide a brief statement of the case, including any damages. *(If personal injury damages are sought, specify the injury and damages claimed, including medical expenses to date [indicate source and amount], estimated future medical expenses, lost earnings to date, and estimated future lost earnings. If equitable relief is sought, describe the nature of the relief.)*

The Case is a Personal Injury-Other for damages caused by the defenant due tonher attempt to cover up illegal activity by filing a fraudulent legal action to discredit the Plaintiff. Plaintiff's losses to date are about \$65,000. Causes of action include General Negligence and six causes of action. Thirteen Tort claims and Exemplary Damages Malice, Fraud, Oppression.

(If more space is needed, check this box and attach a page designated as Attachment 4b.)

5. **Jury or nonjury trial**

The party or parties request a jury trial a nonjury trial. *(If more than one party, provide the name of each party requesting a jury trial):*

6. **Trial date**

a. The trial has been set for *(date)*:

b. No trial date has been set. This case will be ready for trial within 12 months of the date of the filing of the complaint *(if not, explain)*:

c. Dates on which parties or attorneys will not be available for trial *(specify dates and explain reasons for unavailability)*:

7. **Estimated length of trial**

The party or parties estimate that the trial will take *(check one)*:

a. days *(specify number)*: 10 Days

b. hours *(short causes) (specify)*:

8. **Trial representation (to be answered for each party)**

The party or parties will be represented at trial by the attorney or party listed in the caption by the following:

a. Attorney:

b. Firm:

c. Address:

d. Telephone number:

f. Fax number:

e. E-mail address:

g. Party represented:

Additional representation is described in Attachment 8.

9. **Preference**

This case is entitled to preference *(specify code section)*:

10. **Alternative dispute resolution (ADR)**

a. **ADR information package.** Please note that different ADR processes are available in different courts and communities; read the ADR information package provided by the court under rule 3.221 of the California Rules of Court for information about the processes available through the court and community programs in this case.

(1) For parties represented by counsel: Counsel has has not provided the ADR information package identified in rule 3.221 to the client and reviewed ADR options with the client.

(2) For self-represented parties: Party has has not reviewed the ADR information package identified in rule 3.221.

b. **Referral to judicial arbitration or civil action mediation (if available).**

(1) This matter is subject to mandatory judicial arbitration under Code of Civil Procedure section 1141.11 or to civil action mediation under Code of Civil Procedure section 1775.3 because the amount in controversy does not exceed the statutory limit.

(2) Plaintiff elects to refer this case to judicial arbitration and agrees to limit recovery to the amount specified in Code of Civil Procedure section 1141.11.

(3) This case is exempt from judicial arbitration under rule 3.811 of the California Rules of Court or from civil action mediation under Code of Civil Procedure section 1775 et seq. *(specify exemption)*:

PLAINTIFF/PETITIONER: DEFENDANT/RESPONDENT:	CASE NUMBER:
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10. c. Indicate the ADR process or processes that the party or parties are willing to participate in, have agreed to participate in, or have already participated in (check all that apply and provide the specified information):

	The party or parties completing this form are willing to participate in the following ADR processes (check all that apply):	If the party or parties completing this form in the case have agreed to participate in or have already completed an ADR process or processes, indicate the status of the processes (attach a copy of the parties' ADR stipulation):
(1) Mediation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> Mediation session not yet scheduled <input type="checkbox"/> Mediation session scheduled for (date): <input type="checkbox"/> Agreed to complete mediation by (date): <input type="checkbox"/> Mediation completed on (date):
(2) Settlement conference	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> Settlement conference not yet scheduled <input type="checkbox"/> Settlement conference scheduled for (date): <input type="checkbox"/> Agreed to complete settlement conference by (date): <input type="checkbox"/> Settlement conference completed on (date):
(3) Neutral evaluation	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> Neutral evaluation not yet scheduled <input type="checkbox"/> Neutral evaluation scheduled for (date): <input type="checkbox"/> Agreed to complete neutral evaluation by (date): <input type="checkbox"/> Neutral evaluation completed on (date):
(4) Nonbinding judicial arbitration	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> Judicial arbitration not yet scheduled <input type="checkbox"/> Judicial arbitration scheduled for (date): <input type="checkbox"/> Agreed to complete judicial arbitration by (date): <input type="checkbox"/> Judicial arbitration completed on (date):
(5) Binding private arbitration	<input type="checkbox"/>	<input type="checkbox"/> Private arbitration not yet scheduled <input type="checkbox"/> Private arbitration scheduled for (date): <input type="checkbox"/> Agreed to complete private arbitration by (date): <input type="checkbox"/> Private arbitration completed on (date):
(6) Other (specify):	<input checked="" type="checkbox"/>	<input checked="" type="checkbox"/> ADR session not yet scheduled <input type="checkbox"/> ADR session scheduled for (date): <input type="checkbox"/> Agreed to complete ADR session by (date): <input type="checkbox"/> ADR completed on (date):

PLAINTIFF/PETITIONER: DEFENDANT/RESPONDENT:	CASE NUMBER:
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11. Insurance

- a. Insurance carrier, if any, for party filing this statement (*name*):
- b. Reservation of rights: Yes No
- c. Coverage issues will significantly affect resolution of this case (*explain*):

12. Jurisdiction

Indicate any matters that may affect the court's jurisdiction or processing of this case and describe the status.

Bankruptcy Other (*specify*):

Status:

13. Related cases, consolidation, and coordination

- a. There are companion, underlying, or related cases.

- (1) Name of case:
- (2) Name of court:
- (3) Case number:
- (4) Status:

Additional cases are described in Attachment 13a.

- b. A motion to consolidate coordinate will be filed by (*name party*):

14. Bifurcation

The party or parties intend to file a motion for an order bifurcating, severing, or coordinating the following issues or causes of action (*specify moving party, type of motion, and reasons*):

15. Other motions

The party or parties expect to file the following motions before trial (*specify moving party, type of motion, and issues*):

16. Discovery

- a. The party or parties have completed all discovery.
- b. The following discovery will be completed by the date specified (*describe all anticipated discovery*):

<u>Party</u>	<u>Description</u>	<u>Date</u>
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- c. The following discovery issues, including issues regarding the discovery of electronically stored information, are anticipated (*specify*):

The Defendant has avoided service thus the Plaintiff has not been able to start Discovery.

PLAINTIFF/PETITIONER: DEFENDANT/RESPONDENT:	CASE NUMBER:
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17. Economic litigation

- a. This is a limited civil case (i.e., the amount demanded is \$25,000 or less) and the economic litigation procedures in Code of Civil Procedure sections 90-98 will apply to this case.
- b. This is a limited civil case and a motion to withdraw the case from the economic litigation procedures or for additional discovery will be filed (if checked, explain specifically why economic litigation procedures relating to discovery or trial should not apply to this case):

18. Other issues

- The party or parties request that the following additional matters be considered or determined at the case management conference (specify):

19. Meet and confer

- a. The party or parties have met and conferred with all parties on all subjects required by rule 3.724 of the California Rules of Court (if not, explain):
- b. After meeting and conferring as required by rule 3.724 of the California Rules of Court, the parties agree on the following (specify):

20. Total number of pages attached (if any): 22

I am completely familiar with this case and will be fully prepared to discuss the status of discovery and alternative dispute resolution, as well as other issues raised by this statement, and will possess the authority to enter into stipulations on these issues at the time of the case management conference, including the written authority of the party where required.

Date: 2-11-2023

Alias: Cathryn Parker

(TYPE OR PRINT NAME)

▶ *Mrs. Cathryn Parker*

(SIGNATURE OF PARTY OR ATTORNEY)

(TYPE OR PRINT NAME)

▶ _____
(SIGNATURE OF PARTY OR ATTORNEY)

Additional signatures are attached.

SHORT TITLE:	CASE NUMBER:
Parker vs. Grant	22STCV22681

ATTACHMENT (Number): ONE*(This Attachment may be used with any Judicial Council form.)*

Defendant Alexandra Grant is the subject of ongoing investigation by the US Treasury Department and other agencies of the United States Department of Justice since November 23, 2020. The Attorney General of California has also been investigating her since January 4, 2021. These investigations are as a result of the fact that the Defendant has been representing to the General Public, since 2008, that a company she operates called grantlove is a charity. The attached Exhibits are only two examples of Defendants (Exhibit 1 & 2) many instances of representing her for profit company as a non-profit. Doing same is a criminal act on both a State and Federal level.

On August 17, 2018 the Plaintiff paid the Defendant \$165 for an art print (Exhibit 3). The Plaintiff was not inclined to buy the print until she was told by the Defendant the money would go to her charity grantlove. When the ~~Defendant~~ ^{Plaintiff} got her Credit Card statement, she learned the money had been diverted into a company called X-Artist Book, LLC. When the Plaintiff looked up the company, she learned it is co-owned by Defendant Alexandra Grant, Actor Keanu Reeves, and Designer Jessica Fleishman. (Exhibit 4). The Plaintiff also learned grantlove was not registered with any government agency, as required by law (Exhibit 5) nor is it a non-profit (Exhibit 6). The Plaintiff took no action until the fall of 2019 when she saw an Instagram post by the Defendant representing grantlove as a charity. It was at that time the Plaintiff attempted to warn the general public by making a comment on the defendants Instagram account. The Defendant took the post down within minutes; but despite this about 100 people saw the Plaintiff ' s comment and started sending Personal Messages to her. A number of the individuals who reached out to the Plaintiff had discovered other fraud the Defendant, Alexandra Grant had committed. Those activities consisted of Plagiarism, Diversion of funds, Resume fraud, Money Laundering, Loan Application fraud, Art Grant Application fraud, and recently NFT Fraud, etc.

As a result of learning of other victims, the Plaintiff contacted her local police (who referred the Plaintiff to the US Treasury Department). The Plaintiff also began an audit (Plaintiff is a former CFO and Controller) to investigate the Defendants other business activities. Her audit culminated in December of 2019. It was at that time the Plaintiff contacted Keanu Reeves attorney (Melanie Cook) to make him aware of the fact that the Defendant was using a company, which he co-founded, to launder money she solicited and received under false pretenses.

About ten months later, on July 15, 2020, the Defendant filed a fraudulent legal action against the Plaintiff. The Defendant was in Potsdam, Germany at the time, with Actor Keanu Reeves, who believed her life was at risk, due to lies perpetrated by the Defendant. In order to win her legal action, the defendant repeatedly perjured herself, twisted facts, and stacked the deck. She lied and said the Plaintiff photographed her car in front of Keanu Reeves home and her live/work loft. She said the Plaintiff harassed her at events and called her friends. She accused the Plaintiff, who is an anti-war, environmental, human & animal rights activist, of being a gun toting felon, who threatened her life. She claimed the Plaintiff was stalking her business partner Keanu Reeves, because they were linked romantically. She added 11 social media accounts, opened by people in different countries, then falsely claimed they belonged to the Plaintiff. Most of the accounts were mocking and maligning her; but others were exposing various types of fraud she had committed.

(If the item that this Attachment concerns is made under penalty of perjury, all statements in this Attachment are made under penalty of perjury.)

Page 1 of 2*(Add pages as required)*

SHORT TITLE:	CASE NUMBER:
Parker vs. Grant	22STCV22681

ATTACHMENT (Number): ONE

(This Attachment may be used with any Judicial Council form.)

Because of the Defendants ruthless, thoughtless, malicious behavior the Plaintiff has been harassed by fans of actor Keanu Reeves. The plaintiff has been shamed, mocked, humiliated, embarrassed, received death threats and other intimidating threats. Plaintiff has lost business opportunities, has endured the loss of quiet enjoyment. Has had her solitude intruded upon and has endured the loss of society and companionship. She has also endured shock, mental anguish, and other pain & suffering as a result of the defendant ' s criminal and unethical actions. Due to these circumstances the Plaintiff has had to move and isolate, thus incurring unreasonable expenses caused by the Defendant. The plaintiff, however, was not the only individual to be extremely damaged by the Defendant, all the other individuals mentioned above (and many not referenced) have also suffered due to the Defendants actions.

(If the item that this Attachment concerns is made under penalty of perjury, all statements in this Attachment are made under penalty of perjury.)

(Add pages as required)

EXHIBIT 1

<https://www.frieze.com/article/activism-social-identity-and-body-politics-frieze-los-angeles-2020>

FRIEZE

Activism, Social Identity and Body Politics at Frieze Los Angeles 2020

From a collective dance with Patrisse Cullors, to an inspiring talk with Ta-Nehisi Coates, dive into today's most urgent ideas with artists and non-profits

IN FRIEZE | 28 JAN 20

The second edition of Frieze Los Angeles brings together artists, activists and non-profits organisations to invite fairgoers to support and engage with contemporary social issues.

Non-Profits in the Backlot

As part of the curated program, an artist street fair will bring together socially committed non-profits such as Arts for LA, Artists for Democracy, Women's Center for Creative Work and grantLOVE, bridging art, activism and education, and offering visitors accessible ways of supporting them.

EXHIBIT 2

Alexandra Grant

Lives and works in Los Angeles, CA

Education

- 2000 MFA, Drawing and Painting, California College of Arts and Crafts, San Francisco, CA.
1995 BA, History and Studio Art, Swarthmore College, Swarthmore, PA.

Solo Exhibitions

- 2020 Solo Booth, Marfa Invitational, Marfa, TX.
2019 *Born to Love*, Lowell Ryan Projects, Los Angeles, CA.
2017 *Shadows*, Galerie Gradiva, Paris, France.
ghost town, Galería Marco Augusto Quiroa en Casa Santo Domingo, Antigua, Guatemala.
Antigone is you is me, Eastern Star Gallery, Archer School for Girls, Los Angeles, CA.
2016 *Shadows*, Ochi Gallery, Sun Valley, ID.
ghost town, 20th Bienal de Arte Paiz, Guatemala City, Guatemala.
2015 *A Perpetual Slow Circle*, Ochi Gallery, Sun Valley, ID.
2014 *Century of the Self*, Lora Reynolds Gallery, Austin, TX.
2013 *Forêt Intérieure/Interior Forest*, Mains d'Oeuvres, Saint Ouen, France.
Forêt Intérieure/Interior Forest, 18th Street Arts Center, Santa Monica, CA.
2011 *The Womb-Womb Room*, Night Gallery, Los Angeles, CA. Collaboration with Channing Hansen.
2010 *Bodies*, Honor Fraser Gallery, Los Angeles, CA.
2008 *A.D.D.G. (aux dehors de guillemets)*, Honor Fraser Gallery, Los Angeles, CA.
2007 *MOCA Focus Show*, Curated by Alma Ruiz, Museum of Contemporary Art, Los Angeles, CA.
2004 *Homecoming*, Gallery Sixteen:One, Santa Monica, CA.

Selected Group Exhibitions

- 2019 *Oneric Landscapes*, Five Car Garage, Los Angeles, CA.
2018 *Freewaves: Dis...Miss*, curated by Anne Bray, Sam Francis Gallery, Crossroads School, Santa Monica, CA.
BENT, Merchant Gallery, Santa Monica, CA.
The mecca, California, Eastern Star Gallery in partnership with The Lodge, Los Angeles, CA.
The 40th Anniversary Show, Fredric Snitzer, Miami, FL.
2017 *Flaming June VII (Flaming Creatures)*, Gaviak Gallery, Los Angeles, CA.
2016 *L.A. Exuberance: New Gifts by Artists*, Los Angeles County Museum of Art (LACMA), Los Angeles, CA.
2015 *...Pero no soy fotógrafo*, The 9.99 Gallery, Guatemala City, Guatemala
BLOODY RED SUN OF FANTASTIC L.A., Curated by René-Julien Praz, Piasa, Paris, France.

Non-Profit

- 2008 - present Founder and CEO, the grantLOVE project.
"The Love House Project," grantLOVE in collaboration with the Pasadena Arts Council.

Publishing House

- 2017 - present Founder of X-Artist's Books.

Film

- 2016 "Taking Lena Home," Director, Producer, Camera Operator.

Selected Screenings and Festivals

- 2017 "Frame Rate," Alexandra Grant presents "Taking Lena Home," Los Angeles Nomadic Division, June 29.
2016 "Taking Lena Home," Rialto Theater, Pocahontas, IA, November 19.
"Taking Lena Home," Prairie Lights Film Festival, Grand Island, NE, October 9.
"Taking Lena Home," Film Streams, Omaha, NE, August 16.
"Taking Lena Home," Doc Sunback Film Festival, Mulvane, KS, June 26.
"Taking Lena Home," Black Hills Film Festival, May 4-7.

Board Memberships

- 2016 - present Board of Directors, Bemis Center for Contemporary Art, Omaha, NE.
2016 - present Board of Directors, 18th Street Arts Center, Santa Monica, CA.
2016 - present Board of Directors, Womens' Center for Creative Work, Los Angeles, CA.
2014 - present Advisory Board, Project X (publisher of X-TRA).
2013 - present Advisory Board, LAXART, Los Angeles, CA.
2009 - present Founding Board Chair, Watts House Project.

Curatorial Projects

- 2009 *Not Los Angeles, 5 Senses/107th Street*, Fellows of Contemporary Art, Los Angeles, CA.
2004 *Lucid/Ludic*, Mt. Saint Mary's College Gallery, Brentwood, CA.
2003 *Domesticity*, The Snivling Sibbling, Los Angeles, CA.
2002 *unDRAWN, unusual approaches to drawing*, at the Brewery Project, Los Angeles, CA.
2000 *invisible*, California College of the Arts, San Francisco, CA.

Teaching

- 2019 Visiting Artist, Vermont Studio Center, Johnson, VT.
2015 Spring Break Art Class, co-taught with Isabelle Lutterodt, Ashesi

EXHIBIT 3

7/23/2020

Gmail - Receipt from X Artists' Books, LLC for \$165.00 USD



U I Amalgamated <uiamalgamated@gmail.com>

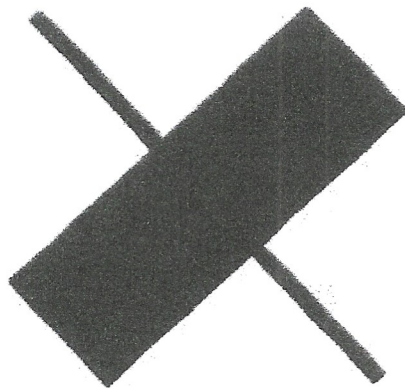
Receipt from X Artists' Books, LLC for \$165.00 USD

X Artists' Books, LLC <service@paypal.com>
To: "uiamalgamated@gmail.com" <uiamalgamated@gmail.com>

Fri, Aug 17, 2018 at 8:30 PM



Transaction ID: 4WM115507Y799262M



X Artists' Books, LLC

PO Box 3424

SOUTH PASADENA, CA

91031

US

www.xartistsbooks.com

Aug 17, 2018 20:28:42 PDT

[View your receipt](#)

X ARTISTS' BOOKS

Total sale: \$165.00 USD

08/01/2018	Store Purchase PAYPAL *STRADEFAREA 4029357733, CA	EQ8ADCVJJE	-\$3.16
08/01/2018	Store Purchase PAYPAL *JOVIVICOMPA 4029357733, CA	OO2ZA6VCM	-\$3.03
08/01/2018	Store Purchase PAYPAL *STVEKANSKI 4029357733, CA	KV8E6XZJSX	-\$48.99
08/03/2018	Store Purchase PAYPAL *JAGMOHAN EN 4029357733, CA	A5FP3TTUP0	-\$6.00
08/08/2018	Store Purchase PAYPAL *CAPPUCCHINOI 4029357733, CA	GOA276EHUD	-\$24.16
08/09/2018	Store Purchase LYFT *RIDE THU 3PM SAN FRANCISCO, CA	INZZ65GEE8	-\$24.83
08/09/2018	Store Purchase PANPIPES MAGICCAL MARK HOLLYWOOD, CA	VG89PWGFLH	-\$11.83
08/09/2018	Store Purchase LYFT *RIDE THU 10PM SAN FRANCISCO, CA	8PWZ8OSEW9	-\$18.60
08/12/2018	Store Purchase GOOGLE *YOUTUBE VIDEOS G.CO/HELPPAY#, CA	92HUGR9DL4	-\$14.99
08/17/2018	Store Purchase INSTACART SAN FRANCISCO, CA	PLQYITB1WU	-\$88.69
08/17/2018	Store Purchase INSTACART SAN FRANCISCO, CA	1T6E6WA2PE	-\$4.27
08/17/2018	Store Purchase LYFT *RIDE FRI 4PM SAN FRANCISCO, CA	TUNGVTT1Q1	-\$18.25
08/17/2018	Store Purchase THE GETTY REST154332 93753154332 LOS ANGELES, CA	2JWS1FWAAB	-\$68.94
08/17/2018	Store Purchase OOF BOOKS Los Angeles, CA	FHPKSK9HZQ	-\$21.75
08/17/2018	Store Purchase MARTIAN PRESS GOSQ.COM Los Angeles, WI	AC501ATVPY	-\$25.00
08/17/2018	Store Purchase PP*XARTISTSBOO LOS ANGELES, CA	RDUTPGS6FV	-\$27.50
08/17/2018	Store Purchase PP*XARTISTSBOO LOS ANGELES, CA	TLRMFRR9UE	-\$165.00
08/17/2018	Store Purchase LYFT *RIDE FRI 9PM SAN FRANCISCO, CA	P2V7EOR0D7	-\$17.07
08/23/2018	Store Purchase READY REFRESH BY NESTLE STAMFORD, CA	ADR5I2HL7O	-\$5.18
08/27/2018	Store Purchase WALMART.COM 800-966-6546, AR	OUL4XQ7AG7	-\$80.69

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If you think your statement or receipt is wrong or if you need more information about a transfer listed on the statement or receipt, we must hear from you no later than 60 days after we sent the FIRST statement or receipt on which the problem or error appeared.

(*) Full name and account number (if any)



Card Ending in - [REDACTED]
Statement Period 08/02/2018 through 09/01/2018

Bluebird Customer Care
P.O. Box 826
Fortson, GA 31808
Bluebird.com

[REDACTED]
[REDACTED]
[REDACTED]
[REDACTED]

Main Account

Katherine's Account		Summary
		AMOUNT
Beginning Balance		\$894.42
Money Added		\$0.00
Transfer In and Credits		\$930.72
Checks		-\$170.60
Bill Pay and Transfers to Linked Bank Account		-\$545.00
Transfer Out and Debits		-\$681.82
Closing Balance		\$427.72

DATE	DESCRIPTION
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED] Deposit

Checks

DATE	DESCRIPTION
08/09/2018	Pre-Authorized Check
08/17/2018	Pre-Authorized Check

Bill Pay and Transfers to Linked Bank Account

DATE	DESCRIPTION
08/09/2018	Withdrawal By [REDACTED]
08/17/2018	Withdrawal By [REDACTED]
08/29/2018	Withdrawal By Ach My Bank Acct #247220052
08/29/2018	Withdrawal By Ach My Bank Acct #247220052

Transfer Out and Debits

DATE	DESCRIPTION
08/01/2018	Store Purchase PAYPAL [REDACTED] [REDACTED], CA

TRANSACTION ID	AMOUNT
[REDACTED]	[REDACTED]
[REDACTED]	[REDACTED]

TRANSACTION ID	AMOUNT
5934C7F5F4	\$69.30
7FA024C250	\$69.30

TRANSACTION ID	AMOUNT
NX5ZL8B70V	\$100.00

TRANSACTION ID	AMOUNT
[REDACTED]	\$69.00

TRANSACTION ID	AMOUNT
W2FYX8CQ96	\$100.00

TRANSACTION ID	AMOUNT
Z39TDEJFCR	\$200.00

TRANSACTION ID	AMOUNT
YL9BL02FIC	\$3.89

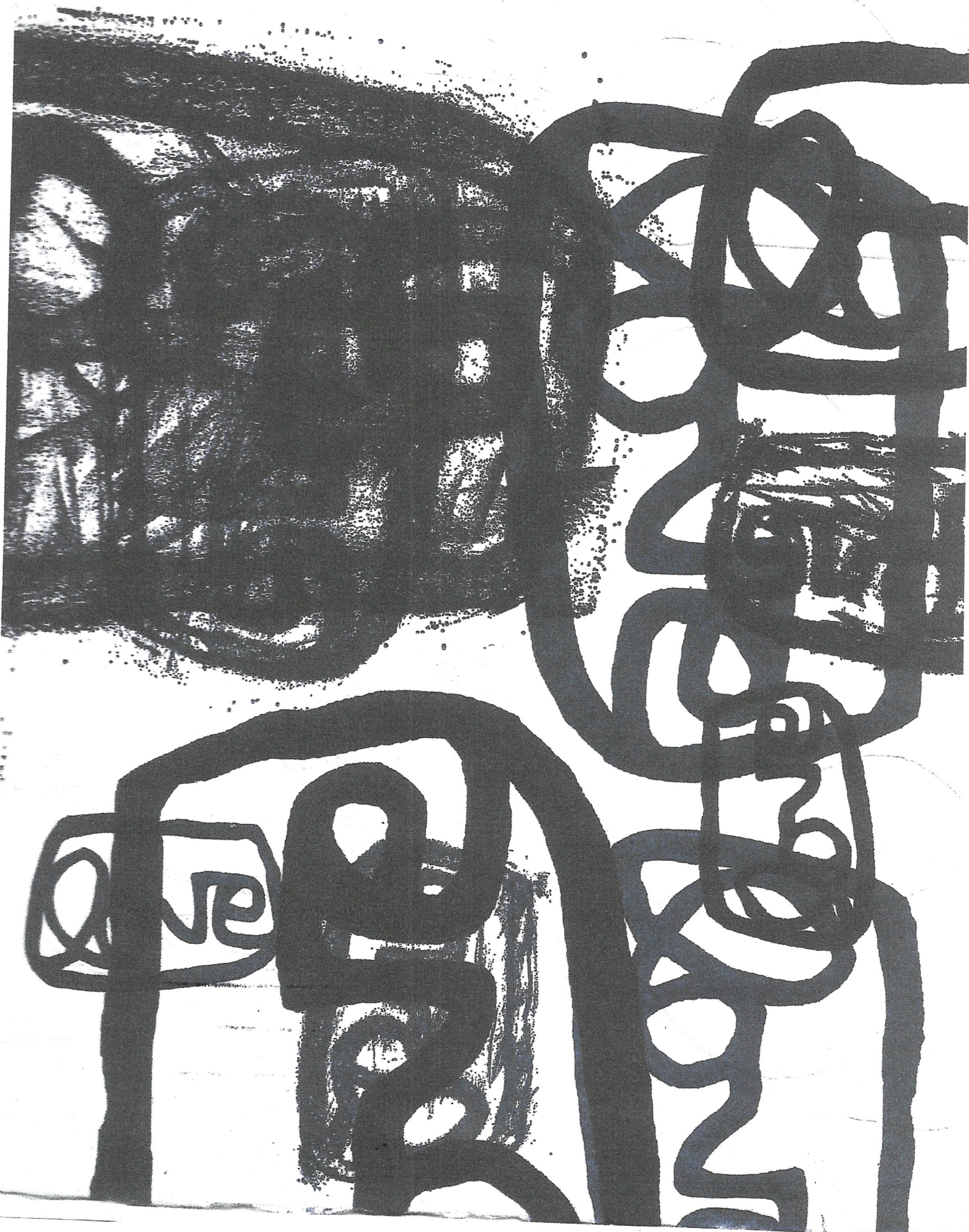


EXHIBIT 4



ADVERTISEMENT

BOOKS

Keanu Reeves is a publisher of the new L.A. press X Artists' Books



From left: artist Alexandra Grant, designer Jessica Fleischmann and actor Keanu Reeves, the creative forces behind X Artists' Books. (Genaro Molina / Los Angeles Times)

BY AGATHA FRENCH



“What are books to you?” read a slide projected at the launch for X Artists' Books as three of its founders — Alexandra Grant, Jessica Fleischmann and, yes, that Keanu Reeves — took the stage at NeueHouse Hollywood last week to discuss their new independent press, which publishes unconventional, interdisciplinary and collaborative artists' books.

In this private workspace for creatives, there isn't a cappuccino-colored armchair in the screening room to spare; the small crowd spilled into seats in the aisles, some already clutching “High Winds” and “The Artists' Prison,” X Artists' first two titles.

Upstairs, preparing for the event, Grant, a visual artist, talked about how their creative differences feed into the press. “Your job is to read a script and figure out how to embody it,” she said to Reeves. “Mine is to embody text into painting, and yours,” she said to Fleischmann, “to embody into books.”

ADVERTISING

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"I think that's what X Artists' Books is about," Reeves added. "It's people coming together with all their talents and creativity." Seated around a table, the publishers were excited — almost disbelieving — that the launch had arrived. "All of that talent, passion, joy for books and for art, then to come back to the reader," Reeves continued.

Grant agreed. "We're going to put a book into the world, and someone's going to take that as a jumping off point," she said. "We've all had those moments where we've been in a library and it's saved our lives.... I love imaging that encounter with our works." Artists' books, she said, are polyvalent, with multiple access points. "Different people will come to them through different doors," drawn to the poetry, or images, or design. Fleischmann, a designer, parsed the genre's appeal: "Ideas can be put forward in a context and in a form that isn't necessarily expected."



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By LAT Giving Guide December 2022

By LAFD Foundation Uniting the world's city through the world's game, bringing joy to people, and being a force for good in our community.

Grant, who works with writers and text as a source for her paintings, photography and sculpture, met Reeves a few years ago through a mutual friend for whom, early in their acquaintance, they threw a joint birthday party, cooking steaks. ("From the beginning we were collaborating," she said.) Grant made two artist books with Reeves, "Ode to Happiness" and "Shadows," published by Steidl. She knew Still Room designer Fleischmann socially before they too collaborated on a book, "Interior Forest."

If the spirit of X Artists' Books is creativity, dialogue and collaboration, its genesis began with Grant completing "The Artists' Prison." (In an inversion of their traditional roles, visual artist Grant wrote the text and Eve Wood, a poet, responded with images.) A Hollywood-type had showed interest in the rights; on stage Fleischmann recalled Grant telling her, "if [they] think these rights are valuable, then I'm going to make it myself."

"It was wonderful to dream up the book and then dream up the imprint around a real need that I had." As it turned out, "Jessica also had a hidden book project, and then [Keanu] had a hidden book project," Grant said. "For me it's really exciting thinking how many other creative people have these secret books."

Fleischmann had already been working with Sylvan Oswald on "High Winds" for three years. Reeves brought in the forthcoming "(Zus)" by Benoit Fougeirol.

Artist books are works of art that utilize the form of the book as their medium. Surrealist artist Max Ernst's "Une Semaine de Bonté," in which he collaged Victorian illustrations, and Ed Ruscha's "Twentysix Gasoline Stations," which is exactly as described, are artist books. A distinguishing feature of the books, Fleischmann noted, is "they're made by artists."

Unlike, say, children's books, Reeves said, where illustrations are often directly tied to the narrative, artists' books, which may not be narrative at all, are "more developed," their text and imagery "not quite a one-to-one experience," but a "launching point."

"In a way you're making a proposition with an artists' book," Grant said, "which is: I might surprise you, I might delight you, I might confuse you." That goes for collaborators — and readers.

Reeves cited a chapter from the book titled "Prisoner: 38," as exemplary. (The text alludes to a suicide by poison. The drawing contains a gun.) "It really helps to enhance the experience of reading and looking and seeing," he said.

Fleischmann added that X Artists' Books share an "emotional courage."

Grant agreed: "There is a strong sense of politics and social interest that goes through each single one of the books."

Reeves put it more simply: “They ain’t all bedtime stories,” he said; they may be beautiful, “but they’re complicated.”

X Artists’ Books’ first two titles cost \$35 each and reach a print run of 1,300 and 1,500, an amount, Grant explains, that “really allows the price point to be more reasonable and the quality to be higher,” ensuring that X Artists’ Books are democratically available and artists retain the copyright to their work. High-quality printing is a priority for such a haptic, tactile product, said Fleischmann. “We’re making physical objects — the smell, the ink on paper.”

Somewhat mysteriously, Fleischmann called “High Winds,” her collaboration with Oswald, “a pillow book,” then explained: “Part of what it’s about is his transition from female to male, and testosterone, and the effects that that had on him.... He wrote this thing to try to sleep.” She rested a palm on her cheek. “The size and the shape of [the book], you could put it here.” What’s more, “It’s floppy so that you could be in bed with it.”

“High Winds” as a collaborative text will continue in yet another permutation. “He just won a grant to turn it into a performance,” Grant said. And why not? “We’re giving ourselves permission,” she explained, to create widely, with an open mind. “Hopefully as a reader you’re receiving that permission too.”

Permission received. At the afterparty, held at NeueHouse’s rooftop bar, I watched the sunset over Sunset Boulevard, all palm trees and glowing gradient, before sneaking off to paw through “High Winds.” Highly graphic, its pages are saturated in color, and while it’s not explicit, I realized I was looking at a representation of what I’d just seen: a wash of soft pink and blue western light, in a book the author had told the audience moments earlier was written after moving to L.A. It was a glimpse of what artists’ books can do — expanding and elevating their form and content.

“Why we’re doing it and what it’s for,” Reeves had said earlier. “The pleasure of reading and thinking and imagining, and to go on a journey.”

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May 27, 2021

GRANTLOVE
BOX 3424, 1001 FREMONT AVENUE
SOUTH PASADENA CA 91030

Applicant Number: 1708712

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Sincerely,

Registry of Charitable Trusts

For
ROB BONTA
Attorney General