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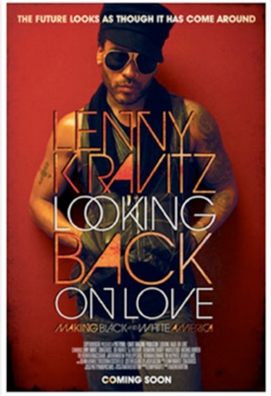
"Looking back on love", un documentaire sur Lenny Kravitz

Blog **Musique** publié **Dimanche 3 février 2013** par **Bruno Sleepless** consulté **929** fois



*Sorti ce 29 janvier, le documentaire de Mathieu Bitton * nous fait découvrir les coulisses de l'enregistrement du dernier album de Lenny Kravitz, "Black and White America". Un voyage musical entre les Bahamas, la Nouvelle-Orleans et Paris qui révèle les multiples facettes de l'artiste new-yorkais.*

Qui y-a-t-il vraiment derrière l'image de rock star internationale qui colle à Lenny Kravitz depuis 20 ans ? Trop souvent réduit - à tort - au rôle d'ex petit ami de Vanessa Paradis dans certains médias français, qu'ils soient culturels, généralistes ou "people", le chanteur New-Yorkais est en réalité bien plus accessible qu'on l'imagine. "Looking back on love", le documentaire de Mathieu Bitton, en témoigne à travers une foule de séquences montrant Lenny Kravitz vivant en toute simplicité au milieu des habitants d'Eleutheria, son île refuge des Bahamas. Là-bas, les paillettes ne servent à rien et on ne trouve aucun Top model à l'horizon. En revanche, c'est dans ce coin de Paradis que Lenny s'est installé pour se ressourcer et retourner au travail...

Dans les coulisses de l'album "Black and White America" Si différents morceaux de vie (barbecue, "boeufs" musicaux...) permettent de pénétrer un petit peu dans l'intimité du chanteur, l'intérêt du documentaire repose sur ce voyage dans les coulisses de l'enregistrement du dernier album de Kravitz, "Black and White America" (chez Roadrunner Records, 2011). Au fil des interviews, Kravitz explique en effet comment il travaille, explique ses intentions, ce que représente pour lui telle ou telle chanson, etc. Sans oublier de valoriser les musiciens qui l'accompagnent à l'image notamment de Craig Ross, son "guitar

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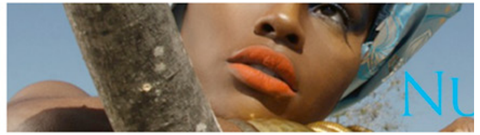


February 3, 2013

Mathieu Bitton Director for Lenny Kravitz documentary "Looking Back on Love: Making Black and White America" talks one on one with Nu Woman magazine.

4 Comments

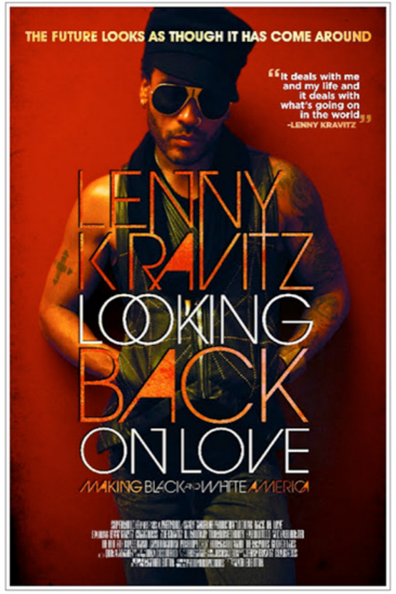
By Erica Meus-Saunders

I've been a Lenny Kravitz fan for years and have been following his music and acting career for quite some time. Nu Woman did our first feature on Lenny back in 2010 at the premier of the film "Precious" at the Bahamas International Film Festival where Lenny picked up his first acting role.

Lenny Kravitz by Mathieu Bitton

Nu Woman Magazine

Lenny Kravitz "Looking Back on Love: Making Black and White America"



I'd go just to see something at the Arena. I've always been curious about that place. A Q&A with Director Mathieu Bitton moderated by KFWB's Leo Quinones will take place after the screenings. From the press release: "'Looking Back on Love (Making Black and White America)' brings viewers face to face with legendary rock musician Lenny Kravitz. The documentary features exclusive interviews recorded over two years. The film also features an in-depth examination of the album's title song; Lenny's personal history about his upbringing in a mixed family; appearances by Javier Bardem and Penelope Cruz; and the message of love that Lenny has been preaching for over 20 years."

Nu Woman Magazine

Nu Woman Magazine

Looking Back On Love: L.A. Premiere (21 photos)
Documentary Premiere at USC Ray Stark Theater — at USC Campus Filming Office.

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BY INGRID ABRAMOVITCH

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Mathieu Bitton

Like the man himself, Lenny Kravitz's music is soulful, cool, and utterly seductive. The same can be said for his interiors. The Grammy Award–winning rocker—currently on tour for his ninth album, *Black and White America*, and acting in two upcoming films, now that *The Hunger Games* has made him a movie star—has found the time to establish his own thriving interior design firm. "Creativity is creativity as far as I'm concerned," says Kravitz, whose projects have ranged from designs for a 47-story Miami tower to chandeliers for Swarovski. His dream is to launch his own lifestyle brand. "It would go from fashion to furniture," says Kravitz, who cites Ralph Lauren and Giorgio Armani as inspirations. "I want to do cutlery, plates, lamps, chairs, sofas, and beds—I mean, everything. I'm working on it now."

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The Bui Gallery Kicks Off Oscar Week With Mathieu Bitton's 'Travelogue' Opening Party

By Emily Green | Feb 20, 2013 3:47 PM | Events

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Awards season is cresting with Oscar Week in full swing in anticipation of Sunday's big show. To kick off a week of festivities celebrating Hollywood's biggest night, The Bui Gallery threw an exclusive opening party for art director and designer Mathieu Bitton's *Travelogue* photography series at the stunning John Lautner-designed home of James Goldstein Monday night.

Guest of Guest

Mathieu Bitton | 7 Images in Time

Art Director, Designer, Photographer, Director, Producer and Grammy Nominee; Mathieu Bitton shares seven of his rare photographs with DRIP Magazine. These remarkable images along with what he has to say will leave you with a great appreciation of what he has captured.

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FILM AND TV

Portrait Of A Rock Legend: USC Premieres Lenny Kravitz Documentary

Comments (0) | documentary, Film, Film and TV, Lenny Kravitz, Looking Back On Love, Making Black and White America, Mathieu Bitton, Music, Pop Culture, rock doc

Courtney M. Fowler | January 30, 2013 | 6:33 p.m. PST
Staff Reporter

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For years there have been documentaries chronicling the behind the scenes action of our favorite artists. "Rock docs" as they're affectionately known, have in fact become just relevant to the music industry as music itself. However, few have managed to capture the true essence of artistry that's depicted in "Looking Back On Love: Making Black and White America."

(Courtney Fowler/ Neon Tommy)

On Tuesday evening, the School of Cinematic Arts hosted a premiere of the documentary, which follows rock icon Lenny Kravitz, for a three-year span as he preps his album, "Black and White America" and the yet-to-be-released project, "Negrophilia."

From his Bahamian-built studios to the streets of Paris, viewers are treated to an experience of musical innovation from the very grassroots of each song and its creative process. For Kravitz, who wrote all of the music on the album, the project is personal and through the vision of "Looking Back on Love" his passion for it is clear.

The film's director, Mathieu Bitton, sat down with producer/director J. Kevin Swain following the screening to discuss the film in depth. One of the biggest questions of the audience came from the film's composition. In many ways, Bitton was able to reveal a side of Kravitz that's completely novel to the public and expressive of not only a great musician, but also great man. Intimate moments with his daughter Zoe and locals of the diverse cities that he frequents, humanize Kravitz, who's been somewhat of a mystery for the span of his 20-plus year career.

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- March 15, 2013 12:00 pm Harvard-Westlake Film Festival
- March 15, 2013 8:00 pm Maroon 5 2013 Tour
- March 15, 2013 9:00 pm Style Fashion Week LA Closing Party
- March 16, 2013 7:00 pm Alchemy + Entity Photography Exhibit @ Julia Dean Gallery (Mar 16 - Apr 12)
- March 17, 2013 6:00 pm LAND Presents Nomadic Night
- March 18, 2013 7:30 pm Olympus Has Fallen Movie Premiere
- March 20, 2013 7:30 pm Fundraiser- A Night at Sardi's

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Mathieu Bitton Photo Exhibit at Sheats Goldstein Residence's New 3 Story Party Complex (aka 'Club James')

February 19, 2013 by Our Little Truffle Hunters | Leave a comment

Golf Carts Chauffeured Guests To The New Complex

To kick off Oscar week, the **Bui Gallery** of Hanoi, Vietnam held a pop-up exhibition last night of work by preeminent music photographer, **Mathieu Bitton**, displaying images of his last four years on the road with **Lenny Kravitz**. Recognized for hundreds of music albums, books, posters, videos, photographs, and logos for some of the most iconic artists and records of the last century, the charming and charismatic Bitton showcased sensual, but thoughtful photos of confident subjects in intimate settings. Lenny Kravitz on zebra print bedding, **Quincy Jones** serving up cocktails at his home, **Raphael Saadiq** posing across a 1967 Ford mustang and **Sean Lennon** behind the piano; the images provide an insider's look into the lifestyles of

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AN INTIMATE LOOK AT LENNY KRAVITZ: FROM THE LENS OF MATHIEU BITTON

Posted by Ramona Wright on Friday, February 8, 2013 · Leave a Comment

By Ramona Wright

Lyrics to the Lenny Kravitz song *Looking Back On Love* echo through my mind. The beginning of the song's lyrics are "looking back on love through a broken old TV. Looking back on love but it's kind of hard to see. I'm just trying to find the place where I should be. Looking back on love, oh yeah." It is ironic, but these lyrics reflect the intimate story told about Kravitz in the documentary *Looking Back on Love: Making Black and White America*. First time documentary filmmaker Mathieu Bitton chronicles the behind the scenes making of the Lenny Kravitz album *Black and White America* released in 2011. It is his ninth album and includes the song *Looking Back on Love* along with another personal favorite, *Black and White America*, the album's title track.

I am embarrassed to admit that I was unaware of the dynamic album by Kravitz until I attended the premiere public screening of the documentary *Looking Back on Love: Making Black and White America*, in Los Angeles at the University of Southern California (USC). The film debuted in the top 5 on iTunes January 29, 2013. After the screening I had a chance to meet the French filmmaker Mathieu Bitton.

Mathieu studied journalism at NYU. For over fifteen years, he worked as the art director and designer on over 650 albums, books and posters. More recently, Bitton has begun working more within photography and film, something that evolved out of an ongoing relationship with acclaimed rocker Lenny Kravitz. "Film is a natural medium for me," Bitton says. "It's photography and sound mixed into one. Mathieu's first feature film, *Looking Back On Love*, is a documentary about the making of Kravitz's last album recorded in the Bahamas and some of his performances in New Orleans, Louisiana and Bitton's birthplace Paris, France.

I caught up with Mathieu to learn more about him and his intimate journey with Lenny Kravitz to tell a story about the musician we think that we know and the man we want to get to know better.

Wiles: Although it might be considered a stereotype, do you think that the French overall are more romantic than Americans?

Bitton: I believe so yes. I can only judge myself and I know I am always told that I am more

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(Audio) Interview with Lenny Kravitz documentary filmmaker, Mathieu Bitton
By The Bahamas Weekly News Team
Feb 4, 2013 - 12:49:00 AM

Mathieu Bitton Interview (47 mins.)

TheBahamasWeekly.com is please to present a Skype interview with artist, Grammy Award nominee and filmmaker, Mathieu Bitton recorded just days before the official premiere on January 29th, and iTunes release, of his film on Lenny Kravitz called, *Looking Back On Love*.

Bitton joined up with us from Eleuthera where's he's been with Kravitz working on a project to commemorate the stars 25 year career in 2014.

The documentary follows the journey behind the making of Kravitz's recently released 9th studio album, Black And White America. An in depth look at the sessions that initially started out as a three-month recording project, *Looking Back On Love* is a full-on rock and roll music production.

Viewers will experience Bahamian culture in the film through a day-to-day look at Lenny's life, and watch the artist create and record the songs at his newly built Bahamian home studio, Gregory Town Sound in Eleuthera.

Listen as Bitton explains how he and Kravitz met, and shares experiences from the past 4 years he's been shadowing the megastar. Bitton talks about a few of the characters seen on the film from Eleuthera including the young girls seen in the trailer as well as Matty from the airport, and DJ Military, all from the island. "I gotta represent the Bahamian man...," says Kravitz in the film.

A huge talent in his own right, Bitton will share about his own background as an Art Director, Designer, Photographer, Director, Producer and Dadaist. Not only does he do filmwork and photography covering Kravitz' life between Paris and The Bahamas and on the road, he's taken the stars social media presence and catapulted into numbers now exceeding 3 million.

The Bahamasweekly

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Lenny Kravitz Honors Family in 'Looking Back on Love' - Premiere

Rocker gets introspective in new documentary

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JANUARY 29, 2013 8:00 AM

Lenny Kravitz's 2011 album *Black and White America* was the rocker's most personal, introspective album to date. The new documentary *Looking Back on Love*, out today, follows the recording process of *Black and White America* in the Bahamas and features extensive interviews with the singer-songwriter about his family and personal life.

Photos: Musicians Who Defined Nineties Style – Lenny Kravitz

"For me, it's about my life. It's about what I grew up in, what I know, what I feel comfortable in, the juxtaposition between the two," he says of the album's title in this exclusive clip. "It's also where we are today." Kravitz also reflects on the parallels between him and President Barack Obama. "This is my experience, and this is where America is right now, on the brink of, 'Is this happening? Is this not happening?'" he says. "This is really what's happening right now." Adding onto this, Kravitz sifts through memories of his parents, Sy Kravitz and *The Jeffersons* actress Roxie Roker. "They went through a lot to be together."

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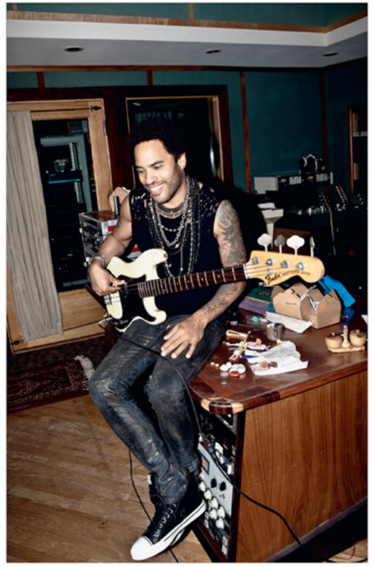

Ленни Кравитц

В перерыве между съемками в продолжении *«Голодных игр»* - фанк-рокер записывает свой новый альбом и позирует для русского *RS*.....130

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Авторы

Матье Биттон
Фотограф, кинорежиссер и коллекционер, номинант на «Грэмми» и кавалер Ордена Искусств и Литературы в родной Франции как раз закончил работу над документальным фильмом о Лени Кравитце, о чем мы читали в нашем сентябрьском номере. Мы решили копнуть еще глубже и заказали Матье фотосъемку его друга Лени.

Сергей Блохин
Выпускающий редактор интернет-сайта нашего журнала, а также известный в узких богемных кругах диджей и кавесгатай «Солянки» только начал отходить от прискорбной травмы головы (обстоятельства получения которой он не помнит), но, тем не менее, с готовностью отправился «раздевать» актрису Ингрид Оберинскую.

Василина Врублевская
Едва вернувшись в родной Киев из Нью-Йорка, Василина взяла быка за рога, всего за сутки организовав и выполнив съемку женского движения Femen. Агрессивные во время своих акций, «феминки» оказались неожиданно стеснительными фотомоделями, но твердая Врублевская показала пример того, как женщина должна утверждать себя в своей профессии.

Денис Мендрелюк
Фронтмен музыкального проекта *Mendreon* и по совместительству редактор интернет-сайта нашего журнала, Денис лично скитается между Москвой, Лондоном и Нью-Йорком в поисках приключений и новой музыки, и одна из его находок – флегматично-загадочный дуэт *Umnyma*.

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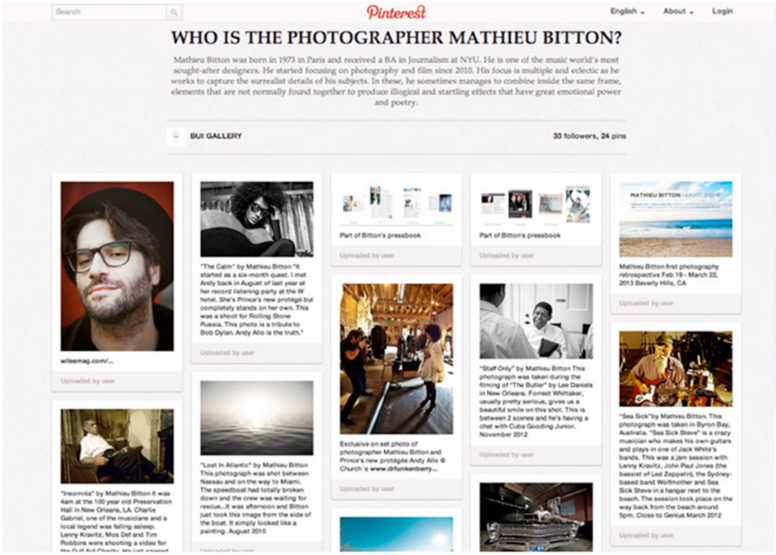
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WHO IS THE PHOTOGRAPHER MATHIEU BITTON?
Mathieu Bitton was born in 1973 in Paris and received a BA in Journalism at NYU. He is one of the music world's most sought-after designers. He started focusing on photography and film since 2010. His focus is multiple and eclectic as he works to capture the surrealist details of his subjects. In these, he sometimes manages to combine inside the same frame, elements that are not normally found together to produce illogical and startling effects that have great emotional power and poetry.
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"The Calm" by Mathieu Bitton "It started as a six-month quest. I met Andy back in August of last year at her record listening party at the W hotel. She's Prince's new protégé but completely stands on her own. This was a shoot for Rolling Stone Russia. This photo is a tribute to Bob Dylan. Andy Allo is the truth."
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Part of Bitton's pressbook
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Part of Bitton's pressbook
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MATHIEU BITTON: NIGHT DOME
Mathieu Bitton first photography retrospective Feb 19 - March 22, 2013 Beverly Hills, CA
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"Insomnia" by Mathieu Bitton It was 4am at the 100 year old Preservation Hall in New Orleans, LA. Charlie Gabriel, one of the musicians and a local legend was falling asleep. Lenny Kravitz, Mos Def and Tim Robbins were shooting a video for
"Lost In Atlantic" by Mathieu Bitton This photograph was shot between Nassau and on the way to Miami. The speedboat had totally broken down and the crew was waiting for rescue...It was afternoon and Bitton just took this image from the side of the boat. It simply looked like a painting. August 2010
Exclusive on set photo of photographer Mathieu Bitton and Prince's new protégée Andy Allo @ Church 's www.drfunkenberry...
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"Staff Only" by Mathieu Bitton This photograph was taken during the filming of "The Butler" by Lee Daniels in New Orleans. Forrest Whittaker, usually pretty serious, gives us a beautiful smile on this shot. This is between 2 scenes and he's having a chat with Cuba Gooding Junior. November 2012
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"Sea Sick"by Mathieu Bitton. This photograph was taken in Byron Bay, Australia. "Sea Sick Steve" is a crazy musician who makes his own guitars and plays in one of Jack White's bands. This was a jam session with Lenny Kravitz, John Paul Jones (the bassist of Led Zeppelin), the Sydney-based band Wolfmother and Sea Sick Steve in a hangar next to the beach. The session took place on the way back from the beach around 5pm. Close to Genius March 2012
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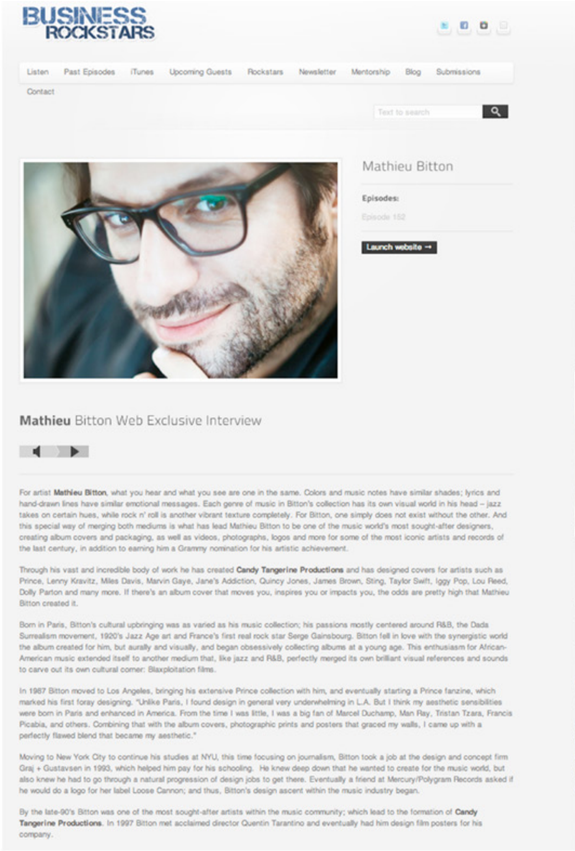

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Mathieu Bitton

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Mathieu Bitton Web Exclusive Interview

For artist **Mathieu Bitton**, what you hear and what you see are one in the same. Colors and music notes have similar shades; lyrics and hand-drawn lines have similar emotional messages. Each genre of music in Bitton's collection has its own visual world in his head – jazz takes on certain hues, while rock n' roll is another vibrant texture completely. For Bitton, one simply does not exist without the other. And this special way of merging both mediums is what has lead Mathieu Bitton to be one of the music world's most sought-after designers, creating album covers and packaging, as well as videos, photographs, logos and more for some of the most iconic artists and records of the last century, in addition to earning him a Grammy nomination for his artistic achievement.

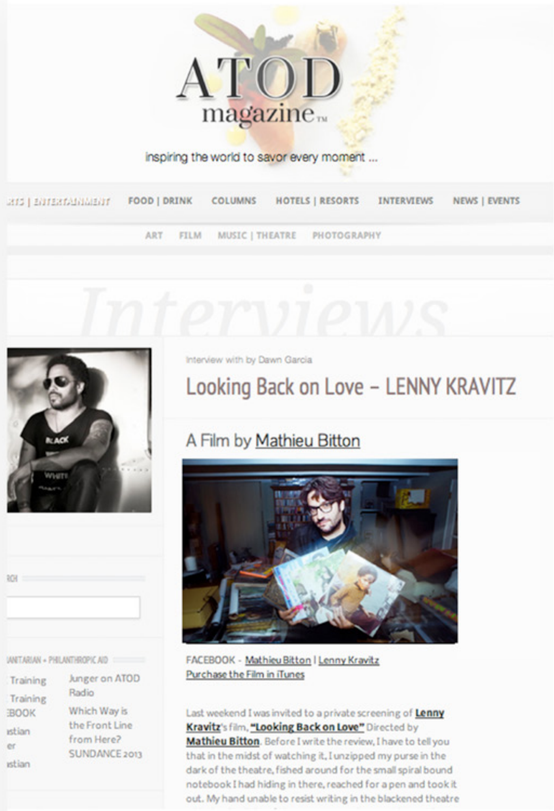
Through his vast and incredible body of work he has created **Candy Tangerine Productions** and has designed covers for artists such as Prince, Lenny Kravitz, Miles Davis, Marvin Gaye, Jane's Addiction, Quincy Jones, James Brown, Sting, Taylor Swift, Iggy Pop, Lou Reed, Dolly Parton and many more. If there's an album cover that moves you, inspires you or impacts you, the odds are pretty high that Mathieu Bitton created it.

Born in Paris, Bitton's cultural upbringing was as varied as his music collection; his passions mostly centered around R&B, the Dada Surrealism movement, 1920's Jazz Age art and France's first real rock star Serge Gainsbourg. Bitton fell in love with the synergistic world the album created for him, but aurally and visually, and began obsessively collecting albums at a young age. This enthusiasm for African-American music extended itself to another medium that, like jazz and R&B, perfectly merged its own brilliant visual references and sounds to carve out its own cultural corner: Blaxploitation films.

In 1987 Bitton moved to Los Angeles, bringing his extensive Prince collection with him, and eventually starting a Prince fanzine, which marked his first foray designing. "Unlike Paris, I found design in general very underwhelming in L.A. But I think my aesthetic sensibilities were born in Paris and enhanced in America. From the time I was little, I was a big fan of Marcel Duchamp, Man Ray, Tristan Tzara, Francis Picabia, and others. Combining that with the album covers, photographic prints and posters that graced my walls, I came up with a perfectly flawed blend that became my aesthetic."

Moving to New York City to continue his studies at NYU, this time focusing on journalism, Bitton took a job at the design and concept firm Graj + Gustavsen in 1993, which helped him pay for his schooling. He knew deep down that he wanted to create for the music world, but also knew he had to go through a natural progression of design jobs to get there. Eventually a friend at Mercury/Polygram Records asked if he would do a logo for her label Loose Cannon; and thus, Bitton's design ascent within the music industry began.

By the late-90's Bitton was one of the most sought-after artists within the music community; which lead to the formation of **Candy Tangerine Productions**. In 1997 Bitton met acclaimed director Quentin Tarantino and eventually had him design film posters for his company.



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Interviews

Interview with by Dawn Garcia

Looking Back on Love – LENNY KRAVITZ

A Film by Mathieu Bitton

FACEBOOK - Mathieu Bitton | Lenny Kravitz

Purchase the Film in iTunes

Last weekend I was invited to a private screening of **Lenny Kravitz**'s film, **"Looking Back on Love"** Directed by **Mathieu Bitton**. Before I write the review, I have to tell you that in the midst of watching it, I unzipped my purse in the dark of the theatre, fished around for the small spiral bound notebook I had hiding in there, reached for a pen and took it out. My hand unable to resist writing in the blackened theatre

Training

Training

BOOK

Junger on ATOD Radio

Which Way is the Front Line from Here? SUNDANCE 2013

LENNY KRAVITZ

Special Interview

Japan Tour ad with photo by MB

The Soul Of Analog article. Grammy.com

MTV story on Erykah Badu contacting me on Twitter

Musik

FUNK-ROCK

So gut wie noch nie

Auf seiner aktuellen CD entdeckt Lenny Kravitz seine karibischen Wurzeln. Das Ergebnis: ein musikalischer Beitrag zur Entspannung

„Die Musik kam zu mir, ich habe sie gehört", schwärmt Lenny Kravitz von seinem neuen Aufnahmen. Kein Wunder, zog sich der Designer, Schauspieler und Hitschreiber („It ain't over till it's over") doch dafür auf die Bahamas zurück, die Heimat seiner Mutter. „Eine Auszeit. In der ich viel über mich erfahren habe." Nicht zuletzt deshalb nannte der 47-Jährige das Album „Black and White America" (Roadrunner Records). Kravitz wurde als Kind eines jüdischen Vaters und einer dunkelhäutigen Bahamaerin auf. „Ich wurde als Zebra oder Pandabär verspottet." Heute zieht der Multiinstrumentalist (aus seiner tränäßten Gegenstätten Kleidbeitat, mixt auf seiner neunten Platte trockenen Funk mit waschechtem Rock'n' Roll, entspannten Balladen wie „Dream" sowie karibischen Rhythmen und Reggae („Boongie Drop") durch einander. Und doch haben alle 16 Songs eines gemeinsam: Lebensfreude und Selbstbewusstsein. „Ich weiß, dass ich mit den Jahren immer besser werde."

Schrieb neue Songs in der Karibik und in Paris: Lenny Kravitz, 47

Periantai 19/08/2011

INTERVIEW

Kette mit Bambusring über der tätowierten Brust: Lenny Kravitz ist tiefgläubig

„In der Schule wurde ich von anderen Kindern oft als Zebra oder Pandabär verspottet"

reduziert. Ich lebte bei meinen Verwandten, wir haben im Meer Fische gefangen, im Garten unser Gemüse geerntet. Ich hatte weder Geld noch einen Schlüssel in der Tasche, trug keine Schuhe und hatte monatelang dieselben Klamotten an.

Keine Outfitwechsel? Sie gehen als Stil- und Design-Ikone?

Auf den Bahamas legte ich tatsächlich alle Eitelkeiten ab. Natürlich lasse ich mich nicht komplett gehen und wasche meine T-Shirts! Aber nach dem Trocknen ziehe ich sie ungebügelt wieder an.

Wie sieht Ihr Alltag in Paris aus, wo Sie die Hälfte des Jahres verbringen?

Paris ist für mich die ästhetischste und aufregendste Stadt der Welt. Jeden Mal, wenn ich dort bin, tauche ich in diesen Lebensstil ein. Da sind mir Museen, Design und auch Mode dann sehr wichtig.

Was gefällt Ihnen?

Früher habe ich mich sehr vom Stil der 60er und 70er beeinflussen lassen. Inzwischen interessiert mich die Moderne mehr. Ich habe viel zu lange an der Vergangenheit festgehalten. Heute blicke ich seltener zurück.

Einspruch! Auf Ihrem neuen Album geht es um Ihre Kindheit…

Ja, stimmt. Der Titelsong „Black and White America" handelt von der Liebe zwischen einer schwarzen Frau und einem weißen Mann – meinen Eltern.

Hatten Sie als Kind eines gemischten Paares mit Vorurteilen zu kämpfen?

Ich wurde von anderen Kindern als Zebra und Pandabär verspottet. Es waren nur Witze, aber sie trafen trotzdem meinen wunden Punkt.

Wie haben Sie darauf reagiert?

Kein Kind fällt gern auf, das ging mir nicht anders. Heute bin ich froh über meine Wurzeln. Dank meiner bahamischen und jüdischen Familie kann ich mich mühelos zwischen verschiedenen Kulturen bewegen.

Sie wechseln auch schönbar mühelos das Genre. Jedenfalls arbeiten Sie inzwischen auch als Schauspieler.

Ich habe keine Berührungsängste. Vielleicht, weil ich mein Lebens lang von Schauspielern umgeben war? Meine Mutter war eine, meine Ex-Frau ist es und meine Tochter ebenfalls. Außerdem war ich sehr geschmeichelt, als man mir eine Rolle in „Die Tribute von Panem" angeboten hat. Und habe die Chance ergriffen!

Würden Sie die Musik aufgeben, wenn Hollywood regelmäßig ruft?

Das Theater reizt mich mehr. Allerdings erst in ein paar Jahren, wenn ich weshalbtar geworden bin.

Davon sind Sie offenbar weit entfernt. Im September starten Ihre Weltournee. Finden Sie es heute mit 47 Jahren anstrengender als…?

Stopp! Ich weiß, worauf Sie hinauswollen. Aber die Rolling Stones sind um einiges älter! Und Mick Jagger gibt bei jedem Konzert drei Stunden Vollgas. Seit ich mit ihm im Urlaub war, weiß ich, warum er das kann. Von wegen Sex, Drugs and Rock'n'Roll! Jeden Morgen um sieben Uhr beginnt das Fitnessprogramm mit Joggen, Gym und Spezial-Diät … **Sind Sie genauso diszipliniert?**

Ich will gesund leben und in Würde altern. Ohne Beauty-OPs! Sich künstlich jung zu halten ist sinnlos und sieht dazu schrecklich aus.

Sie haben also Ihre Falten?

Jedenfalls regt mich dieser Jugendwahn auf. Ich werde älter und besser! Ich bin zwar dankbar für das, was ich schon erreicht habe. Gleichzeitig weiß ich aber, dass ich das in den nächsten 20 Jahren noch übertreffen werde. Ich komme gerade erst in Fahrt.

Interview: Olga Kammerer

Auf seinem neuesten Studioalbum „Black and White America" (ab 19.8., Warner) vereint Lenny Kravitz musikpsychischer Funk-Rock mit karibischen Beats

22 freundin 18/2011

Freundin 2011

Funk U interview. May 30, 2011

Pacha Magazine, Spain

Japan Tour ad with photo by MB

PopMatters

The Critical Untimeliness of Ultimate Prince

[2 February 2007]

by Dante A. Ciampaglia

Email | Print | Comments (2)

A look at the Ultimate Prince that almost never was, the two Prince fans caught up in this final Warner Bros. project, and the prince of the SuperBowl XLI halftime show who may, ultimately, save the record.

Casual observers might be confused by the recent ubiquity of Prince. The eccentric musical genius has mostly shunned the spotlight since reverting from the Artist Formerly Known as Prince back to Prince, popping up only occasionally on late-night talk shows or mini tours. And while his popularity enjoyed a spike after the 2004 release of *Musicology*, it doesn't compare to the Prince renaissance currently taking shape.

Beginning with the March 2006 release *3121*, which was met with mixed reviews, Prince has been nearly everywhere. He promoted *3121* on *Good Morning, America*; made a guest appearance on last season's *American Idol*; did a run of small club dates with onetime protégé Tamar; opened the 3121 club at the Rio in Las Vegas, where he performs on the weekends; contributed the track "Song of the Heart" to the *Happy Feet* soundtrack and was awarded a Golden Globe for his efforts; debuted two songs, covers of Jimi Hendrix's "All Along the Watchtower" and Foo Fighters' "Best of You" on Howard Stern's show; is preparing to release a new single, "Guitar," as a download on his website; and is serving as the entertainment at Super Bowl XLI.

And those are just the major benchmarks of Prince's past 12 months; there have been other, not-as-big ones as well. For any other artist or musician, the past year Prince has had would define their entire career. But not the Purple One. The Super Bowl appearance could very well be the launching pad for a new album and a new tour, propelling Prince into the future with more momentum than he's enjoyed in 20 years.

But at the beginning of all this, it appeared that Prince's eccentricity would overwhelm his genius, as it has so often in the past. *Ultimate Prince*, a two-disc greatest hits package, was released in August 2006 by Warner Bros., five months later than originally planned. It was rumored that Prince's notorious enmity for Warner Bros. got in the way. While the set did eventually make it to stores, it became one of those blink-and-you-missed-it releases.

But that was never supposed to be the case. As Prince fans eagerly anticipated the March release of *3121*, they were also up in arms about what looked like a crass cash-in on Prince's latest offering by his old label. *Ultimate Prince* was scheduled for a March 14 release and was promoted in Best Buy ads and in record stores across the country. Commercials ran on television. Orders were placed on Amazon.com and in stores like Barnes & Noble Booksellers. And when it came time to purchase the set, it was nowhere to be found. Fast-forward to 22 August 2006. Hardly a mention was made that *Ultimate Prince* was sitting on store shelves, ready for consumption. The media campaign was almost nonexistent. This end-of-summer dump of the hits package left some fans scratching their hands, but two particular Prince devotees were breathing a large sigh of relief.

Geoffrey Dicker and Mathieu Bitton are credited in the liner notes for *Ultimate Prince* as creative consultants. Dicker selected the track list; Bitton provided art direction and design, as well as his record collection. Both jumped headfirst into helping Warner Bros. and Rhino create the best Prince set for both fans and non-fans, and both were crushed when the original release was canceled.

Pop Matters story on Ultimate Prince CD.

LIFE Magazine. Grammy

Pacha Magazine, Spain

Architectural Digest (AD) Russia August 2012 - featuring on top left portrait of Ara Starck titled "A Wonderland" by Mathieu Bitton. Also note the Miles Davis contact sheet from the Bitches Brew 40th Anniversary Super Deluxe boxed set

Le Blog de David Martinon / David Martinon's Blog

Conseil général de France à Los Angeles / Consul General of France in LA

Le succès des Français aux GRAMMY Awards

Après un Grammy pour Justice et deux pour Daft Punk en 2009, nous avons comptés cette année 18 nominations aux Grammys pour les artistes français et francophones, et au final trois trophées. Ce n'est pas tous les ans que la soirée est tel, il fallait le célébrer. Ce fut donc un plaisir de recevoir, pour leur rendre l'hommage qu'ils méritent, les nominés français samedi 30 janvier, à la veille de la cérémonie, à la résidence de France, en présence du Vice-Président de la Recording Academy, David Grossman. En cette veille d'orage, les nominés du groupe Phoenix est arrivés, les autres malheureusement, amoureux Thomas Bangalter et Guy-Man de Homem-Christo, les Daft Punk, les stars mondiales de la musique électronique. Ce fut l'occasion de mettre en valeur, dans une ambiance de professionnels de la musique de Los Angeles, et notamment des music supervisors des studios hollywoodiens, la diversité que les nominés français représentent.

Un mot sur la cérémonie du dimanche enfin : ce que j'ai vu, dans le désormais mythique Staples Center (dont le coupon (le siège des Lakers) est un spectacle exceptionnel, avec des artistes dont le professionnalisme je pense à Paris en particulier: les pousses à faire des performances tractus. Mon conseil : allez en ligne, le show est disponible en vidéo on demand. Vous verrez: Eminem et Lil Wayne, Jeff Beck pour un hommage à Les Paul, Pink en chanteuse trapeziste, Beyoncé, Janis Face avec Doug E Fresh, et bien autres.

Bravo à Phoenix pour le Grammy du meilleur album de rock alternatif, sûrement malgré une forte concurrence (dont Depeche Mode). Le style tiger mais toujours sophistiqué du groupe, qui prit sa revanche en 1997 en hommage à feu leur ambiteur culte Brian Phoenix, s'est enfin récompensé. Après avoir participé à la BO de Virgin Suicides, puis de L'amour entre guerre des Mines Family, et enfin de Lost in Translation (2003), après avoir eu un de ses titres en générique de fin de la série culissime à LA Entourage, ils ont avoir été la première groupe français invité sur le plateau du Saturday Night Live, par Seth Rogen, après avoir eu un autre de ses titres utilisé par un célèbre constructeur automobile américain. Pour les trois français, Phoenix est aussi devenu cette année le premier groupe français à remporter un disque d'or en France (janvier 2010), et être vendu à déjà plus de 300 000 exemplaires aux Etats Unis.

- Pierre Boulez, qui dans les quarante dernières années, a reçu 26 awards, et qui était nominé cette année pour sa collaboration avec un formidable pianiste, Pierre-Laurent Aimard, dont il lui le mentor.
- Harmonia Mundi, le prestigieux label de musique classique, a compté trois nominations.
- Alexandre Desplat, dont le carnet de compositeur de musique de films suit celle de Maurice Jarre (à qui le Recording Academy a d'ailleurs rendu hommage hier soir lors de la cérémonie) : après avoir composé notamment la musique des films de Jacques Audiard (dont Un prophète, peut-être le meilleur film de l'année), il a été nominé deux fois aux Oscars pour The Queen (2006) et The curious case of Benjamin Button. Cet entendre son nom très bientôt, puisqu'il va composer la musique du prochain chapitre de Twilight, mais aussi le prochain Tarantino Martin (The Free of Ma) et le prochain film de Roman Polanski.
- Mon ami Mathieu Bitton (met pas compositeur, mais il est un graphiste du génie, qui a travaillé avec les plus grands noms du cinéma américain (Tarantino, Scorsese, Michael Mann), mais aussi avec d'innombrables musiciens, comme James Brown ou Isaac Hayes. C'est son travail sur le packaging de fiction brillée de Jarek's addiction (autre groupe de Los Angeles) qui lui a vale sa nomination. Je suis maintenant impatient de voir le documentaire que Mathieu est en train de tourner sur Lenny Kravitz, qu'il a accompagné dans l'enregistrement de son dernier album (qui vous dit promotion).
- La planète de jazz Philippe Saisse a quant à lui bâti une impressionnante discographie, qui comprend des collaborations avec Al Di Meola, David Sanborn, David Bowie et Al Jarreau. C'est naturellement qu'il a été nominé pour le Grammy du meilleur album de jazz instrumental.
- Martial Solal, dont le nom est désormais attaché au plus prestigieux concours de piano jazz de France, qui se tient tous les quatre ans : le mend au cantiles des deux villes de l'Hérault, ce qu'il a amené à jouer avec des légendes du jazz comme Dizzy Gillespie, Stan Getz, Stéphane Grapelli, et le monumental Chet Baker. Il a également prêté son talent au cinéma, en composant les musiques des films des plus grands (Orson Welles), et notamment le chef d'œuvre de Jean-Luc Godard, A bout de souffle (dont nous venons de filmer ce mois-ci la cinquantaine à Los Angeles avec Jean-Paul Belmondo).

Les Grammys honorent les maîtres, mais le accueillent aussi les nouveaux-venus. C'est ainsi que la belle initiative de la ville d'Aulnay-sous-Bois a pu être récompensée par une nomination : Aulnay, à l'initiative de son maire, Gérard Ségura, présent samedi soir à la résidence de France, a organisé en novembre 2008 un festival de blues. Le Aulnay All Blues festival a rassemblé des figures historiques de ce style, de Chicago comme Billy Boyd Arnold, Lurrie Bell, John Primer, Billy Branch (ces deux derniers étaient parmi nous samedi soir). Le succès fut tel que la ville décida de produire un CD. Larry Skoller, un

David Mirton's Blog

The French Cultural Services in Los Angeles present :

Information, news, events and regular updates, log on to www.frenchculture.org, the federal website of French Cultural Services in the USA and to Consulate General of France in Los Angeles' website: www.consulfrance-losangeles.org

Edito

Dear Friends,

We are proud to announce a **vibrant and exciting beginning for 2010**.

January will put forward arts, creativity and intellectual events, like no other month of the year. Indeed, January is **Arts Month in Los Angeles**. First, from the 20th to the 24th, galleries from all over the city, from all over the country and from the world (from South Korea to Peru) will gather in Los Angeles to showcase the very best of contemporary arts. But before that, from the 14th to the 17th, Phoenix A will turn Los Angeles into one major photography exhibit. For either events, among all exhibitions and featured artists, we will be pleased to welcome professionals as Karen Stein, who presents from François Sprengler's Anton photographic series (opening January 9) and Denis Hirsch, renowned gallery owner, Allison Stewart and her unique photographs and portraits series at the Muriel Kauffman Gallery.

Complete information and detailed programs for these two high points of LA cultural life can be found on www.laartdistrict.com and www.artfilmfest.com.

The Arts will be further put forward with the many awards ceremonies expected to take place in January. The **LAFCA** honored **Yolande Moreau, Jean-Paul Belmondo, Agnès Varda** and **Olivier Assayas**, and we hope that the **Golden Globe Awards** will reward their peers to nominate **Marion Cotillard** and **Jacques Audiard**. Be sure to set January 17th.

Music is no less lucky with the 16 French nominations for **the Grammy Awards**. As a matter of fact, the particular nomination for **Mathieu Bitton**, unfortunately left out of our previous news bulletin, is particularly symbolic of the recognition of multitalented French artists. The gifted graphic designer is nonetheless nominated in the most prestigious music award ceremony for his work on "A Cabinet of Curiosities". Mathieu Bitton found the perfect visual to represent to music and is thus nominated in the "Best Boxed or Special Edition Package" category. **Congratulations to the artist, and the very best of luck for the January 31 ceremony**.

Artemis will also be particularly active to stay in the New-Year and will kick off 2010 under the auspices of second Muse. A series of **conferences at the University of Arizona** featuring psychiatrist and cartoonist **Serge Tisseron** for instance and open lectures to the State's schools will given the tone of the intellectual activities and events in Arizona. A real Race to the Top!

This intellectual vibe will undoubtedly unfold and diffuse to the rhythm of French musical masters thanks to the **Arizona Friends of Chamber Music**.

The musical wave will not stop in Arizona and will let Colorado when **Marcello Tagan** (new wave in French) will bring the revival and improved take on classic piano to the Bluebird in Denver.

In this particular moment of a year's cultural life throughout our constituency, the French cultural services are particularly proud and happy to announce a few of the events we will bring you in 2010. To name a few in April and May, the spring will turn into a book fair with a **French American literary festival** organized in Venice (CA in Mid-April) and a unique exhibition of picture books featuring many **French artists at the Skirball Cultural Center** (in April). 2010 will moreover build on the successes of 2009: a second edition of the British festival is programmed and the second installment of **Allen & Nail Blanche**, will take place place on September 2010 in Santa Monica.

We look forward to working on these exciting projects and to meeting you during all the cultural, artistic and intellectual events 2010 will offer the French community and the American Southwest.

Excellence, year 2010 is ours.

The French Cultural Services in Los Angeles

FrenchCulture.org: Music is no less lucky with the 16 French nominations for the Grammy Awards. As a matter of fact, the particular nomination for Mathieu Bitton, unfortunately left out of our previous news bulletin, is particularly symbolic of the recognition of multitalented French artists. The gifted graphic designer is nonetheless nominated in the most prestigious music award ceremony for his work on "A Cabinet of Curiosities". Mathieu Bitton found the perfect visual to represent to music and is thus nominated in the "Best Boxed or Special Edition Package" category. Congratulations to the artist, and the very best of luck for the January 31 ceremony

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PERJANTAI 19-8-2011

Retroilun kuningas Lenny

► Tietkäkö joku mistä tämän miehen silmät näyttävät?

Parikymmentä vuotta sitten osa musiikkipäreistä nauroi Lenny Kravitz -nimiselle mieheltä, jolla oli hänen retro-musiikkiensä mukaan myytävä. Jeesyjä ajoitoomia, mutkien musiikki rullaa eteenpäin edelleen, retrosti ja tyylillä.

Yhdeksännen levynsä, Black and White American ilmestymisen kynnyksellä Kravitz vaikuttaa hyvin tyytyväiselta ja hyväntuuliselta.

–Olen todella innoissani tästä levystä. Joka levy kohdalla innostus on eriilaista ja siihen liittyy paljon tunteita. Nyt kaikki tuntuu positiiviselta. Tämä levy on varmasti monipuolisin tuotoksena ja tuntuu jaksan odottaa fanieni antamaa palautetta, Lenny hehkuttaa New Yorkissa.

Uusi musiikki on syntynyt ilman paineita ja täysin artistin omilla ehdoilla. Ihan kuten ennenkin.

–Teen musiikkia hyvin täysipainoisesti ja vaadin paljon itseltäni. Halusin hallita kokonaisuutta, joten teen melkein kaiken itse. Tämä levy syntyi kahden levy-yhtiön välissä, minulla ei ollut sopimusta mihinkään ja se oli hyvin vapauttavaa.

Trendit vaihtuvat, mutta Lenny Kravitz pysyy

Uusi levy syntyi bahamalaisella rannalla asuen

Ympäristökin varmasti auttoi osaltaan rennon tunteelman saavuttamisessa.

–Rakensin studion Bahama-saarille ja asuin käytännössä rannalla. Uin, kalastin, söin terveellisesti ja tein musiikkia. Se oli huoletonta ja täydellistä elämää.

Levyn nimiraita painii tiukkojen asioiden keskellä. Rotuerot ja mustavalkoinen Amerikka.

–Koko levy on lähtöisin kaiken elämästini. minulle tapahtuneesta. Kaikkea, niin hyvää kuin pahaa mahtuu vuosien varrelle. Olen hyvin avoin ihminen ja se kuuluu toivottavasti musiikissanikin. Musiikki heijastaa aina maailmassa tapahtuvia asioita ja luulen levyni sopivan tähän hetkeen todella hyvin.

Lenny Kravitz on pienestä pitäen kulkenut omia polkujaan.

–Teen asiat tietyllä tavalla ja se ei voi miellyttää kaikkia. Oli kyse musiikista, näyttelemisestä tai muusta taiteesta.

Oman työn saama arvostus yhtä kaikki hienolta.

–Musiikkitrendit ovat tuliset ja menneet, enkä ole hyppännyt mihinkään mukaan. Monet artistit ja bändit pysyät tässä touhussa mukana muutamia vuosia. Uskon että itsepäisyyteni tehdä asiat omalla tavallani on salaisuus menestykseeni. Kiitos siitä.

Kravitzin menestys tuntu jatkuvan vahvan uuden levyn myötä. Siinä hän paha takaisin rakastamaan vanhempaa soundimaailmaan.

–Olen hyvin analoginen mies. Hahuan tehdä muusikkia hyvin vanhanaikaisesti. Samalla tavalla kuin aloittaessani ensimmäisen levyn tekoni 80-luvun loppussa.

On mies kuulemma kokeillut tehdä asioita useilla tavoilla.

–Tässä toimii minulle. Moni asia on muuttunut pariisskymmenessä vuodessa ja minua saatetaan pitää dinosaurukseena, mutta se on myös tavaramerkkini. Olen vanhanaikainen ja ylpeä siitä.

© SEBASTIAN KIEW AMFOTO

BLACK AND WHITE AMERICA JÄLKEISTYY HEKSYTYKSEKSI 24.8.

ПОСТАВКА БИТТОНА

Корреспондент *RS* провел день с дизайнером обложек и личным фотографом Ленни Кравитца Матье Биттоном *Текст* Катя Яроцкая

Кадровый реестр

(1) Фотограф Матье Биттон с Ленни Кравиц-ци перед концертом в Будапеште. (2) Матье и Ленни сразу после выступления. (3) Биттон предупреждает Ленни Кравитца до начала выступления группы C-Block and White America.

Н а окраине Парижа, в ресторане отеля Maria Sharkey, Матье делает. Отель, принадлежит его друзьям, поэтому он, не глядя в меню, перечисляет все все блюда местной кухни. На следующий день Ленни Кравитц играет концерт в Вегасе. Матье его давний друг, арт-директор, профессионал в прошлом и фотограф. Он снял документальный фильм о работе Кравитца над последним альбомом, в котором сопровождает его в турнеи по миру. Новоиспеченный Орден искусств и литературы, выслан на три этапа как фонд. С ног до головы в черном, на левой руке часы в виде дракона и бесчисленные браслеты. Сжимая почтаи серебро офтальмолога Сара подходит чтобы поблагодарить его за бывшем на интервиной конверт. Автор лишен почти всего, но во время нашей беседы он часто на пару секунд и молчит, как истинный француз, отдыхает в кругу своих комплементы по поводу его вкусов.

Матье утверждает, что мало стоит, чтобы дать делать лучший дизайн альбомов и музыкальной индустрии, еще когда была ребенком. «Всегда собирал пластинки начиная с 13 лет. Когда тебе видит не сейчас – решения одинаковые всем исполнителям, как в стиль молодом возрасте можно было повесить «только не рок-н-ролл».

«На свое первое собеседование на должность графического дизайнера я пришел с папкой несуществующих обложек для Пинка Флойда, *The Rolling Stones*, Стивен Уандера и с отсутствующей. Но меня взяли на работу». А через два месяца Биттон возвысился до арт-директора. А дальше были сотрудничество с American Eagle Outfitters и работа с Тарантино над этой той-то его фильмом. «Пробы повышенности с Квентином, я бросил работу в Нью-Йорке и переехал в Лос-Анджелес. Пригласил режиссеров в офис. Сидел там до четырех в ожидании встречи, и за это время создал такие книги из материалов своей коллекции. Потом нашел Квентина и он обещал сотрудничать, что только что уволил дизайнера. А тот – в. Мне почти сразу предложили работу».

Биттон вообще мечтатель, он в сам говорит, что его мечты всегда сбываются. В конечном итоге он работал со всеми музыкантами, подделывая диски которых принес на первое собеседование: С. Ленни Матье начал работать как арт-продюсер до момента выхода диска *«Let Love Rule»*. А потом, на концерте в Нью-Йорке, он сделал несколько фотографий Кравитца на свою камеру. На следующий день Матье телефонировал ему в Лос-Анджелес, но Ленни настоял, чтобы тот отправился с ним в турне. «Это фотографии полностью отражают суть того, что я в данный момент» – говорит Кравитц о своем друге.

В 2009 м Ленни и Матье были в Аргентине. Сиэтл в каждо, где с ними должен был быть концерт. Они ждали менеджера, который заберет их и отвезет к месту. Но никто не приехал. Время подходило, и они сами отправились на такси. Когда они очень больше, и они потеряли. Матье сделал снимок видео на телефон, на котором потерянный Кравитц бежит по темным коридорам, и в тот же день выложил его в сеть. На следующий день ролик показали по CNN. «Оказалось, это то, что нужно, – говорит Биттон. – Простое видео». Из таких видео построена большая часть документального фильма о Ленни, который снял Матье. Он полного хронист, чем Кравитц, и сам бы не фотографировал, то его многие моменты были пропущены и украдены. Все это конверта Матье будет увидеть. Ленни от бесчисленных поклонников, которые фотографировались. Что подтверждает, по время большого аффектации дому Биттона, Кравитц будет ставить музыку со своего телефона, пить шампанское из горла и бесстрашно танцевать. «Замечаешь, детка, ты с Матье – это и есть чистый рокер-н-ролл – сказал он на прощание».

FANFAIR

Jack White in Nashville, 2010

HOT TRACKS
JACK WHITE

I'LL ALL WORK and all plan for **Jack White**. The musician, songwriter, and actor who—with Meg White—founded the White Stripes moonlights with his bands the Raconteurs and the Dead Weather. In addition, he's a sideman on many of the albums he's produced—including his wife Karen Elson's debut (*The Ghost Who Walks*) and the forthcoming *The Party Ain't Over*, from the 73-year-old rockabilly legend Wanda Jackson. Here, he talks to **Lisa Robinson** about his multiple musical personalities.

LISA ROBINSON: *You play in so many different kinds of bands—how do you choose what to pursue?*

JACK WHITE: I can only go with my gut, which is sometimes in direct opposition to good business, or good show business. The smart thing for did would just be in the White Stripes and count my blessings. But when something like the Dead Weather feels so inspiring, I have to let it happen. I try to attack the job like a carpenter who's expected to deliver or the client won't pay for the job. It lends itself to higher levels of creativity.

L.R. *How does it differ when you produce someone else?*

J.W. I really get inside the song, as if I were the co-writer or co-performer. I can play drums and be a part of the structure of the actual song. I'm not just turning knobs.

L.R. *What was it like producing an album for your wife?*

J.W. She's terribly natural at music—she should've been performing 10 years ago. She picks things up in three seconds; it's in her blood. She makes it easy to produce.

Now dinner's a different story.

L.R. *You play guitar and drums—which do you prefer?*

J.W. The guitar is a strange bird to me. I never really had a desire to be a guitar player—it just fell on me. The drums would be an actual passion of my life.

L.R. *It is weird to have your independent label, Third Man Records, in Nashville—which is such a traditional country-music town?*

J.W. I don't feel musical divisions as much as when I was in the thick of the garage-rock scene. Everyone is a performer. I understand their point of view better than when I was younger. It's all music—we're all in a family together.

L.R. *How did the collaboration with Wanda Jackson come about?*

J.W. She wanted me to sing with her on a record where every song is another collaboration. I don't really care for those [kinds of] records, so I asked if we could change it up and would she come do a single with Third Man. It turned into a whole album very quickly—I can't wait for it to be released.

L.R. *You're releasing the first three White Stripes albums on vinyl, and the boxed set [out this month] includes a record player, headphones, and other items. Why did you want to do this?*

J.W. We thought we'd do a lot of things that we'd never done: a full tour of Canada, a documentary, coffee-table book, live album, a boxed set. It was one long project that took almost three years. Now that we've gotten a lot of that out of our system, Meg and I can get back into the studio and start fresh.

Best of the Boxed

White Stripes

The White Stripes—2010 Merchandise Collection includes a record player, headphones, and a bonus seven-inch Christmas record. (The band's first three albums are released separately, on vinyl.) ($499; thirdmanrecords.com)

Frank Sinatra

Frank Sinatra: Concert Collection contains seven DVDs of performances from the 1950s to the 1980s, and includes four previously unreleased TV specials and a 64-page book by Bill Zehme. ($60; amazon.com)

Regina Spektor

Live in London is the first concert CD and DVD from the acclaimed singer-songwriter and captures her 2009 sold-out Hammersmith Apollo show. ($22; reginaspektor.com)

Hank Williams

Hank Williams: The Complete Mother's Best Recordings... Plus! is a 18-disc set encased in an antique radio (press the button and hear the country-and-western legend). It includes Williams's radio shows from 1951 and previously unreleased songs. ($200; frankwilliamsanotherbest.com)

Miles Davis

Bitches Brew: 40th Anniversary celebrates the groundbreaking album—from the jazz great. The collector's edition includes three CDs, a DVD, and a re-release of the original double vinyl album—all packaged in a bound book with photos. ($90; milesdavis.com. A less expensive set has two CDs and one DVD for $23.)

Rolling Stone

December 23,2010- January 6, 2011

IN THE STUDIO

Funk and Sex Collide on New Lenny Kravitz LP

Album Black and White America
Due Out Spring

ON HIS 10TH ALBUM, Lenny Kravitz mixes earnest cuts about race in America with freaky party jams. "It's the most fun I've had in the studio in a long time," says Kravitz. "I just went where the creative force was taking me." The title track is a funk odyssey inspired by the obstacles his parents overcame in a mixed-race marriage. "When they walked the streets, people would spit at them," he says. "They were in danger." And then there's 'Come On Get It,' a raw rocker that features some raunchy lyrics and ends with the sounds of two dogs humping. "There was definitely some canine action goin' on there," he says. "Just two little characters coming out of me that I overdubbed on there. It's just nasty."

Kravitz at his studio in the Bahamas

Kravitz credits the loose feel to working at his new home studio in the Bahamas. "I'm in a town of only 400 people," he says. "And I got to experience just being by myself." Other highlights include the *Rocky Horror*-style glam cut "Dance Around the Fire" and the lush soul song "Super Love." "I was definitely on a Quincy Jones kick with that one," he says. "My rock has always got some funk in it, and my funk always has some rock in it." AUSTIN SCAGGS

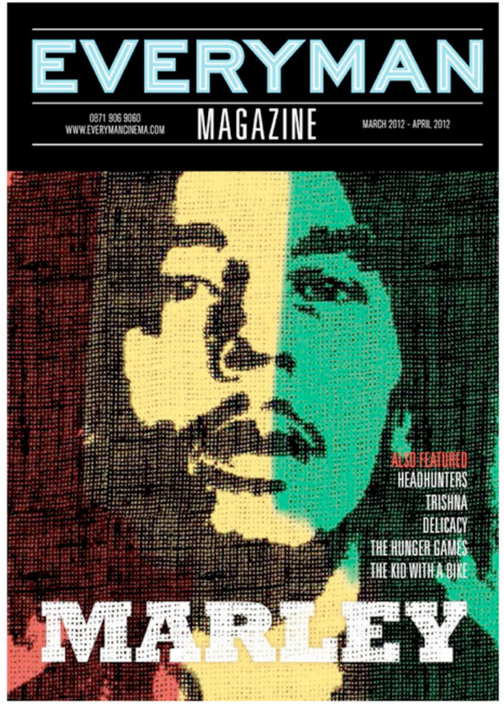
"Everyone is a rock star these days in whatever field they are in. The phrase is quite overused..."

guitar hero

MATHIEU BITTON

The forthcoming collaboration between LENNY KRAVITZ and Luciano at the Ibiza 123 Festival is set to rock our world
Se prevé que la próxima colaboración entre LENNY KRAVITZ y Luciano, en el Festival Ibiza 123, nos deje a todos alucinados

Pacha Magazine, Spain



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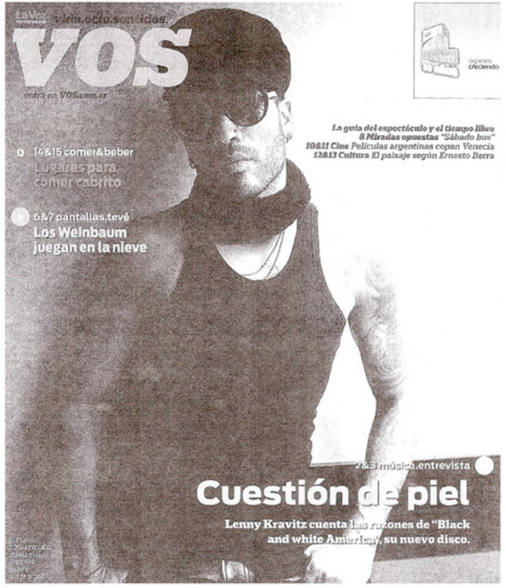
MARLEY

Cover of EVERYMAN Magazine with my Bob Marley Movie poster art

Mark Gonzales by Mathieu Bitton. Double page in today's Liberation Magazine , France

New York Times, 11/21/10



VOS Mag

Espectaculos

Here are bad screenshots of my 2 CD covers on Oprah & Leno

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THURSDAY AUGUST 18, 2011

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Flat-footed

Gisele bans heels on runway

PAGE 13

PLUS

School's out: Freaky fashion rules the halls

PAGES 14-15

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DEMONS' DESIRE MELBOURNE WANTS TO TALK WITH EADE

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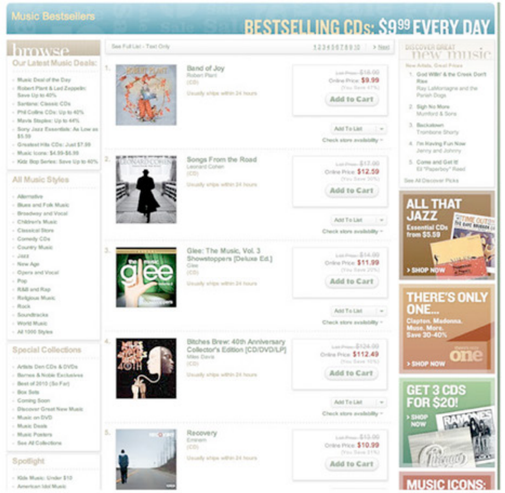
Crossroads, France

artist Ara Starck. As seen in VOGUE Italia Nov 2011

#1 Box Set pick in Les Inrocks holiday guide.



My Miles box beating out Eminem for a day on the charts.. #4 for such an expensive set.. amazing

#1 product pick in CONTACT (Fnac) magazine in France.

Marie Claire, France (Stella Forest photo (yellow dress)

yeah baby. 4 stars!

Another magazine cover. this on from the UK

My favorite photo I've shot of LK. Previously unseen.
Centerfold poster

BITCHES BREW

LE COFFRET

Irrésistible Bitches Brew

Rencontre avec Mathieu Bitton, designer du coffret "Bitches Brew 40th Anniversary" et, accessoirement, immense fan de Miles Davis...

Comment m'attendre à ce tel ? Je ressouvre une l'escapade de Colombie. Le jazz dans le coeur, mais entre nous... Chez Bob Sinclar, qui occupe un poste important chez Sony Music, qui a signé le mari sur pour, d'abord, faire la Legacy Edition du "Bitches Brew" (le double CD qui doit paraître en même temps que le coffret, NDLR). Sa femme, Nell Mulberry, est le "Project Manager" pour tout ce qui concerne Miles. De passage à New York, lors d'une tournée avec Lenny Kravitz, avec qui je travaille, je l'ai invitée au concert. Le lendemain, j'avais rendez-vous avec elle pour parler de la Legacy Bitches et elle me dit : « J'ai une nouvelle nouvelle. La nouvelle, c'est que ce ne sera pas juste la Legacy Edition... » Et là je vacille : moi qui ai toujours voulu participer à un projet Miles – mon premier fétiche, c'est Miles – je me dis que j'ai failli en 2006. Je collectionne aussi les affiches originales de films Marvel-Studios. Comme pour les délires Bitter de James Brown, de Marvin Gaye ou le coffret Jane's Addiction, je voulais que mon premier projet Miles soit le plus beau et le plus impressionnant. Difficile de passer après des coffrets comme "The Complete In Tha Garner Sessions"... Je voulais quelque chose de moderne, le grand format comme le "Kind Of Blue 50th", c'était un bon début. Je commence faisant un projet en me disant : « Que veut-tu le gars ? Je suis ravi de voir Miles ? » Un ? Deux ? Trois ? Bon, bah, et mal nous sommes battus pour l'obtenir. Étant du genre obsessionnel, j'ai entièrement recréé le 33 tours, en utilisant la peinture de Mati Klarwein, notamment, afin de retrouver l'apparence de la pochette originale. On a aussi mis en superbe image photo CD 1 et CD 2 de Don Hunstein – Miles en train de créer son sculpture chez lui – et deux reproductions de lettres incroyables, une correspondance entre Miles et Teo Macero à propos du titre de l'album, qui doit d'abord s'intituler "Listen To This" – ils ont panoqué quand ils ont appris que Miles voulait finalement l'appeler "Bitches Brew" ! Il y a aussi un poster avec une photo prise à Newport et une représentation d'une scène de Antibes Séance de décembre 69, avec Miles et Lee et la fameuse photo de Eamon Wolfman où on le voit bien. La chose dont je suis le plus fier a failli ne passer que j'ai fait en 2006. Je collectionne aussi les affiches originales de films Marvel-Studios. Comme pour les délires Bitter de James Brown, de Marvin Gaye ou le coffret Jane's Addiction, je voulais que mon premier projet Miles soit le plus beau et le plus impressionnant. Difficile de passer après des coffrets comme "The Complete In Tha Garner Sessions"... Je voulais quelque chose de moderne, le grand format comme le "Kind Of Blue 50th", c'était un bon début. Je commence faisant un projet en me disant : « Que veut-tu le gars ? Je suis ravi de voir Miles ? » Un ? Deux ? Trois ? Bon, bah, et mal nous sommes battus pour l'obtenir. Étant du genre obsessionnel, j'ai entièrement recréé le 33 tours, en utilisant la peinture de Mati Klarwein, notamment, afin de retrouver l'apparence de la pochette originale. On a aussi mis en superbe image photo CD 1 et CD 2 de Don Hunstein – Miles en train de créer son sculpture chez lui – et deux reproductions de lettres incroyables, une correspondance entre Miles et Teo Macero à propos du titre de l'album, qui doit d'abord s'intituler "Listen To This" – ils ont panoqué quand ils ont appris que Miles voulait finalement l'appeler "Bitches Brew" ! Il y a aussi un poster avec une photo prise à Newport et une représentation d'une scène de Antibes Séance de décembre 69, avec Miles et Lee et la fameuse photo de Eamon Wolfman où on le voit bien. La chose dont je suis le plus fier a failli ne passer

À l'heure de mettre, ça relève en peu du miracle. Le concert de tel soir ? Il n'aura finalement du fond de musique et de packaging. Ce fut un baroque de faire le coffret, car "Bitches Brew" est mon album culte de Miles. Je n'imaginerai jamais d'acheter des vinyles, des CD en éditions limitées et des coffrets. Avant de faire celui-ci, j'avais acheté 10 cds, les autres coffrets de Miles... D'ailleurs, j'ai déjà commandé deux "Bitches Brew" sur Amazon, car je sais que je n'en aurai pas assez avec mes copies promo !

J. ALEXANDER / FREDERIC GIRODY

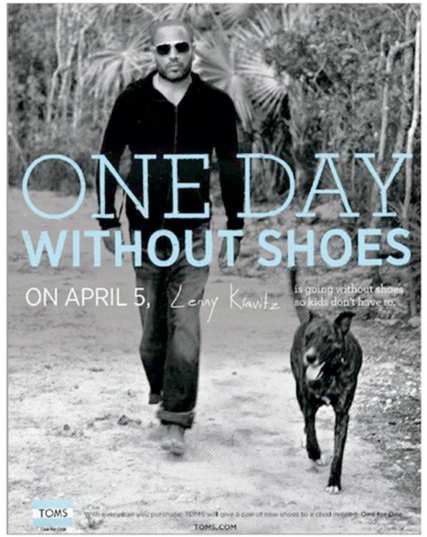
Mathieu Bitton est né le 17 avril 1972 à Paris. Il a commencé à travailler dans le cinéma, puis dans le clip, dans des chaînes du câble (Canal Jimmy, Canal Ciné, Canal Sat, Ciné Cinéma, Ciné Classic, Ciné Polar, Ciné Frisson, Ciné Star, Ciné Culte, Ciné Famiz, Ciné Cinéma Séries, Ciné Cinéma Action, Ciné Cinéma Comédies, Ciné Cinéma Classic, Ciné Cinéma Emotion, Ciné Cinéma Polar, Ciné Cinéma

Le Ben Franklin Post

MATHIEU BITTON

PHOTO BY LENNY KRAVITZ

Ben Franklin Post



Tom's Shoes Ad. Photo by MB

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Super Bad, Super Cool

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Last broadcast on Sat, 9 Jan 2010, 22:00 on BBC Radio 2.

Pam Grier, star of Coffy and Foxy Brown, takes us back to the cinema of the 1970s, when a type of film emerged that featured all-black casts, great soul, R'n'B and jazzy soundtracks; and characters sporting big afros, and even bigger platform shoes, shooting their way across our screens.

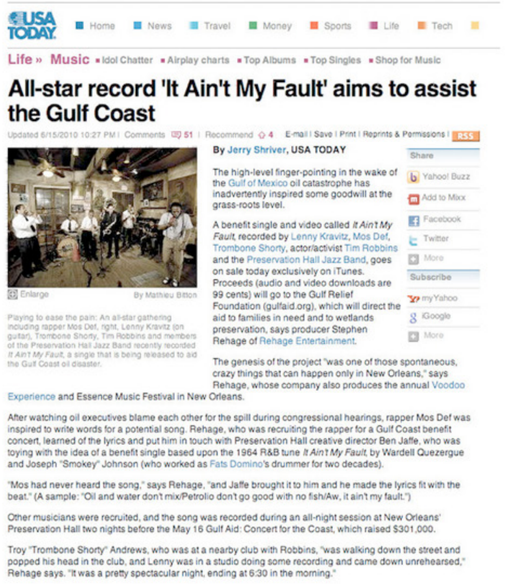
Pam celebrates these films with the funky soundtracks and interesting stories that were given the unfortunate name of "blaxploitation" movies. She considers their musical legacy, and their wider impact, particularly in terms of the film roles that were available to black actors before and after that period.

These films depicted a reality about the world which African-American audiences could identify with, even if the stories themselves were pure fantasy. Wildly colourful ghetto garb, drug and sex scenes, extreme (if often cartoon-like) violence, classic soulful scores (Curtis Mayfield, Willie Hutch, Isaac Hayes), and touches of black nationalism are the still irresistible trademarks of what became known as "blaxploitation movies".

The films created a whole music genre that followed the release of the film Shaft. The films often gained success from their soundtracks rather than their plot-lines; and the music stands alone as a testimony to some very funky producers. Almost every major artist of the day did a film score for these movies. After Isaac Hayes led the way with Shaft, Curtis Mayfield followed with Superfly, Marvin Gaye with Trouble Man; then James Brown, Bobby Womack and Edwin Starr got in on the act.

Contributors include Quentin Tarantino, Samuel L. Jackson, Joel Freeman, Jorge Hinosa, Ashley Walters, Gloria Hendry, Dennis Coffey, Scott Bomar, Lalah Hathaway, Mathieu Bitton, Mary Ramos, Lawrence Bender, and James Hyman.

BBC



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All-star record 'It Ain't My Fault' aims to assist the Gulf Coast

By Jerry Shriver, USA TODAY

The high-level finger-pointing in the wake of the Gulf of Mexico oil catastrophe has inadvertently inspired some goodwill at the grass-roots level.

A benefit single and video called *It Ain't My Fault*, recorded by Lenny Kravitz, Mos Def, Trombone Shorty, actor/activist Tim Robbins and the Preservation Hall Jazz Band, goes on sale today exclusively on iTunes. Proceeds (audio and video downloads are 99 cents) will go to the Gulf Relief Foundation (gulfaid.org), which will direct the aid to families in need and to wetlands preservation, says producer Stephen Rehage of Rehage Entertainment.

The genesis of the project "was one of those spontaneous, crazy things that can happen only in New Orleans," says Rehage, whose company also produces the annual Voodoo Experience and Essence Music Festival in New Orleans.

After watching oil executives blame each other for the spill during congressional hearings, rapper Mos Def was inspired to write words for a potential song. Rehage, who was recruiting the rapper for a Gulf Coast benefit concert, learned of the lyrics and put him in touch with Preservation Hall creative director Ben Jaffe, who was toying with the idea of a benefit single based upon the 1964 R&B tune *It Ain't My Fault*, by Wardell Quezergue and Joseph "Smokey" Johnson (who worked as Fats Domino's drummer for two decades).

"Mos had never heard the song," says Rehage, "and Jaffe brought it to him and he made the lyrics fit with the beat." (A sample: "Oil and water don't mix/Petrolio don't go good with no fish/Aw, it ain't my fault.")

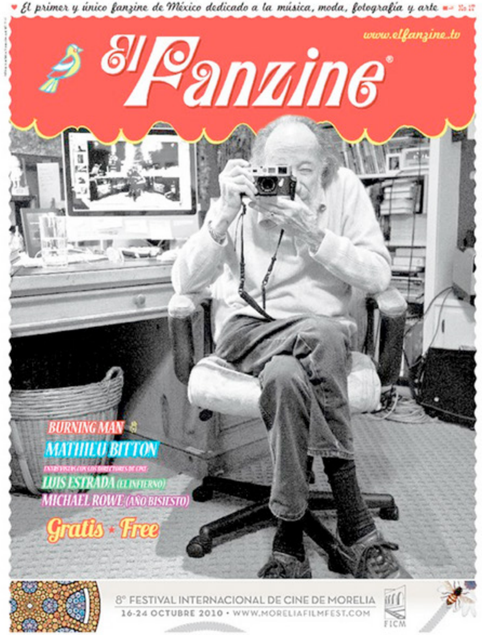
Other musicians were recruited, and the song was recorded during an all-night session at New Orleans' Preservation Hall two nights before the May 16 Gulf Aid: Concert for the Coast, which raised $301,000.

Troy "Trombone Shorty" Andrews, who was at a nearby club with Robbins, "was walking down the street and popped his head in the club, and Lenny was in a studio doing some recording and came down unrehearsed," Rehage says. "It was a pretty spectacular night, ending at 6:30 in the morning."

USA Today

My first Rolling Stone magazine photo.

Rolling Stone Australia December issue (my photo of The Edge, Bono, Kanye West & Lenny Kravitz)



El Fanzine #17 cover

El Fanzine opening page of my article
El Fanzine article and interview