

NON CHIAMATELO ROCKSTAR

di *Laura Taccari*

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Inaki Aizpitarte is a rebel, but not an out and out one. At Epicurea, the food festival promoted by the Bulgari Hotel in Milan, the Basque-French chef tells us about his happy childhood, his travels and his family. And he invites his French colleagues to wise up and go back to simplicity once and for all.

Washing dishes in Tel Aviv changed his life. Inaki Aizpitarte was 27 years old, with a degree in landscape gardening but was secretly attracted to cooking when he arrived in Israel. "I had decided to travel, I had no precise idea what I wanted to do. One day the chef in the restaurant where I was working asked me to give him a hand."

It began like that, a bit by chance a bit out of choice, the career of one of the wizzes of French cuisine today. Basque by birth, French by adoption, lanky, with a free-and-easy, rangy charm and sparkling eyes with an instant appeal. We meet at the second edition of Epicurea, the food festival promoted by the Bulgari Hotel in Milan, with a special contribution from Fiol, the prestigious Veneto company that produces a Doc Italian prosecco, combining excellent quality and contemporary design. The event involves seven of the top master chefs worldwide, who present menus that are typical of their particular cuisine and prepare them together with Roberto Di Pinto, the restaurant's executive chef.

Inaki comes to meet me in skinny jeans and a loose-fitting white shirt, one powdery blue late morning. "Nice to meet you". There is a questioning expression on his face, as though wondering why he is being interviewed. Inaki's frank and open approach to life, and to all his dishes, is obvious from the start. His first restaurant in Paris, Le Chateaubriand, frequented by a lively, eclectic clientele often including Sofia Coppola, Monica Bellucci and Giovanni Ribisi, is probably the place that best represents French bistrotonie. Inaki has become a model for sincere and instinctive cuisine, based on improvisation and dominated by distinct, bold and often contrasting flavours.

The Basque chef is surprised when I ask him if he sees himself as the rock star of contemporary cuisine, a nickname that both the critics and public agree on. "Me? A rock star?" He doesn't like pigeonholes, or the way many chefs are lionized, or the big cooking shows on TV. "I think a chef is a kind of craftsman. It's a profession that has to do with food, with simple things."

While he is talking about himself, I realize that rather

than a rock star Inaki is more like one of those rare talents of Indie folk music, beautiful and very slightly damned, who compose nostalgic ballads that mix rhythm and poetry. Inaki grew up between the Basque provinces and the south of France and he remembers how he enjoyed going to the market with his mother and loved to watch her cooking with flair and love every day, but at the time he never dreamt of being a chef. "When I was a boy I wanted to be a shepherd." He thinks that the Basque provinces, obviously, and Mexico City are two of the most interesting places as regards cuisine. "I adore the energy of Mexico City. It's full of inspiration. The food is always local, colourful and interesting. You can have incredible breakfasts, lunch in the sea brasseries and taste the cuisine of many young chefs."

Italy fascinates him, too, though he admits he doesn't know it very well. "There are no good Italian restaurants in Paris. What I know I learned on some trips I've made. In Tuscany, for example, I discovered some wonderful recipes like la pappa al pomodoro (bread, tomatoes, garlic and basil), la ribollita (vegetable and bread soup), la porchetta (roast suckling-pig)." He thinks French cuisine needs to be simpler, to go back to its origins. When I asked him where he would take a friend to dinner in Paris, he answered with a smile "Chez Aline, my fiancée's restaurant. It's only open at lunchtime." Opening brasseries seems to be a family weakness! After his two Paris bistros, Inaki has recently made his debut in London with Le Chabanais. "It serves contemporary French cuisine." He enjoys spending his free time in the company of his family and friends, and dancing. Where? "Anywhere, at home, in clubs, in the street." When I ask him about his relationship with food, Inaki Aizpitarte shrugs and answers laconically "It's a love story. Like all love stories there are good times, not such good times, and ordinary times. And who knows, one day it may end." <http://www.bulgarihotels.com/it-IT/> <http://www.fiol.it>

KHUN MINN OHN

di *Simon Castets e Hans Ulrich Obrist*

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SCHUO: Your documentary film 'Kings N Queens' came out of a high school internship. When did you start thinking about becoming a filmmaker? What was your epiphany: how did film come to you or how did you come to film?

KMO: I started to become interested in films after watching the documentaries screened at the Wathann Film Festival in Myanmar in 2012. It was actually my first time watching documentary films and I was moved by the way real people's stories were portrayed visually in a film. Elements such as the rhythms of editing, the close-up shots of people's faces, the variety of camera angles, and the way everything was put in as a whole, gave me a new perspective on reality, which was fascinating to me. Thus, I chose to learn filmmaking when I had the opportunity to intern for a local filmmaker. My passion for film deepened over the years as I started to make films myself and explore more about storytelling, cinematography, movies, and documentaries.

SCHUO: Both of your major film projects—'Kings N Queens' and 'Him'—have focused on issues surrounding homosexuality. What drew you to this topic? Are their other social issues that you feel especially passionate about?

KMO: I was drawn to them at first purely out of curiosity since they have a different sexual orientation from me. I was interested in their lives and experiences of being a homosexual in a conservative society like Myanmar. The majority of people discriminates against and tries to avoid them, but I wanted to know why and to learn about the underlying factors.

SCHUO: In Myanmar there is still a lot of taboo around homosexuality, and it is in fact technically illegal and punishable by fines and imprisonment (although it seems these laws have not been enforced in recent years). Do you hope that your films will contribute to eventually having the law repealed?

KMO: Yes I do. But what I'm personally hoping for more is to bridge the gap between the homosexuals and those who regard them as taboo. I hope that the personal stories told in my films will make such people question their negative presumptions and beliefs on homosexuality. SCHUO: Would you call yourself a political activist? Do you think politics and art mingle?

KMO: I wouldn't call myself a political activist since I am not actively involved in politics. But I do think politics and art can mingle. There are artworks that are inspired by political incidents and political ideologies. On the other hand, when art is employed to influence people's mind, it can be used as a tool to serve politics, like propaganda films. What does art not mingle with anyway? SCHUO: What draws you to the documentary format? KMO: I am drawn to the "reality" of the documentary format. I believe that this "reality" aspect gives the viewer a different feeling when watching documentaries. But of course, there is always the debate of whether a documentary fully represents reality, for there is this popular statement that documentary is "an artistic manipulation of reality". The other thing that draws me is the opportunity to meet and learn about real people, and to listen to their stories, which is a fulfilling experience that has helped me in growing up as a person. SCHUO: Tell us about your photography. Is it socially engaged as well? Do you think that all art should have a social conscience? KMO: I mainly take street photographs, and they are not necessarily socially engaged. I like taking candid shots and documenting what's happening around us. I also

enjoy the process of taking street photographs as I walk around the streets and public places, as it makes me more attentive of things going on around me and allows me to observe them with a new visual perspective.

I do not think all art should necessarily have a social conscience. It can tell a simple story, express a personal statement, connect people emotionally, reveal a truth, be poetic, or do anything it can for its intrinsic value, without having a social conscience.

SCHUO: As well as being a filmmaker and photographer, you are a poet and writer. How do these different practices relate or differ to one another for you? Do you see them as intertwined?

KMO: Filmmaking differs from the rest in that you have to work as a team with others in making a film, thus it requires a lot of communication with people and also management. I seldom employ materials from photography, poetry and writing when I make films. For film and photography I have to think visually while for poetry and writing I have to think in words and phrases. All of them, however, can serve the same purpose, for example, to tell a story or to provide a commentary. SCHUO: We're very interested in your poetry. What do you write about? What inspires your prose? What language do you write in?

KMO: I write about my personal feelings, thoughts, and wonders. I've written poems on masturbation, on love, on isolation, on depression and anxiety, and on being blind. Metaphors and irony inspires my prose. I write in English. SCHUO: You once tweeted "I feel like facebook is more harmful than smoking." How would you describe your relationship to online socialization and do you see it playing a part in your work?

KMO: Facebook for me is a publishing platform where I share my photography. I use it to stay in touch with close friends who are far away and to communicate with photographers and journalists for work. Sometimes it can be very distracting, which is why I said that it was harmful. SCHUO: Which social networks do you use? KMO: I use Facebook, Twitter, and Instagram (if you count that as a social network).

SCHUO: What is Twitter for you? A diary? A publishing platform? A conversation? A self portrait? A notebook for ideas? Or something else entirely?

KMO: Twitter for me is a platform for personal thoughts and ideas. And to read jokes and news.

SCHUO: What kind of cameras do you use? KMO: I use a Canon DSLR camera. Lately, I have been using my phone camera to take street photos.

SCHUO: What kind of music do you mostly listen to?

KMO: Indie Rock. Bands like Radiohead, Arcade Fire, Vampire Weekend, and The Naked and Famous.

SCHUO: What role do books play for you in the digital age?

KMO: They are a source of knowledge and ideas. I read novels for leisure.

SCHUO: What will change everything?

KMO: I don't think anything has the power in itself to change everything; only to work with other factors to make a change. But If I have to mention one, I would say ideas.

SCHUO: When did you have or use your first computer?

KMO: I first used my computer when I was ten.

AARON TAYLOR-JOHNSON

di *Roberto Croci*

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I am not that good during interviews, words do not come easily to me, I'd rather use the physicality of gestures, that is why I became an actor, I was interested in the movement of the body since I can remember; loved dance, swimming, gymnastics, BMX, skateboarding, martial arts. When I was in high school I even learned to tap dance. I was really good, but I had to give it up because of my love for acting.

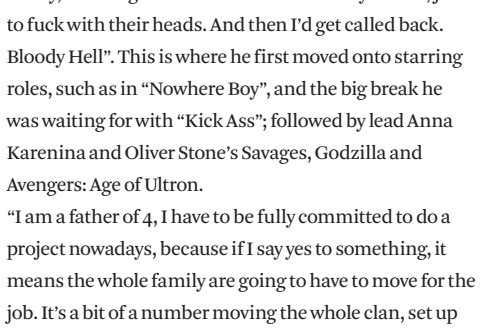
Like many British actors, Aaron Johnson began acting at a young age, travelling the world; starting with theater, then moving on to TV and film. "I was 8 when I got the first part in a Macbeth play in West End London, with Rufus Sewell; when I was 10, I got my first movie, Tom&Thomas with Sean Bean, who told me not to give it up, cause I was quite good at it. At 12 I left for LA, got me agent and manager, wanting to hit it big over there, not realizing I was not ready yet. Got back to London, where not only I knew everybody, but more importantly, they knew me as well. I loved working on films and acting because, even if I was a kid, they've been treating me as an equal, asking my opinion on everything, making me feel part of their world. Whereas, in real life, it was patronizing, I was just a kid and no one would fucking listen to me. You speak only if you spoken to, that kind of shit. That is why I wanted to be a grown up at a very young age, that is why I wanted to explore the world, find new opportunities. I knew that becoming an actor would make me a better person." At 15, he did a stint seeing casting directors in LA, where he fine-tuned his audition technique: 'I started to pretend I was American. I'd do the scene and when they asked: "Where u from?" I'd say, "fucking London" in a thick cockney accent, just to fuck with their heads. And then I'd get called back. Bloody Hell". This is where he first moved onto starring roles, such as in "Nowhere Boy", and the big break he was waiting for with "Kick Ass"; followed by lead Anna Karenina and Oliver Stone's Savages, Godzilla and Avengers: Age of Ultron.

"I am a father of 4, I have to be fully committed to do a project nowadays, because if I say yes to something, it means the whole family are going to have to move for the job. It's a bit of a number moving the whole clan, set up the kids in pre-schools, martial arts classes, gymnastics, swimming lessons, so it has to be worthwhile. We are sort of nomads. His fav director is Quentin Tarantino.

"Pulp Fiction was the first movie that made me realize

cinema can let you be whatever you'd like to be: clever, witty, refined, sarcastic. I love the way he writes up his characters, thanks to True Romance I discovered my favorite actor of all times: Gary Oldman, a real chameleon who is able to adapt voice, look & body language. I would kill to work with him." Aaron's idea of fashion is pretty simple. "I love jeans, t-shirt and boots, even though I admire very much Tom Ford's aesthetic and tuxedos. I also love Gucci's suits, he dressed me up plenty of times, I do understand the thoughts of a designer behind a collection. Recently I did go to Alexander McQueen' Savage Beauty in London, he is a genius, his clothes, works of art. I was particularly inspired by its nineteenth century Victorian Gothic's references, his love for Edgar Allan Poe and his paradoxical relationships such as life & death, lightness & darkness, melancholy & beauty. One of his mottos was: You can break the rules only if you know them. That' s why I am here, to break rules without changing traditions. In his free time, jiu-jitsu & kick boxing. "They are perfect for an actor. I also like gardening as well, I even built an organic vegetable garden, carrots, kale, beetroots, chard, pea shoots sweet corn... heirloom & cherry tomatoes, basil, cucumbers, zucchini and zucchini flowers....I love those one, cooked the italian way, with mineral water & butter. I learned to cook a wonderful puttanesca for my wife Sam, since she is vegetarian." When I do ask about his next project, he hesitates and kind of shuts down. "It is a secret, cannot tell you anything" Yeah, like this is going to stop me. Did he forget I am a journalist!? Some searches, google the use of logic and et voila, my boy. I am telling you, his next movie is gonna be Nocturnal Animals, directed by Tom Ford, produced by George fucking Clooney, from a Austin Wright book, a quite complex story. With him also Amy Adams and Jake Gyllenhall. Wanna bet, Mr Johnson?

LUCKY BLUE SMITH
di *Francesca Lancini*
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Being famous on Instagram is like being rich in Monopoly, as someone said, who had never even given celebrity a second thought. But if you want to know what it really means to be worshipped by crowds of crazy tweens armed with smartphones, ask Lucky Blue Smith: sixteen years old and a million followers on Instagram. Indeed, one of his countless fans fainted in his arms because the thrill of holding him close, even for a second, was too much for her. This is what happens to stars of the moment in the internet age, but Lucky Blue is not

just rich and famous, he also plays drums like the lead character in the film *Whiplash*.

He got his first drum kit when he was seven and immediately formed the group *The Atomics* with his three sisters: Pyper America on base, Daisy Clementine on electric guitar and Starlie Cheyenne as frontwoman. It goes without saying that the girls are just as good-looking and talented and, like Lucky, work in the fashion industry. If he had been invented, he would have been part of those families whose story Wes Anderson tells in his films, but there's nothing improvised about Lucky, he's no flash in the pan. Fashion entered his life at the age of ten, when he accompanied his sister Daisy to the *Next Models* agency in Los Angeles, and they asked him to come back in a couple of years. When he was twelve, Lucky was immortalized in a photo by Hedi Slimane – now creative director at *Saint Laurent* – which appeared in *Vogue Hommes Japan*. From that moment on, the boy with the platinum hair and eyes as blue as his name, never looked back, although he doesn't miss a chance to say that fashion wasn't part of his plans: "The right opportunities came along, I took them and it's turned out to be a great adventure."

Lucky earned his place in the fashion shows staged by the big four: Paris, London, Milan and New York. His curriculum boasts campaigns for Calvin Klein, H&M, Tommy Hilfiger and Gap. "Fashion is a way of expressing your creativity and personality," says Lucky, who remains faithful to this mantra when he talks about himself on social networks, which relentlessly document his days. Lucky with his surf board, at a photo shoot, beside a young fan, on a deserted beach, playing drums. It's easy to watch him live his life, even though he says: "I don't consider myself famous, everything is just a lot of fun and, besides, I have responsibilities." These certainly include not disappointing anyone: family, manager, fans, fashion houses. Yet Lucky, who was raised in a small town in Utah, says he thinks about his homework while parading on the catwalk: "I'm finishing high school, so I never travel without my textbooks."

On the *Ellen DeGeneres* show – his first TV appearance – he wore a smile, with that blend of insecurity and awe that he covered up well with his explosive charm and talent for one-liners. "I don't want to be one of those kids who gets famous and becomes cocky," says Lucky, which reveals the importance of self-irony in his life.

This mix of inner qualities must be the key to his success. The ability not to be over-the-top like Justin Bieber. The knack of maintaining the sense of proportion that any adolescent who gets a taste of media power loses in an instant. What keeps him on an even keel is his mom Sheridan and dad Dallan, who have moved from Utah to California to be near their kids. "The finest things I've learnt from them are unconditional love, humility and gratitude": noble expressions of an awareness that are also rooted in spirituality. "It's one of the most important things for me, I can't imagine living life differently," says Lucky, who is a Mormon. This means no sex until he's married – another thing one rarely finds in the fashion business, but he limits himself to saying: "Love is something special, I couldn't tell you how I chose my closest friends, right now I just try to surround myself

with people who have positive energy, are calm and who you can share a laugh with."

His sisters belong to the clan. "I adore them and they teach me something every day," says Lucky, who wants to concentrate on music in the future. After the single *Too Late*, a composition that has all the sounds of surf rock, *The Atomics* are about to release their first album: "I want to continue to improve as a musician, to succeed in getting a contract with a good recording company, and travel the world," says Lucky, adding by way of explanation: "So that all the concerts are sell-outs." Chuck Berry sparked his interest in music, which now even extends to *The Killers* and *The Strokes*. Right now he says he's got a thing about *Big Wednesday*, the 1978 movie directed by John Milius, set in the surf world, a sport that Lucky often practises. But when looking at the screen his ambitions go beyond sport: "I want to study acting and make movies that have an impact" – another goal that is close to being achieved, since Rob Diamond is planning to direct a love story with Lucky as the star. If Francis Scott Fitzgerald had lived in this age, he would have chosen him to play the young *Gatsby*. Not for nothing does Lucky resemble Leonardo Di Caprio during his *Marvin's Room* period: tousled hair, T-shirt and jeans. "Preferably slim fit," he admits, "I like to jazz up vintage styles with a modern touch." Then he steers the conversation onto another level again. "Beauty is part of style, sure, but it's always something more. Beauty comes mainly from being a good person, from believing in yourself and knowing how to share a laugh."

So all we have to do now is follow this boy's career: "My father is my idol because he has taught me all the important things in life."

We'll let ourselves to be tempted by the curiosity of peering into that vast window on the world known as the internet, which reveals everything about the lives of people who are very far away and very different from us. And like in the best coming-of-age novels, we'll see the changes in Lucky Blue: physical, professional, and maybe personal. The places he visits, the new developments in the fashion world, the songs that will come out of that studio where he and his sisters play for hours and, more importantly, if he remains faithful to his mantra: "Being happy means doing the things you like and enjoy."

Traduzioni a cura di Scriptum