

# The Big Black Book

**The M Man.**



**EDITORIAL OFFICES**

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# The Minimalist Man.



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# The M Man.

## Editor's Note

Ricardo Teco Adame  
Editor-in-chief



**I**t's been an amazing year.

We're celebrating the first anniversary of The M Man with this special edition. We had the opportunity to know so much talented people around the world, people who inspire with their talents and their creativity.

Thank you for being part of this amazing journey. I can't wait for the next chapter of this adventure.

# KØBENHAVN

## WELCOME TO WONDERLAND!

Words The M Man  
Photography Ricardo Teco

Beautiful, youthful, raucous and refined, Copenhagen can mean many things to many people.

According to the WORLD HAPPINESS REPORT, Copenhagen is located in the no. 5 of this rank, just behind Helsinki, Aarhus, Wellington and Zurich.

The city has an amazing transportation system based on bicycles. Yes! If you don't like to drive, you'll be more than happy to know that you can commute to work using a bicycle.

Cycling is one of the best ways to explore the city, and you can take bikes on trains.

The City is famous for Nyhavn, this place was a busy commercial port where ships from all over the world would dock.

The famous Hans Christian Andersen, used to live in no. 20. This is where he wrote the fairy-tales 'The Tinderbox', 'Little Claus and Big Claus', and 'The Princess and the Pea'.

**The M Man**







**Above**  
Streets of Copenhagen

You'll love this city if you're an architecture lover like me.

Copenhagen has some of the most interesting architecture in the world; this city encourages architects to create buildings that aren't just mesmerizing, but also eco-friendly.

What makes Copenhagen so special is its willingness to be adventurous and grounded at the same time.

For the music lovers, the Royal Danish Opera House is the perfect place to spend some time.

The place is a donation from the A.P. Møller and Chastine McKinney Møller Foundation to the Danish people.

It totals 41,000 square metres. Five of the fourteen storeys are subterranean.

It was designed by Danish architect Henning Larsen, and many other artists contributed among them Per Kirkeby who has created four bronze reliefs, and Olafur Eliasson.

Børsen is other of the hot spots in this city. It is the oldest stock exchange in Denmark and one of the oldest buildings in Copenhagen.

Constructed at the request of King Christian IV in the early 17th century, the building is considered one of the finest examples of Dutch Renaissance architecture in Denmark.

At the top of the building there spire formed from the entwined tails of four dragons.

How cool is that?

**What makes  
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Another beautiful building is the Christiansborg Palace.

The Christiansborg we see today is the third palace and it dates from 1928. It was built and laid out in such a way that it could accommodate the Royal Family, and the two houses of the Danish parliament.

The palace was named after Christian VI who tore down Copenhagen Castle and built the first Christiansborg in 1740.

The second Christiansborg was inaugurated in 1828, but another devastating fire destroyed the palace again in 1884.

Talking about palaces and royalty, guards with bearskin hats and blue ceremonial uniforms parade every day through the historic city center before they go on duty in one of Denmark's most majestic palaces.

Every day at 11.30 am the Royal Guard parade in the streets of Copenhagen's city center before arriving at the royal family's winter residence in Amalienborg Palace.

The Royal Life Guards provide a permanent guard at the Amalienborg Palace, Kastellet Rosenberg Castle and the garrison of Høvelte.

No matter if you travel for business or tourism purposes, Copenhagen is always a good idea.



**Every day at 11.30 am the Royal Guard parade in the streets of Copenhagen's city center before arriving at the royal family's winter residence in Amalienborg Palace.**

# Fighting your fears during quarantine

**Uncertainty can be dangerous during this crazy time; it's important to be aware that you can take control of your situation.**



**Above**  
Fighting against FEAR during  
quarantine.

Uncertainty can be dangerous during these crazy days.

It's all about bad news everywhere, every time that you listen to the radio or turn on the TV, all that we receive is bad news and for bad news I mean bad energy.

It's true what is happening outside and sadly we can not control everything around us. The good news is that we can control how this situation affects us and how we react to it.

One thing that I learned many years ago was that when we're in a bad situation, where fears is all around us, one thing that can help us to elevate about all that b℄sh"t is to be active and for active I mean start doing everything you want to do'.

People use to watch tv and eat all day during this quarantine, and that's perfectly ok, but you have to be aware that you have the opportunity to transform this weird and sad situation into something different.

One day this will be over and you'll realize how much of this time was good or bad for you, how much time did yo spent becoming a better version of yourself or how much time did you waste watching tv and eating.

Maybe the 'FEAR' to the unknown is not letting you start new projects. If that's the case, you can simple follow some steps to fight back the fear:

- 1.-Acknowledge it
- 2.-Write it down
- 3.-Feel it
- 4.-Ask yourself: what's the worst thing that can happen?
- 5.-Just do it
- 6.-Prepare yourself for battle
- 7.-Be in the moment
- 8.-Small steps
- 9.-Celebrate every success

**Maybe the FEAR to the unknown is not letting you start new projects.**





The problem is that most people cling to their fears, because they believe it's a part of who they are.

Remember, you're not your fears. Fears are an illusion, they're like a ghost, and I use the word ghost because they're not real.

It's really important to be aware about what exactly you're afraid of. Pay attention to the pictures you have in your head about the situation. What are you really scared of? Become an observer of your inner space.

One thing that really helps to overcome fear is to be in the moment. We tend to be in the past or in the future, we're always thinking about what we have to do the next week or we spent a lot of times thinking about situations from the past.

Being in the moment can clear your mind, being in the moment can heal our soul and heart.

One of my favorite books is 'The Power of Now' by Eckhart Tolle. In this book Eckhart introduces readers to enlightenment and its natural enemy, the mind.

Our mind can be our ally or our enemy, it's all up to us. Another weapon to erase the fear from our minds is to practice gratitude.

Whenever you feel fear, switch it over to what you are grateful for instead.

You'll be amazed by how easy your life and mind will change.

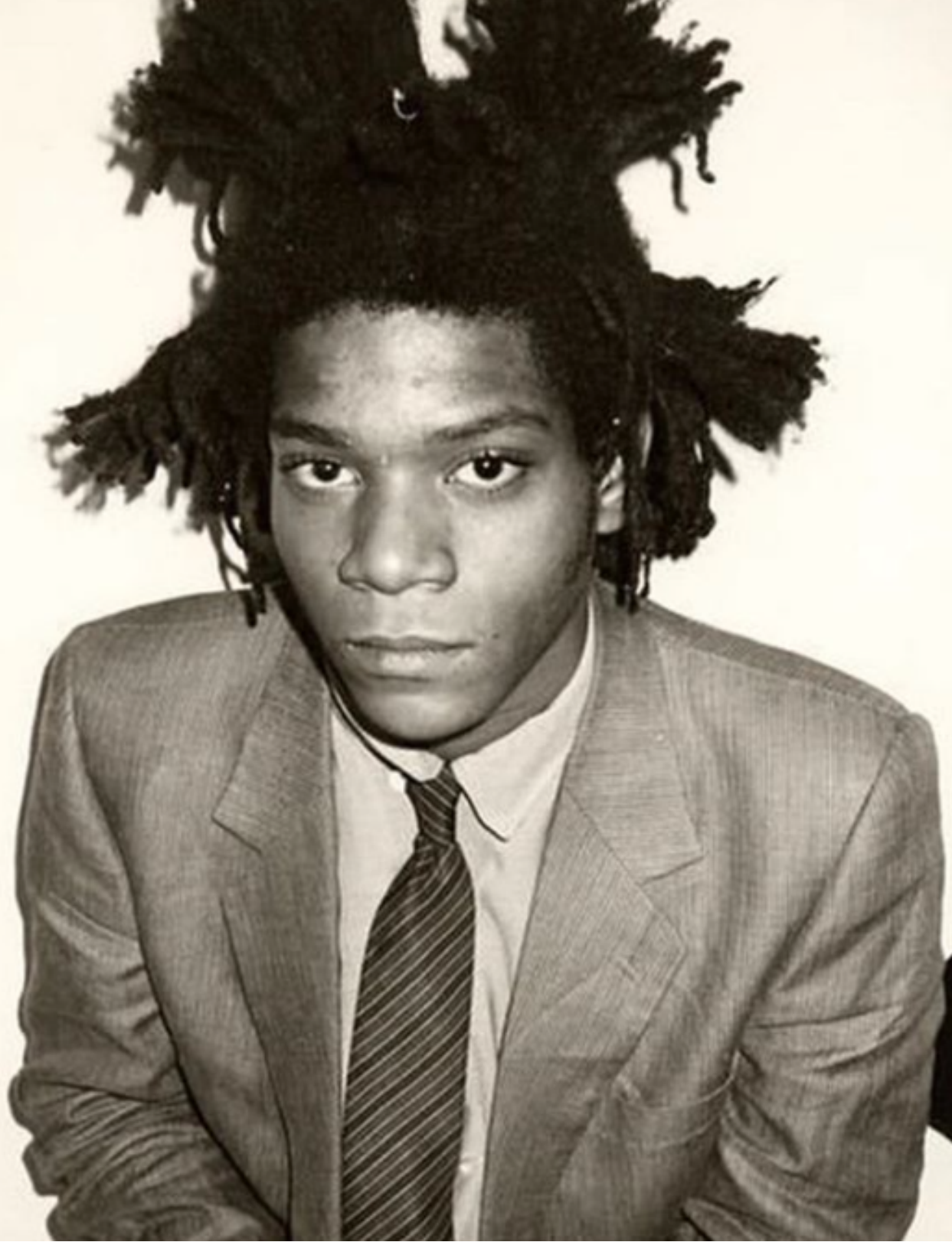
**Remember,  
you're not  
your fears.**

**Fears are an  
illusion,  
they're like a  
ghost.**





Photo by Ricardo Teco Adame  
Location MOMA PS1



Photos: Instagram.

# Jean-Michel Basquiat

In the late 1970s, brief, cryptic messages began to appear on the streets of Manhattan, all signed SAMO.

"Playing Art with Daddy's Money," "9 to 5 Clone," and "Plush Safe...He Think," piqued the curiosity of viewers around New York.





**T**he works of SAMO, a tag calling up associations like “Sambo,” “Samson,” or “Same Old Shit,” eventually became known as the poetic defacements of Jean-Michel Basquiat, with partner Al Diaz.

Jean-Michel Basquiat was born on 22 December 1960, in Brooklyn, New York. His father, Gérard, was born in Port au Prince, Haiti, and his mother Matilde was a New York-native of Puerto Rican descent. In this multicultural home, the artist grew up speaking Spanish, French and English.

He was hit by a car while playing in the street and suffered a broken arm and severe internal injuries when he was 8 years old.

While he was recuperating, his mother brought him a copy of the foundational medical textbook Gray’s Anatomy.

The volume’s detailed anatomical drawings were eye opening to the young artist. Years later Basquiat named his industrial art noise band Gray (which counted actor Vincent Gallo as a member) in homage to this early influence.

Around 1980, Basquiat’s work began to attract attention from the art world, particularly after a group of artists from the punk and graffiti underground held the Times Square Show in an abandoned massage parlor.

**Around 1980, Basquiat’s work began to attract attention from the art world.**





Many of Basquiat's paintings are in some way autobiographical and *Untitled*, 1981 is largely considered a form of self-portraiture.

The skull here exists somewhere between life and death. The eyes are listless, the face is sunken in, and the head looks lobotomized and subdued.

## The Crown

The crown, Basquiat's signature artistic motif, both acknowledged and challenged the history of Western art.

By adorning black male figures, including athletes, musicians and writers, with the crown, Basquiat raised these historically disenfranchised artists to royal even saintly stature.

"Jean-Michel's crown has three peaks, for his three royal lineages: **the poet, the musician, the great boxing champion,**"

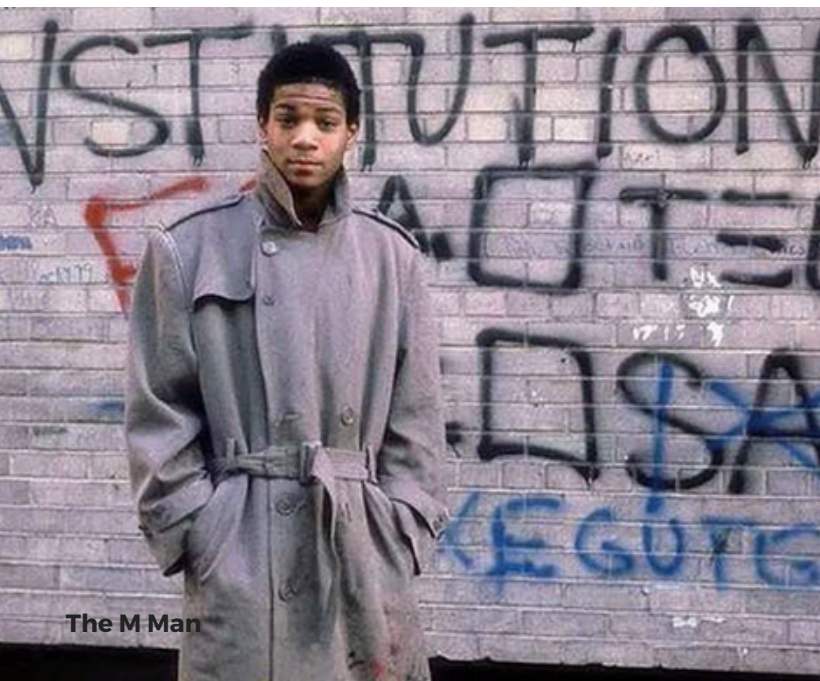
Lacking any formal training, Basquiat created highly expressionistic work that mixed graffiti and signs with the gestural and intuitive approach of Abstract Expressionist painting.

Although much of his work addressed his personal angst in highly stylized self-portraits, he also alluded to African American historical figures, including jazz musicians, sports personalities and writers.

He appropriated and freely mixed motifs from African, Caribbean, Aztec, and Hispanic cultures and mixed "high art" references with images from popular culture, especially cartoons.

Three years of struggle gave way to fame in 1980, when Basquiat's work was featured in a group show. His work and style received critical acclaim for the fusion of words, symbols, stick figures, and animals. Soon, his paintings came to be adored by an art loving public that had no problem paying as much as \$50,000 for a Basquiat original. His rise coincided with the emergence of a new art movement, Neo-Expressionism, ushering in a wave of new, young and experimental artists that included Julian Schnabel and Susan Rothenberg.

**"Jean-Michel's crown has three peaks, for his three royal lineages: the poet, the musician, the great boxing champion"**





In 1982, at the age of 21, he became the youngest artist to ever exhibit at Documenta in Kassel, Germany, when nearly 60 of his paintings were featured at the esteemed exhibition.

He joined the Annina Nosei gallery in 1982 and had his first American one-man show in the spring of that same year. By 1984, Basquiat had left Annina Nosei for 1980s art-world powerhouse Mary Boone.

## Andy Warhol

Basquiat met his lifelong friend and mentor Andy Warhol in 1981 at late-night hotspot Mr. Chow's. Swiss dealer Bruno Bischofberger later suggested the two collaborate on a series of paintings, and between 1983 and 1985 the pair made works that layered Basquiat's virtuosic graffiti scrawl over Warhol's bright Pop imagery.

Not so much people know but Basquiat and Madonna were a couple. Both met in the underground scene of NYC.

There are many photos of Madonna and Basquiat in his apartment.

Madonna one time said **"I remember getting up in the middle of the night, and he wouldn't be in bed lying next to me; he'd be standing, painting, at four in the morning, this close to the canvas, in a trance. I was blown away by that, that he worked when he felt moved."**

Sadly Basquiat died of an accidental drug overdose on August 12, 1988, at his Great Jones Street studio. He was 27 years old.

"I'm not a real person. I'm a legend," Basquiat once claimed. His name and unique personal style have become frequent reference points in popular culture.

Yet his legacy is still strong among today's contemporary artists, who continue to admire his creative spontaneity, his intelligence and the raw beauty of his paintings.

## "I'm not a real person. I'm a legend,"





Photo by Ricardo Teco Adame  
Location Brooklyn





Photos: Instagram.

# VENDREDI SUR MER

## JE T'AIME

France is really well known for its delicious food, wine and good music.

Vendredi Sur Mer is a clear example of how France can influence to create extraordinary music.

Her name is Charline Mignot; she was born in Switzerland, but was France the place where she found inspiration to make music.

Vendredi Sur Mer is something really different to the current music scene.

Inspired by the Gainsbourg murky pop heritage and the 80s French synthpop/coldwave golden age, Charline Mignot travels the listener into a deep, sensual and oneiric dream.

In 2017, Vendredi Sur Mer released her first six-track EP, *Marée Basse*, an electric blend of emotional depth and lurid pop-rap.

**"Melody can evoke a memory for me. It is very special"**



**Above**  
Vendredi Sur Mer.

In 2017, Vendredi Sur Mer released her first six-track EP, *Marée Basse*, an electric blend of emotional depth and lurid pop-rap, with the talented Lewis Of Man providing the production, like he does in her first official album, *Premiers Émois*, which was released in March 2019.

I can describe the album as Dreamy synth-pop music from beginning to end.

She describes her music as "a short biography; every song is a story. They all happened to me, and I think they finally talk to everyone because we all experience the same feelings."

Thanks to her father, she grew up in a musical environment. Her father used to listen to a lot of music when she was young — tango, rap, classical, African songs. She used to listen to many different things.

For example when she wrote 'Marée Basse', she listened to Gainsbourg, but also rap.

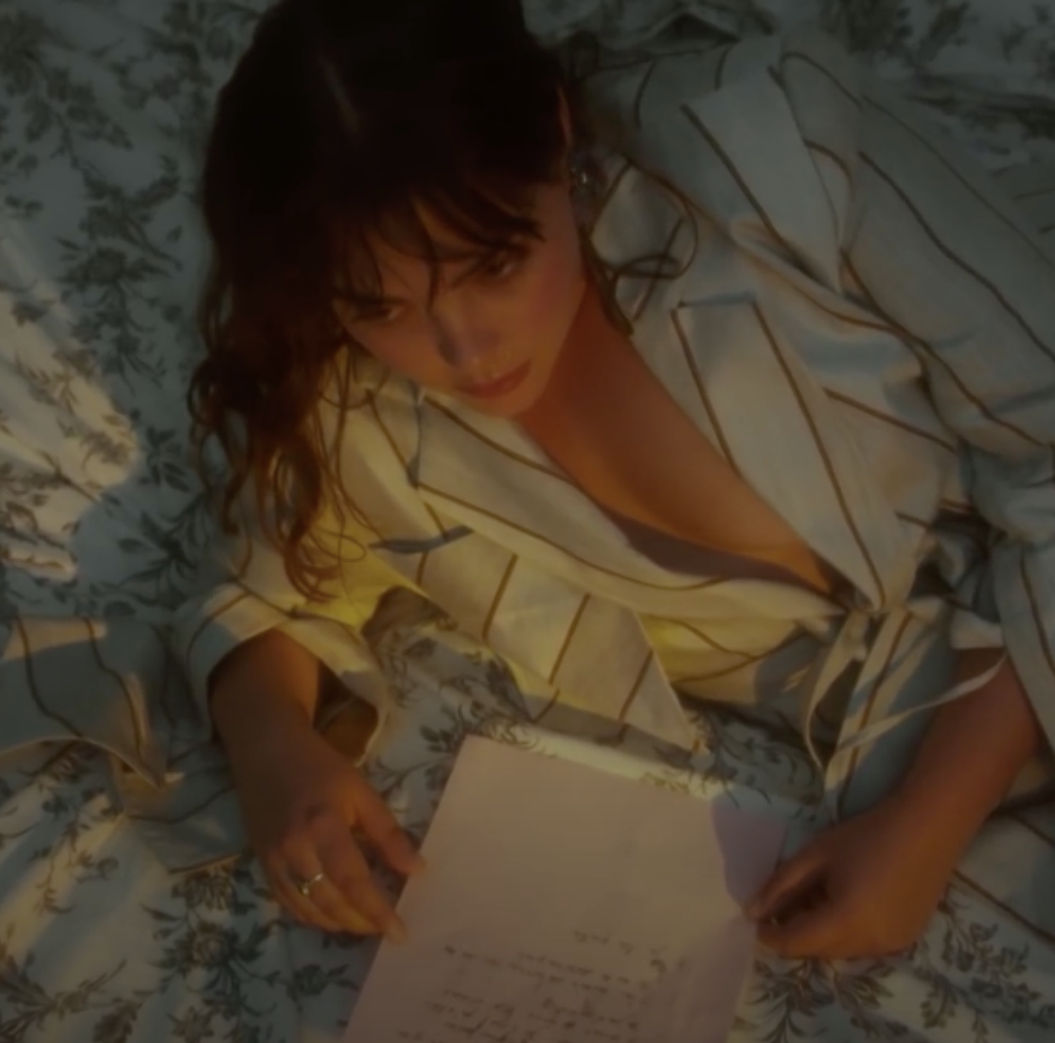
Her writing process is different, really different. She writes all the time; it doesn't matter if she's happy or sad.

In her words "melody can evoke a memory for me. It is very special." She's also a photographer, that's the reason why all her videos and promotional photos are unique.

"Visuals make the songs and the project stronger. They're inseparable, I think. It's a way of consolidating the basics."

**"A short biography; every song is a story. They all happened to me, and I think they finally talk to everyone because we all experience the same feelings"**





**"Visuals make the songs and the project stronger. They're inseparable, I think. It's a way of consolidating the basics"**

Charline is so talented that she directed the video "Deux heures avec toi", featuring her song "Larme à gauche" to promote her vinyl.

Her culture of aesthetics of her photographic work brought her closer to the world of fashion, and her appetite for pushing her limits lead her to write the lyrics of a song, which she wanted to use as the music for one of her photoshoots; thus the track «Est-ce que tu t'en souviens» was created.



The brand Sonia Rykiel used this song for the soundtrack to their iconic Spring/Summer 2017 which acted as a tribute show to the fashion house's creator.

As I said before 'Premiers émois' is a piece of art from beginning to end.

"Ecoute Cherie", 'Chewing-Gum' and 'Larme à gauche' are my favorite songs from the album.

In a world where all the music sound the same, it's really refreshing to listen to Vendredi Sur Mer, not only for the amazing music, but also for the lyrics and the visual projects that Charline made for her fans.

# KEITH HARING



Photo: Instagram

**K**eith Haring was a popular artist and activist who was part of the legendary New York art scene during the 1980s. While he is known for his colourful works and his iconic motifs such as the radiant baby and the barking dog, much of his work responded to contemporary social and political events.

As an openly gay artist Haring also chose to represent the hardships of the LGBTQ community in his work, including gay rights. Inspired by graffiti artists, he began drawing in New York's subway stations; filling empty poster spaces with chalk drawings which people would walk past every day.



# NYC LIFE

He arrived in New York in 1978, enrolled in the School of Visual Arts and became immersed in the art and social scene of the East Village. It was a vibrantly exciting period from which emerged such artists as Jean-Michel Basquiat, Kenny Scharf and a singer named Madonna. Four years after arriving, Haring had his first major exhibition. Andy Warhol, who became his close friend, Roy Lichtenstein, Robert Rauschenberg and Sol Le Witt attended.

Living and working in the East Village in New York, Keith Haring had a large social circle, which included many artists and performers who were part of the same underground art scene. This included people such as Madonna, Jean-Michel Basquiat and Andy Warhol, and he frequently worked with them. Haring wanted to speak to a diverse audience, so he started creating art on the subway in 1980, and continued for five years. He literally created thousands of them and had an incredibly diverse range of people who were commuting to and from work every day who were not only encountering the work but also Haring creating the work.

**Haring** tackled some hard-hitting and challenging subjects concerning people.







**"Art should be something that liberates your soul, provokes the imagination and encourages people to go further."**

The club scene was important, not just for his work, but for his life. Haring came to New York in 1978 and very quickly started going to Club 57, a nightclub, which was the kind of place where he met a lot of performers and artists who became a part of his social circles, people like Madonna, for example. But at the same time, he started organising performance evenings and was curating work by his peers. It was a very creative, artistic scene that was taking place

He painted Grace Jones' body with his graffiti for music performances and also featured in her music video I'm Not Perfect (But I'm Perfect For You). Haring formed a close friendship with Madonna and, when he was invited to her wedding, he took Andy Warhol as his plus one.

Haring used catchy slogans to quickly and effectively make his point. One of his most famous examples is the Crack is Wack mural referring to the crack cocaine epidemic and its effects in New York City.

The work was made large enough so that passing cars on the nearby roads would be able to see it. Haring loved working with children, admiring their imagination, sense of humour, lack of prejudice and encouraged young people to get together to collaboratively create their own artwork.

In 1986 Haring painted a mural with 900 young people to celebrate the Statue of Liberty's 100th anniversary. It was displayed on the Liberty Tower in Battery Park City.

Haring had a fun way of working which reflected the content of his work. He often listened to hip-hop music whilst working and painted rhythmic lines to express the movement and energy, which is recognisable in so many of his works. He painted on vinyl tarpaulin, a material often laid on the street and used by break dancers as a surface for their performances.





## AIDS

Haring used his platform as an artist to raise awareness of AIDS. He himself was diagnosed with the disease in 1988.

His poster Ignorance = Fear refers to the challenges people who were living with AIDS faced.

He wanted to reach as many people as possible and highlight the importance of AIDS education.

The epidemic was exacerbated by shame, blame and ignorance. In 1987 Ronald Reagan gave his two cents on how to prevent the disease: "Don't medicine and morality teach the same lessons?" In reality, no lessons were being taught. Many people believed that HIV could be contracted from a kiss, a cough, or even a toilet seat: fears that stigmatised sufferers and contributed directly to the mishandling, by doctors and others, of the crisis.

Religious organisations bawled that AIDS education amounted to promoting "immoral lifestyles" so governments and individuals stayed silent. The solution was to make noise. ACT UP, a group of activists, coined the phrase "Silence = Death", appropriating the pink triangle with which the Nazi regime marked homosexuals as a badge of pride. Their goal was to make as much noise as possible, and Haring joined the cause.

Keith Haring died of AIDS related complications on 16 February 1990 aged 31. The Keith Haring Foundation continues to strive to meet Keith Haring's wishes.

His work and legacy still lives till this day.

**Above**  
Keith Haring

**"All kinds of people would stop and look at the huge drawing and many were eager to comment on their feelings toward it. This was the first time I realized how many people could enjoy art if they were given the chance. These were not the people I saw in the museums or in the galleries but a cross-section of humanity that cut across all boundaries."**



Photo by Ricardo Teco Adame  
Location New York City







# Jeff Koons

Photos: Instagram.

Jeff Koons, (born January 21, 1955, York, Pennsylvania, U.S.), one of a number of American artists to emerge in the 1980s with an aesthetic devoted to the decade's pervasive consumer culture.

After studying at the School of the Art Institute in Chicago and working with Chicago artist Ed Paschke, Koons graduated from the Maryland Institute of Art (B.F.A., 1976) and then moved to New York City, where he sold memberships at the Museum of Modern Art.



**B**y the age of eight, he had begun creating replicas of Old Master paintings, which he signed 'Jeffrey Koons' and sold in his father's shop.

As an older teenager he became fascinated with Salvador Dalí. Keen to meet his hero, he called the hotel that Dalí was staying at in New York City and was put through.

Dalí offered to meet Koons and they attended an exhibition of his work at the Knoedler Gallery together.

After graduating from high school, Koons enrolled at the Maryland Institute College of Art in Baltimore, where he continued to cultivate his interest in Dalí, painting Neo-Surrealist dreamscapes.

In 1974, Koons viewed an exhibition at the Whitney Museum of American Art in New York City by Jim Nutt, a founding member of the 1960s Chicago Surrealist movement, the Chicago Imagists.

The exhibition was a watershed moment in Koons' life and on the basis of it he transferred to Chicago in order to work with Nutt and other Imagist teachers, among them Karl Wirsum and Ed Paschke.

**Dalí offered to meet Koons and they attended an exhibition of his work at the Knoedler Gallery together.**





In 1977, after graduating from college, Koons moved to Manhattan and took a job selling memberships at the Museum of Modern Art (a job he has said that he hugely excelled at). In New York City, he explored the New Wave and Punk music scenes at the now legendary clubs CBGB and the Mudd Club, and mingled with David Salle and Julian Schnabel, slightly older artists with an established reputation in New York.

## The East Village

He also became involved in the East Village Art scene, an alternative community of artists who rejected the mainstream art world and embraced counter-culture aesthetics including graffiti. This created a vibrant melting pot of new ideas that inspired music, poetry, writing, and the visual arts and provided a platform that launched some of the great names of late-20th century art including Peter Halley, Joan Wallace, and Ashley Bickerton.

In 1980, Koons left MoMA and began selling stocks and mutual funds for the First Investors Corporation and, later, for Smith-Barney, building on his background in sales. This financed the body of work that became The New. In the same year, he debuted this series in the New Museum on 14th Street in Lower Manhattan.

The New Series garnered Koons significant critical attention throughout the early 1980s, but it was not until 1986 that he achieved major media traction, when he made the much publicized jump to the esteemed Sonnabend Gallery, collectively acquiring the title "The Hot Four" on the cover of New York Magazine.

Koons released his most controversial series, Made in Heaven in 1990. This consisted of large photographs and sculptures depicting him nude and in sexually explicit acts with Ilona Staller, the famed Italian porn star also known as Ciccolina.



**Koons released Made in Heaven in 1990. This consisted of large photographs and sculptures depicting him nude and in sexually explicit acts with Ilona Staller.**



The M Man

Ultimately, however, *Made in Heaven* proved the adage that any publicity is good publicity. News from Missouri to Helsinki covered Koons' outrageous suite of pictures, and his subsequent engagement to Staller. Staller and Koons married in 1991 and had a son, Ludwig, in 1992.

Originally conceived in 1994 the *Celebration* series is still being manufactured today and consists of 20 highly polished stainless steel designs, each of which has been produced in different colors. Some of the sculptures reference Koons' earlier *Inflatables* series and feature a range of objects including a balloon dog, monkey, swan and different types of balloon flowers, whilst others are oversized hearts, diamonds and eggs.

Between 2002 and 2014, Koons worked on two series which referenced cartoon characters, Popeye and Hulk Elvis and included sculptures, oil paintings and collages. He also worked with Lady Gaga on her 2013 studio album, *Artpop*, creating the sculpture which featured on the cover.

In October 2019, Koons unveiled a new statue in Paris, called *Bouquet of Tulips*. Commissioned by the former United States Ambassador to France it was intended to be a memorial to those who lost their lives in the 2015 and 2016 terror attacks in the city. Featuring a hand that emerges from the ground and clutches a spray of balloon flowers, reminiscent of his earlier work *Tulips*, the piece has been beset by controversy.

Since the 1980s, Koons has been a prevalent influence on contemporary artists who explore commercialism, advertising, readymades, and new concepts of Pop Art.

**Koons worked with Lady Gaga on her 2013 studio album, *Artpop*, creating the sculpture which featured on the cover.**





Photo by Ricardo Teco Adame  
Location Flatiron





# OLAFUR ELIASSON

"It is not just about decorating the world... but about taking responsibility," Olafur Eliasson said of his practice in a 2009 TED Talk. Eliasson uses natural elements (like light, water, fog) and makeshift technical devices to transform museum galleries and public areas into immersive environments.

Olafur Eliasson is a Conceptual Danish-Icelandic artist concerned with sensorial experience and perception. Through installations, public projects, films, photography, and paintings, Eliasson activates the senses of his viewers in immersive artworks, as seen in his *The Weather Project* (2003) installation at the Turbine Hall of the Tate London.



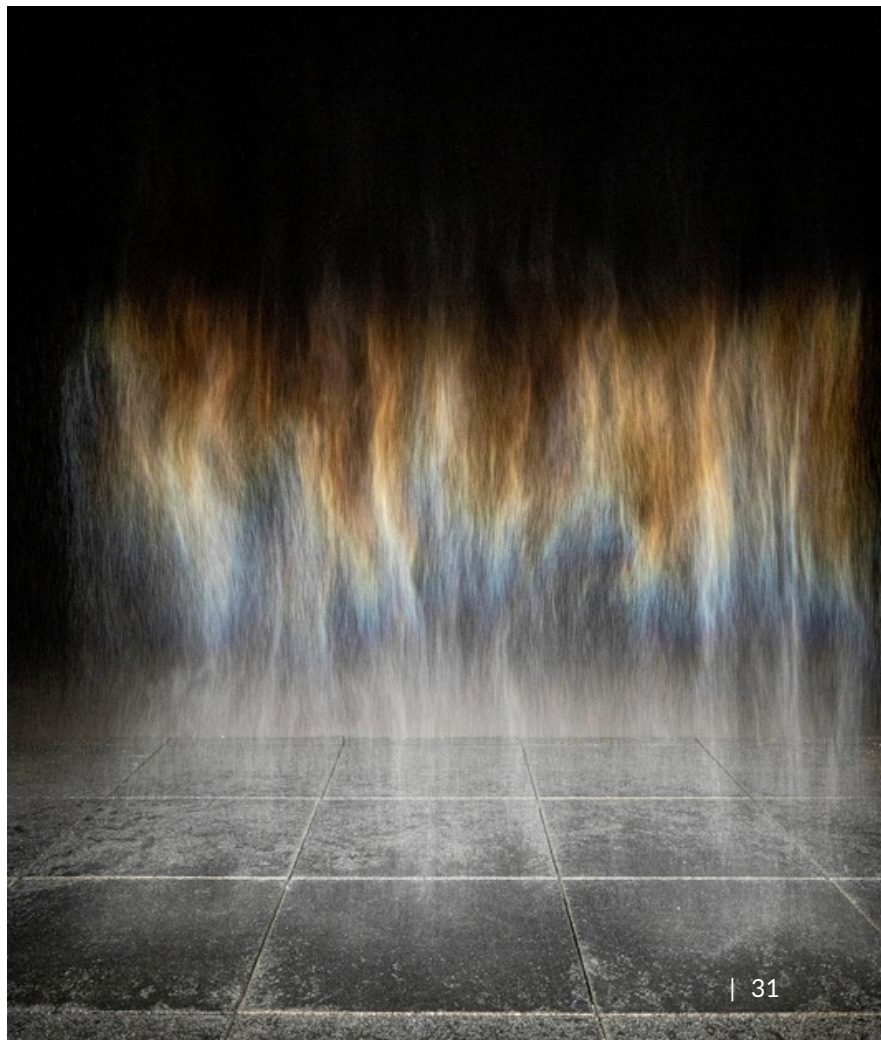
# THE MASTERMIND

Born on February 5, 1967 in Copenhagen, Denmark to Icelandic parents, Eliasson grew up in the city and went on to study at the Royal Danish Academy of Fine Arts from 1989–1995. After graduating, he established his multi-disciplinary studio and laboratory in Berlin.

In 1995, he moved to Berlin and founded Studio Olafur Eliasson, which today comprises a large team of craftsmen, architects, archivists, researchers, administrators, cooks, programmers, art historians, and specialized technicians.

Since the mid-1990s, Eliasson has realised numerous major exhibitions and projects around the world. In 2003, Eliasson represented Denmark at the 50th Venice Biennale, with The blind pavilion.

Later that year, he installed The weather project in Tate Modern's Turbine Hall, London. Take your time: Olafur Eliasson, a survey exhibition organised by SFMOMA in 2007, travelled until 2010 to various venues, including the Museum of Modern Art, New York.





**E**liasson increasingly focused on built environments and site-specific works. In 2003 he represented Denmark in the 50th Venice Biennale with *The Blind Pavilion*, an architectural structure made of alternating black opaque and transparent glass panels that created disorienting reflections for visitors walking through.

That same year at Tate Modern in London, he exhibited *The Weather Project*, a 50-foot (15-metre) in diameter orb resembling a dark afternoon sun made of 200 yellow lamps, diffusing screen, fog, and mirrors.

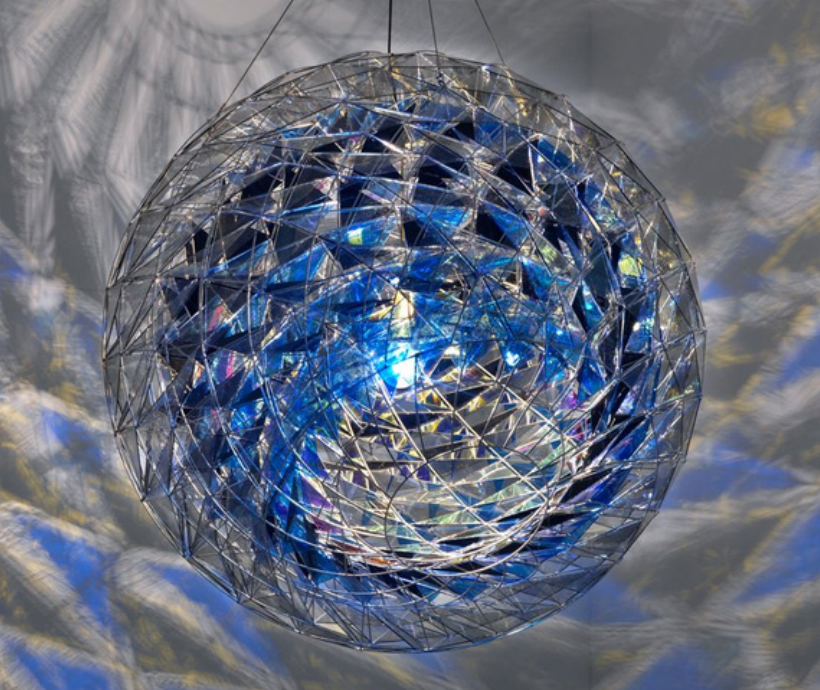
During its five-month installation, more than two million visitors basked in the sun's artificial glow, interacting with the constructed environment as if it were the product of nature.

Eliasson's work expanded into other disciplines in the 2010s, including architecture and product design. The permanent installation *Your rainbow panorama* was constructed atop the ARoS Aarhus Kunstmuseum in Denmark in 2011. Comprising a circular walkway encased in coloured glass, the piece, as its name suggests, offered patrons panoramic views through a spectrum of colours.

Eliasson also collaborated with Henning Larsen Architects to design the facade of the Harpa Concert Hall and Conference Centre (2011) in Reykjavík, Iceland.

**Eliasson's work expanded into other disciplines in the 2010s, including architecture and product design.**



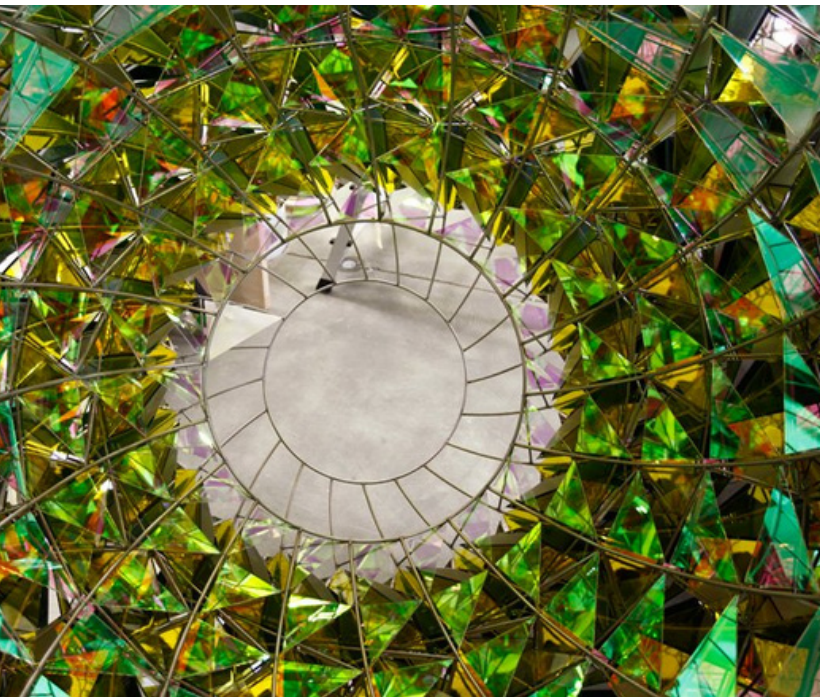


In 2012 Eliasson turned toward social concerns by founding the business Little Sun with engineer Frederik Otteson. Through the sale of a solar-powered lamp that the partners designed, the company sought to provide light to areas of the world that did not have access to electricity. Eliasson then established the firm Studio Other Spaces with architect Sebastian Behmann in 2014.

Their first independently designed building, Fjordenhus (2018), was constructed partially submerged in a fjord in Vejle, Denmark. Critics commended the brick building's innovative location, considered use of space, and elegant sculptural form.

## About his creative thinking

Art and creativity have much to offer the world outside the arts. artistic thinking is based on constant awareness of potentiality – of the idea that reality is malleable, relative, and that, through my actions, I can affect and change the world. art can touch people deeply; experience isn't just in the head, it's embodied. I'm speaking with more and more people who understand the scope of what art can do; people from the EU, from various corners of the UN, people working in remote parts of ethiopia, nepal. . . . even in davos, at the world economic forum, the arts are slowly leaving the entertainment side program and taking up a more prominent role. people are realizing that climate change and energy inequality, for instance, can be addressed with some force through art. and I've grown passionate about these topics.



## His fascination with spheres

"I'm fascinated by geometry and partial to all things circular and spherical. they have this powerful, almost cosmic dimension. most of my earlier spheres are, in fact, complex polyhedra. to develop these forms, I collaborated for many years with the icelandic geometer and architect Einar Thorsteinn."

I like to think of the spheres as models for planets. I'm interested in the fact that our recent move towards the anthropocene – towards acknowledging, that is, the impact of human activity on the ecological systems and atmospheres that surround us – has shifted our relationship to all things planetary. we no longer look at the earth from a distance from a disembodied, google earth perspective: we know that we are inseparable from it. as bruno latour says: there's no outside. we are inevitably caught up in the world and our actions have consequences for it, its atmosphere, climate. . . . the spheres are about looking at the world and at yourself at one and the same time.



In striving to make art concerned with the issues of society at large, Eliasson's artistic practice, along with fellow socially engaged artists, Ai Weiwei, Thomas Hirschhorn, and Theaster Gates, helped form the Social Practice movement.

Like the earlier Relational Aesthetics artists, these works take human relations and social discourse as their starting point. Yet, unlike the slightly earlier generation, rather than produce work for art institutions, these artists aim to generate social change by means of collaboration and through the creation of participatory art outside of the gallery system.

Reimagining art's role within a global society, Eliasson utilizes his art for causes that were once the domain of activists and environmentalists. Like other Social Practice artists, Eliasson now demands that art have a social conscience.

**"Nowadays, art has great potential for changing the world and improving people's lives," he explains. "Partly because it can nurture a degree of trust... And it can bring about not only the potential for feeling, but also for acting."**







Photo by Ricardo Teco Adame  
Location Museum of Sex NYC



Photo by Ricardo Teco Adame

# Paris

City of light

The history of Paris dates back to approximately 259 BC, with the Parisii, a Celtic tribe settled on the banks of the Seine. In 52 BC, the fishermen village was conquered by the Romans, founding a Gallo-Roman town called Lutetia.

The city changed its name to Paris during the fourth century. During this period, the city was threatened by Attila the Hun and his army, and according to the legend, the inhabitants of Paris resisted the attacks thanks to the providential intervention of Saint Geneviève.

## The city changed its name to Paris during the fourth century.

During the eleventh century, Paris gradually became more prosperthanks to its trade in silver and because it was a strategic route for pilgrims and traders.

At the beginning of the twelfth century, the first university in France was founded thanks to the uprisings of students and professors. Louis IX appointed the chaplain, Robert de Sorbon, to establish the College, which was later named after him, the Sorbonne.





Photo by Ricardo Teco Adame

Additionally, the capital of France, which was the most populated city in Europe in 1328, was struck by the Bubonic plague, killing thousands of Parisians.

Following the Hundred Years' War, Paris was devastated and Joan of Arc was unable to keep the British from taking Paris.

In 1431, Henry VI of England was crowned King of France and the English did not leave until 1436. The city kept on growing during the following centuries, although monarchs preferred to live in the Loire Valley.

In 1528, King Francis I returned the royal residence to Paris and the city became the largest in Western Europe.

**In 1528, King Francis I returned the royal residence to Paris and the city became the largest in Western Europe.**







Photo by Ricardo Tecó Adame

**Above**  
Louvre Museum

As a consequence of the Fronde, poverty spread throughout Paris.

During this period, there was an explosion of the Enlightenment philosophical movement, whose principles are based on reason, equality and freedom. Philosophers and authors such as Voltaire, Rousseau, Diderot and Montesquieu fostered the Enlightenment, creating a need for a socio-economic equality that led to the revolution and the decline of the divine right monarchy.

Mexico City is apparently the second most instagrammed destination in Mexico, pipped to the post only by perennially popular holiday hotspot Cancún.

## A NEW PARIS

Once Napoleon had been defeated, France experienced great political uncertainty until Napoleon's nephew organized a coup d'état in 1851 and became Emperor Napoleon III.

During the following seventeen years, Napoleon III promoted the city's urban development.

During this period and with Baron Haussmann as the prefect of Paris, the city changed its urban structure, rebuilding the center, knocking down its fortification and expanding the metropolitan territory.





Photos by Ricardo Tecu Adame

## MODERN PARIS

Paris has so many hot spots, but the most popular is the the Eiffel Tower.

It's one of Paris' most recognizable landmarks. For many people, it's thrilling the first time you see the Eiffel Tower. And for first-timers, a visit to Paris would not be complete without a trip up the Eiffel Tower.

The Louvre is the world's largest art museum. This building was once the home to French Kings, including Louis XIV.

The Louvre is massive and you could literally spend days here. However, you can see the highlights (Mona Lisa, Venus de Milo, and the Winged Victory) in just an hour or two.

Another really important hot spot in the city is the Champs-Elysees, one of the most recognizable streets in the world, running from Place de la Concorde to the Arc de Triomphe. Along the way, pop into Laduree for macarons, another must do while in Paris.

Sitting at the top of the Champs-Elysees is the Arc de Triomphe. From the top of the Arc you get one of the best views of Paris.



During the French Revolution in the 18th century, the Louvre was converted to a museum





Photos by Ricardo Teco Adame

## ILLE DE LA CITE

Look down the Champs-Elysees to the Louvre, out to La Defense, and over the rooftops to the Eiffel Tower.

Ile de la Cite is the small island in the center of Paris that is home to Sainte-Chapelle and Notre Dame. It is the historic heart of Paris.

Pont Neuf is the oldest bridge in Paris. It connects the Right Bank with Ile de la Cite. From this bridge, enjoy the view of the Seine River, Pont des Arts (the next bridge on the river), and the Eiffel Tower off in the distance.

Place de la Concorde is a large round-about that is sandwiched between Tuileries Garden and the Champs-Elysees. This famous square is full of French history. This was the spot during the French Revolution where King Louis XVI, Marie Antoinette and Robespierre were executed by guillotine.

Versailles is a royal chateau located on the outskirts of Paris. In 1682, King Louis XIV moved the Royal Court from the Louvre to the Palace of Versailles. For a little more than 100 years, this was the seat of government for France. That ended in 1789 with the French Revolution. The monarchy moved back to Paris and since then, the city of Paris has remained the seat of government for France. During your visit to Versailles you will tour the palace and stroll through the gardens.

Another beautiful museum is Musee d'Orsay houses the largest collection of Impressionist art in the world. It is here that you can see Monet, Manet, Degas, Cezanne, Renoir, Van Gogh, Gauguin and more. It's literally a collection of the who's who in the Impressionist art world.

This museum is more than just Impressionist art. The building is also a work of art. Musee d'Orsay was once Gare d'Orsay, an old train station, which was renovated and became this art museum.

It's really difficult to talk about Paris in a few pages, the city has too much to see, to eat and to hear that makes you fall in love with it.

**Ile de la Cite is the small island in the center of Paris that is home to Sainte-Chapelle and Notre Dame. It is the historic heart of Paris.**



Photo by Ricardo Teco Adame  
Location Paris







Photo Credit: Wolfgang Tillmans

# WOLFGANG TILLMANS

Wolfgang Tillmans is an influential contemporary German photographer. Emerging in the 1990s with his snapshot documentations of youths, clubs, and LGBTQ culture, Tillman's practice has expanded to include diaristic photography, large-scale abstraction, and commissioned magazine work. "I want the pictures to be working in both directions," the artist has said. "I accept that they speak about me, and yet at the same time, I want and expect them to function in terms of the viewer and their experience."



Born in 1968 in Remscheid, Germany, Wolfgang Tillmans studied at Bournemouth and Poole College of Art and Design in Bournemouth, England, from 1990 to 1992. In 2000, Tillmans was the first photographer and first non-British artist to receive the Turner Prize, an award given annually by Tate in London.

In 2009, he received the Kulturpreis der Deutschen Gesellschaft für Photographie and was selected to serve as an Artist Trustee on the Board of Tate.

Since the early 1990s, Tillmans's work has been the subject of prominent solo exhibitions at international institutions. In 2003, his first midcareer retrospective, if one thing matters, everything matters, was presented at Tate Britain in London to much critical acclaim.

In 2006, Tillmans's first New York museum exhibition, titled Freedom from the Known, was hosted by P.S.1 Contemporary Art Center, Long Island City.

In 2017, Tate Modern in London held a major survey exhibition of Tillmans's work. The artist also presented a new immersive installation featuring his work in music and video in the South Tank at the museum.

Later that year, solo shows of Tillmans's work were on view at the Fondation Beyeler in Basel, marking the institution's first comprehensive examination of photography as a medium, as well as at the Kunstverein in Hamburg.



Photo Credit: Wolfgang Tillmans



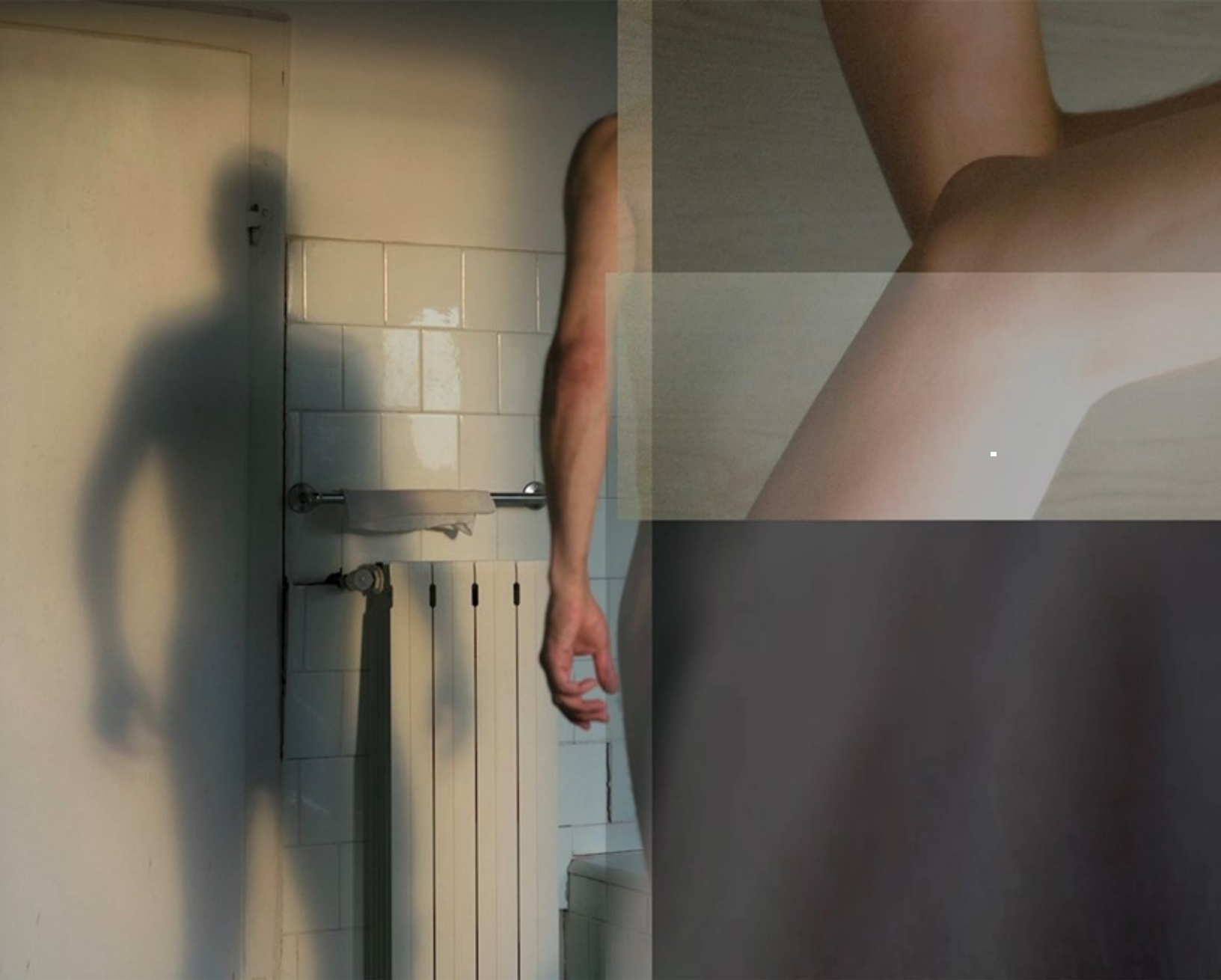


Photo Credit: Wolfgang Tillmans

**W**hen photographer he was young, he loved the stars. At age 10, he found a book on astronomy nestled in his parents' bookshelf, which sparked a zealous appetite for observing what lay beyond the Earth.

He spent days and nights in his German hometown of Remscheid with his eyes turned toward the skies. "I wasn't a particularly popular boy in school, and in the face of extreme loneliness of the universe, I felt somewhat held,"

Tillmans said during a recent talk with Aperture editor Michael Famighetti.

"A lot of people are scared by infinity, [but] it gave me something to hold onto."

When Famighetti recently invited Tillmans to guest edit the winter 2019 issue of Aperture, the photographer chose the theme of spirituality as the basis for the collected photo stories and texts.

"I immediately knew that it should be spirituality because I strongly sense that the political shifts in Western society in the last ten years stem from...a lack of meaning in the capitalist world," he wrote in the issue.

**He found a book on astronomy nestled in his parents' bookshelf, which sparked a zealous appetite for observing what lay beyond the Earth.**





Tillmans has been outspoken about his qualms with organized religion, so his focus on spirituality may seem surprising.

Yet his early fascination with astronomy, along with his deep love for club culture and queer kinship, shaped his secular approach to the subject.

In his own photography, Tillmans embraces diverse subjects that often reflect very earthly concerns: rave subcultures, sexuality, and the mundane.

Tillmans defines spirituality not by what murky afterlife may await us, but by how we form connections with each other while we are still here.

When Tillmans moved to Hamburg in the late 1980s, he was introduced to acid house parties, which would eventually become his first focus in photography.

"I felt a great desire to talk about this sense of community and togetherness that I experienced there—these bodies in motion, yet in contemplation, on the dance floor," he told Famighetti.

## About Unity

Tillmans, who has lived in London since the mid-1990s, sought a similar sense of unity as the threat of Brexit loomed. Having grown up in fractured Germany, he feels strongly about the illusory quality of borders.

These concerns have led to activism. In his earlier body of work "On the Verge of Visibility" (2016), Tillmans explored the idea of boundaries by photographing the meeting places between color fields, sea and sky, day and night, and clouds and air. Tillmans revisited the series and printed his images on posters that urged voters to consider the serious implications of fragmenting the European Union.

Upon approaching such nebulous boundaries as horizons, one discovers they do not actually exist. "No man is an island," one poster declares. "No country by itself."





# Róisín Machine







Photo Credit: Adrian Samson

During her time as the frontwoman of Moloko and throughout her solo career, Róisín Murphy made a name for herself as a purveyor of adventurous, omnivorous pop that blended influences as far-flung as disco and hot jazz.

Born in Dublin, Róisín moved from Ireland to Manchester, England with her family when she was 12, and remained there even after her parents returned to Dublin four years later.

On her own at 16, Murphy had no aspirations to sing until she met producer Mark Brydon, with whom she formed the eclectic electronic pop duo Moloko.

The pair's stylish sound scored them several hits, including "Sing It Back," "The Time Is Now," and "Fun for Me."

By the time of Moloko's fourth album, 2003's *Statues*, Murphy and Brydon's personal and professional relationships were strained, and Moloko called it a day after completing the tour supporting that album.

Róisín moved to London and began working with forward-thinking electronic producer Matthew Herbert, who had previously worked on a remix of "Sing It Back" with Moloko.

He encouraged Murphy to bring typically non-musical items like notebooks into the studio and use them in musical ways; the results were first released as three limited-edition vinyl EPs, *Sequins #1*, *Sequins #2*, and *Sequins #3*.

In 2005, Moloko's label, Echo, released the EPs as the full-length album *Ruby Blue*.

In spring 2006, *Ruby Blue* was released in the U.S.

In 2007 came "Overpowered," which, with its companion videos, delivered a thrilling amalgam of musical and visual references: Salvador Dalí and John Waters, the oomph of hip-hop production and the silk of synthetic soul. Hybridizing the precision of cutting-edge fashion with the heady spontaneity of the dance floor.



Photo Credit: Adrian Samson

The connection Murphy builds between music and fashion is as strong as the bond she forges with audiences.

Damian Harris, one of the founders of her current label, Skint, was moved to tears at a London show in March.

Harris, who was instrumental in propelling Fatboy Slim to stardom, is the latest in a long line of tastemaking accomplices.

Sometimes Murphy seeks out new collaborators, like the Baltimore-born producer Maurice Fulton, with whom she released four EPs of striking minimal house in the late 2010s.

Murphy's main co-conspirator on "Róisín Machine" is the Sheffield producer DJ Parrot, a.k.a. Crooked Man, whom she's known since she was a teenager.

They made the album's oldest track, "Simulation," in 2012, with others coming together over the past few months.

Yet the record feels of a piece, simultaneously timely and timeless.

Ever since 'Sing It Back', it's where she's felt most at home. But this is Róisín's idea of disco.

Disco, for the most part, is fairly surface level. Good times, bright lights, sweaty bodies. If it makes you move, it's a winner. If it makes you think too, to Róisín, that's even better.

**Murphy's main co-conspirator on "Róisín Machine" is the Sheffield producer DJ Parrot, a.k.a. Crooked Man**





Photo Credit: Adrian Samson

Album highlight 'Incapable' has all the facets of a disco classic. Soaring synths, funky bass lines, crisp percussion, a hypnotic rhythm.

The theme in *Róisín Machine* mostly covers unrequited love and pining, wrapped in techno beats. The faultless transition between songs and the heavy thread of repetition work well in a dance album that promises the raptures of disco magic and a never-ending party.

It's a lose-yourself in-the-smoke-machine kind of tune. But listen closer and her refrain of "Never had a broken heart" strikes less as a celebration of The One and more as a questioning of emotional emptiness.

The opening song 'Incapable' has all the facets of a disco classic. Soaring synths, funky bass lines, crisp percussion, a hypnotic rhythm. It's a lose-yourself in-the-smoke-machine kind of tune. But listen closer and her refrain of "Never had a broken heart" strikes less as a celebration of The One and more as a questioning of emotional emptiness.

That refrain is sung with a real delicacy, before she flips to a growl with the line "Am I incapable of love?" It's a blues song disguised as a dancefloor smash. The pining of Glen Campbell remixed by Chic.

**"Never had a broken heart"**

Róisín Murphy  
*Incapable*

**"The theme in *Róisín Machine* mostly covers unrequited love and pining, wrapped in techno beats."**



Photo Credit: Adrian Samson

'Narcissus' is another song that was already released a few months ago. Fizzing with paranoia and self-doubt, but still eminently danceable; the frantic strings building a restlessness in contrast to the four-to-the-floor beat.

'Something More' is one of my favorite songs from the album.

Talking about 'Something More', Murphy says: "I interpreted it as a swan-song to how we once lived, there's plenty of bravado in the lyrics and the

character is a kind of antihero but the indefinable yearning and the feeling of arriving at a point of emptiness is universal right now!"

The song was written by Amy Douglas, and Murphy spoke of the collaboration, saying: "We met last year at a very interesting talk event in London about the psychology and science of Dub. We hit it off immediately, I'm afraid we may have heckled the speakers, who happened to have among them Andrew Weatherall!"





"I asked her to write me a song about never being full or satisfied, exponential need. She sent a very basic but brilliant demo very soon after, just her singing and playing a piano. The challenge then is to get the music-direction right, the arrangement and the voicing."

## MURPHY'S LAW

Murphy writes from the perspective of a character trapped in a small town with an ex — a perennially popular subject for country radio hits from the likes of Sam Hunt and Brantley Gilbert. "Ever since we broke up, I've been afraid to go out," Murphy sings. "But I won't be a prisoner, locked up in this house."

Venturing out comes with its own dangers, though, in the form of a backslide: "Just one match could relight the flame/And just when everything is goin' alright/All my hard work goes down the drain." But if you're going to backslide, might as well do it on the dancefloor.

"The album is called 'Róisín Machine' because I am a machine. I never stop," she said of the album. Like Grace Jones, it's clear Róisín isn't one to follow trends. A maverick at home both in the disco as in the artist's collective, she's here to set them.



## 'Róisín Machine'

Available Everywhere





Photo by Ricardo Teco Adame  
Location London





Photo Credit: Antony Gormley

# ANTONY GORMLEY

Antony Mark David Gormley, (born August 30, 1950, London, England), British sculptor and draftsman best known for his work with human forms, which he created chiefly from casts of his own naked body.

In these artworks he examined aspects of the human presence in the world, often employing more than one figure placed within a landscape or cityscape. In 1994 he won the Turner Prize for contemporary art for a group of figural installations created under his direction.

Gormley attended Trinity College, Cambridge (1968–71), taking a degree in art history, archaeology, and anthropology, and thereafter traveled in India and Sri Lanka for three years.

Upon his return to London, he studied at the Central School of Arts and Crafts (now Central Saint Martins), Goldsmiths College, and the Slade School of Fine Art. Struck by the manner in which people he had seen on his travels had created a private space in public places by covering themselves with a piece of cloth, he made his first plaster casts involving the human form. But the human form was only one of the subjects of his early work.

Increasingly, in the early 1980s Gormley was drawn to examine questions of humanity in relation to the environment. He made his first whole-body casts for *Three Ways: Mould, Hole and Passage* in 1981. As he continued, he varied materials and positions (crouching, standing, kneeling, lying down), sometimes distorting the human figure (as by elongating the arms) or replacing human features with other objects (as by putting a cast beam where the head should be).

As gallery goers paused to examine the sculptures, they themselves seemed to be both the observers and the observed.



Photo Credit: Antony Gormley







Photo Credit: Antony Gormley

This sense was even more pronounced in the Field projects that won Gormley the Turner Prize. Each of the Field installations was composed of tens of thousands of small staring terra-cotta figures, which were packed into a gallery room facing the entrance at which the gallery goer stood. Who, the work seemed to say, was looking at whom? The figures themselves had been constructed under Gormley's direction within a variety of communities throughout the world.

Gormley's gift for the unsettling took another turn when he began to place his naked life-size figures out-of-doors. Natural environments enhanced the fragility of the human form and somehow changed the philosophical questions that Gormley's works evoked. For *Another Place* (1997; at Crosby in Merseyside, England), for example, Gormley placed 100 cast-iron figures facing out to sea over a 2-mile (3.2-kilometre) stretch of beach. For *6 Times* (2010; in Edinburgh), he placed six figures along the Water of Leith, four of them partly submerged in the water, one partly buried on land, and the sixth standing at the end of an old pier, facing the sea.

It was an unsettling sensation that New Yorkers experienced when Gormley's *Event Horizon* was installed in Manhattan in 2010. That work consisted of 31 sculptures placed in the Flatiron district, some at ground level and others on rooftops and ledges in the vicinity of Madison Square Park. The figures above street grade caused the New York City Police Department to assure the public that the sculptures were not fellow humans about to jump.

**This sense was even more pronounced in the Field projects that won Gormley the Turner Prize.**





Photo Credit: Antony Gormley



Gormley continued to consider the human body through a variety of forms in the 2010s, often building on previous projects.

Cubic figures became more prevalent, sometimes expanding or breaking apart, as in the exhibitions “Expansion Field” (2014) in Bern, Switzerland, and “Sum” (2018) at the Convent of St. Agnes, Prague, respectively. Late in the decade, he installed various sculptures (some of which he made 35 years apart) in such historic locations as the galleries of the Uffizi in Florence and on the island of Delos, Greece (both 2019).

He was probably the first artist to exhibit new work in the latter location since the legendary island was inhabited by humans over 2,000 years ago.

Until his controversial works of the 21st century, Gormley was perhaps best known for the enormous Angel of the North (1998; near Gateshead, England), some 65 feet (20 metres) high and having a 175-foot (54-metre) span. He was created an Officer of the Order of the British Empire (OBE) in 1997 and was included in the New Year Honours List for 2014 as a knight bachelor.

In addition, Gormley was made a member of the Royal Academy of Arts in 2003, and he received the Japan Art Association’s Praemium Imperiale prize for sculpture in 2013.

## Quantum Cloud

This masterpiece stands on a cast iron platform next to the O2 Arena in London’s River Thames. Completed in 1999, it was built from a collection of steel tetrahedral units that together form a “cloud” with a human figure at its heart. The idea behind the creation is to convey how the presence of a person can be even greater than their actual appearance.

The towering sculpture, which at 98 feet is Gormley’s tallest, shows a human figure surrounded by—and connected to—a seemingly chaotic cloud that appears to vibrate with energy. To help with the design and structure of the sculpture, Gormley turned to the Elliott Wood Partnership, a London-based structural and civil engineering practice, and the LUSAS consultancy, specialists in engineering analysis and design software. Together, they came up with all the technical wizardry that went into the creation of the Quantum Cloud.



Photo by Ricardo Teco Adame  
Location Sunset Boulevard LA







# MoMA

Since its inception in 1929, the Museum of Modern Art (MoMA) has continually redefined the idea of the museum in contemporary Western culture.

Originally conceived by its founders as a place for modern art to come and go (since what makes up modernism is constantly changing), MoMA only established a permanent collection in 1952, but it has become the home for some of the greatest works of avant-garde painting, sculpture, film, and multi-media art in the world.

Shaped by the founding mission to educate the public about modern art, MoMA's guiding principles were further honed by the inaugural director Alfred H. Barr, Jr., who saw the museum as a laboratory, exploring various branches of artistic production. Founded in 1929, The Museum of Modern Art (MoMA) in midtown Manhattan was the first museum devoted to the modern era. Today MoMA's rich and varied collection offers a panoramic overview of modern and contemporary art, from the innovative European painting and sculpture of the 1880s to today's film, design, and performance art.



When the first-ever exhibition at the Museum of Modern Art in New York City opened 85 years ago, on Nov. 7, 1929, the “museum” wasn’t exactly the institution today’s visitors might expect. At the time, the city’s museum crown was indisputably in the hands of the Metropolitan Museum of Art.

When seven collectors and patrons — including Mrs. John Davison Rockefeller Jr. and Vanity Fair editor Frank Crowninshield — announced that September that they would open a Museum of Modern Art to bridge the gap, the museum was actually a few rooms in the Heckscher Building, on the corner of Fifth Avenue and 57th Street.

In 1932, the museum moved to a site on 53rd Street that, over the years, would evolve into the building MoMA inhabits today, with six floors of galleries instead of six rooms.

In 1939, MoMA settled into its permanent home on 11 West 53rd Street in a building designed by Philip Goodwin and Edward Durell Stone.

The building embodied the modernism of the museum. Although the interior was repeatedly modified over the next few decades, the exterior maintained the original look and the style became the museum’s emblem.



Photo Credit: Ricardo Teco Adame

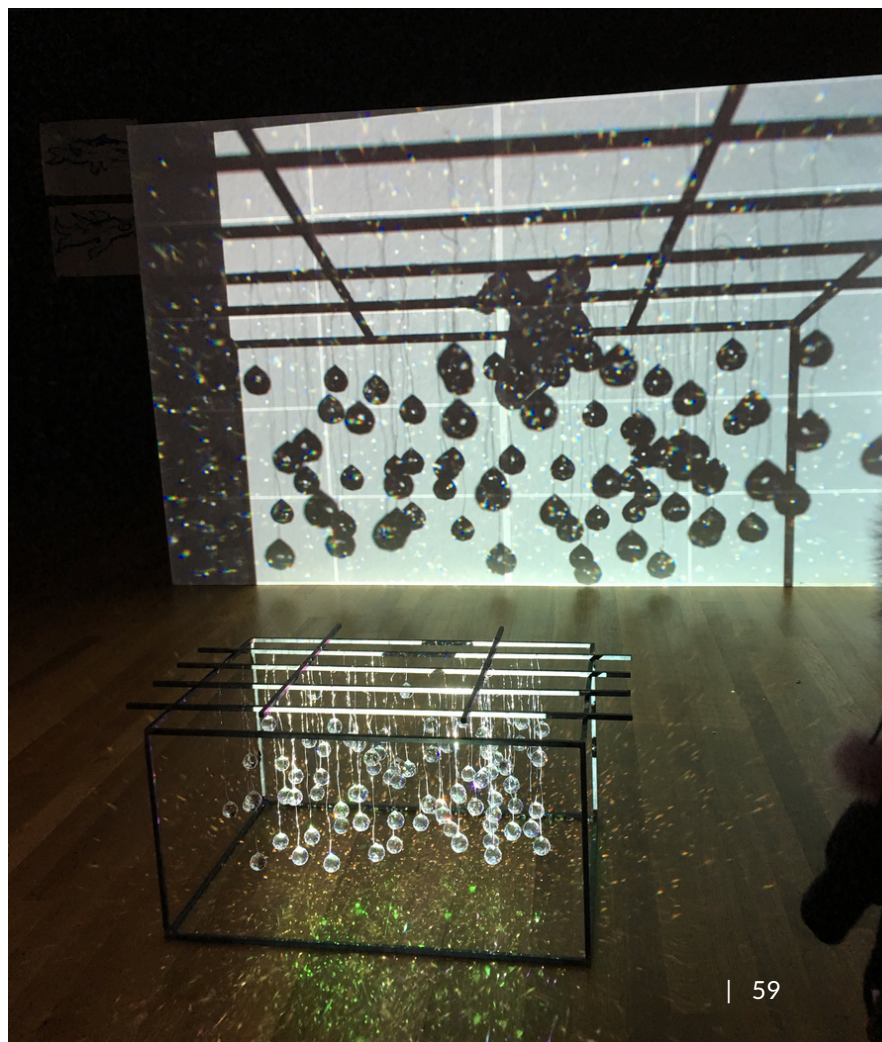






Photo Credit: Ricardo Teco Adame

During the 1950s and 1960s, Philip Johnson, who served as Director of the Department of Architecture at MoMA, conducted numerous architectural expansions and additions, including MoMA's signature outdoor space and the Abby Aldrich Rockefeller Sculpture Garden in honor of the founder to the museum.

In 1984, the museum made its first sweeping renovation, hiring Cesar Pelli, who doubled the available area within.

The overhaul also included a new residential space called Museum Tower, which would cast a large shadow over the Sculpture Garden. Some critics lamented this change as a senseless move in contrast to the admirable trajectory of the museum, which aspired to be a pioneer with unparalleled sensibility toward art.

Just over a decade later, Pelli's building hit its limitation of scalability. In the late 1990s, MoMA purchased two properties in the same block to secure more exhibition space and appointed Yoshio Taniguchi for the next renovation.

During construction, the museum operated out of a former factory in Long Island City, from June 2002 to September 2004, naming it MoMA QNS.

In November 2004, Taniguchi's new MoMA reopened with 630,000 square-feet of space – twice the size of Pelli's building. Using minimalist style, Taniguchi radically renovated and streamlined the premises, while keeping key architectural footprints such as Goodwin and Stone's façade and the Sculpture Garden.

**In 1984, the museum made its first sweeping renovation, hiring Cesar Pelli, who doubled the available area within.**



# ITEMS: IS FASHION MODERN?

Among all objects of design, the ones we wear are the most personal and the most intimate. Even this, however, is a truism. For the fashion designer, the body is the canvas, the medium, the object of desire. The body is the site of the fashion designer's most intimate and personal relationship. The body is the site of the fashion designer's most intimate and personal relationship. The body is the site of the fashion designer's most intimate and personal relationship.



In 2011, MoMA acquired the neighboring American Folk Art Museum building, which was designed by Williams-Tsien in 2004.

Its distinguished organic façade, which was in sharp contrast to the sleek MoMA building, reflected the works displayed inside.

The building was admired as a case of how architecture could be representative of its content. Therefore when MoMA announced plans to raze the Folk Art Museum, there was a strong backlash, particularly from the architectural community.

That fact that the new plan includes another high rise residential building, Tower Verre, designed by Ateliers Jean Nouvel, added heat to the dispute. Many saw this move as indicative that MoMA has lost its original spirit.

Regardless, it's remarkable to consider that the museum possessed nine works of art when it first opened in 1929, and houses over 150,000 pieces today with more than three million visitors per year. Such growth necessitated many changes to the museum's design, and that process is sure to continue. New renovations include an extra 40,000 square-foot of additional space for the museum and access to the sculpture garden. The additional space brings more visitors through MoMA's doors, which inevitably contributes to this building's constant metamorphosis.

Photo Credit: Ricardo Teco Adame



it's remarkable to consider that the museum possessed nine works of art when it first opened in 1929, and houses over 150,000 pieces today with more than three million visitors per year.

For more info visit <https://www.moma.org>



Photo by Ricardo Teco Adame  
Location Lower Manhattan







# BUSHWICK

## MY LOVE

BY THE M MAN

Photos by Ricardo Teco Adame

As you may know I love NYC, not only because you can get the best pizza in the world, but also because it has a magical vibe.

Most of the people that go to NYC used to stay in Manhattan and a few are willing to stay in Brooklyn.

One of my favorite places in Brooklyn is 'Bushwick', a colorful and very artistic neighborhood.

You can find amazing street art everywhere, old warehouses were transformed into pieces of street art.

Each block has its own personality, each corner has something special, it really has a unique way to capture art.

## THERE'S AMAZING STREET ART EVERYWHERE.

I'm sure you have heard about The Bushwick Collective which is located in Bushwick Brooklyn, just off of Flushing Avenue.





Photo credit: Ricardo Teco Adame

## HIPSTER HEAVEN

While some naysayers may turn down their thumbs and cry out that graffiti and street art is mere vandalism, others feel differently about the artwork gracing the walls in Bushwick.

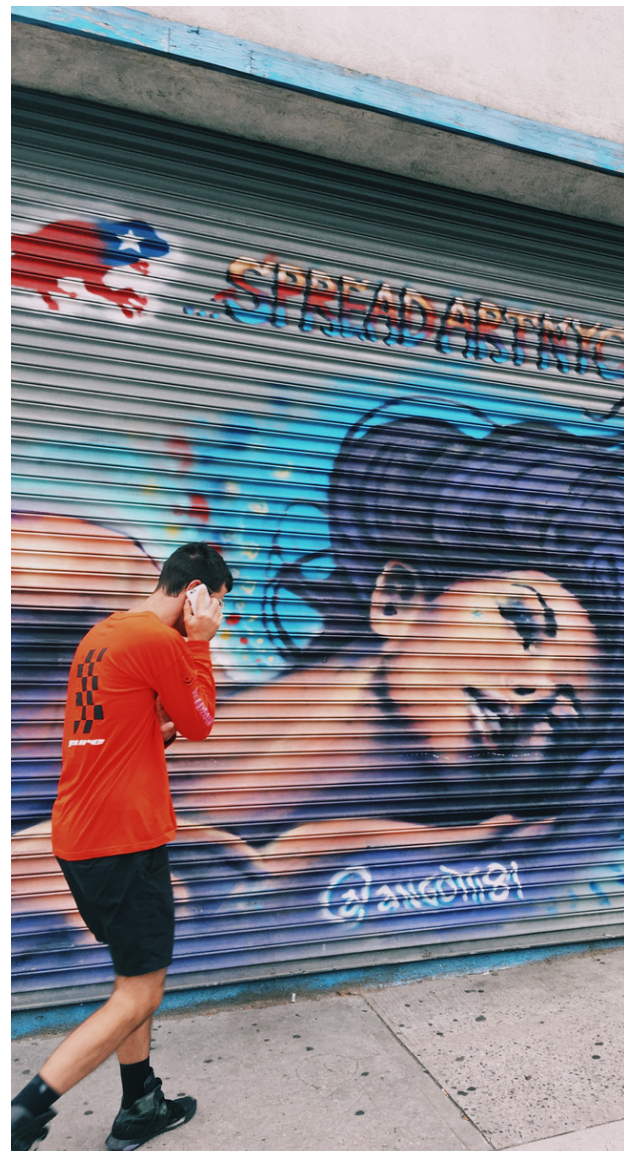
You can walk by yourself or you can take a guided 'pay what you wish' tour to understand the artwork of each street.

The highlight of the tour is the outdoor street gallery known as the Bushwick Collective, which begins on Jefferson Street and continues on Troutman Street towards Saint Nicholas Avenue.

The curator of the collective is Joseph Ficalora, a Native of Bushwick and Brooklyn.

After losing his parents, Joseph is now learning to heal from his years of growing up in a dirty and crime-ridden neighborhood by transforming the neighborhood and the walls of Bushwick into a safe & hip outdoor gallery. He has learned to wrangle the permits needed to legally display hundred of artist's work.

It's hipster heaven in Bushwick, so when you finish your tour, be sure to stick around and check out some of the local hot spots.







## RECORD STORES

One of my favorite spots is **Superior Elevation Records**, a record store located in the heart of Bushwick.

I've found really rare and hard to find records for \$10 USD or less. The staff is really cool, they're always open to assist you if you need help.

From Funky records to tribal sounds, Superior Elevation has become one of the best stores in New York City.

There's another record store just a few blocks away from Superior Elevation Records.

**Human Records** it's the heaven for a vinyl collector.

This small store has a big selection of records in mint condition. If you're lucky enough you'll find limited editions, promos and picture disc for only \$30 USD. One really good thing about Bushwick is that is cheaper than Manhattan.

If you're visiting NYC make sure to spend some time in these two record stores.



**IF YOU'RE VISITING NYC MAKE SURE TO SPENT SOME TIME IN THESE TWO RECORD STORES.**





## RESTAURANTS

If you're hungry while visiting this artistic neighborhood you'll be pleased to know that a few blocks away from Bushwick collective there are two of my favorite restaurants in the whole city.

Arepera Guaucuco is a Venezuelan restaurant where you can find typical food from that southern country.

My favorite dish is 'Empanada pabellon', it's a typical empanada filled with shredded beef, black beans, white salty cheese & sweet plantains...mesmerizing! My other favorite place is Roberta's, best known for his famous wood fired pizza.

But pizza is not the only good food at Roberta's, the salads and the brunch are just amazing. During quarantine the restaurant offers a delivery service, and the good news is that they're selling their famous pizza in a frozen bag for those who love to cook at home.

If you have passion for gardening, you must know that Roberta's offers a private tour of his garden.

If you want to book a tour, you just need to send a email to [garden@robertaspizza.com](mailto:garden@robertaspizza.com) According to City-Data, Bushwick has approximately 85,000 inhabitants in the area of 1.305 square miles.

Roughly 70 percent of Bushwick's population is Hispanic. The black population comprises about 20 percent. The rest is Asian, white, or mixed race.

Its cultural mix and amazing street art has made Bushwick a unique and vibrant neighborhood.

**Above**  
Bushwick

**70 percent of  
Bushwick's  
population is  
Hispanic. The black  
population  
comprises about 20  
percent.  
The rest is Asian,  
white, or mixed  
race.**



Photo by Ricardo Teco Adame  
Location Brooklyn





Photo Credit: Bradley Theodore

# BRADLEY THEODORE

Bradley Theodore is a true New Yorker – that is to say, he is quite literally a man of the world. Theodore is based in New York, was born in Turks And Caicos, has Haitian heritage, lived in Paris for four years and speaks Japanese.

Theodore, a painter, is a global artist, and his route around the world is guided by his ardour for fashion. “Before the financial crash, New York was a hub of just happiness,” Theodore recalls. “I remember Visionaire magazine would throw street parties.



You'd sit on the street and Kate Moss would be there, hanging out, and it would just be everyone from every country and city. I'd have lunch with André Leon Talley and Donatella Versace would just come out of nowhere."

Theodore's work may now sell in galleries for substantial sums, but his work has its grounding in street art. In parallel, his fascination with high fashion was born from his close links to the germination of now internationally renowned streetwear brands. "When I started street art it was in the middle of college, part of that was travelling and buying clothes from different countries," explains Theodore.

"Supreme started in New York but it also had a story in Japan. The guy who ran Supreme Japan was a good friend of mine. At the time my friend was the head graphic designer for Bathing Ape. A lot of New Yorkers would fly over to Japan for art shows and buy clothes from there and come back to New York. Your whole style would be to wear things people didn't yet know of."



Photo Credit: Bradley Theodore







Photo Credit: Bradley Theodore

Lifestyle and art are inextricably interlinked for Theodore. In both realms, he is navigating cultural structures, with a view to revealing their truth. In both a geographical and artistic sense, he is nomadic. Theodore travels the world aiming not to discover international differences, but similarities, and he is just at home in artistic discussion with musicians, graphic designers and fashion designers as he is painters and sculptors.

Theodore has an impressive celebrity following, with collectors of his work including actors such as Adrien Brody, Nina Dobrev and Alyssa Milano, footballer Thierry Henry, models Tamara Ecclestone Rutland and Abbey Clancy and fashion icons Iris Apfel and André Leon Talley. Exchanges with globally influential individuals are commonplace for Theodore, but he is less a talker, more an observer.

Bradley Theodore's paintings are chromatic thunderstorms – at once exhilarating, incontrovertibly powerful and ever so slightly chilling. Inside the colour-laden, confident brushwork his often-iconic subjects appear in a skeletal form. Diana Vreeland, Frida Kahlo, Queen Elizabeth II, Audrey Hepburn, Coco Chanel and, his favourite subjects, Anna Wintour and Karl Lagerfeld loom through the technicolour canvas, their effigies fleshless.

**This sense was even more pronounced in the Field projects that won Gormley the Turner Prize.**





Yet these cadaverous forms are not to be feared – they are to be embraced. While their portrayals are as colourful as their characters, their skulls remind us that these icons pertain to the same bare bones of humanity that we all do. Theodore's works are an exploration of the nature of reality and image, namely the construction of personal image and the relationship between external and internal self. and was inhabited by humans over 2,000 years ago.

"My work is about looking deeper into individuals, which allows you to look deeper into yourself," says Theodore. "As a kid, I grew up wondering what was behind a person's actions. That always puzzled me. That is an ultimate question for human beings." "We always group ourselves into tribes. We go, 'What colour are you?' – your race, and then, 'How tall are you?' and then, 'Are you a man or a woman?'... As you get to know a person, you can then put a marker of colour describing them. It's meant to say, let's look at people for who they are."

Theodore's favourite subjects to unwrap are those whose exterior selves have global influence on the exterior selves of others. Karl Lagerfeld and Anna Wintour are his most frequently revisited subjects, often depicted together, holding court as the king and queen of Theodore's oeuvre. "They set the tone for the world," he says. "They're the last two giants in that realm. No other person will ever come out and have as much influence as them. Right now, you have fragmented voices, but they speak with one voice."

Karl and Anna are undisputed fashion royalty and thus, Theodore's depiction of them draws influence from artistic representations of the powerful and preened throughout history that grace national galleries the world over, subjects which Theodore also reimagines in his work. "If you look at Queen Elizabeth I and Louis XIV, you would put them as two iconic people who have set the tone for fashion or lifestyle. Queen Elizabeth represents the strong, beautiful, powerful woman that is the archetype for women today. You look at King Louis, and he set the tone for how to be a modern monarch."

Bradley Theodore may be the quiet guy, but he's listening. He's listening all over the world, he's listening across fashion, music and art to what is happening now – but also, crucially, to what has happened before and what is going to happen next.



Photo Credit: Bradley Theodore



Photo by Ricardo Teco Adame  
Location Hollywood







# TOM MISCH

**ABOVE**

Tom Misch

Artist and producer Tom Misch began his musical career at the tender age of four with the introduction of the violin. At age nine, he learned guitar, and the rest was history. "I spent all of my time jamming over chords and building layers," he says. "That's what gave me the appetite for making beats and music production."

Inspired by bands the Red Hot Chilli Peppers, Nirvana and John Mayer, he discovered boom bap hip-hop as a late teen. He credits legendary producer J Dilla and R&B singer Erykah Badu as major influences on his style.

**"THAT'S WHAT  
GAVE ME THE  
APPETITE FOR  
MAKING BEATS  
AND MUSIC  
PRODUCTION."**



Photo Credit: Tom Misch

After taking the musical ingredients of the above mentioned artists, guitar lines and neo-soul and putting them through his very own musical blender, the then 17-year-old began putting his homemade beats on SoundCloud. Influential Berlin beatmaker Iamnobodi shared one of his tracks on Soundcloud, leading to the first spurt of widespread interest in his music. He later worked with a cluster of new London artists who share his sensitive, soulful, deeply melodic and emotive approach to music.

### BEAT TAPE 1

Beat Tape 1 marks Tom Misch's first official release of his instrumental beats, which combine elements of jazz, soul and grooves all heavily inspired by Toms love for J Dilla. Composed, Performed and Mixed by Tom Misch. Spanning over 19 tracks, the mixtape also includes a brand new, never heard before track Marrakech.

### BEAT TAPE 2

Beat Tape 2 marks Tom Misch's progression as a producer and song writer since beat tape 1. This extended release contains a mixture of instrumentals and vocal collaborations with various artists created throughout 2015.

### GEOGRAPHY

Made largely in his bedroom, the 13-track effort blends jazz, hip-hop and electronica into new and exciting combinations. 'Before Paris' kicks things off gently with jazzy chords and some smooth vocals, before blues romp 'Lost In Paris' showcases Misch's nifty fretwork and retro-tinged production. Known previously as a top-notch beatmaker, recent projects have seen the 22-year-old branch out into songwriting, earning him legions of new fans online.

But what should he focus on — the funk-tinged instrumentals that made his name or the soulful tunes racking up millions of views on YouTube? 'Geography' is both the product of and solution to that problem.

### WHAT KINDA MUSIC

Tom Misch & Yussef Dayes What Kinda Music is a masterful collaboration between two artists of very different disciplines, and one of the most unique and seamlessly original projects of its ilk to date. Moving fluidly through sleek electronica, progressive jazz, vintage hip-hop and so much more, Misch and Dayes take their listener on a ride that is by turns surprising and spontaneous, heady and head-spinning, and nothing less than compelling — a singular vision that fuses the DNA of both musicians with spectacular results.





Throughout the record, there is an utterly joyful feel of two musicians at the top of their game sparking off one another, picking up ideas and running with them – zigging where the other zags, ebbing where the other flows, with Misch producing the majority of the record and both having a hand in the overall sound and feel of the record.

In fact, Dayes says that the intentions of the record go even deeper than just music. “Both our parents who’d never met each other before, are now best friends as a result of this – they now see each other more than we do! I’d like to think, in some small way, that this album has a similar impact for people too – everything feels so divided these days, it would be nice for people to hear the record and hear two very different musicians coming together and realize it doesn’t have to be that way”.



## 'Your love'

Available Everywhere



Photo by Ricardo Teco Adame  
Location The Met







Photo Credit: Groove Armada

# Groove Armada

Andy Cato and Tom Findlay have been slowly mutating the sound of Groove Armada for over two decades now. During that time they've dropped what are now electronic music staples such as 'I See You Baby' and 'Superstylin', alongside the Marmitesque ubiquitous 'At The River, a mandated entry on every single 'Beach Chill' playlist ever.

Since the release of their 2007 career highpoint, *Soundboy Rock*, they've shifted quite drastically from chart friendly dance to more diverse flavours. That album contained 'Song 4 Mutya', a reimagining of the Human League fronted by Sugababe Mutya Buena, if you listen back to this now, the influence that track had on its immediate pop landscape, then, and right up to present times can't be denied.



Photo Credit: Groove Armada

Their last album, 2010's *Black Light* played with this formula, but incorporated seventies rock, pop, and further eighties flavours, almost as if they wondered what would happen if Roxy Music existed during the age of early eighties synth pop, or the acid house era, a wonderful collection of tracks which came from the dancefloor but looked firmly at being enjoyed at home.

Since that album they've spent the past decade concentrating on DJing alongside running the Lovebox music festival, and creating standalone DJ friendly tech house tracks, however those more underground sounds haven't particularly influenced this ninth long player, *Edge Of The Horizon*.

Inspired to record again after putting their live band back together for gigs, they revisited the left overs from *Black Light* which have very much informed this collection. Nick Littlemore appears (as he did extensively on *Black Light*) on 'Get Out on The Dancefloor' which is text-book GA, fizzing synths, eighties influenced drum pads, a massive hands in the air midpoint, uplifting basslines, sure, its tried and tested, but they're the best at this kind of thing.

That track, and 'Tripwire', a jittery coke era Elton John romp in a club in 1975, also featuring Littlemore, points out how frustrating his day job as pivotal points of both *Empire of the Sun* and *Pnau* is, neither act has achieved the heights reached here despite his proven talent for wonk-pop.

The dry ice evocations of 'Holding Strong' is a yearning piece of electro fused with an anthemic power ballad stripped of the cheese synonymous with the genre, the multi-layered synth breakdown, then introduction of huge pounding drums is purpose built for that hands in the air moment at the festivals and gigs we can no longer go to.

The sound of the eighties continues on the title track, drum pads lifted from A-Ha underpin a showstopping vocal by Jessica Larrabee (*She Keeps Bees*) resulting in a full blown *Tango In The Night* era Stevie Nicks, a high point of the album.





Photo Credit: Groove Armada

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ON SOCIAL MEDIA**



**| LISTEN TO 'WE'RE FREE'**





Elsewhere the sound of Hall & Oates hits are referenced on the Todd Edwards fronted 'Lover 4 Now', 'I Can Only Miss You' is the sound of million one hit wonder soul balladeers, while 'What Cha Gonna Do With Your Love' is a what if Jam & Lewis were still producing moment of sophisti-pop brilliance.

Edge of The Horizon rarely moves away from the mid-tempo switch which does make you scream out for a euphoric 'Paper Romance' or 'Cards To Your Heart' moment, so effective on their last album. That said, with twenty years down the line, the fact Groove Armada remain one of the UKs most reliable electronic acts unafraid to venture away from the template with wide eyes is mightily impressive.



The M Man

Photo Credit: Groove Armada



## 'Edge of the horizon'

Available Everywhere





Photo Credit: tamLab

# TEAMLAB

is an international art collective, an interdisciplinary group of various specialists such as artists, programmers, engineers, CG animators, mathematicians and architects whose collaborative practice seeks to navigate the confluence of art, science, technology, and the natural world.

teamLab aims to explore the relationship between the self and the world and new perceptions through art.



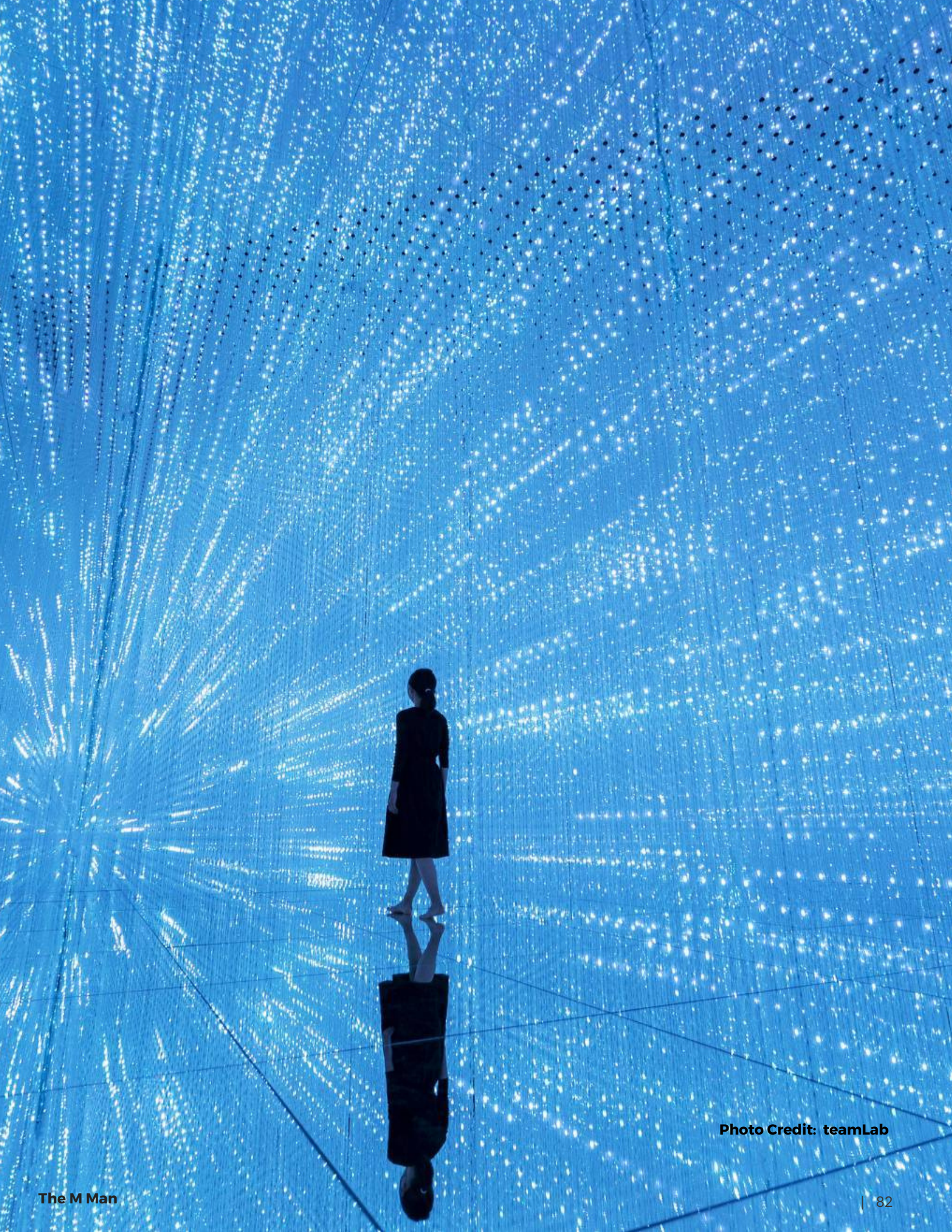


Photo Credit: teamLab



In order to understand the world around them, people separate it into independent entities with perceived boundaries between them.

teamLab seeks to transcend these boundaries in our perception of the world, of the relationship between the self and the world, and of the continuity of time. Everything exists in a long, fragile yet miraculous, borderless continuity of life.

At the beginning of 2019 its exhibition held at the Huashan Creative Park in Taipei, Taiwan was highly acclaimed setting a record of 200,000 visitors in a single day. This time it has established a permanent exhibition in the 10,000 square meter digital art museum of the Mori Building located in Odaiba, Tokyo.

This large-scale exhibition creates a fantastic world using 520 computers and 470 projectors with the assistance of engineers, architects, and artists. This interactive creation allows visitors to experience it with their five senses and let their imaginations run free as they discover a new form of digital art.

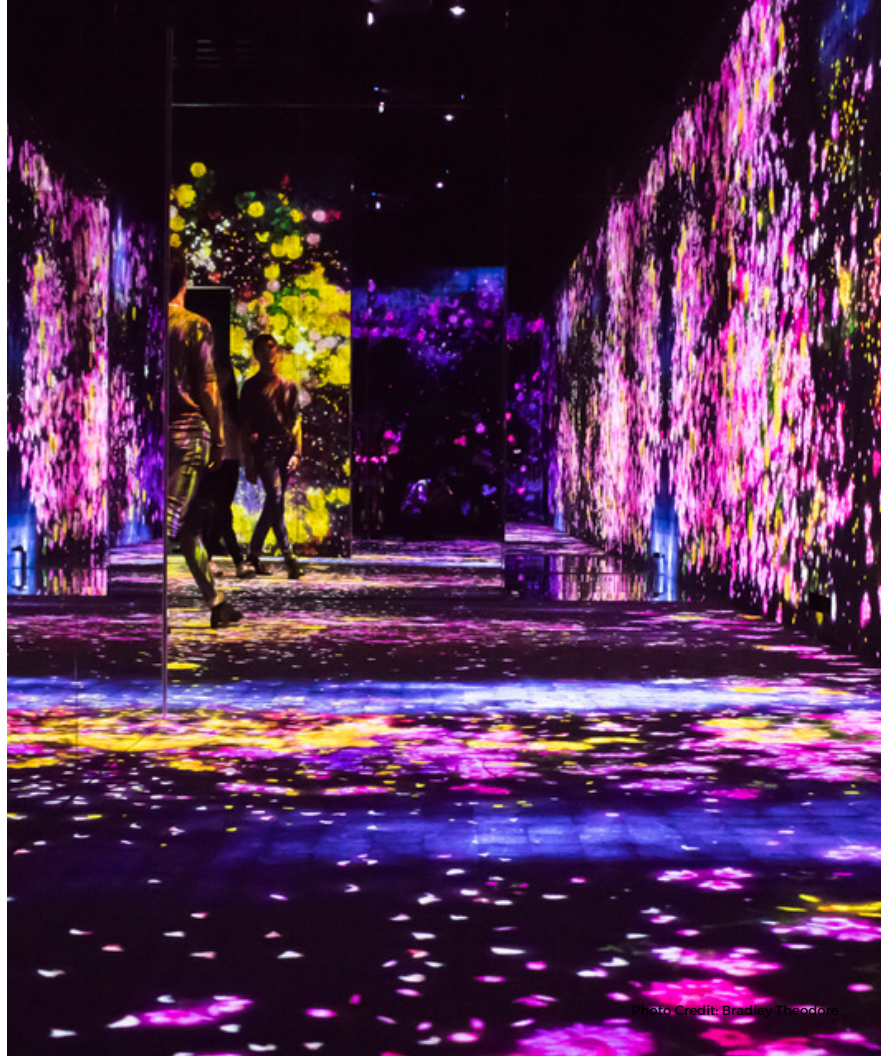


Photo Credit: Bradley Theodore







Photo Credit: teamLab





Photo Credit: teamLab

Art has no borders and there are no borders between people and art. In their complex three-dimensional exhibitions space there are no signs or guides, so visitors are left to lose themselves in the mystical forest and explore it with all their senses. While viewing the exhibition visitors also become one of its creators and with others are able to produce new experiences.

The exhibition is divided into five main worlds, each having one to seven art works. The content of the exhibitions is richly diverse allowing for a wealth of experiences. It is easy to become lost in a dream world while exploring this fantasy world, so you should allow yourself at least two hours here. The exhibitions are easy to operate which makes them enjoyable for children, too.

Borderless World is what you first encounter when you enter. It contains about 30 light and music art works. There are no clearly defined borders between each work of art, so they interact with and influence one another, and at times communicate with one another.

**"Art has no borders and there are no borders between people and art."**





Photo Credit: teamLab





Each work delights the eye with beautiful, sharply flowing images of flowers, butterflies, and other natural scenes. The images dance off the floors and walls creating a fantastic and mystical world that defies description.

In their interactive space where you experience the future based on the concept of “capture the world with your body and think about it three-dimensionally”. In this complex three-dimensional space you must use your body to clear tasks that have been set before you, forcing you to expand the hippocampus of the brain, and develop your powers of spatial recognition.

The tasks you are required to complete using your body range from the easy to the difficult and can be enjoyed by both adults and children.

## Multi Jumping Universe

“A lifetime among the stars in the galaxy” is the theme of Multi Jumping Universe. The galaxy is projected on a trampoline made from a special material. Several people can all jump on it at the same time and with each jump the galaxy changes slightly.

When another person jumps at the same time as you, the stars change their form. Depending on the jumping, stardust and gases create new stars. This trampoline is made with a special material that gives it very good elasticity with each jump producing beautiful changes in the stars.

Many beautiful and strange animals inhabit a gigantic three-dimensional space of varying elevations. These animals are drawn by everyone together. They cross mountains and valleys, move across the floor, walls, and open space transcending borders of the artistic work by jumping into the middle of others.

teamLab’s works are in the permanent collection of the Art Gallery of New South Wales, Sydney; Art Gallery of South Australia, Adelaide; Asian Art Museum, San Francisco; Asia Society Museum, New York; Borusan Contemporary Art Collection, Istanbul; National Gallery of Victoria, Melbourne; and Amos Rex, Helsinki.

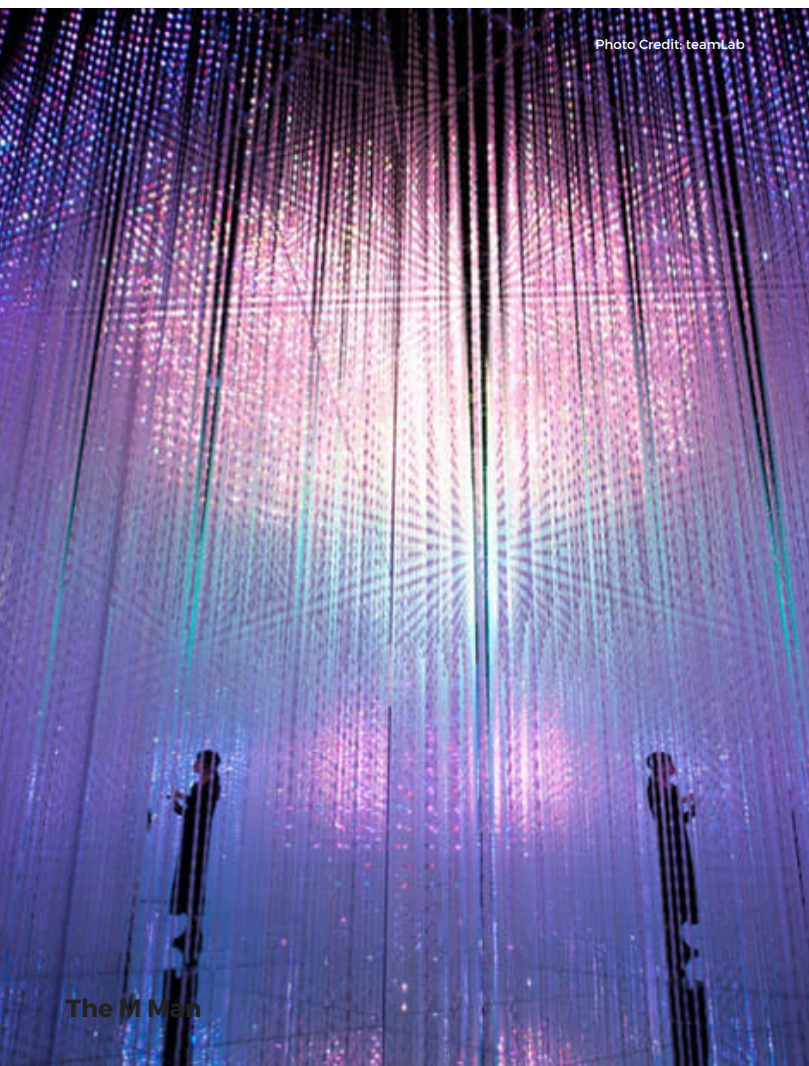


Photo Credit: teamLab





Photo Credit: teamLab







# THE MINIMALIST MAN

THE OFFICIAL PLAYLIST IS AVAILABLE ON

<http://fanlink.to/TheMMan>



Photo by Ricardo Teco Adame  
Location MoMa PS1

[www.theminimalistm.com](http://www.theminimalistm.com)





# The M Man.

Living one day at a time