

The M Man.

Living one day at a time

Vol. 1 Issue9
Free edition



London

So posh!

Róisín Murphy

Róisín Machine

Hito Steyerl



Adobe Spark Post



The M Man.

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The M Man.



Editor's Note



Ricardo Teco Adame
Editor-in-chief

London is one of my favorite cities in the world.

It's not only because it's a beautiful city, but also is a place where you can find everything.

There are many good restaurants, beautiful parks and the architecture is amazing.

Talking about the UK, Róisín Murphy is about to release a new album this month.

Her previous albums are fantastic, but this new album Róisín Machine is meant to be one of the best albums of the year, if not the very best album of 2020.

If you're a music lover like me, please listen to Róisín Machine, you're gonna love it!

 [mr.teco](https://www.instagram.com/mr.teco)

LON DON

WRITTEN BY THE M MAN

London, city, capital of the United Kingdom. It is among the oldest of the world's great cities—its history spanning nearly two millennia—and one of the most cosmopolitan.

London is situated in southeastern England, lying astride the River Thames some 50 miles (80 km) upstream from its estuary on the North Sea.

Historically, London grew from three distinct centres: the walled settlement founded by the Romans on the banks of the Thames in the 1st century CE, today known as the City of London, “the Square Mile,” or simply “the City”; facing it across the bridge on the lower gravels of the south bank, the suburb of Southwark; and a mile upstream, on a great southward bend of the river, the City of Westminster.







Above
Buckingham Palace

The three settlements had distinct and complementary roles. London, “the City,” developed as a centre of trade, commerce, and banking. Southwark, “the Borough,” became known for its monasteries, hospitals, inns, fairs, pleasure houses, and the great theatres of Elizabethan London—the Rose (1587), the Swan (1595), and the world-famous Globe (1599).

Westminster grew up around an abbey, which brought a royal palace and, in its train, the entire central apparatus of the British state—its legislature, executive, and judiciary. It also boasts spacious parks and the most fashionable districts for living and shopping—the West End.

London continued to grow thanks to the foundation of the Bank of England in 1694.

It was the second central bank in the world, rapidly following the Swedish Sveriges Riksbank, and arguably the most successful: it provided the financial flexibility which would be the foundation of the empire's power and whose vestiges can be seen today in London's preeminence as a financial centre.

Most of current London is from the Victorian period. Up until the early years of the nineteenth century, the capital was confined to the boundaries of the original Roman city, as well as Westminster and Mayfair, and was surrounded by fields.

Be that as it may, the Industrial Revolution drew millions of people to London, expanding the city.

Most of current London is from the Victorian period. Up until the early years of the nineteenth century, the capital was confined to the boundaries of the original Roman city.



However, the overcrowded conditions led to grave problems like the 1832 cholera epidemics, or the great stink of 1858, an event that took place during the hottest months of the summer, exacerbating the smell of the sewers that were dumped in the River Thames, which led to the suspension of the parliamentary sessions.

From 1750, the population increased from 700,000 to over 4,500,000 in 1901 (6,600,000 if we include the suburban areas). At the end of the nineteenth century, London had become a major international trade and finance capital.

MODERN LONDON

From the modern London Eye to the historic Tower of London, the top 10 tourist attractions in London are a must-see on any London sightseeing trip. Even better, many London landmarks are free to visit.

London is a city world-renowned for its architecture; from old to new, traditional to contemporary, art deco to gothic, and many styles in between, there are hundreds of great buildings in the capital.

THE SHARD

The Shard is another of London's most famous skyscrapers. Renzo Piano, its designer, is said to have been inspired by London's railway lines when building this 95-floor behemoth. Visit the viewing area at The Shard, The View from The Shard observatory, stay at the Shangri-La Hotel, or visit one of The Shard's restaurants.







ST PAUL'S CATHEDRAL

St Paul's Cathedral, designed by the great Sir Christopher Wren, is one of London's top attractions. Sitting atop Ludgate Hill, the cathedral is said to be at the highest point of the City of London. Its dome, framed by the spires of Wren's city churches, is one of the most recognisable sights in the capital.

TOWER BRIDGE

London has many bridges connecting the north with the south, each designed in a more unique and more interesting way than the last. Tower Bridge connects Southwark with Tower Hamlets and consists of two bridge towers tied together by two horizontal walkways. In 1977, the colour scheme was changed to red, white and blue to celebrate the Queen's Silver Jubilee.

LONDON EYE

The London Eye is a large metal Ferris wheel. It is also known as the Millennium Wheel and is one of the largest observation wheels in the world. Since mid-January 2015 it has been known in branding as the Coca-Cola London Eye, after an agreement signed in September 2014.

The London Eye is at the western end of Jubilee Garden, on the South Bank of the river Thames, between Westminster Bridge and Hungerford Bridge.

BIG BEN

Big Ben, tower clock, famous for its accuracy and for its massive bell. Strictly speaking, the name refers to only the great hour bell, which weighs 15.1 tons, but it is commonly associated with the whole clock tower at the northern end of the Houses of Parliament, in the London borough of Westminster.

The tower itself was formally known as St. Stephen's Tower until 2012, when it was renamed Elizabeth Tower on the occasion of Elizabeth II's Diamond Jubilee, celebrating 60 years on the British throne.

SKY GARDEN

With floor-to-ceiling glass windows, this leafy indoor garden provides fantastic views of the iconic London skyline. Stroll through the lush landscaped gardens before making your way to the observation decks and open-air terrace. Fancy a drink or a bite to eat? Try one of Sky Garden's restaurants and bars for modern British fare and swanky cocktails.

BUCKINGHAM PALACE

Buckingham Palace has served as the official London residence of the UK's sovereigns since 1837 and today is the administrative headquarters of the Monarch.

Although in use for the many official events and receptions held by The Queen, the State Rooms at Buckingham Palace are open to visitors every summer.

Buckingham Palace has 775 rooms. These include 19 State rooms, 52 Royal and guest bedrooms, 188 staff bedrooms, 92 offices and 78 bathrooms.

In measurements, the building is 108 metres long across the front, 120 metres deep (including the central quadrangle) and 24 metres high.

WINCHESTER PALACE

Nestled on the side of Clink Street, it was once the most important palace in medieval England. Apparently, the palace itself dates back over 700 years and is easily one of the older palaces in London to see. Although in ruins, you can still see the walls of the Great Hall as you walk through Clink Street. Oh, and keep your eyes peeled for the rose window that's right on top of the west gable.





KENSINGTON GARDENS

Created by Henry VIII in 1536 to be used as a hunting ground, Kensington Gardens are Grade I listed on the Register of Historic Parks and Gardens, making for some great images.

The park is planted with formal avenues of magnificent trees and ornamental flower beds, and covers 100 hectares (275 acres). It is home to Kensington Palace, the peaceful Italian Gardens, Peter Pan statue, the stunning Albert Memorial and the Serpentine Gallery. There are mature trees, grasslands and many types of wildlife.

There are two playgrounds, including the Diana, Princess of Wales Memorial Playground near Black Lion Gate. Some public toilets have disabled access.

VICTORIA PARK

Victoria Park, aka the People's park, has been a Green Flag award winner since 2011. The park is the pride of the East, and host to several music concerts and festivals each year – no wonder it's such a social media hotspot!

HYDE PARK

No trip to London is complete without a visit to the renowned Hyde Park. And with 350 acres of greenery, it's no surprise it's the most Instagrammed park in the city. Over 1.6 million snaps of this green space are uploaded every year, from visitors and locals alike.



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 Credit: Hito Steyerl

Hito Steyerl

Born in 1966 in Munich, Steyerl gained her first work experience in film as a stunt woman at the age of 16. That same year, she was expelled from school.

Even though she didn't have a high school degree, she was nevertheless accepted at the Tokyo University of Arts, where she studied cinematography and documentary filmmaking from 1987 to 1990.

In 2017, Steyerl became the first woman to make it to the top of magazine ArtReview's "Power 100" ranking, up from position 7 the previous year

She gained international recognition through shows at the German pavilion at the Venice Biennale in 2015, as well as at the Museum of Contemporary Art in Los Angeles and the Museum of Modern Art in New York.

In 2017, Steyerl became the first woman to make it to the top of magazine ArtReview's "Power 100" ranking, up from position 7 the previous year.

The list, established by a panel of 20 gallery owners, curators, museum directors and artists, ranked her as the "most influential personality in the international art world" that year.

Steyerl's art is extremely rich, dense and rewarding. This befits an artist who trained in Japan, got a PhD in philosophy in Vienna and is a professor of new media art in Berlin.

She is also a performer, and two of her "lecture performances" are also in the show, tucked away on monitor screens in the ICA's cavernous theatre, which has become a kind of darkened labyrinth.

The staging of her work matters, because what she deals with is itself often about the hidden, the buried, the invisible to the eye.

The artist, who received the Käthe Kollwitz Prize 2019 in recognition of her work in the field of visual arts for the use of new technologies, exhibited some of her works at the Akademie der Künste from February to April.

After studying documentary films at the University of Munich, Steyerl, who holds a PhD in Philosophy from the Academy of Fine Arts Vienna and is currently a professor of New Media Art at the Berlin University of the Arts, deepened her research towards a theoretical approach concerning the way in which the perception of reality, the daily life of each individual, is controlled and altered by new media.

THE TOWER

Part of an origin myth explaining the development of different languages, the Tower of Babel has come to symbolise the hubris of humans aspiring to godliness and the chaos resulting from an inability to communicate.

As the game developer describes in voiceover, the Skyscraper is a contemporary analogue to the Tower that connects to other dimensions, much as Steyerl's film merges the virtual with reality. Precariously situated in a conflict zone, which he describes as a '1 km ride by tank' from the Russian border, the developer explains how he has become part of a global network of technology firms, remotely contracted by European companies who outsource labour to cheaper economies, drawing attention to the physical labour underpinning digital culture.



Photo Credit: Hito Steyerl



Photo Credit: Hito Steyerl

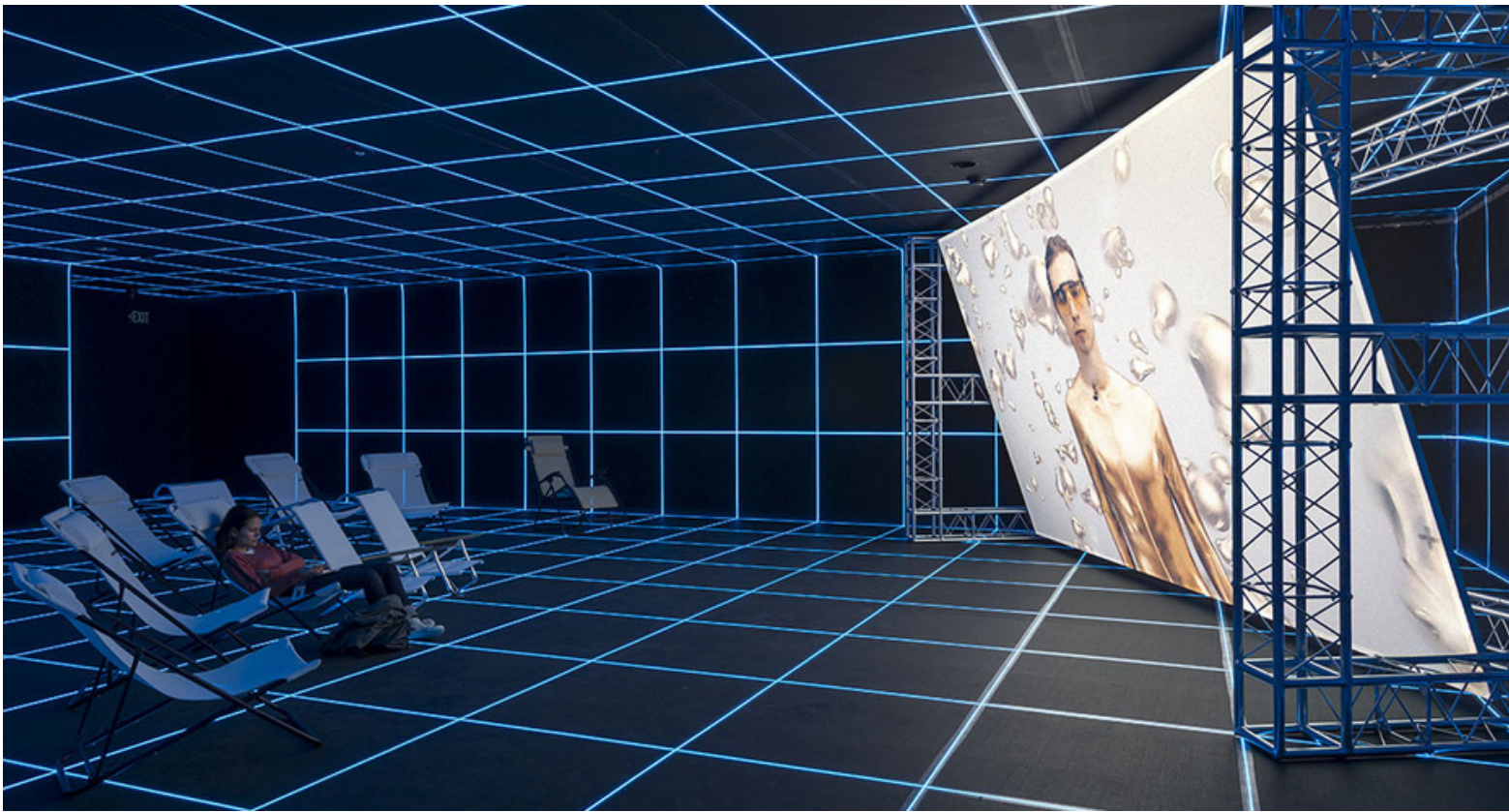


Photo Credit: Hito Steyerl

THIS IS THE FUTURE

This video installation *This is the Future* (2019), is a garden of the future, is a composition of digital plants: screens blossom on metallic stems. The garden was conceived by artificial intelligence and each plant has a Latin name and quite unusual characteristics. These are described in encrypted texts that anyone can read on the screen of their smartphone.

By using artificial intelligence as the base of her installation and augmented reality as a tool for its mediation, Hito Steyerl questions the position and nature of art in our digital present. Of course, it is also important to wonder what new doors are being opened by artificial intelligence. From a technical, aesthetical and conceptual point of view, this new resource is absolutely fabulous and very promising.

ABSTRACT

Is a two-channel video commemorating a childhood friend of Steyerl's called Andrea Wolf, who became an activist and revolutionary and was eventually killed in the Kurdish region of Turkey in 1998 when fighting for the PKK. Wolf was already subject of Steyerl's films *November* (2004) and *Lovely Andrea* (2007), and *Abstract* shows Steyerl visiting the site where her friend died, examining ammunition casings that most likely killed her.

Instead of including any pictures of Wolf, the Kurdish guide recounts the circumstances surrounding her death. On the other screen Steyerl is in Berlin, taking pictures on her phone of an office of Lockheed Martin, manufacturer of weapons sold by the German government to the Turkish Army. Combining cinematography, globalisation and warfare, it reveals how the political and private are closely interconnected.

After studying documentary films at the University of Munich, Steyerl, who holds a PhD in Philosophy from the Academy of Fine Arts Vienna and is currently a professor of New Media Art at the Berlin University of the Arts.



Photo Credit: Hito Steyerl

HELL YEAH

The darkly humorous title of the installation highlights the five words that appear most frequently in the English-language song titles on the Billboard music charts from 2010 – 2014.

The artwork comprises of two videos across four screens: the eponymously titled *Hell Yeah We Fuck Die* (2016), a three-channel video, and *Robots Today* (2016), a single channel-video.

These videos are presented in an environment that resembles a module for parkour, a sport that originated in military training and involves moving as quickly as possible through a series of obstacles. The video *Hell Yeah We Fuck Die* features a compilation of footage from robot technology testing labs, in which humanoid robots are subject to abuse, both real and simulated, all supposedly in the name of progress.

Steyerl assures us that “no robot was hurt during filming,” but the question remains: how much must these human-like machines withstand before they are mission-ready?

Robots Today takes place in the devastated city of Diyarbakır, on the Turkish-Syrian border. Considered the unofficial capital of Northern Kurdistan, the city was mostly destroyed in 2016 by the Turkish military as part of ongoing conflict in the region. In the video, Steyerl uses her essay-documentary style to reveal Diyarbakır as the home of Ismail al-Jazari, an inventor active in the 1100s.



Photo Credit: Wolfgang Tillmans
Photo Credit: Hito Steyerl





Photo Credit: Hito Steyerl



DUTY FREE ART

In Duty Free Art, filmmaker and writer Hito Steyerl wonders how we can appreciate, or even make art, in the present age.

What can we do when arms manufacturers sponsor museums, and some of the world's most valuable artworks are used as currency in a global futures market detached from productive work?

Can we distinguish between information, fake news, and the digital white noise that bombards our everyday lives?

Exploring subjects as diverse as video games, WikiLeaks files, the proliferation of freeports, and political actions, she exposes the paradoxes within globalization, political economies, visual culture, and the status of art production.

It also sets out to do so in a disarmingly accessible (rare for an art publication) and expansive manner the very term planetary civil war and the tone it sets for the entire book compels the reader to look at the struggles we are facing, even as individuals on a daily basis, in a much larger context that sheds more light.

This is a perspective we need now more than ever.



Photo Credit: Hito Steyerl



Photo Credit: Hito Steyerl

Mindful Eating

Eating is one of the most pleasurable experiences we engage in as human beings, and doing it mindfully can turn eating into a far richer experience, satisfying not just the need for nutrition, but more subtle senses and needs.

When we bring our full attention to our bodies and what we are truly hungry for, we can nourish all our hungers.

Try the following exercises to practice the Mindful eating!





1 **Breathe before eating**

We often move from one task right to the other without pausing or taking a breath. By pausing, we slow down and allow for a more calm transition to our meals. I.

2 **Listen to your body**

After breathing, bring your awareness to the physical sensations in your belly. On a scale of 1 to 10, 1 being that you don't feel any physical sensation of hunger and 10 being that you feel very hungry, ask yourself "How hungry am I?"

What physical sensations tell you that you are hungry or not hungry. Try not to think about when you last ate or what time it is, and really listen to your body, not your thoughts.



3 Eat according to your hunger

Now that you are more in touch with how hungry you are, you can more mindfully choose what to eat, when to eat, and how much to eat. This simple practice can help you tune in to your real needs.

4 Practice peaceful eating

At your next meal, slow down and continue to breathe deeply as you eat. It's not easy to digest or savor your food if you aren't relaxed.

5 Eat what you really like

Take your first three bites mindfully, experience the taste, flavors, textures, and how much enjoyment you are receiving from a certain food. Make a mindful choice about what to eat based on what you really enjoy.



CREATE AMAZING
CONTENT WITH

Adobe Spark Post

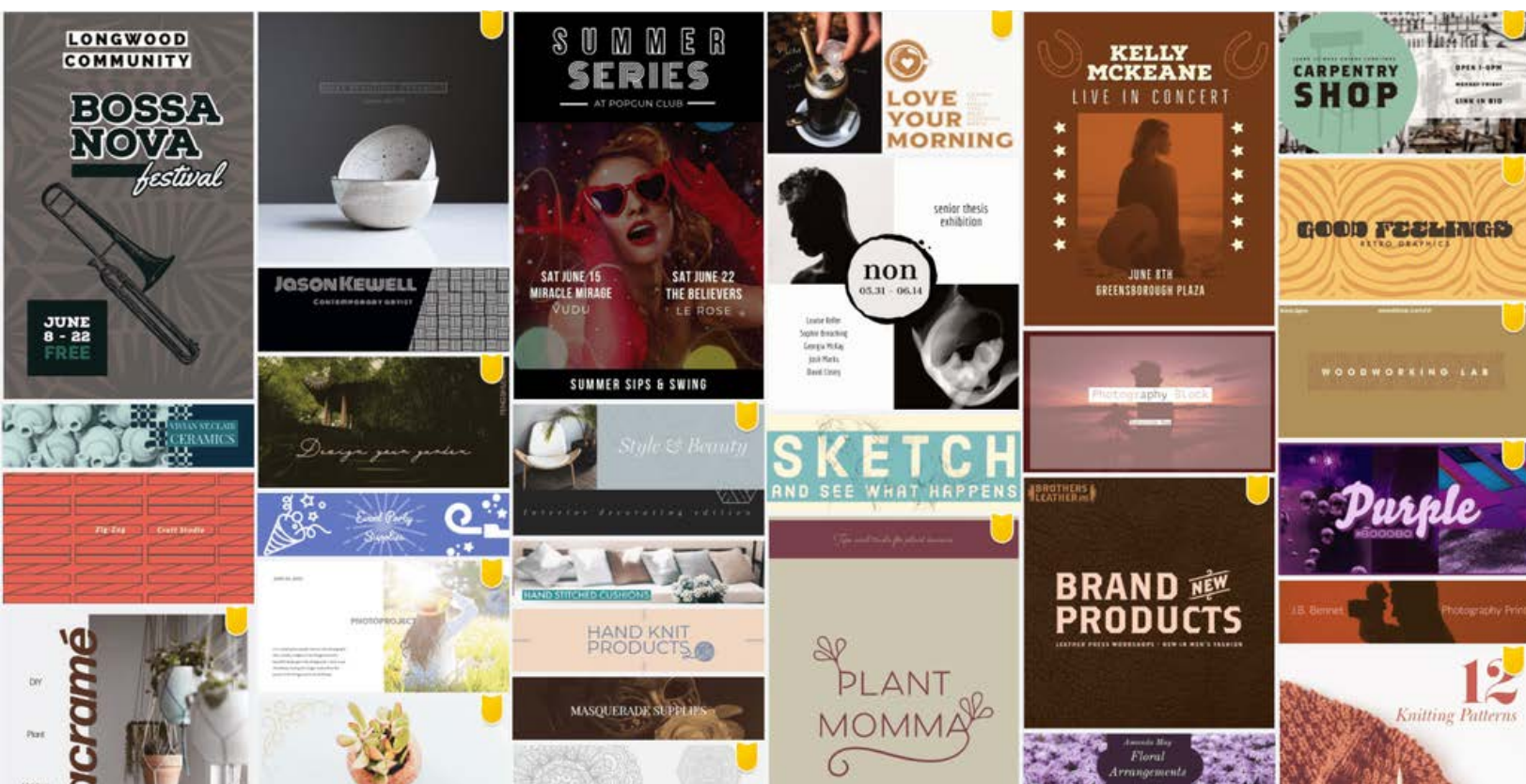
If you want to make a simple photo collage to publish on social networks like Instagram or more complex designs combining images and text to do some other kind of promotional material, I have something for you that you should consider.

is part of the Spark suite of applications: Spark Post, Spark Page and Spark Video. You can purchase all of them from the App Store as a bundle or separately. If you are a paying member of Adobe photography plan, you get these apps too which I find a good deal.

The best way to use Adobe Spark Post is by following a very simple workflow.

You can choose from free templates or premium ones only recently available.

Once you select a template, you enter in edit mode where you can start editing all aspects of the suggested design³. If you prefer, you can start from scratch and add color, a pattern or photos which can come from the camera, your photo library or even from Unsplash!



Let's say you start by adding a free picture from stock photography service Unsplash. The next step is to start editing your collage by using the provided toolbar.

The Design option allows you to use a template with your selected photo to get a head start and help your inspiration. Palette is for selecting the colour palette of text elements of your design.

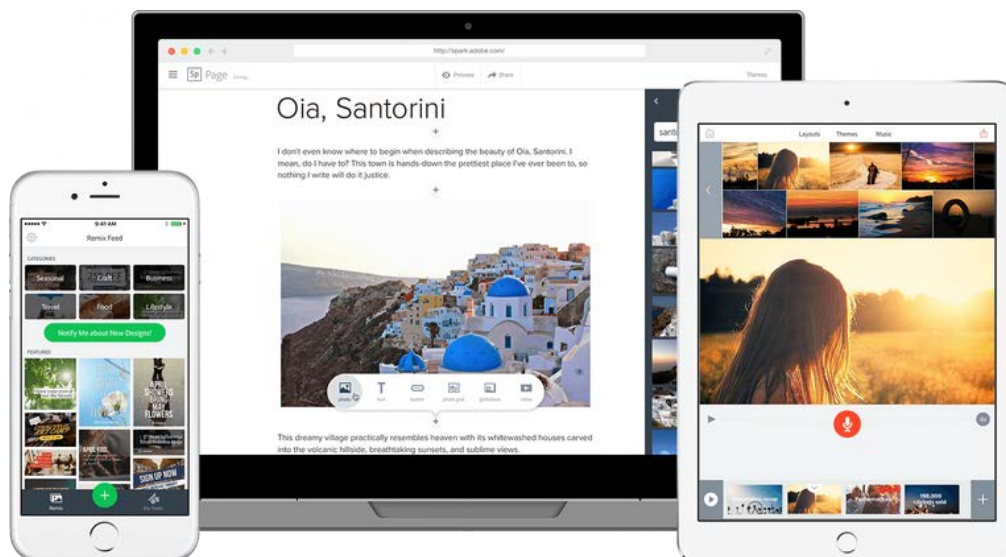
Resize is to set the general format of your collage (square, rectangle, etc.).

Layout for designing the layout of you collage when you have selected more than one photo.

Text elements can be anywhere on the canvas. The starting colour of the text is taken out of the colour palette. you can change it as you wish. You have full control of the text display attributes.

You can enlarge, align or rotate text. A full selection of great fonts is available.

Once the font has been selected, you'll be able to add effects, styles and the like. Photos can have filters applied to them too or you can control all basic attributes like contrast, brightness, saturation, etc. Besides photos and text, you can add icons from a large collection and logos from the Brandify feature.



Adobe Spark Post also comes with a feature called Brandify if you are a premium subscriber of Spark Post.

With Brandify, you can build logos or some kind of branding that you'll be able to include in all your montage.

Once you're done with your design, you can share it to social networks4 or in your photo library. Since all your work is in sync with your Adobe storage library, you'll be able to share a link pointing to your collage.

If you publish on the web, you'll have the option to opt in for Adobe to select your work to display on their Gallery.

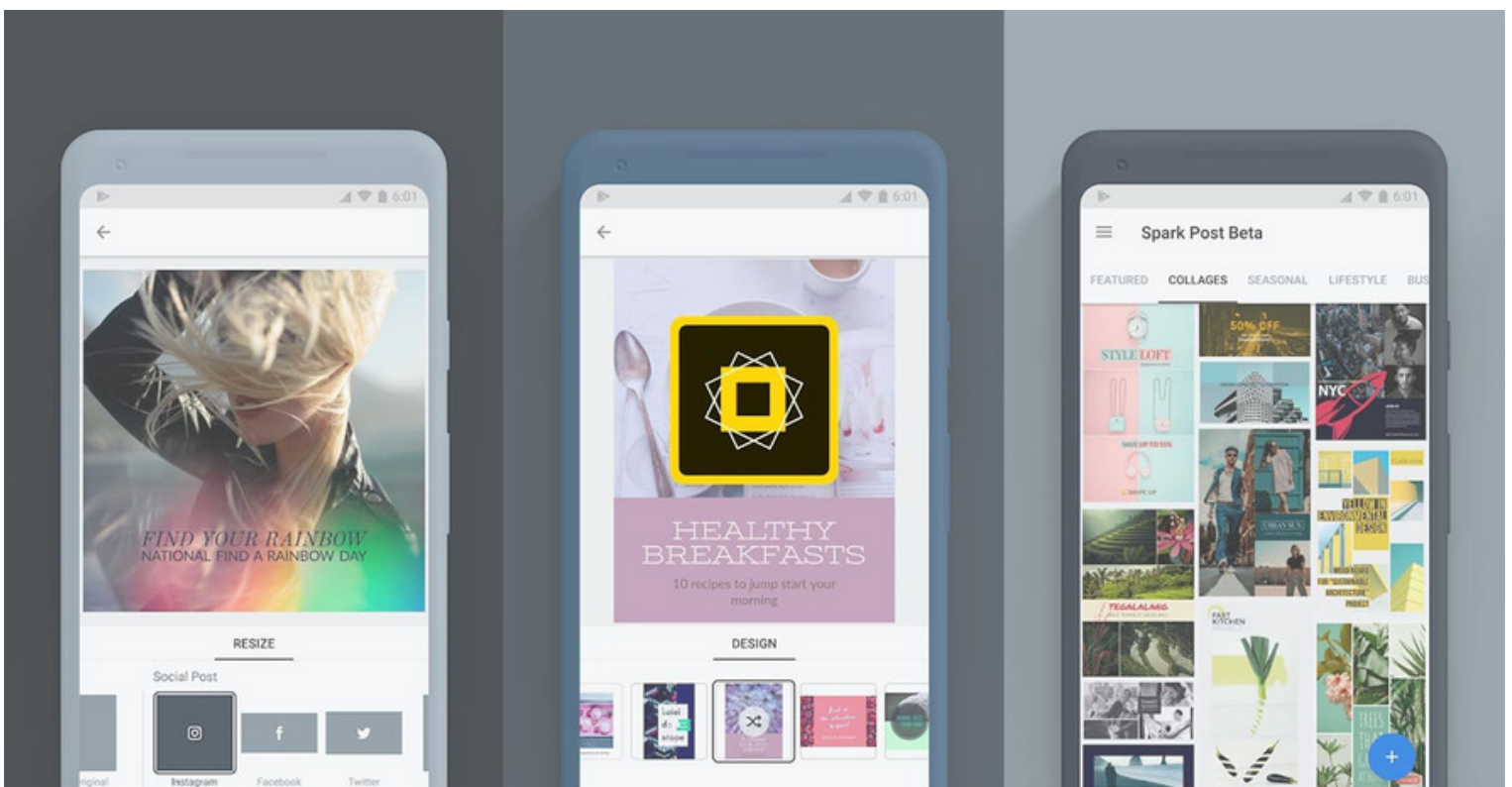
If you are a user of Google's Classroom, you'll be able to share your work over there but only from the web site of Adobe Spark Post.

This option is not available from the iOS version.

Over the past year, Adobe pushed out many great updates that include new features and many refinements.

If you're looking for an option to create amazing visual content, you should consider Adobe Spark Post.

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THE MINIMALIST MAN

THE OFFICIAL PLAYLIST IS AVAILABLE ON

<http://fanlink.to/TheMMan>



Photo by Ricardo Teco Adame
Location London

www.theminimalistm.com

The M Man.

Living one day at a time