

Lygia

DESIGNED by FLAVIA ZIMBARDI

An homage to
one of the
pioneering
artists of
the 20th century:
Lygia Clark

LYGIA explores the duality of sharp and round forms with stylish cues and historical references from 16th-century masterpieces by Robert Granjon to the geometric approach of W.A. Dwiggins. Originally designed in 2017 as Flavia Zimbardi's degree project for the Type@Cooper extended program at Cooper Union in New York. The addition of italics are planned for v2.0.

Styles:

Hairline, Regular, Semi Bold,
Bold, Black + Variable Font

Features:

- >> Small Caps
- >> Old Style (Default) & Lining Figures
- >> Case sensitive punctuation

Language Support:

Afrikaans, Albanian, Basque, Bosnian, Catalan,
Croatian, Czech, Danish, Dutch, English, Estonian,
Faroese, Filipino, Finnish, French, Galician, German,
Hungarian, Icelandic, Indonesian, Irish, Italian,
Latvian, Lithuanian, Malay, Norwegian Bokmål,
Polish, Portuguese, Romanian, Slovak, Slovenian,
Spanish, Swahili, Swedish, Turkish, Welsh, Zulu

MODULAR

LYGIA HAIRLINE

EMPHASE

LYGIA REGULAR

PRIMARY

LYGIA SEMIBOLD

CULTURE

LYGIA BOLD

TENSION

LYGIA BLACK

Ephemeron

LYGIA HAIRLINE

Adventured

LYGIA REGULAR

Stone & Air

LYGIA SEMIBOLD

Unscaling

LYGIA BOLD

Formular

LYGIA BLACK

Breaking paradigms,
questioning the norm,
and coming up with new
**ideas have made Lygia
Clark a trailblazer of the
Brazilian art scene. First
she broke the mold with her
paintings, later deciding that
the canvas should not be consi-
dered the only plane option. Soon she
would free her art from the canvas, moving
on to sculptures and ever-changing sensorial
objects which foster the spectators' interaction.**

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Contra Relevo

LYGIA SEMIBOLD

SUNDIAL

LYGIA REGULAR

Poetic Shelter

LYGIA BLACK

Composition n° 5

LYGIA HAIRLINE

«Nostalgia

LYGIA BOLD

of the body»

LYGIA REGULAR

Caminhando

LYGIA SEMIBOLD

TREPANTE

LYGIA REGULAR

Bicho: Em Sí

LYGIA BLACK

Máscara Abismos

LYGIA HAIRLINE

Superfície

LYGIA BOLD

Modulada*

LYGIA REGULAR

LYGIA CLARK, Amilcar de Castro, Franz Weissmann, Ferreira Gullar and Hélio Oiticica started the Neo-Concrete movement—a group of the 1950s Brazilian art scene, calling for a greater colour and poetic feeling. With the assembly of Brasilia, and the formation of São Paulo’s Biennial, the young artists were inspired by cybernetics theories, gestalt psychology & optical experiments.

LYGIA HAIRLINE, 40PT

FROM HER EARLIEST PRODUCTION, CLARK WAS IN DIALOGUE WITH PREDECESSORS OF MODERN GEOMETRIC ABSTRACTION, INCLUDING PAUL Klee, Fernand Leger, Piet Mondrian, Vladimir Tatlin, Max Bill, and Georges Vantongerloo. Her paintings (1948–59) emphasizes the breaking of the flat surface and points toward a different mode of abstraction. Dealing with what she called “organic line,” a conceptual—and eventually actual—space within the surface of her work.

LYGIA REGULAR, 14PT

BETWEEN 1956–57, MAINLY IN THE SERIES MODULATED SURFACES, A COMPLEX SYSTEM OF JUXTAPOSED PLANES ARE SEPARATED BY VERY tight gaps—the only “lines” in the compositions. Describing her main objective during this period, Clark said, “What I seek is to compose a space and not compose in it.” Lines floating between planes like creases or voids within the painting would become a central motif in her work of the 1950s and beyond.

LYGIA SEMIBOLD, 14PT

NEXT SHE EMBRACES NEO-CONCRETE (1959–66), A BRAZILIAN VANGUARD MOVEMENT THAT REJECTED THE IMPERSONAL AND OBJECTIVE quality of concrete abstraction. Their work was conceived to exist between art and life, as tools for experiences in the public realm. Around 1960, Clark unfolds the topological investigations of her paintings into a three-dimensional repertoire, resulting in a series of sculptures known as Critters.

LYGIA BOLD, 14PT

THESE WERE HER FIRST WORKS MEANT TO BE FULLY AND ENDLESSLY RESHAPED BY INTERACTION. THIS PERIOD ALSO FEATURES *The inside is the outside* (1963) and *The before is the after* (1963), the only two “Bichos” featuring a continuous and intertwined metal strip without hinges. Her subsequent series *Climbers* (1965) also includes structures in which steel is bent/twisted into lyrical lines and circular forms.

LYGIA BLACK, 14PT

LYGIA REGULAR, 9/12PT (CZECH)

Lygia Clarková zahájila umělecká studia v roce 1947 v Rio de Janeiru pod vedením Roberta Burle Marxe a Zélie Salgado. V roce 1950 Clark odcestoval do Paříže, kde studoval u Arpada Szènes, Dobrinského a Légera. Umělkyně se věnovala studiu schodů a kreseb svých dětí a také výrobě svých prvních olejů. Po své první samostatné výstavě v Institutu Endoplastique v Paříži v roce 1952 se umělkyně vrátila do Rio de Janeira a vystavovala na ministerstvu školství a kultury. Clark byl jedním ze zakladatelů skupiny Grupo Frente, která byla vytvořena v roce 1954. Věnuje se studiu prostoru a významnosti rytmu. Mezi dalšími členy byla Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa. „Modulované povrchy, 1952-57“ a „Modulované povrchové plány, 1956-58“ (podpora). Lygia se také v roce 1954 zúčastnila série „Skladby“ benátského bienále - což se bude opakovat v roce 1968, kdy byla pozvána vystavit ve zvláštní místnosti celou svou uměleckou dráhu až do té chvíle. Umělec pracoval s instalacemi a bodyartem. V roce 1954 začlenil rám jako plastický prvek do svých děl, například do kompozice č. 5. Jeho výzkum se zaměřil na organickou linii, která se objevuje na křižovatce mezi dvěma rovinami, jako je ta mezi plátnem a rámem. V letech 1957 až 1959 vytvořil Clark kompozice v černé a bílé

LYGIA REGULAR, 9/12PT (GERMAN)

Lygia Clark begann ihr künstlerisches Studium 1947 in Rio de Janeiro unter der Leitung von Roberto Burle Marx und Zélia Salgado. 1950 reiste Clark nach Paris, wo er bei Arpad Szènes, Dobrinsky und Léger studierte. Die Künstlerin widmete sich dem Studium von Treppen und Zeichnungen ihrer Kinder sowie der Herstellung ihrer ersten Öle. Nach ihrer ersten Einzelausstellung am Institut Endoplastique in Paris im Jahr 1952 kehrte die Künstlerin nach Rio de Janeiro zurück und stellte im Ministerium für Bildung und Kultur aus. Clark war einer der Gründer der 1954 gegründeten Grupo Frente. Sie widmete sich unter anderem Décio Vieira, Rubem Ludolf, Abraham Palatnik und João José da Costa dem Studium des Raums und der Materialität des Rhythmus. „Modulated Surfaces, 1952-57“ und „Modulated Surfaces, 1956-58“ (Unterstützung). Lygia nahm 1954 auch an der Serie „Kompositionen“ der Biennale von Venedig teil - eine Tatsache, die sich 1968 wiederholte, als sie eingeladen wurde, in einem speziellen Raum ihre gesamte künstlerische Laufbahn bis zu diesem Moment auszustellen. Der Künstler arbeitete mit Installationen und Körperkunst. 1954 nahm er den Rahmen als Kunststoffelement in seine Arbeiten auf, beispielsweise in „Komposition Nr. 5“. Seine Forschungen wandten sich der or-

LYGIA REGULAR, 9/12PT (DANISH)

Lygia Clark startede sine kunststudier i 1947 i Rio de Janeiro under ledelse af Robert Burle Marx og Zélia Salgado. I 1950 rejste Clark til Paris, hvor han studerede hos Arpad Szènes, Dobrinský og Léger. Kunstneren studerede trapper og tegninger af sine børn og lavede også sine første olier. Efter hendes første soloshow på Institut Endoplastique de Paris i 1952 vendte kunstneren tilbage til Rio de Janeiro og udstillede i Ministeriet for Uddannelse og Kultur. Clark var en af grundlæggerne af Grupo Frente-gruppen, der blev dannet i 1954. Han studerer rummet og betydningen af rytme. Andre medlemmer omfattede Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa. „Modulerede overflader, 1952-57“ og „Modulerede overfladeplaner, 1956-58“ (støtte). Lygia deltog også i serien „Kompositioner“ fra Venedigs Biennale fra 1954 - som gentages i 1968, da hun indtil da blev inviteret til at udstille hele sin kunstneriske karriere i et specielt rum. Kunstneren arbejdede med installationer og kropskunst. I 1954 inkorporerede han rammen som et plastelement i sine værker, såsom komposition nr. 5. Hans forskning fokuserer på den organiske linje, der vises i skæringspunktet mellem to plan, som f.eks. Mellem lærredet og rammen. Mellem 1957 og 1959 skabte Clark kompositioner i sort og hvid, der består af træp-

LYGIA REGULAR, 9/12PT (FRENCH)

Lygia Clark a commencé ses études d'art en 1947 à Rio de Janeiro sous la direction de Robert Burle Marx et Zélia Salgado. En 1950, Clark se rend à Paris, où il étudie avec Arpad Szènes, Dobrinský et Léger. L'artiste a étudié les escaliers et les dessins de ses enfants et a également réalisé ses premières huiles. Après sa première exposition personnelle à l'Institut Endoplastique de Paris en 1952, l'artiste revient à Rio de Janeiro et expose au ministère de l'Éducation et de la Culture. Clark a été l'un des fondateurs du groupe Grupo Frente, formé en 1954. Il étudie l'espace et la signification du rythme. Parmi les autres membres figuraient Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa. »Surfaces modulées, 1952-57« et »Plans de surface modulés, 1956-58« (support). Lygia a également participé à la série »Compositions« de la Biennale de Venise de 1954 - qui sera reprise en 1968, lorsqu'elle fut invitée à exposer toute sa carrière artistique dans une salle spéciale jusque-là. L'artiste a travaillé avec des installations et de l'art corporel. En 1954, il intègre le cadre en tant qu'élément plastique dans ses œuvres, comme la composition n° 5. Ses recherches portent sur la ligne organique qui apparaît à l'intersection de deux plans, comme celle entre la toile et le cadre. Entre 1957 et 1959, Clark crée des compositions en noir et

LYGIA REGULAR, 9/12PT (PORTUGUESE)

Lygia Clark iniciou seus estudos artísticos em 1947, no Rio de Janeiro, sob a orientação de Roberto Burle Marx e Zélia Salgado. Em 1950, Clark viajou a Paris onde estudou com Arpad Szènes, Dobrinsky e Léger. A artista dedicou-se ao estudo de escadas e desenhos de seus filhos, assim como realizou os seus primeiros óleos. Após sua primeira exposição individual, no Institut Endoplastique, em Paris, no ano de 1952, a artista retornou ao Rio de Janeiro e expôs no Ministério da Educação e Cultura. Clark foi uma das fundadoras do Grupo Frente que foi criado em 1954. Dedicando-se ao estudo do espaço e da materialidade do ritmo, ela se uniu a Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa, entre outros. “Superfícies Moduladas, 1952-57” e “Planos em Superfície Modulada, 1956-58” (suporte). Lygia ainda participou, em 1954, com a série “Composições”, da Bienal de Veneza – fato que se repetiria, em 1968, quando foi convidada a expor, em sala especial, toda a sua trajetória artística até aquele momento. A artista trabalhou com instalações e body art. Em 1954, incorporou como elemento plástico a moldura em suas obras, como por exemplo em “Composição n.º 5”. Suas pesquisas voltaram-se para a linha orgânica, que aparece na junção entre dois planos, como a que fica entre a tela e a moldura. Entre

LYGIA REGULAR, 9/12PT (SWEDISH)

Lygia Clark började sina konststudier 1947 i Rio de Janeiro under ledning av Robert Burle Marx och Zélia Salgado. 1950 reste Clark till Paris, där han studerade hos Arpad Szènes, Dobrinsky och Léger. Konstnären studerade trappor och teckningar av sina barn och gjorde också sina första oljor. Efter hennes första solo-show på Institut Endoplastique de Paris 1952 återvände konstnären till Rio de Janeiro och ställde ut på utbildningsministeriet. Clark var en av grundarna av Grupo Frente-gruppen, bildad 1954. Han studerar rymden och rytmens betydelse. Andra medlemmar inkluderade Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa. “Modulerade ytor, 1952-57” och “Modulerade ytplan, 1956-58” (stöd). Lygia deltog också i serien “Kompositioner” från Venedigbiennalen 1954 - som kommer att upprepas 1968, då hon blev inbjuden att ställa ut hela sin konstnärliga karriär i ett speciellt rum fram till dess. Konstnären arbetade med installationer och kroppskonst. 1954 införlivade han ramen som ett plastelement i sina verk, till exempel komposition nr 5. Hans forskning fokuserar på den organiska linjen som syns i skärningspunkten mellan två plan, som den mellan duken och ramen. Mellan 1957 och 1959 skapade Clark svartvita kompositioner, bestående av träplattor placerade sida vid

LYGIA REGULAR, 9/12PT (HUNGARIAN)

Lygia Clark 1947-ben kezdte művészeti tanulmányait Rio de Janeiroban Robert Burle Marx és Zélia Salgado irányításával. 1950-ben Clark Párizsba utazott, ahol Szènes Arpádnál, Dobrinskýnál és Légernél tanult. A művész lépcsőket és gyermekeinek rajzait tanulmányozta, és elkészítette első olajait is. Első önálló bemutatója után, az Institut Endoplastique de Paris-ban, 1952-ben, a művész visszatért Rio de Janeiroba, és kiállított az Oktatási és Kulturális Minisztériumban. Clark az egyik alapítója volt az 1954-ben alakult Grupo Frente csoportnak. Tanulja a teret és a ritmus jelentését. További tagok voltak Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa. “Modulált felületek, 1952-57” és “Modulált felszíni síkok, 1956-58” (tartó). Lygia részt vett az 1954-es velencei biennálé “Kompozíciók” sorozatában is, amelyet 1968-ban ismételnék meg, amikor meghívást kapott, hogy egész művészi pályafutását addig egy különleges teremben állítsa ki. A művész installációkkal és testművészettel dolgozott. 1954-ben művei közé a keretet beépítette műveiben, például az 5. sz. Kompozícióban. Kutatása arra a szerves vonalra összpontosít, amely két sík metszéspontjában jelenik meg, például a vászon és a keret között. 1957 és 1959 között Clark fekete-fehér kompozíciókat hozott létre, egymás mellé hely-

LYGIA REGULAR, 9/12PT (POLISH)

Lygia Clark rozpoczęła studia artystyczne w 1947 roku w Rio de Janeiro pod kierunkiem Roberta Burle Marxa i Zélii Salgado. W 1950 roku Clark wyjechała do Paryża, gdzie studiowała u Arpada Szènesa, Dobrinskiego i Légera. Artystka studiowała schody i rysunki swoich dzieci, a także wykonała swoje pierwsze oleje. Po swojej pierwszej indywidualnej wystawie w Institut Endoplastique de Paris w 1952 roku artystka powróciła do Rio de Janeiro i wystawiła się w Ministerstwie Edukacji i Kultury. Clark był jednym z założycieli grupy Grupo Frente, powstałej w 1954 roku. Bada przestrzeń i znaczenie rytmu. Inni członkowie to Décio Vieira, Rubem Ludolf, Abraham Palatnik, João José da Costa. „Powierzchnie modulowane, 1952-57” i „Powierzchnie modulowane, 1956-58” (podpora). Lygia brała również udział w cyklu „Kompozycje” Biennale w Wenecji w 1954 r. - który zostanie powtórzony w 1968 r., Kiedy została zaproszona do pokazania całej dotychczasowej kariery artystycznej w specjalnej sali. Artysta zajmował się instalacjami i sztuką ciała. W 1954 roku włączył ramę jako element plastyczny do swoich prac, takich jak kompozycja nr 5. Jego badania koncentrują się na linii organicznej, która pojawia się na przecięciu dwóch płaszczyzn, np. Między płótnem a ramą. W latach 1957-1959 Clark tworzył czarno-bi-

Phoebe Philo designs the clothes women actually want to wear

Text by **Penny Martin**
Portraits by **David Sims**

Just when fashion needed new direction, Phoebe Philo has returned from self-imposed exile to present a vision of how to dress today. After a single season as the creative director of Celine, Phoebe has cut through fashion's tired fantasy, turning the dust-gathering Parisian house into a platform for sharp reality and hyper-luxurious clothing. In person, Phoebe is an intriguing mix of British reserve and disarming frankness; she has long been an inspiration to legions of women, young and old, who want to be just like her. Phoebe is always her own best model, designing clothes that suit wherever she happens to be in life. Having learnt the lessons from her past position at Chloe, she is now ensuring that the Celine design studio is based in her hometown of London rather than at the company's headquarters in Paris. That means Phoebe can live a full life with her two children and husband – a contemporary family setup that greatly informs her work.

Tilda Swinton

Text by **Penny Martin**
Portraits by **Benjamin Huseby**

The next time you see Tilda Swinton, it will be in Wes Anderson’s Moonrise Kingdom, a story of love and revelation set in 1960s New England. And if the phenomenal, Oscar-winning Scottish actress has her way, it may be her last movie for quite a while.

Tilda Swinton must be an expert at entertaining. There seems to be a steady flow of guests who make the pilgrimage to her home in the fishing port of Nairn, in the northeast fringe of the Scottish Highlands, where she lives with her artist boyfriend, Sandro Kopp, and her teenage twins, Xavier and Honor. The gossipy taxi driver who picks me up from the tiny airport in Inverness – the nearest to Nairn – one brisk November afternoon says I’ve missed Viktor & Rolf by only a couple of days. The Dutch fashion designers have been friends with the Oscar-winning actress since she performed in their Tilda-themed catwalk show in 2003. And just a few weeks before their visit, Brad Pitt took time off from filming in Glasgow to pay his Burn After Reading co-star a house call (Angelina came too). So when Tilda draws up at my hotel in an aged Land Rover full of springer spaniels, wearing a corduroy hacking jacket, cotton breeches, swathes of muslin scarf and a very tall pair of wellington boots, it should come as no surprise that she has a fun day out in store. “Oh, good, you’re wearing trainers,” she says, gesturing with one arm for me to clam-

ber into the front seat while she restrains an eager puppy with the other. “I haven’t checked the tides, but it’s a fan-tas-tic day. I thought we could go down the beach for a walk.” The beach is the magnificent Culbin Sands, a vast strip of unspoiled shoreline along the Moray Firth. Extremely flat with the tide out, the Sands is a designated Site of Special Scientific Interest and an important nature reserve owned by Britain’s Royal Society for the Protection of Birds. Eider ducks, common scoters and ringed plovers are all ‘star species’ now at risk along this silvery coastline. It’s this image of her native land that Tilda takes around the world with her when she’s shooting and promoting her feature films – she’s appeared in 47 to date. “To me, this beach is a bit like Africa. Now, are you up to a bit of a jump?” she says, leaping across a burn that winds down to the sea. “One of my favourite writers is Robert Louis Stevenson, and he was always doing this thing that I’m guilty of. That’s standing on an outcrop in New Zealand or wherever and saying, ‘Oh, it’s wonderful! It’s just like Scotland!’ And the local New Zealander, of course, is terribly offended.” Katherine Mathilda Swinton grew up many miles south of here, in the hilly, rural Borders region, where Scotland meets England and where her family can be traced back to the 11th century. Awarded their name by King Malcolm III, apparently for bravely seeing off the wild boar that roamed the land, Clan Swinton’s crest bears the image

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