

Meet Lygia Sans

AMILCAR D

NEO-CONCRETISM

1 9 5 9

RREIRA GULAR

RIO

DE

JANEIRO

ARX

LYGIA CLARK

BRAZIL

PAPE

HELIO O

LATIN

AMERICA

DSTROWER

version.02

Inspired by Rio de Janeiro's geography, architecture, and the full bloom of the Neo-Concrete movement clustered in the 1950s, Lygia Sans was designed to match in color with its serif companion Lygia but embracing a new personality that nod towards a more calligraphic and elegant approach, as seem in Warren Chappell's Lydian (released in 1938).

DESIGNED by FLAVIA ZIMBARDI

4 STYLES: REGULAR, REGULAR ITALIC, BLACK, BLACK ITALIC

SENSORIAL

Caranguejo

TREPANTE

Modulated

GOGGLES

Bicho em si

ALPHABETS

Stimulatory

NOVEMBER

Uncountable

INVENTION

Subtropical

ESCADAS
Caminho
ORGANIC
Untitled52
SHELTER
Geometria

TACTICAL
Provoking
AWAKENS
Flourishes
PATHWAY
Synthetics

LYGIA CLARK (BELO HORIZONTE, 1920 – RIO DE JANEIRO, 1988) WAS A BRAZILIAN ARTIST THAT ALONG AMILCAR DE CASTRO, FRANZ WEISSMANN, LYGIA PAPE AND POET FERREIRA GULLAR, CO-FOUNDED THE NEO-CONCRETE MOVEMENT. 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. 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 SANS REGULAR, 14PT

NEXT SHE EMBRACES NEO-CONCRETE (1959–66), A VANGUARD MOVEMENT THAT REJECTED THE IMPERSONAL AND OBJECTIVE QUALITY OF CONCRETE ABSTRACTION, CALLING FOR A GREATER COLOUR AND poetic feeling, inspired by theories of cybernetics, gestalt psychology, and optical experiments. 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. 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 SANS BLACK, 14PT

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 Szenes, 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*”. 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 “*Composição no. 5*”. Suas pesquisas voltaram-se para a linha

LYGIA SANS, 14PT (PORTUGUESE)

Lygia Clark wurde 1920 s in Belo Horizonte. Sie nahm mit 27 Jahren in Rio de Janeiro bei **Roberto Burle Marx** (1909–1994) und **Zélia Salgado** (1904–2009) ein Studium auf. Lygia Clark ging von 1950 bis 1951 nach Paris, um bei Fernand Léger (1881–1955), Árpád Szenes (1897–1985) und Isaac Dobrinsky (1891–1973) ihre Kenntnisse zu vertiefen. Clark war mit Hélio Oiticica ein bekanntes Gründungsmitglied der *brasilianischen Künstlergruppe Neoconcretismo* und gehörte 1959 zu den Unterzeichnern des *manifesto neoconcreto (Neokonkretes Manifest)*. Die erste Phase ihrer künstlerischen Tätigkeit widmete Lygia Clark der Malerei und Bildhauerei. Clark’s frühe Werke sind unbunte monochrome Malereien in Schwarz, Weiss und Grau. Spätere geometrische Abstraktionen sind häufig auch farbig. Ab 1963, mit dem Werk *Caminhando/Gehend*, orientierte sich Lygia Clark künstlerisch neu und begann zunächst interaktive Objekte. Ihre *Objeto Sensoriais* versteht sie als „lebende Organismen“, die Form und Sinn erhalten, wenn der Körper des Betrachters mit ihnen in Beziehung tritt. Mit der *Serie Bichos* fordert Clark den Rezipienten heraus, schöpferisch tätig zu werden. Die außergewöhnliche Bedeutung von Lygia

LYGIA SANS, 14PT (GERMAN)

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.

UPPERCASE

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ÀÁÂÃÄÇÉÊÍÓÔÕÖßÚÛ

LOWERCASE

abcdefghijklmnopqrstuvwxyz
àáâãäçéêíóôõößúü

FIGURES

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PUNCTUATION & SIMBOLS

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