



Manifesto

A display family inspired by the Twentieth Century Avant-Garde

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Manifesto is a small superfamily (as of now) inspired by the typography of 20th century avant-garde art movements like Vorticism, Dadaism and Futurism. It is derived from the type styles most used in the publications and manifestoes of this era creating a group of related but independent typefamilies. Existing

as of now as a display family of three types, it will soon have text versions, symbols and corresponding italics. Manifesto was the first typeface I started to design and over two years it has gone through several iterations. It is perfect for setting modern manifestoes and performs especially well with asymmetric typography.



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the innovator poet who gave me the feeling for the ocean and the machine

Due to his eldest brother Jacques' membership in the prestigious Académie royale de peinture et de sculpture Duchamp's work was exhibited in the 1908 Salon d'Automne. The following year his work was featured in the Salon des Indépendants. Of Duchamp's pieces in the show, critic **Guillaume Apollinaire** who was to become a friend criticized what he called "Duchamp's very ugly nudes". Duchamp also became lifelong friends with exuberant artist Francis Picabia after meeting him at the 1911 Salon d'Automne, and Picabia proceeded to introduce him to a lifestyle of fast cars and "high" living. In 1911, at Jacques' home in Puteaux, the brothers hosted a regular discussion group with Cubist artists including Picabia, Robert Delaunay, Fernand Léger, Roger de La Fresnaye, Albert Gleizes, Jean Metzinger, Juan Gris, and Alexander Archipenko. Poets and writers also participated. The group came to be known as the **Puteaux Group**, or the Section d'Or. Uninterested in the Cubists' seriousness or in their focus on visual matters, Duchamp did not



join in discussions of Cubist theory, and gained a reputation of being shy. However, that same year he painted in a Cubist style, and added an impression of motion by using repetitive imagery. During this period Duchamp's fascination with transition, change, movement and distance became manifest, and like many artists of the time, he was intrigued with the concept of depicting the fourth dimension in art His painting Sad Young Man on a Train embodies this concern:

First, there's the idea of the movement of the train, and then that of the sad young man who is in a corridor and who is moving about; thus there are two parallel movements corresponding to each other. Then, there is the distortion of the young man: I had called this elementary parallelism. It was a formal decomposition; that is, the linear elements following each other like parallels and then distorting the object. The object is completely stretched out, as if elastic.

A Journey Through The Great English Vortex

SURREALISMO

But this need itself is obsolete. In documenting art on the basis of the supreme simplicity: Novelty, we are human and true for the sake of amusement, impulsive, vibrant to crucify boredom. This is the birth of D.

Efficient Postal Service Dept

Kurt Schwitters "AM"

Er fiel in einen Narrenstall.
Da rauscht ein zäher Wasserfall.
Da sank ein zäher Gummiball.
Er aß von seinem Widerhall.
Da gab er seinen zähen Knall.
Wer gab da seinen zähen Knall?
Der zähe Gummiwasserfall?
So endete der zähe Prall
Im allgemeinen Knall und Fall:
Von Arp und Merz in diesem Fall.
So springt ein zäher Wasserball.

their weeping whiskers hirsute
RHETORIC of EUNUCH and STYLIST—
SENTIMENTAL HYGIENICS
ROUSSEAUISMS (wild nature cranks)
FRATERNIZING WITH MONKEYS
DIABOLICS—raptures and roses

