

Acuta



**anatole
type**

IT | **acuta, perspicace**

DE | **heftig, scharfsinnig, klarblickend**

EN | **acute, bright, sharp, highpitched**

14 styles



Western & Central European
character sets



small caps



italic swashes



alternative figures sets

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Nobody in the lane,
and nothing,
nothing but blackberries,
*Blackberries on either
side, though
on the right mainly,*
A blackberry alley, going
down in hooks, and a sea
Somewhere
at the end of it, heaving.
Blackberries
*Big as the ball of my
thumb, and dumb as eyes
Ebon in the hedges, fat
With blue-red juices.*

Nobody in the lane, and nothing,
nothing but blackberries,
Blackberries on either side, though on the right mainly,
A blackberry alley, going down in hooks, and a sea
Somewhere at the end of it, heaving. Blackberries
Big as the ball of my thumb, and dumb as eyes
Ebon in the hedges, fat
With blue-red juices. These they squander on my fingers.
I had not asked for such a blood sisterhood;
they must love me.
They accommodate themselves to my milkbottle, flattening
their sides.

*Overhead go the choughs in black, cacophonous flocks ---
Bits of burnt paper wheeling in a blown sky.
Theirs is the only voice, protesting, protesting.
I do not think the sea will appear at all.
The high, green meadows are glowing, as if lit from within.
I come to one bush of berries so ripe it is a bush of flies,
Hanging their bluegreen bellies and their wing panes
in a Chinese screen.
The honey-feast of the berries has stunned them;
they believe in heaven.
One more hook, and the berries and bushes end.*

The only thing to come now is the sea.
From between two hills a sudden wind funnels at me,
Slapping its phantom laundry in my face.
These hills are too green and sweet to have tasted salt.
I follow the sheep path between them.
A last hook brings me
To the hills' northern face, and the face is orange rock
That looks out on nothing, nothing but a great space
Of white and pewter lights, and a din like silversmiths
Beating and beating at an intractable metal.

Kühl gekachelte Atmosphäre

LIVE Arto Lindsay mit Noise-Performance Live in Berlin



Foto: © Marcelo Krasilcic

Text: Walter W. Wacht

Nehmen wir den Musik-Streaming-Dienst *Spotify* als Beispiel: Wer über die schwedische Software mit dem gigantischen Musikkatalog einen Einstieg in die Diskografie des amerikanischen Free Jazz- und Punk-Musikers und Klangforschers **Arto Lindsay** sucht, wird in den meistgehörten Songs zunächst mit fröhlich gestimmtem, tänzelndem Bossa begrüßt. Dabei kann der frühere DNA-, Lounge-Lizards- und -Ambitious-Lovers-Musiker auch anders, nämlich: noisig. Am Freitag gibt Lindsay eine seiner raren Performances in Berlin, im Büro

für Postpostkommunikation West Germany wird Lindsay ein Noise-Set spielen.

In der kühlen, gekachelten Atmosphäre der früheren Arztpraxis wird Arto Lindsay solo mit Noise-Gitarre und Gesang auftreten, was wichtig zu wissen ist, da er ein anderes Set als das seiner auf MySpace ausgewiesenen »Unique«-Performances spielen wird. Karten sind nicht im Vorverkauf sondern ausschließlich an der Abendkasse erhältlich.

Lindsay wuchs als Sohn US-amerikanischer Missionare in Brasilien auf. Von klein auf hörte er sehr viel Musik beider Kulturen. Er nennt die experimentierfreudige Tropicália-Bewegung jener Zeit als starken Einfluss, insbesondere Caetano Veloso, Gal Costa, Os Mutantes und Gilberto Gil. 1970 ging er in die USA zurück, um aufs College zu gehen, 1974 zog er nach New York, wo ihn die vitale Kunst- und Musikszene anlockte, vor allem der Free Jazz und die sich gerade entwickelnde Punkrock-Bewegung. Seine erste Band, „DNA“, veröffentlichte zum ersten Mal 1978 auf Brian Enos Compilation „No New York“, die das Etikett

No Wave für diesen Stil (mit-)prägte. Er spielte danach in vielen verschiedenen Formationen, häufig zusammen mit John Lurie, Bill Frisell, Fred Frith, John Zorn (Spillane) und Bill Laswell. Seither blieb Lindsay eine der zentralen Figuren in der Musikszene von Manhattan. Er spielte mit John Lurie bei den Lounge Lizards, mit Anton Fier bei den **Golden Palominos**, er produzierte Laurie Anderson und David Byrne, für dessen Label Luaka Bop er auch brasilianische Liedertexte übersetzte, spielte in mehreren Filmen mit, darunter Susan... verzweifelt gesucht, und gründete schließlich seine eigene Formation, [...]

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Acalypha Hispida ♦ *Bocca di Leone* ♦ *Catharanthus Roseus* ♦ *Chrysanthemum* ♦ *Dicentra Spectabilis* ♦ *Euryale Ferox* ♦ *Fragola* ♦ *Guzmania* ♦ *Hibiscus* ♦ *Imperatoria delle Paludi* ♦ *Juglans Nigra* ♦ *Kerria Japonica* ♦ *Lucky Bamboo* ♦ *Magnolia* ♦ *Nigella Damascena* ♦ *Oleandro-Apocynaceæ* ♦ *Perovskia Atriplicifolia* ♦ *Quercus Cerris* ♦ *Rudbeckia* ♦ *Sabot de Venus* ♦ *Tagetes* ♦ *Urtica Dioeca* ♦ *Veronica Spicata* ♦ *Wasabi* ♦ *Yucca* ♦ *Zinnia*

Acuta Medium Italic Swashes

Acuta Display Cd Fat



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MARJOK

SUBQHY'

Thin Concrete POETRY or shape POETRY is poetry in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Light Concrete POETRY or shape POETRY is POETRY in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Book Concrete POETRY or shape POETRY is POETRY in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Medium Concrete POETRY or shape POETRY is POETRY in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Bold Concrete POETRY or shape POETRY is POETRY in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Black Concrete POETRY or shape POETRY is POETRY in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Fat Concrete POETRY or shape POETRY is POETRY in which the typographical arrangement of words is as important in conveying the intended effect as the conventional elements of the *poem*, such as meaning of words, rhythm, rhyme and so on. It is sometimes referred to as visual POETRY; a term that has evolved to have distinct meaning of its own, because the words themselves form a picture. *This can be called imagery because you use your senses to figure out what the words mean. The term was coined in the 1950s.*

Bailar la Cumbia
Río Magdalena
hasta Barranquilla
es un ritmo popular
baile folclórico
Dulce Rosario y Los Sepultureros

Sonidera
„FLUSS DER GRÄBER“
Bailes Típicos de Panamá
Ameryki Południowej
největší přítok
Průměrný průtok vody



Anatole

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