

Thomas  
15.01.  
Mau, at

Printed matter for THOMAS MAU Exhibition at Galerie Wolfsen, January 2022)

Galerie  
2022  
Wolsfen

Creative  
22.02  
Circle

Awards  
2022  
(Design)

(Intro)

For this project we chose a strict typographic approach in regards to the overall identity. We've have left out photo-material of the curated artworks, due to a comment from the curator:

"Photographs of Thomas Maus paintings doesn't live up to actual, real paintings."

So, why not just leave them out, and solely work with given information about the exhibition - therefore the printed material becomes a untraditional teaser for the artworks.

1. Typography 2. System 3. Posters 4. Stationary 5. Banners

“Posters”  
2022  
& “Print”

# Hoefler Text

Primary typeface Hoefler Text is used for headlines, while Neue Haas Grotesk Text is used for bylines, due to its utility and contrast.

Hoefler Text is an old-style serif font designed by Jonathan Hoefler, from Hoefler&Co, that takes cues from a range of classic antiqua typefaces, such as Garamond and Janson.

It's versatile and very suitable for body text. Using it for (in this case) headlines, is seemingly untraditional and irrational, one might say "provocative", yet it works very well due to its strong and compact nature as a "text font".

Neue Haas Grotesk Text  
Medium

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn  
Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz 1234567890  
“{[?!&\$£€@]}.” (Designed by Monotype)

Aa Bb Cc Dd Ee Ff Gg Hh Ii  
Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz  
1234567890 “{[?!&\$£€@]}.”  
(Designed by Hoefler & Co.)

Curator:  
15.01.  
Rasmus

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The basis for all prints, one might define it as a "small identity-system", is a tight typographic grid, that can be formed into different graphic- and reading patterns. This makes for different ways of perceiving the information.

The premise for the graphic design has been to incorporate text as a visual element within geometric and symmetrical arrangements. Another aspect of the graphic design, is its traditionally meager and over-simplified aesthetic, yet the typographical treatment still comes off as exaggerated, expressive and experimental, subjecting the typography or text to the extremes of graphic composition.

Its a typographical concept – a "dodge", which force every viewer and reader to stop and reflect for a minute on what they're reading and seeing. Similar to the art and practice of Thomas Mau.

WWW.  
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Peter  
2022  
Fischer

Tiendeladen 6, 9000 Aalborg www.galeriewolfsen.dk OPENING January 15. 2022

Tiende-  
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laden 6

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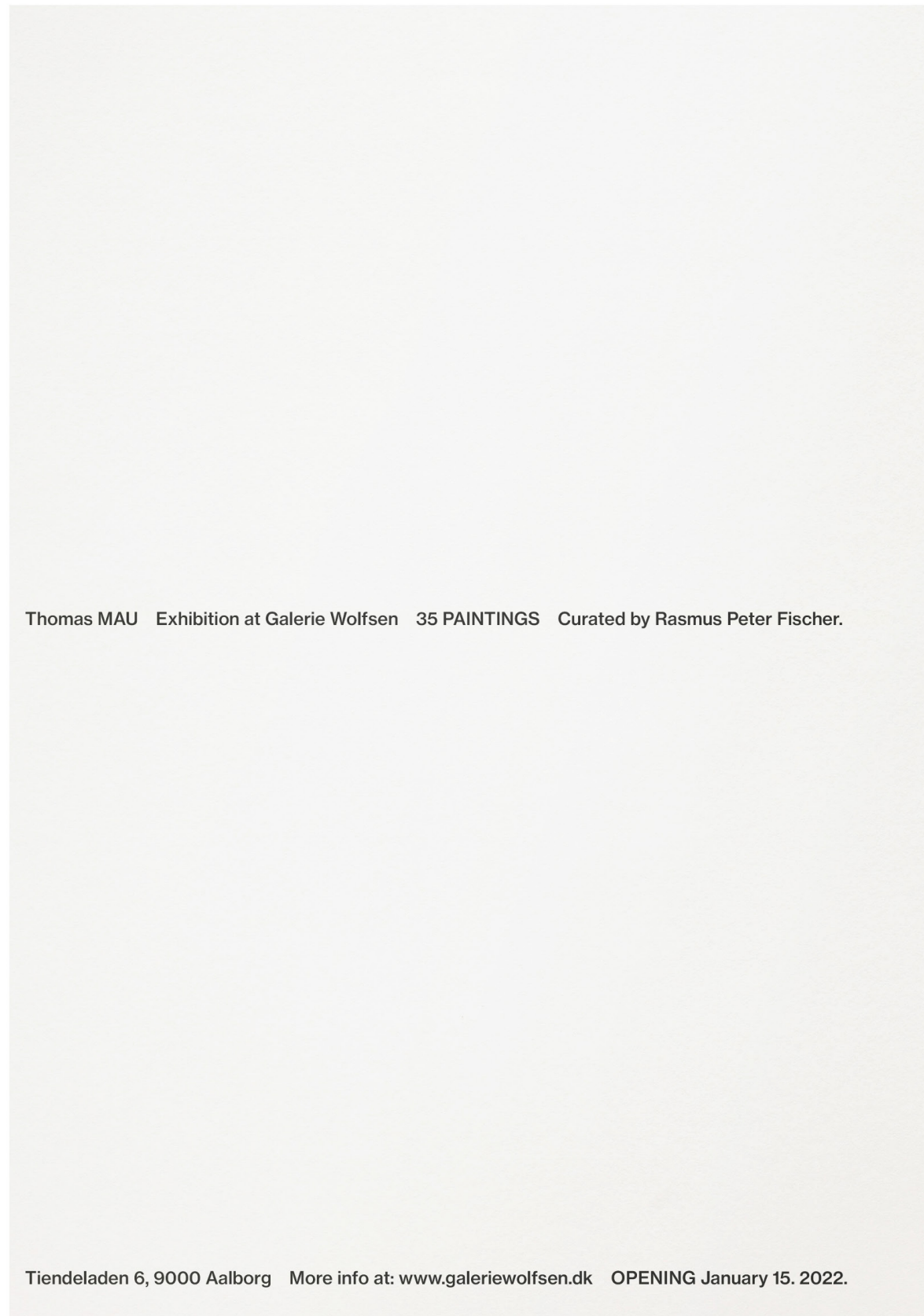
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The posters and other matter solely relies on typography as its medium - without any other interfering imagery.

The printed material shouldn't become the "focal point" for the exhibition, it should rather subtly exalt the artist and the "art".

With that in mind, you could argue that the purpose of posters and identity is intending to enrich the fabric of the unseen visual art, the paintings, made by Thomas Mau.



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