



PARIS

PORTFOLIO

**KOMNEN Formae**  
Art Direction & Design

# About

Kommen is a creative practice that works across art direction, design, and curatorial research. My work is guided by a belief that design and art are instruments of understanding – ways of recognising and shaping relationships between ideas and reality, ways of establishing a dialogue between past and present.

Both an artist and a designer, informed by a background in cultural management, art history, and curation, I approach each project through a liminal perspective that treats form, context and meaning as inseparable. The work of Komnen is drawn to, and thrives on, dualities – past and present, darkness and light, art and commerce – and on the tensions that give these binaries their depth. With research often rooted in history and philosophy, particularly antiquity and the Renaissance, my work is grounded in the belief that genuine creation must leave room for subjectivity, even obscenity and mystery; that some part of the work should remain ungoverned, even if it seems to follow a strict structure.

Another significant part of Komnen's practice is devoted to work with museums and cultural establishments, particularly in scenography and visual identity. This work is shaped by a sensitivity to the spatial narratives that exhibitions construct, the identities they carry, and the dialogues they build with their audiences – a fertile environment for the liminal nature of my work, which spans projects across the Middle East and Europe, encountering diverse institutional realities and collaborative processes with each new call.

**France, Paris**  
info (at) kommen.com

**Other Files:**  
Artwork Portfolio  
Print/Publishing Portfolio  
Visual Identity Portfolio

**Platforms:**  
Behind. Art  
Dots  
Contra  
Dribbble  
Dirty Hands Club



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# ‘LE MUSÉE SECRET DE LA COMTESSE DE CAEN’

# Exhibition Design

## Print Design

2025

A project commissioned by the Académie des beaux-arts in Paris, included exhibition and print design for the exposition 'Le musée secret de la Comtesse de Caen', presented at the Pavillon de Caen from October 10th to November 30th of 2025.

The exhibition explored the life, collections and intellectual legacy of Anne-Sophie Marchoux, Comtesse de Caen, a discreet yet influential figure in the history of the Institut de France. Developed within a historically and visually distinctive space, the project required close negotiation with complex architectural constraints, institutional narratives and curatorial storytelling, resulting in a rigorous yet sensitive exhibition framework.

*Vernissage photography by Bernard Lachaud, with additional post-production by the author.*



An open exhibition catalog. The left page features a portrait of Anne-Sophie Marchoux and text about her life. The right page is titled 'PARCOURS D'EXPOSITION' and includes a floor plan of the Pavillon de Caen, a historical photograph of the Comtesse, and practical information.

ANNE-SOPHIE MARCHOUX, COMTESSE DE CAEN

Retirée précocement de la vie mondaine et fuyant un mariage malheureux, celle dans la ferme du Prieuré Saint-Georges en Anjou autour d'une population et d'un territoire qu'elle trouve son réel débouche. Prend en main le domaine agricole, elle y développe les cultures et l'élevage en accord avec ses convictions progressistes et saint-simoniennes.

« Elle portait des jupes courtes sur de hautes bottes molles et, sans autre souci d'élegance, elle passait partout souriante, curieuse de nouveautés et de progrès. »

G. Dufour, « Un foyer saint-simoniens en Anjou », La Province d'Anjou, 1929.

Résolument libre de ses choix, la comtesse lègue à son décès son patrimoine et la galerie Vivienne à l'Académie des beaux-arts pour établir sa fondation. Fille de l'époque romantique, elle défend le principe que le génie ne peut s'épanouir sous la contrainte ni se satisfaire des règles ou des conventions. Anne-Sophie Marchoux n'impose dans son testament qu'une condition : celle de créer en toute liberté.

« Dans aucun cas les sujets ne seront donnés, chacun fera ce qu'il sentira le mieux, c'est la seule manière d'avoir de véritables artistes. »

Comtesse de Caen, Extrait du testament de 1857

PARCOURS D'EXPOSITION

Autour de la personnalité d'Anne-Sophie Marchoux, le parcours de l'exposition entend présenter les œuvres d'artistes qui ont su, tout en restant fidèles à la tradition, s'adapter aux exigences de leur temps.

Salles thématiques

1. Portrait d'Anne-Sophie Marchoux en mécène
2. Dessiner l'Antiquité, le Moyen Âge et la Renaissance
3. Jeu de miroirs : La reine Marie de Roumanie reçue aux beaux-arts en 1919
4. Femmes puissantes et mûties triomphantes | Portraits intimes et de caractères
5. Dans les margeaux...

Configuration de l'ancien musée de Caen

A. Plafond de Schommer  
B. Panneau décoratif de Besnard  
C. Portrait de la comtesse par Yvon  
D. Panneau décoratif de Besnard  
E. Plafond de Chartran

FALIS DE L'INSTITUT PAVILLON DE CAEN

Informations pratiques

Exposition du 10 octobre jusqu'au 30 novembre 2025  
Entrée libre du mardi au dimanche de 11 heures à 18 heures  
Pavillon Comtesse de Caen, 27, Quai Conti, Paris (VI)

Plus d'informations sur : [www.academiedesbeauxarts.fr](http://www.academiedesbeauxarts.fr) Crédit photo : Studio SLB Christian Barajza

LE MUSÉE SECRET DE LA COMTESSE DE CAEN  
DE 1879 À 1968

ACADEMIE DES BEAUX-ARTS INSTITUT DE FRANCE



WHAT LIES BEYOND  
THE SURFACE?

This design was created for Chelsey Honders' thesis on photography, titled "*What Lies Beyond the Surface?*". The research delves into the materiality of photography, investigating how the physical properties of photographic images interact with and influence the conceptual outcome of the work. The design aims to follow in the footsteps of the research, delving into an experiment of representation, taking every figure of research into a separate 3D dimension and expanding its potential as a tool for artistic expression.

What lies beyond the surface?

2. How does materiality contribute to a concept?

to something two-dimensional and how photography deals with this process. In Alik's work the material component is the effect of the hole puncher on the negative. Since both Alik and Claudia are more inclined to explore the medium and linger in the process rather than work towards an end result, I would say that both aim to reach a conceptual conclusion through working. There is no external reality about which to tell a story, the interference in the material is the statement.

Claudia said "What I find so beautiful in Alik's work is that it doesn't need much of a production to make a very simple statement that is dictated by and dedicated to the material. Of course, she knows what will happen if she uses a hole puncher in a negative, but she basically gives the material a platform to expose itself, not her idea. So what I mean [with conceptual conclusion] is less the experimental approach (even though I described my own work in this way), but the use of analogue materials that inform the work".<sup>32</sup> I completely agree with Claudia's analysis here. Alik literally exposes the materiality of the photograph in her work and the material directly informs the viewer. Especially in the project 'In Search of Perfect Rhythm'; the title itself explains her research, an image is not even needed to tell the story. Alik draws her conceptual conclusions only through the materiality.

<sup>32</sup> Email contact, Reykjavik - the Hague, Claudia Hausfeld (November 2019)

**P.92**

However, Alik's project 'the Hunt' is not so much of an exploration of the medium as it has another character. I believe that Alik Braine already had planned how and where to punch the holes before she actually made the image. She used the results of 'Draw me a tree, ...' and actually projected it on a piece of work that is more connected to the external world. The message she wants to communicate is not only steeped in technique and the photographic medium, it is also representing the hunt, it is a poetic depiction of an act of violence. It's a representation of her interpretation of Uccello's painting. I'm not sure that the conclusion was entirely made before the act of punching holes, but if we consider the title and how the act is executed, it does appear that in this case there is a combination of conceptual conclusion through working and a certain form of 'a gesture to illustrate' her thoughts.

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# KVARELI FOUNDATION FOR CONTEMPORARY ART



1937

Rusudan Khantadze-Andronikashvili, born in 1937 in Tbilisi, Georgia, is a distinguished artist and art historian. She graduated from the Philological Faculty of Tbilisi State University and later became a member of the Union of Artists of the USSR, Georgia, and Russia. For over two decades, she served as the head of the Department of Culture at the Embassy of Georgia in Russia. In addition to her diplomatic role, she is the author of numerous books, articles, essays, and monographs on Georgian art and artists.

Remarkably, Khantadze-Andronikashvili began her painting career around the age of 50. Her works are characterized by a unique blend of naive expressionism, exuding passion and sincerity. She often depicts vibrant scenes of old Tbilisi, Georgian landscapes, and imaginative characters, infusing her paintings with joy and color.

Her art has garnered international acclaim and is featured in prestigious institutions worldwide, including the State Museum of Oriental Art in Moscow, the Museum of Modern Art in Moscow, the Nodar Dumashvili Museum in Tbilisi, and the National Museum of Women in the Arts in Washington, D.C. Notably, her paintings adorn the White House and are part of the personal collection of former U.S. President George W. Bush.

Plates 1992

I OFTEN SEE YOU  
IN MY DREAMS

## Visual Identity

2022

The concept behind the visual identity of Kvareli Foundation for Contemporary Art aims to portray a modern and sophisticated tone of voice. This is achieved through the clean and minimalist approach to design, which allows the Foundation to have versatility in its visual language, which is pertinent for such cultural centres with a programme of changing events and expositions.

Grid-based and typographically minimalist yet bold style, introducing the Kvareli Red shade - creates a structure for the diverse visuals of the exhibitions to come, keeping the visual identity of the Foundation in place, without creating a sense of rigidity.

For Avesta Group

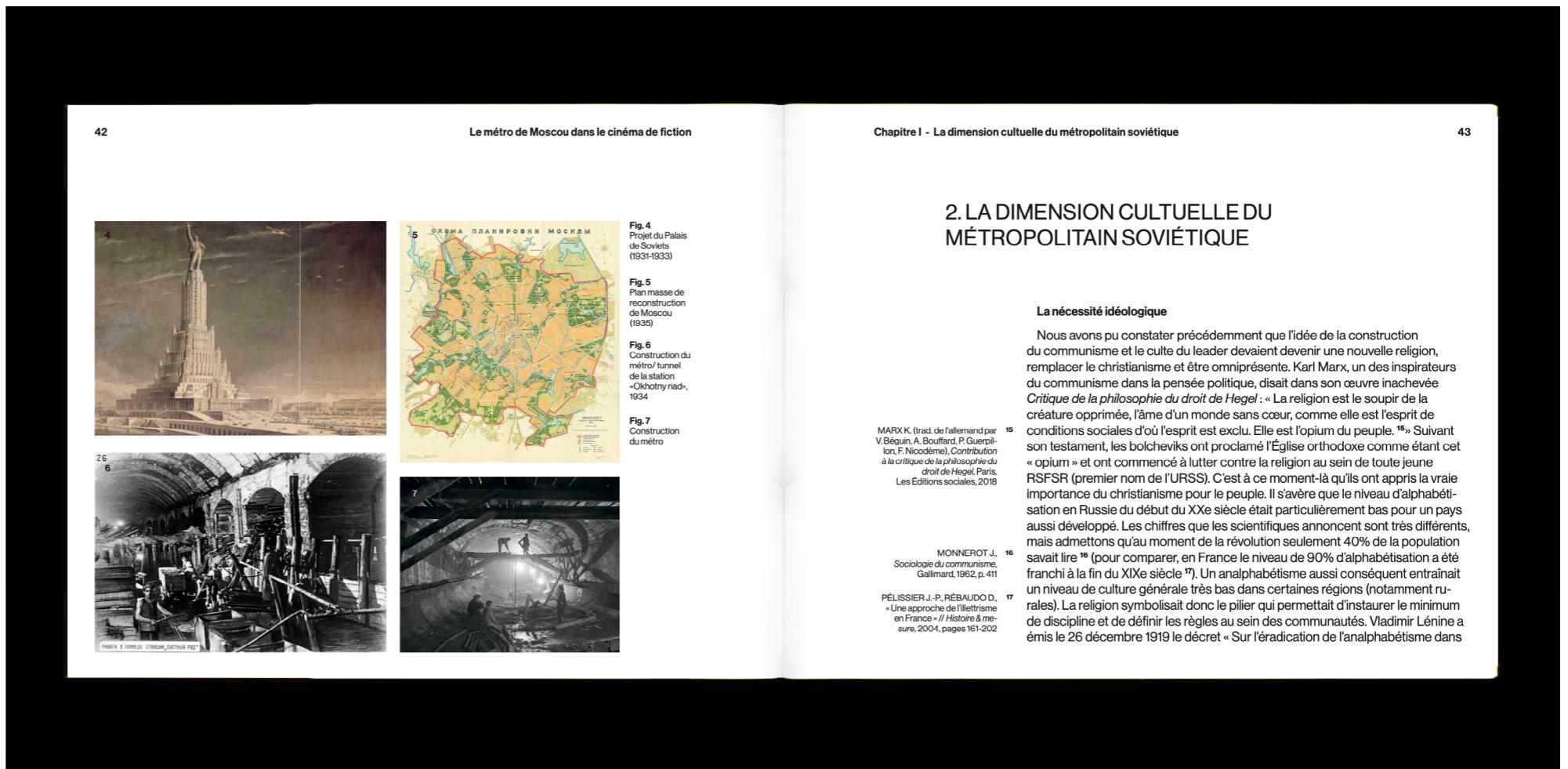
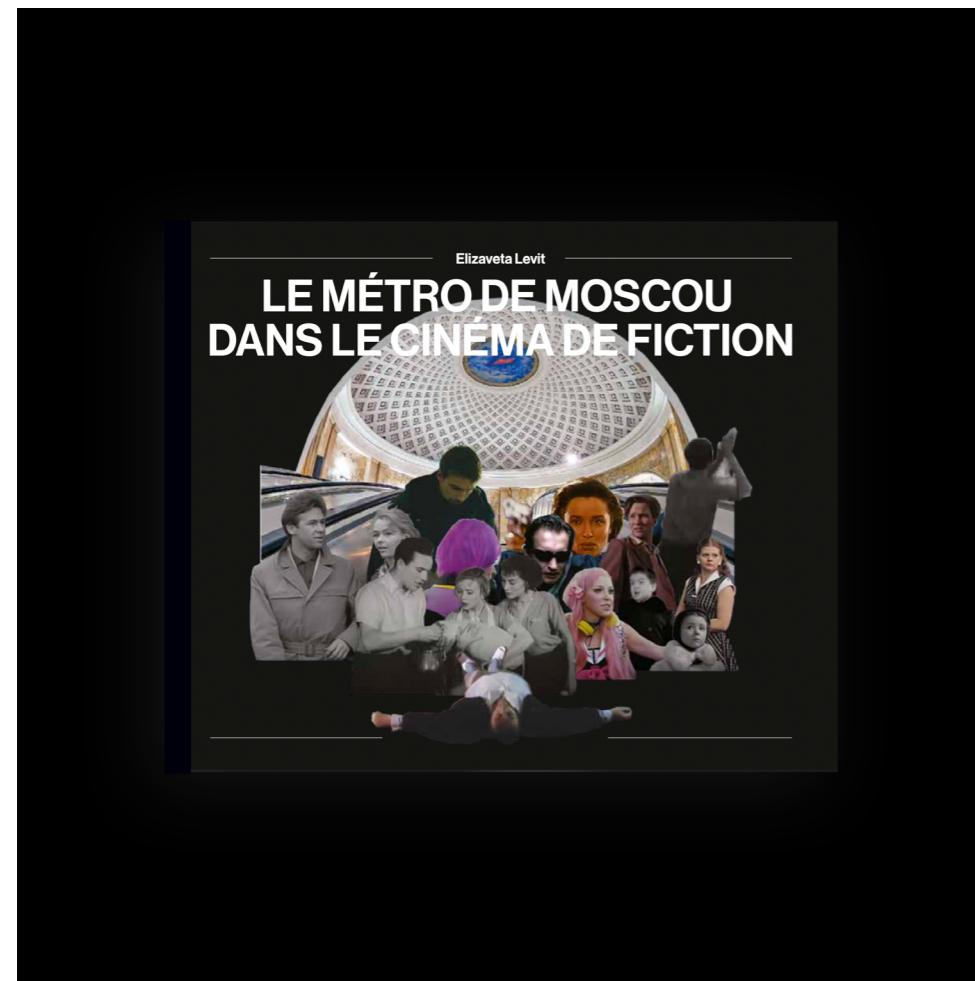
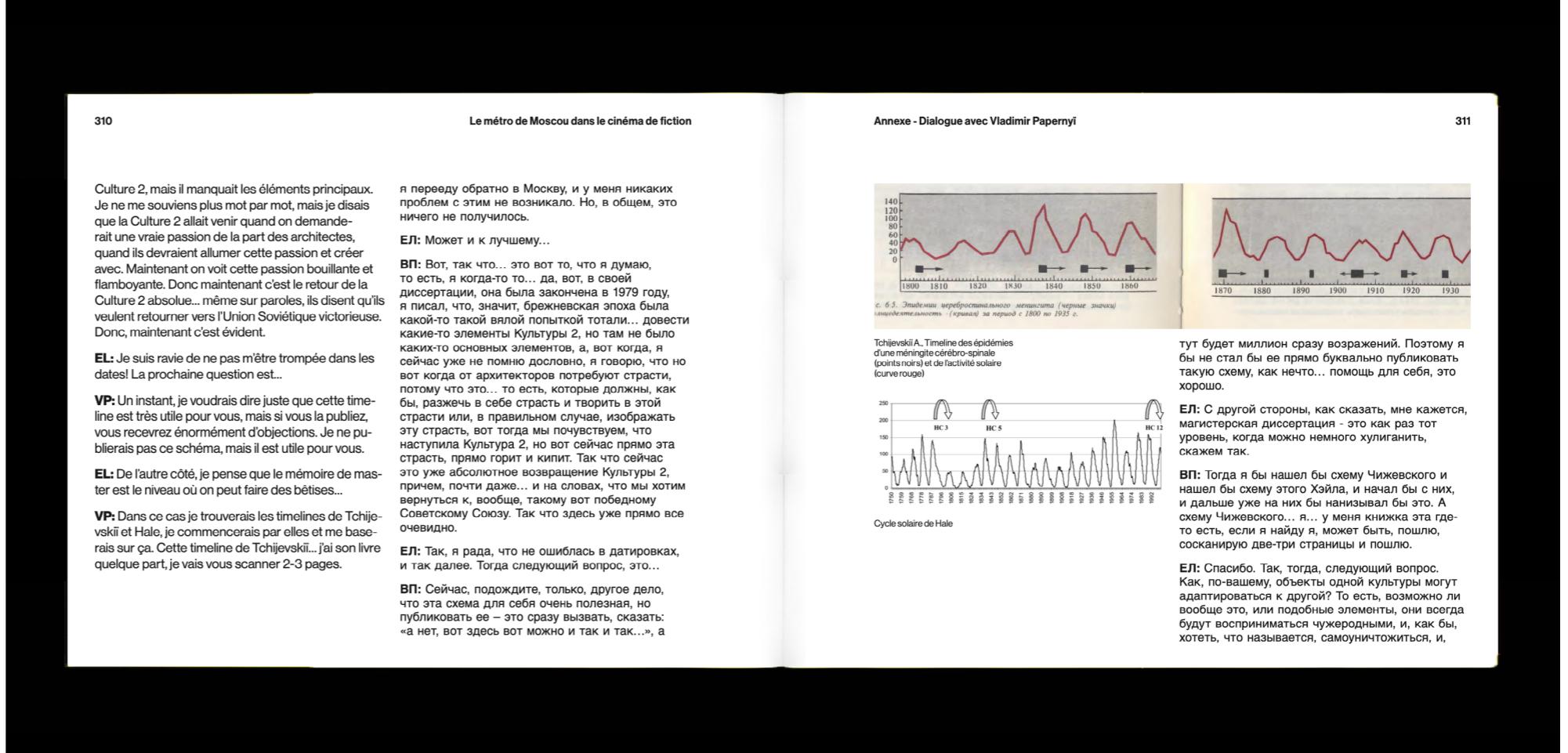


## CHAPITRE I

L'IMAGE DU MÉTRO DE MOSCOU SOUS LES  
RÉGIMES POLITIQUES DIFFÉRENTS

LE METRO DE MOSCOU DANS  
LE CINEMA DE FICTION

This design was created for Elizaveta Levit's research thesis on architecture, titled "Le métro de Moscou dans le cinéma de fiction" ("The Moscow Metro in Fictional Cinema"). The thesis examines how the iconic Moscow Metro is depicted in fictional films, exploring its architectural significance and cultural symbolism. The cover artwork, thoughtfully designed by the author, reflects the depth of character of this research, and the multitude of diverse informative elements that were to be designed, from the main core of its' content, to the bilingual interviews, detailed appendix and complex infographics.





# CULTURAL COMPLEX OF ANTARAH'S ROCK

# Exhibition Design

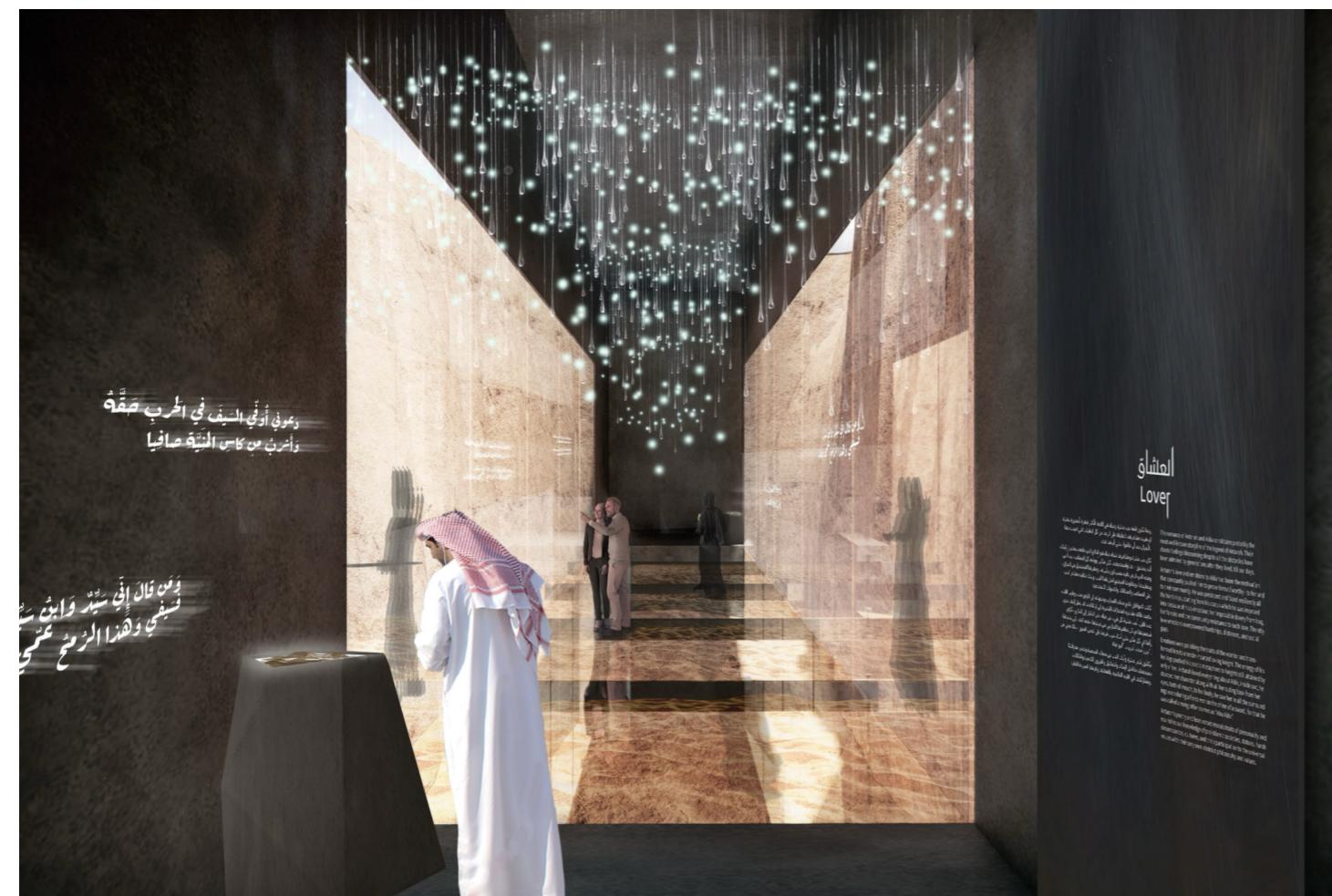
## Visual Design

### Illustration

The project in the cultural complex of Antarah's Rock was a result of a collaboration between multiple agencies, designers and architects, with the aim to present 'The Legend of Antarah', bringing the themes of chivalry, love, and poetry to life. With the team of Avesta Group, multiple graphics and multimedia design concepts have been developed, from grand wall murals and interactive media visuals to the interpretive panels and other artistic forms of narrative. The final design creates an immersive experience that celebrates the rich heritage of this legendary story.

For Avesta Group

2022



STERILE DOGMA

P.14



CHAPTER V *p. FORTY*  
CHAPTER VI *p. FIFTY*

CHAPTER V *p. FORTY*

This book is a result of research conducted and written by Mariam Darchiashvili, titled '*Sterile Dogma*'. This work dives into the topic of nocturnal culture and how dark aesthetics (especially the black image) and, in general, exposure to fear and dark concepts can influence human cognition and evolution, bringing out the natural curiosity in people and the ability to interpret the world differently. Design of the book follows the same philosophy, introducing a sense confusion and darkness.

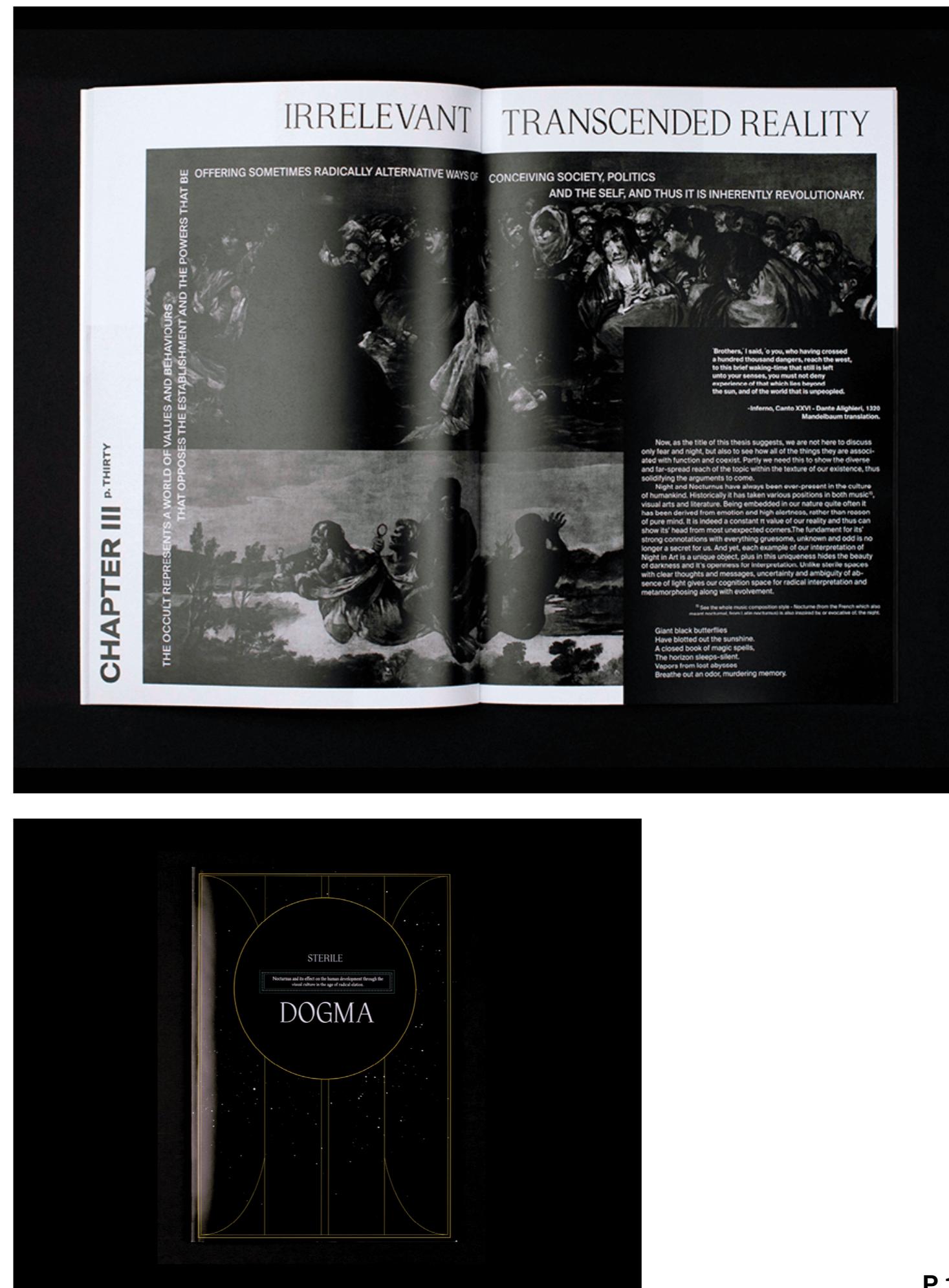


CHAPTER III p. THIRTY FOUR

house outside Madrid by the end of his life, this series portray intense, haunting topics, and are illustrating the mode of thought that had inhabited Goya's consciousness at the time, including both the fear of insanity and his austere outlook on humanity. What is so brilliant about this collection is the fact that the word 'bleak' is not necessarily reflecting the color of the paintings but rather goes one step further and represents the emotions that they embody - the disillusionment of Goya with the trajectory of both political and social progress of Spain in early 19th century. They are a perfect case study on how our cognition functions and how intertwined darkness is with it, if not defines it. One can not sense and analyse the texture of our reality through sterile boxes. Our mind is not developed with the skill to 'see' all the evidence and absorb it separately - in white box for you just to look - we should not be simply observers, but searchers. Just as in the other work of Francisco Goya, the gravure "The Sleep of Reason Produces Monsters", we first assume the obvious - when reason is at sleep we are surrounded by folly and ignorance (represented in owls and bats), but at the same time we can also interpret it as wisdom, death and rebirth (also symbols of owls and bats) coming to us in the most vulnerable position one can be in - sleep. Just as tarot cards can be read in two opposite meanings - the same obscurity belongs to nocturnus and our relation to it.

In general, night in Western paintings was and is a comparatively enticing and quiet neutral period of the day. It was found fruitful on many levels both metaphorical and simply practical, such as giving artists a possibility to experiment with light, color and shadow. One can consider to comment on the reasons for night being a representation of both decapitation of Holofernes and with the Nativity of Jesus Christ. Art scene is probably one of the few places for Night to be free of it's prejudice and entitlement to dismay and threat, as for the surreal world of artistic thought, grotesque and uncanny imagery or holy festive scenes could both be portrayed at day or at night (as seen also through the absurdist worlds of Hieronymus Bosch that were as disturbing and ominous under the bright blue sky).

And even if we move out of visual arts and frankly look through history of spirituality (which is one of the core aspects of Nocturnus and it's importance not for no reason) and personifications of the Night itself - one can observe a truly interesting pattern. For instance - Nut,



IRRELEVANT TRANSCENDED REALITY

OFFERING SOMETIMES RADICALLY ALTERNATIVE WAYS OF CONCEIVING SOCIETY, POLITICS AND THE SELF, AND THUS IT IS INHERENTLY REVOLUTIONARY.

'Brothers,' I said, 'o you, who having crossed a hundred thousand dangers, reach the west, to this brief walking-time that still is left unto your lives, you may not dare expose the face of them which lie beyond the sun, and of the world that is unpeopled.'

-Inferno, Canto XXVI - Dante Alighieri, 1320  
Mandelbaum translation.

Now, as the title of this thesis suggests, we are not here to discuss only fear and night, but also to see how all of the things they are associated with function and coexist. Partly we need this to show the diverse and far-spread reach of the topic within the texture of our existence, thus solidifying the arguments to come.

Night and Nocturnus have always been ever-present in the culture of humankind. Historically it has taken various positions in both culture, visual arts and literature. Being embedded in our nature quite often it has been derived from emotion and high alertness, rather than reason or pure mind. It is indeed a constant in value of our reality and thus can show its' head from most unexpected corners. The fundamenal for its' strong connotations with everything gruesome, unknown and odd is no longer a secret for us. And yet, each example of our interpretation of Night in Art is a unique object, plus in that it questions the beauty of darkness and it's opposite - the light. Unlike the other chapters with clear thoughts and messages, uncertainty and ambiguity of absence of light gives our cognition space for radical interpretation and metamorphosing along with evolution.

<sup>10</sup> See the whole music composition style - Nocturne (from the French which also meant nocturnal, hence 'l'aria nocturna') is also inspired by or evocative of the night.

Giant black butterflies  
Have blotted out the sunshine,  
A closed book of magic spells,  
The horizon sleeps-silent.  
Vapors from lost abysses  
Breathe out an odor, murdering memory.



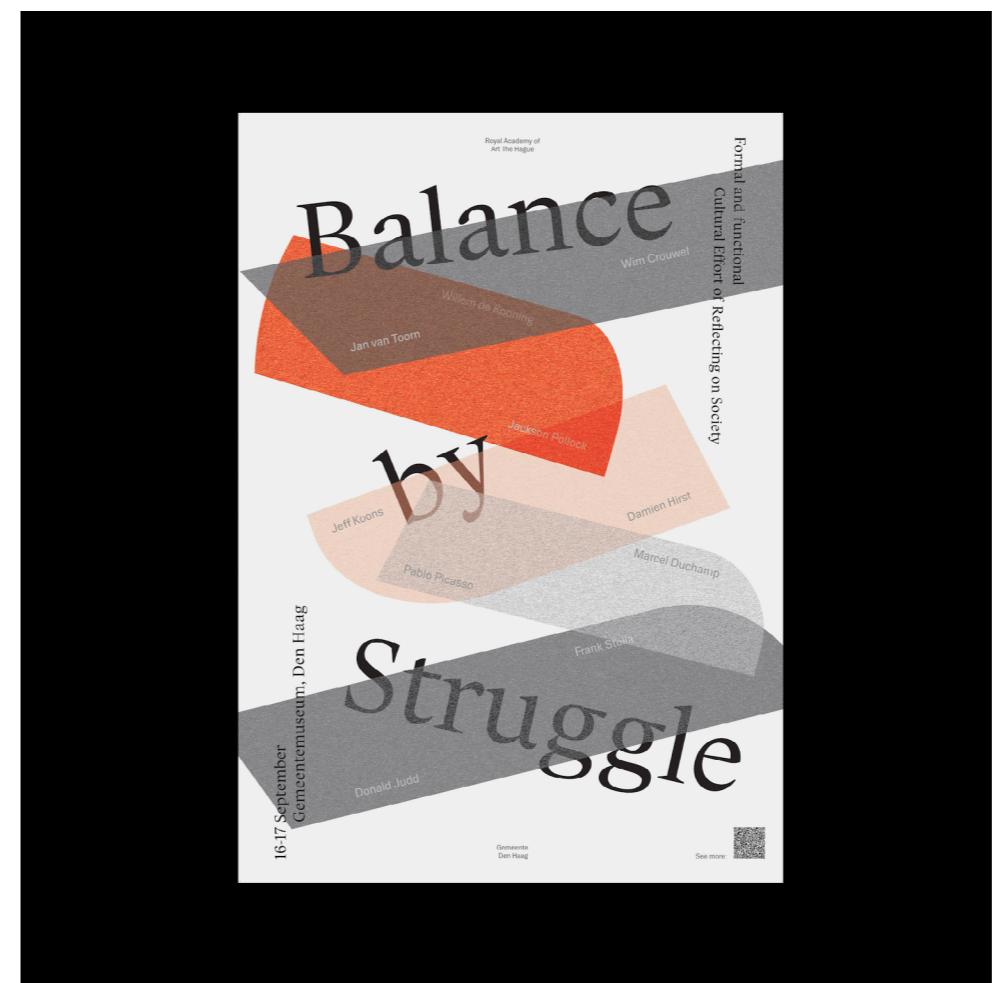
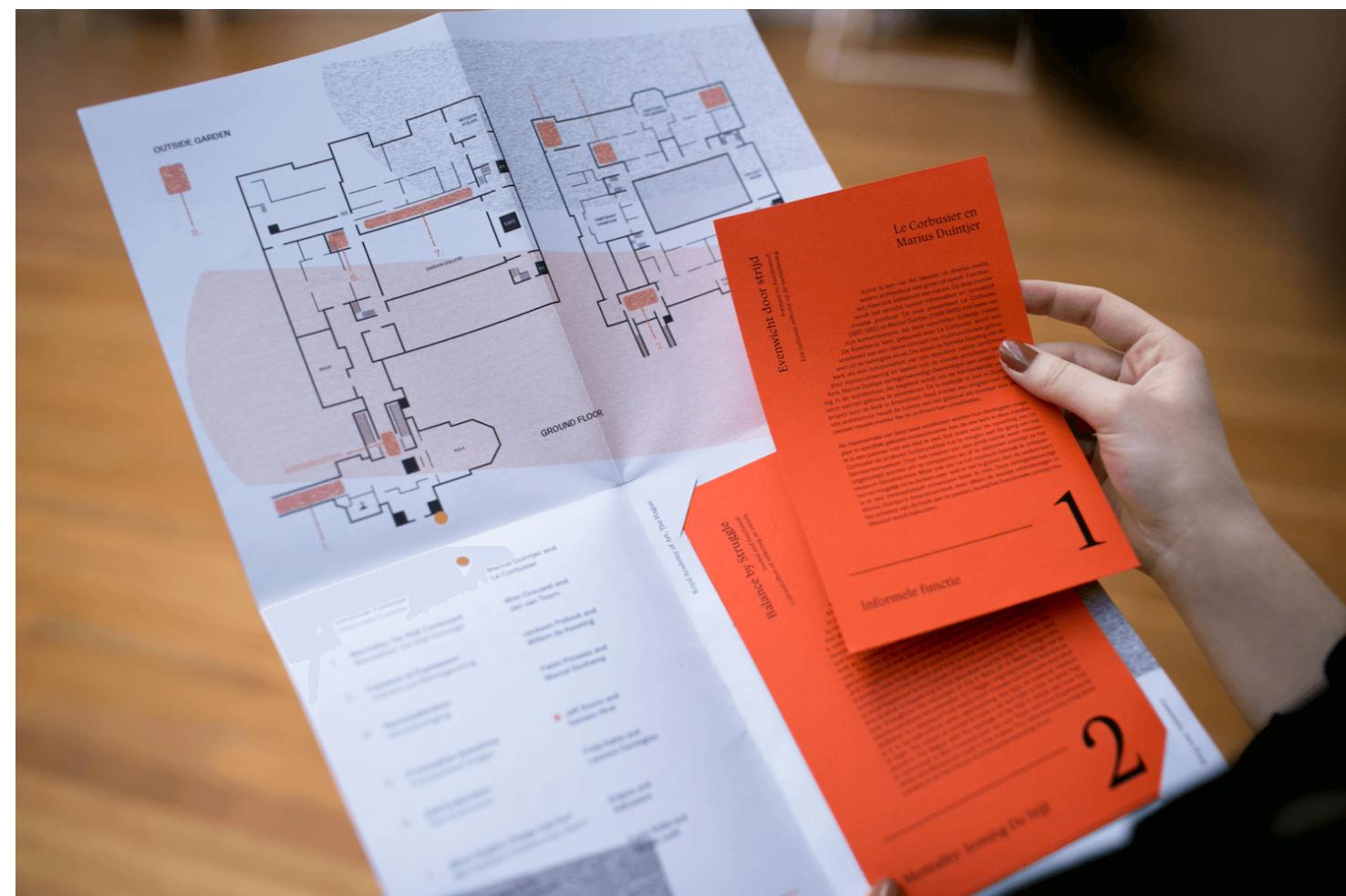
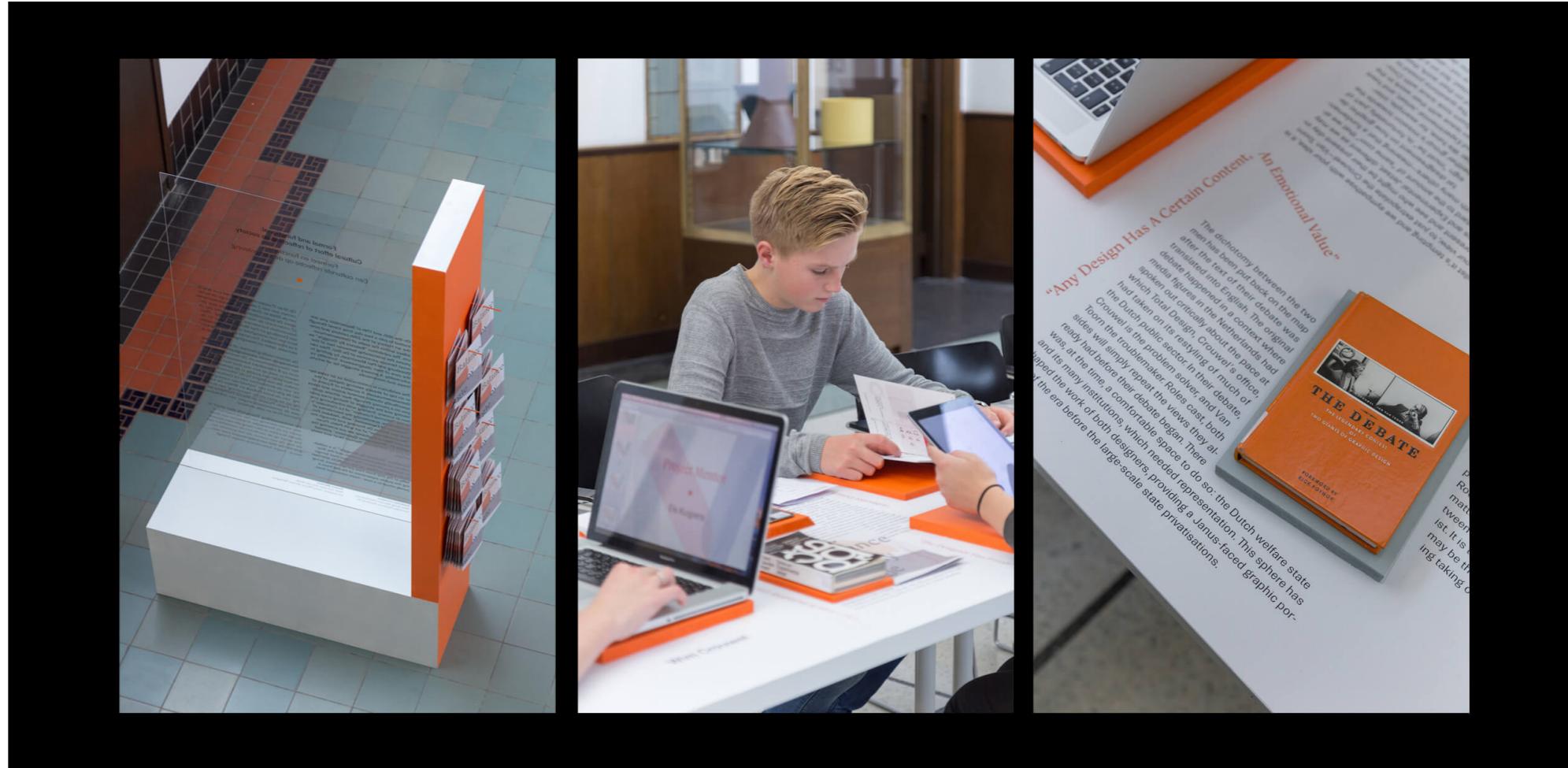
# BALANCE BY STRUGGLE

Exhibition Design  
Visual Design  
Curation

2017

**In collaboration with: Yeon Sung and Dominika Fojtikova**

The exhibition “Balance By Struggle” explores the relationship between two of the most famous personas of De Stijl, Theo van Doesburg and Piet Mondriaan, who personify the relationship between formality and informality. Project included curation of the exposition, visual identity development, exhibition space and furniture design.

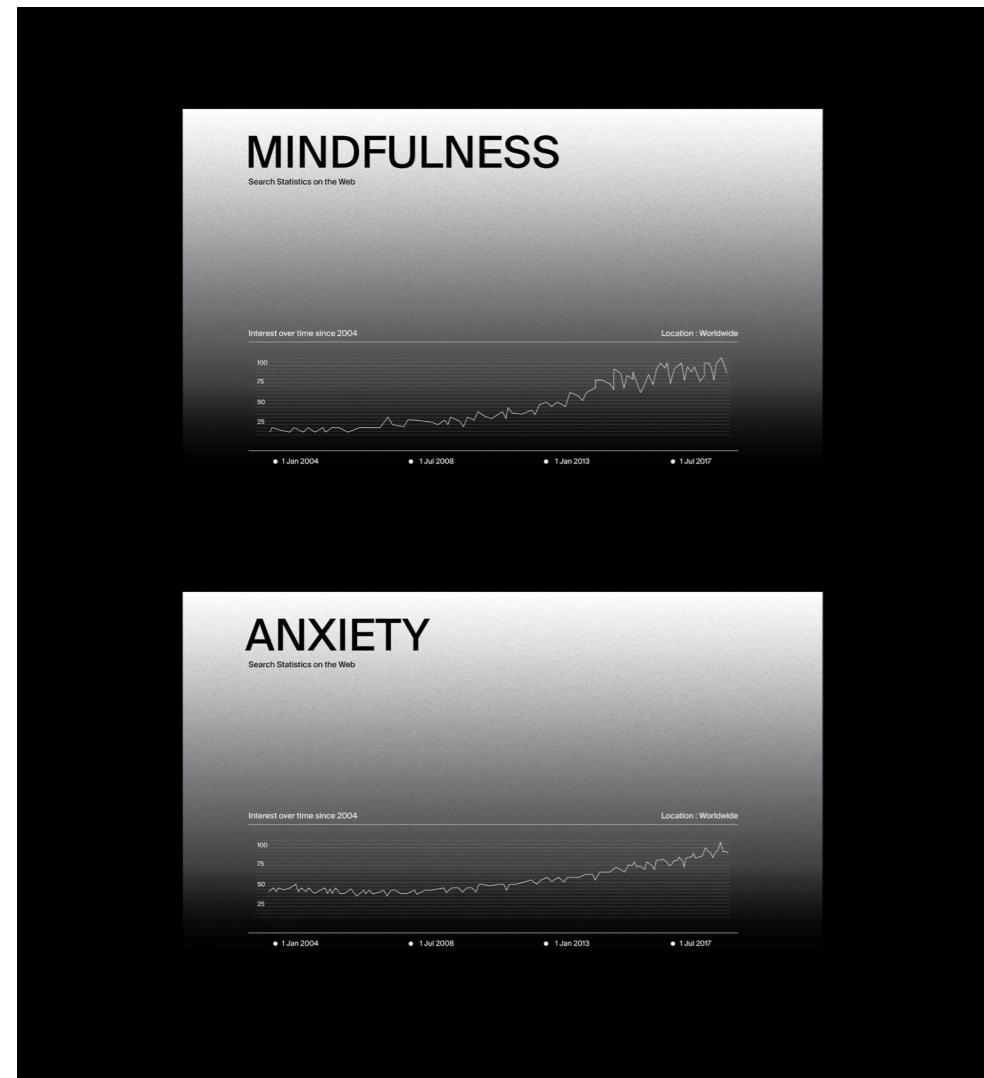




# GOSPEL TRUTH

Installation Art  
Research  
Video Art & Podcast

To what extent is the trend of hyper-positivity and enthusiasm responsible for today's prevalent misuse of anti-anxiety medications? Researching an almost paranoiac rejection of negative emotions in our visual language and everyday life, this project wants to bring attention to a questionable industry that feeds off of escapism and benzodiazepine abuse. 'Gospel Truth' talks about the tyranny of modern enthusiasm, aiming to show how an over-performative work culture, self-help market, hyper-positive ideology, and prescription drugs are all pieces of the same self-medicating puzzle. This work is presented in a form of an audio-podcast and an installation with a supportive visual essay in the form of a video and can be found online.



2019



+250M  
profit

## Cash is king for Uber users in Saudi Arabia

Taxi firm is growing in popularity in Saudi Arabia for drivers

Wajeha al-Huwaider, who has repeatedly defied Saudi Arabia's ban on women driving, and Fawzia al-Qasimi, who was sentenced to eight months in prison for delivering a food parcel to a woman who told them she was imprisoned in her house with her children and unable to get food.

Case: Wajeha Al-Huwaider

July 5 2015

**Women are kept very vulnerable in society, even so that two female activists were facing prison sentences for delivering food parcel to a woman who told them she was imprisoned in her house with her children and unable to get food.**

+9  
months

business



# MODELS OF HUMANITY

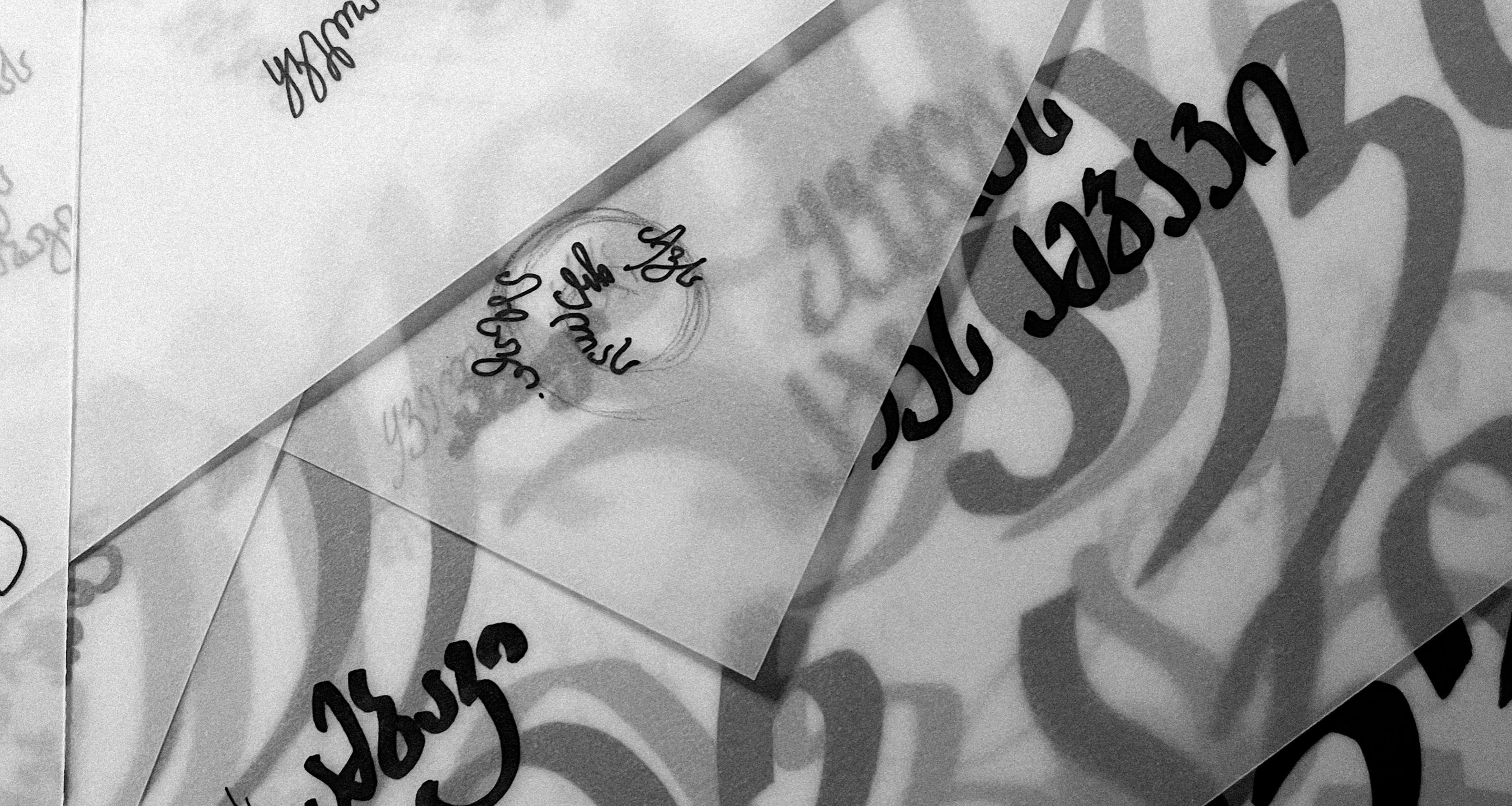
# Installation Art Research

2018

**In collaboration with: Yeon Sung and Dominika Fojtikova**

The project was initiated to celebrate the 50th anniversary of Amnesty Netherlands. For this occasion, third-year students from The Royal Academy of Art were invited to participate by selecting one of 12 unresolved cases from Amnesty International. The goal was to conduct in-depth research and propose innovative methods for communicating and engaging with these cases. This work was showcased in a special exhibition held in Amsterdam in April 2018, as part of the anniversary celebrations of Amnesty International.





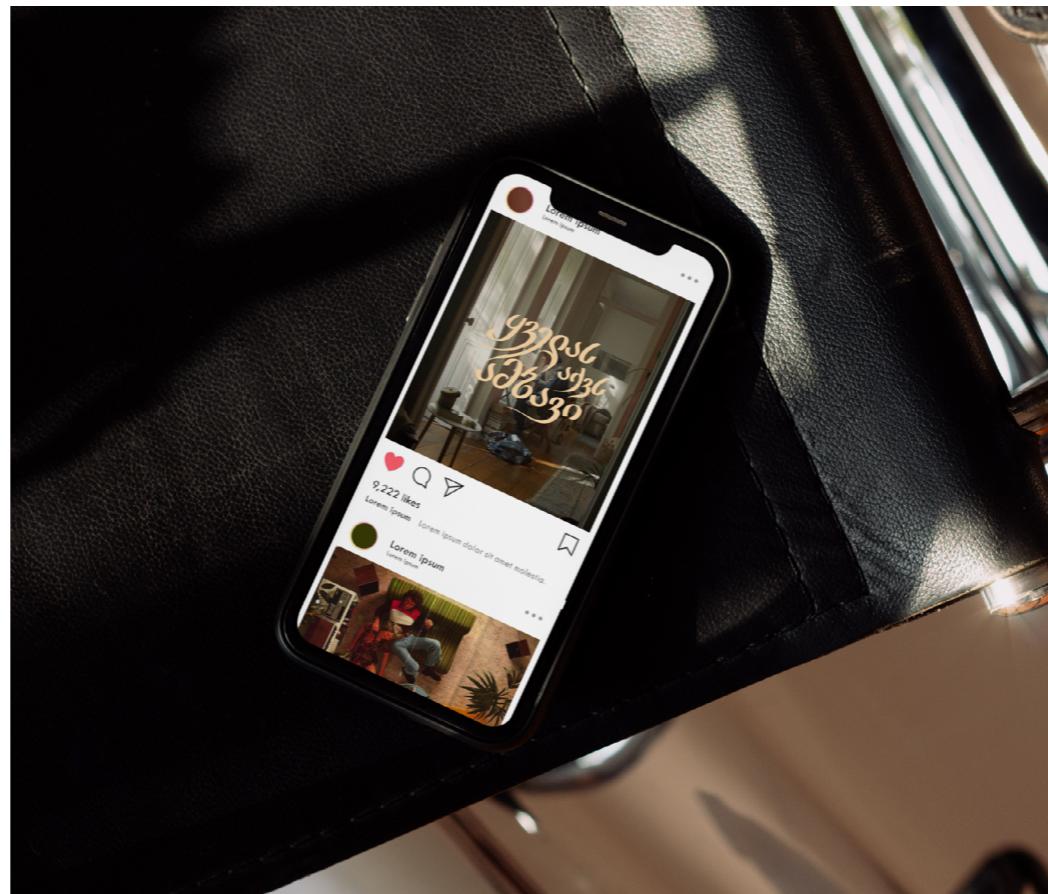
# TYPE DESIGN & LETTERING

## Type Design

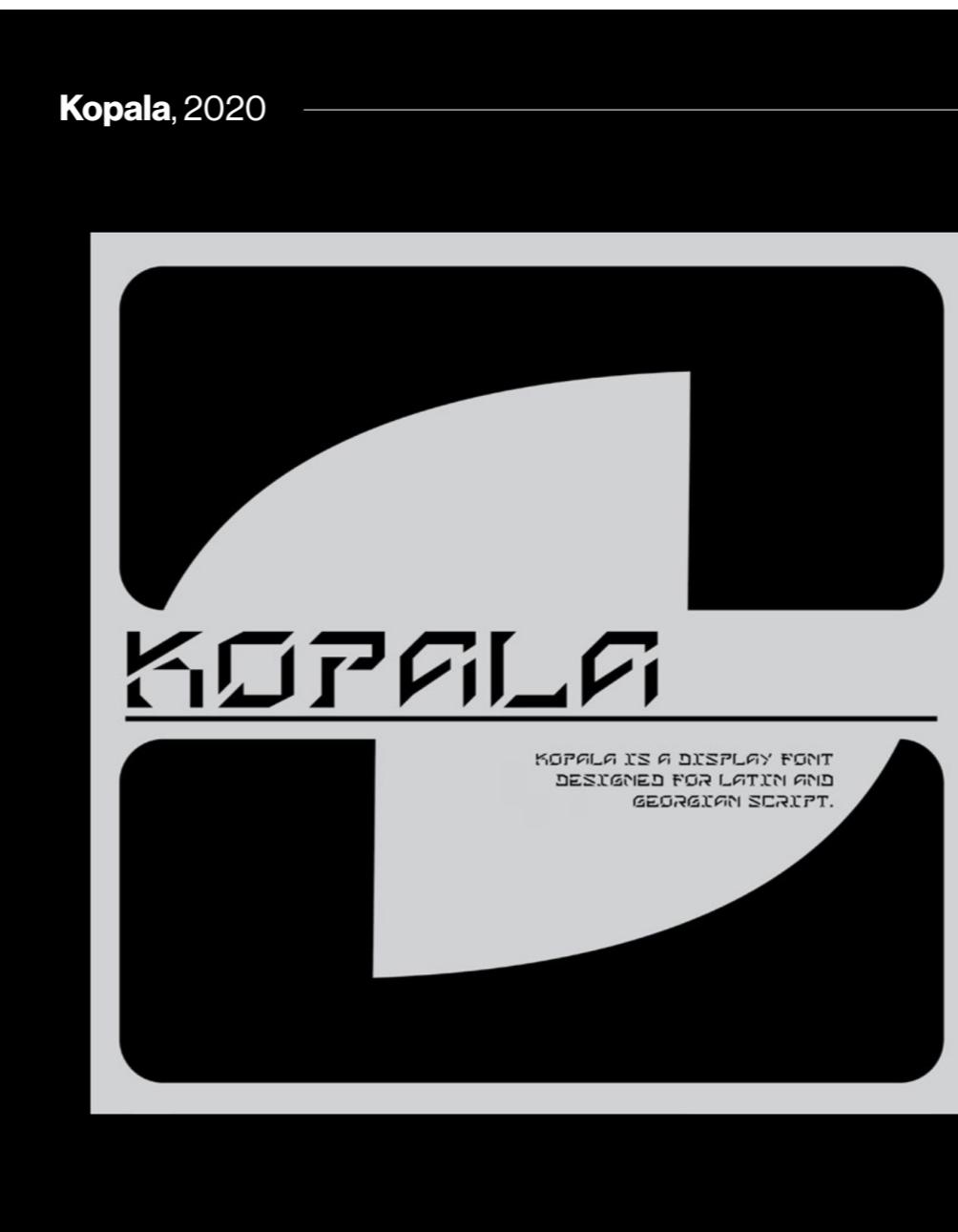
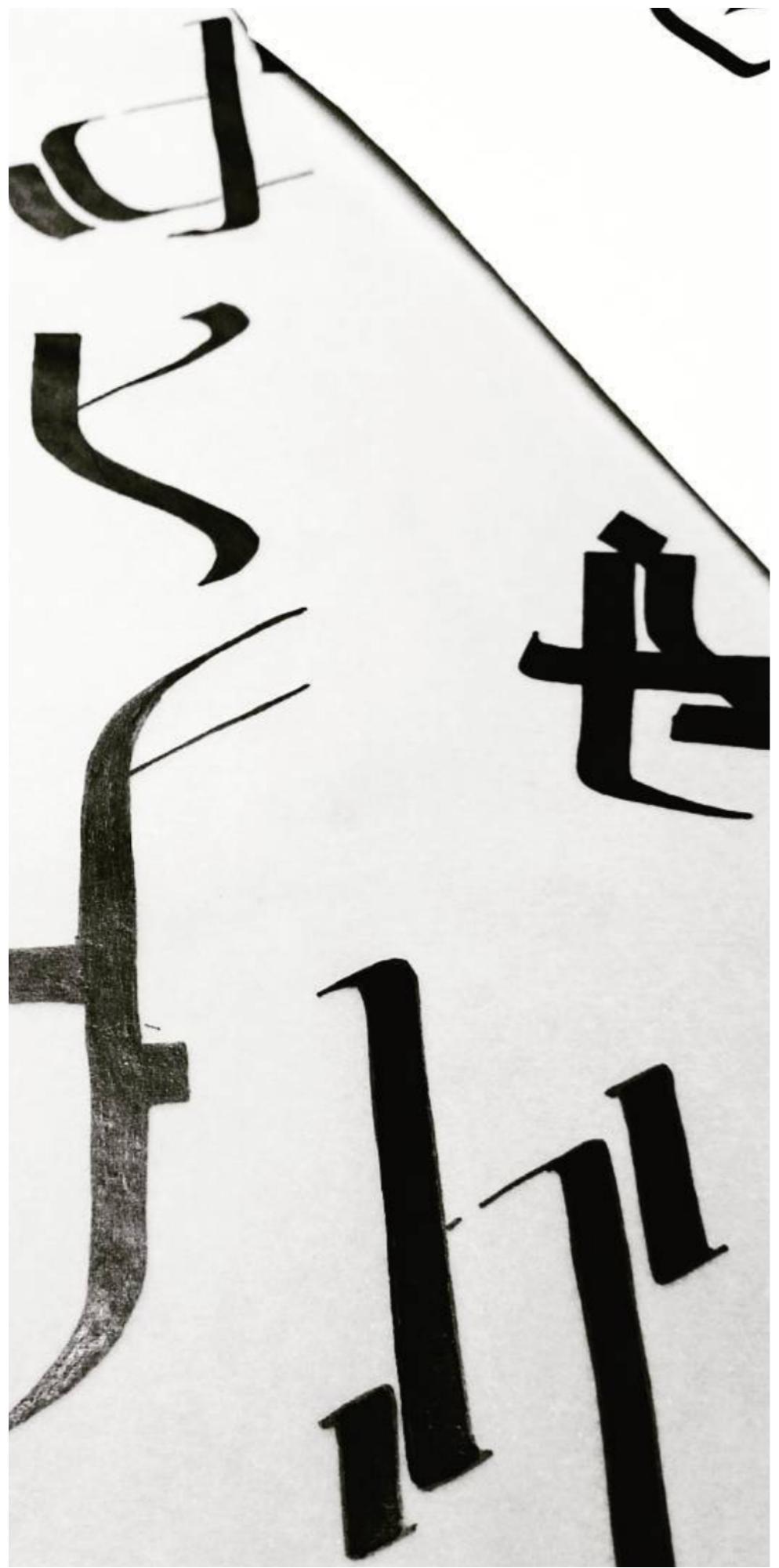
2017- Present

Type design and lettering form a large portion of my interests in graphic design. With poly-lingual background, letter-shapes and their influence on communication become truly a subject of deep fascination for this body of work. In the sea of ongoing projects, these are some of the completed works.

- *Kopala* (2020) - a bilingual typeface (Latin/Geogian)
- *Godfrey Roman and Italic* (2017) (Latin)
- *Poetae* (2019) - typeface based on a revival of one of the untitled typefaces of Aldus Manutius (Latin)



**Ambavi Wine: Campaign Lettering, 2025**



კოპალა/КОПАЛА  
IS AN ALL-CAPS  
BICLIGUAL FONT  
THAT SUPPORTS  
GEORGIAN AND  
LATIN SCRIPTS.



Archi, 2020: work in progress

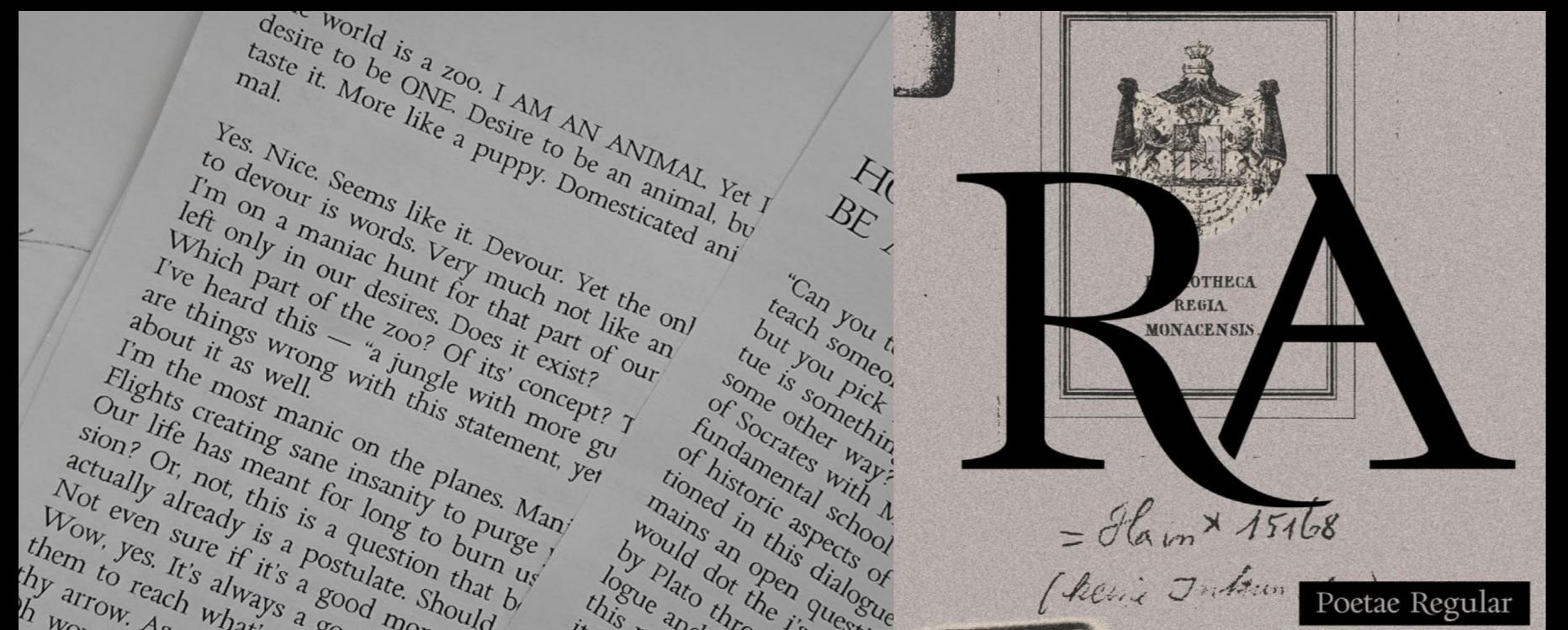


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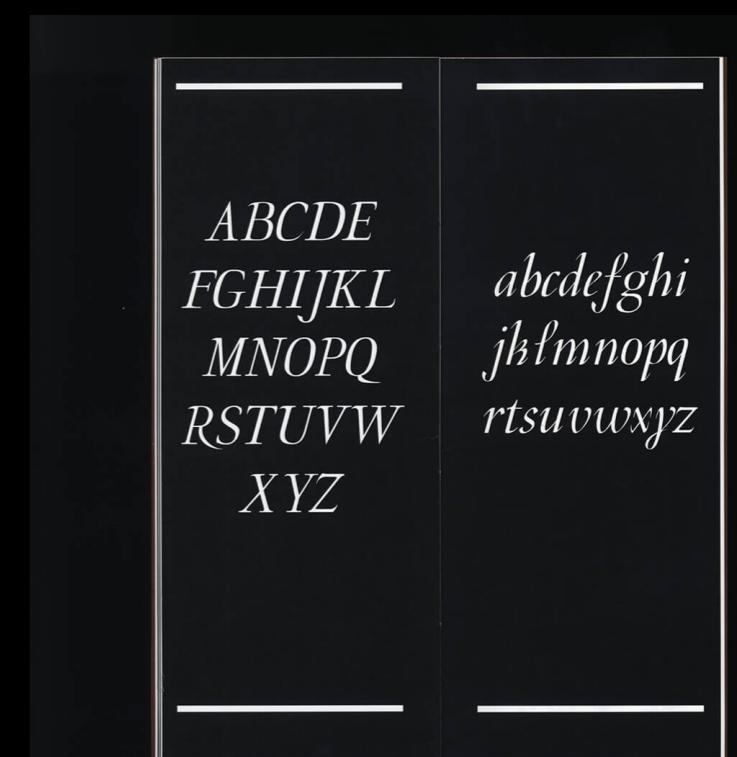
Ruria, 2021: work in progress



Poetae, 2019



Godfrey, 2017

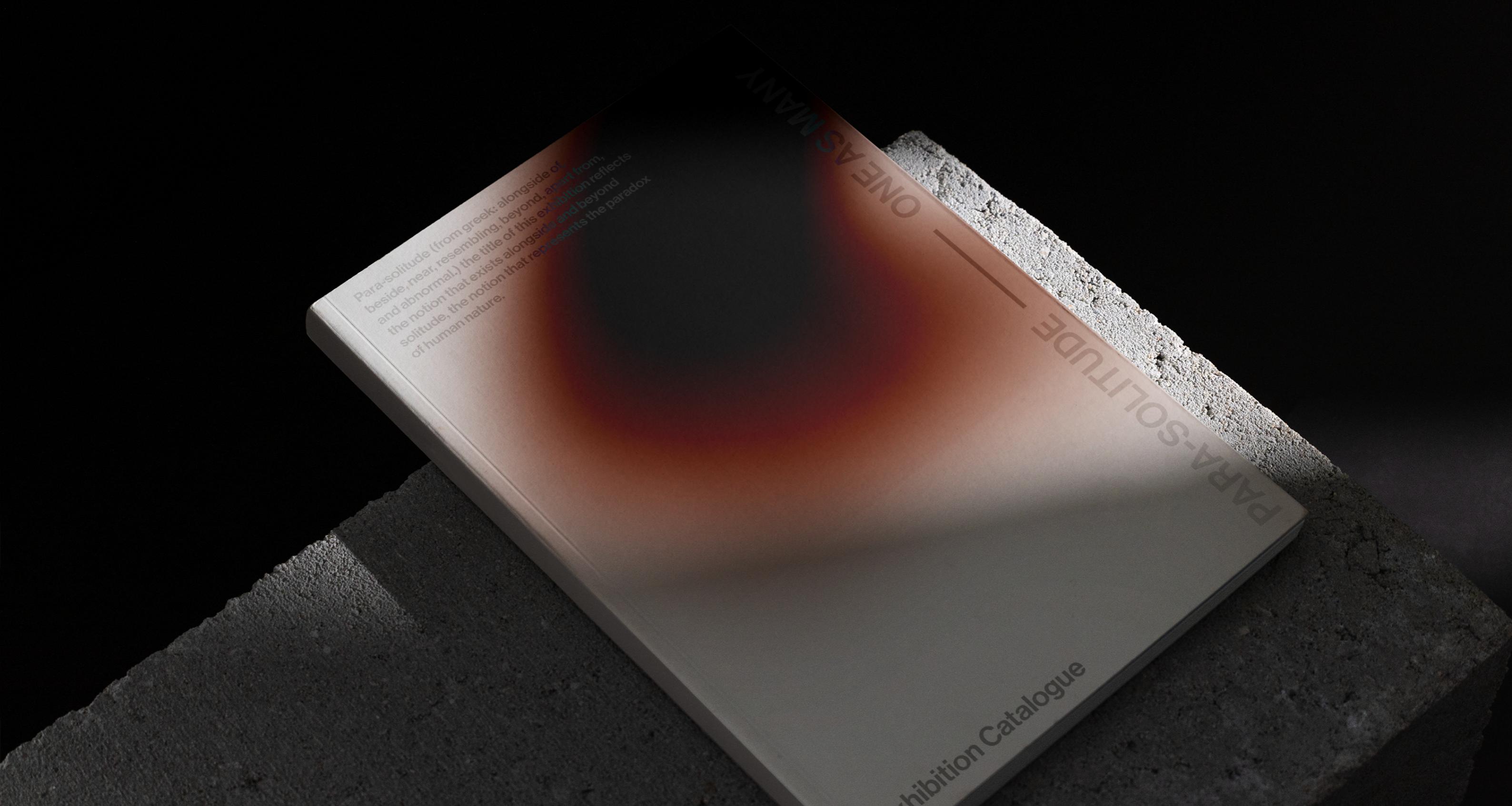


brushes in  
for Parnell and the brush with  
Michael Davitt. But he had not told I  
those colours. Fleming had done it his

He opened the geography to stud  
not learn the names of places in A  
different places that had different  
the continents were in the countr  
universe.

He turned to the flyleaf of the  
had written there: himself, his n

Stephen Dedalus  
Class of Elements  
Clongowes Wood College  
Saffins  
County Kildare  
Ireland  
Europe  
The World  
The Universe



# BOOK & EDITORIAL DESIGN

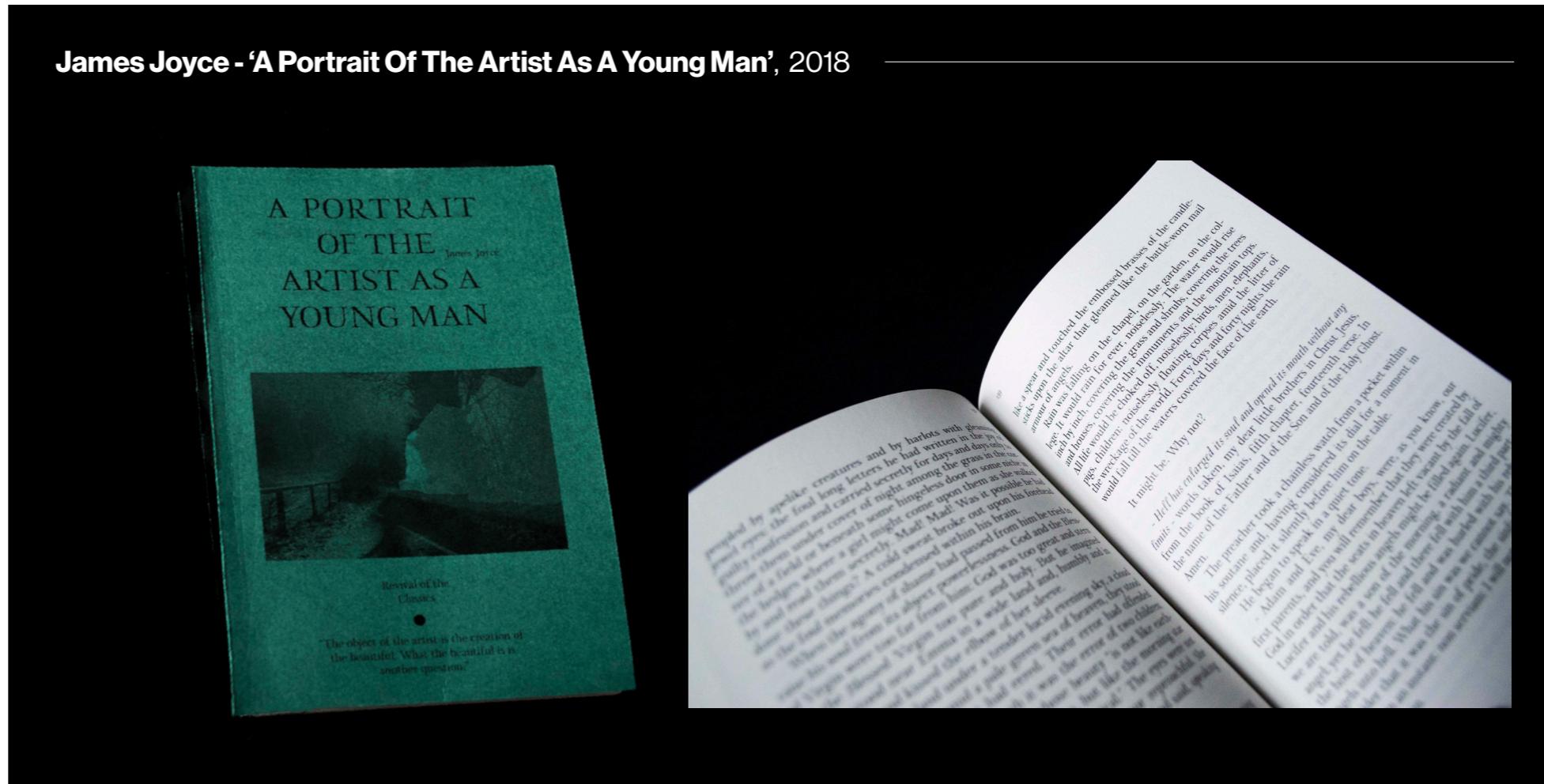
## Book Design Print

2016- Present

Book & Editorial design are one of the primary specialisations in the work of Komnen studio. From leaflets to books and magazines - this is the most vibrant and interesting lines of work in my practice.

Selection of works.

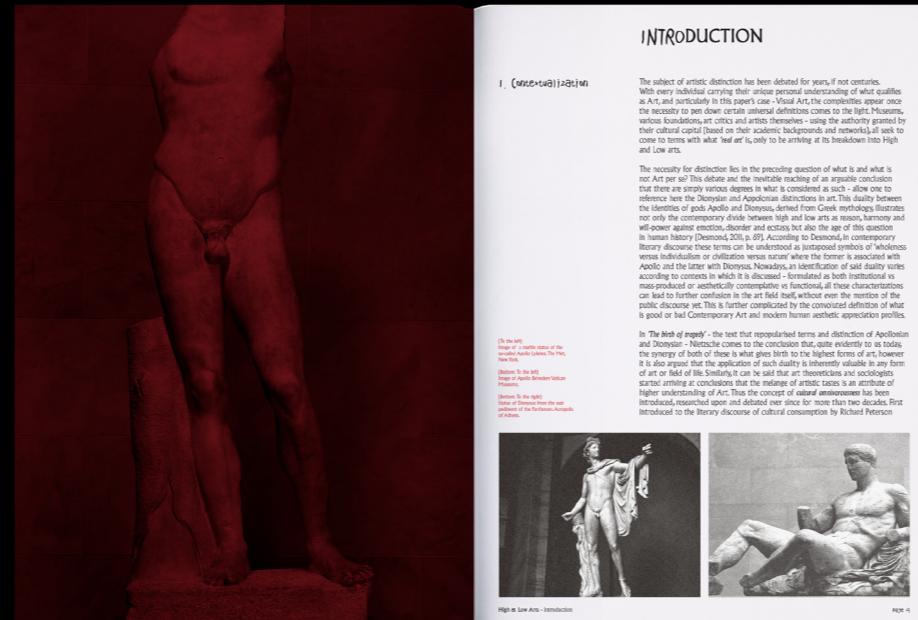
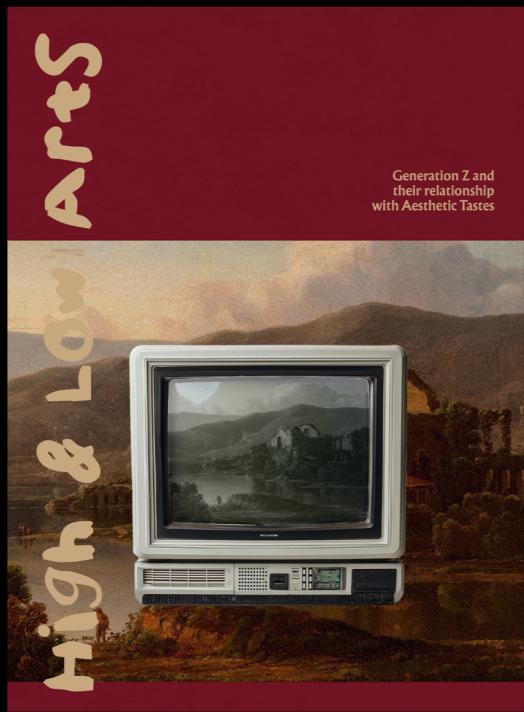
Please do not hesitate to request a separate portfolio focusing on this line of work.



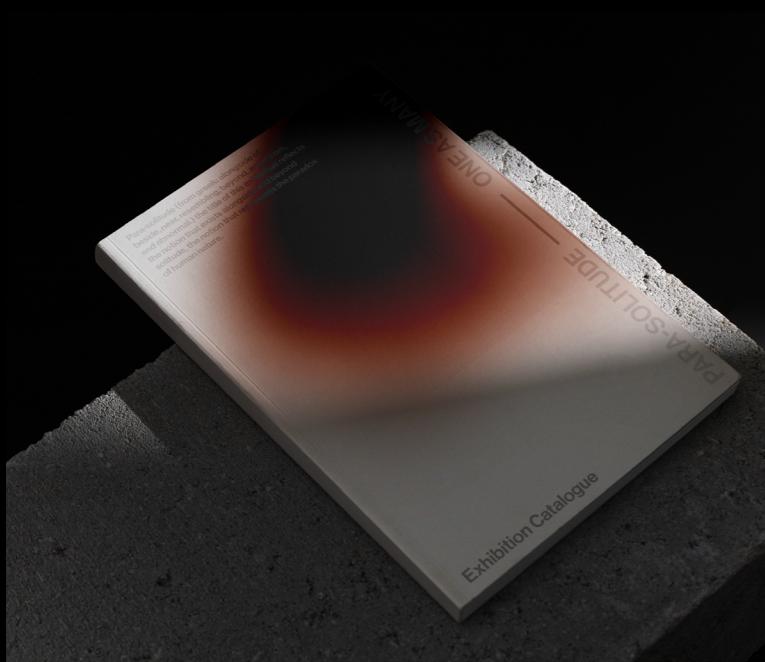
'D.O.P.E: Best Book Design Catalogue', 2016



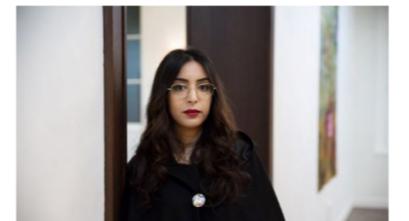
**High & Low Arts: Generation Z and Their Relationship with Aesthetic Tastes, 2021**



## **‘Para-solitude: One as Many’, 2021**

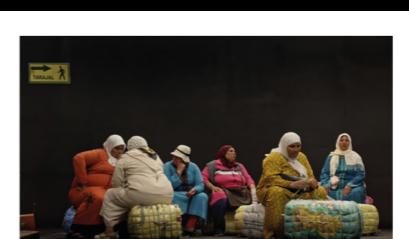


Banda Maroufi



'Randa Maroufi is interested in staging groups in public place or in intimacy. Often by a political approach, which claims ambiguity to question the status of images and the limits of representation'

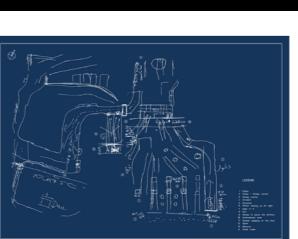
to question the status of images and the limits of representation'



Randa Maroufi is a graduate of the National Institute of Fine Arts, Tetouan, Morocco (2010) and the School of Fine Arts, Angers, France (2013). She also earned a diploma from Le Fresnoy – Studio National des Arts Contemporains, Tourcoing, France (2015). Randa Maroufi has been Artist Member of Belgium (2016), Sharjah Biennial, Lebanon (2017), Videoflat Bonn, Germany (2017); International Film Festival Rotterdam, The Netherlands (2018); African Photography Meeting, Bamako, Mali (2015) the Marrakech Biennale, Morocco (2014), etc.

Academy of Fine Arts in Warsaw at Castle of Vlašim in 2016 – 2017. She received many awards for her work. Le Park (2015), and Bab Šebáta (2019).

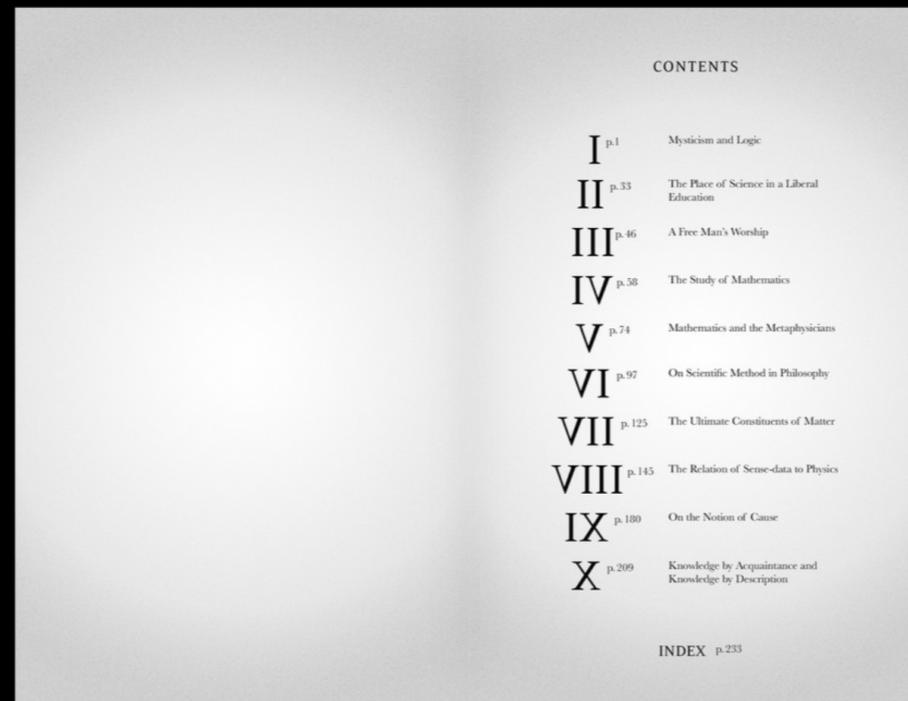
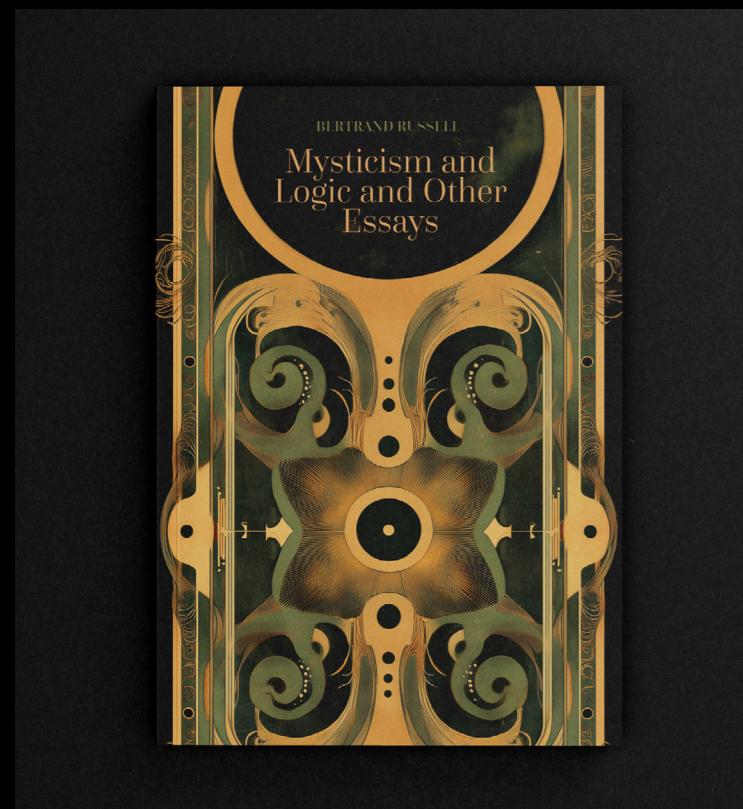
Belonging to the generation that grew up in an era dominated by image, she collects them with as much eagerness as suspicion, and ceaselessly questions their veracity. She prefers to put her ambiguous fictions in the service of reality, and the field of her experimentation encompasses the occupation of public space and gender



**DIWANA (2020-2018)**  
SERIES OF CYANOTYPE  
PRINTS ON VELIN  
D'ARCHES PAPER

Diversa (customs) unites a collection of maps drawn by smugglers from the city of Côte. Each map depicts a daily collection. Each route, made up of several lines, was drawn by a person, and is drawn on paper by the merchandise carriers, and then transformed into blueprints (blue coloured prints obtained by cyanotype). By using this process, Randa Maroul brings to life the stories of the smugglers and the people to whom they sell their goods. The maps are drawn by these men and women which they aren't able to experience in their everyday lives. Blueprints also amplify the outlines of the merchandise carriers, represented by the central characters to translate the stories with the more conventional maps drawn by architects and urban planners.

## Mysticism and Logic, 2020



to be quite independent of the sudden illumination from which they sprang. Nevertheless their origin clung to them, and they remained – to borrow a useful word from Mr. Santayana – “malicious” in regard to the world of science and common sense. It is only so that we can account for the complacency with which philosophers have accepted the inconsistency of their doctrines with all the common and scientific facts which seem best established and most worthy of belief.

The logic of mysticism shows, as is natural, the defects which are inherent in anything malicious. The impulse to logic, not felt while the mystic mood is dominant, reasserts itself as the mood fades, but with a desire to retain the vanishing insight, or at least to prove that it was insight, and that what seems to contradict it is illusion. The logic which thus arises is not quite disinterested or candid, and is inspired by a certain hatred of the daily world to which it is to be applied. Such an attitude naturally does not tend to the best results. Everyone knows that to read an author simply in order to refute him is not the way to understand him, and to read the book of Nature with a conviction that it is all illusion is just as unlikely to lead to understanding. If our logic is to find the common world intelligible, it must not be hostile, but must be inspired by a genuine acceptance such as is not usually to be found among metaphysicians.

### III. TIME

The unreality of time is a cardinal doctrine of many metaphysical systems, often nominally based, as already by Parmenides, upon logical arguments, but originally derived, at any rate in the founders of new systems, from the certainty which is born in the moment of mystic insight. As a Persian Sufi poet says:

“Past and future are what veil God from our sight.  
Burn up both of them with fire! How long  
Wilt thou be partitioned by these segments as a reed?”<sup>5</sup>

The belief that what is ultimately real must be immutable is a very common one: it gave rise to the metaphysical notion of substance, and finds, even now, a wholly illegitimate satisfaction in such scientific

16 MYSTICISM AND LOGIC/AND OTHER ESSAYS

doctrines as the conservation of energy and mass. It is difficult to disentangle the truth and the error in this view. The arguments for the contention that time is unreal and that the world of sense is illusory must, I think, be regarded as fallacious. Nevertheless there is some sense – easier to feel than to state – in which time is an unimportant and superficial characteristic of reality. Past and future must be acknowledged to be as real as the present, and a certain emancipation from slavery to time is essential to philosophic thought. The importance of time is rather practical than theoretical, rather in relation to our desires than in relation to truth. A truer image of the world, I think, is obtained by picturing things as entering into the stream of time from an eternal world outside, than from a view which regards time as the devouring tyrant of all that is. Both in thought and in feeling, even though time be real, to realise the unimportance of time is the gate of wisdom.

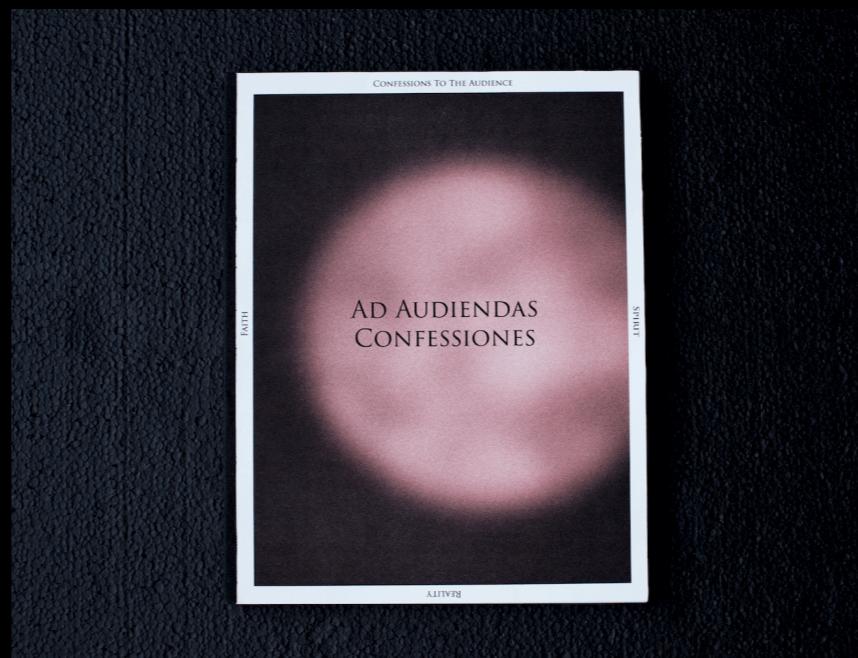
That this is the case may be seen at once by asking ourselves why our feelings towards the past are so different from our feelings towards the future. The reason for this difference is wholly practical: our wishes can affect the future but not the past, the future is to some extent subject to our power, while the past is unalterably fixed. But every future will some day be past; if we see the past truly now, it must, when it was still future, have been just what we now see it to be, and what is now future must be just what we shall see it to be when it has become past. The felt difference of quality between past and future, therefore, is not an intrinsic difference, but only a difference in relation to us: to impartial contemplation, it ceases to exist. And impartiality of contemplation is, in the intellectual sphere, that very same virtue of disinterestedness which, in the sphere of action, appears as justice and unselfishness. Whoever wishes to see the world truly, to rise in thought above the tyranny of practical desires, must learn to overcome the difference of attitude towards past and future, and to survey the whole stream of time in one comprehensive vision.

The kind of way in which, as it seems to me, time ought not to enter into our theoretic philosophical thought, may be illustrated by the philosophy which has become associated with the idea of evolution, and which is exemplified by Nietzsche, pragmatism, and Bergson. This phi-

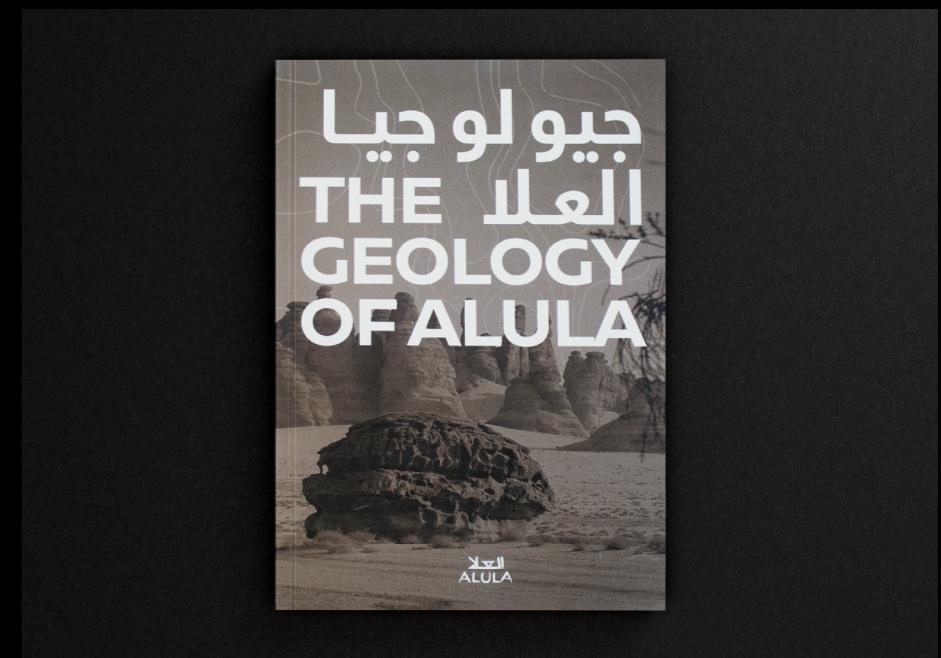
## ‘Bazran Living Gardens’, 2022



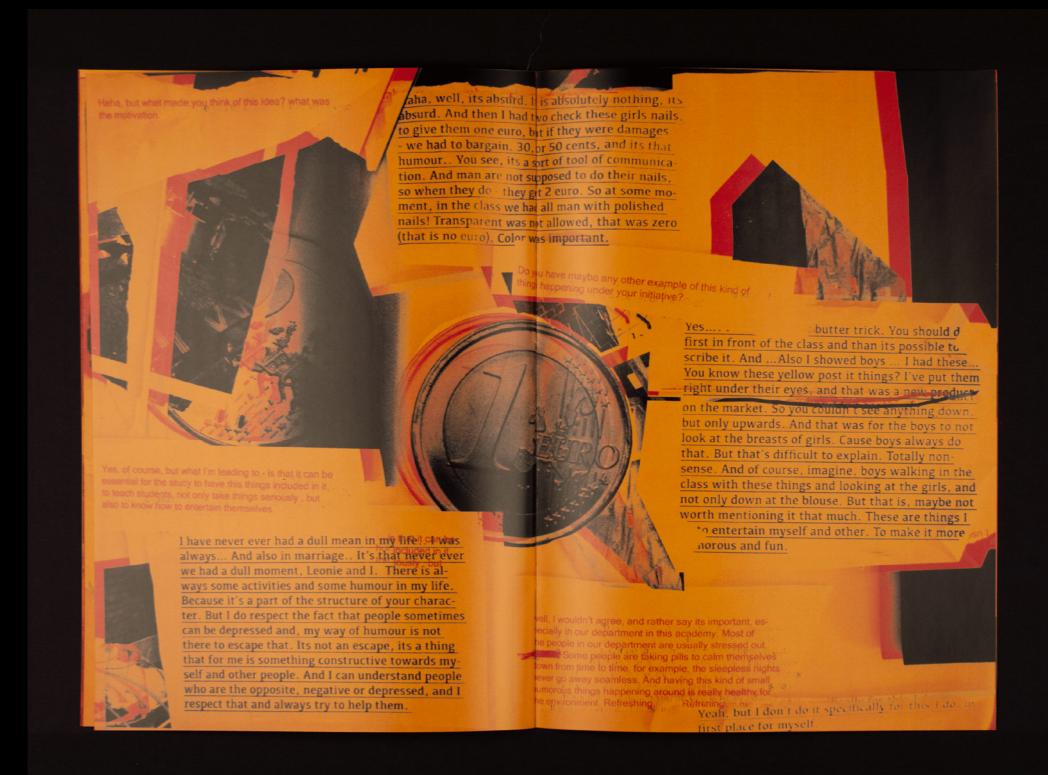
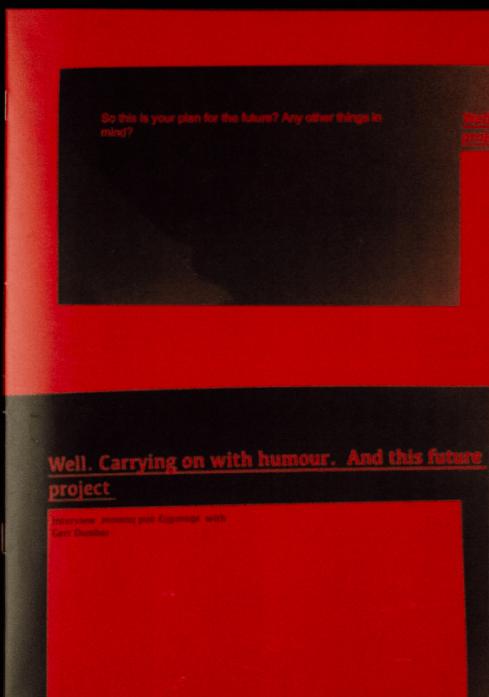
## ‘Ad Audiendas Confessiones’, 2016



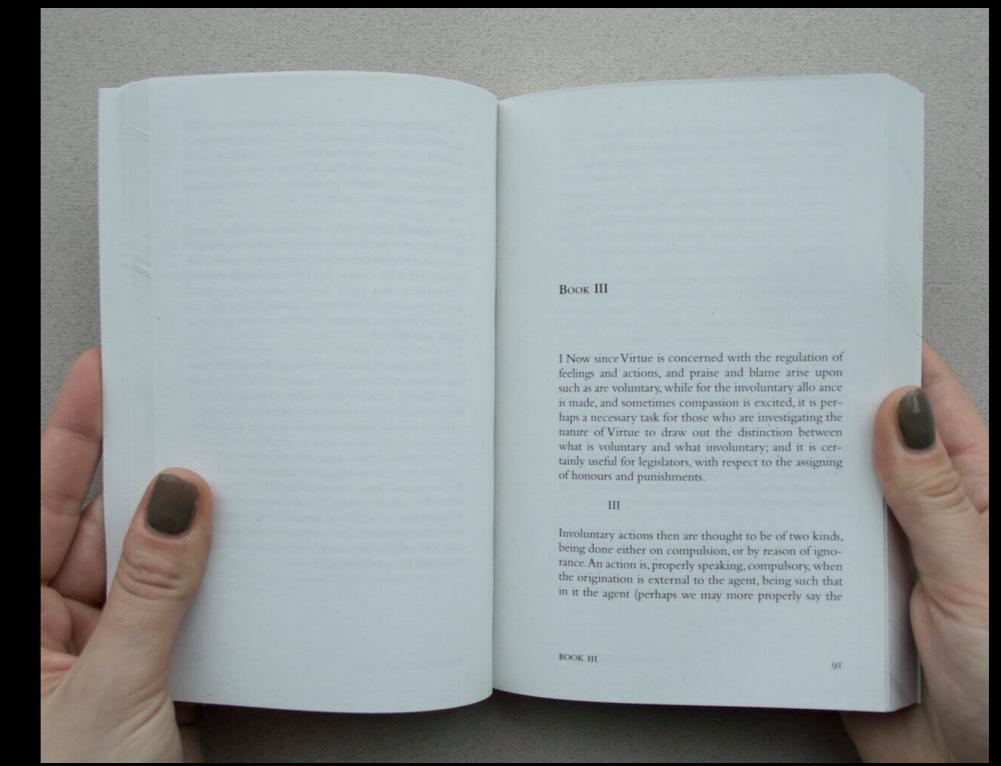
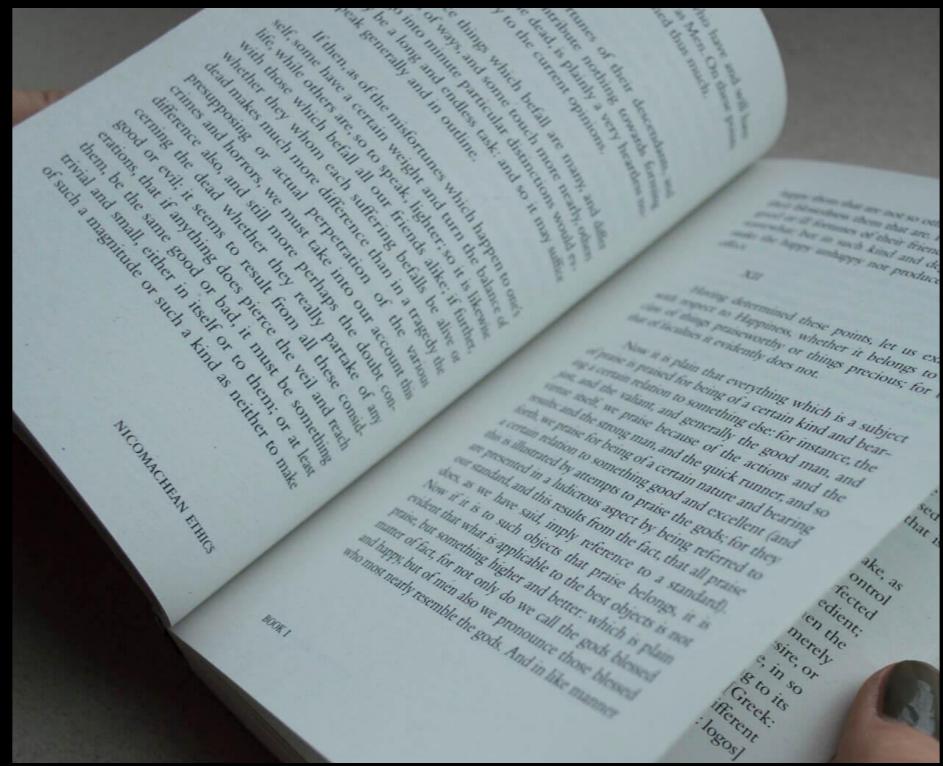
## ‘The Geology of AlUla’, 2023



## 'Gert Dumbar: Interview', 2017



## 'Nicomachean Ethics', 2017



I Now since Virtue is concerned with the regulation of feelings and actions, and praise and blame arise upon such as are voluntary, while for the involuntary all alike is made, and sometimes compassion is excited, it is perhaps a necessary task for those who are investigating the nature of Virtue to draw out the distinction between what is voluntary and what involuntary; and it is certainly useful for legislators, with respect to the assigning of honours and punishments.

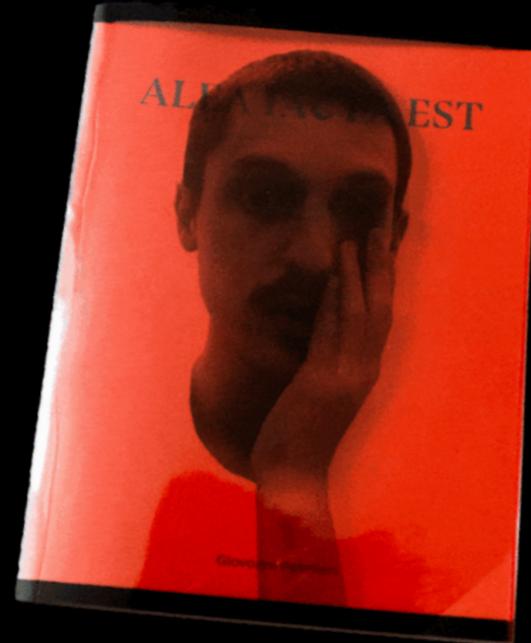
III

Involuntary actions then are thought to be of two kinds, being done either on compulsion, or by reason of ignorance. An action is, properly speaking, compulsory, when the origination is external to the agent, being such that in it the agent (perhaps we may more properly say the

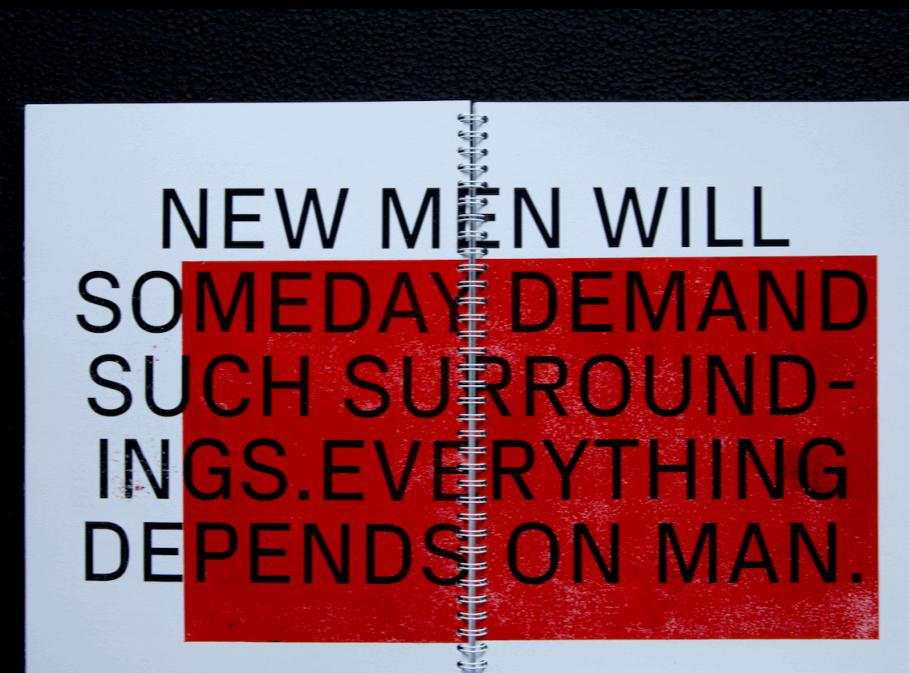
BOOK III

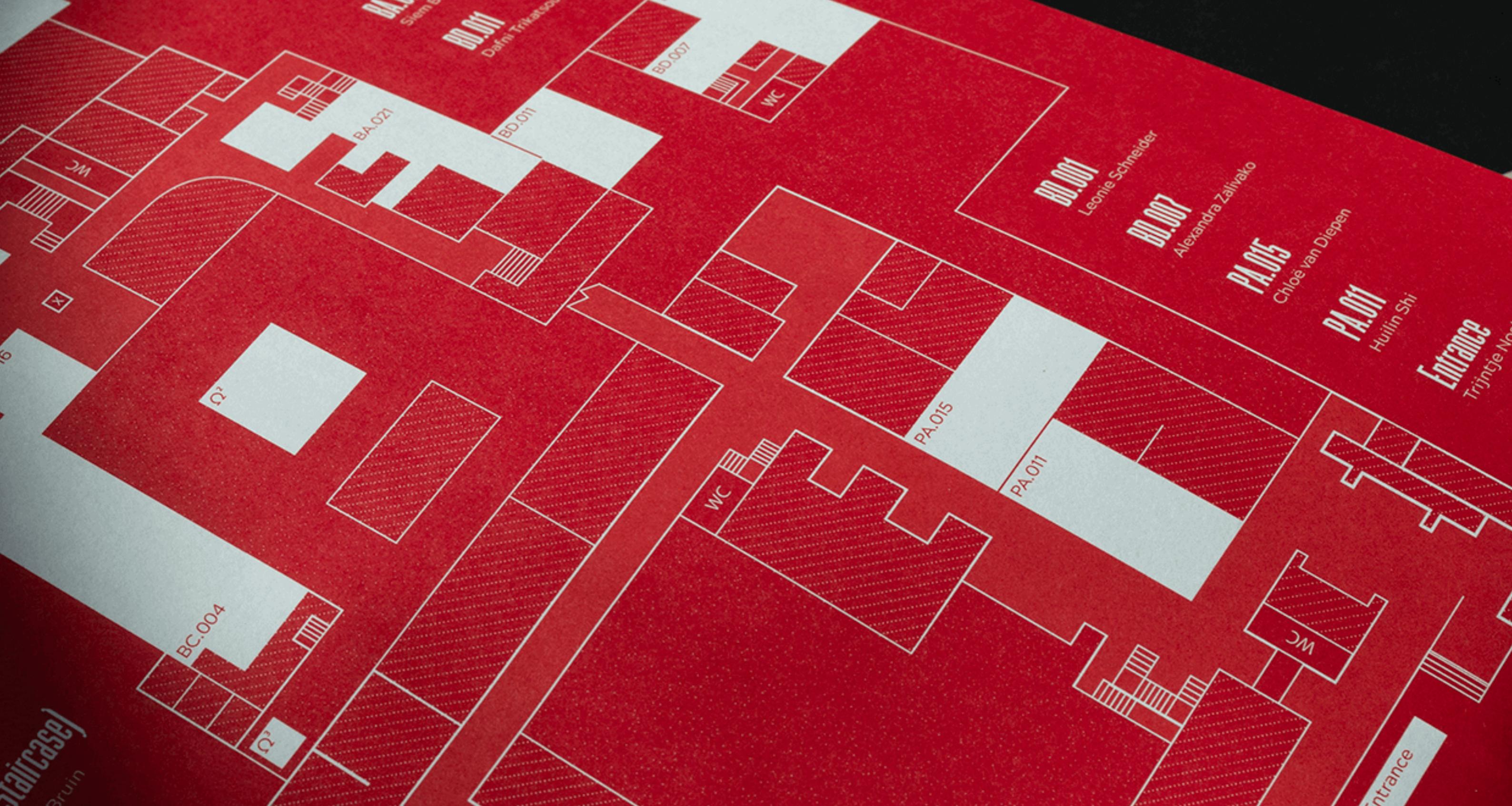
91

'Alea lacta Est', 2018



'Trialogue' Piet Mondriaan, 2017





# POSTER DESIGN, COLLAGE & PRINT

Print Design  
Collage

2017-Present

Selection from the period of 2018-present. More works of these types can be found on [Instagram](#) and/or [online](#).

Not each and every individual project in this section is named. Please do not hesitate to request a separate portfolio focusing on this line of work.

**Electro Library**, 2017



**KABK Fine Arts - Graduation Show Floor-Map**, 2018



**Para-solitude: One as Many , 2021**



Nous pouvons croire à l'individu, principalement l'environnement - nations, croyances, idéologies, artistiques. Il paraît que l'humain liberte en étant attirée par les conflit intérieur de l'existence, peu concluant. Une fois de plus, l'amoureux avoué de la liberté tyrannie".

La question reste: quelles dox et comment pouvons-nous nous dans la foule formée d'individus, qui sont néanmoins attirés par nous? Pouvez-vous voir le reflet de

## En outre:

Afin d'en savoir plus sur le programme, les interviews, leurs activités actuelles et futures, nous invitons notre public à visiter les informations référentielles et la continuation digitale du catalogue.

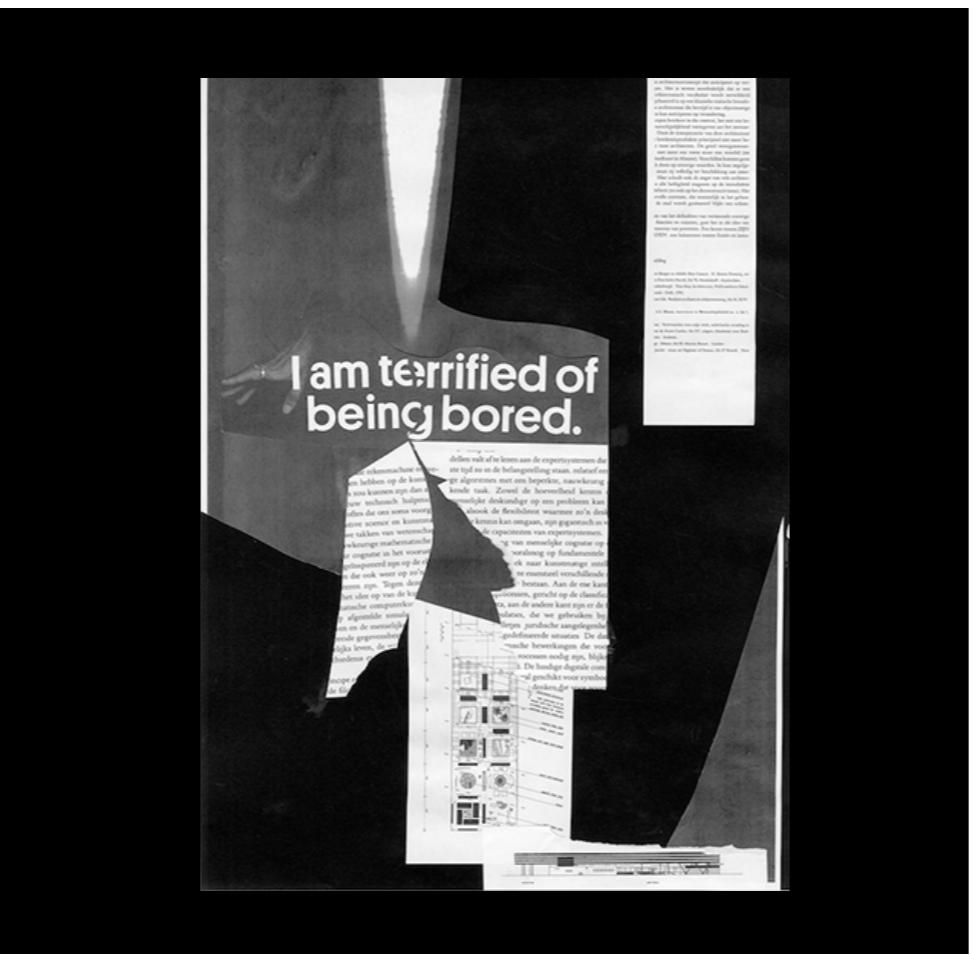
Le catalogue va bientôt paraître. Pour commander à l'adresse catalogue imprimé et nous poser des questions, veuillez contacter pour commander à l'adresse catalogue imprimé et nous poser des questions.

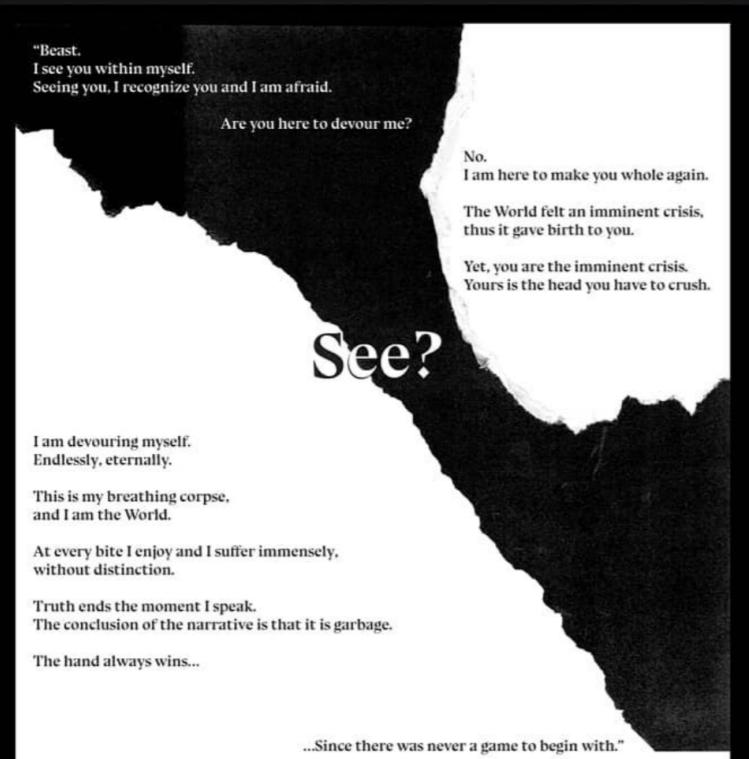


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ONE AS MANY

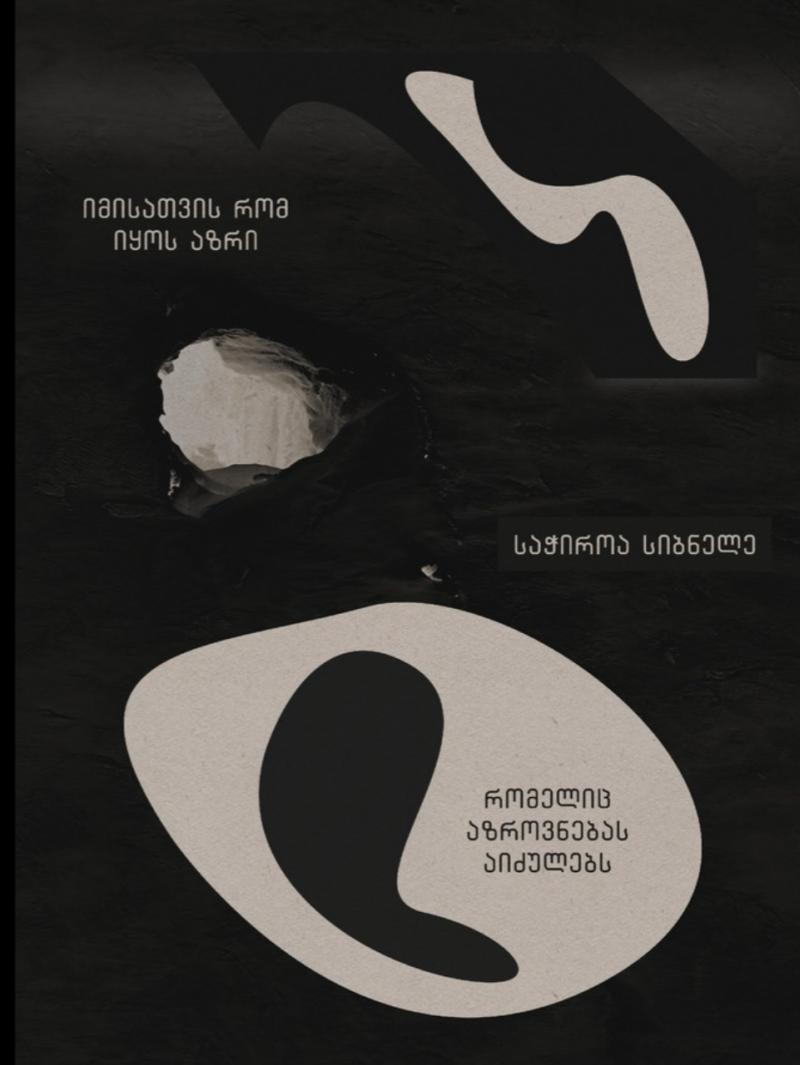


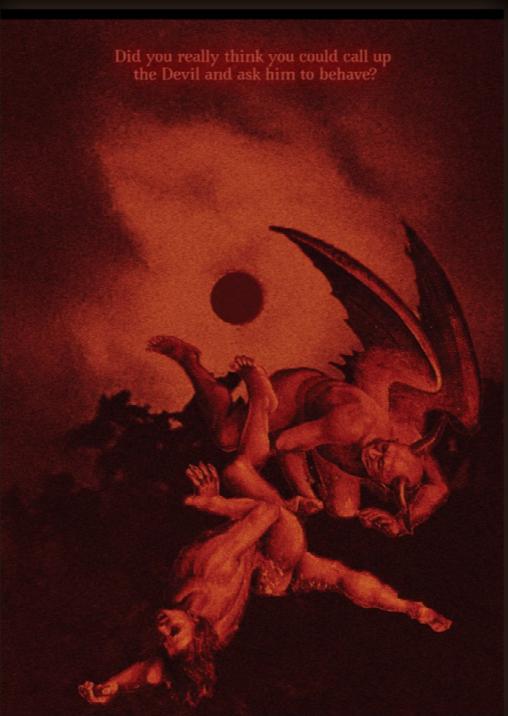
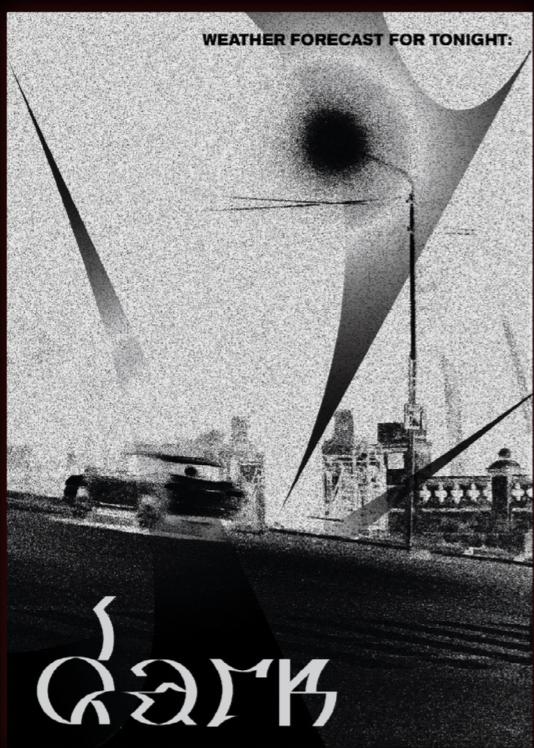
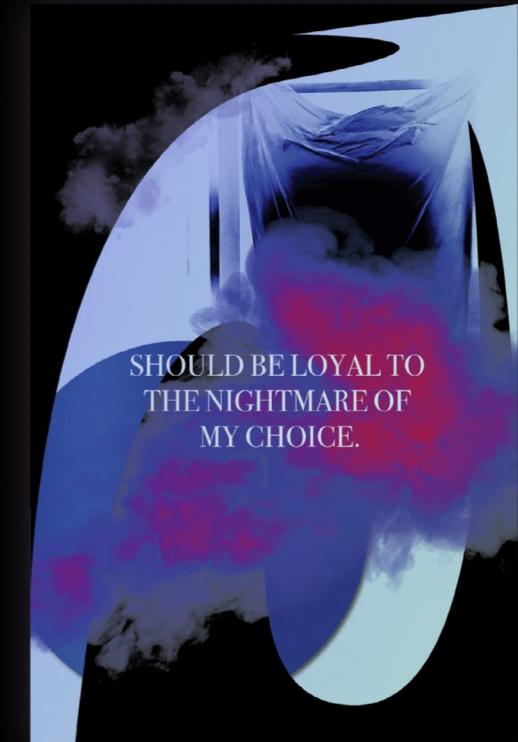
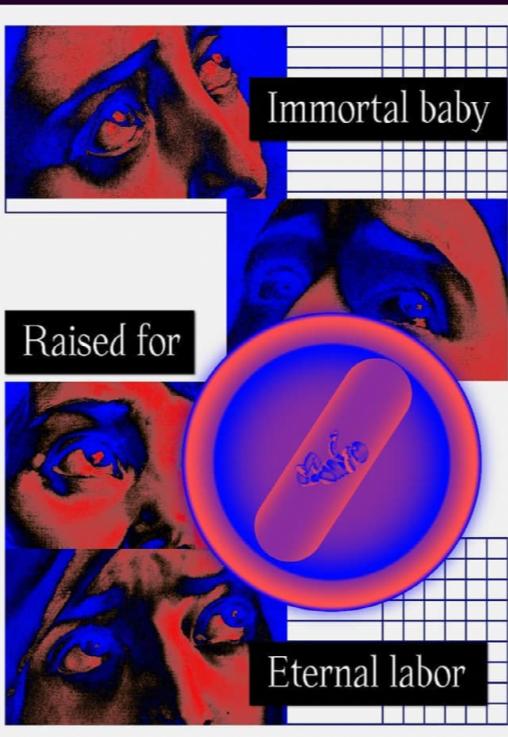
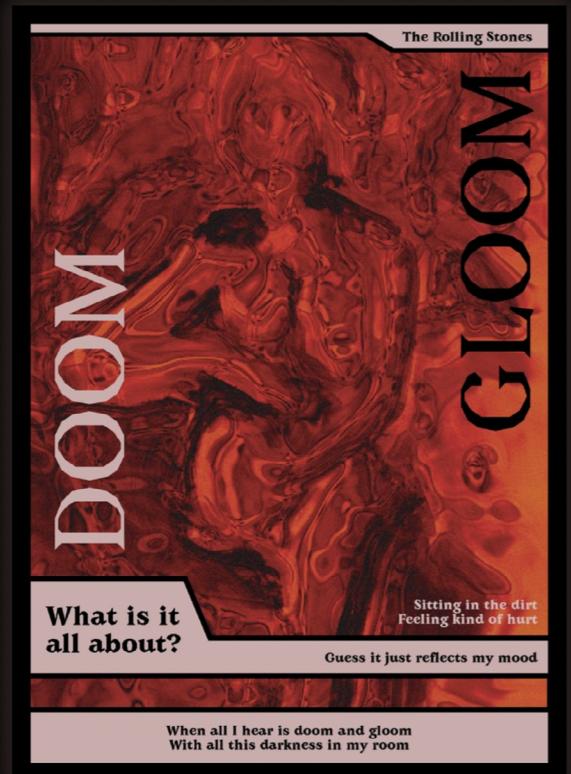


**TRANCE MAGAZINE \***  
**OPEN CALL ISSUE I**

Keyword/murmur < 2000 words  
By February 28th to [trancezine@gmail.com](mailto:trancezine@gmail.com)

\* Trance Magazine is a platform for urgent, visceral and cathartic literature. The magazine treats writing as a practice of purification and exploration of the unconscious. We are open for all genres and styles.







# PAINTING, ART & ILLUSTRATION

Selection from the period of 2019 to the present day. More works of these types can be found on [Instagram](#) and/or [online](#).

Please do not hesitate to request a separate portfolio focusing on this line of work.

**Eunoia**, 2020



**Untitled.3**, 2020





**Narrative mural projection**, cultural complex of Antarah's Rock, 2022

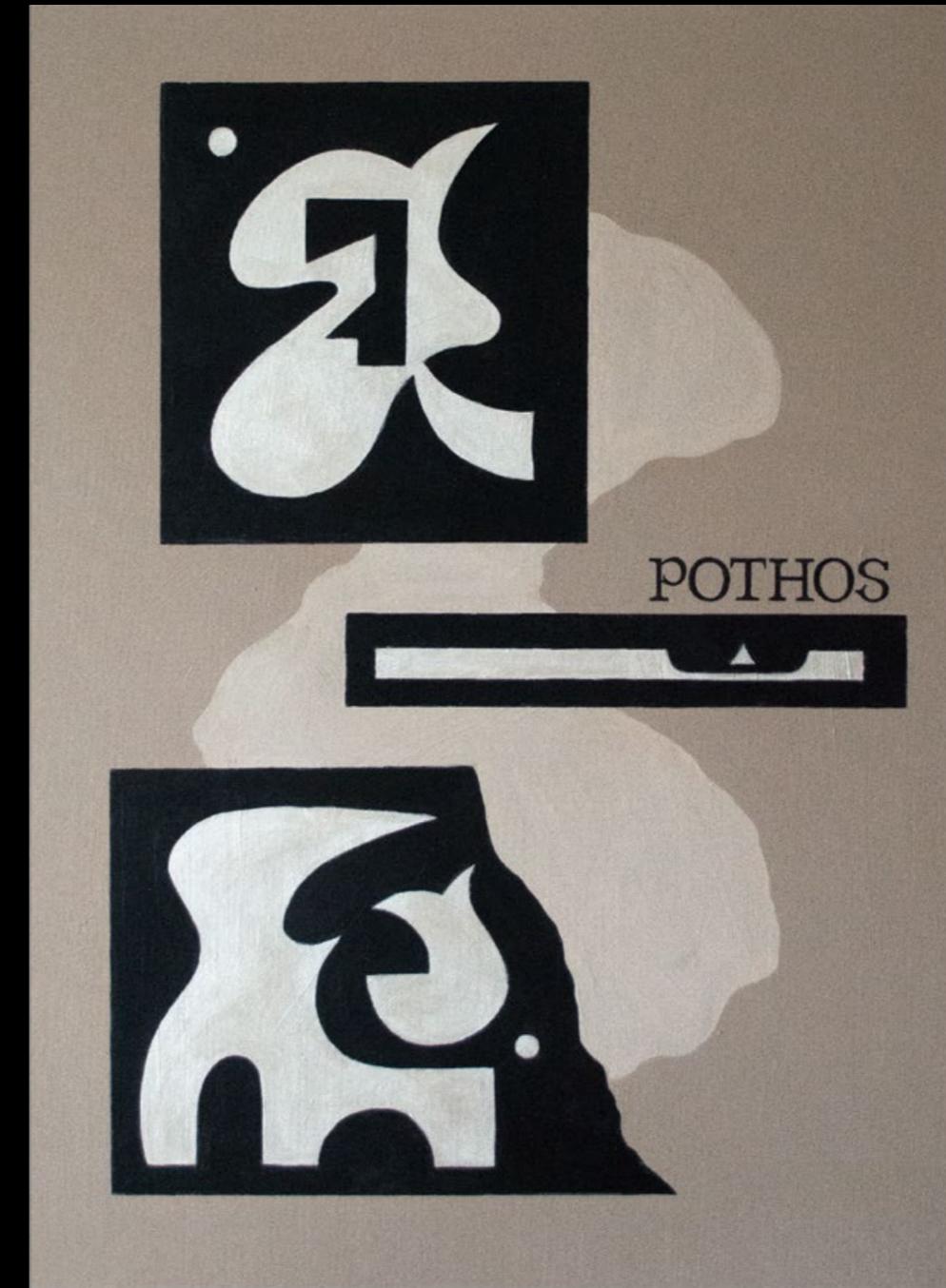
**Untitled.1**, 2020



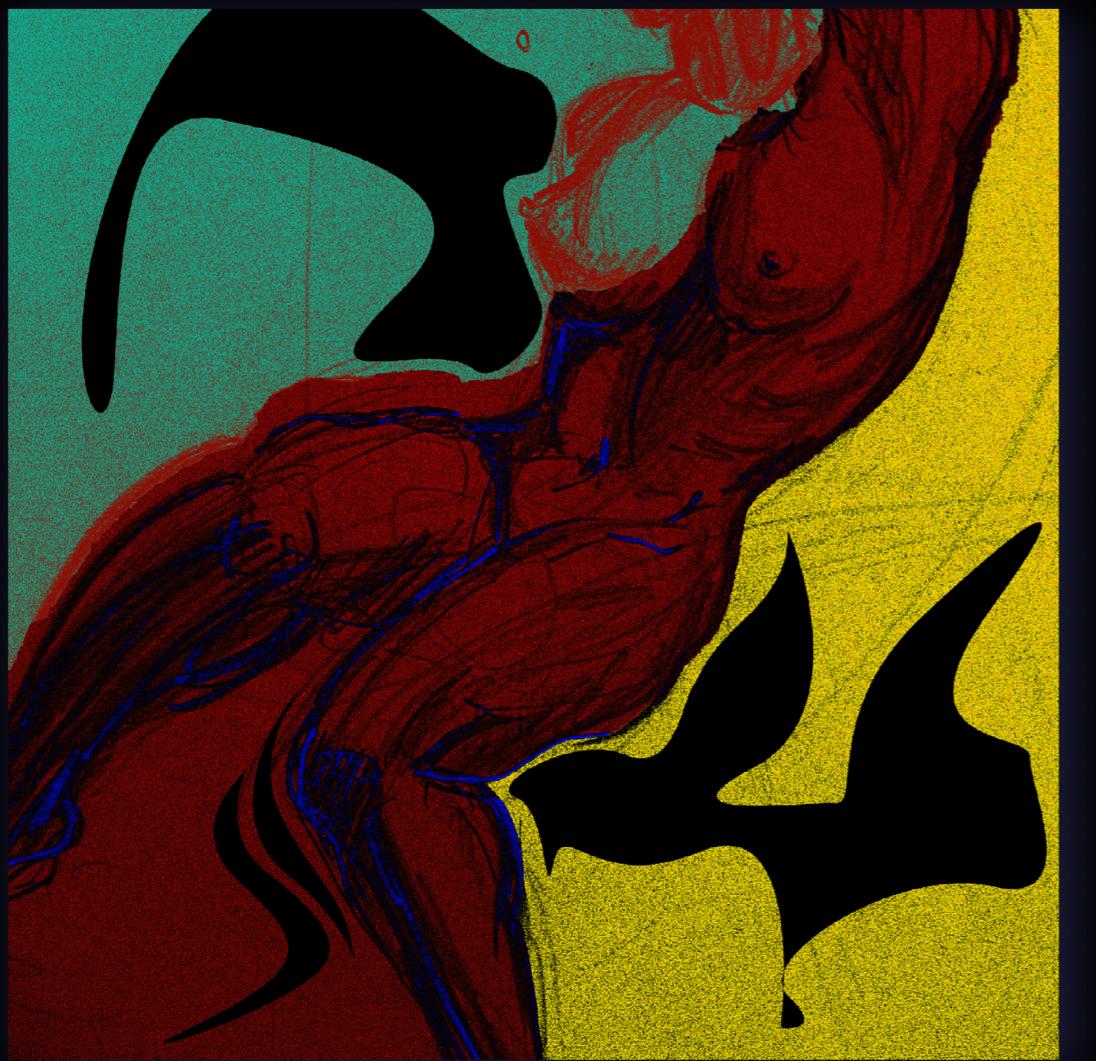
**Untitled.2**, 2020



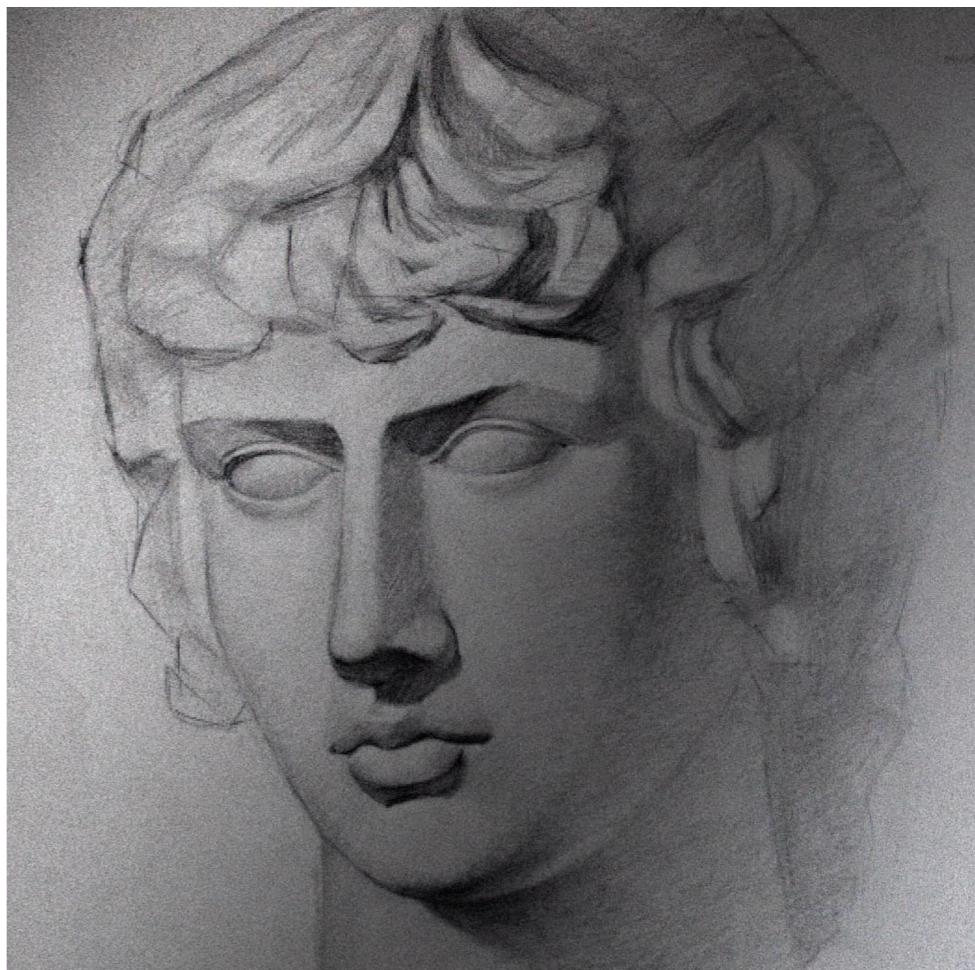
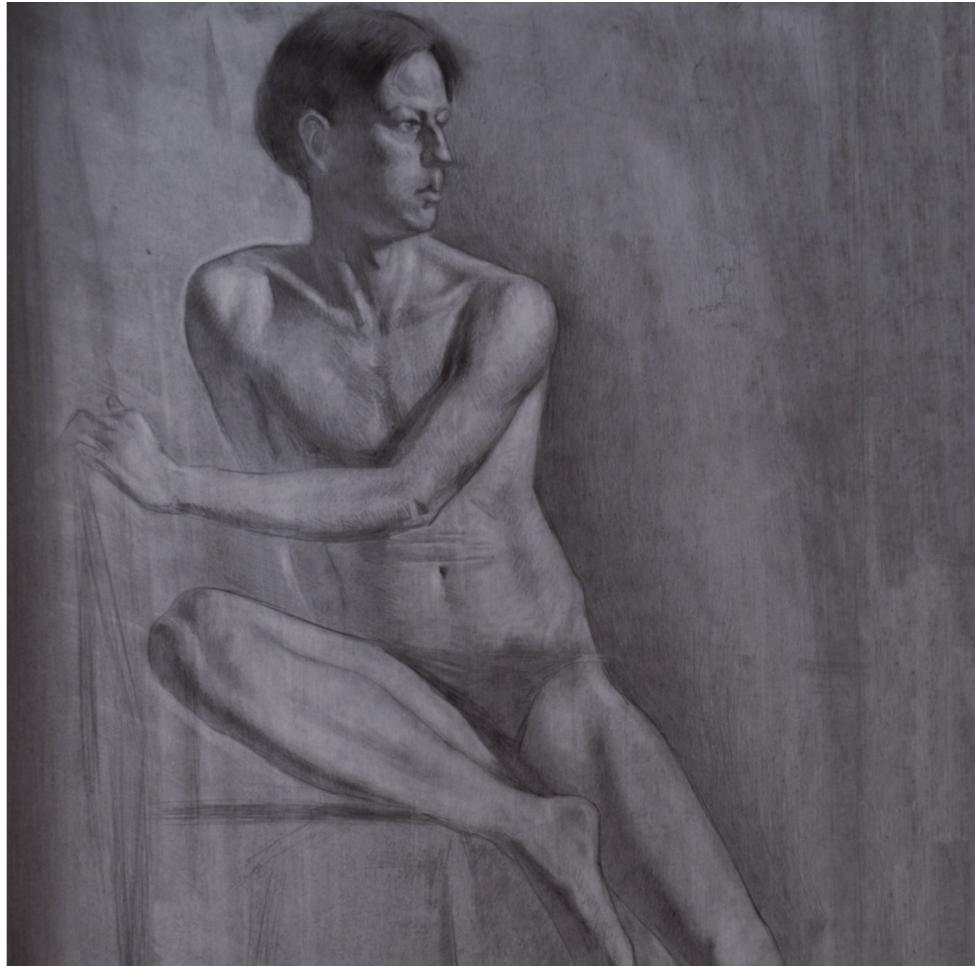
**Concept Art for an Interactive Panel**, cultural complex of Antarah's Rock, 2022



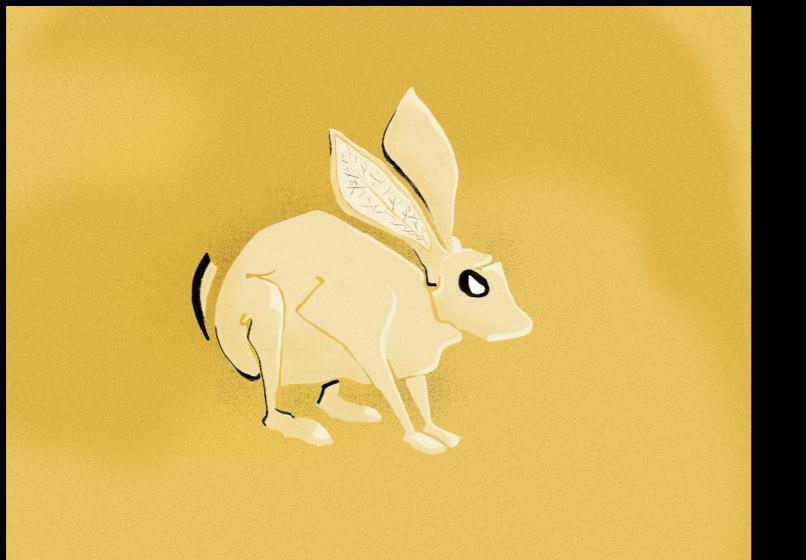
**Pothos**, 2020



**Untitled**, 2018



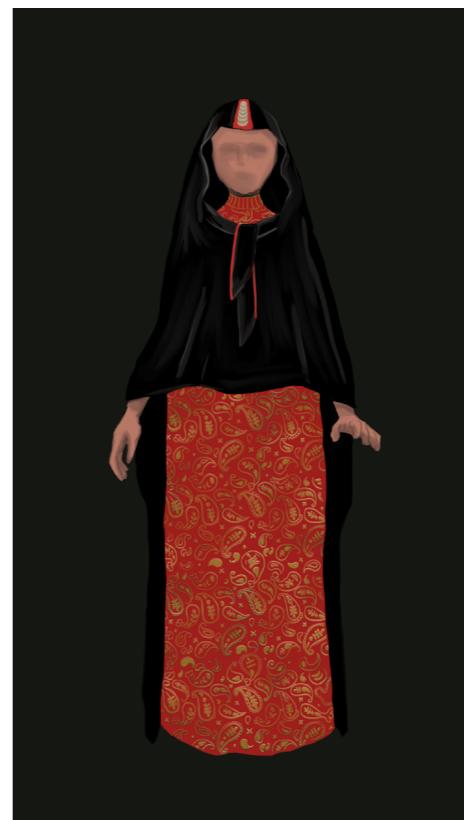
**Drawing Pieces**, Varied dates



**Illustration of  
Local Legends in  
the Middle East,  
2021**



**Drawing Pieces**, Varied dates



**Illustrations of Saudi  
Cultural Heritage, 2022**



**ENTRY TICKET**  
PERMANENT COLLECTION

Adult  
50 SAR



متحف قصر شبرا  
SHOBRA PALACE MUSEUM



**ENTRY TICKET**  
PERMANENT COLLECTION

Adult  
50 SAR



**ENTRY TICKET**  
PERMANENT COLLECTION

Adult  
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متحف قصر شبرا  
SHOBRA PALACE MUSEUM



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متحف قصر شبرا  
SHOBRA PALACE MUSEUM

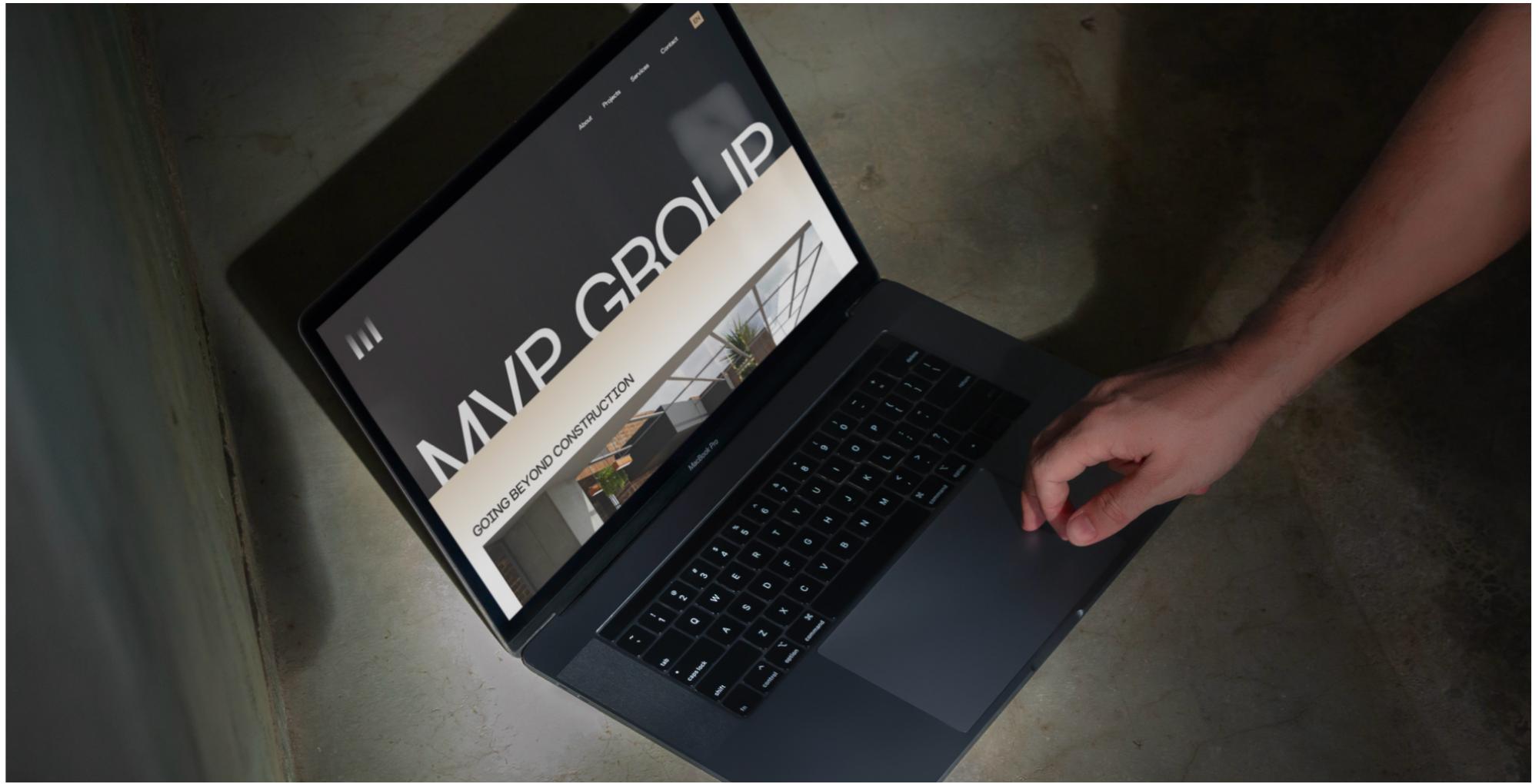
# VISUAL IDENTITY & LOGOTYPES GALLERY

## Visual Identity Logo Design

2018-Present

Selection from the year 2018 to present day. More works of these types can be found on [Instagram](#) and/or [online](#).

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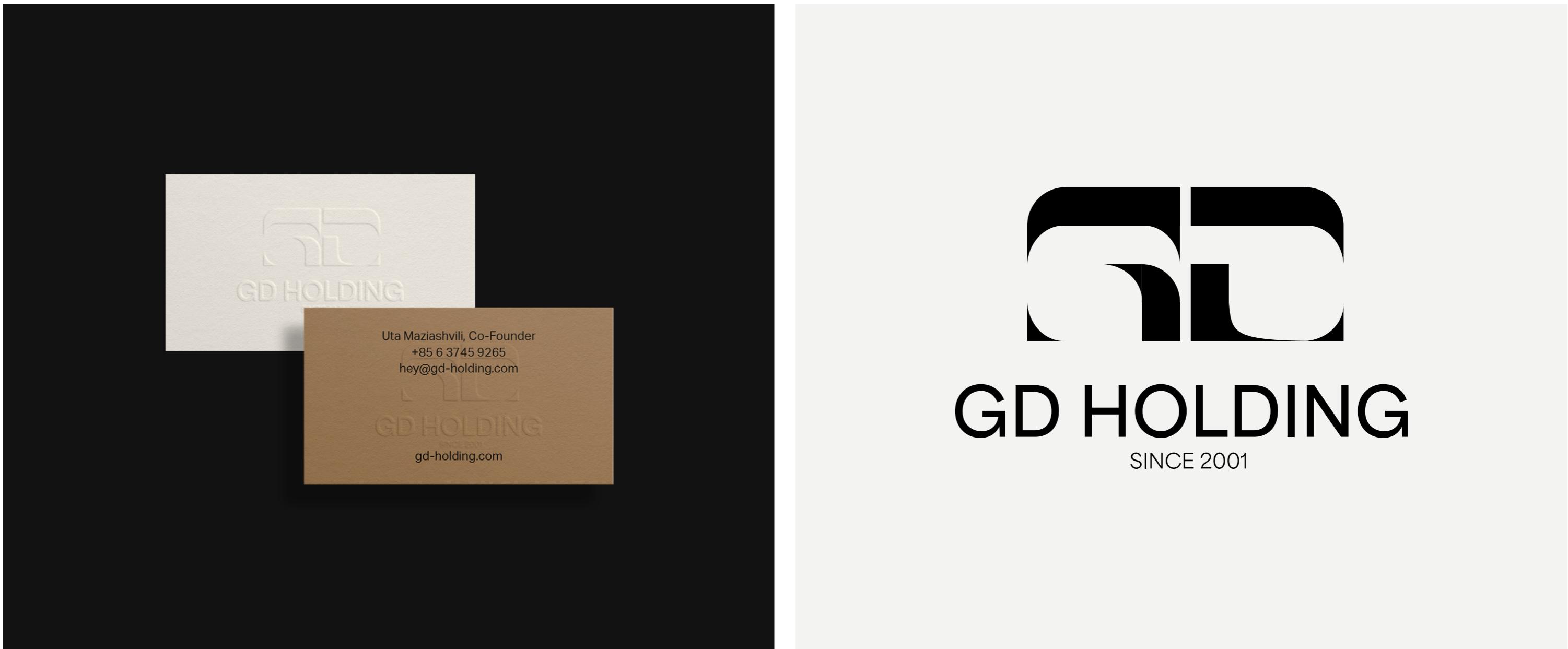


**MVP Group**, 2023-2024





**GD Holding**, 2024 (Rejected Proposal)

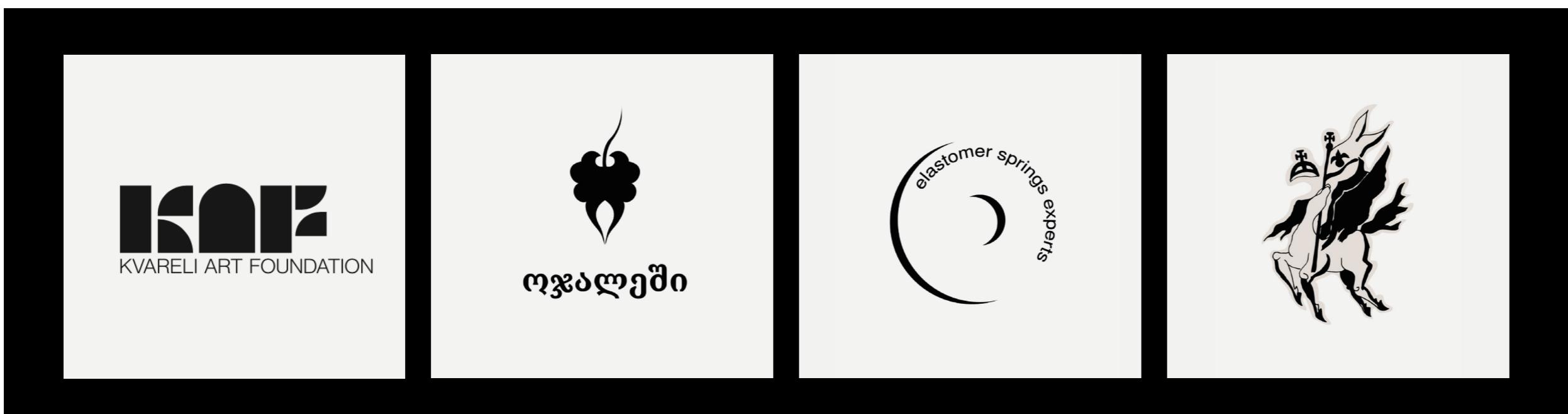




Al Masmak Fort Museum, 2022



Sfera Education, 2018



# 2026 PORTFOLIO