



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.





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.





KVARELI FOUNDATION FOR
CONTEMPORARY ART

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.

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Le métro de Moscou dans le cinéma de fiction

Culture 2, mais il manquait les éléments principaux. Je ne me souviens plus mot par mot, mais je disais que la Culture 2 allait venir quand on demanderait une vraie passion de la part des architectes, quand ils devraient allumer cette passion et créer avec. Maintenant on voit cette passion bouillante et flamboyante. Donc maintenant c'est le retour de la Culture 2 absolue... même sur paroles, ils disent qu'ils veulent retourner vers l'Union Soviétique victorieuse. Donc, maintenant c'est évident.

EL: Je suis ravie de ne pas m'être trompée dans les dates! La prochaine question est...

VP: Un instant, je voudrais dire juste que cette timeline est très utile pour vous, mais si vous la publiez, vous recevrez énormément d'objections. Je ne publierais pas ce schéma, mais il est utile pour vous.

EL: De l'autre côté, je pense que le mémoire de master est le niveau où on peut faire des bêtises...

VP: Dans ce cas je trouverais les timelines de Tchijevskii et Hale, je commencerais par elles et me baserais sur ça. Cette timeline de Tchijevskii... j'ai son livre quelque part, je vais vous scanner 2-3 pages.

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Annexe - Dialogue avec Vladimir Papernyi

с. 6-5. Этап деления черепноспинного менингита (черные значки) / интенсивность (красная линия) за период с 1800 по 1935 г.

Tchijevskii A. Timeline des épidémies d'une méningite cérébro-spinale (points noirs) et de l'activité solaire (courbe rouge)

Cycle solaire de Hale

тут будет миллион сразу возражений. Поэтому я бы не стал бы ее прямо буквально публиковать такую схему, как нечто... помощь для себя, это хорошо.

EL: С другой стороны, как сказать, мне кажется, магистерская диссертация - это как раз тот уровень, когда можно немного хулиганить, скажем так.

VP: Тогда я бы нашел бы схему Чижевского и нашел бы схему этого Хэйла, и начал бы с них, и дальше уже на них бы нанизывал бы это. А схему Чижевского... я... у меня книжка эта где-то есть, если я найду я, может быть, пошлю, сосканирую две-три страницы и пошлю.

EL: Спасибо. Так, тогда, следующий вопрос. Как, по-вашему, объекты одной культуры могут адаптироваться к другой? То есть, возможно ли вообще это, или подобные элементы, они всегда будут восприниматься чужеродными, и, как бы, хотеть, что называется, самоуничтожиться, и,

Elizaveta Levit

LE MÉTRO DE MOSCOU
DANS LE CINÉMA DE FICTION



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Le métro de Moscou dans le cinéma de fiction

Fig. 4
Projet du Palais de Soviets (1931-1933)

Fig. 5
Plan masse de reconstruction de Moscou (1935)

Fig. 6
Construction du métro/ tunnel de la station «Okhotny riad», 1934

Fig. 7
Construction du métro

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Chapitre I - La dimension culturelle du métropolitain soviétique

2. LA DIMENSION CULTUELLE DU MÉTROPOLITAIN SOVIÉTIQUE

La nécessité idéologique

Nous avons pu constater précédemment que l'idée de la construction du communisme et le culte du leader devaient devenir une nouvelle religion, remplacer le christianisme et être omniprésente. Karl Marx, un des inspirateurs du communisme dans la pensée politique, disait dans son œuvre inachevée *Critique de la philosophie du droit de Hegel* : « La religion est le soupir de la créature opprimée, l'âme d'un monde sans cœur, comme elle est l'esprit de conditions sociales d'où l'esprit est exclu. Elle est l'opium du peuple. »¹⁶ Suivant son testament, les bolcheviks ont proclamé l'Église orthodoxe comme étant cet « opium » et ont commencé à lutter contre la religion au sein de toute jeune RSFSR (premier nom de l'URSS). C'est à ce moment-là qu'ils ont appris la vraie importance du christianisme pour le peuple. Il s'avère que le niveau d'alphabétisation en Russie du début du XXe siècle était particulièrement bas pour un pays aussi développé. Les chiffres que les scientifiques annoncent sont très différents, mais admettons qu'au moment de la révolution seulement 40% de la population savait lire¹⁷ (pour comparer, en France le niveau de 90% d'alphabétisation a été franchi à la fin du XIXe siècle¹⁷). Un analphabétisme aussi conséquent entraînait un niveau de culture générale très bas dans certaines régions (notamment rurales). La religion symbolisait donc le pilier qui permettait d'instaurer le minimum de discipline et de définir les règles au sein des communautés. Vladimir Lénine a émis le 26 décembre 1919 le décret « Sur l'éradication de l'analphabétisme dans



CULTURAL COMPLEX OF ANTARAH'S ROCK

Exhibition Design

Visual Design

Illustration

2022

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



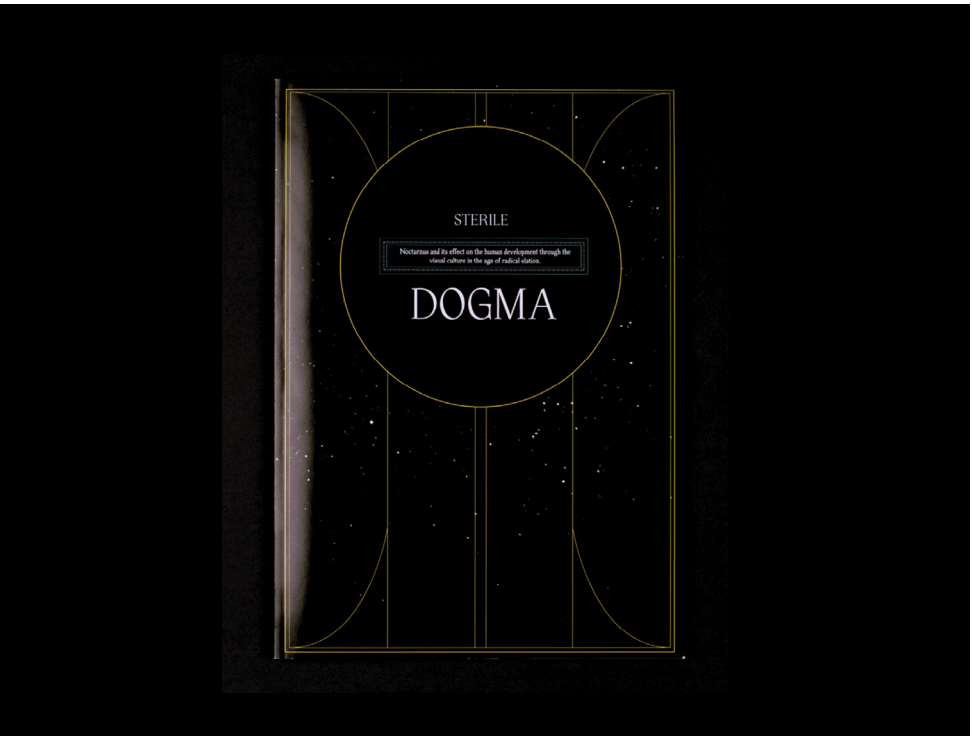
CHAPTER V p. FORTY

CHAPTER V p. FORTY

CHAPTER VI p. FIFTY

STERILE DOGMA

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.





BALANCE BY STRUGGLE

Exhibition Design

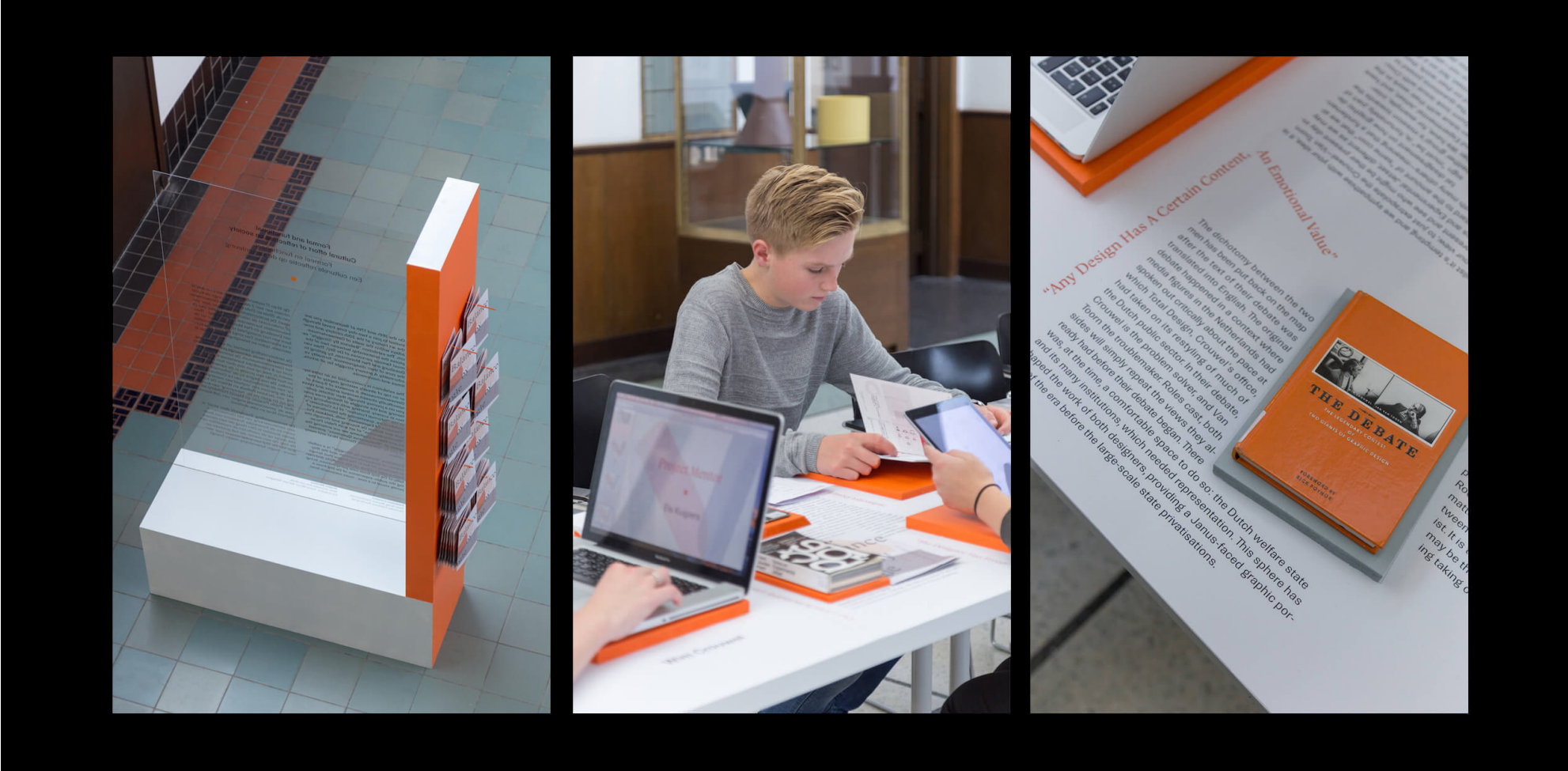
Visual Design

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.



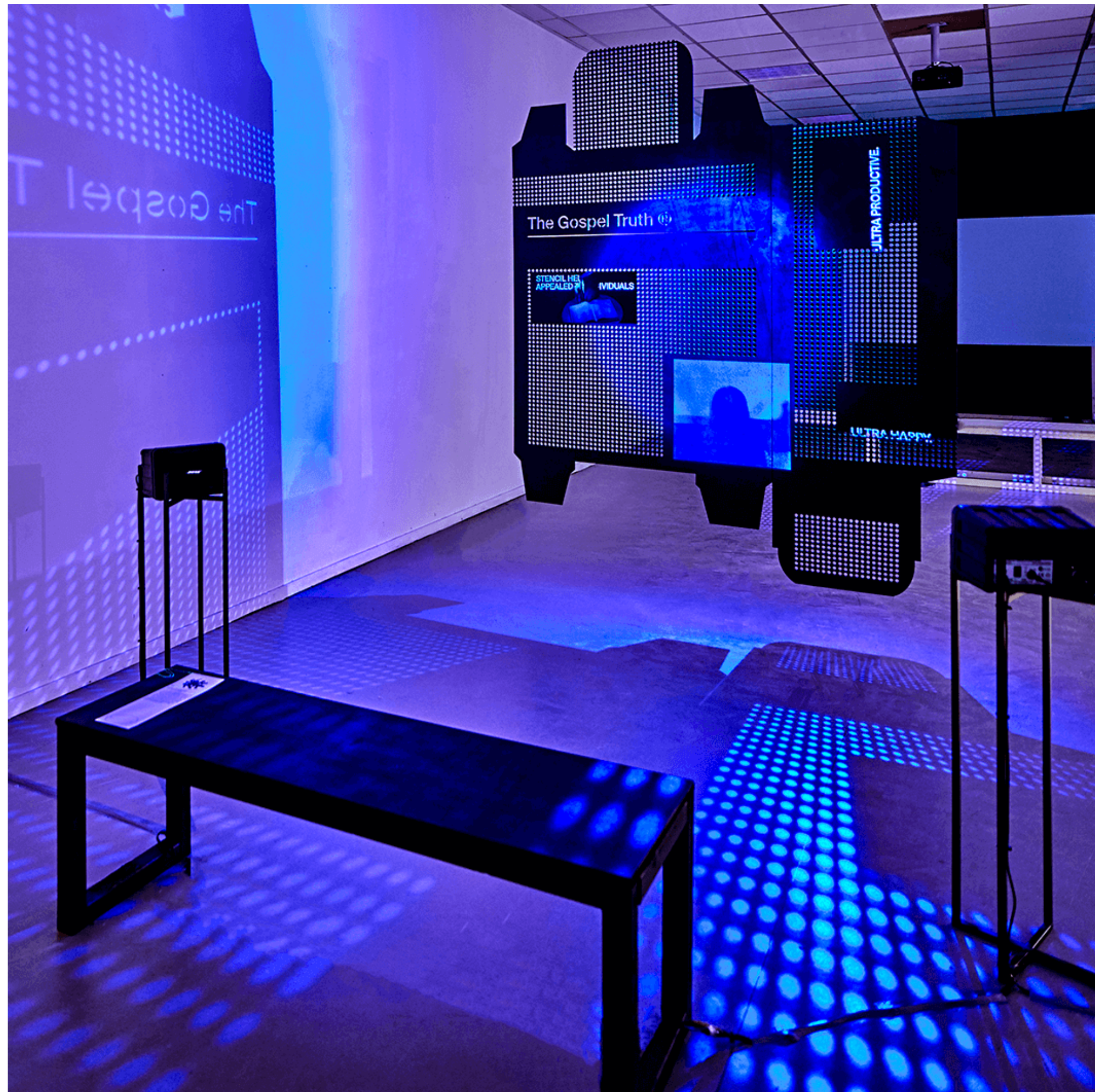
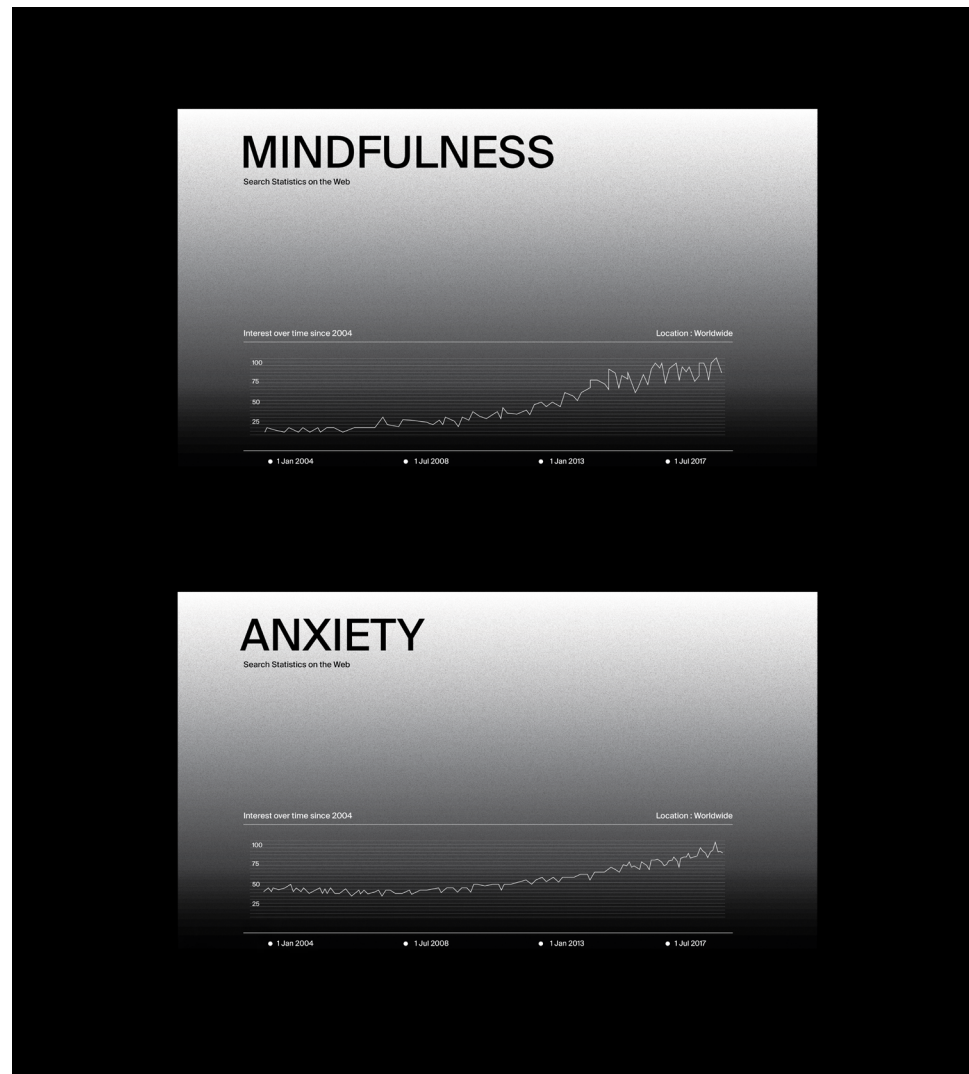


GOSPEL TRUTH

Installation Art
Research
Video Art & Podcast

2019

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.





MODELS OF HUMANITY

Installation Art

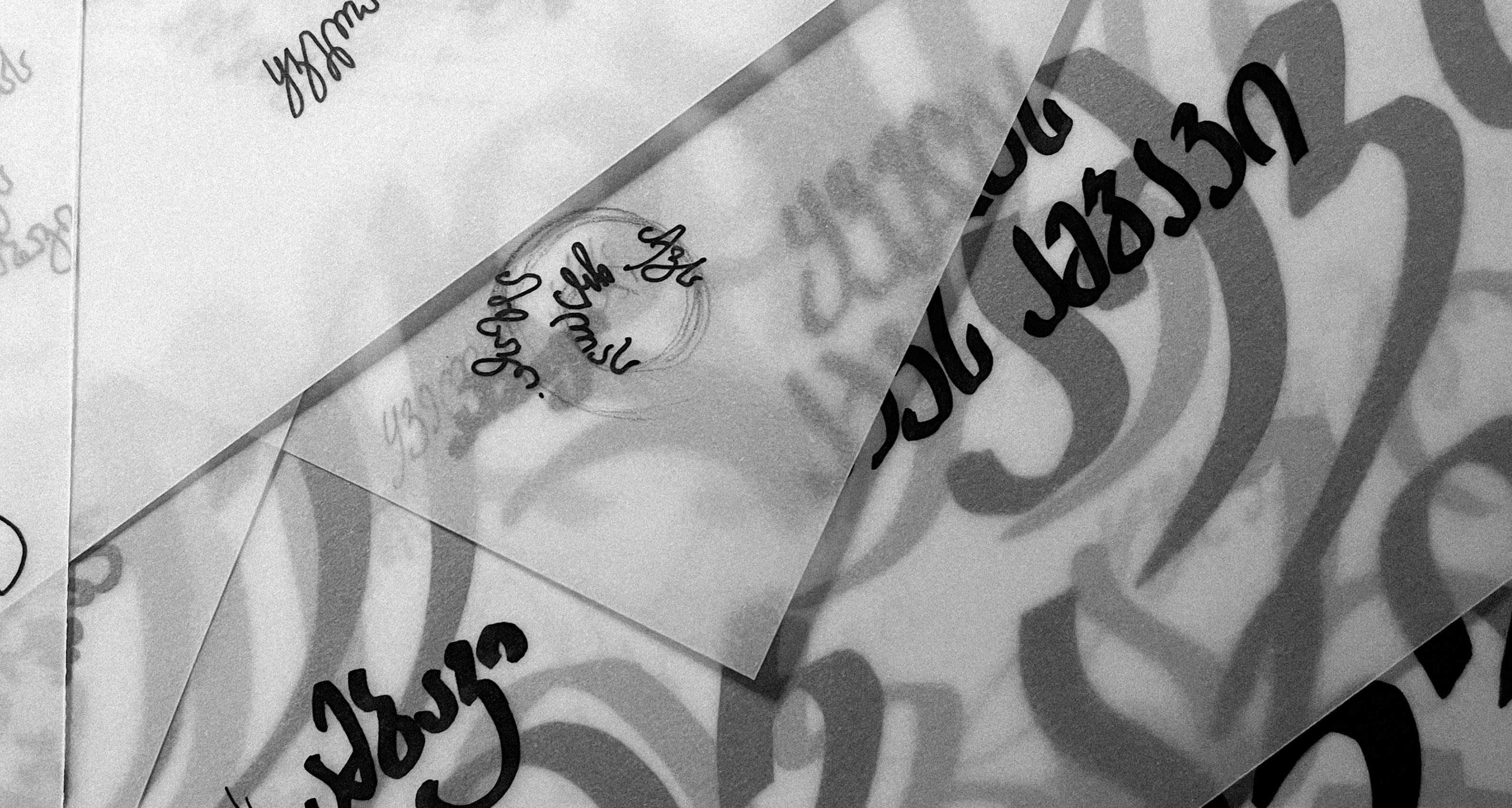
Research

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.





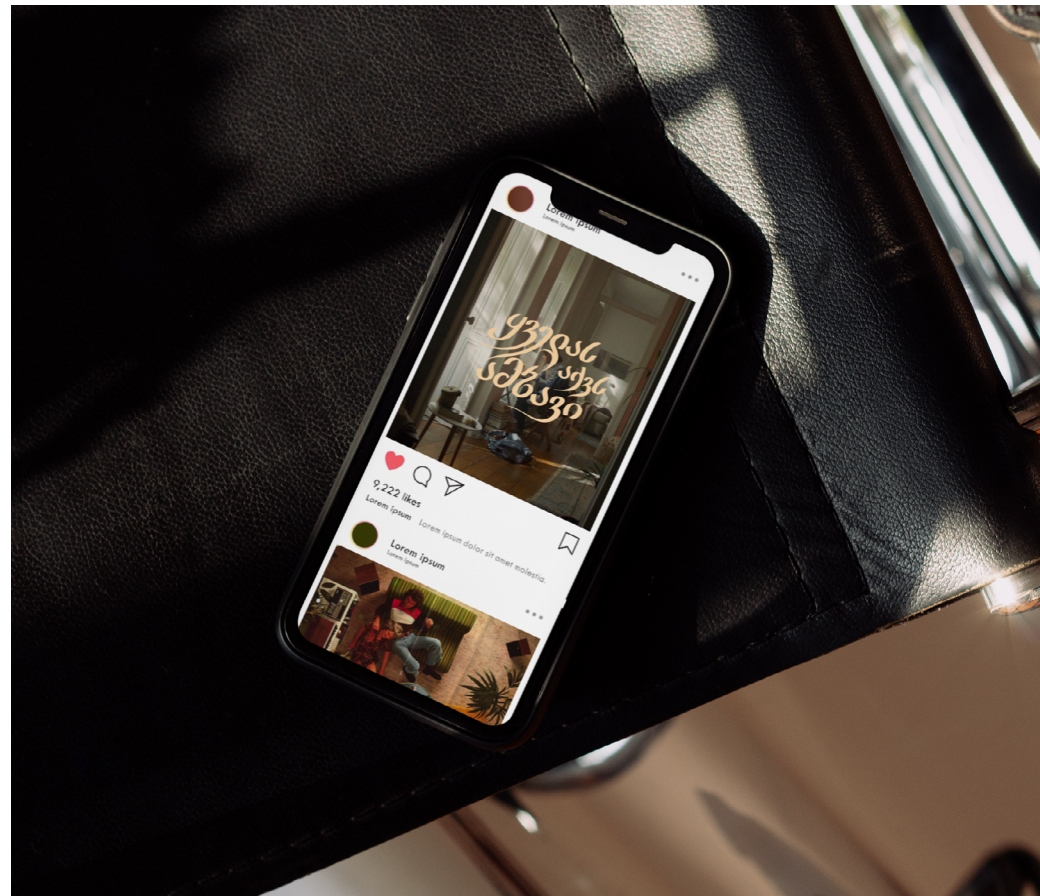
TYPE DESIGN & LETTERING

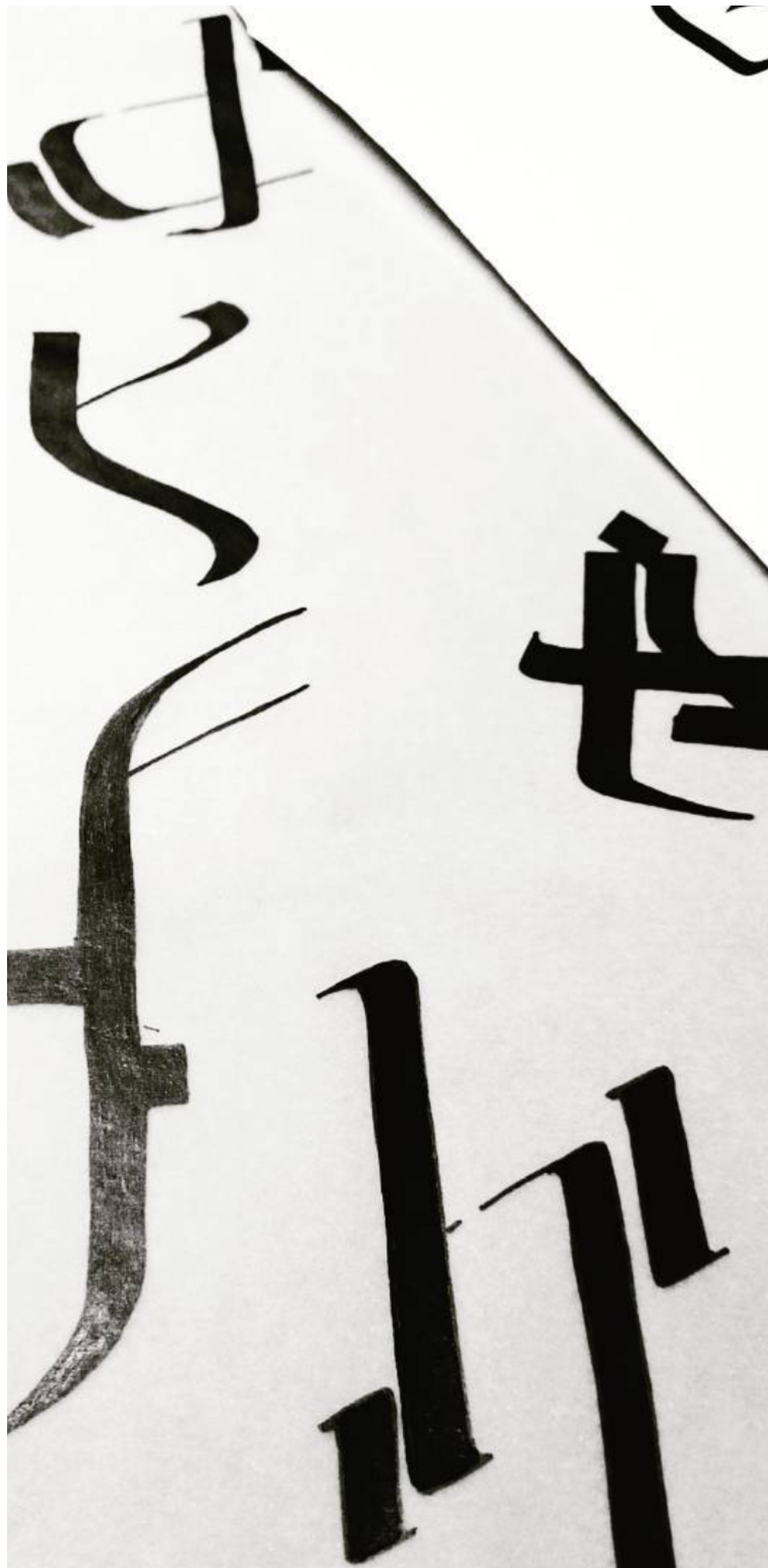
Type Design

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)





Kopala, 2020



კოპალა/ΚΟΠΑΛΑ
IS AN ALL-CAPS
BILINGUAL FONT
THAT SUPPORTS
GEORGIAN AND
LATIN SCRIPTS.

Acies, 2022: work in progress

ACIES

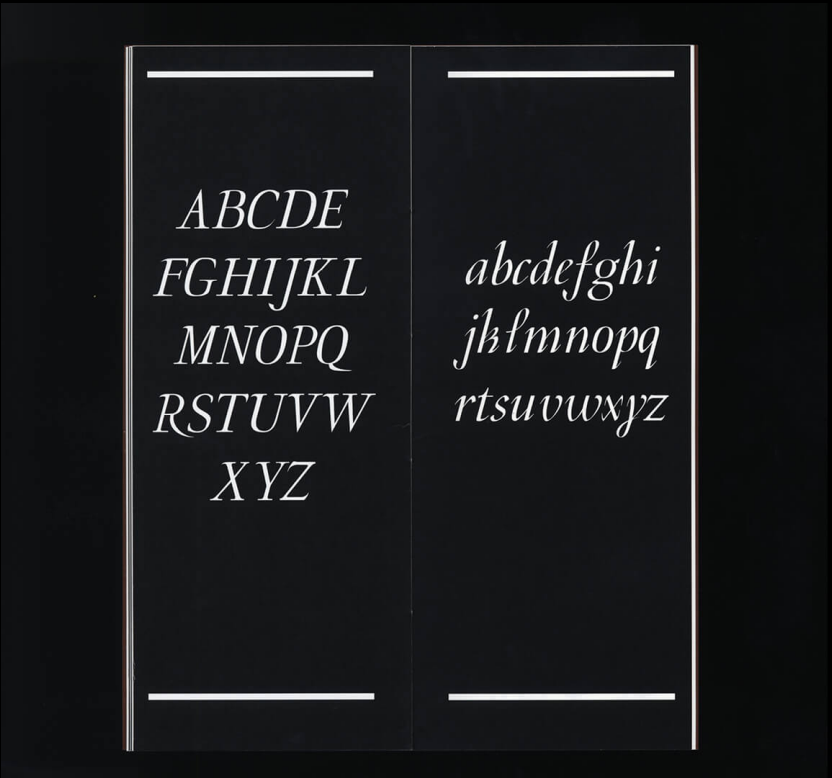
Archi, 2020: work in progress



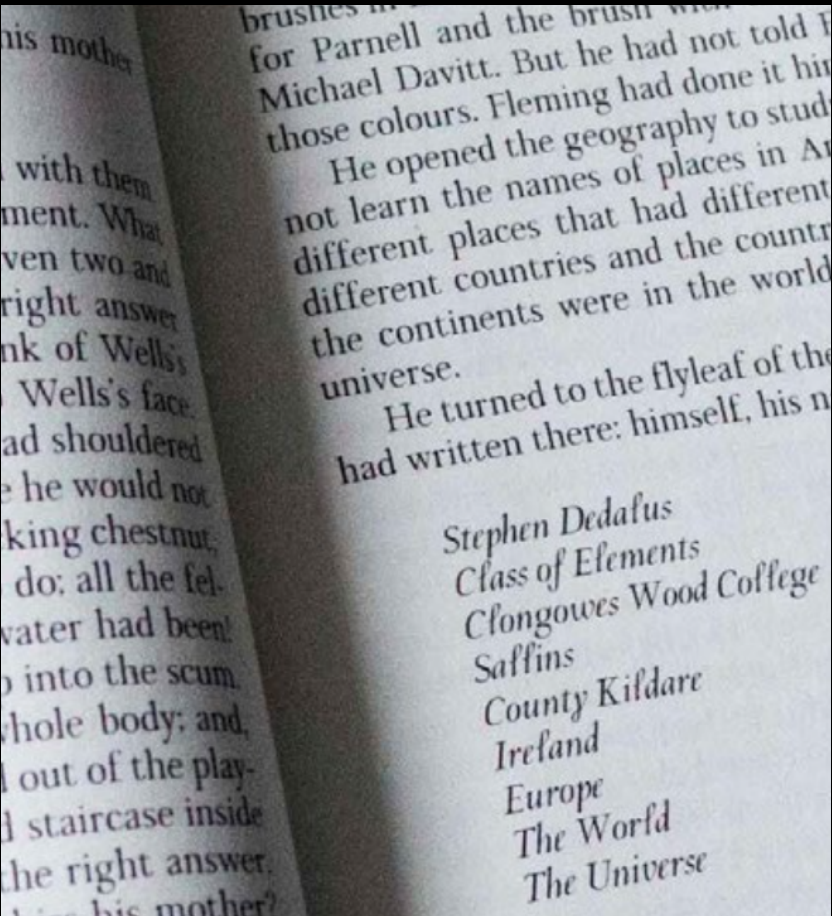
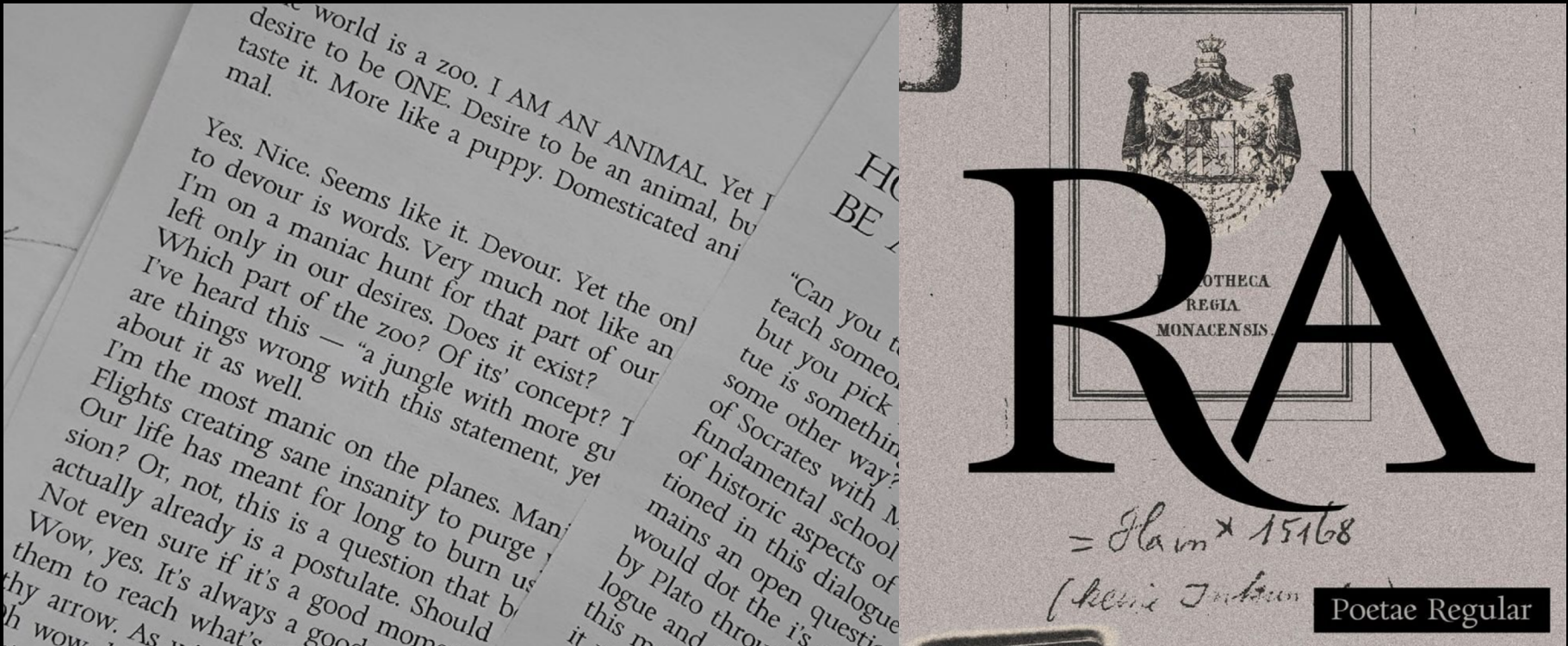
Ruria, 2021: work in progress

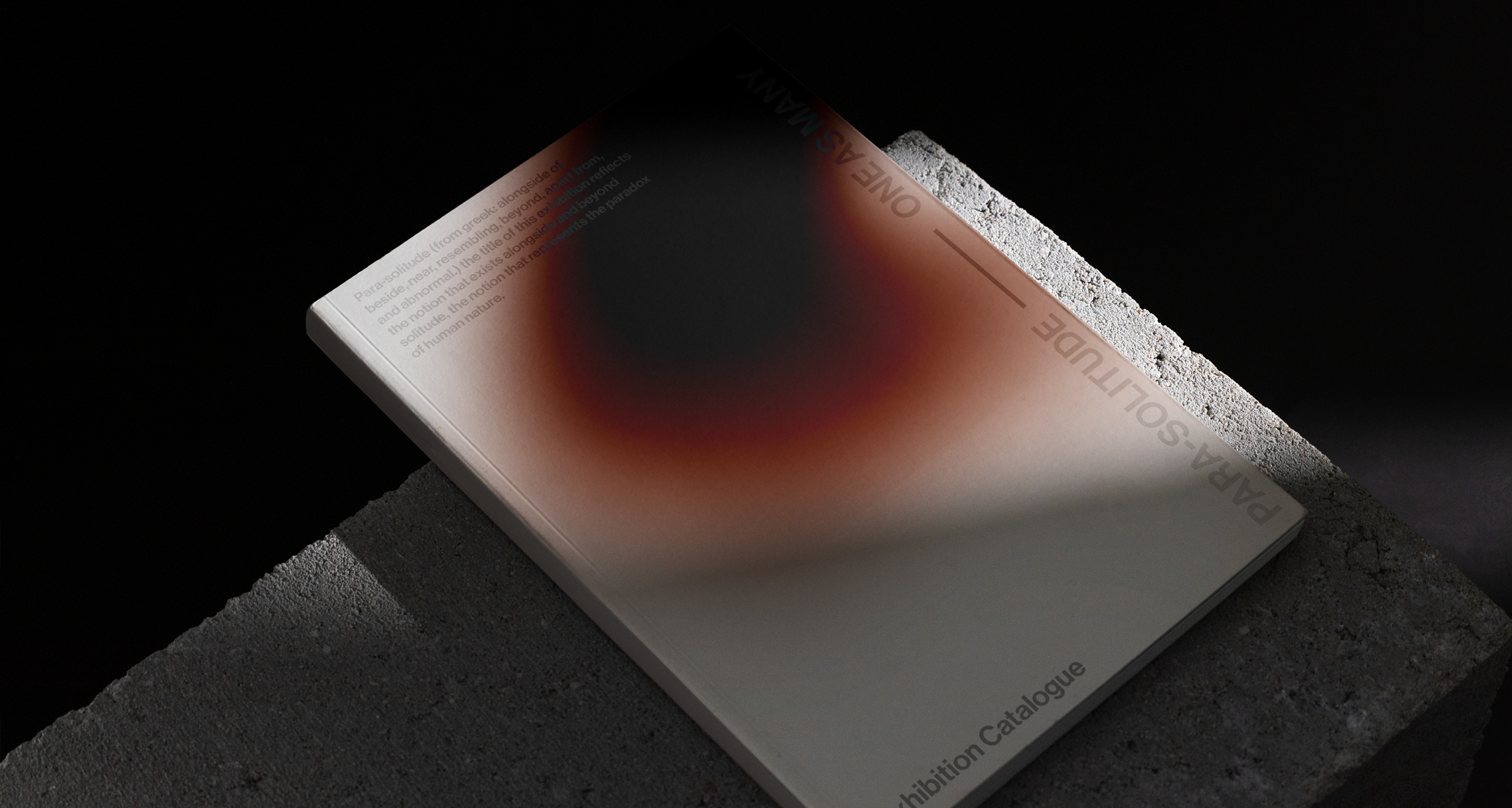


Godfrey, 2017



Poetae, 2019





BOOK & EDITORIAL DESIGN

Book Design Print	2016- Present
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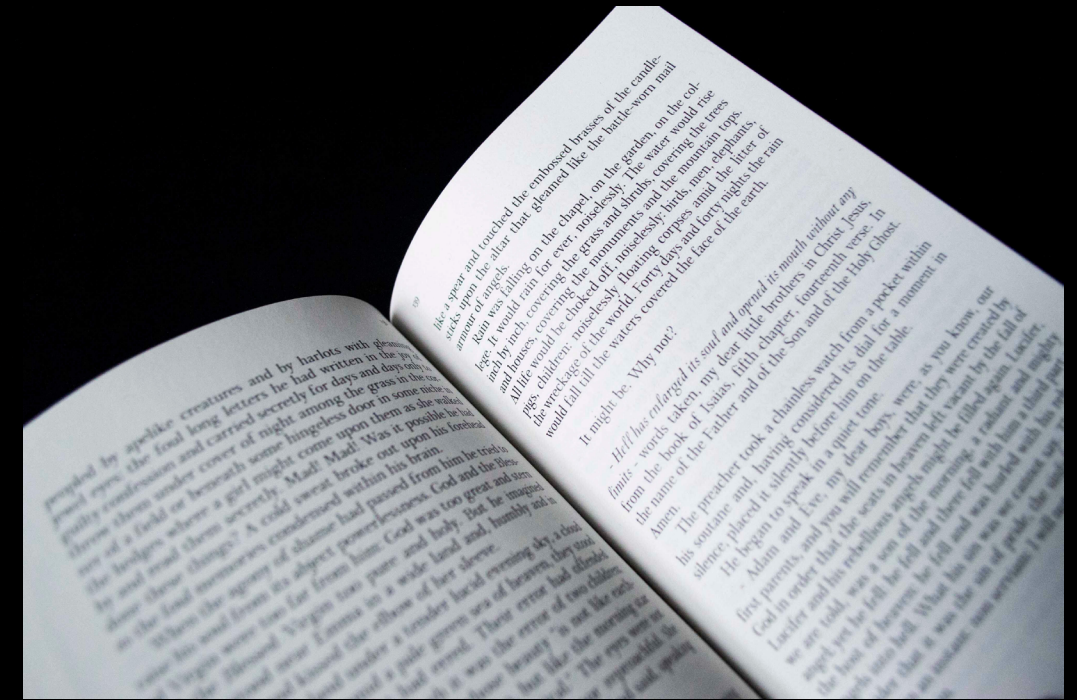
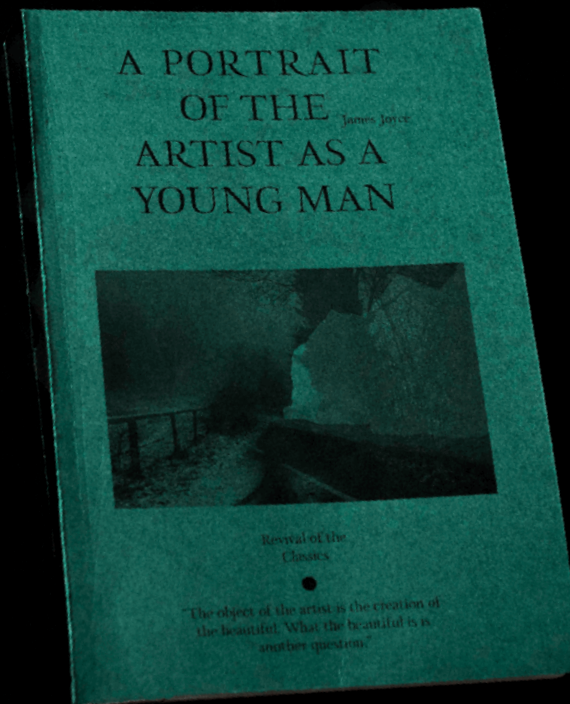
2016- Present

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.

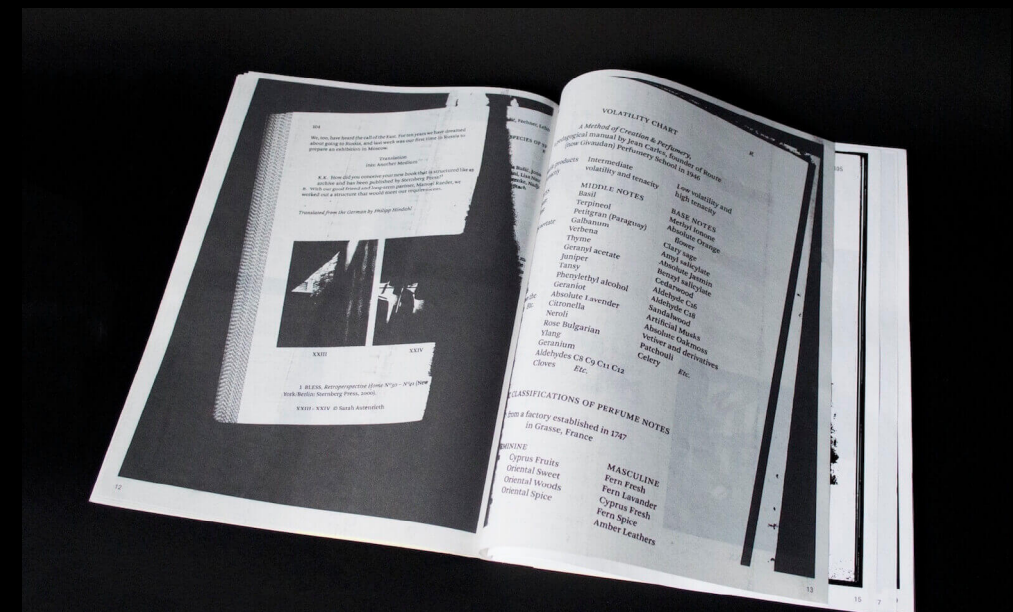
Selection of works.

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

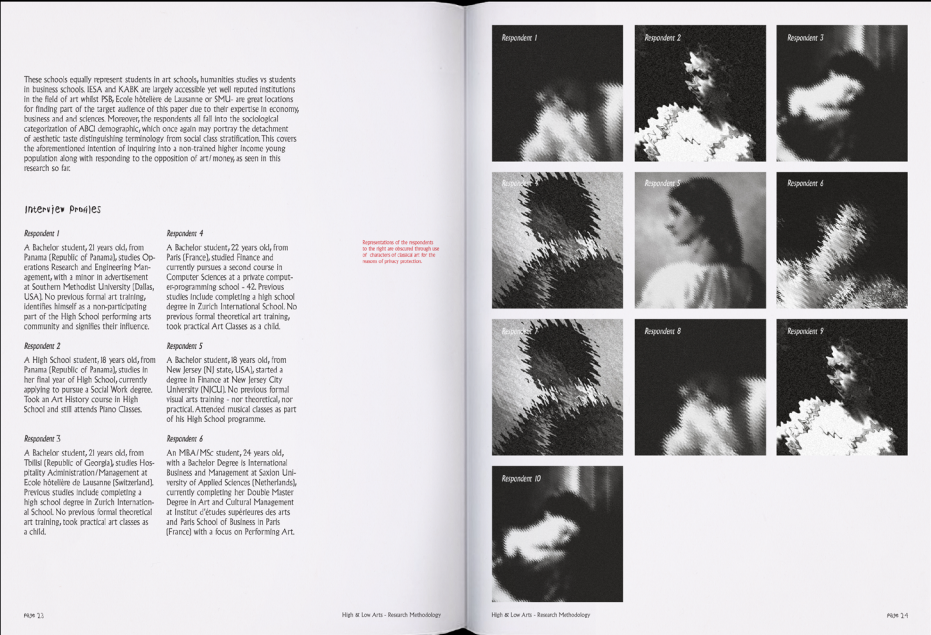
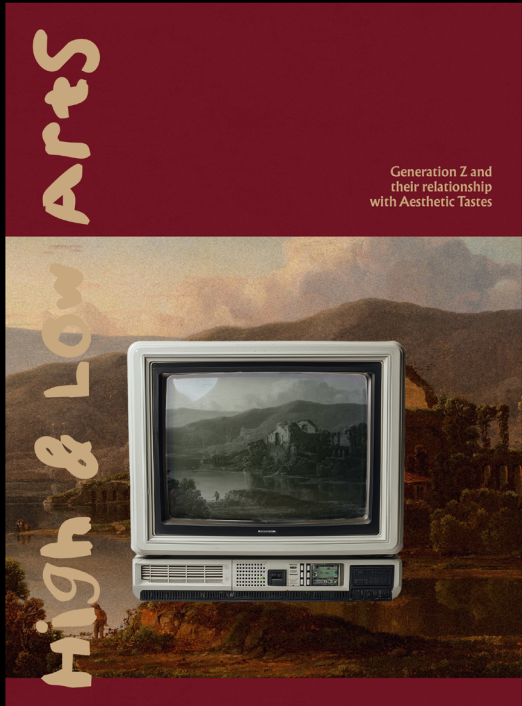
James Joyce - 'A Portrait Of The Artist As A Young Man', 2018



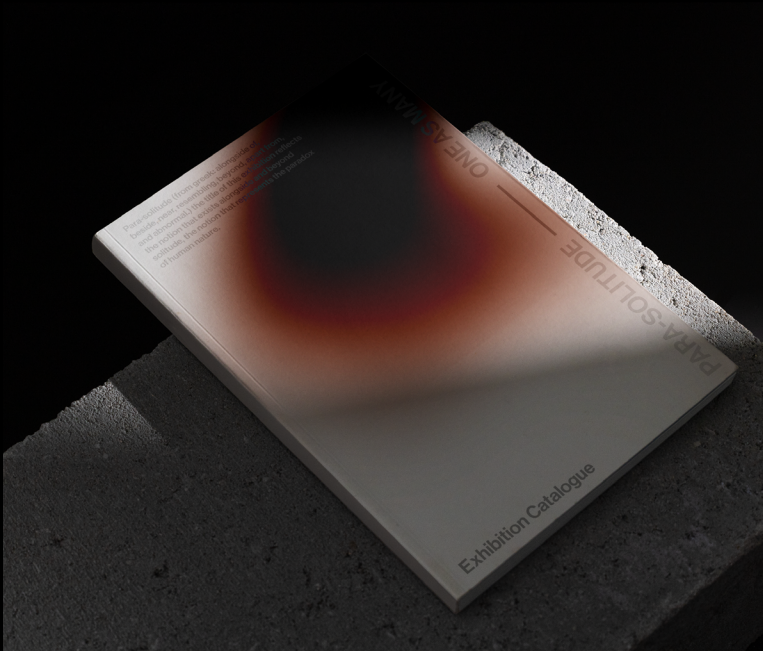
'D.O.P.E: Best Book Design Catalogue', 2016



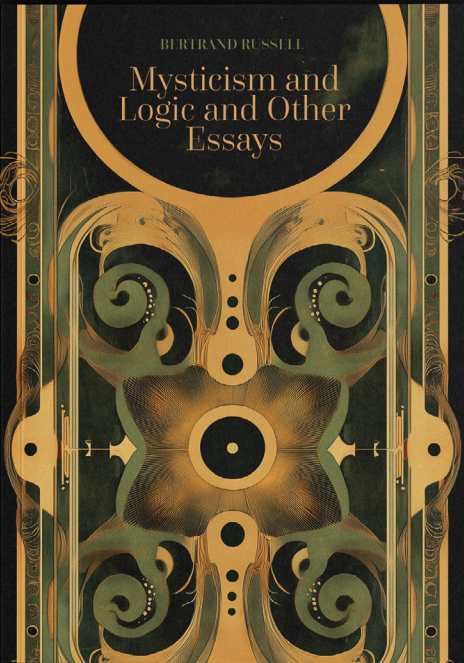
High & Low Arts: Generation Z and Their Relationship with Aesthetic Tastes, 2021



'Para-solitude: One as Many', 2021



Mysticism and Logic, 2020



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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?”⁵

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 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 most, 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.

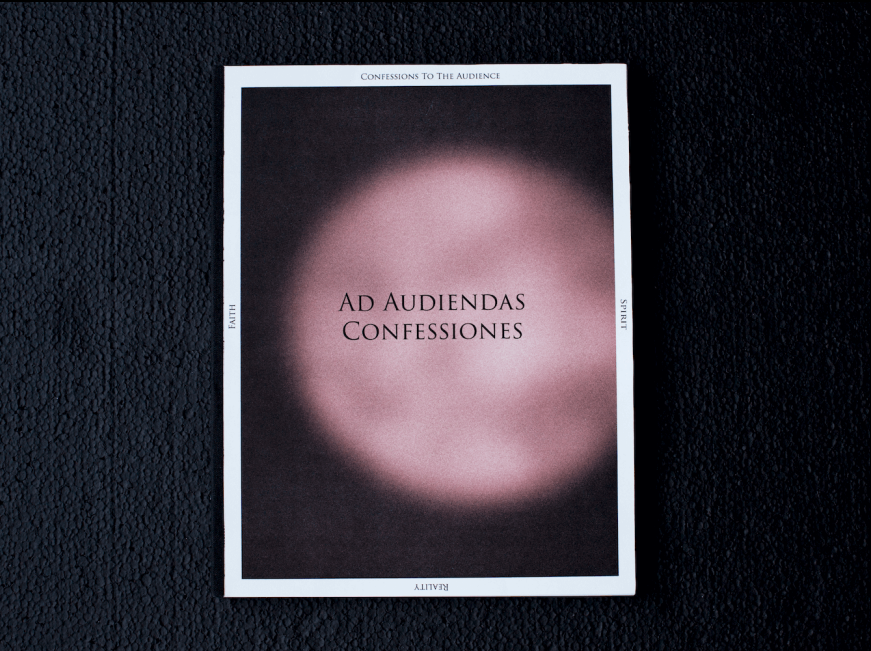
The kind of way in which, as it seems to me, time ought not to enter into our theoretic philosophical thought, may be illustrated by the philosophy which has become associated with the idea of evolution, and which is exemplified by Nietzsche, pragmatism, and Bergson. This phi-

16 MYSTICISM AND LOGIC/AND OTHER ESSAYS 17

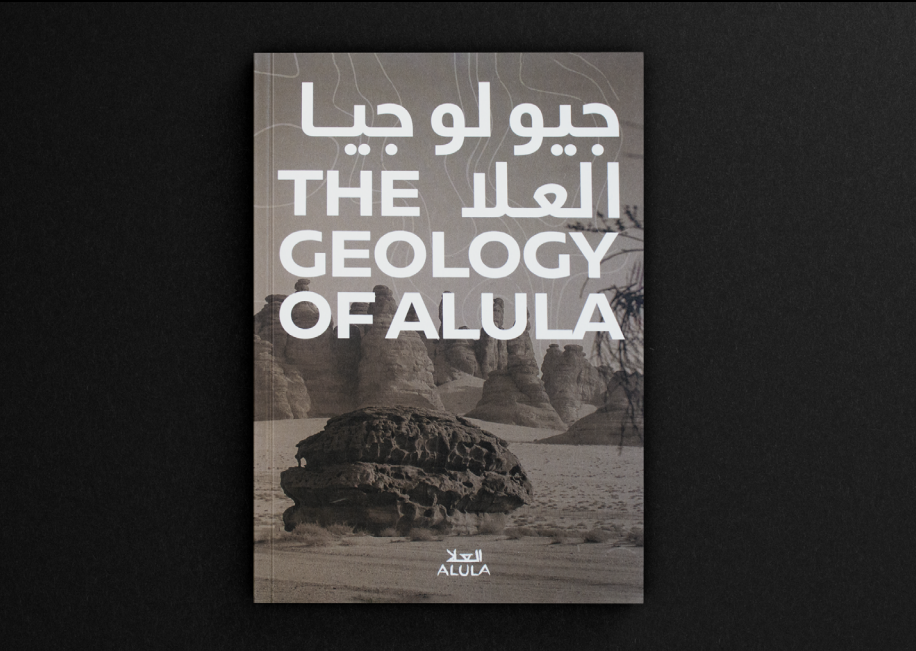
‘Bazran Living Gardens’, 2022



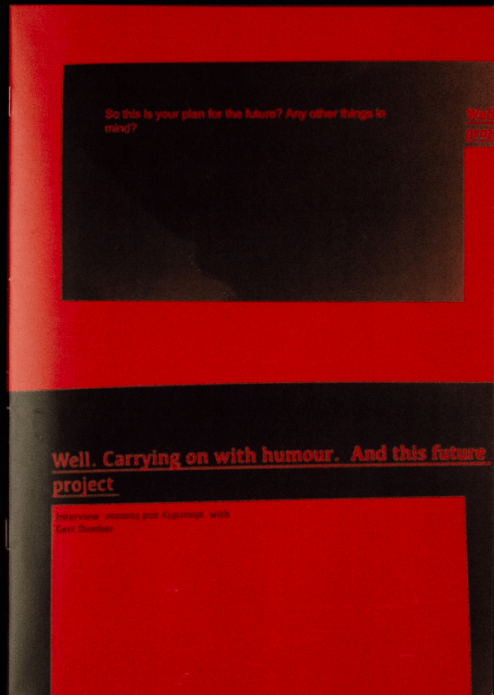
‘Ad Audiendas Confessiones’, 2016



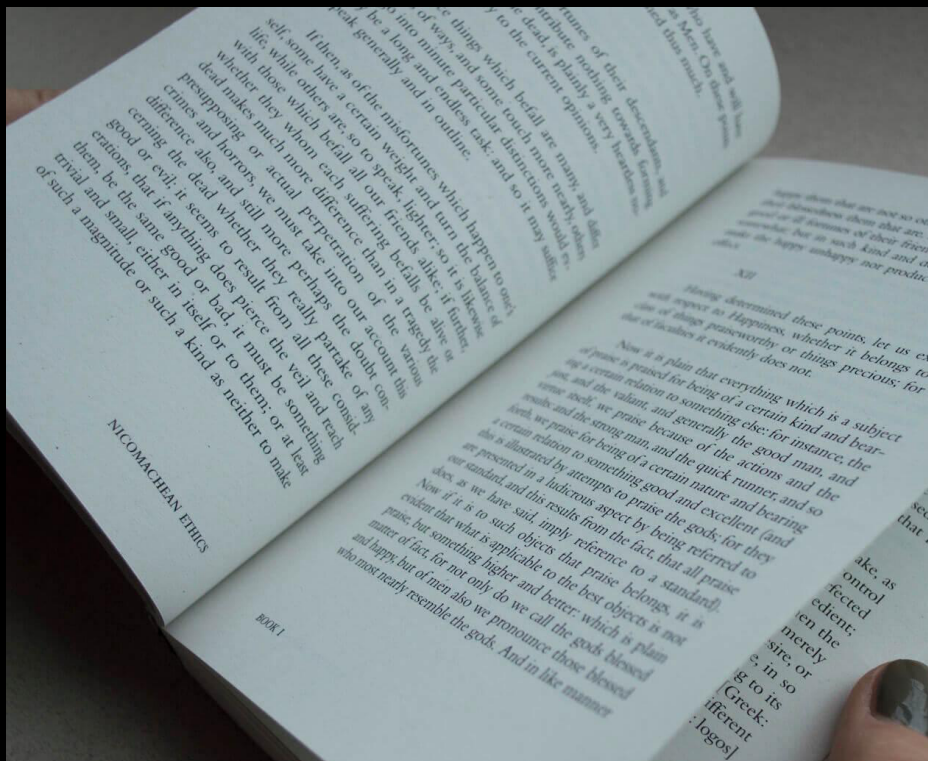
‘The Geology of AlUla’, 2023



'Gert Dumbar: Interview', 2017



'Nicomachean Ethics', 2017

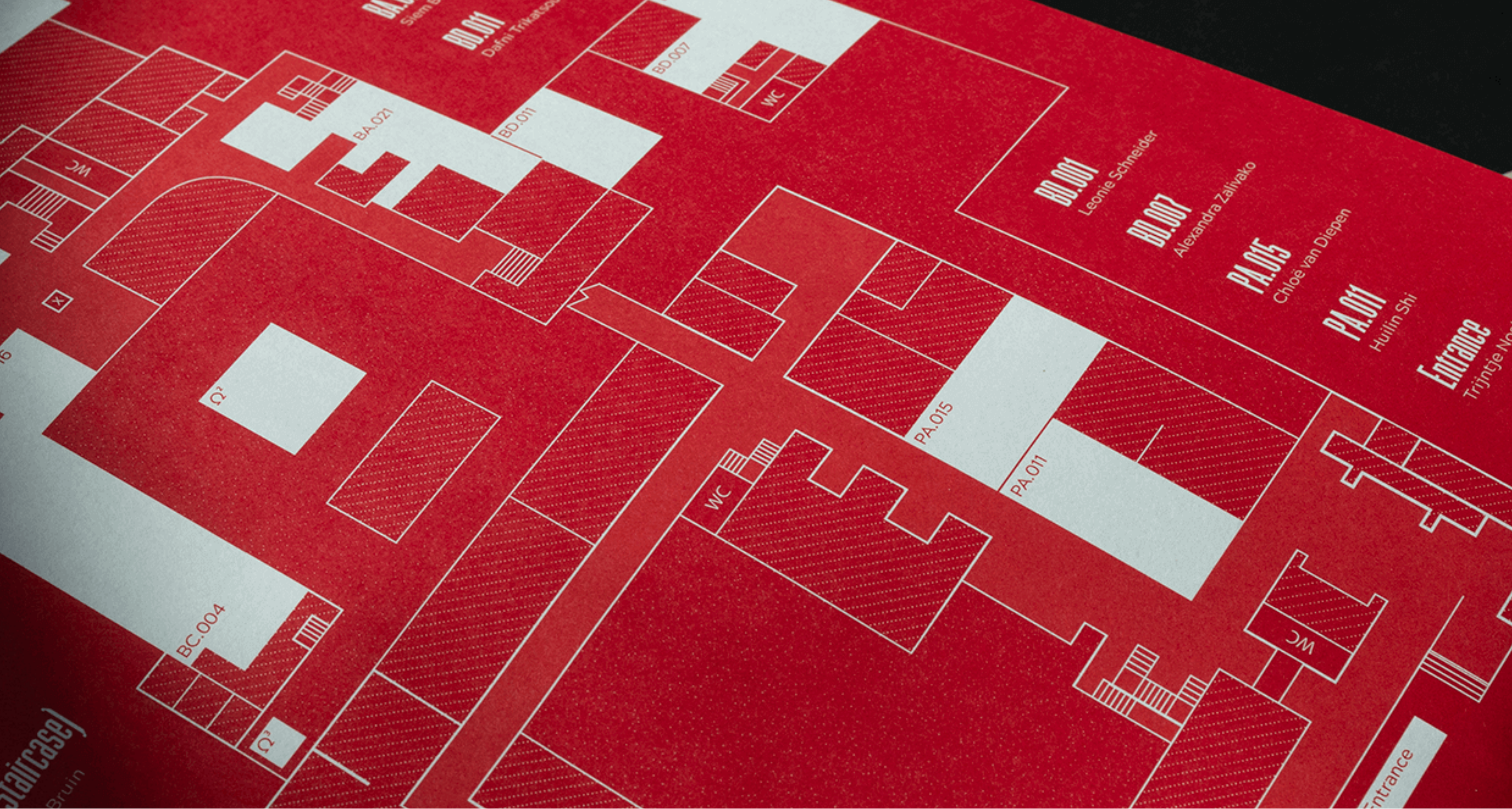


'Alea lacta Est', 2018



'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

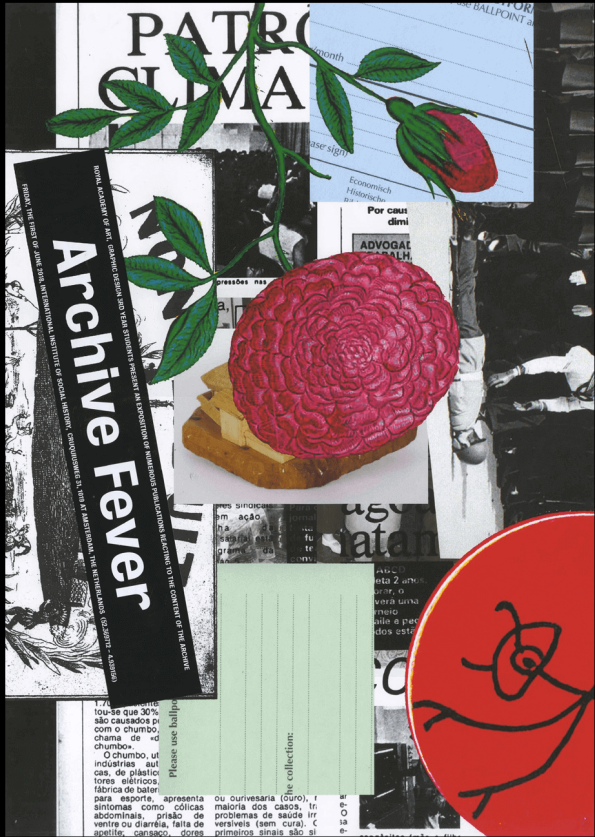
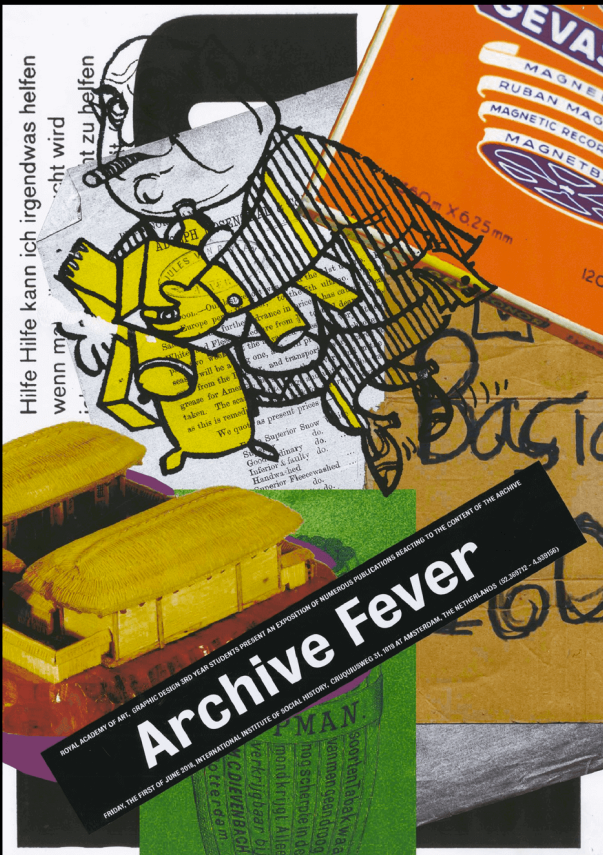


KABK Fine Arts - Graduation Show Floor-Map , 2018



Para-solitude: One as Many , 2021





TALK ABOUT THE FINE ART DEPARTMENT BY KLAUS JUNG, HEAD OF THE DEPARTMENT	11 00 12 00
PORTFOLIO TALKS WITH TUTORS OF THE FINE ARTS DEPARTMENT	12 00 13 00
TALKS BY FINE ARTS ALUMNA Holcon Bockon 13u Dritte Louter 13u Tina Jerrano 13u	13 00 14 00
BREAK	14 00 14 15
PORTFOLIO TALKS WITH TUTORS OF THE FINE ARTS DEPARTMENT	14 15 16 00

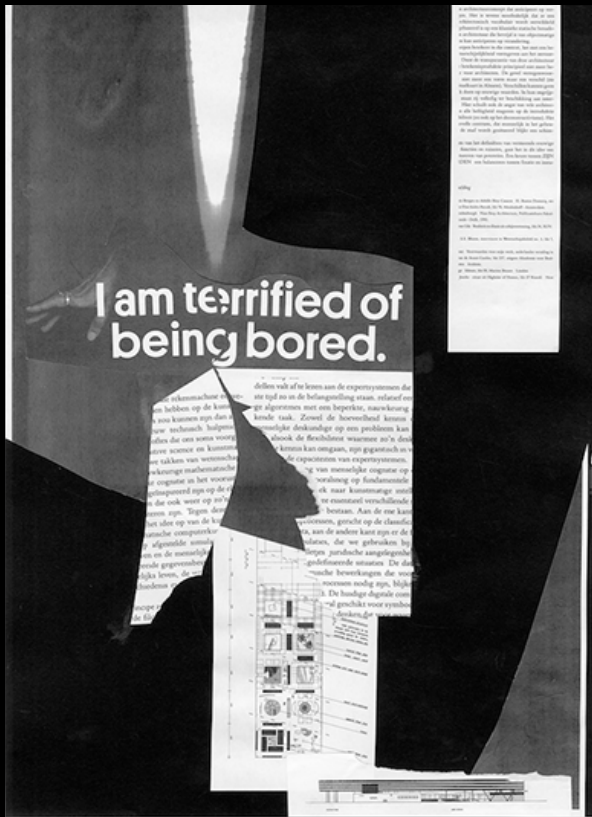
PROGRAMME

workshops

PRINTMAKING by Ewoud van Rijn
CERAMICS by Maura Biva
SCULPTURE by Hans van der Pennen
PAINTING by Frank Lissers

FINE ARTS

Open Day 2019



"Beast.
I see you within myself.
Seeing you, I recognize you and I am afraid.

Are you here to devour me?

No.
I am here to make you whole again.

The World felt an imminent crisis,
thus it gave birth to you.

Yet, you are the imminent crisis.
Yours is the head you have to crush.

See?

I am devouring myself.
Endlessly, eternally.

This is my breathing corpse,
and I am the World.

At every bite I enjoy and I suffer immensely,
without distinction.

Truth ends the moment I speak.
The conclusion of the narrative is that it is garbage.

The hand always wins...

...Since there was never a game to begin with."

TRANCE MAGAZINE*
OPEN CALL ISSUE I

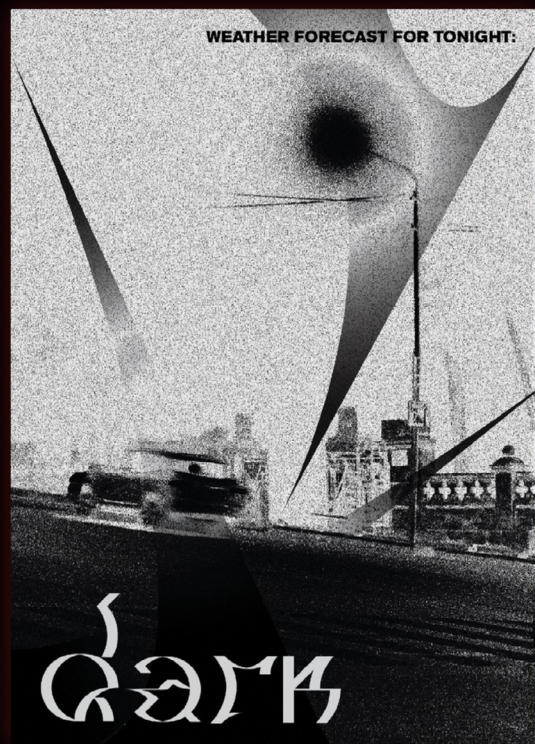
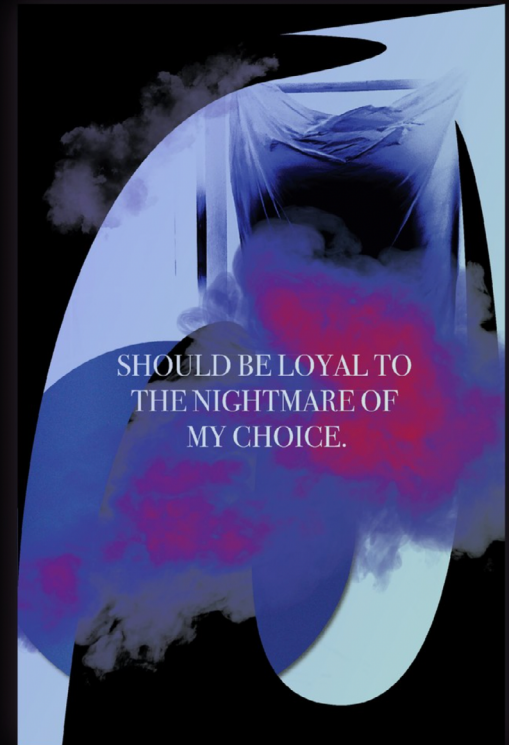
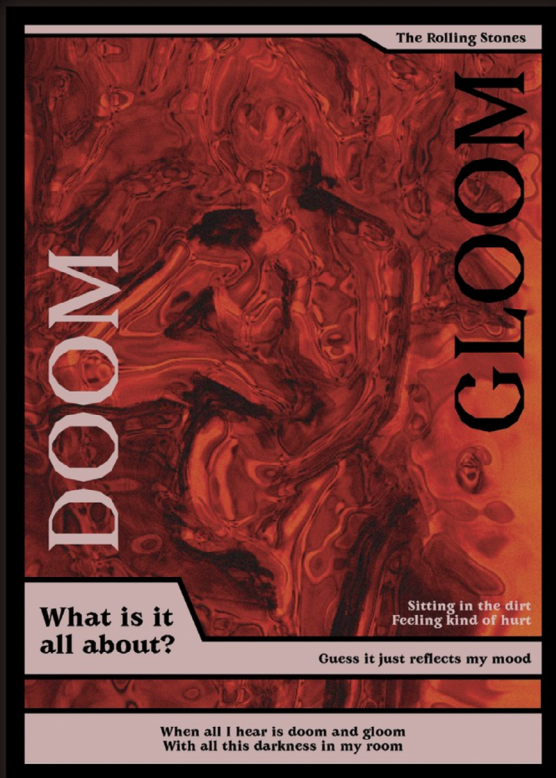
Keyword/murmur <2000 words
By February 28th to trancezine@gmail.com

*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.

იმისათვის რომ
იყოს აზრი

საჭიროა სიბნელე

როგელიც
აზროვნებას
აიძულებს





PAINTING, ART & ILLUSTRATION

Drawing
Painting
Illustration

2019-Present

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



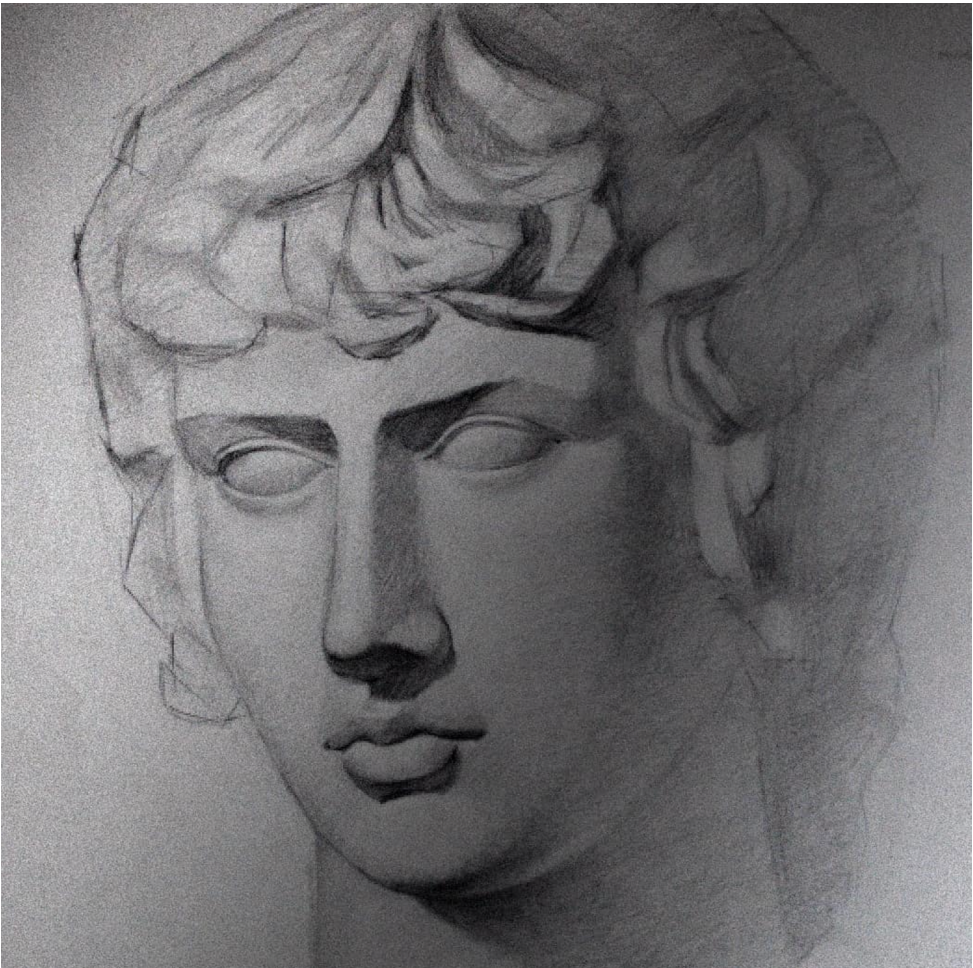
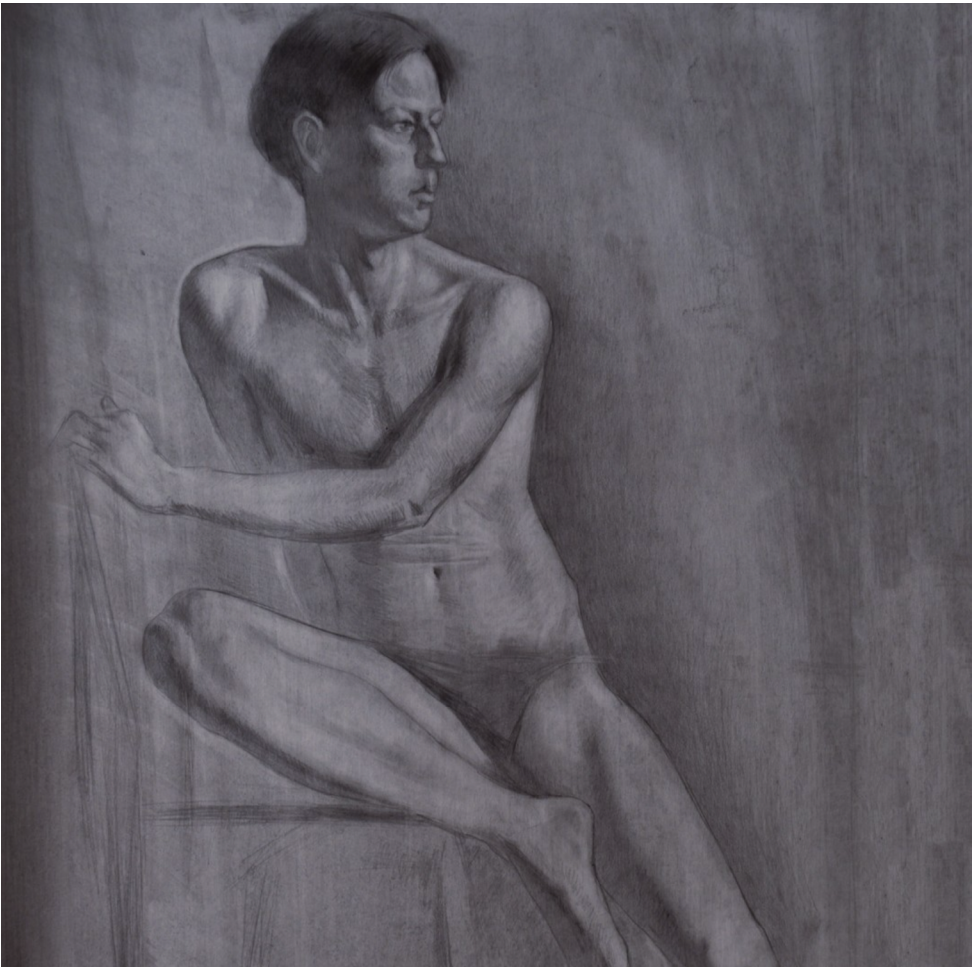
Concept Art for an Interactive Panel, cultural complex of Antarah's Rock, 2022



Pothos, 2020

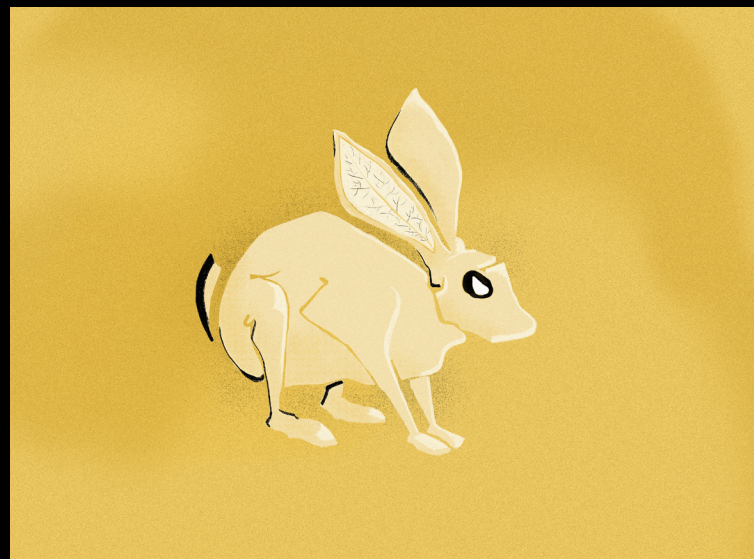


Untitled, 2018



Drawing Pieces, Varied dates

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



Drawing Pieces, Varied dates

**Illustrations of Saudi
Cultural Heritage, 2022**





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](#).

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



MVP Group, 2023-2024





GD Holding, 2024 (Rejected Proposal)





Al Masmak Fort Museum, 2022



Sfera Education, 2018



2026 PORTFOLIO