

PARIS

KOMNEN Studio

Art Direction & Design

GENERAL PORTFOLIO

France, Paris

info (at) komnen.com

Other Files:

Artwork Portfolio
Web Portfolio
Print/Publishing Portfolio

Visual Identity Portfolio

Platforms:

Behance Dots

Contra Dribble

Dirty Hands Club

About

Komnen is a multidisciplinary design practice, specializing in typography, concept development and identity design. My work, across various fields, is guided by a strong belief in design and art as problem-solving tools, as a way of recognising and forming relationships between ideas and reality, establishing connections between past and the present.

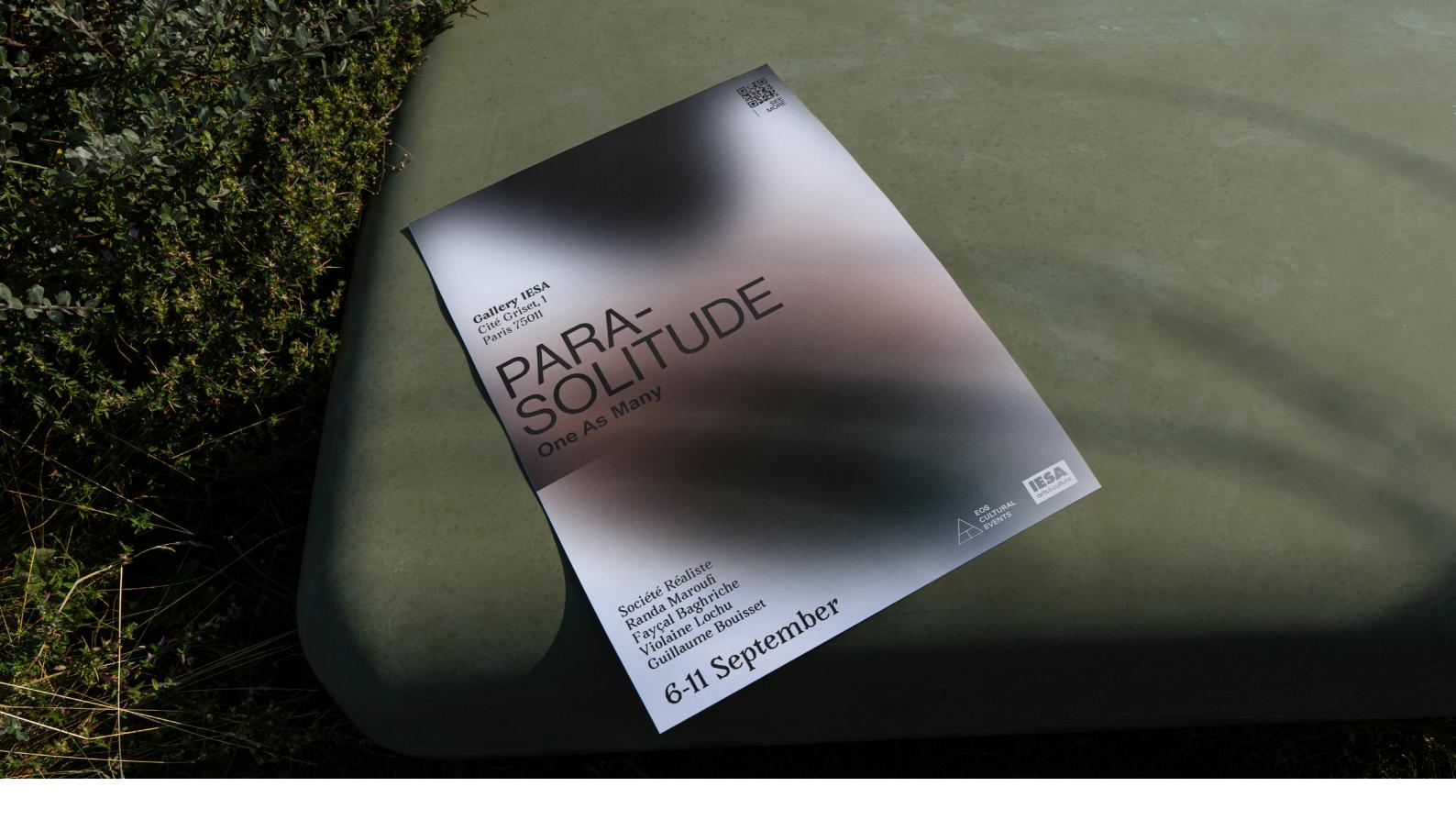
Both as an artist and a designer, I thrive on dualities, past - present, darkness - light or art - commerce. As someone with a background in both artistic research & conceptual design with knowledge in cultural management and curation, I find it important to have a multifaceted view of any project, despite the field it originated from. Being enamoured with the world of art in all its forms, I believe in my practice having the potential for subjectivity, obscenity and mystery, which is why my personal work is deeply rooted in the past and naive; antiquity, renaissance and philosophy; and it is why I enjoy artistic and research driven projects. At the same time, understanding the functionality of the cultural field, and its management side, I believe that design for commercial purposes, luxurious or not - should not be devoid of an artistic and thoughtful approach either.

Outside personal practice, my experience working with agencies in the field of museology seasoned me in design of museographic scenography, visual identity and creative direction in the context of cultural institutions and galleries. From graphic support to interior architects to art direction and visual identity, I garnered experience through numerous museological projects across the Middle East & South-Eastern Europe.



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PARA-SOLITUDE: ONE AS MANY

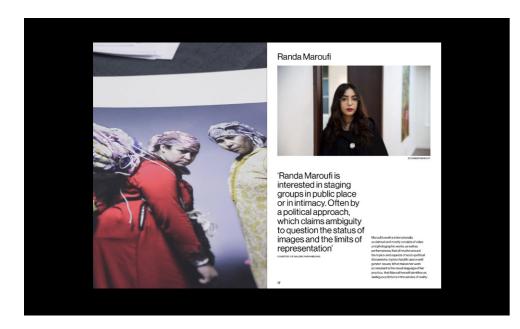
Curation Visual Identity

'Para-solitude: One as Many' is an exhibition revolving around a paradox of human nature that is inherent in all of us - a desire to conform and differ at the same time.

2021

<u>Artists featured</u>: Randa Maroufi, Société Réaliste, Violaine Lochu, Fayçal Bagriche and Guillaume Bouisset.

<u>Project involved</u>: curatorial work, marketing and artistic direction of the exhibition, design and publishing of the catalogue and other print collateral.









WHAT LIES BEYOND THE SURFACE?

Book Design Concept Development

2020

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 Aliki's work the material component is the effect of the hole puncher on the negative. Since both Aliki as 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 Aliki's work is that it doesn't need much of a production to make a very simple statement that is dicated 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* 32 I completely agree with Claudia's analysis here. Aliki literally exposes the materiality of the photograph in her work and the materialit 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. Aliki draws her conceptual conclusions only through the materiality.

32 Email contact, Reykjavík - the Hague, Claudia Hausfeld (November 2019)

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However, Aliki's project 'the Hunt' is not so much of an exploration of the medium as it has another character. I believe that Aliki 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 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.

l etha Wilson

One artist whose work clearly highlights the gesture to illustrate, is Letha Wilson. She is a mixed media artist who works with a combination of photography and sculpture to expiore her core ideas surrounding humanity, nature and materiality. Wilson's work incorporates the materiality and thermatic contradictions between urban environments and nature in order to explore their interwoven elements. Her latest works involve the marrying of cement, concrete, metal and wood with landscape photographs she shoots, develops and prints herself. 33

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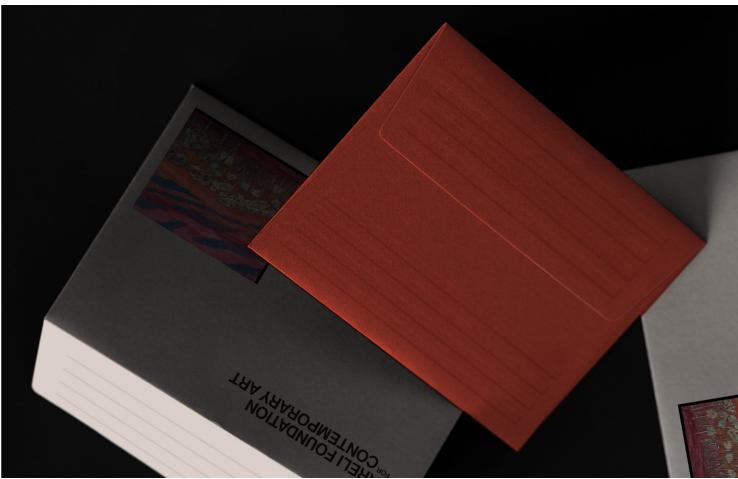
KVARELI FOUNDATION FOR CONTEMPORARY ART

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.

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, ie 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...

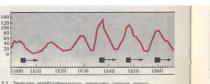
VP: Dans ce cas je trouverais les timelines de Tchijevskii et Hale, je commencerais par elles et me baserais sur ça. Cette timeline de Tchijevskii... j'ai son livre quelque part, je vais vous scanner 2-3 pages.

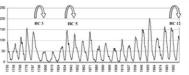
я перееду обратно в Москву, и у меня никаких проблем с этим не возникало. Но, в общем, это ничего не получилось.

ВП: Вот, так что... это вот то, что я думаю, то есть, я когда-то то... да, вот, в своей диссертации, она была закончена в 1979 году, я писал, что, значит, брежневская эпоха была какой-то такой вялой попыткой тотали... довести какие-то элементы Культуры 2, но там не было сейчас уже не помню дословно, я говорю, что но вот когда от архитекторов потребуют страсти, потому что это... то есть, которые должны, как бы, разжечь в себе страсть и творить в этой страсти или, в правильном случае, изображать эту страсть, вот тогда мы почувствуем, что наступила Культура 2, но вот сейчас прямо эта страсть, прямо горит и кипит. Так что сейчас это уже абсолютное возвращение Культуры 2, причем, почти даже... и на словах, что мы хотим вернуться к, вообще, такому вот победному Советскому Союзу. Так что здесь уже прямо все

ЕЛ: Так, я рада, что не ошиблась в датировках, и так далее. Тогда следующий вопрос. это...

ВП: Сейчас, подождите, только, другое дело. что эта схема для себя очень полезная, но публиковать ее - это сразу вызвать, сказать: «а нет, вот здесь вот можно и так и так...», а Annexe - Dialogue avec Vladimir Paperny





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

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

ВП: 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.

ЕЛ: 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 булут восприниматься чужеролными и как бы хотеть, что называется, самоуничтожиться, и,



Le métro de Moscou dans le cinéma de fiction









Chapitre I - La dimension cultuelle du métropolitain soviétique

2. LA DIMENSION CULTUELLE DU MÉTROPOLITAIN SOVIÉTIQUE

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. 15» 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 lire 16 (pour comparer, en France le niveau de 90% d'alphabétisation a été franchi à la fin du XIXe siècle 17). 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

La nécessité idéologique

MONNEROT J. 1 Gallimard 1962 p. 411

PÉLISSIER J.-P., RÉBAUDO D.



CULTURAL COMPLEX OF ANTARAH'S ROCK

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







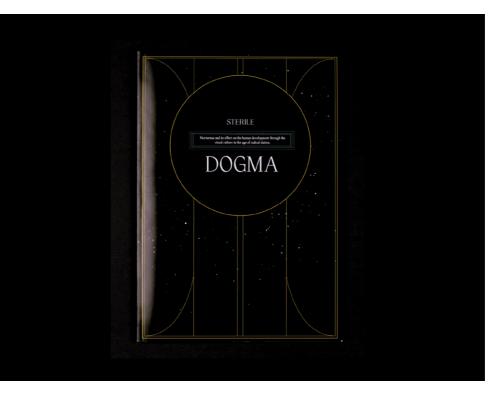


STERILE DOGMA

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.







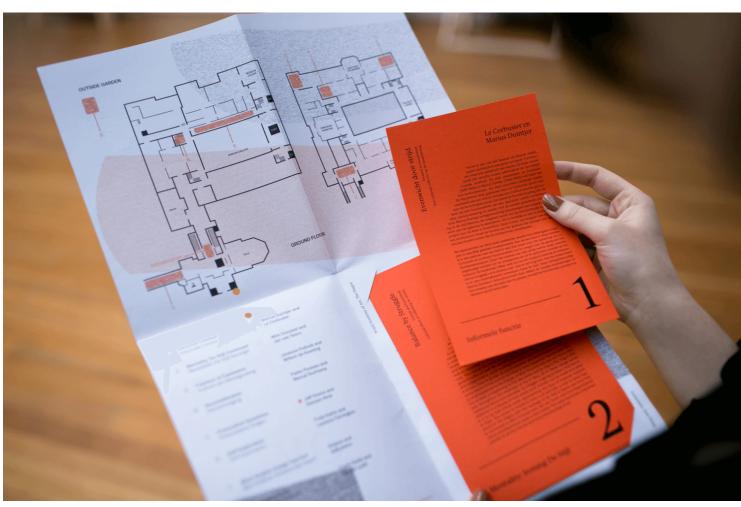


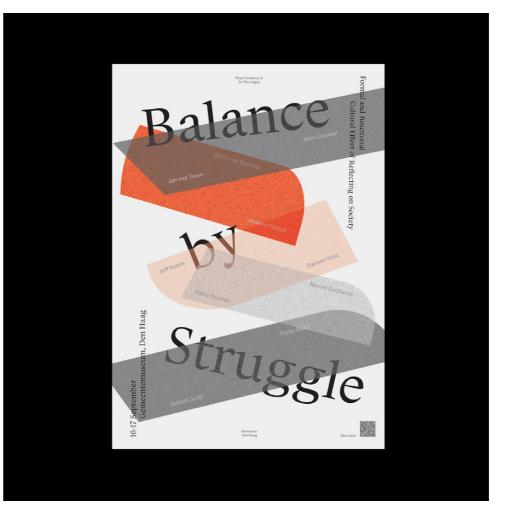
BALANCE BY STRUGGLE

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.



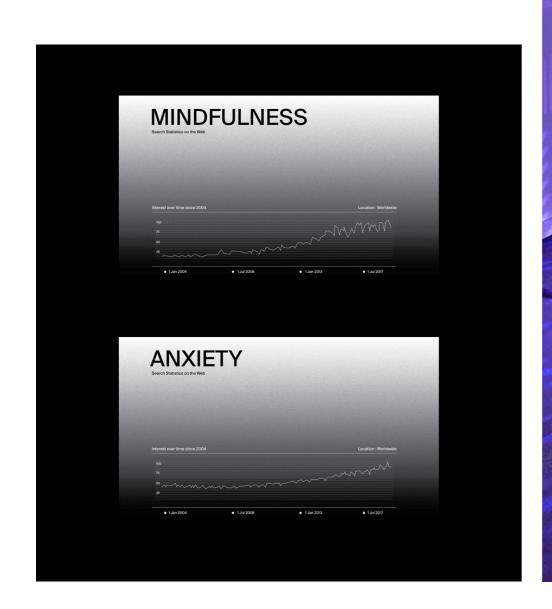


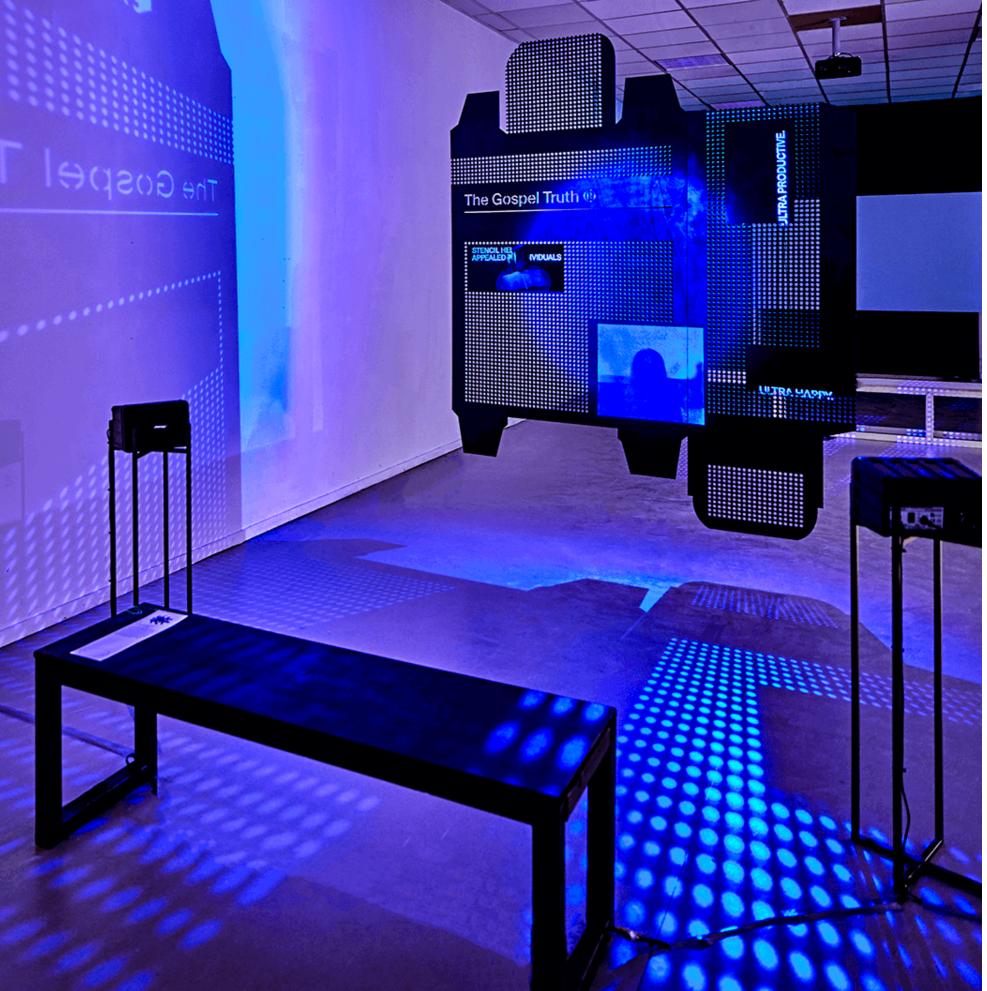




GOSPEL TRUTH

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

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.



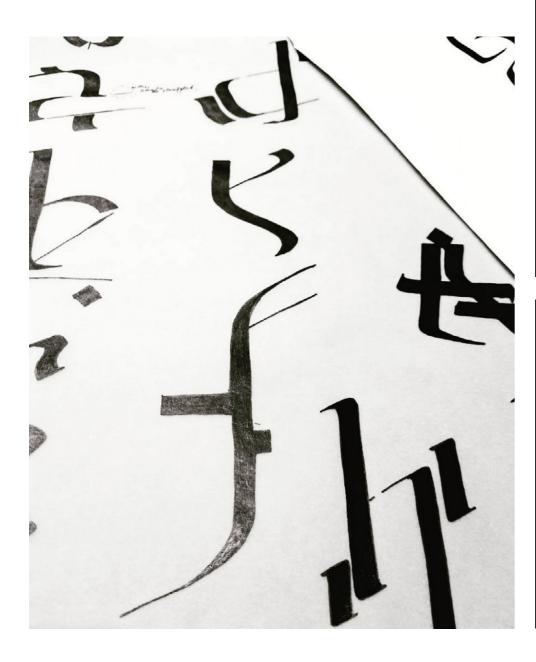




TYPE DESIGN & LETTERING

Type design 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



MISSUS/KOPALA
IS AN ALL-CAPS
BILINGUAL FONT
THAT SUPPORTS
GEORGIAN AND
LATIN SCRIPTS.

Acies, 2022: work in progress

Archi, 2020: work in progress

ිය වන්වර ව

Ruria, 2021: work in progress



Poetae, 2019 desire to be one is a zoo. I AM AN ANIMAL Yet I ANIMAL Yet I Domesticated ani desire to be ONE. Desire to be an animal, by mal it. More like a puppy. Domesticated ani Yes. Nice. Seems like it. Devour. Yet the only words Very much not like an Yes. Nice. Seems like it. Devour. Yet the only in our desires. Does it exist? A BE lett only in our desires. Does it exist?

Which part of the zoo? Of its' concept? The with more on Which Part of the zoo? Of its' concept? I about it as well. With this statement, yet teach you to Some is someon some of content way: about it as well.
I'm the most manic on the planes, Manity to purge i MONACENSIS. I'm the Flights creating sane on the Planes. Many Sion? Or, has meant for long to purge y actually already is a Question that by a postulate. Should of Sociales was findamental with A tundamental school for this toric as pects of this of this of the aspects of the analysis of t actually already is a question that by them to reach what's a good momentum of the state of the wonted in this would an open dialogue this many through the is the state of the many this many through the is the interest that the interest through the int = Hain x 15168 (Revise Indian Poetae Regular **Godfrey**, 2017

ABCDE FGHIJKL MNOPQ RSTUVW XYZ

abcdefghi jklmnopq rtsuvwxyz

for Parnell and the brush Michael Davitt. But he had not told I nis moth those colours. Fleming had done it his He opened the geography to stud not learn the names of places in Ar with the different places that had different different countries and the countr ment. W the continents were in the world ven two and right answer He turned to the flyleaf of the nk of Welk universe. had written there: himself, his n Wells's face ad shouldered he would not Stephen Dedafus king chestnut Class of Elements Clongowes Wood Coffege do: all the felvater had been Saffins into the scum County Kifdare hole body; and Irefand out of the play-Europe staircase inside The World he right answer. The Universe



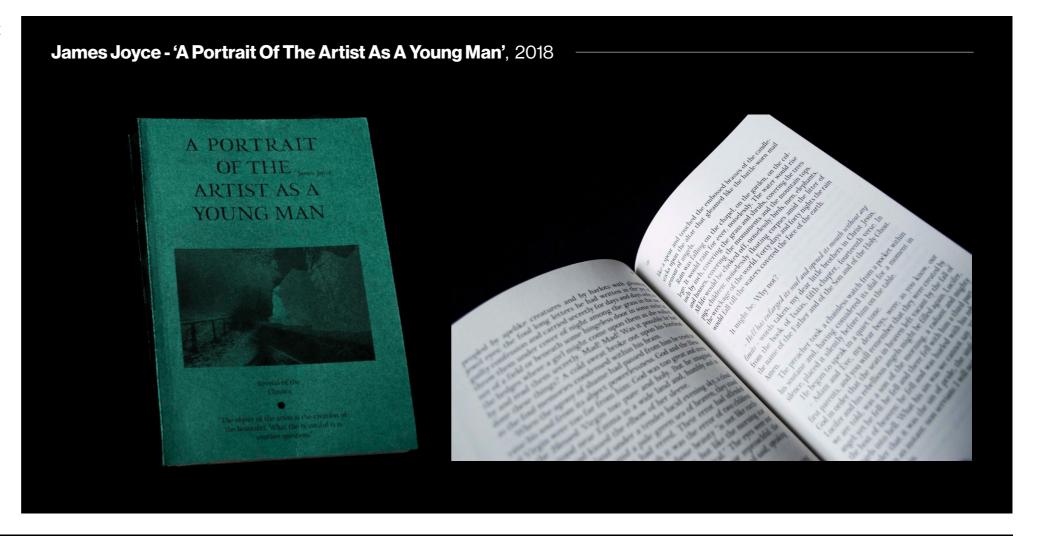
BOOK & EDITORIAL DESIGN

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.





'Gert Dumbar: Interview', 2017

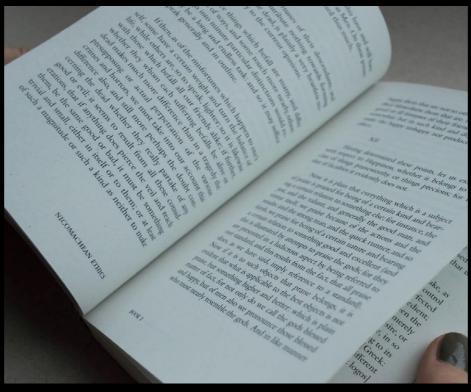




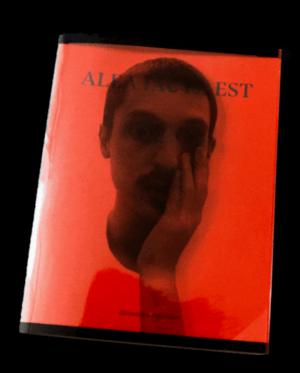


'Nicomachean Ethics', 2017



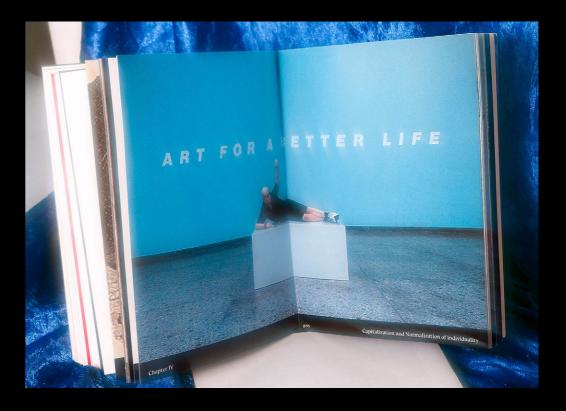












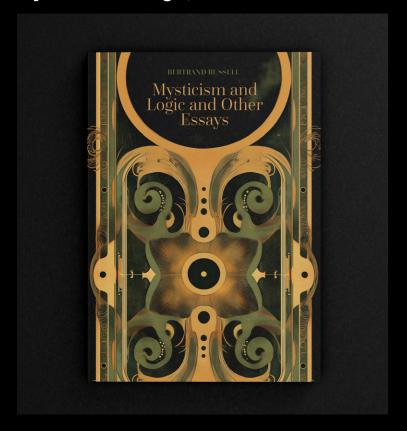
'Trialogue' Piet Mondriaan, 2017







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, reassers itself as the mood fades, but with a desire to retain the vashishing 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 harred of the daily world to which it is to be applied. Such an attitude naturally does not tend to the best results, Earryonic 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 leaf 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 scientif-

MYSTICISM AND LOGIC/AND OTHER ESSAYS

ic 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 – casier 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 seastical to philosophic thought. The morporatance 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.

In 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 he 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 seet he 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 use to imparial contemplation, it creases to exist. And impariality of contemplation is, in the intellectual sphere, that very same virtue of disinterestechness which, in the sphere of action, appears as justice and unselfishness. Whoever wishes to see the world truly, to rise in thought above the tyramy 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.

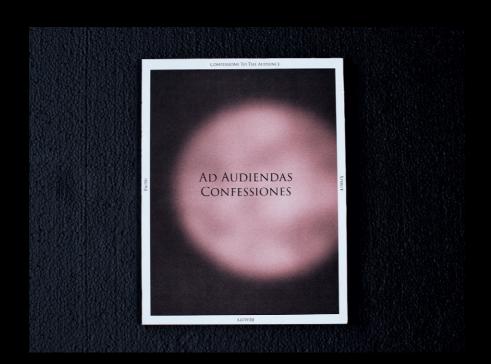
The kind of way in which, as it seems to me, time ought not to enter into our theoretic philosophical thought, may be illustrated by the philosophy which has become associated with the idea of evolution, and which is exemplified by Nietzsche, pragmatism, and Bergson. This philosophy which was the property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

CHAPTER I

'Bazran Living Gardens', 2022

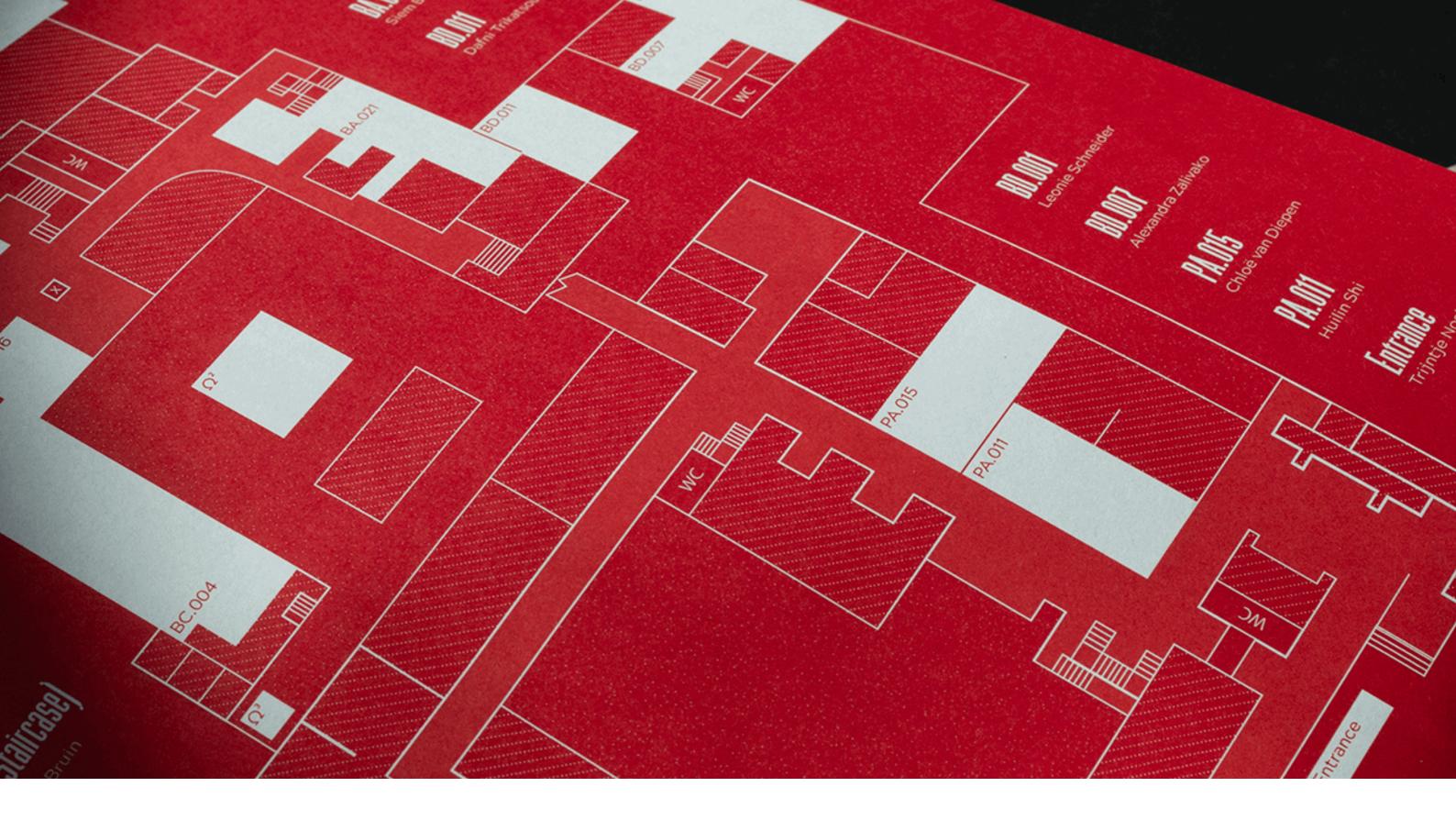


'Ad Audiendas Confessiones', 2016 –



'The Geology of AlUla', 2023





POSTER DESIGN, COLLAGE & PRINT

Print Design Collage

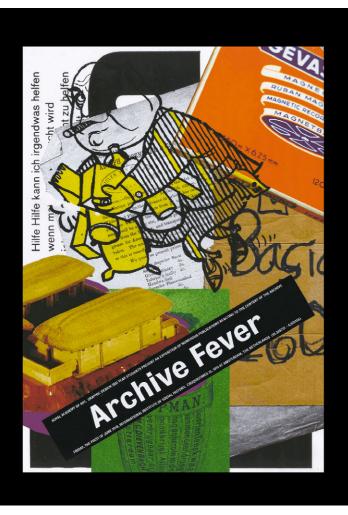
2018-Present

Selection from the period of 2018-present. More works of these types can be found on <u>Instagram</u> and/or <u>online</u>.

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



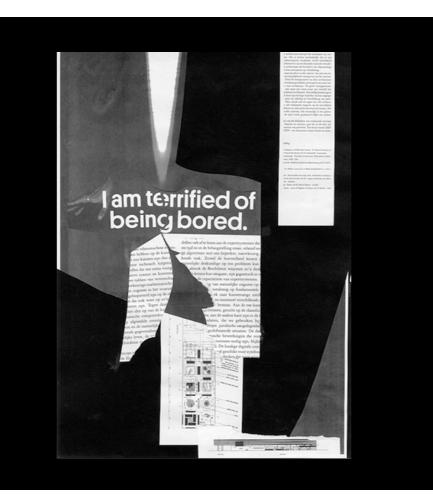








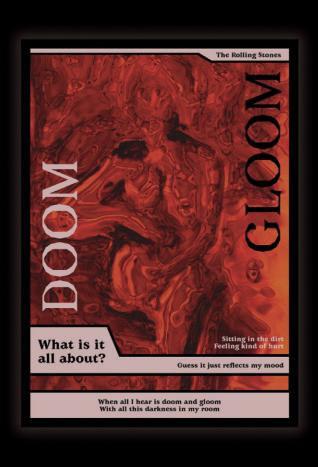




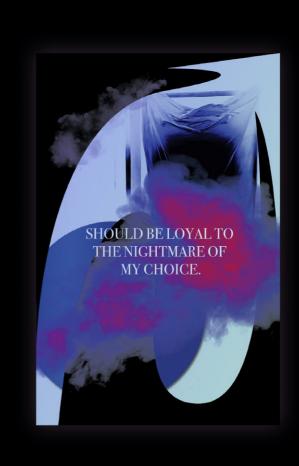


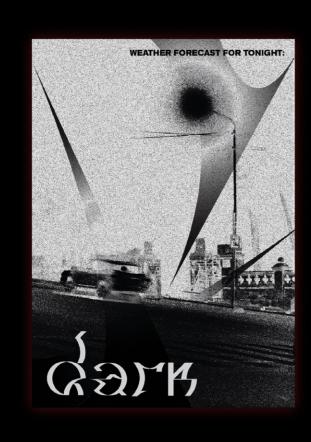


















PAINTING, ART & ILLUSTRATION

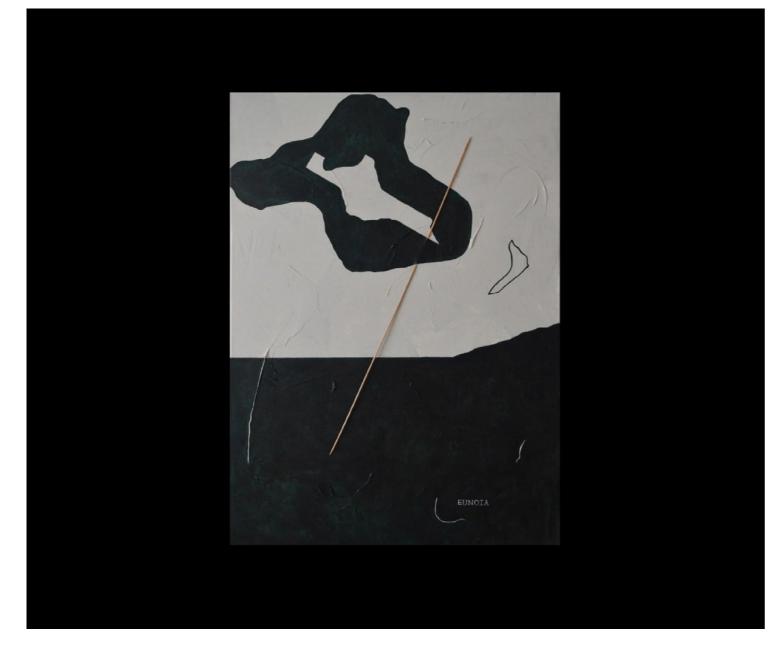
Drawing Painting Illustration

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





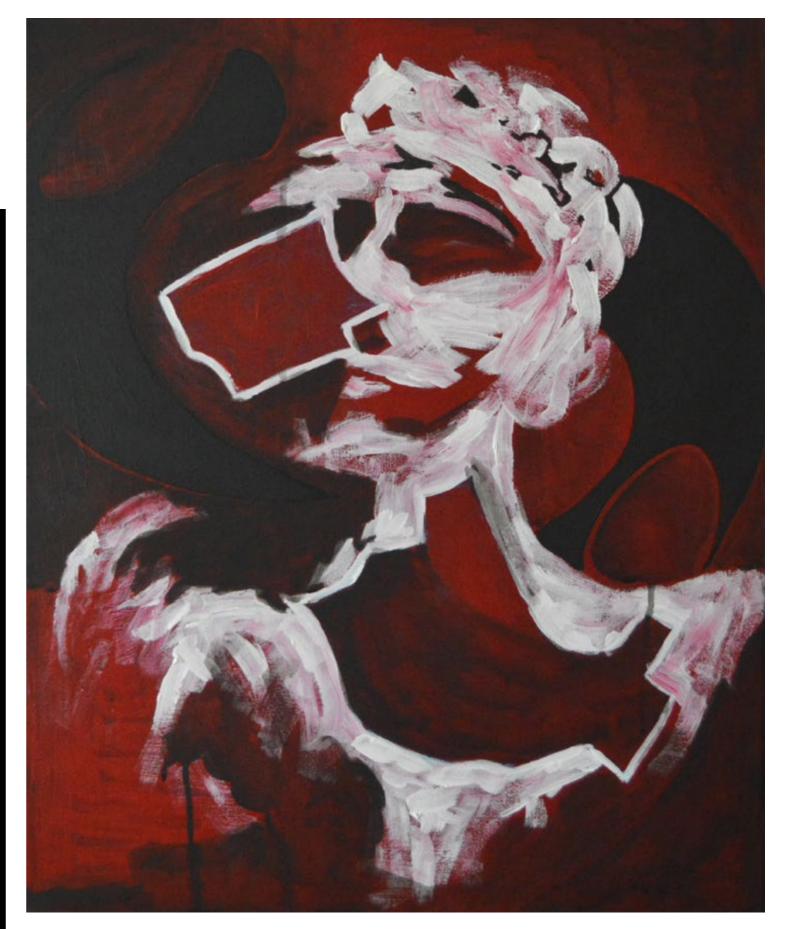
Untitled.3, 2020



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

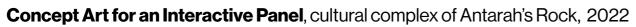






Untitled.2, 2020



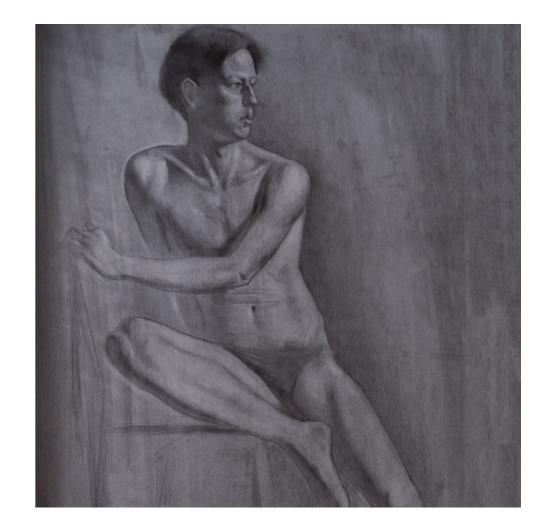


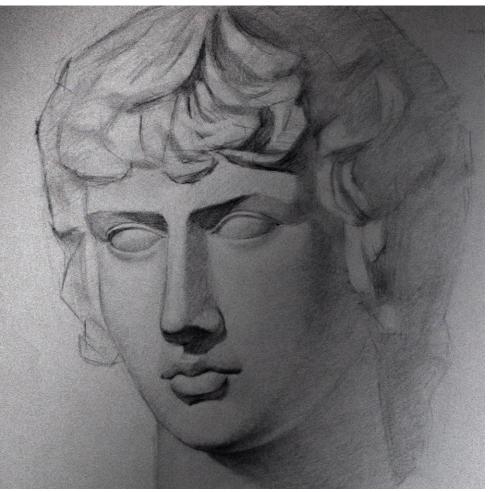


Pothos, 2020



Untitled, 2018





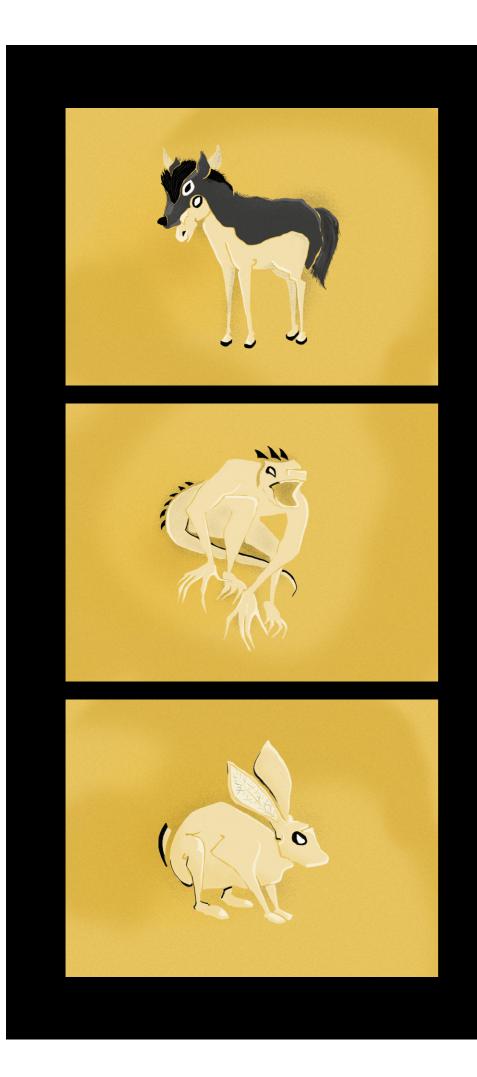


Illustration of Local Legends in the Middle East, 2021



Drawing Pieces, Varied dates





Illustrations of Saudi Cultural Heritage, 2022



ENTRY TICKET PERMANENT COLLECTION

Adult 50 sar







ENTRY TICKET
PERMANENT COLLECTION

Adult 50 sar





ENTRY TICKET PERMANENT COLLECTION

Adult 50 sar







ENTRY TICKET
PERMANENT COLLECTION

Adult





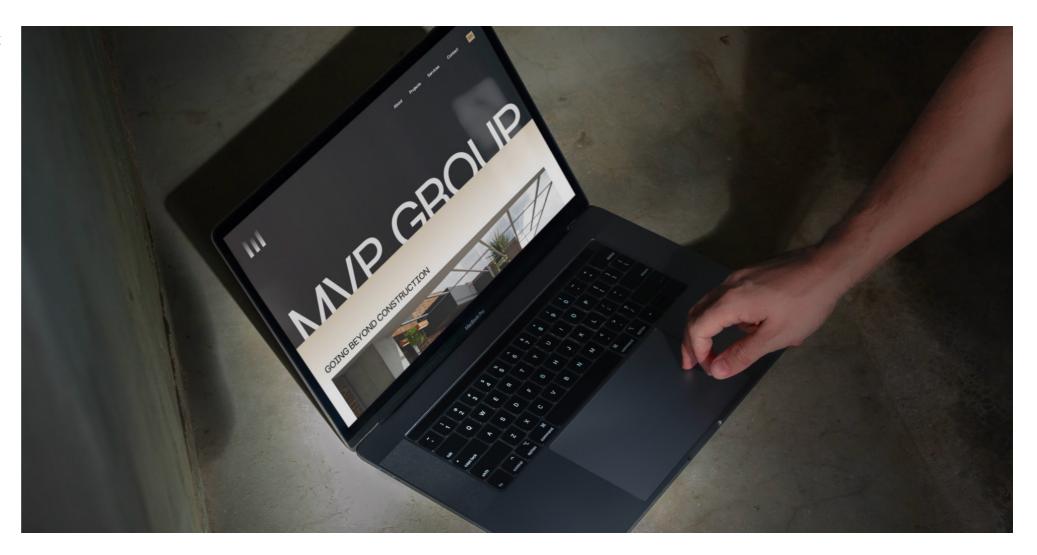
VISUAL IDENTITY & LOGOTYPES GALLERY

Visual Identity Logo Design

2018-Present

Selection from the year 2018 to present day. More works of these types can be found on <u>Instagram</u> and/or <u>online</u>.

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



MVP Group, 2023-2024



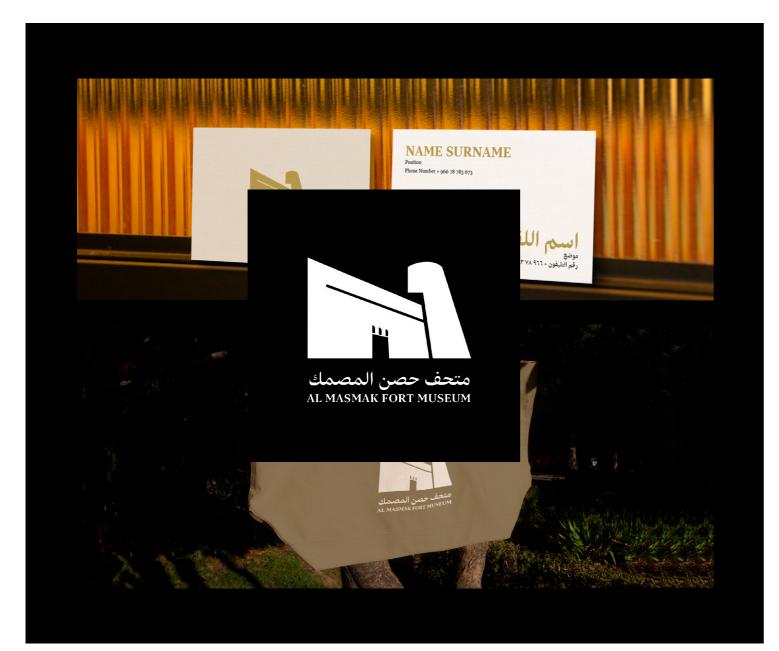




GD Holding, 2024 (Rejected Proposal)



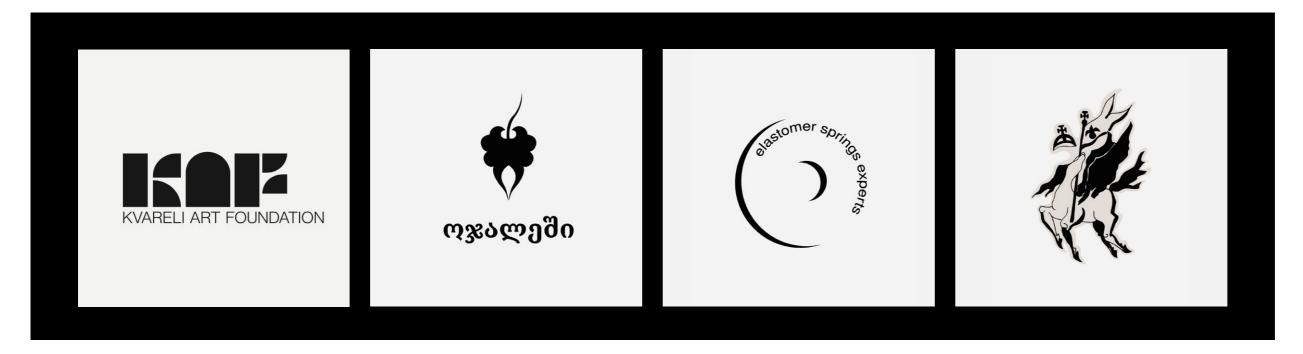






Al Masmak Fort Museum, 2022

Sfera Education, 2018



2025 PORTFOLIO