



PARIS

GENERAL PORTFOLIO

KOMNEN Studio

Art Direction & Design

About

Kommen 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.

France, Paris

info (at) kommen.com

Other Files:

- Artwork Portfolio
- Web Portfolio
- Print/Publishing Portfolio
- Visual Identity Portfolio

Platforms:

- Behance
- Dots
- Contra
- Dribbble
- Dirty Hands Club



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PARA-SOLITUDE: ONE AS MANY

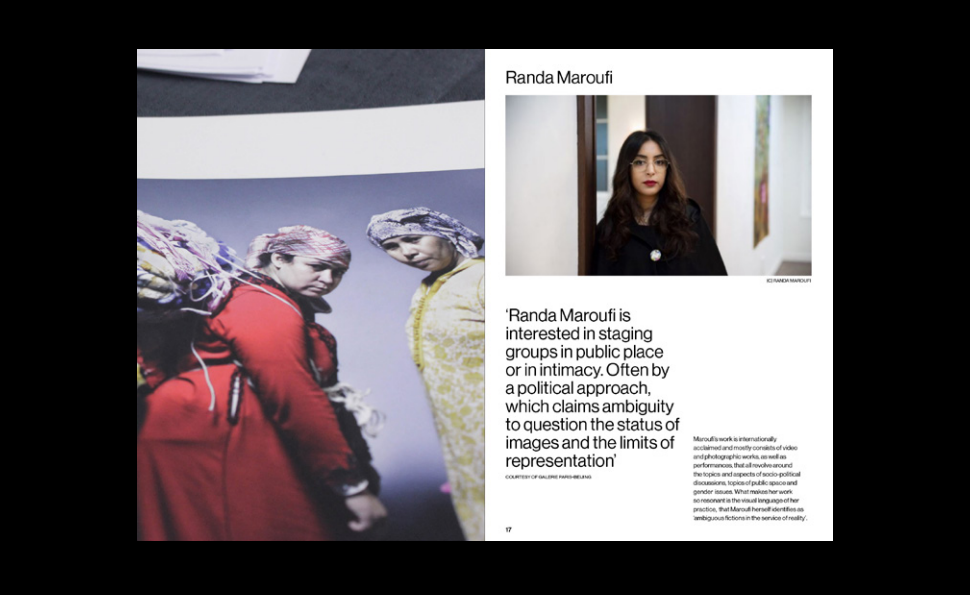
Curation
Visual Identity

2021

‘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.

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

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





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

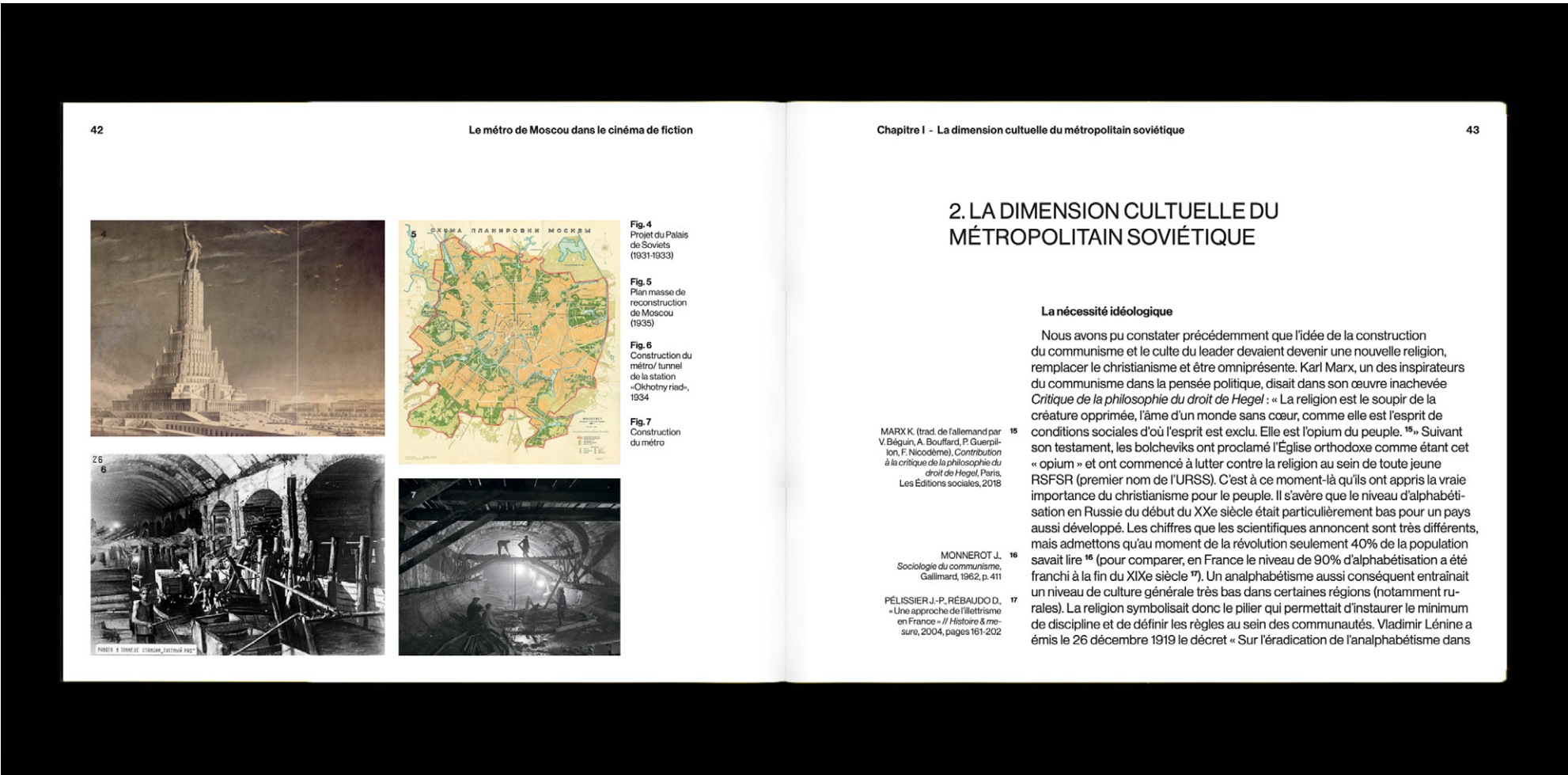
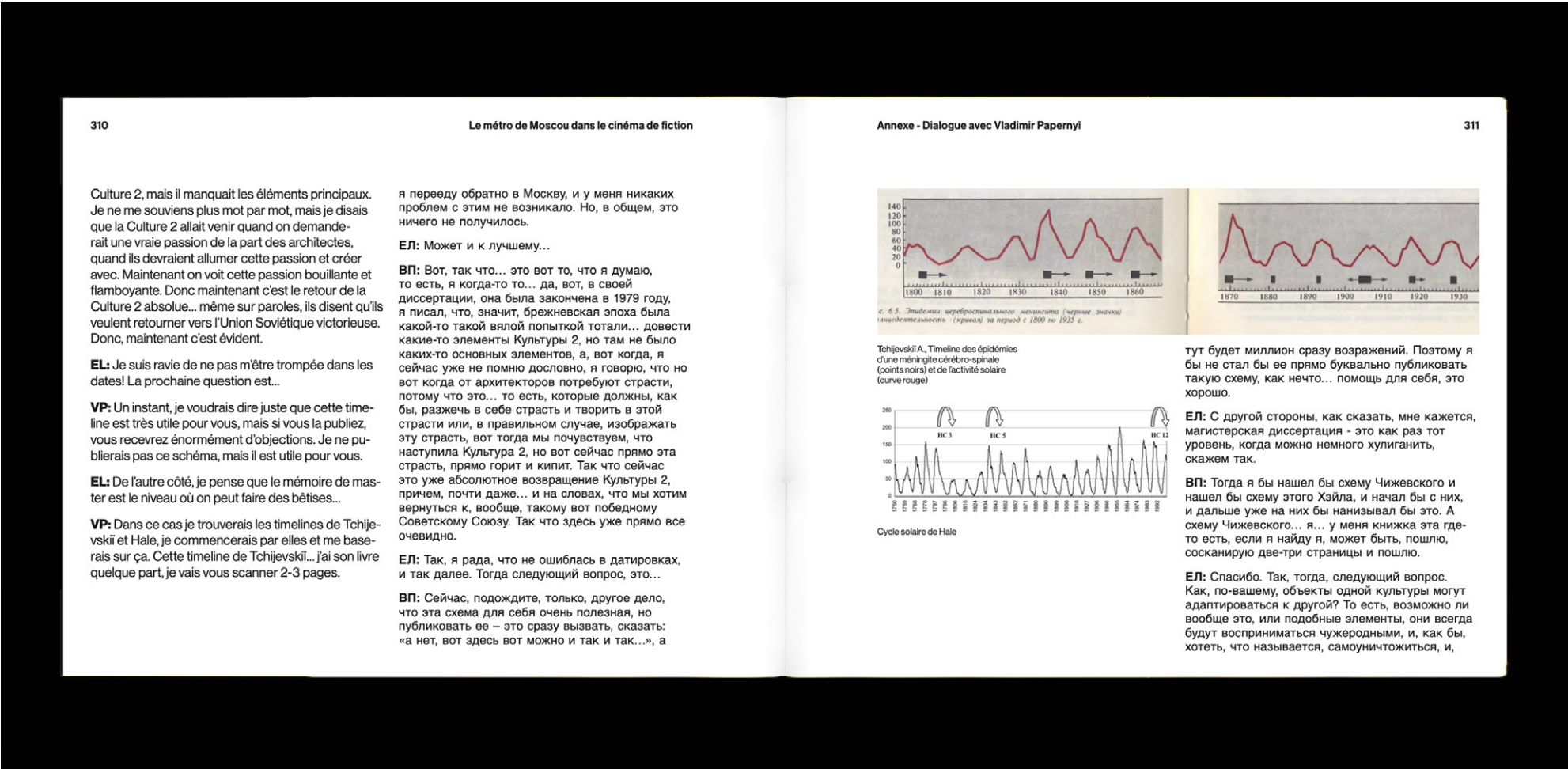


CHAPITRE I

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.





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



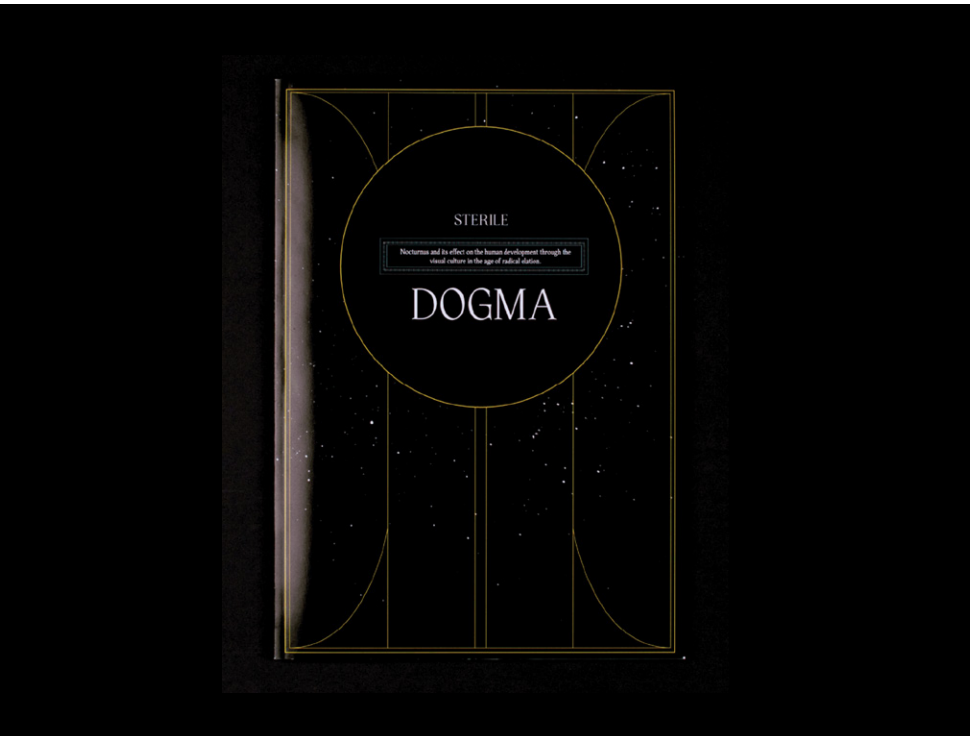
CHAPTER V p. FORTY

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.





EEN VOORWERP AFHANKELIJK VAN EEN ANDER VOORWERP
OM ZELFSTANDIG TE FUNCTIONEREN

Balance
by
Struggle

16-17
Sep 2017

YOUNG and YOUNGER
Cultural effort of reflecting on society
Tentoonstelling van jongeren
Een cultureel reflectie op de samenleving

In the 19th and 20th century, the world was in a state of constant change. The industrial revolution brought about a new way of life, with people moving from rural areas to cities in search of work. This led to a new social order, with a growing middle class and a working class. The world was in a state of constant change, and people were struggling to keep up. This was the time of the great social movements, when people were fighting for their rights and for a better world. The world was in a state of constant change, and people were struggling to keep up. This was the time of the great social movements, when people were fighting for their rights and for a better world.

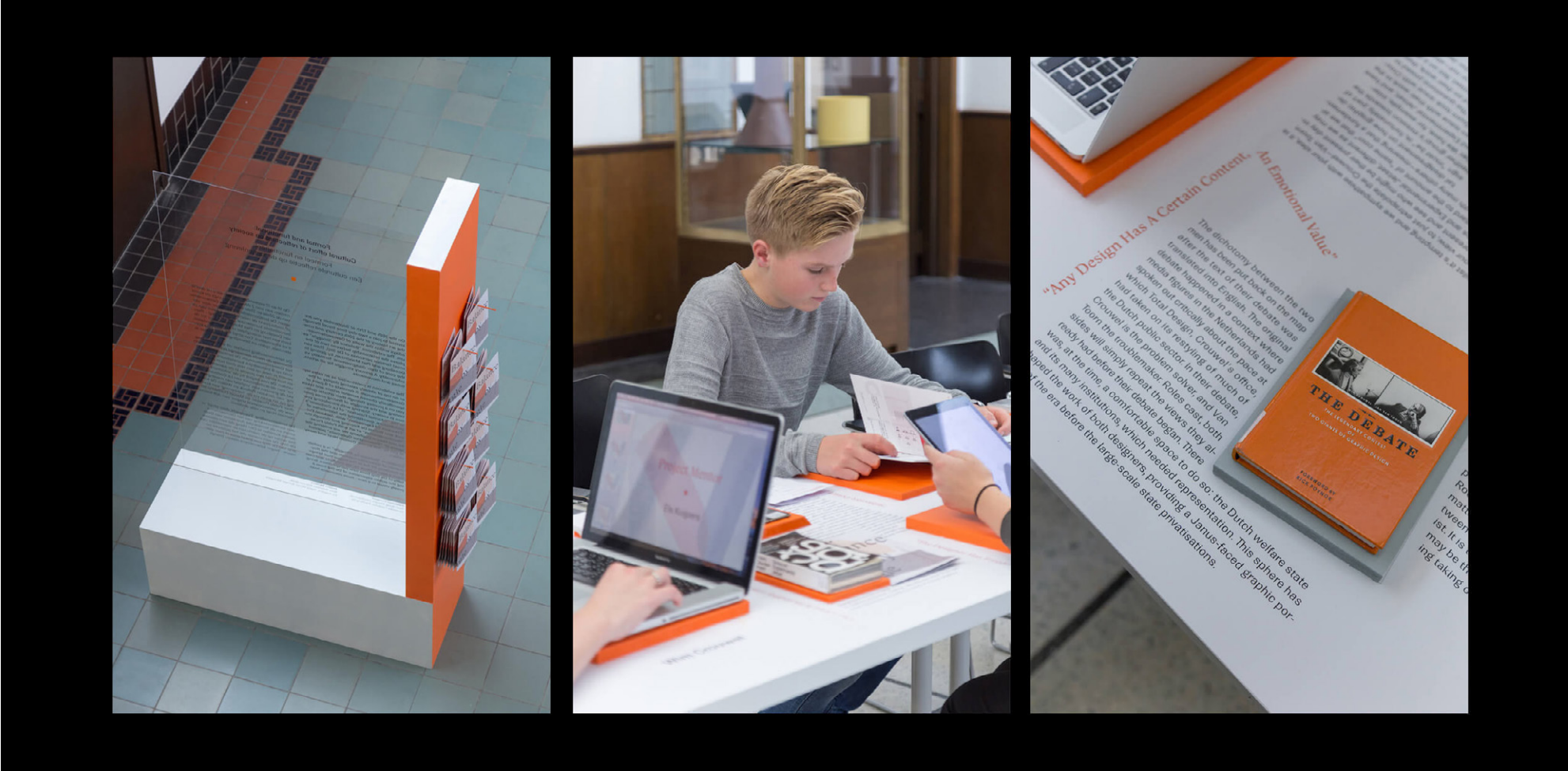
BALANCE BY STRUGGLE

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 Mondrian, who personify the relationship between formality and informality. Project included curation of the exposition, visual identity development, exhibition space and furniture design.



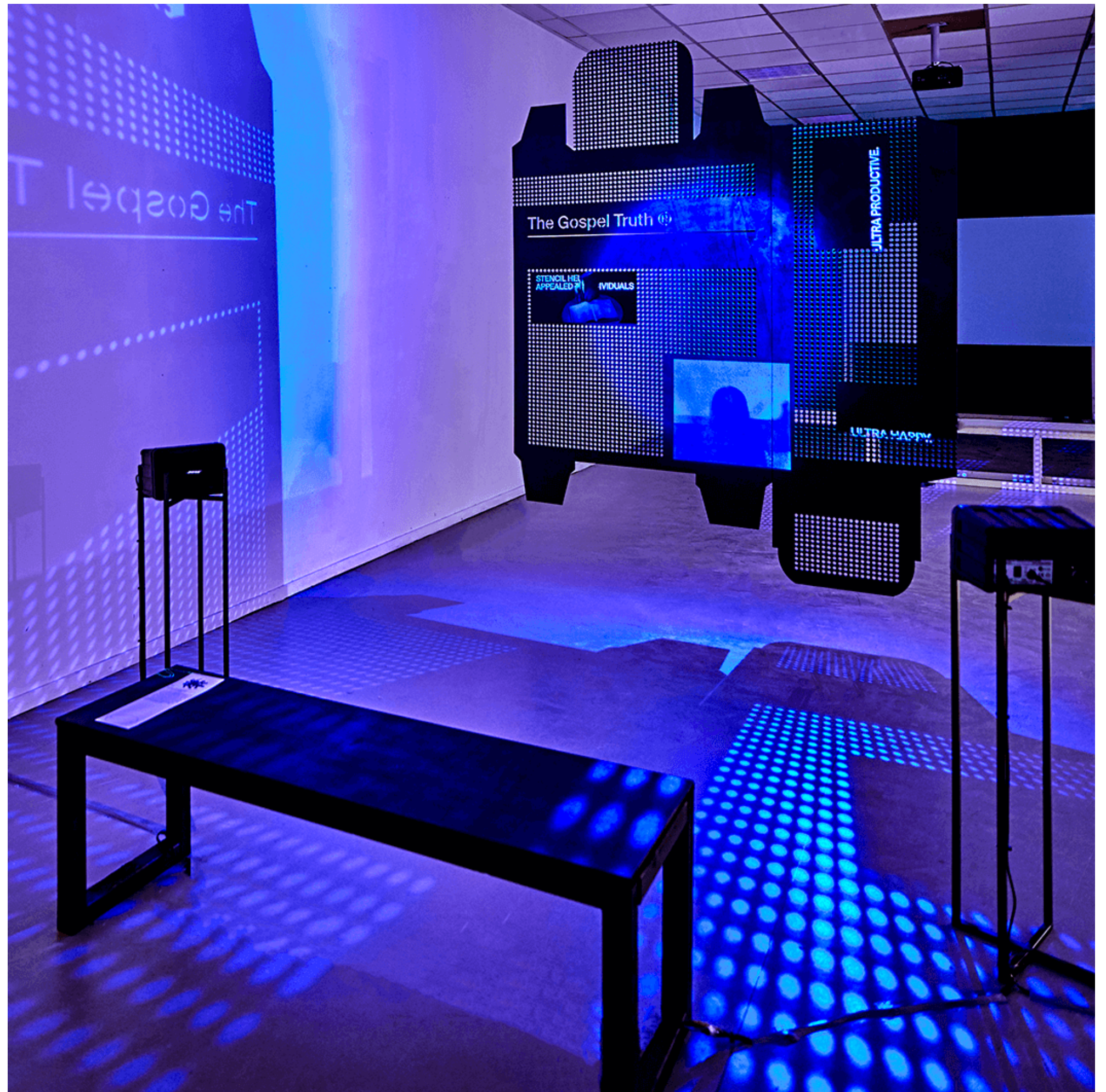


GOSPEL TRUTH

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

Acies, 2022: work in progress

ACIES

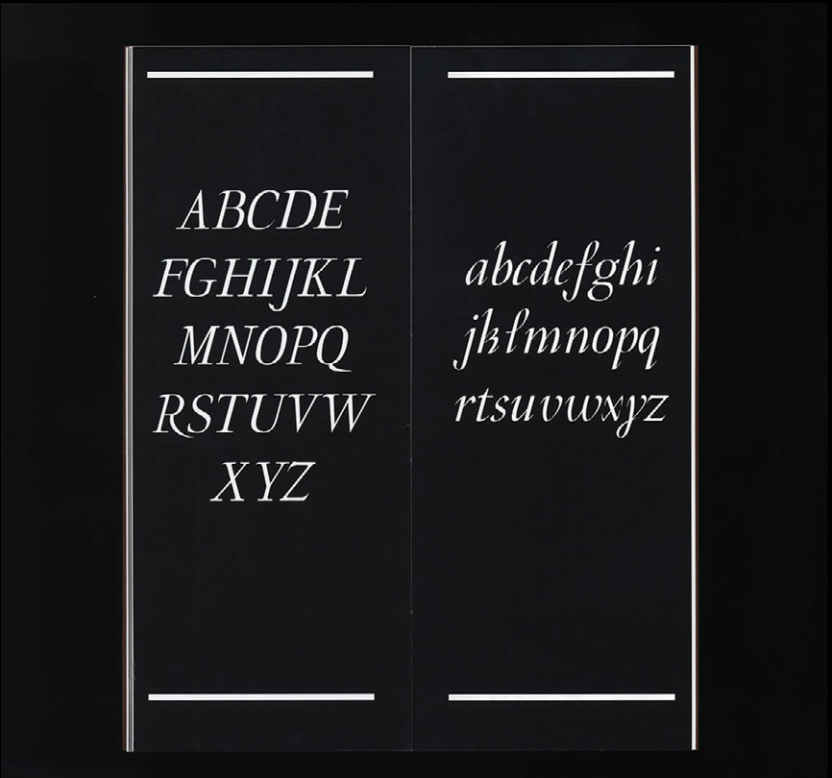
Archi, 2020: work in progress



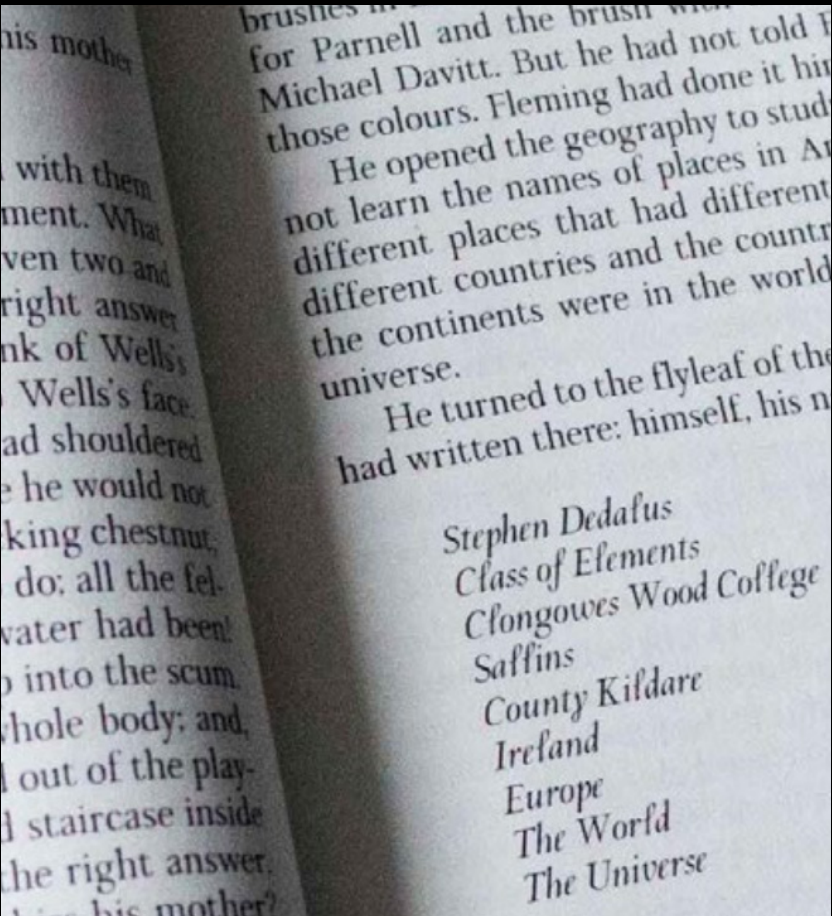
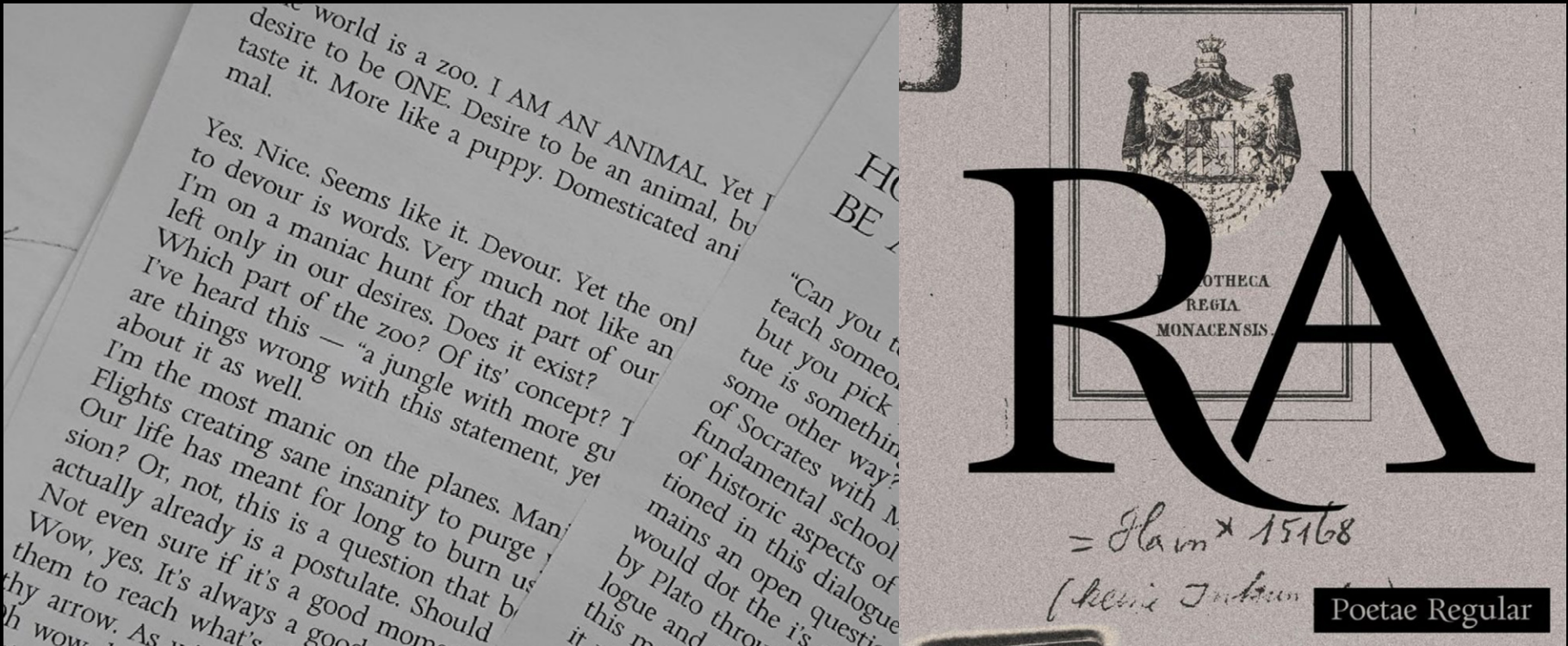
Ruria, 2021: work in progress



Godfrey, 2017



Poetae, 2019



CHAPTER IV

Sunday was dedicated to the mystery of the Holy Trinity, Monday to the Holy Ghost, Tuesday to the Guardian Angels, Wednesday to Saint Joseph, Thursday to the Most Blessed Sacrament of the Altar, Friday to the Suffering Jesus, Saturday to the Blessed Virgin Mary.

During the week he hallowed himself anew in the presence of the mystery. His day began with a long and arduous moment of thought or action. He began his pontiff and with an arduous and his resolute piety. He began his day with a long and arduous moment of thought or action. He began his pontiff and with an arduous and his resolute piety. He began his day with a long and arduous moment of thought or action. He began his pontiff and with an arduous and his resolute piety.

CHAP.

Sunday was dedicated to the mystery of the Resurrection, Monday to the Holy Ghost, Tuesday to the Guardian Angel, Wednesday to Saint Joseph, Thursday to the Most Blessed Virgin Mary, Friday to the Suffering Jesus, Saturday to the Holy Ghost.

His day began with an heroic moment of thought or action for the in-
spiration of his resolute piety, and often as he
the murmur of the people, following
which he

Book Design
Print

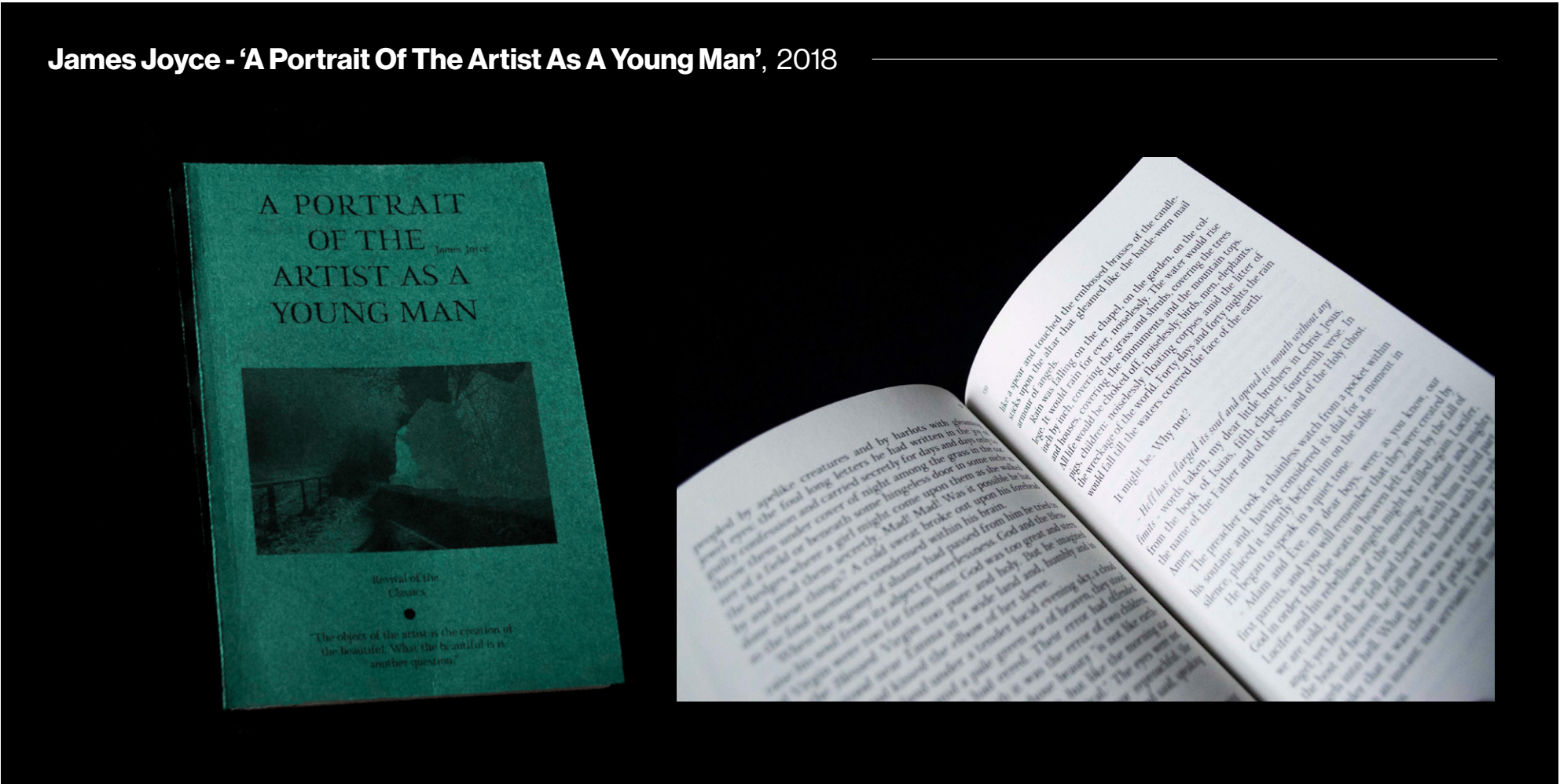
2016- Present

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.

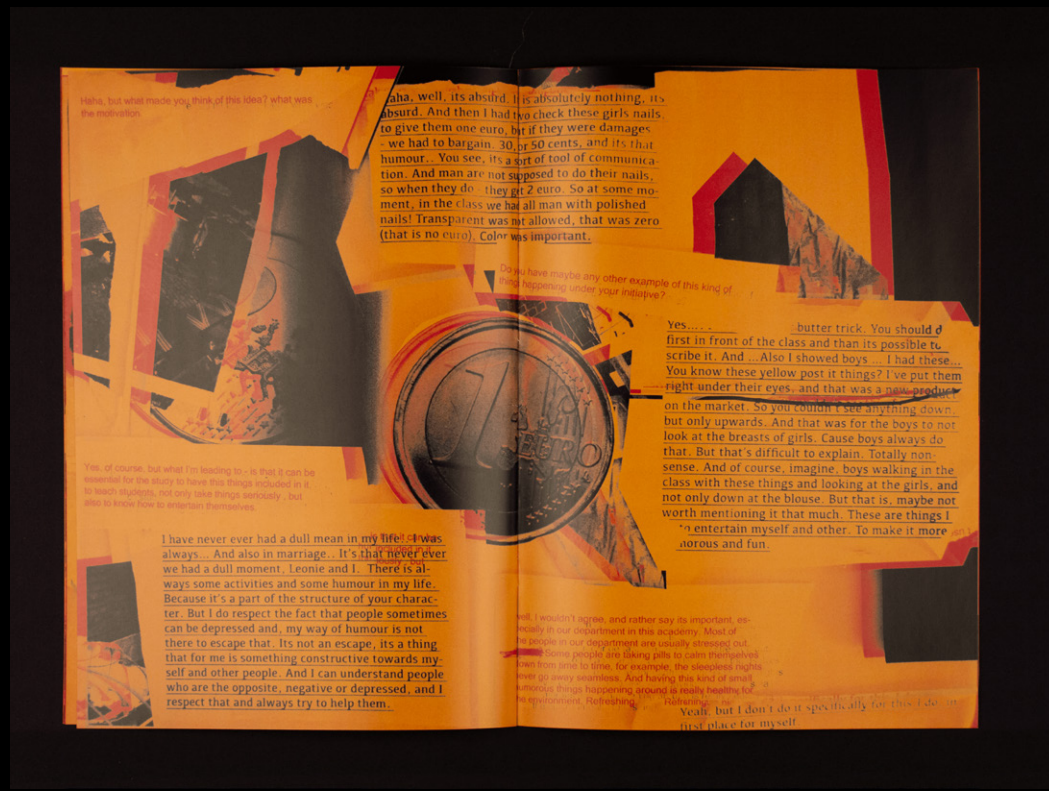
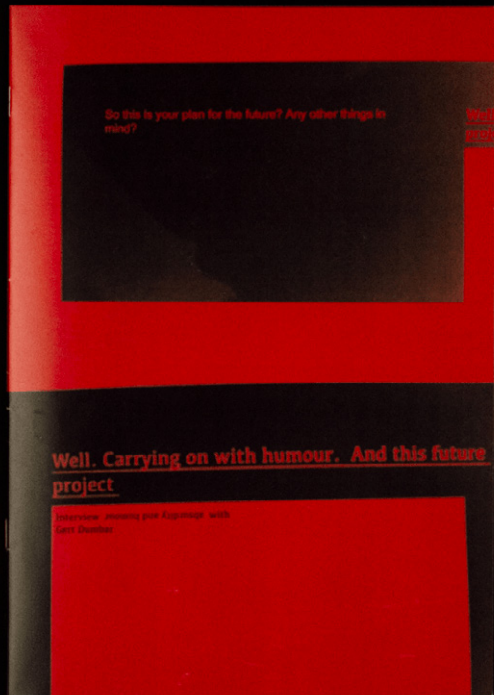
James Joyce - ‘A Portrait Of The Artist As A Young Man’, 2018



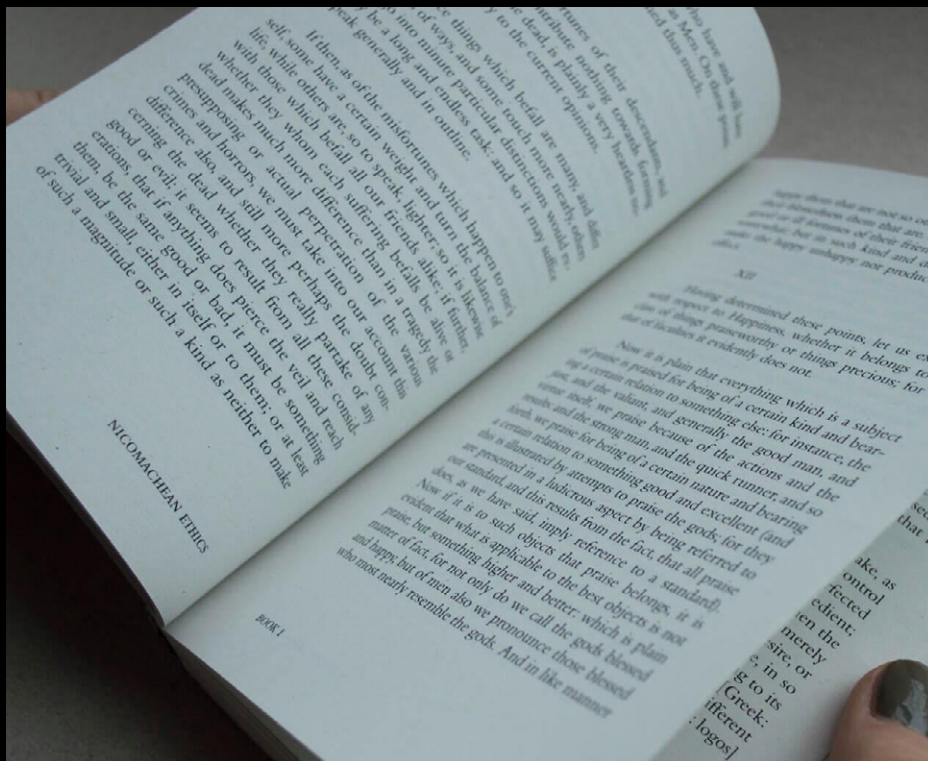
‘D.O.P.E: Best Book Design Catalogue’, 2016



'Gert Dumbar: Interview', 2017



'Nicomachean Ethics', 2017



'Alea lacta Est', 2018



'Trialogue' Piet Mondriaan, 2017



Mysticism and Logic, 2020



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I	p.1 Mysticism and Logic
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VII	p.125 The Ultimate Constituents of Matter
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X	p.209 Knowledge by Acquaintance and Knowledge by Description
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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-

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MYSTICISM AND LOGIC/AND OTHER ESSAYS

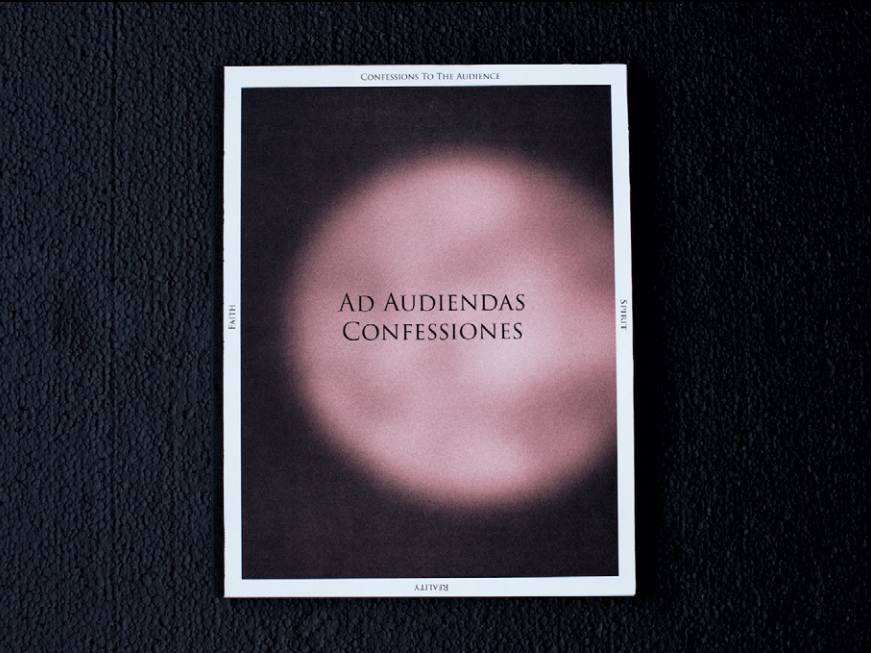
CHAPTER I

17

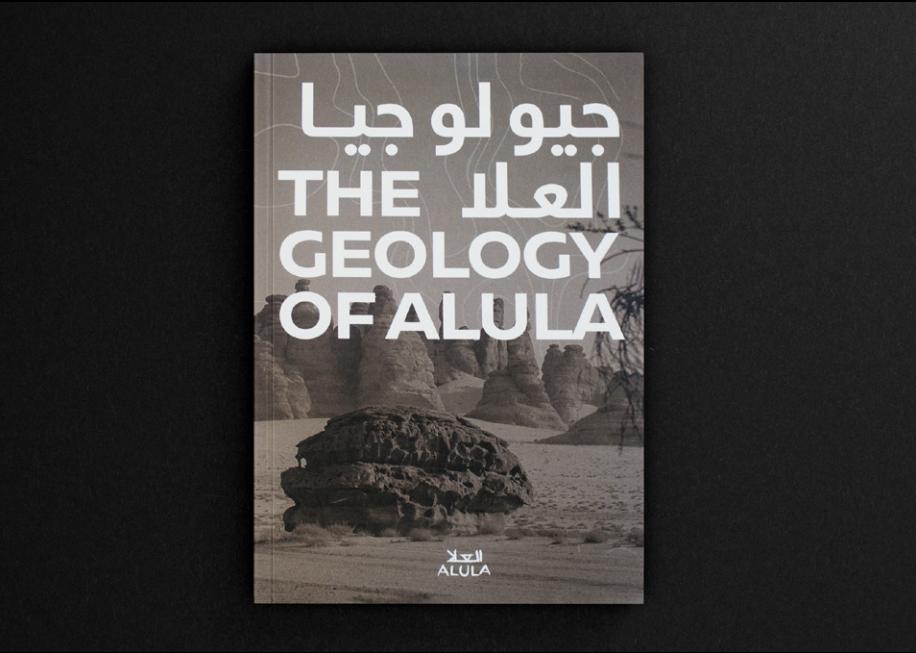
‘Bazran Living Gardens’, 2022

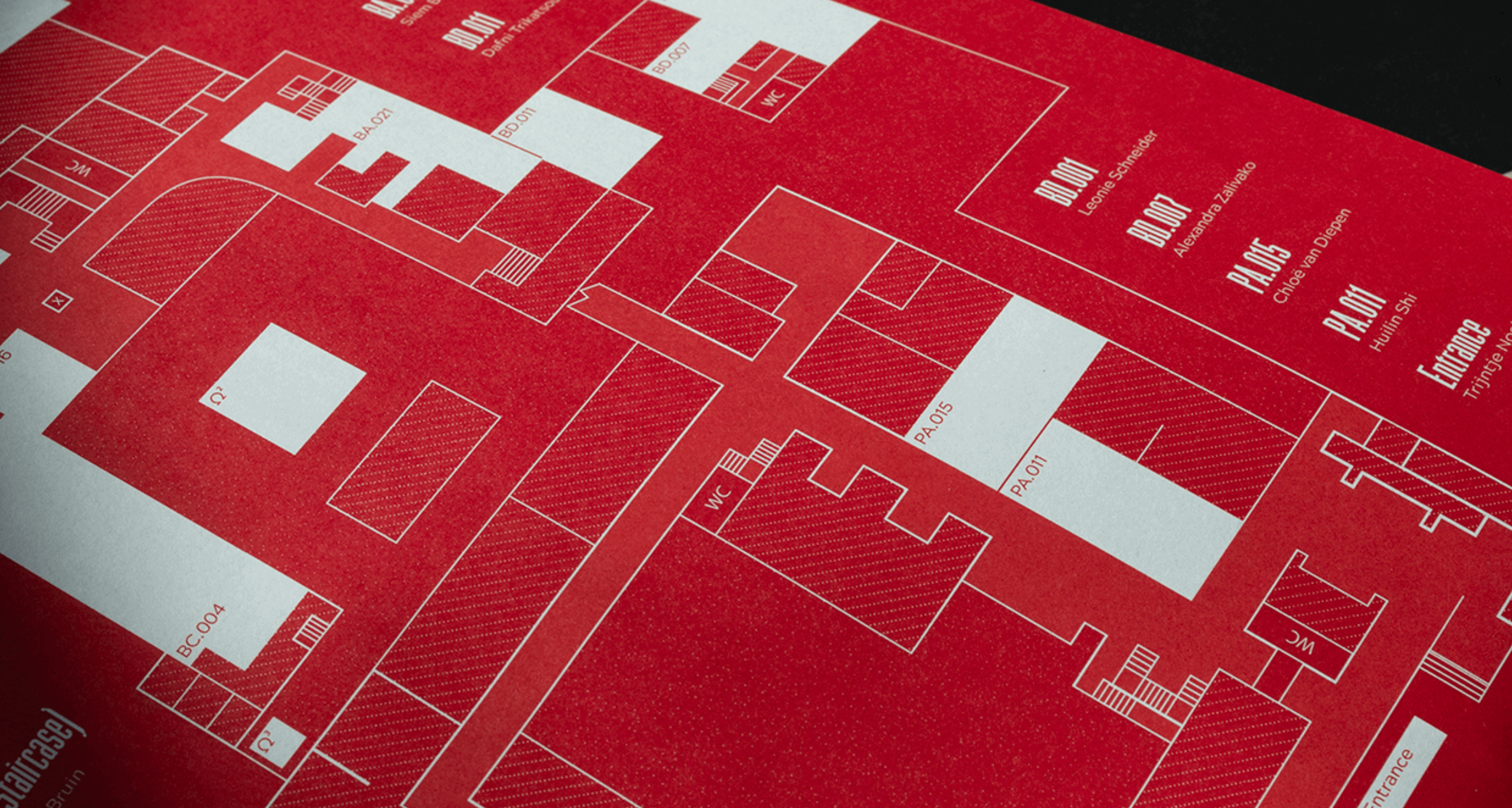


‘Ad Audiendas Confessiones’, 2016



‘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 [Instagram](#) and/or [online](#).

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





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 Helen Boeken 13.00 Brigitte Louster 13.00 Tina Jersiko 13.00	13 00 14 00
BREAK	14 00 14 15
PORTFOLIO TALKS WITH TUTORS OF THE FINE ARTS DEPARTMENT	14 15 16 00

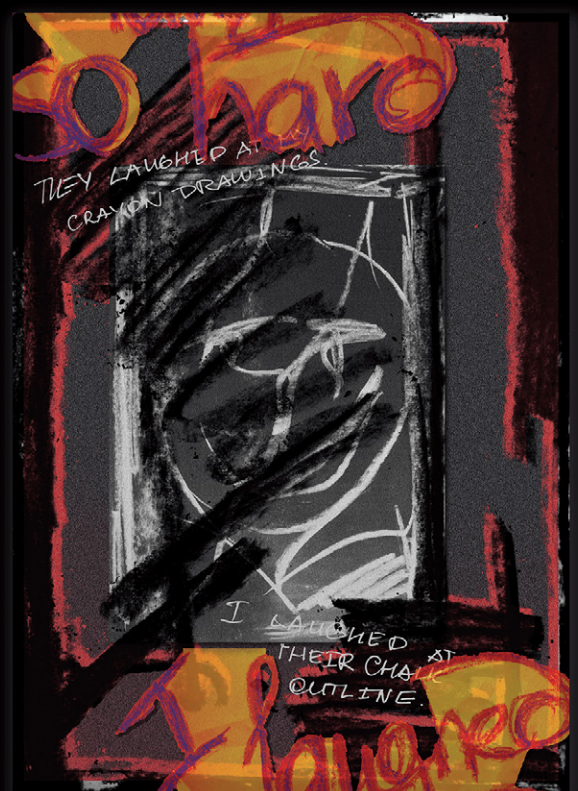
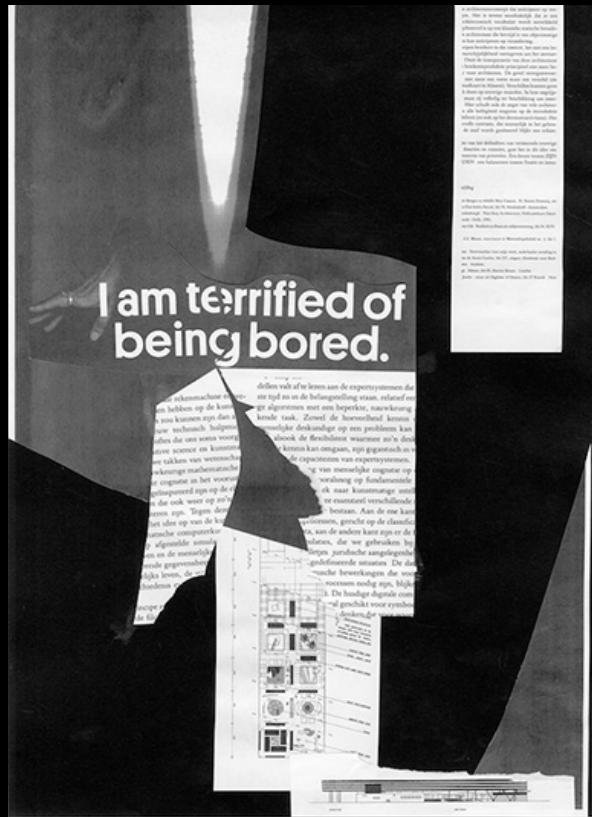
PROGRAMME

workshops

PRINTMAKING by Ewoud van Rijn
CERAMICS by Maura Biava
SCULPTURE by Hans van der Pennen
PAINTING by Frank Lisser

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

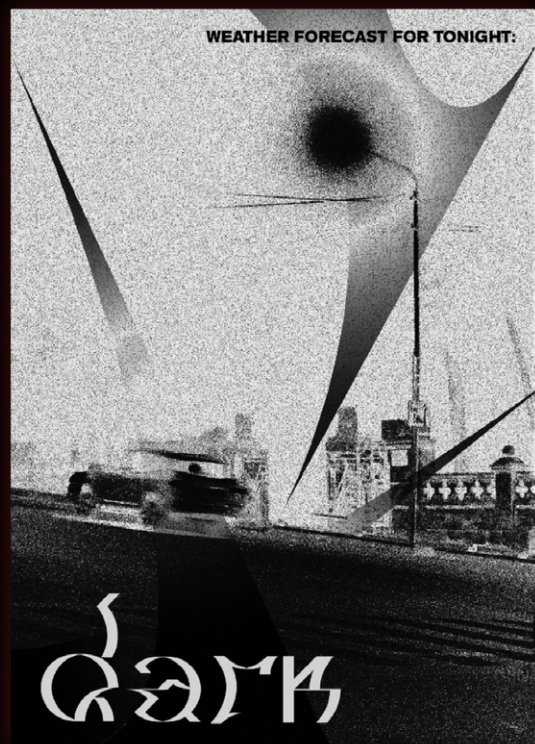
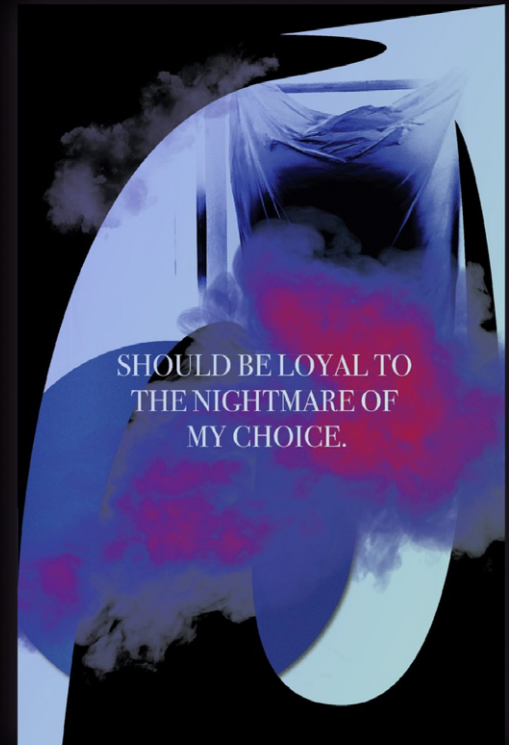
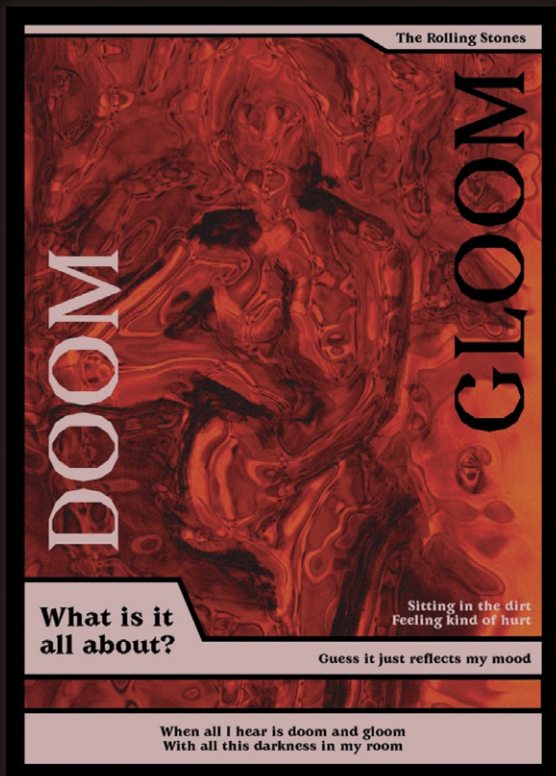
Keyword/murmur < 2000 words
By February 28th to trancezine@gmail.com

*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

როგორც
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



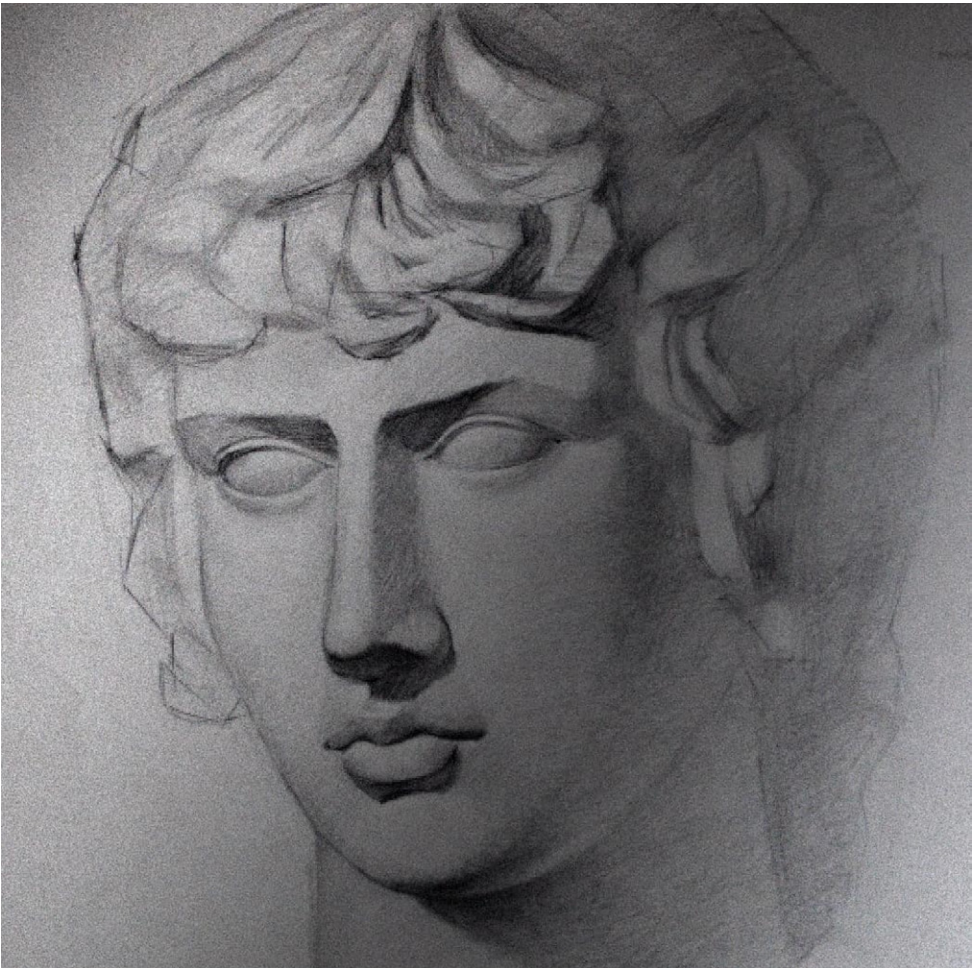
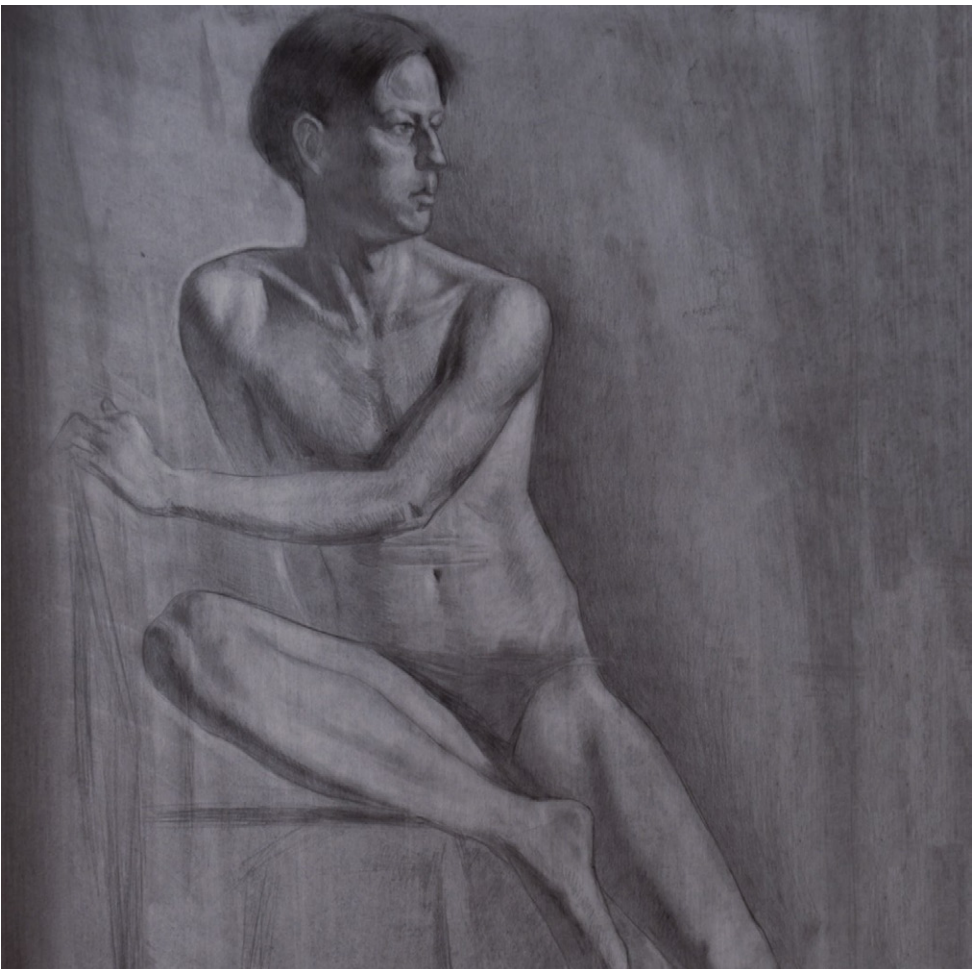
Concept Art for an Interactive Panel, cultural complex of Antarah's Rock, 2022



Pothos, 2020

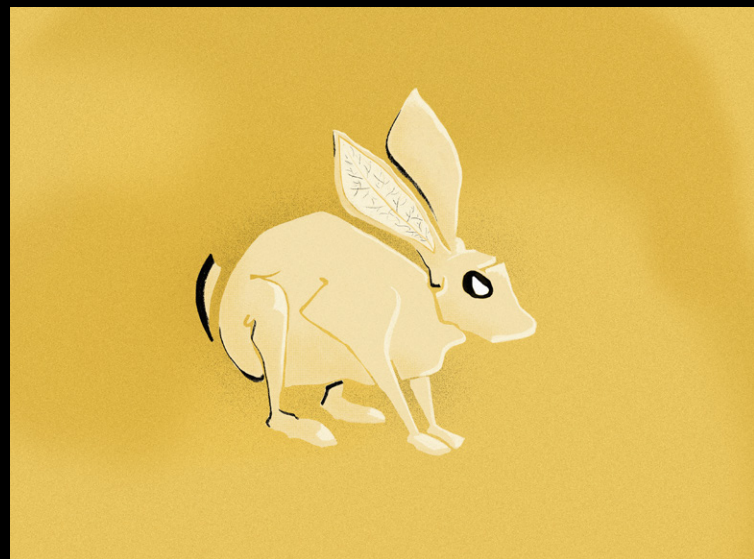


Untitled, 2018



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](#).

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MVP Group, 2023-2024





GD Holding, 2024 (Rejected Proposal)





Al Masmak Fort Museum, 2022



Sfera Education, 2018



2025 PORTFOLIO