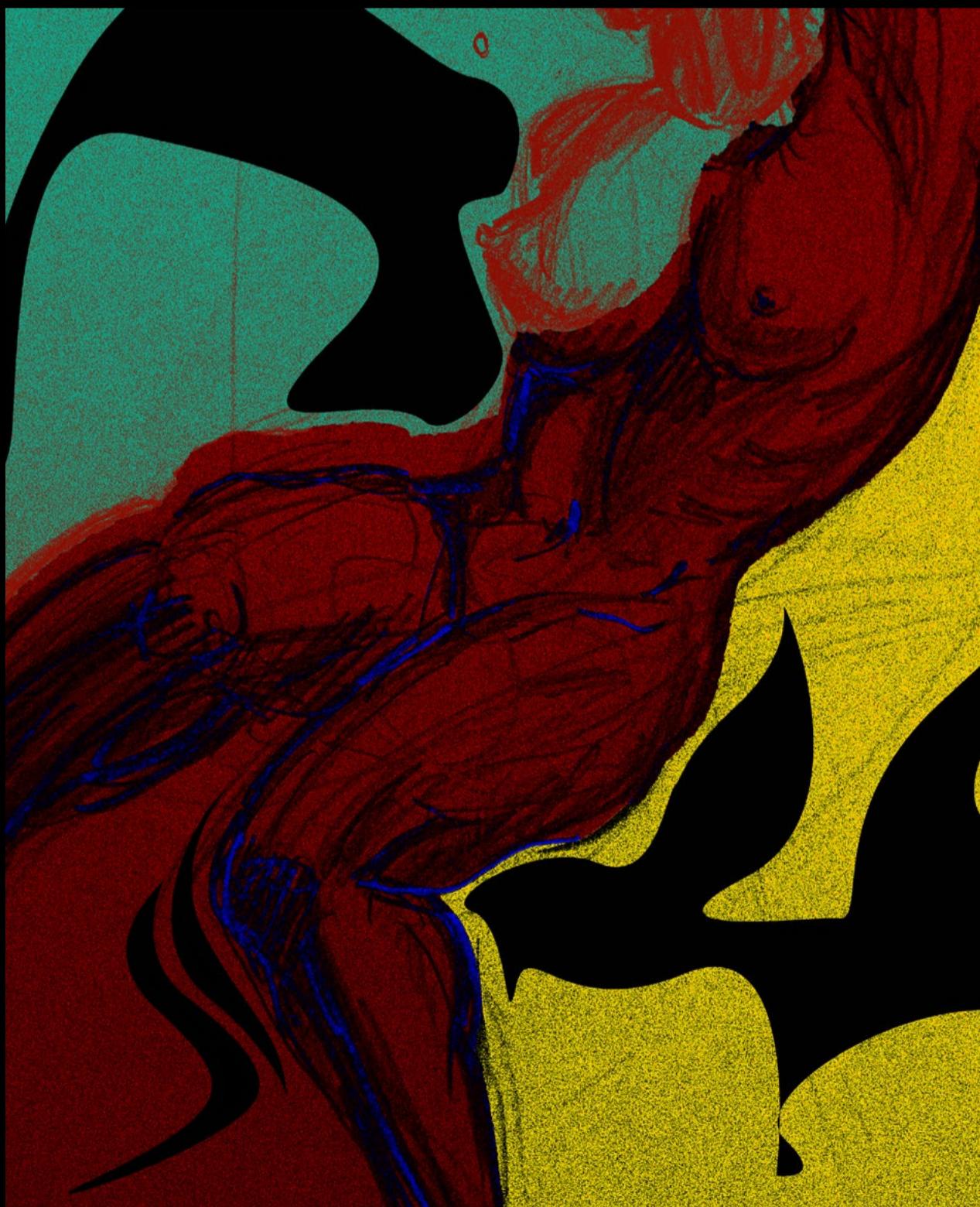


Graphic Design Portfolio

Mariam Darchiashvili

A graphic designer and curator from Georgia.
Currently based in Europe.

My interests include: typography, editorial, exhibition design and curation. My work, across different fields, is guided by a strong belief in design and art as problem-solving tools, as ways of recognising and forming relationships between ideas and reality as well as establishing connections between past and the present.

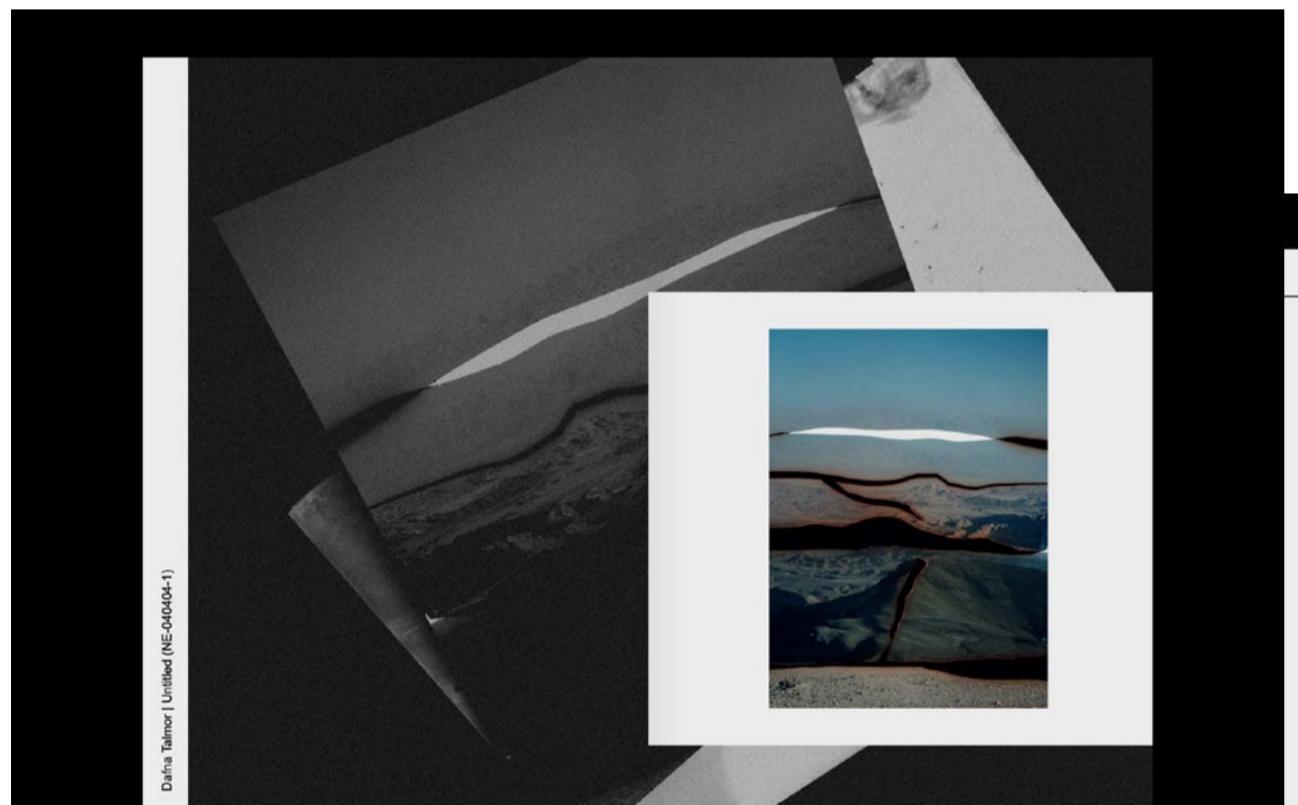


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What lies beyond the surface?

/1/

A design for a Bachelor Thesis on photography 'What lies beyond the surface?', written by Chelsey Honders. Within this paper she researches the materiality of photography and investigates how its interference with the image can contribute to the conceptual outcome of the work.



Dafna Talmor | Untitled (NE-04004-1)

P.48

2. How does materiality contribute to a concept?

has prompted artists, especially photographers, to work much more with found footage. This allowed them to play with imagery as opposed to just showing reality.

²⁰ Shore, R. Post Photography "The artist with a camera"

Another point of interest is the notion that photography reached the same crossroads as painting did during Abstract-Expressionism in the 1940's, which triggered the moment photography arose. Photography took over the role of portraying reality, releasing painting as a free medium.²¹ This, for me, is the most logical and interesting method of looking at developments in contemporary photography.

²¹ Galassi, P. (1981). Before photography: painting and the invention of photography. Museum of modern art.

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Abstract expressionism vs Photography.

Abstract expressionism is an art movement that emerged in the 1940s. Expressionism, and within that surrealism, was a new way of approaching art. The most important development within abstract expressionism was that artists were no longer tasked with depicting reality. They began with free improvisation, to which their emotions were of the utmost importance during the creative process. From that point onwards, they were completely free to experiment with the material characteristics of their

2020

Commissioned by: Chelsey Honders
Published in The Hague, The Netherlands
Conception, Editorial Design, Print Design



A floor-map design for the 2018 Graduation Show of the students from the Fine Arts department at the Royal Academy of Arts in The Hague (KABK).



/3/

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, I want to bring attention to a questionable industry that feeds off escapism and benzodiazepine abuse. This project 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-medication puzzle.

This work is my Bachelor Graduation Project at the Graphic Design department at KABK and is presented in a form of an audio-podcast and an installation with a supportive visual essay in the form of a video.



2019

Displayed in The Hague, The Netherlands

Conception, Installation Art, Video Art, Research

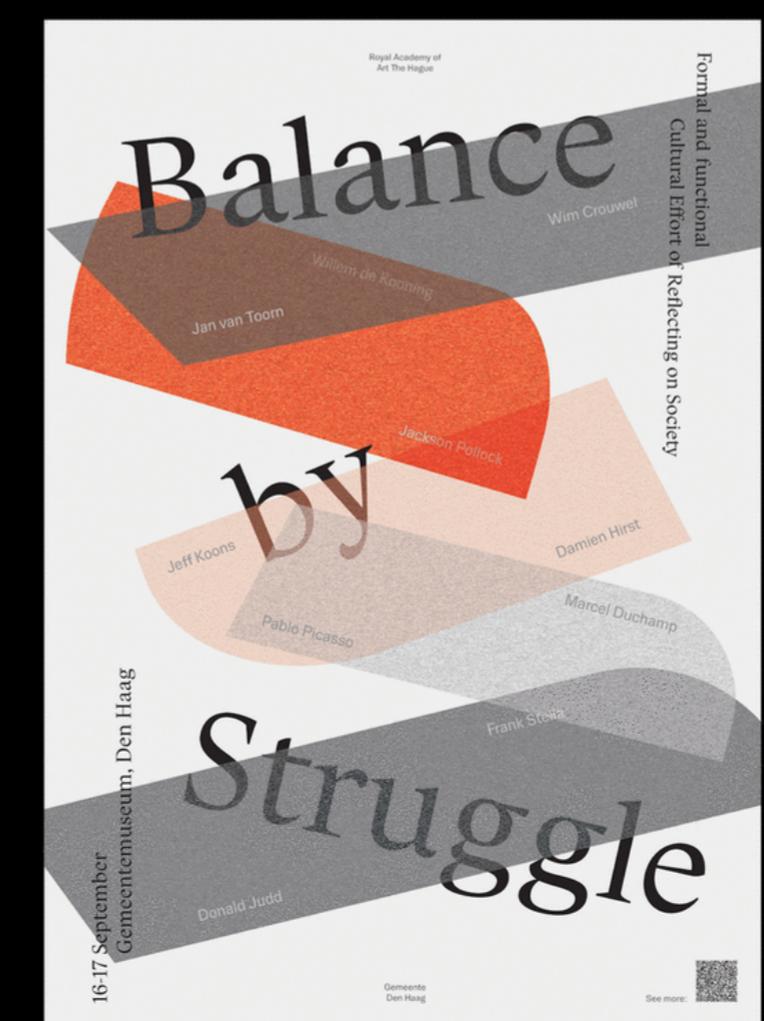


Balance by Struggle

/4/

The exhibition “Balance By Struggle” explores the relationship between two of the most famous personas of De Stijl, Theo van Doesburg and Piet Mondriaan, by getting to the core of their disagreement: formality vs informality. A primary struggle for all artists, times and movements.

Details are available online: www.kommen.com



2017

In collaboration with Dominika Fojtikova and Yeon Sung

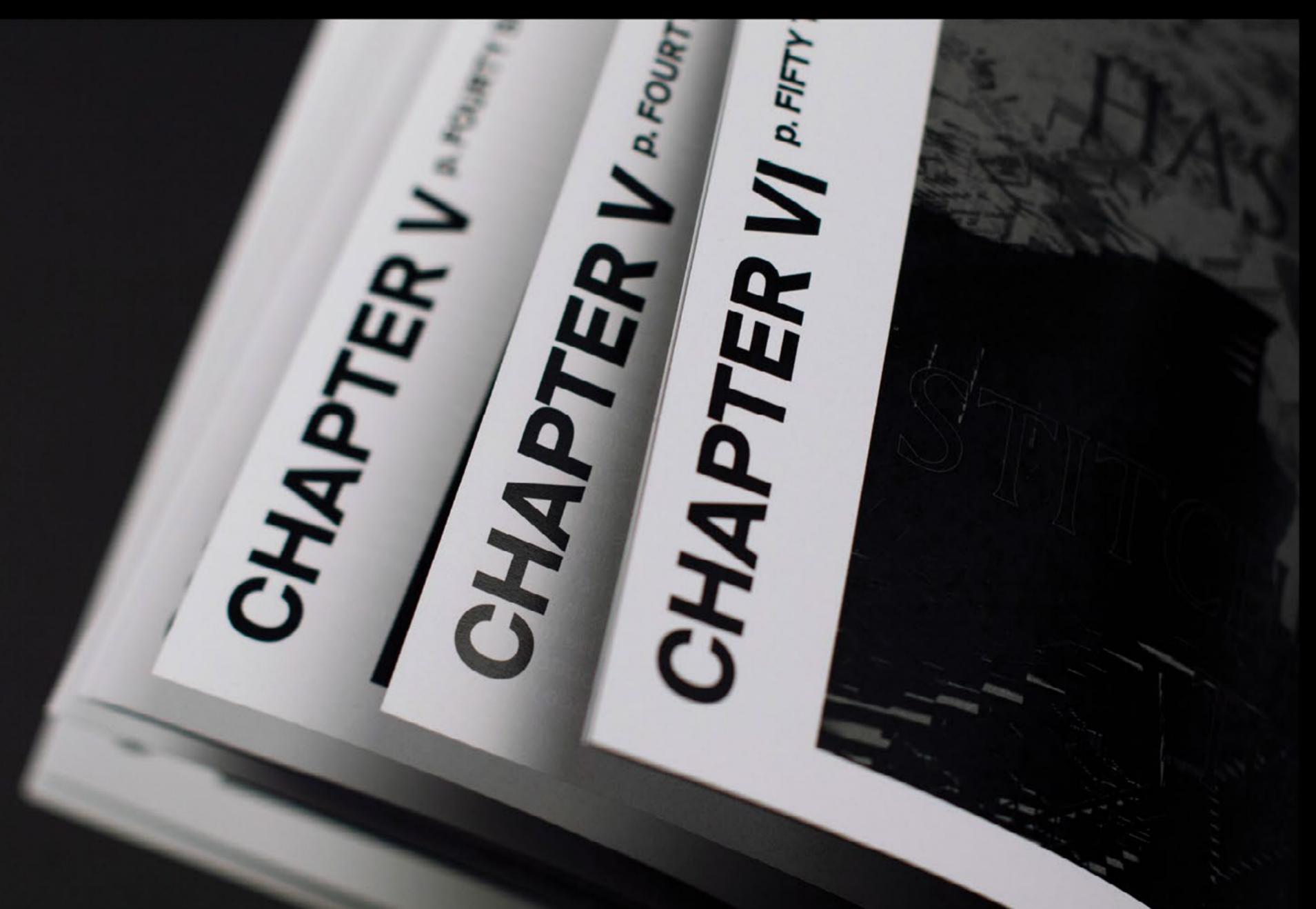
Commissioned by: Kunstmuseum, The Hague / KABK x The Hague City Hall

Conception, Exhibition Design, Editorial Design, Curation, Visual Identity

/5/

This book is a printed translation of my Bachelor graduation thesis in the Graphic Design department at the Royal Academy of Arts in The Hague (KABK).

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 an ability to interpret the world differently.



The cause of the project is the celebration of 50th anniversary of Amnesty Netherlands. This project researched and dived into the unresolved case of Raif Badawi. Tasked with finding new ways of reading this case, interviews with prominent Saudi Arabian activists were held in relation to other cases similar to the one of Mr. Badawi. The project then was exhibited at a group show during Amnesty celebrations held in Amsterdam on April 2018.

Details are available online: www.komnen.com



2018

In collaboration with Dominika Fojtikova and Yeon Sung
Commissioned by: KABK x Amnesty International
/Conception, Installation Art, Research/

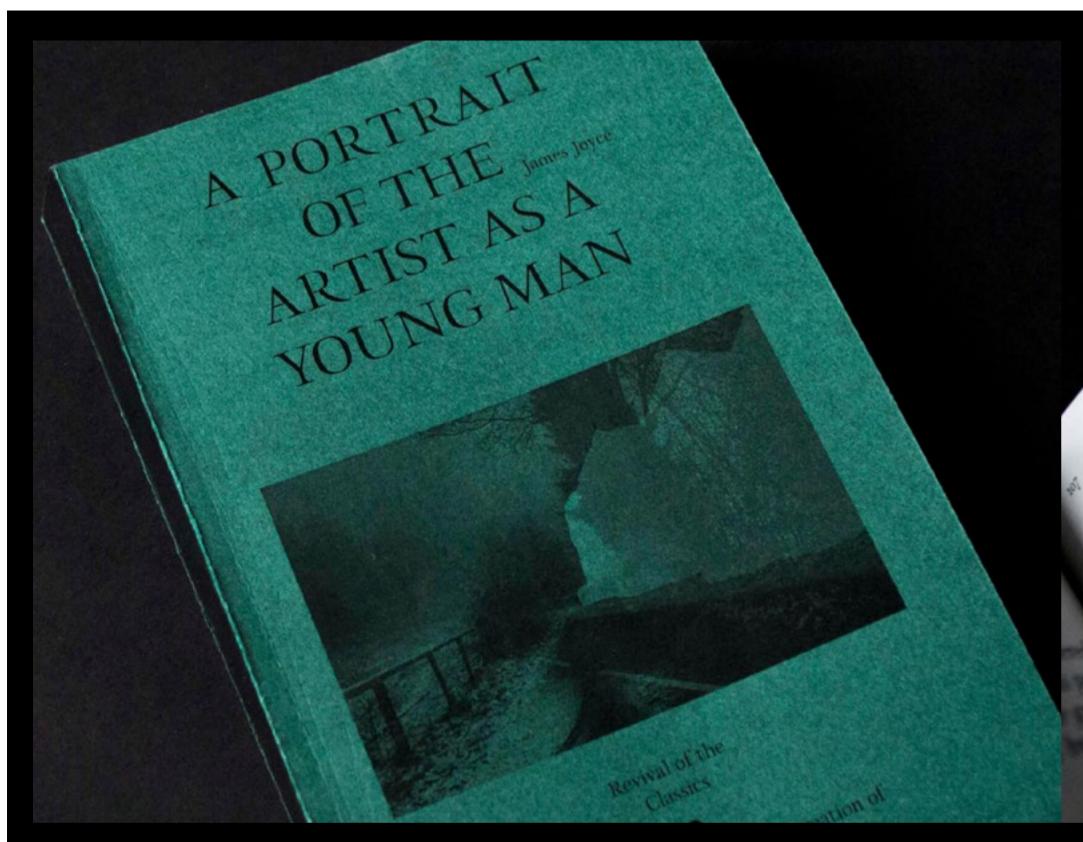


Revival of classics

The Classics Revival project is my self-initiated process of republishing of stories, novels and other classic literary pieces that are dear to my heart.

Editions include:

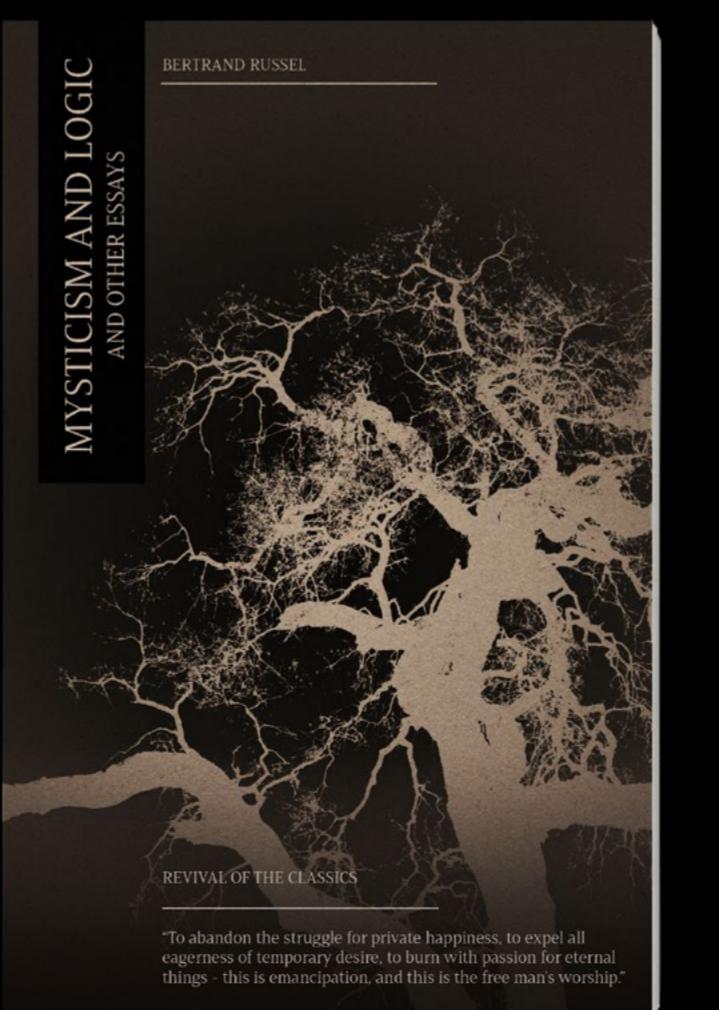
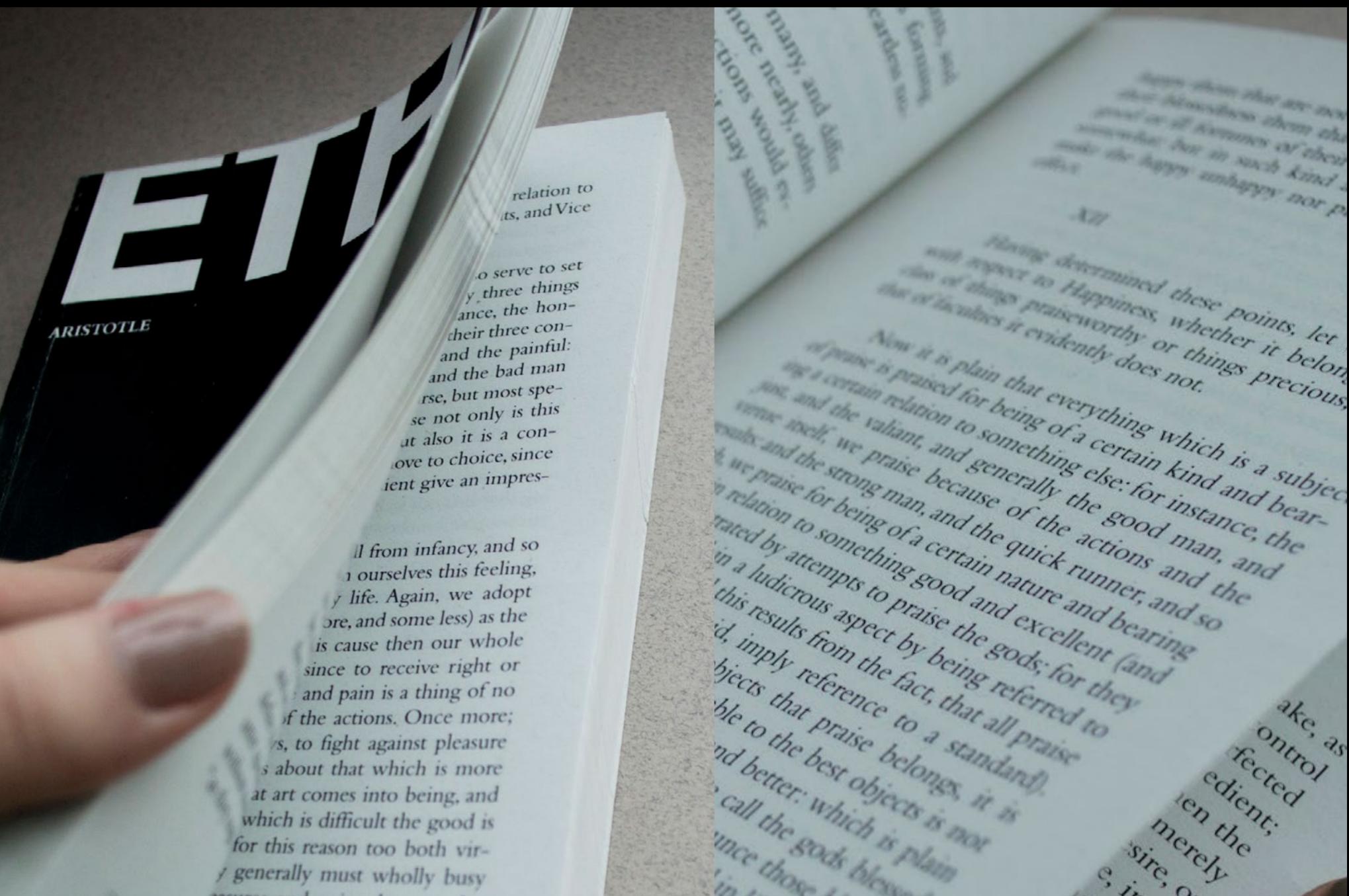
- “A Portrait of the Artist as a Young Man” by J. Joyce
- “Nicomachean Ethics” by Aristotle
- “Mysticism and Logic” by Bertrand Russel



Stephen's name was called. He hurried down the steps of the theatre so as to be as far away from the vision as he could be and, peering closely at his father's initials, hid his flushed face. But the word and the vision capered before his eyes as he walked back across the quadrangle and towards the college gate. It shocked him to find in the outer world a trace of what he had deemed till then a brutish and individual malady of his own mind. His monstrous reveries came thronging into his memory. They too had sprung up before him, suddenly and timidly, out of mere words. He had soon given in to them and allowed them to sweep across and abase his intellect, wonderers where they came from, from what den of monstrous selves weak and humble towards others, restless and always weak, when they had swept over him.

2017-2020
Published in The Hague, The Netherlands
/ Editorial Design /

/7/



certain distance towards determining them. The determination of the hidden structure of a thing, so far as it is possible at all, can only be effected by means of elaborate dynamical inferences.

X. TIME³⁰

It seems that the one all-embracing time is a construction, like the one all-embracing space. Physics itself has become conscious of this fact through the discussions connected with relativity.

Between two perspectives which both belong to one person's experience, there will be a direct time-relation of before and after. This suggests a way of dividing history in the same sort of way as it is divided by different experiences, but without introducing experience or anything mental: we may define a "biography" as everything that is (directly) earlier or later than, or simultaneous with, a given "sensible." This will give a series of perspectives, which might all form parts of one person's experience, though it is not necessary that all or any of them should actually do so. By this means, the history of the world is divided into a number of mutually exclusive biographies.

We have now to correlate the times in the different biographies. The natural thing would be to say that the appearances of a given (momentary) thing in two different perspectives belonging to different biographies are to be taken as simultaneous; but this is not convenient. Suppose A shouts to B, and B replies as soon as he hears A's shout. Then between A's hearing of his own shout and his hearing of B's there is an interval; thus if we made A's and B's hearing of the same shout exactly simultaneous with each other, we should have events exactly simultaneous with a given event but not with each other. To obviate this, we assume a "velocity of sound." That is, we assume that the time when B hears A's shout is half-way between the time when A hears his own shout and the time when he hears B's. In this way the correlation is effected.

What has been said about sound applies of course equally to light. The general principle is that the appearances, in different perspectives, which are to be grouped together as constituting what a certain thing is

at a certain moment, are not to be all regarded as being at that moment. On the contrary they spread outward from the thing with various velocities according to the nature of the appearances. Since no direct means exist of correlating the time in one biography with the time in another, this temporal grouping of the appearances belonging to a given thing at a given moment is purely conventional. Its motive is partly to secure the verification of such maxims as that events which are exactly simultaneous with the same event are exactly simultaneous with one another, partly to secure convenience in the formulation of causal laws.

XI. THE PERSISTENCE OF THINGS AND MATTER

Apart from any of the fluctuating hypotheses of physics, three main problems arise in connecting the world of physics with the world of sense, namely:

1. the construction of a single space;
2. the construction of a single time;
3. the construction of permanent things or matter.

We have already considered the first and second of these problems; it remains to consider the third.

We have seen how correlated appearances in different perspectives are combined to form one "thing" at one moment in the all-embracing time of physics. We have now to consider how appearances at different times are combined as belonging to one "thing," and how we arrive at the persistent "matter" of physics. The assumption of permanent substance, which technically underlies the procedure of physics, cannot of course be regarded as metaphysically legitimate; just as the one thing simultaneously seen by many people is a construction, so the one thing seen at different times by the same or different people must be a construction, being in fact nothing but a certain grouping of certain "sensibilia."

We have seen that the momentary state of a "thing" is an assemblage of "sensibilia," in different perspectives, not all simultaneous in the one constructed time, but spreading out from "the place where the thing is" with velocities depending upon the nature of the "sensibilia." The

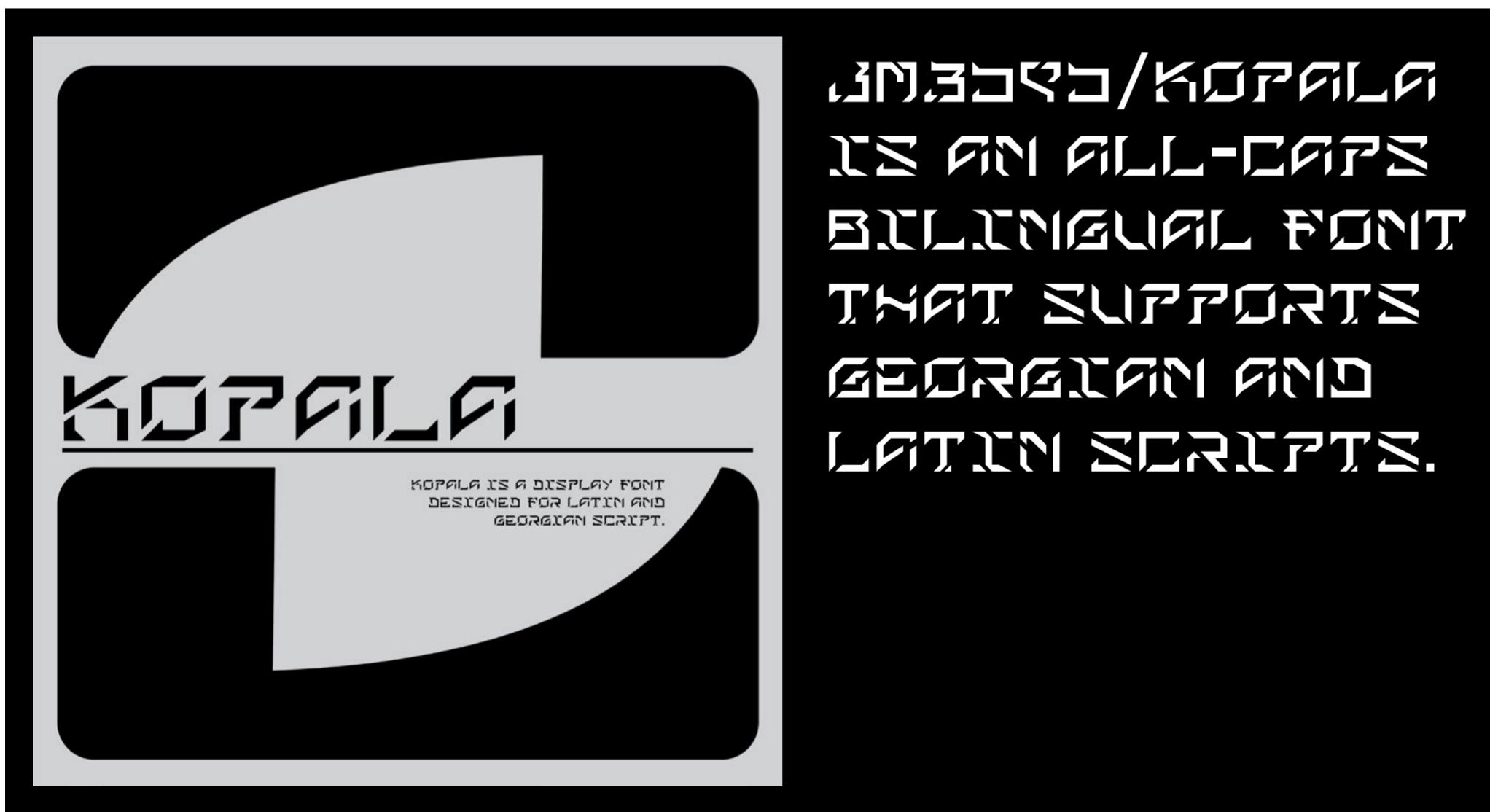
Type design and lettering

/8/

Type design and lettering form a large portion of my interests in graphic design field. Being able to write in three different scripts, lettershapes and their influence on communication become truly fascinating to me.

In the sea of unfinished projects, these are some of the completed works:

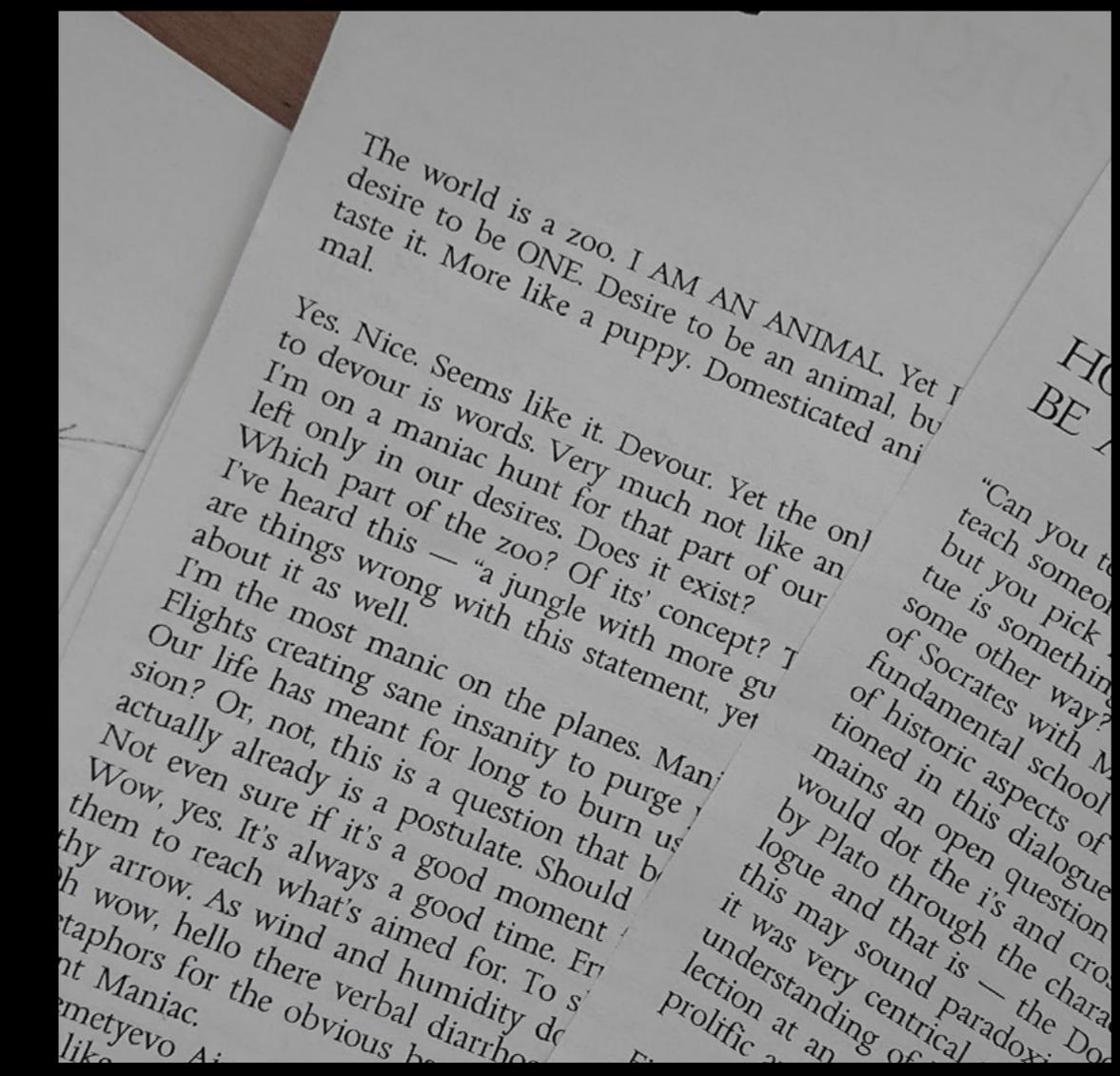
- Kopala (2020) - a bilingual typeface (Latin/Georgian)
- Godfrey Roman and Italic (2017) (Latin)
- Poetae (2019) - typeface based on a revival of one of the untitled typefaces of Aldus Manutius (Latin)



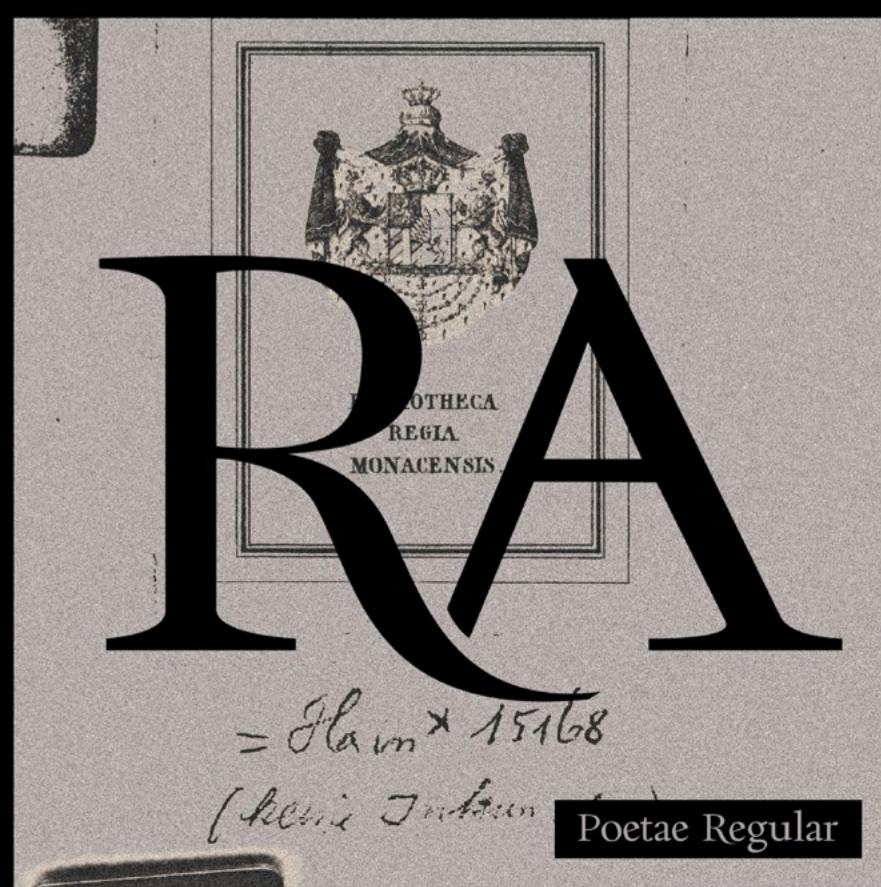
2017, 2019, 2020
Type Design



GODFREY



POETAE



brushes in Dante's press, the brush with the green velvet back for Parnell and the brush with the maroon velvet back for Michael Davitt. But he had not told Fleming to colour them those colours. Fleming had done it himself.

He opened the geography to study the lesson: but he could not learn the names of places in America. Still they were all different places that had different names. They were all in different countries and the countries were in continents and the continents were in the world and the world was in the universe.

He turned to the flyleaf of the geography and read what he had written there: himself, his name and where he was.

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

That was in his writing; and Fleming one night for a co
had written on the opposite page:

Stephen Dedalus is my name.
Ireland is my nation.
Clongowes is my dwellingplace.
And heaven my expectation.

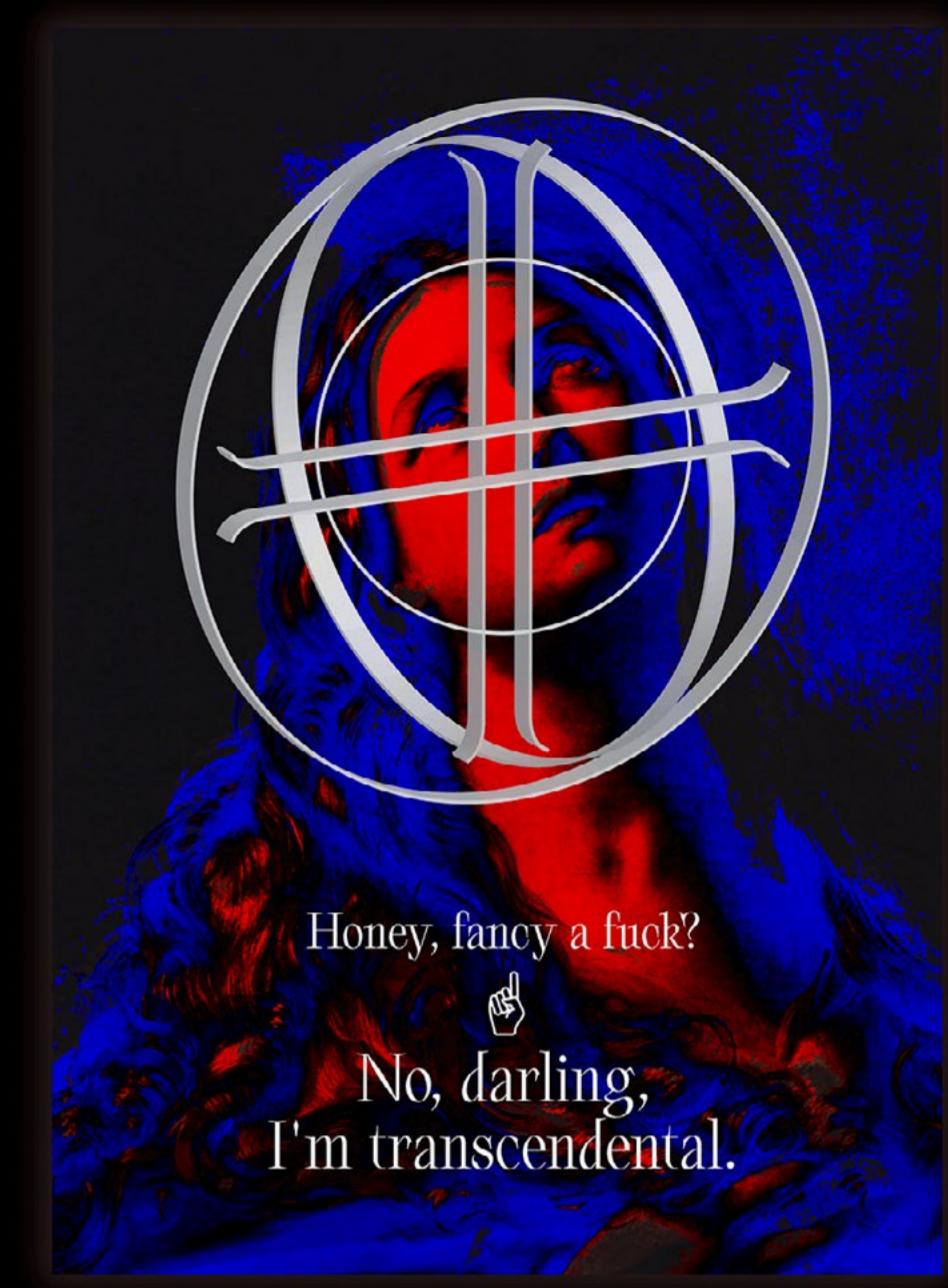
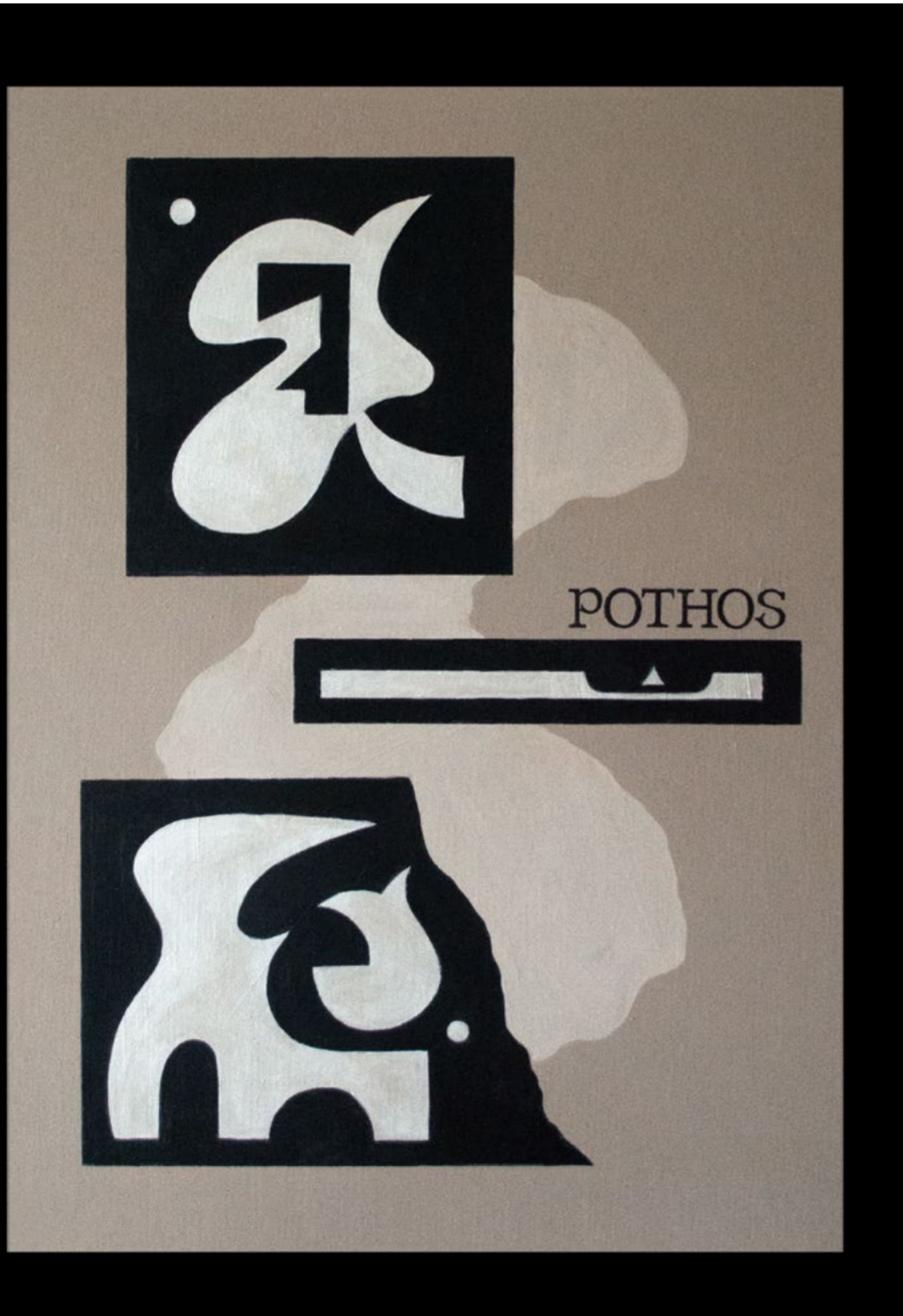
The verses backwards but then they were
leaf from the bottom to th
and he read

Poster design, collage and print

/9/

A very reduced selection of standalone posters,
paintings and collages from the span of 2018-2020 years

Much more works of these types can be found on
Instagram (@komnen_) and/or online portfolio
(www.komnen.com) site.



PROGRAMME

+ workshops

In the project space
(Gallery IV)

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

11 00 12 00

12 00 13 00

13 00 14 00

14 00 14 15

14 15 16 00

FINE ARTS

Open Day 2019

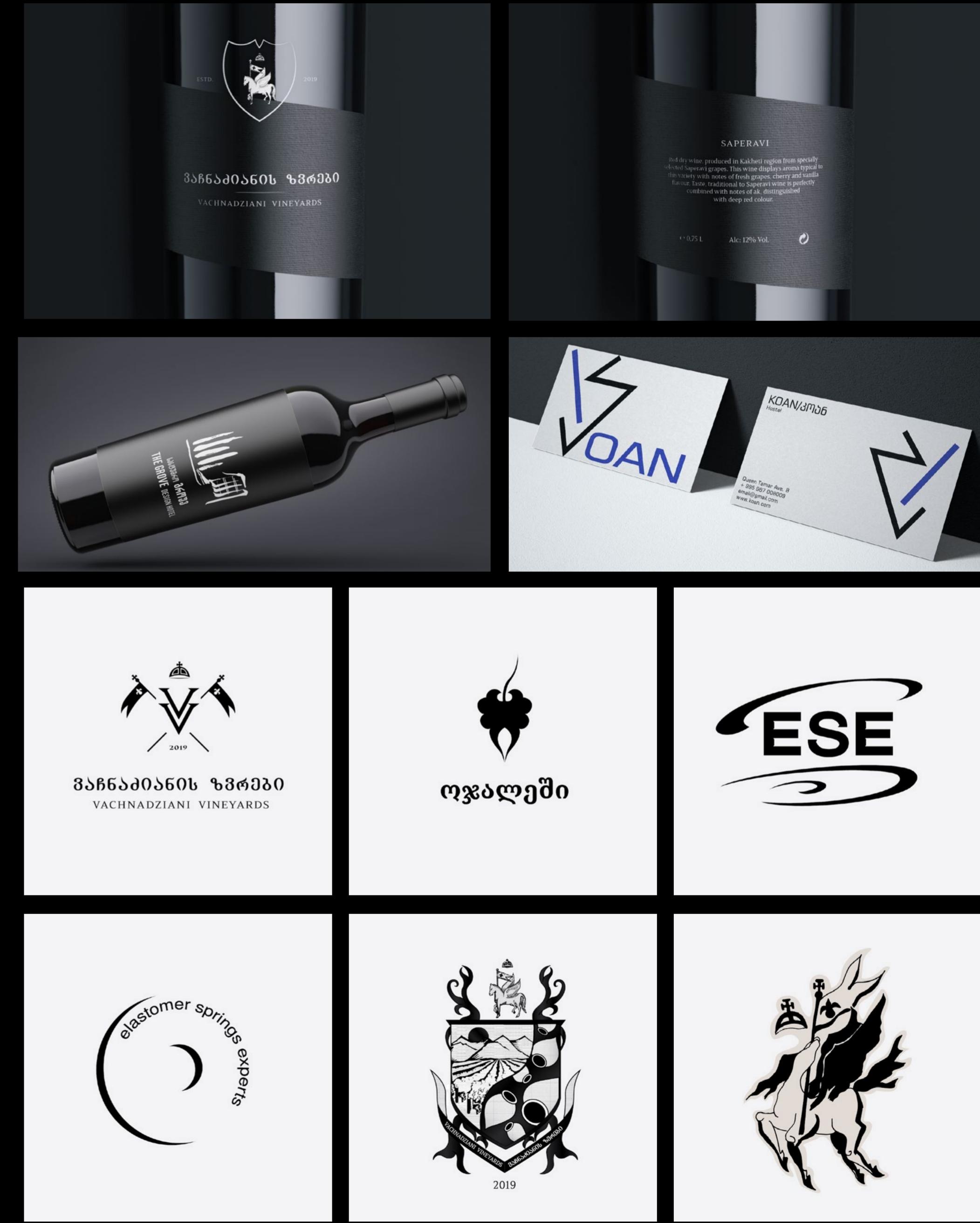
Visual identity and logotypes

/10/

A small selection of commercial commissions:
logos, marks, labels and snippets of some
visual identity projects, made in the span of 2018-2020.



2018-2020
Clients: Koan Hostel Tbilisi, Fine Arts Dept. KABK, Sfera Education, ESE, Ojaleshi Vineyards etc..
/Conception, Editorial Design, Print Design/



Version 2021



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any questions occure:**

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