

# NOMAD

CAPRI SUMMER 2022  
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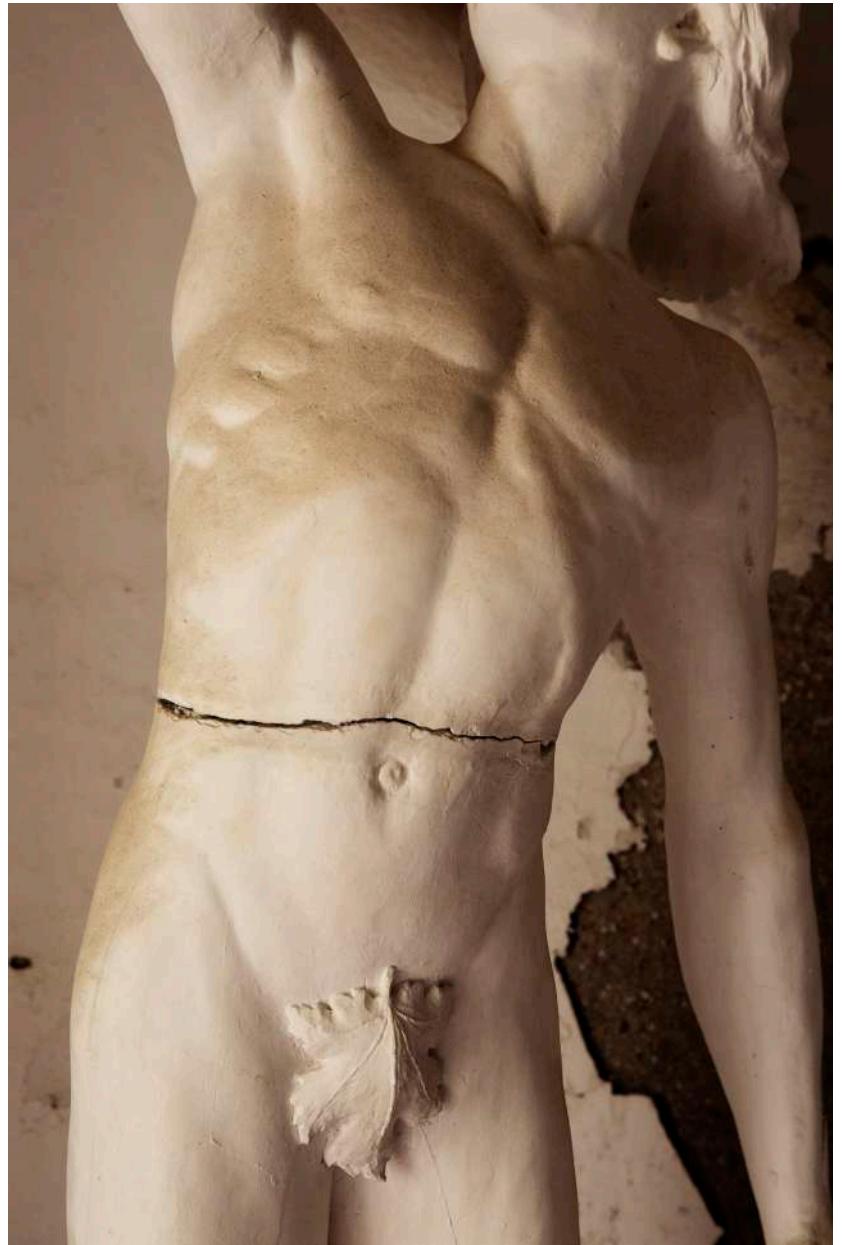
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# FOREWORD

NOMAD travels to the Certosa di San Giacomo on the island of Capri in southern Italy for its tenth anniversary after completing nine successful editions at different locations around Europe—including the late baroque Chesa Planta in St. Moritz, the fifteenth-century gothic Palazzo Soranzo Van Axel in Venice, and the astonishing organic architectural masterpiece, Palais de Bulles in Cannes.

We have always considered Capri a perfect NOMAD destination, especially given so many of our collectors and circle members spend their July there. So when it came to choosing where to go for the tenth anniversary of the fair, there was no hesitation—Capri it was! We are really excited about bringing NOMAD to this suggestive island and that we are holding the fair inside the majestic Certosa di San Giacomo—a place that is one-of-its-kind and an architectural gem waiting to be explored. Over the last months, we have worked consistently

to make sure that this edition is truly unique and shaped by the participation of renowned international art and design galleries, special projects that are the fruit of unique collaborations conceived ad hoc for the fair, and a VIP program filled with curiosities. We can thus proudly say that for our tenth anniversary we have fulfilled a quest to go far beyond the confines of the anonymous white cubicles of conventional fairs and create an ever-evolving dialogue in which design, art, architecture, and nature all play a pivotal role.



# CAPRI



Near the entrance to the Bay of Naples, and lying opposite the Amalfi Coast, in southern Italy, the Island of Capri is often referred to “as a jewel in the Mediterranean sea.”

The rawness of its natural beauty captivated the Roman Emperors who made it their exclusive resort, building magnificent villas with sweeping views along its jagged, limestone cliffs. It was then conquered by the French during the Napoleonic era. And in the nineteenth and twentieth centuries it became popular amongst European artists, writers, and celeb-

rities, who gravitated there—searching for inspiration, mingling amongst each other, and espousing hedonistic values. This edition of NOMAD was certainly inspired not only by Capri’s captivating beauty but also by its rich cultural-artistic legacy.

We invite all of our guests to explore this bewitching island.

Certosa Di San Giacomo, Capri  
Photographers: Piergiorgio Sorgetti and Federico Floriani



# CERTOSA DI SAN GIACOMO

The Certosa di San Giacomo is the oldest historical building on the island of Capri. It was built in 1371 by Count Giacomo Arcucci, secretary to Queen Giovanna I and is nestled in the emerald-green landscape just above the jagged, rocky cliffs, from where you can admire a breathtaking view of the Faraglioni and shimmering Mediterranean sea.

The fourteenth-century Carthusian monastery is composed of three interconnected structures: an original annex that served as a pharmacy and women's chapel; a building including working areas (warehouses, kitchens and workshops); and the cloisters: the Chiostro Grande, outlined by monks' cells, and the Chiostro Piccolo, which leads to the clock tower, the Chapter House and the refectory. The Chiostro

Grande is defined by cross vaults on limestone columns, according to the late renaissance style. The central area is characterized by a geometrical design which includes green spaces. The Chiostro Piccolo is surrounded by Roman marble columns holding cross vaults up. As of today, paintings by the German artist Karl Wilhelm Diefenbach are hosted in some of the rooms.



# INTERVIEW

AN ARTISTIC LEGACY ON CAPRI  
IN CONVERSATION WITH LAURA TRISORIO

NOMAD: Studio Trisorio was inaugurated in 1974 by Pasquale and Lucia Trisorio, with a show by Dan Flavin. When did you take over the gallery? Did you always plan on pursuing a career in art?

LAURA TRISORIO: It was all very natural. I grew up surrounded by the artists who frequented the gallery, our home, and spent the summer with us at Villa Orlandi in Anacapri. There is a picture I love very much taken during a lunch in the garden where I must have been more or less five years old and Joseph Beuys, who is sitting in front of me, holds out his hand to me as if he wants to pass me something, Lucio Amelio lays his hand on my head and my mother on my arm. I consider it a bit of an initiation, as if they want to pass me a torch, a witness.

N: You have just opened Studio Trisorio's third location, a white cube in the heart of Capri's historic center. What prompted you to open another exhibition space on this island just off the coast of Naples? And why did you decide to open it at this moment?

LT: My father Pasquale used to say that when the right intuition came he would hear "bells ringing." It was the same for me, I like the idea of reconnecting the thread of a story that began on this very island, at Villa Orlandi in the early 1970s. We love this island very much and bringing the energy of art I think is good for everyone.

N: In the early 1970s, some of the most celebrated exponents of contemporary art, including Joseph Beuys, Jannis Kounellis, Mario Merz, Cindy Sherman and Cy Twombly, to name a few, as well as museum directors, gal-

lery owners and critics, were guests of the Trisorio family at Villa Orlandi in Anacapri for extended periods. Can you tell me more about this Capri art milieu/community? What memories do you have and how do you plan to continue this legacy?

LT: I have wonderful memories of that period; I recounted some of them in the book Studio Trisorio. A History of Art that came out in 2019 on the occasion of the 45th anniversary of our gallery where the Villa Orlandi albums are also published in which each guest left a trace, a drawing, a thought. Villa Orlandi was our place of the heart, a happy oasis, an enchanted place that catalyzed energies and intelligences from all over the world, and the artists were always like family members. I remember very well Kounellis working on his canvases installed in the living room and during breaks sitting at the kitchen table with a cigarette between his fingers, Tommaso Durante coming to pick me and my sisters up in the village at retreat time, Ontani wanting to participate in the patronal feast of Anacapri dressed as St. Anthony. There was a special atmosphere, very open, without barriers, and we had a lot of fun.



Portrait of Laura Trisorio.  
Ph. Luciano Romano

I consider these memories a precious legacy that stimulates me to continue my work even in the most difficult times.

N: Studio Trisorio has played a vital role in the Neapolitan cultural scene, with a rich program of international and Italian artists and organizing Artecinema, an International Contemporary Art Film Festival since 1996. What kind of exhibition program do you envisage for the Capri gallery?

LT: The Capri gallery is an extension of the historic space but with a more defined connotation in relation to the island. Starting from the suggestions that it refers to, we have identified some themes on which our artists have been invited to reflect such as light, nature, and memory. On a large central wall that we have called the project wall, works inspired by these themes follow one another, and periodically the artist involved in the project and the theme addressed are communicated. In these first months the project wall has hosted works by Christiane Löhr and Jan Fab-

re, Rebecca Horn, Louise Bourgeois, and in turn, all our artists will follow. Also in dialogue with the island, we are organizing Jan Fabre's exhibition at the Charterhouse entitled *Homo aquaticus* and his planet, which will open on July 7.

N: Do you have any parallel projects, perhaps similar to Artecinema, in mind for Capri?

LT: Artecinema is now twenty-seven years old and has become a highly anticipated event followed by thousands of viewers from all over the world. This year the dates are 13-16 October, and the main venues are always the Neapolitan theaters, the Teatro San Carlo hosting the first night and the Teatro Augusteo, but the festival also has its own traveling version that each year brings thematic reviews to different places. From 15th to 17th July we are in Procida Capital of Culture, but already for several years we have also been connected with schools in Anacapri, and I hope to organize a review in Capri as well in the future.



Villa Orlandi, 1970,  
courtesy Studio Trisorio

Joseph Beuys, Lucia Trisorio, Laura Trisorio,  
Lucio Amelio, Casa Trisorio, Napoli, 1972.  
Ph. Gianfranco Gorgoni, courtesy Studio Trisorio

# THE GALLERIES

NOMAD'S TENTH EDITION ON THE ISLAND OF CAPRI INCLUDES RETURNING GALLERIES, AS WELL AS NEW GALLERIES, FROM ALL OVER THE WORLD.

ALFONSO ARTIACO  
Naples

ANGELA WEBER MÖBEL  
Zürich

CARWAN GALLERY  
Athens

GALLERIA FONTI  
Naples

GALLERY FUMI  
London

MERCADO MODERNO  
Rio de Janeiro

OBJECTIVE GALLERY  
New York, Shanghai

SPAZIO NOBILE  
Brussels

STUDIO TRISORIO  
Naples, Capri

THOMSEN GALLERY  
New York

UNNO GALLERY  
Mexico City

VOLUMNIA  
Piacenza

# ALFONSO ARTIACO Naples

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Embraced Chair (Thonet), 2022  
wood, brass, cm 91 x 51 x 54  
Designed by Maria Thereza Alves for LABINAC  
Courtesy LABINAC and Alfonso Artiaco, Naples

In 1986, at the age of twenty-two, Alfonso Artiaco opened his gallery in Pozzuoli with the group exhibition “Possibilità di Collezione” (Collection Possibility). The artists exhibited were Carlo Alfano, Alighiero Boetti, Joseph Beuys, Enzo Cucchi, Luciano Fabro, Giulio Paolini, and Andy Warhol among the others. Afterwards the gallery started to focus on Arte Povera, Conceptual and Minimal art, with exhibitions by Richard Artschwager, Giuseppe Penone, Niele Toroni, Giovanni Anselmo, Wolfgang Laib, and Lawrence Weiner. Then in the '90s important exhibitions took place such as Carl Andre, Sol LeWitt, and Jannis Kounellis. In 2003 the gallery moved to Naples and in November 2012, the gallery opened its current location in Piazzetta Nilo with an exhibition by Liam Gillick and a tribute to Sol LeWitt.

For this first edition of Nomad Capri 2022 Alfonso Artiaco is exhibiting a dialogue between Maria Thereza Alves (Brazil, 1961) and Diego Cibelli (Naples, 1987). The two artists will converse two different territories bound in a relationship of constant contamination, feeding on each other, and destabilizing one another's identities.

*Allelic Combinations*, 2020  
Handblown Murano glass,  
appr. cm 30 x 25,5 x 25,5.  
Designed by Maria Thereza Alves  
for LABINAC. Courtesy LABINAC  
and Alfonso Artiaco, Naples

*Forms of Life*, 2020,  
Handblown Murano glass,  
appr. cm 37 x 35 x 16,5  
Designed by Maria Thereza Alves  
for LABINAC. Courtesy LABINAC  
and Alfonso Artiaco, Naples



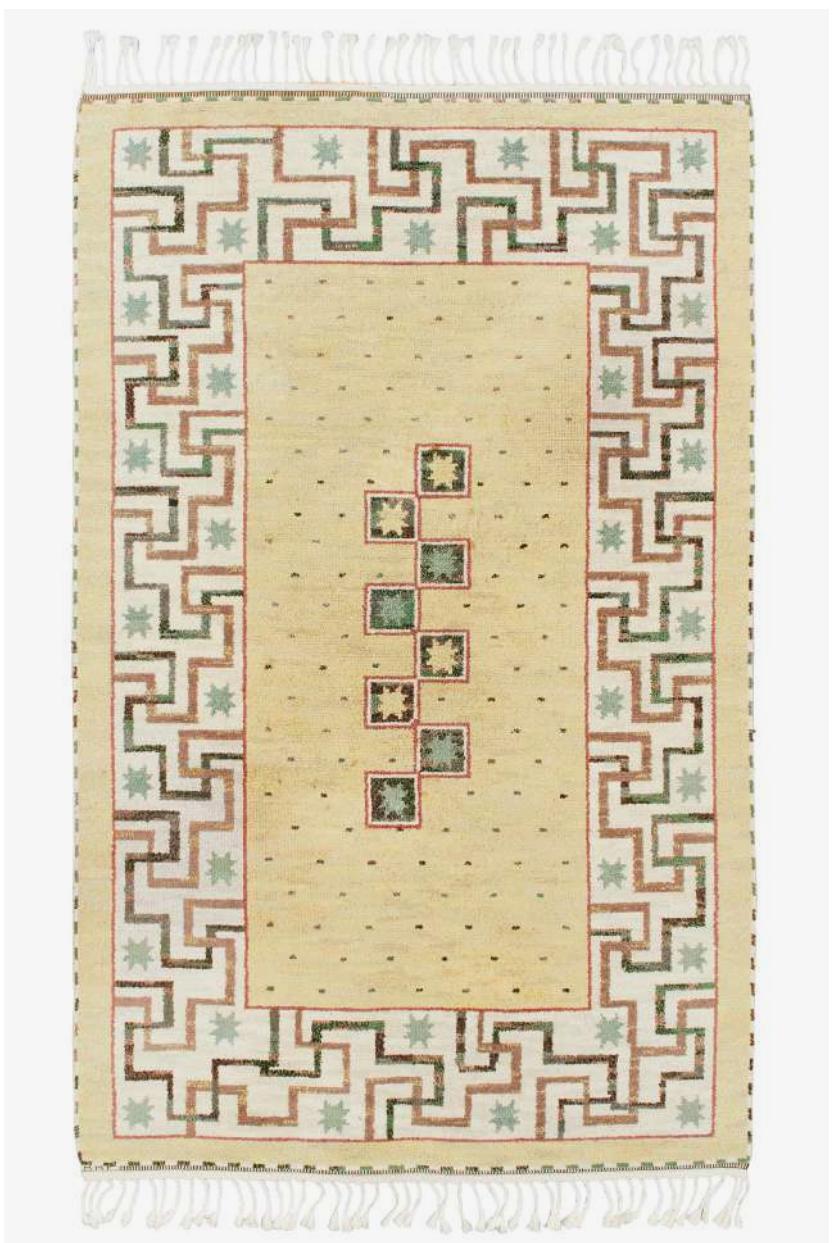
# ANGELA WEBER MÖBEL Zürich

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Angela Weber Möbel is a design gallery based in Zurich, located in the gallery district of Rämistrasse. The gallery is specialized in the twentieth century, particularly the period from the 1930s to the 1970s. The geographical and thematic focus is on Scandinavian design, as well as on works from Italy, the USA and Switzerland—with designers such as Axel Einar Hjorth, Paavo Tynell, Vibeke Klint, Ignazio Gardella, Gio Ponti, Paul Laszlo, and Trix & Robert Haussmann. The gallery is dedicated to preserving and promoting a close study of decorative arts, as well as providing consultancy for interior design projects and collection advice.

Angela Weber Möbel is presenting a mindful selection of iron furniture by Olof Hult, Anna Petrus, Folke Bensow, and Ivar Johnsson, manufactured in the Näveqvarn atelier. Additionally, there are works by Birger Kaipiainen, Marta Maas Fjetterström and Paavo Tynell from the same period, and contemporary glass lamps by Italian Designer Paola Petrobelli.

Next page: Carpet // Greco in wool by Marta Maas Fjetterström, signed MMF, Sweden circa 1940



# CARWAN GALLERY Athens

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Roberto Sironi, *Delphi Chair*  
65H x 55D cm, Marmo di Rima  
Limited Edition

Carwan Gallery is a leading international contemporary design gallery with a focus on promoting and producing cutting-edge collectible design from the Eastern Mediterranean and beyond. Under the direction of architects Nicolas Bellavance-Lecompte and Quentin Moyse, the gallery develops exceptional cross-cultural collaborations that call to attention the region's most compelling contemporary material culture.

At NOMAD CAPRI the exhibition “Neoneo-Classic” presents contemporary design that is at the forefront of visual and intellectual explorations of our times, combining tradition with innovation. It begins with the question: How can the revival of Classical ideals be applied to design, and what kind of new creative paths could this reveal? Through the work of eight designers and artists from different parts of the world, including India Mahdavi, Anton Alvarez, Roberto Sironi, and Sigve Knutson, we witness the emergence of new interpretations and meanings. Different approaches to materiality, alternative readings of historicity, and even objects that become in a way sacred.

The Certosa di San Giacomo monastery on Capri becomes the perfect setting for such an exhibition. The light, the wind, the sea, the landscape enter the space, just as in an ancient temple, highlighting the monastery's architectural simplicity: an appropriate backdrop for works

that constitute contemporary interpretations of classical architectural elements, and propose new connections with beauty, nature, spirituality, and the divine. Meanwhile, the exhibition's title triplicates the “new,” reflecting the waves of history; the layers of inspiration, creativity, and craftsmanship; and perhaps the aura of the sublime that compels us to keep returning to classicism time and again.



India Mahdavi, Bishopos and Babibishopos,  
60H x 40D cm and 45H x 30D cm  
Dyonisos Marble  
Limited Edition

## GALLERIA FONTI Naples

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Galleria Fonti represents Italian and international artists, both emerging and established, who express themselves through a wide range of media. The gallery focuses on research and languages that explore poetic conceptualism. Located in Naples, it started its program in 2004, with the German artists Manfredi Pernice and Christian Flamm. Galleria Fonti also collaborates on new productions to support artists in national and international public and institutional events.

Galleria Fonti's project presents works by Salvatore Emblema, Piero Golia, Daniel Knorr, and Giulia Piscitelli. Emblema's works focus on the transparency through the technical possibilities of de-weaving jute. Golia's work drives us in a maze of banality that has been elevated to a deep experience. Knorr's work is characterized by readdressing sociopolitical and economic issues within the context of art. Piscitelli's work focuses on a scattered and confused humanity that embodies the common condition of today.



Salvatore Emblema, *Senza Titolo*,  
1978, dyed overlaid and de-threaded  
canvases, 80 x 60 cm,  
Courtesy the Heirs of the Artist and  
Galleria Fonti, Naples

Piero Golia, *Ferragosto Painting #2*  
2018, fabric mounted on alluminum  
41 x 31 cm. Courtesy the Artist  
and Galleria Fonti, Naples

# GALLERY FUMI

## London

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Gallery FUMI is a contemporary design gallery based in Mayfair, London. Established in 2008 by directors Sam Pratt and Valerio Capo, the gallery features conceptually and aesthetically audacious contemporary designers and artists; encompassing the value of craftsmanship, traditional techniques, and innovative new technologies, works are usually hand made in a small workshop context, or in small batch production by specialist craft practitioners.

The gallery is exhibiting a selection of contemporary works and new pieces specially commissioned for the fair. Designers and artists include: Max Lamb, Rowan Mersh, Sam Orlando Miller, Johannes Nagel, Study O Portable, Jie Wu, Lukas Wegwerth, Voukenas Petrides, Eelko Moorer, Saelia Aparicio, Tuomas Markunpoika, Freddie Yauner.



Jie Wu, *The First Question*, 2022  
Unique, Resin h37 w27 d28 CM.  
Photo Credit: Courtesy of Thomas Joseph Wright Penguins Egg Ltd for Gallery FUMI

*Poly Coffee Table (Metallic)*, 2022  
Unique and signed, expanded polystyrene, polyurethane rubber coating. H51.5 / Ø79 CM  
Photo Credit: Courtesy of Thomas Joseph Wright Penguins Egg Ltd for Gallery FUMI



# MERCADO MODERNO Rio de Janeiro

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One of the main design galleries in Brazil, Mercado Moderno has played a prominent role in the recent process of global appreciation of modern Brazilian furniture. Its foundation, in 2001, coincided with the moment when, after two decades of ostracism, a historical review in Brazil started on the rich production of the period between the 1940s and 1970s. A large part of its collection was acquired at auction from old companies with few specified parameters. The mesmerizing and intricate project was embarked on with designers, heirs and specialists, and cemented the gallery as a Brazilian institution and reference expert. Today the gallery represents many of the most important names in contemporary Brazilian design.

Mercado Moderno shows a fresh and bright ambience at Nomad Capri 2022, with the refined curation that characterizes the gallery's exhibitions. After a successful debut in St. Moritz, the photographer Bob Wolfenson gets into the spirit of Capri's effervescent summer, now presenting a powerful image of fashion icon Gisele Bündchen. Inspired by the beaches bathed by the Tyrrhenian Sea, Ines Schertel presents her "Slow Design" in a different way, surprisingly showing a perfect match between wool and rock. The influence of Italy on Brazilian Modern Design—flagship of the gallery—can not be missed in this edition. The unmistakable lines by Lina Bo Bardi and Giuseppe Scapinelli, can be seen in elegant pieces, specially chosen to represent the strong connection between the two countries.

Lina Bo Bardi, "Girafa" chair  
Designed by Lina Bo Bardi in 1986  
Wood, h79 x 44 x 39 cm  
Credits Marcenaria Baraúna



# OBJECTIVE GALLERY

## New York / Shanghai

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Objective Gallery creates a narrative environment that embraces a personal and collaborative approach to art and design. It sources collectible design and functional art works from around the globe—both to inspire aesthetically and promote a mindful way of life. With an emphasis on uncompromising quality and custom design, Objective Gallery connects desires with talent, blurring the boundaries between art and life—bringing sublime creations to our most personal spaces.

Contemplating the tension between desire and control, the six-day exhibition at NOMAD Capri explores the ever-evolving relationship between these two forces and their influence in art, design and life itself. An exciting selection of artworks from six emerging artists—Brecht Wright Gander, Charlotte Kingsnorth, J McDonald, Vincent Pocsik, Hao Liang and Liam Lee—illuminates the role that desire and control play in the process of creative expression. Through an innovative use of materials, textures and forms, each artist and their masterworks offer a dialogue between exceptional savoir-faire, unfettered artistry and creative restraint.

The venerated fourteenth-century landmark and cultural site on the island of Capri is an apt space for Objective Gallery to present the exhibition. Honoring the monastery's historic significance while juxtaposing old with new, past with present, the show and its contemporary artworks call into question the inexhaustible ways that we live with and encounter art. At its core, the show entreats: To what extent do desire and control motivate creative action?



J McDonald, *Cube Variations 6 (console)*, 2022  
Blackened steel, white gypsum,  
114 W x 38 D x 76 H cm



Charlotte Kingsnorth,  
*stitched urn II (blue)*, 2022  
Stoneware, underglaze,  
48 H x 24 W x 20 D cm

## SPAZIO NOBILE Brussels

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Spazio Nobile, Åsa Jungnelius,  
*Queen Helmet #7*, 2022,  
hand-blown glass sculpture,  
26x25x24cm

By opening Spazio Nobile in 2016 in the very lively and cosmopolitan neighborhood of Place Brugmann in Brussels, art historians Lise Coirier and Gian Giuseppe Simeone have united their passions for design and art history, initiating an erudite dialogue between contemporary applied arts, design, and photography. With no boundaries between disciplines, the visual arts interact with

the fine arts. Commissioning a collection of unique pieces, limited editions, and installations both experimental and artistic, with a particular sensitivity to everything related to nature and minerality, each year the gallery organizes up to five exhibitions and several events in art and heritage venues and also takes part in Belgian and international fairs. The gallery represents around thirty emerging and renowned artists and designers on an international

scale, while promoting high-end craftsmanship and the cultural dialogue between East and West. Spazio Nobile also curates the bi-annual magazine *TLmag – True Living of Art & Design*, established by Lise Coirier in 2008.

Spazio Nobile participates at NOMAD Capri with the exhibition titled “M’illuminio d’immenso”. In this walk along the paths of Capri facing the blue immensity of the Bay of Naples, Spazio Nobile explores the stratifications of ancient soils through the creations of Italian architect and designer Marialaura Irvine. Originally

from the area around Oplontis, Marialaura has been immersed in the archaeological culture and the mysterious atmosphere of cities such as Pompeii and Herculaneum. Spazio Nobile draws a singular landscape around her creations, impregnated with Italian culture, between the tradition of age-old know-how and contemporaneity. The Group Exhibition features both established international artists and designers and new masters: Pao Hui Kao (TW), Bela Silva (PT), Adi Toch (UK), Åsa Jungnelius (SE), Garnier & Linker (FR), Katherine Huskie (UK), Philipp Weber (DE), Kiki van Eijk (NL), Jesper Eriksson (SE/FR), Jörg Bräuer (DE), and Tomás Libertiny (SLO).



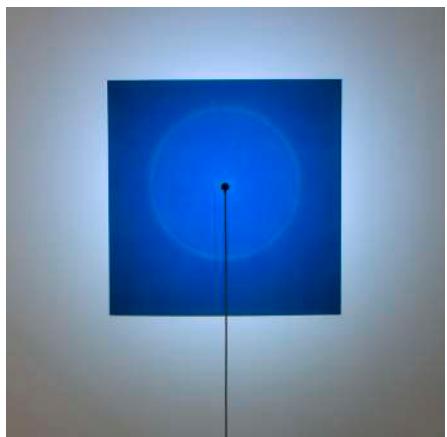
Kiki van Eijk, Spring Rush,  
2022, Indoor / Outdoor Ceramic  
Collage Totem, glazed stoneware,  
earthenware, 40 x 50 x 170 cm

## STUDIO TRISORIO Naples / Capri

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Studio Trisorio was inaugurated by Pasquale and Lucia Trisorio in 1974 with a show by Dan Flavin. The gallery, currently under the direction of Laura Trisorio, explores the various languages of contemporary art and represents, among others, artists such as Francesco Arena, Bill Beckley, Gregorio Botta, Louise Bourgeois, Daniel Buren, Lawrence Carroll, Fabrizio Corneli, Jan Fabre, Rebecca Horn, Christiane Löhr, Umberto Manzo, Martin Parr, Robert Polidori, Felice Varini. Studio Trisorio has been realizing Artecinema, an International Festival of Films on Contemporary Art since 1996. The gallery has three exhibition venues, two in Naples and one in Capri.

Certosa's unique position on Capri has served as inspiration for the Studio Trisorio exhibition project. The pristine nature surrounding the historical complex is the material of Gregorio Botta and Christiane Löhr's organic sculptures; the light permeating the charterhouse cells is central in Fabrizio Corneli's artistic exploration, while history and memory are the underlying themes of Francesco Arena's artworks.



Left: Fabrizio Corneli,  
*Halo azzurro*, 2021  
Mixed media on aluminum plate,  
optical glass sphere, steel, led  
100 x 100 cm  
Courtesy of the artist  
and Studio Trisorio.  
Ph. Francesco Squeglia

Right: Christiane Löhr  
*Samenwolke (Seed Cloud)*, 2022  
thistle seeds, hair net, needles  
90 x 90 x 10 cm  
Courtesy of the artist and Studio  
Trisorio, Ph. Francesco Squeglia



THOMSEN  
GALLERY  
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Thomsen Gallery is one of the leading dealers in Japanese art, with an outstanding reputation for its exhibitions and publications. Specializing in antique and modern folding screens, paintings, lacquer, bamboo, and ceramics, Thomsen has been dealing since 1984 and has maintained a public gallery in New York since 2006. A fluent speaker of Japanese, Erik Thomsen serves as a cultural bridge between Japan and the West, regularly placing important works into Western museums and private collections.

Thomsen Gallery's "Japanese Design" focuses on a group of Japanese bamboo flower baskets made by the greatest bamboo masters from the first half of the twentieth century, regarded as the Golden Age of Japanese basketry, along with a selection of works by established contemporary bamboo artists. A selection of Japanese gold lacquer boxes, modern bronze vases, and medieval ceramic jars will offer strong aesthetic contrasts to the baskets.



Iizuka Rōkansai (1890–1958)  
*Handled Flower Basket*, ca 1930s  
Bamboo. Size 8½ x 11¼ x 6¾ in. (22 x 28.3 x 17.2 cm)

Previous page: Sasaki Kōgakusai  
Hexagonal Flower Basket, 1930s  
Bamboo and rattan  
Size 12¼ x 6 x 5½ in. (31 x 15 x 14 cm)

## UNNO GALLERY Mexico City

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UNNO is a digital design gallery born from the encounter between Maria Dolores Uribe and Laura Abe Vettoretti, rooted in Latin American culture. Aiming to promote a new way of presenting art and design, UNNO reconciles the centuries-old wisdom of local artisans with the creative potential of contemporary artists.

After the project's launch in February 2021, the gallery has already been part of Nomad St. Moritz in 2021, Miart 2021, Milano Design Week 2022 and now presents "LAVA" at Nomad Capri 2022.

UNNO Gallery crosses oceans representing the most promising artists and designers from Latin America. UNNO Gallery joins Nomad Capri 2022 edition, presenting "LAVA" and unveils the timeless forces of their roots that inspired one of the most prominent artists of the modern era.

The exhibition showcases the works of Habitación 116, alongside the pieces by C.S. Nunez. With this selection of pieces, the exhibition aims to present the numerous crossings and intersections that have long made design a truly global discourse, full of unexpected exchanges and migrations of form, of ideas and of thought.



UNNO Gallery  
*Altar Jade Shelf*, 2022  
Photo credit: Maria Luisa Uribe



UNNO Gallery  
*Lava* designed by Habitación 116, 2022  
Product: Silla Durango, Fabrics: Paper  
Cord and Rosa Morado Mexican  
endemic wood  
Photo credit: Habitación 116

# VOLUMNIA Piacenza

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VOLUMNIA is a project of rebirth—of an historical and iconic space of the city of Piacenza, whose beauty has been hidden for years. Enrica De Micheli, gallerist with experience in antiques and modern design, offers an exhibition space dedicated to mid-century Italian design inside a former renaissance church in the heart of Piacenza, with rows of columns that spring dozens of meters into the air. The project was born in October 2018 with the opening of the gallery and the first chapter of an intense cultural offer of exhibitions and events, as the solo show dedicated to one of the main Italian design masters Gabriella Crespi.

Abstractly interpreting the Mediterranean land and deep-blue sea of Capri, VOLUMNIA presents a design conversation with a special echo to the bright colors of the Island. A coffee table with a vivid blue ceramic base from the sixties and a pair of Martingala armchairs by Marco Zanuso, newly upholstered with Loro Piana cashmere and linen in sea colors, are presented close together the unbelievably beautiful Giardino Del Priore. In addition, a fine selection of Murano glass objects features a table mirror manufactured by Barovier & Toso, Venini glass photo frames and a vase signed by Seguso.

Uniquely and for the first time, VOLUMNIA presents a collection of ceramic sculptures and paper works by Francesco Simeti (b. 1968, Palermo, Italy). Inspired by the vegetation and wild herbs, these works highlight the relationship of proximity between nature and man and reminds us that every natural element has to deal with human activities and places.



Coffee table with ceramic base  
and Fontana Arte glass top, 1950s.  
Courtesy of Volumnia, Piacenza  
Photo: Fausto Mazza Studio



Marco Zanuso, Martingala  
Armchairs, 1952. Newly  
upholstered with Loro Piana  
Interior's Sherpas cashmere and  
Clifden linen.  
Courtesy of Volumnia, Piacenza  
Photo: Fausto Mazza Studio

# SPECIAL PROJECTS

CONCEIVED AND CREATED AD HOC FOR  
NOMAD CAPRI, THESE PROJECTS ARE TRULY  
UNIQUE.

A MOMENT IN TIME,  
ISTANBUL'74

CORALIA,  
DRAGA & AUREL + ROSSANA ORLANDI

GENETIC VARIATIONS,  
CHRISTIAN PELLIZZARI

GLAZE OBSESSION / FACELESS BODY, OFFICINE  
SAFFI LAB

GRAND TOUR,  
ZAZA' AND GALLERIA FEDERICO VAVASSORI

HAND WRITTEN STORIES - THE CAPRI LETTER  
A PRESENTATION OF PATRICIA URQUIOLA'S  
DESIGN, CURATED BY GIANLUIGI RICUPERATI /  
NOVA EXPRESS, POWERED BY ASPESI

ISOLA,  
JAMES WHITE PRESENTED BY MARCO VOENA,  
EDMONDO DI ROBILANT  
& OSCAR HUMPHRIES

JEWELS OF ABSTRACTION,  
LAUREN ADRIANA

JULIAN SCHNABEL,  
OGNI ANGELO HA IL SUO LATO SPAVENTOSO,  
PRESENTED BY MARCO VOENA AND  
CY SCHNABEL

MAGICA NATURAE,  
ELIE TOP

# A MOMENT IN TIME, ISTANBUL'74

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Burçak Bingöl, *Follower*, 2017, Ceramics, metal,  
35x13x10 cm  
Produced for the 15th Istanbul Biennial  
Photo Credit: Mine Erkmen  
& Fatih Uysal

ISTANBUL'74 was founded by Demet Müftüoğlu-Eşeli and filmmaker Alphan Eşeli in 2009 to forge artistic relations between Istanbul and the global cultural scene, as the pioneering arts and culture platform of Turkey. Thriving on creative exchange, ISTANBUL'74 curates and organizes a range of activities that include The Istanbul International Arts & Culture Festival, exhibitions, cultural events, and artistic collaborations, which involve the leading artists, designers and institutions of their respective fields.

ISTANBUL'74 presents a selection of contemporary works that offer a journey through diverse cultures and artistic practices. The presentation includes works composed of calligraphic gestural mark-making and inspired by a range of calligraphy styles by José Parlá; dynamic artworks combining the kilim tradition with contemporary thought and science by Belkis Balpınar; ceramic sculptures by Burçak Bingöl; paintings by Federica Perazzoli; and an outdoor installation by textile artist Rachel Hayes.



Belkis Balpınar, *Flying Stars*, 1999,  
Weaving, 150cm x 270cm

# CORALIA, DRAGA & AUREL + ROSSANA ORLANDI GALLERY

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Draga & Aurel,  
Golia coffee tables, 2021  
Coffee tables in resin and concrete  
W 25, D 55, H 36 cm and W 25, D  
62, H 43 cm

Founded in 2007 in Como by Draga Obrodovic and Aurel K. Basedow, Draga & Aurel is a multidisciplinary art and design studio. Rossana Orlandi Gallery, opened in Milan by influential curator and gallerist Rossana Orlandi in 2002, is an eclectic collection of design pieces and limited editions by renowned contemporary designers and emerging artists. Their collaboration started last year at the Milan Design Week. Since then, the Gallery has been selling some of the most iconic pieces of Draga & Aurel's collection.

Draga & Aurel and Rossana Orlandi Gallery present a selection of art and design pieces created exclusively for the gallery together with unreleased items. "Coralia" is a tale narrated through objects in which resin, with its delicate mineral hues, is the protagonist. Translucent and fluid, the resin lights up in the *Joy Circle lamps*, it looks like a precious stone when combined with raw cement in the Golia coffee tables, or again recalls the beauty of the seabed in the Cala benches.

Draga & Aurel, *Joy Circle*, 2022  
Wall lamp in resin, W 14, Ø 80 cm  
Credits: Federica Lissoni



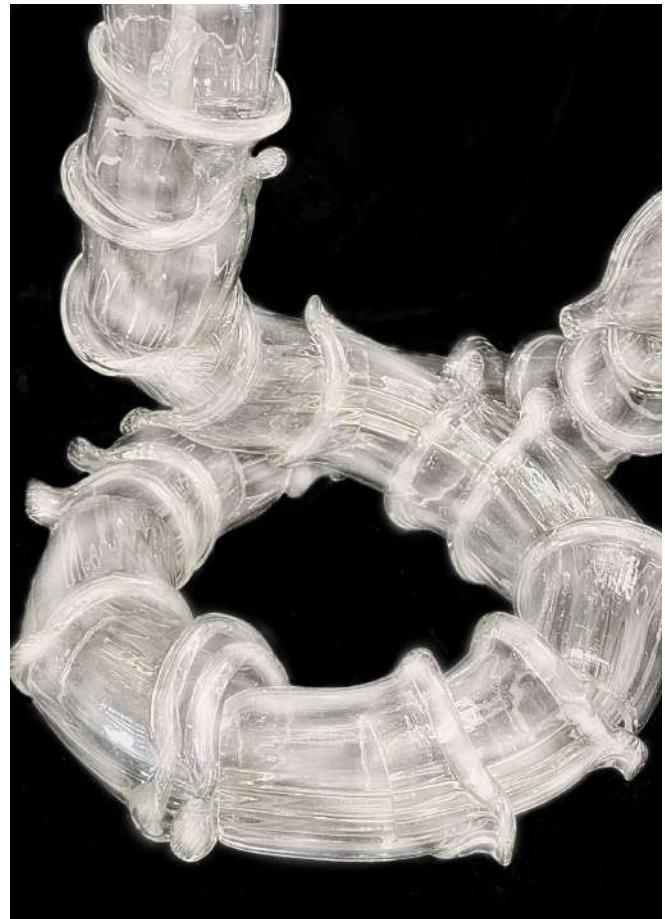
## GENETIC VARIATIONS, CHRISTIAN PELLIZZARI

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Christian Pellizzari makes his debut at NOMAD Capri. In addition to his career as a fashion designer, he has been experimenting and researching in the field of applied arts for years. The project for NOMAD stems from Pellizzari's reflection on the world of nature—which has always been his great source of inspiration—and from its sudden changes to adapt to climate change and involution due to invasive human intervention.

Always attracted to Venice and Muranese art, Pellizzari works in accordance with his aesthetic universe for this work as well, choosing glass. The strength of this material, which comes from natural elements such as sand and fire skilfully worked by Venetian masters, also lies in the value of its potentially infinite cyclicity that allows it to be melted and shaped again.

The piece is made with 400 unique pieces cast and hand-blown. The "bowls" are typically used for the creation of the historic "Ca Rezzonico" chandeliers. These elements create a snake that culminates, changing, into a large glass palm. After the realization, the pieces are sandblasted one by one to obtain a white satin effect. The work is illuminated by a latest generation neon LED system that allows a minimum use of energy and is also differently assimilated and can adapt to different environments.



# GLAZE OBSESSION / FACELESS BODY, OFFICINE SAFFI LAB

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Anders Herwald Ruhwald, *Faceless Body (Object for three plants)*  
Glazed ceramic, 150x45x60cm  
Ph. Mattia Parodi  
Presented by Officine Saffi Lab

Officine Saffi Lab is a leading platform dedicated to the creative investigation of ceramics production, collaborating with an extensive network of local and international experts in the field. Foregrounding collaboration and co-creation, we connect artists, designers and brands with ceramic culture.

Officine Saffi Lab is thrilled to be launching at Nomad Capri two ceramic collections exploring contemporary craftsmanship and material culture. *Glaze Obsession* brings together a series of vases coated with unique volcanic glazes, developed during two years of research on ceramic history, pigments, and raw materials. These vases stand like three-dimensional abstract paintings, exploring the infinite possibilities of glazes and the desire to control the uncontrollable. *Faceless Body (Object for three plants)* is a limited edition of sculptures conceived by Anders Herwald Ruhwald, in which ceramic becomes a habitat for the organic growth of plants. The foliage plays a role as intrinsic to the works as the ceramic itself, aligning the sculptures with the cycle of life. Not only are the plants integral to the sculpture, they need to be maintained and nourished and as the plants grow the sculpture changes, leaving it a reflection of sculpture's formal potential and the caretaker's engagement. Both projects are part of a larger corpus of works shaping Bottega Veneta's architectural landscape.



Anders Herwald Ruhwald, *Glaze Obsession*  
Designed by Bottega Veneta  
Glazed ceramic, 60x80cm  
Ph. Alessandra Vinci  
Presented by Officine Saffi Lab

# GRAND TOUR, ZAZA' AND GALLERIA FEDERICO VAVASSORI

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Zaza' is an "artist-run-space" founded in 2019 by Alessandro Bava in a small apartment next to the beach in Naples. In 2022 zaza' relocated to Milan, and a bigger space next to the Pirelli tower. Zaza' presents a research-led program of exhibitions focused on connecting experimental art and architecture practices.

Founded in 2011, Galleria Federico Vavassori aims to actively promote and develop the work of emerging Italian and international artists through exhibitions, publishing, and off-site projects. Consistent relationships with curators are encouraged, as well as collaborations with institutions and nonprofits.

zaza' and Galleria Federico Vavassori present a collaborative project on Mediterranean artistic practices focused on historical and contemporary crafts in the region.

zaza' presents a decolonized reflection on the Grand Tour and Mediterranean aesthetics through the work of Naples-based artists Raffaela Naldi Rossano who is interested in proto-feminist Mediterranean mythologies, Effe Minelli, who works primarily with porcelain and performance, and a replica of a bronze sculpture from the National Archaeological Museum in Naples.

Galleria Federico Vavassori presents sculptural designs from Savvas Laz. These speak of the misled legacy of the twentieth century through their non-biodegradable found materials—taking it and transmuting it by embodying the current century's potential for a distributed rescue mission through acts of re-imagining and gestures of re-construction.



Raffaela Naldi Rossano  
*Three actions: three lovers – Androgeno*, 2022.  
Cotton paper from Amalfi, mirror, glass, sea water, organic elements, black ink, 34 x 26 x 3,5 cm.  
Ph. Kristien Daem

Savvas Laz, *A Pink House*,  
2021, Kastellorizo, Grece  
Courtesy: Savvas Laz  
and Nicoletta Firoucci  
Ph. DSL Studio, Melania Dalle  
Grave, Agnese Bedini



# HAND WRITTEN STORIES - THE CAPRI LETTER

## A PRESENTATION OF PATRICIA URQUIOLA'S DESIGN, CURATED BY GIANLUIGI RICUPERATI / NOVA EXPRESS, POWERED BY ASPESI

The special project “Hand Written Stories,- the Capri Letter”, works as a sort of unwritten correspondence between Hans-Ulrich Obrist, and Patricia Urquiola and is curated by Gianluigi Ricuperati, and is presented at Nomad Capri as an homage to the great literary novel by Mario Soldati, ‘Letters from Capri’; it works as a spin off of a recent exhibition held in Milan during Design Week 2022, powered by Aspesi, and focused on Hans-Ulrich Obrist’s celebrated archive of handwritten notes.

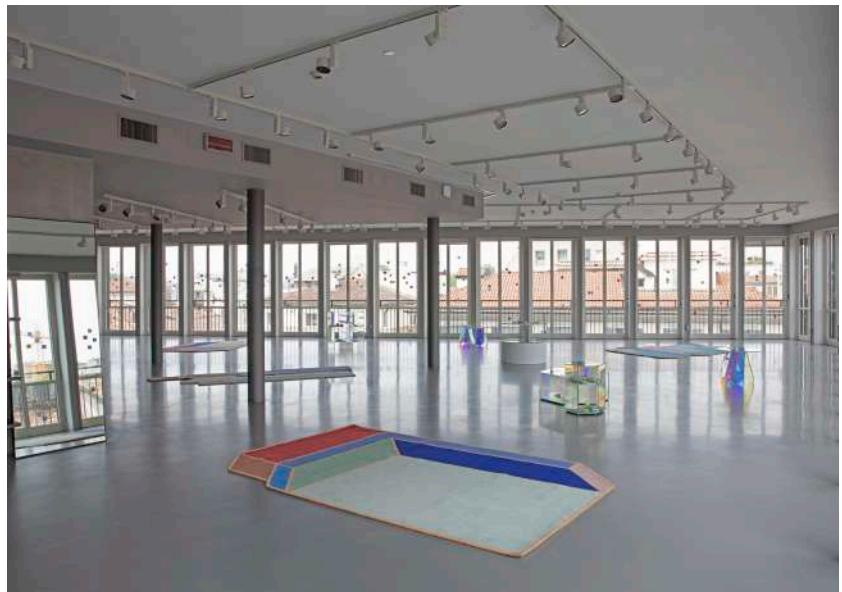
Hans-Ulrich Obrist’s archive of Instagram notes is a protest against the disappearance of handwriting which Obrist started in dialogue with the late Umberto Eco and Etel Adnan ten years ago

The project is produced by Nova Express with the support of cc-tapis and Glas Italia. The chosen spaces inside the San Giacomo di Certosa Monastery become a meditative environment with a selection of newly Hand written quotes written for this particular occasion by Patricia Urquiola. These previously unseen Post It are interpreted in a unique installation with custom-made objects by Glas Italia and beautiful tapestry by cc-Tapis, both designed by Patricia Urquiola.

With a cocktail talk with Patricia Urquiola powered by Aspesi on July 6, 2022 at 7 p.m.

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ASPESI, Hand Written Stories, a project by Gianluigi Ricuperati with Hans Ulrich Obrist, set in a meditative and unusual space designed by Patricia Urquiola, Salone Del Mobile, 2022.



# ISOLA, JAMES WHITE PRESENTED BY MARCO VOENA, EDMONDO DI ROBILANT & OSCAR HUMPHRIES

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For over two decades, James White has been meditating on intimate but austere interior spaces. Through his constantly monochrome photorealist paintings, he documents the inanimate objects—glasses, mirror, and gleaming faucets—things that surround him and us. Many of these paintings were made during various lockdowns. They were made in isolation and they explore a sense of isolation. To show these works on an island—by definition geographically isolated and independent—makes for an interesting parallel. Furthermore, to exhibit James White's explicitly color-absent paintings in Capri, surrounded by bright blue sea and sky represents a compelling positive/negative contrapposto. "Isola" will mark the first time James White will exhibit in Italy.

Robilant+Voena is a partnership of art dealers Edmondo di Robilant and Marco Voena. They launched Robilant+Voena in London in 2004. Further gallery spaces were opened in Milan in 2009, St Moritz in 2014, and Paris and New York in 2020. Robilant+Voena has distinguished itself as one of the leading international art dealers in Old Master paintings, as well as twentieth-century Italian and European art.

Oscar Humphries (b. 1981, Sydney, Australia) is a curator, publisher, writer & collector. He was formerly the publisher and editor of the art magazine Apollo. As an independent curator he has organized exhibitions for museums and galleries around the world with a focus on art, design, and architecture. Recent exhibitions include: Sean Scully "Aeternum," Forum Paracelsus, St. Moritz, 2020. Richard Long "Orizaba to Urique River Deep Mountain High," Cuadra San Cristobal, Mexico, 2020.

James White  
*Indoor Nature*, 2021  
Oil and varnish on acrylic faced panel in Perspex box frame  
140cm x 170cm x 7cm  
Photo courtesy: Peter Mallet  
@petermalletphotography



James White  
*Lockdown Painting 2*, 2020  
Oil and varnish on birch panel in Perspex box frame  
41cm x 30cm x 5cm  
Photo courtesy: Peter Mallet  
@petermalletphotography



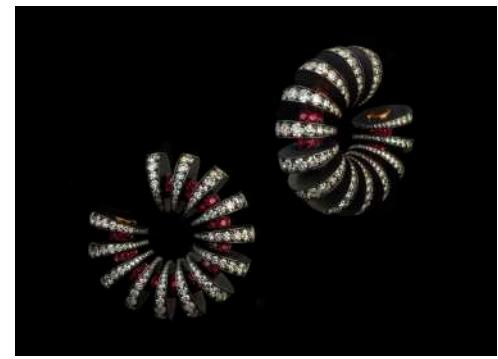
## JEWELS OF ABSTRACTION, LAUREN ADRIANA

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Lauren Adriana, *Rococo Ring*,  
2022. Sapphire, diamonds 18ct  
white and rose gold - size US 6



Established in London, Lauren Adriana creates a limited body of exceptional fine jewels. Having founded the business with her husband Nicholas Briggs in 2012 together they shepherd Lauren's vision into the realization of around forty unique jewels each year. With her exacting attention to detail and singular aesthetic, Lauren Adriana's designs are instantly recognisable, and have earned her a prodigious reputation and loyal following among international collectors.



Lauren Adriana, *Slice Earrings*,  
2022. Diamonds, spinels, silver,  
18ct rose gold - clip fitting

Lauren Adriana's commitment to abstraction over naturalism sets her jewels apart from others and inspires the boldly graphic designs that are her signature. The jewels exhibited at NOMAD Capri are emphatically non-figurative and non-representational, rejecting the usual inspirations of naturalism and romantic historicism. By creating daringly abstract one-of-a-kind jewels using the finest craftsmanship and prioritizing rare gemstones, Lauren Adriana's work is setting a new dialogue within jewelry.

# JULIAN SCHNABEL, OGNI ANGELO HA IL SUO LATO SPAVENTOSO, PRESENTED BY MARCO VOENA AND CY SCHNABEL

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Marco Voena and Cy Schnabel are presenting four paintings from Julian Schnabel's Capri Paintings series. Significantly, this is also the first time these particular works are being shown on the island of Capri which served as their initial inspiration, adding a site-specific character to this installation. Starting in the early 2000s Schnabel began making different series that explore the use of digitally printed imagery in conversation with his extensive vocabulary of mark-making and painted shapes. With the Capri Paintings Schnabel has digitally printed large-scale images from old postcards of Capri featuring emblematic architectural sites and natural features around the island: the ruins at Villa Jovis, the Grotta Azzurra, the Faraglioni rocks. Perhaps they are an homage to the historical value and sublime beauty inherent to the island. The succinct white marks executed with gesso, a reoccurring trait of the artist's oeuvre, reappear in the four paintings on view. What the viewer encounters are fleeting forms that symbolize our transient nature as human beings. A blink of an eye in the history of mankind. Added to this layering of visual information, is a passage in red ink by Rilke written in Italian, "Ogni Angelo Ha Il Suo Lato Spaventoso" (Every angel has his terrifying side). The irregular script in red makes one think of Caravaggio signing his largest painting The Beheading of St.John the Baptist with his own blood. This sentiment creates a duality, a tension situated between a cliché of the idyllic place and a phrase which reminds us of the evil potential which also represents humanity in a fundamental way. Julian has presented us with an internal dialogue which embraces fragility while preserving optimism.

— Cy Schnabel

Julian Schnabel  
*Ogni Angelo  
Ha Il Suo Lato  
Spaventoso,*  
2008  
Inkjet print,  
ink, gesso on  
polyester  
175.3 x 269.2 cm



Johann Wolfgang von Goethe used the image of rocks jetting out of the water as a metaphor of eternity. Indeed, it perfectly describes that strange feeling, a mixture of belonging and estrangement, that northern travelers between the eighteenth and nineteenth centuries felt in front of the dazzling cliffs of Capri. They are rugged, majestic peaks that rise from sometimes emerald waters, but more often waters that are dark and impenetrable depths akin to metal or liquid obsidian. Eternity is the key. Every paradise, even the sunniest, has a dark, opaque side. This series of works by Julian Schnabel, created on the island between 2008 and 2009, recounts the island's most restless and mysterious sides. They recall the fiery landscapes of Caspar David Friedrich, the mystical and silent symbolism of Arnold Böcklin's Isle of the Dead, the dark and visionary canvases of Karl Wilhelm Diefenbach—even certain dense and suspended aspects of Werner Herzog's cinema. The cathartic breakthrough lies in the candid brushstrokes that illuminate, like glimpses of light, a landscape bathed in a palette of brass and leaden grays. A wintry and distant dimension, Nordic and full of foreboding.

— Marco Voena

# MAGICA NATURAE, ELIE TOP

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Passionate about design from an early age, it was through fashion that the Flemish-born Elie Top entered the world of jewelry. At seventeen-years-old he left his native north to study in Paris at the École de la chambre syndicale de la couture Parisienne, then at the age of nineteen he went to work for Yves Saint Laurent, where he made the decisive encounters that would determine his vocation, forge his tastes, and shape his way of working.

Maison Elie Top came into being in 2015, with a universe marked by a pronounced taste for strong lines and solid volumes, with baroque and futurist accents. The playful and surprising jewelry crosses eras and styles to capture the present moment, creating a fine balance between tradition and innovation.

At NOMAD Capri Elie Top presents its collection *Magica Naturae*, describing it as follows: "As though magnetized by the song of the Earth, I dreamed I was walking into the heart of primeval forests and contemplating their lush treasures with fascination. And while intoxicated by so much ancient beauty I extended this reverie on paper, where I summoned the plethora of beasts and their attributes that appeared before me: Answering the call, Chameleon, Tortoise, Snake, Hornbill, Crocodile, their scales, teeth, shells and claws hailing from another age—the age of our origins—emerged to populate our tamed mineral forest, the city. Transformed into sculptures of stone and metal, these animals form precious armor, coiling around a wrist, resting on hands, and swinging from the necks of the new proud Amazons. From one forest to another, the Magic of Nature"



Magica Naturae – Serpent  
by Hugues Laurent

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The advisory committee is comprised of members active in the worlds of art and design to whom we express our gratitude for their impartial perspective and their commitment to NOMAD.

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