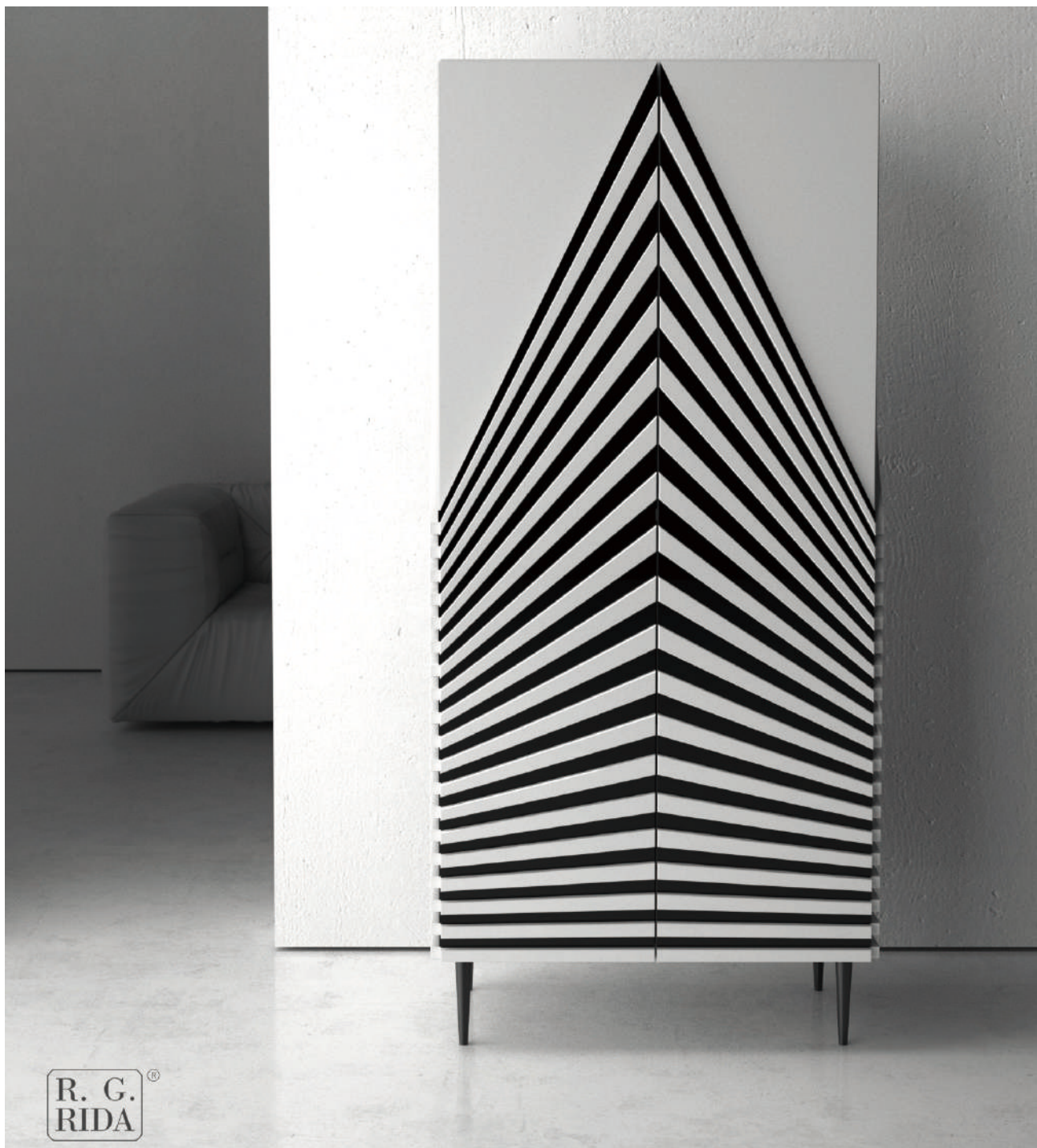


NOMAD

ABU DHABI 2025



Mondavilli Scagliola
MILANO



Roberto Giulo Rida

Oristano, 2000 ca.

Single high cabinet from the *Optical* collection.

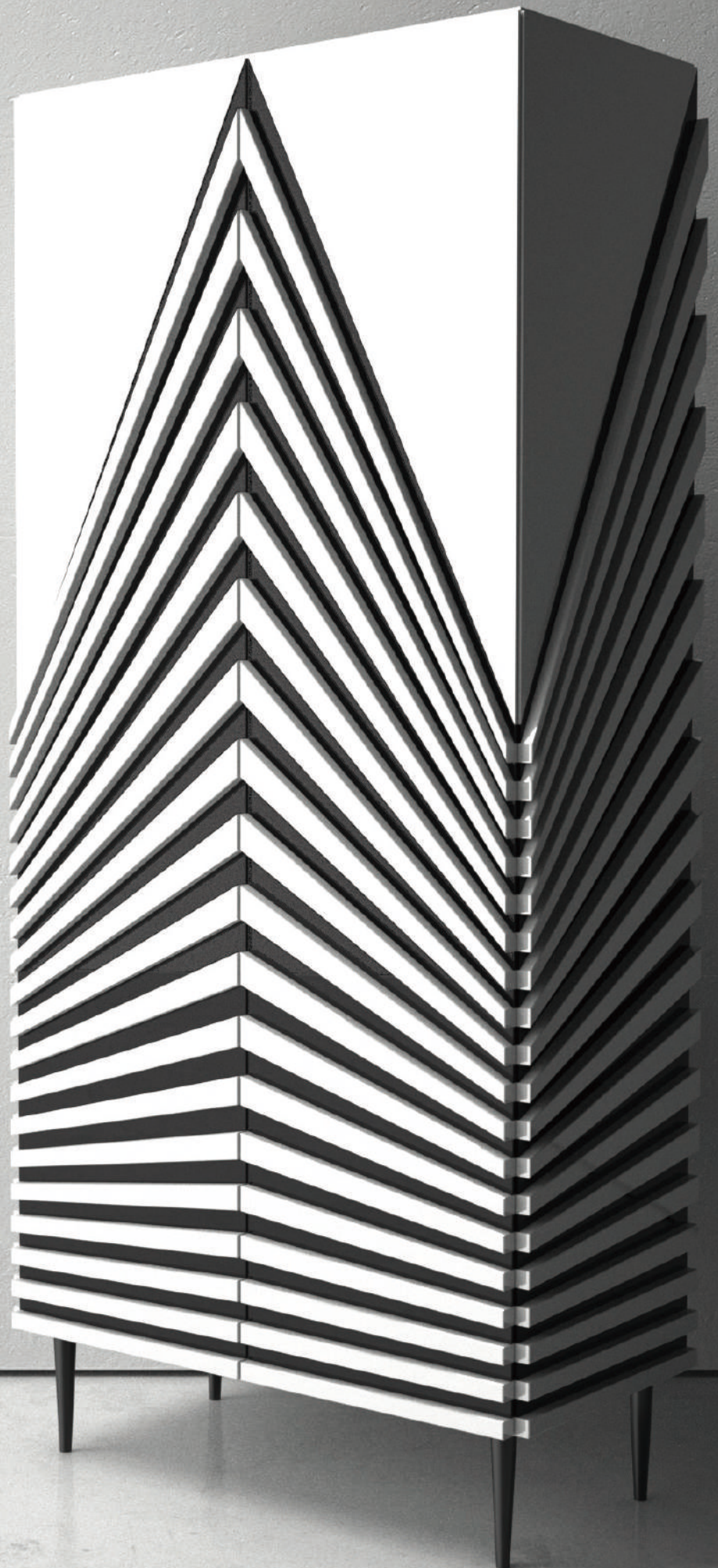
Wooden body with white and black opaline glass, solid brass details.

Prod. Italy

cm 76 x 38 x h 170

Unique piece.

Fired logo on back.



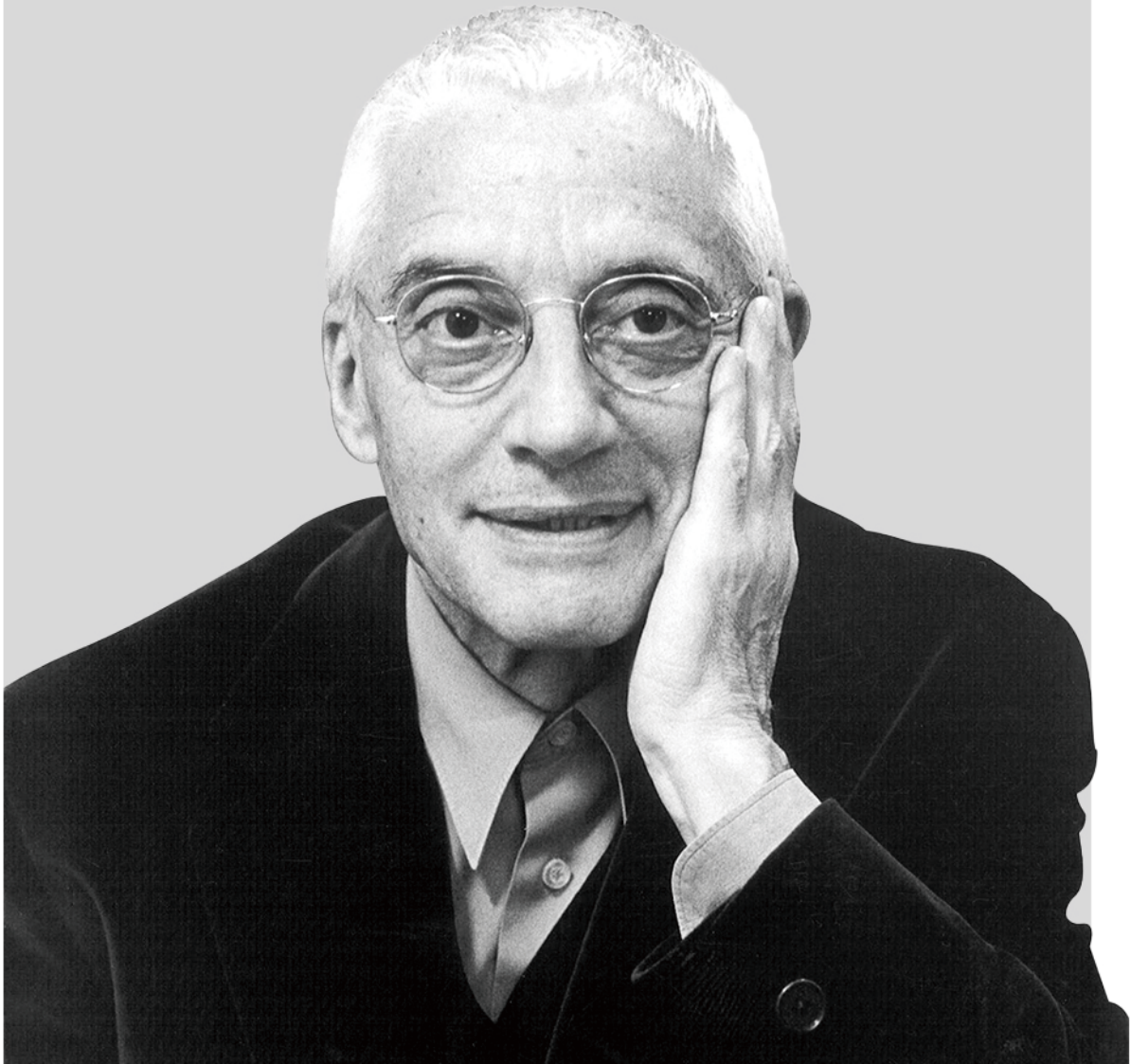
ALESSANDRO MENDINI

Born in Milan in 1931, Alessandro Mendini created vivid, boundary-pushing, eccentric work that sits in an aesthetic universe of its own.

He was at the heart of Italy's Radical design movement in the 1960s and 1970s and, later, Postmodernism, championing a sensitive and intellectual approach to design.

Along with his contemporaries Ettore Sottsass and Gaetano Pesce, Mendini helped to redefine the concept of Italian design and architecture.

- Stefano Casciani, *Alessandro Mendini: Imagination Takes Command*, Phaidon Press, London, 2025.





Alessandro Mendini

Totem, 2008

Ceramic
Prod. Superego, Italy
cm 25 x h 177

Limited edition of 10.
Signed and numbered.

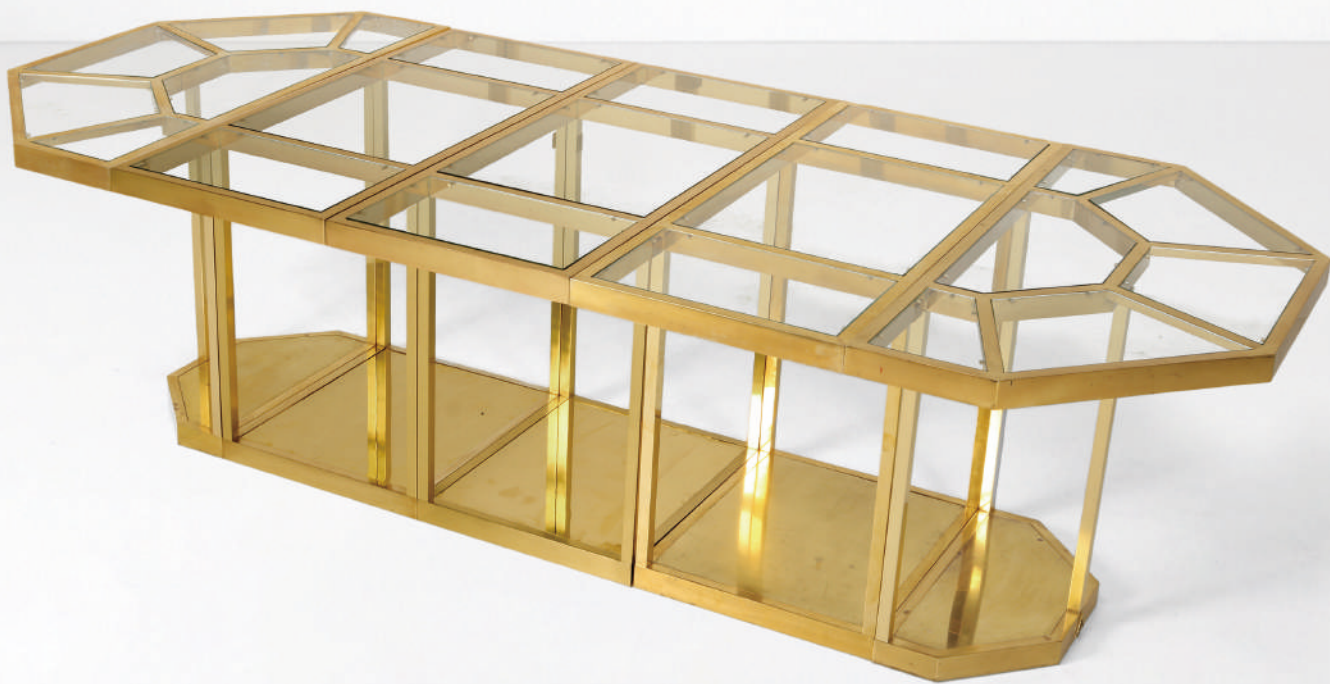
GABRIELLA CRESPI

Gabriella Crespi's production moves in balance between minimalism and abstraction on one hand and between form and representation on the other. She has her own interpretation of this oscillatory motion that might otherwise seem paradoxical:

"This duality is something natural to me; originally, life was born from opposing and complementary forces. I like it when the most rigorous geometry is found next to an object that radiates "heat", or when a so-called "basic" material merges with some precious metals.

Or when elementary shapes such as cubes, ellipses or triangles are transformed into new geometries that alter space through their variety of uses".





Gabriella Crespi

Puzzle table, 1973

Brass structure with crystal top

Prod. Crespi, Italy

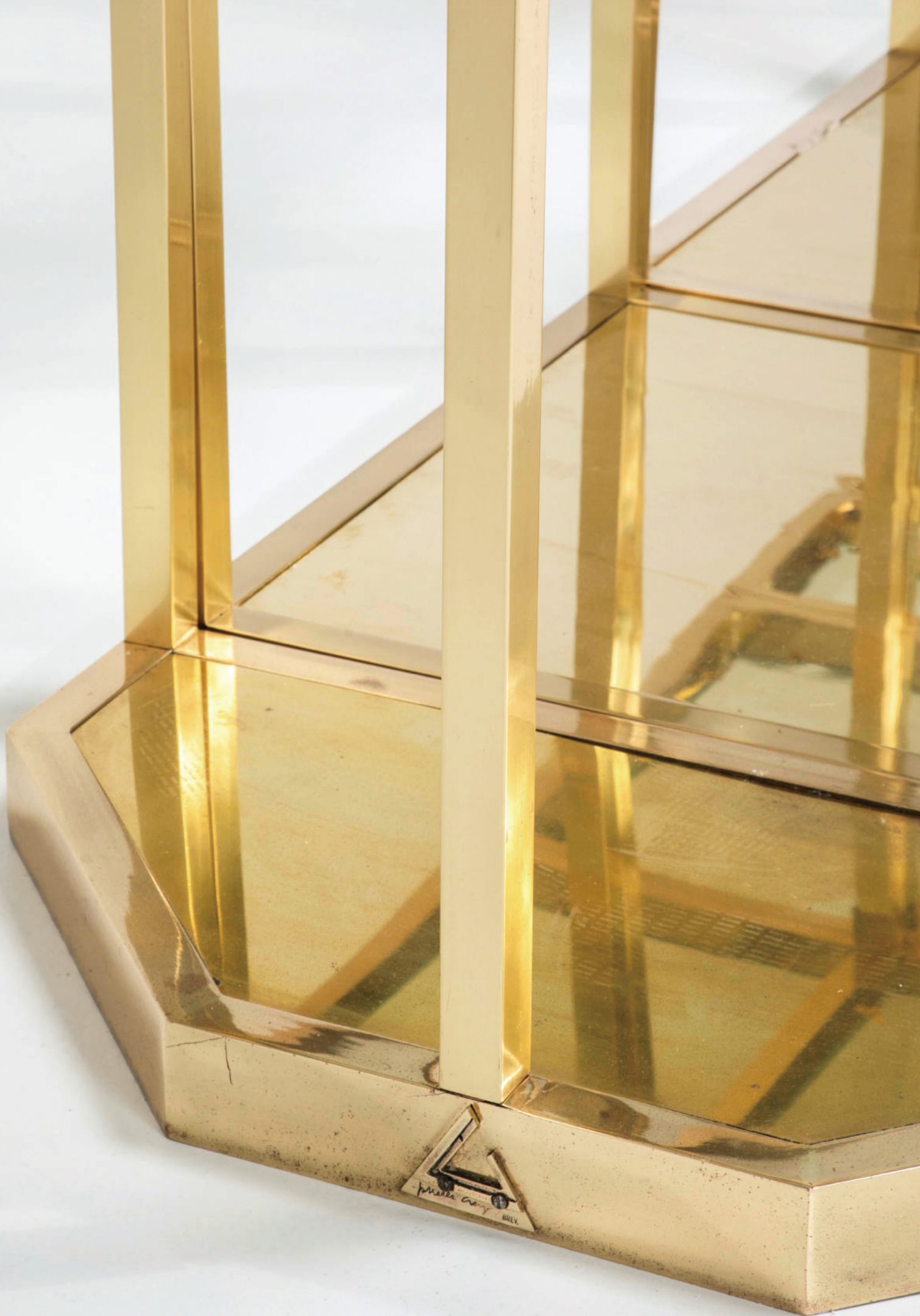
cm 268.5 x 120 x h 75

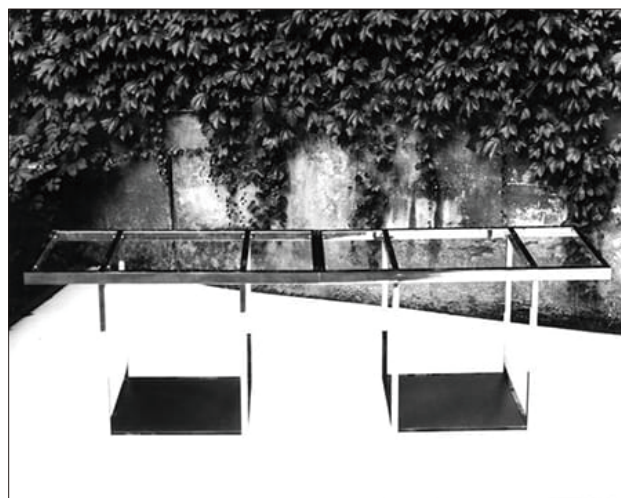
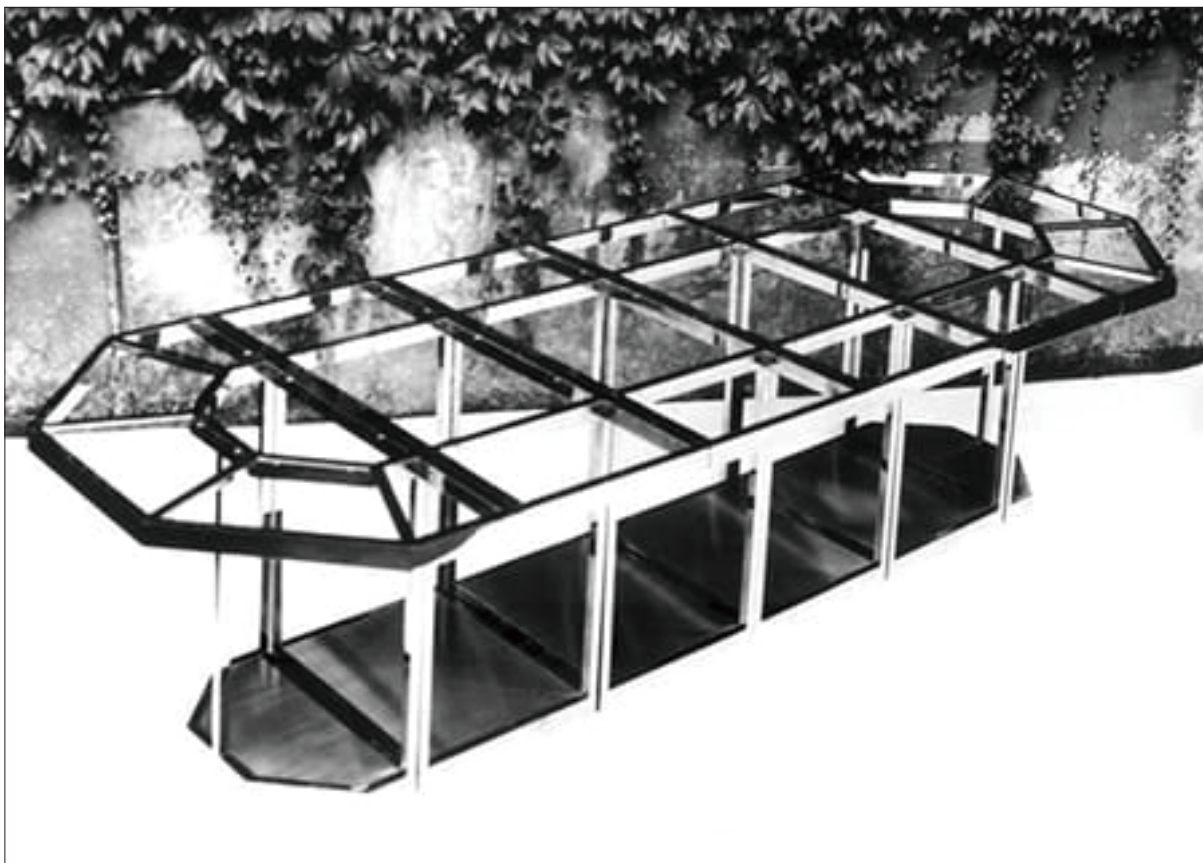
Marked.

Certificate of authenticity.

Literature:

Palazzo Reale, Gabriella Crespi il Segno e lo Spirito, p. 77, Electa, 2011.





Roma, 1973, from Gabriella Crespi Archives

Developed in the early 1970s, Gabriella Crespi's *Plurimi* series introduced "metamorphic" furniture inspired by the dynamism of Emilio Vedova. Conceived to transform in both form and function, these works embody Crespi's vision of adaptable and mutable design.

The **Puzzle Table**, produced in Italy in 1973, stands as one of the most emblematic works of the *Plurimi* series. Made of polished brass with crystal glass surfaces, it includes five modular sections that can be freely rearranged, reflecting Crespi's unparalleled interpretation of adaptable space.



Gabriella Crespi

Fungo Floor lamp, 1970 ca.

Brass structure
with plexiglass lampshade
Prod. Crespi, Italy
cm 70 x 70 x h 177

Signature on base
and top of diffuser.
Certificate of authenticity.

Literature:

*Les Décorateurs des années
60-70, Éditions NORMA,
Paris, 2007;*

*Gabriella Crespi. Il segno
e lo spirito. Mobili plurimi,
sculture e gioielli, curated
by C. Cunaccia, exhibition
catalogue, Mondadori Electa,
Milan, 2011;*

*Gabriella Crespi. Spirito
e Materia, Arte e Design,
Odoya, Bologna, 2018*



Gabriella Crespi

Fungo table lamp, 1970 ca.

Brass structure with plexiglass lampshade
Prod. Crespi, Italy
cm 40 x h 70

Signature on base and top of diffuser.
Certificate of authenticity.
From a private collection in Milan.

ANNA LAURA ANGELETTI

Anna Laura Angeletti,
celebrated as “the queen of lifestyle,”
was an interior designer and gallerist.
In 1965 she founded her studio in Rome,
creating prestigious interiors for Italy’s high society
with a refined and eclectic style,
and collaborating with contemporary artists
such as Piero Dorazio, Michelangelo Pistoletto,
and Lucio Fontana.





Studio Angeletti

Two armchairs, 1970 ca.

Lacquered wood structure with fabric upholstery.

Prod. Studio Angeletti, Italy

cm 102 x 76 x h 80



Archimede Seguso

Two large wall lamps, 2000 ca.

Murano blown glass, metal
Prod. Archimede Seguso, Italy
cm 45 x 28 x h 65

Literature:

Quaderni di Archimede Seguso N.16



N.16

I Quaderni di Archimede Seguso

L'ORGOGGIO DI VESTIRE LA LUCE

Vestire una donna è sicuramente meraviglioso.

Lo stilista prova gioia nel concepire l'abito e quindi, ad opera compiuta, ne è gratificato. Con il suo talento, aggiunge alla donna classe, femminilità, bellezza, eleganza, sicurezza, fascino.

Per l'Archimede Seguso, illuminare una casa, con lampade e lampadari, significa, vestire la luce (massima espressione della bellezza), che farà splendere quel luogo ed aggiungervi eleganza e completezza. Tutte le maestranze ed i Seguso in primis, sono impegnati, a concretizzare il progetto, in stretta simbiosi con il committente. Così, come gli stilisti hanno soddisfazione, compiacimento e godimento per la riuscita del lavoro eseguito, anche l'Archimede Seguso, nella sua totalità, prova orgoglio nell'arredo completato. 59*65*

Lampade, lampadari, appliques. Corpi illuminanti, sculture illuminate. Luci scenografiche, illuminazione soffusa o specchiata, luci accendini. Soffitti rivestiti, colonne di vetro, pareti cristalline. Sono queste le nostre stoffe, i nostri chiffons.

E', il nostro, un crescendo di luce ammantata per vivere meglio, talvolta interpretando il passato riproducendo fedelmente manufatti ideati secoli fa, e talvolta inventandone di nuovi. Altre volte cerchiamo di capire i desideri del committente e studiamo per lui prima, concretizziamo il disegno dopo e ambientiamo infine le realizzazioni.

Anche Archimede agiva con questa sequenza di pensieri ed azioni. Talvolta sono nate opere che sono rimaste nella collezione dei vetri di Archimede Seguso. Faranno loro pure bella mostra nel museo che la nostra The Archimede Seguso's Museum Foundation si prefigge di realizzare.

Dressing a woman is surely a wonderful thing.

A designer finds great joy in conceiving a dress and therefore, once the piece is completed, he is gratified. With his talent, he is able to give a woman more class, femininity, beauty, elegance, confidence and allure.

For Archimede Seguso, lighting a home, with lamps and chandeliers, means dressing the light (maximum expression of beauty), which will make the setting sparkle and add elegance and completeness. All of the expert workers and the Seguso family firstly, are committed, to actualizing the project, in close symbiosis with the client. Therefore, just like designers experience satisfaction, gratification and enjoyment with the success of the work they have created, so Archimede Seguso, in its totality, experiences pride in the completed décor.

Lamps, chandeliers, appliques. Illuminating bodies, illuminating sculptures. Set lights, suffused or gleaming lighting, dazzling lights. Lined ceilings, glass columns, crystalline walls. These are our fabrics, our chiffons.

Our is a crescendo cloaked in light to live better, sometimes interpreting the past faithfully reproducing manufactured pieces produced centuries ago, and sometimes inventing new ones. Other times we attempt to understand the client's desires and we study for him first, realizing the design later and lastly setting the creations in place.

Archimede too acted with this sequence of thoughts and actions. At times pieces were created which have remained in the collection of glass art by Archimede Seguso. They too will show beautifully in the museum that The Archimede Seguso's Museum Foundation is determined to make into a reality.



2014. Talamo nuziale in cristallo iridato.
2008-2009. Decorazioni illuminanti
per la sede centrale di una banca.
2010. Ripresa di un lampadario settecentesco
in una villa veneta.

2014. Nuptial Thalamos in iridescent crystal.
2008-2009. Illuminating decorations
for a bank's headquarters.
2010. Eighteenth-century chandelier
into a Villa Veneta.





Luigi Caccia Dominioni

Four armchairs, 1970 ca.

Lacquered wood structure with fabric upholstery.

Prod. Azucena, Italy

cm 72 x 55 x h 86

Rare pieces, seldom on the market.



Roberto Pamio, Renato Toso e Noti Massari

Sofa mod. Lara, 1968.

Polyurethane foam structure with fabric upholstery
Prod. Stilwood, Italy
cm 300 x 250 x h 60

Literature:

Domus, n. 538, gennaio 1974



LA STILWOOD, PARLA IL LINGUAGGIO DELL'ARMONIA,
NELLE FORME, NEL COLORE NELLA MATERIA
DEL DIVANO LARA, DELLA COLLEZIONE CARIOCA

STILWOOD

Fa. L. KREYMBORG n. v. De Lairesestraat, 125 Tel. 731112 NL - AMSTERDAM / ZUID.	L. KREYMBORG n. v. Molière Leen, 66 Tel. 02 - 435 164 B - 1180 BRUXELLES.	Mr. JACQUES CABANTOUS 10 Rue Renault Tel. 3282615 F - 94160 SAINT MANDE.
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Domus, n. 538, gennaio 1974

Mondavilli Scagliola
MILANO



Willy Rizzo

Coffe table mod. TRG, 1970 ca.

Laminated wood and metal structure with stainless steel
Prod. Atelier Willy Rizzo, Italy
cm 115 x h 33

Signature on the side.

Literature:

Original catalogue

Willy Rizzo



Pietro Franceschini

TOMYRIS Chair, 2020

From the *Olympus* collection.

Cast brass and upholstered fabric.

Prod. Italy

cm 79 x 57.6 x h 76.1

TOMYRIS a three-legged chair, part of the *Olympus* Collection. Its sculptural qualities are eased by a touch of playfulness. The softness of the upholstery creates a striking contrast with the cast brass elements.





Pietro Franceschini

ATLAS Ball, 2020

From the *Olympus* collection.

Cast brass and upholstered fabric.

Prod. Italy

cm 49 x 48.6 x h 52.2

ATLAS Ball is part of the *Olympus* Collection. Its sculptural qualities are eased by a touch of playfulness. The softness of the upholstery creates a striking contrast with the castbrass elements.



Pietro Franceschini

TOGETHER FOREVER Coffe table, 2023

Bronze

Prod. Italy

cm 120 x 100 x h 32

TOGETHER FOREVER takes his name by the evocative gesture of two semi-spheres interlocking together. This sculptural coffee table is minimal and essential in its shape yet very elaborated in its materiality. Made in bronze through the ancient technique of lost-wax casting by skilled Italian artisans. It is one of Franceschini's most recent works, designed in early 2023.





Michela Cattai

Anthea, 2025

Blown glass sculpture shaped by hand.

Satin finish and polished.

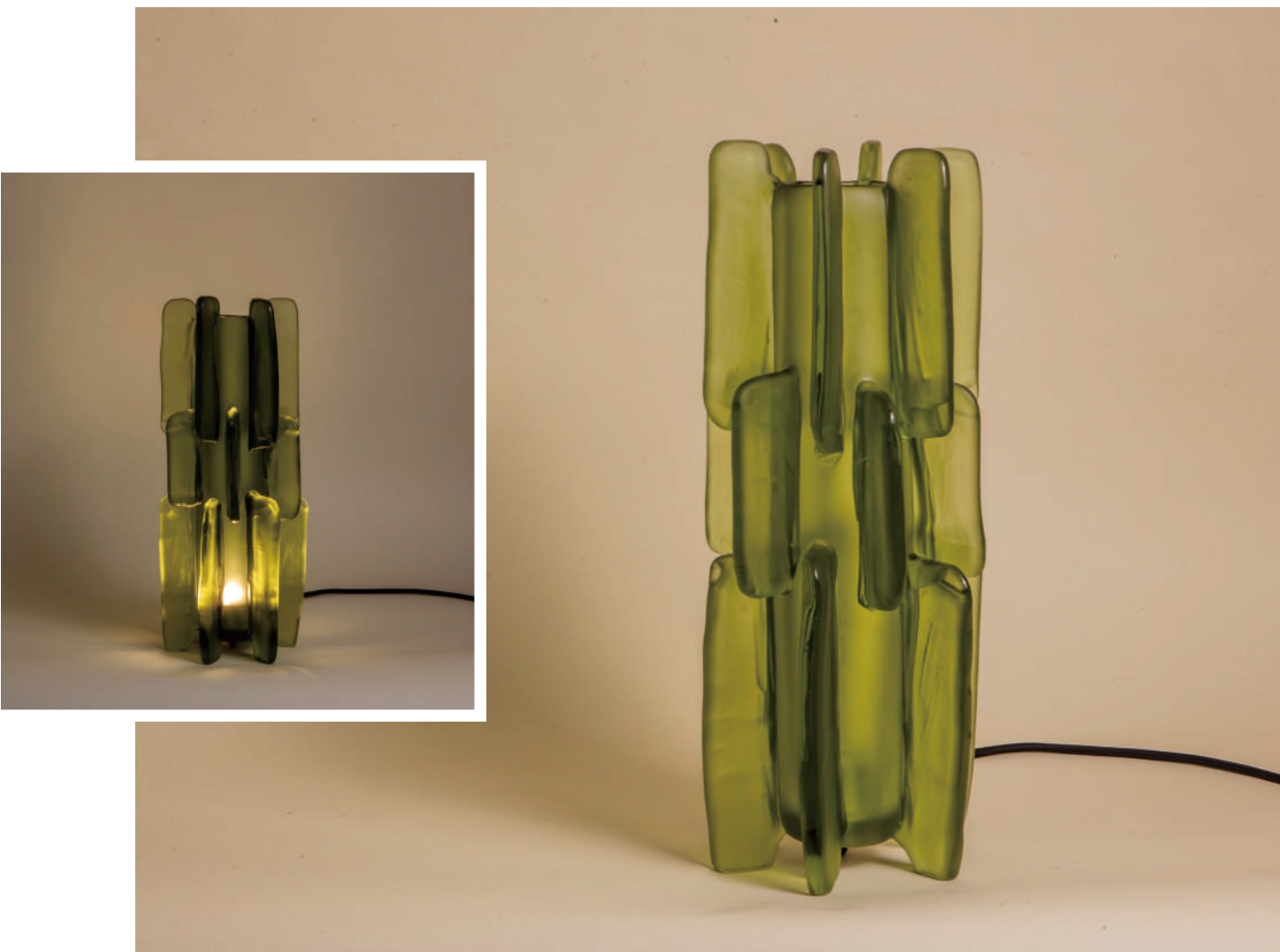
Color: Hydrangea

Prod. Murano, Venice, Italy

cm 40 x 28.5 x h 24

Unique piece.

Underside incised with signature, date and archive number.



Michela Cattai

Table lamp, 2025

From the *Foresta* series.

Blown glass sculpture shaped by hand.

Satin finish and polished.

Color: Lagoon Green

Prod. Murano, Venice, Italy

cm h 43

Unique piece.

Underside incised with signature, date and archive number.



Michela Cattai

Sculpture, 2025

From the *Libellula* series.

Blown glass sculpture shaped by hand.

Satin finish and polished.

Prod. Murano, Venice, Italy

cm 43.5 x 43.5 x h 27

Unique piece.

Underside incised with signature, date and archive number.



Michela Cattai

Sculpture, 2025

From the *Archeomateria* series.

Blown glass sculpture shaped by hand.

Satin finish and polished.

Prod. Murano, Venice, Italy

cm 36 x 36 x h 44

Unique piece.

Underside incised with signature, date and archive number.



Michela Cattai

Sculpture, 2025

From the *Corolla* series.

Blown glass sculpture shaped by hand.

Satin finish and polished.

Prod. Murano, Venice, Italy

cm 42 x 42 x h 50

Unique piece.

Underside incised with signature, date and archive number.



Lavinia Fuksas & Pietro Franceschini

Kalyka, 2025

Steel structure, lapponia marble.

Prod. Italy.

cm 120 x 75 x h 44

Artist Proof. Edition of 9.

Kalyka marks the debut of Lavinia Fuksas in collectible design, a collaboration with Pietro Franceschini that celebrates their shared reverence for classical art, architecture, and timeless craftsmanship. Inspired by one of Lavinia's jewels, *Kalyka* reimagines adornment at an architectural scale. A stainless-steel geometric base cradles inlaid stones and mirrors, like fragments of ancient temples refracted into the present, with facets that discreetly open into a miniature bar, creating a choreography between concealment and revelation, intimacy and spectacle.



Lavinia Fuksas

Laminae Screen, 2025

Satin-finish Steel
Prod. Italy
cm 200 x 100 x 25

Limited Edition of 9
with 2 Artist's Proofs.

Laminar turns geometry into a statement. Its faceted planes catch and redirect the light, giving the surface a shifting, sculptural energy

Entirely crafted in satin-finished steel, the screen stands as a precise yet fluid form, defining its surroundings not by separation but by presence.





Lavinia Fuksas

Monolys Totem, 2025

Satin-finish Steel
Prod. Italy
cm 100 x 40 x 17

Limited Edition of 9
with 2 Artist's Proofs.

Monolys reinterprets geometric composition through four interlocking steel blocks, arranged in a balanced sculptural form. The brushed metal surfaces capture light with measured intensity, while integrated illumination subtly highlights the shifting planes. The piece reveals a dialogue between mass and lightness, offering a minimal architectural presence designed for contemporary display environments.



Lavinia Fuksas

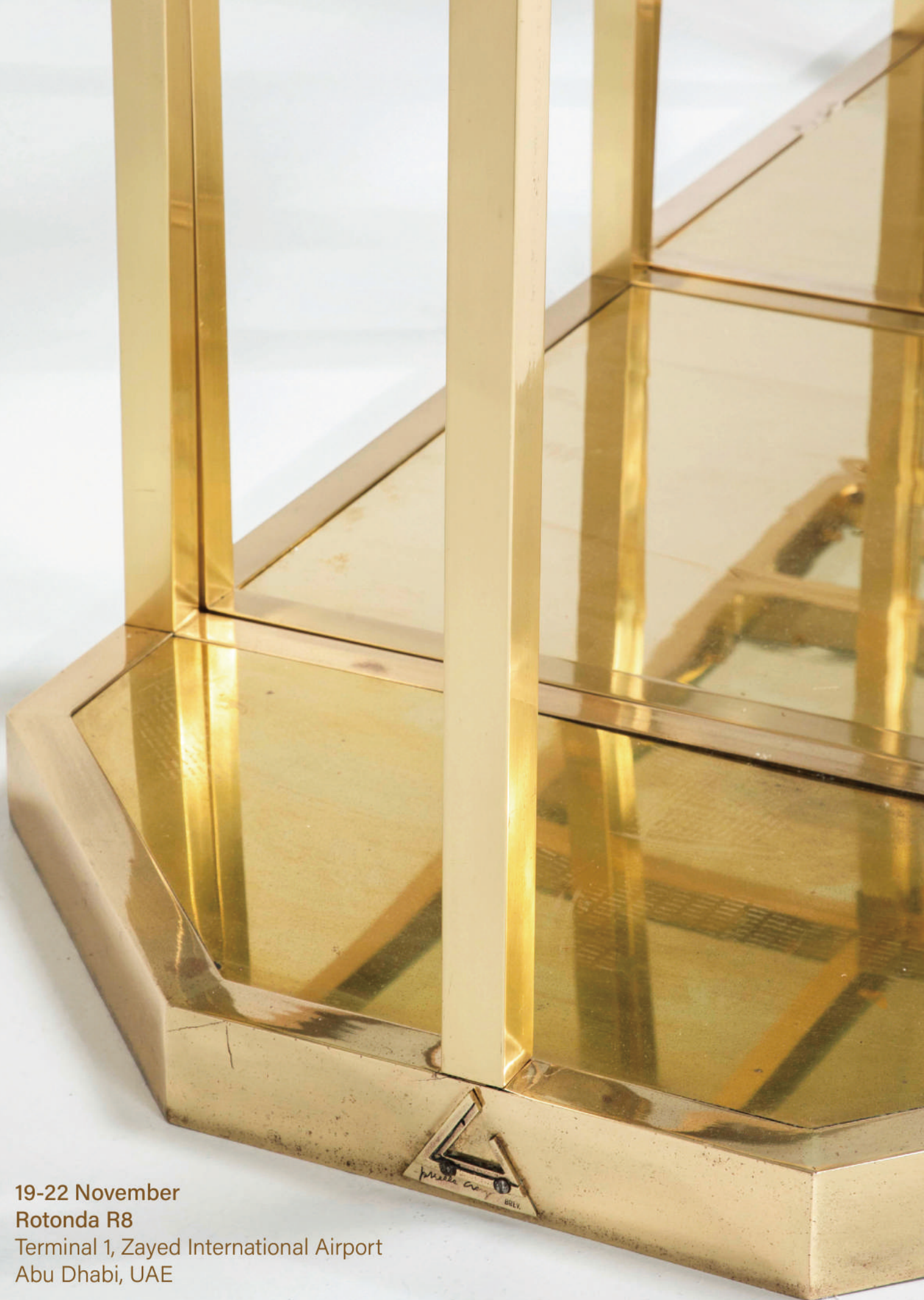
Two sculptures, 2025

Satin-finish Steel

Prod. Italy

cm 39 x 24 x h 100

Unique pieces.



19-22 November

Rotonda R8

Terminal 1, Zayed International Airport
Abu Dhabi, UAE

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