

NOMAD

ABU DHABI 2025

19 20 21 22 November

Terminal 1, Zayed International Airport

Ad Diyafah St, Abu Dhabi, UAE

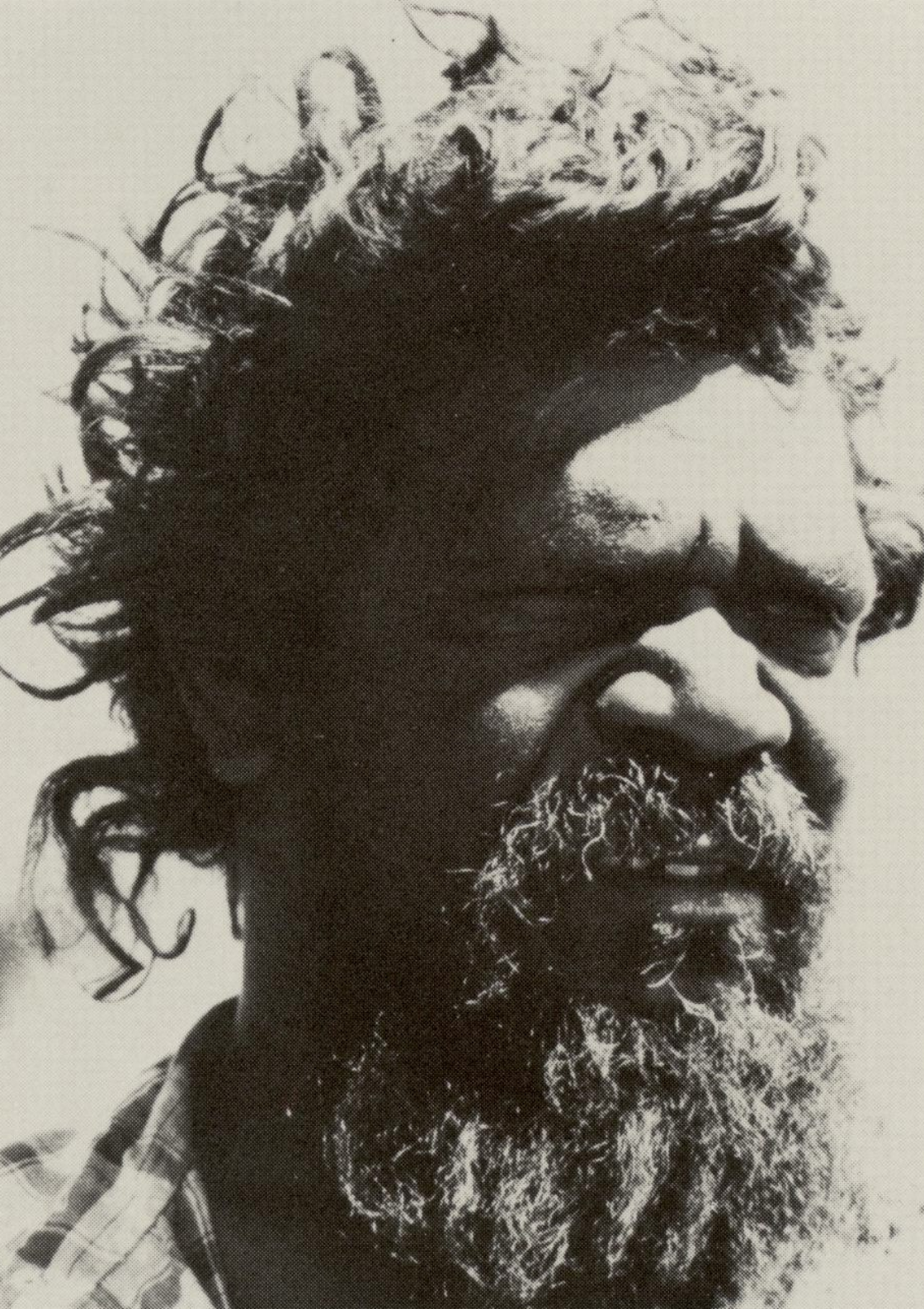
OLIVIER VARENNE
ART MODERNE & CONTEMPORAIN

Olivier Varenne is pleased to announce his participation in **NOMAD**, joining forces with **Adam Knight Fine Art** and **Brodie Neill** for the inaugural edition of **NOMAD Abu Dhabi** — a new chapter in the celebrated travelling fair dedicated to collectible design and contemporary art.

Hosted in the decommissioned Terminal 1 of Zayed International Airport (a 1970s modernist icon designed by the architect of Paris Charles de Gaulle, Paul Andreu), the first Abu Dhabi edition of **NOMAD** brings its signature blend of art and design to an unexpected setting.

Our presentation brings together paintings by **Clifford Possum**, one of Australia's most significant Aboriginal artists; woven sculptures by Japanese artist **Chiharu Shiota**, tracing the delicate connections between memory and matter; and innovative furniture pieces by **Brodie Neill**, the Australian designer known for his sustainable craftsmanship and sculptural precision.





CLIFFORD POSSUM (1932–2002)

Clifford Possum Tjapaltjarri (1932–2002) was one of Australia's most celebrated Aboriginal artists and a pioneering figure of the Western Desert painting movement. Born near Napperby Station in the Northern Territory, he belonged to the Anmatyerre people and was among the first generation of artists to translate traditional sand and body painting motifs onto canvas in the early 1970s. His practice, deeply rooted in the Dreaming stories and topographies of his ancestral lands, transformed these ancient narratives into vast, dynamic compositions — maps of Country that intertwine myth, geography, and memory.

Possum's large-scale paintings are characterised by their rhythmic structures, layered symbolism, and sophisticated use of colour and pattern. They reflect both a meticulous knowledge of Indigenous cosmology and an intuitive grasp of modern abstraction, positioning his work at the intersection of cultural preservation and contemporary expression. Today, his paintings are held in major institutions worldwide, including the National Gallery of Australia, the Art Gallery of New South Wales, and the British Museum, affirming his legacy as a central voice in 20th-century art and a bridge between traditional knowledge and global modernism.



CLIFFORD POSSUM
(1932-2002)

LOVE STORY AT NGARLU, 1994

synthetic polymer paints on Belgian linen
127 x 180 cm.





CLIFFORD POSSUM
(1932-2002)

LOVE STORY, 1981

synthetic polymer paints on Belgian linen
102.4 x 77.2 cm.



CLIFFORD POSSUM
(1932-2002)

NAPPERBY CREEK, 1994

synthetic polymer paints on Belgian linen
137.5 x 199.5 cm.

Reserved



CLIFFORD POSSUM
(1932-2002)

EAGLE DREAMING, 1994

synthetic polymer paints on Belgian linen
145.3 x 74.5 cm.



CLIFFORD POSSUM
(1932-2002)

NAPPERBY WORM DREAMING, 1996

synthetic polymer paints on Belgian linen
122 x 153 cm.





CLIFFORD POSSUM
(1932-2002)

NAPPERBY WATER DREAMING, 2000

synthetic polymer paints on Belgian linen
152 x 65 cm.



CLIFFORD POSSUM
(1932-2002)

TJUNGURRAYI AND TJAPALTJARRI DREAMING, 1998

synthetic polymer paints on Belgian linen
120 x 237 cm.





CLIFFORD POSSUM
(1932-2002)

DREAMING STORY AT WARULUGULONG, 1996

synthetic polymer paints on Belgian linen
101.5 x 76 cm.



CLIFFORD POSSUM
(1932-2002)

NAPPERBY LAKES MOUNTWEDGE, 1994

synthetic polymer paints on Belgian linen
136.7 x 213.3 cm.





CLIFFORD POSSUM
(1932-2002)

CORKWOOD DREAMING, 1994

synthetic polymer paints on Belgian linen
137 x 214 cm.

Reserved





CHIHARU SHIOTA (b. 1972)

Chiharu Shiota is known for her exploration of the intangible. Working with a variety of media her personal experiences are often the starting point, through which she questions universal issues such as identity, boundaries and existence – and thus the relationships between the body, memory, life and death.

Red and black, pastel or thread feature heavily in Shiota's work. Rich in symbolism, the colour red for the artist alludes to our connectedness to each other; the interior of the body and the complex network of neural connections in the brain. Pastel or thread are fluid, expressive and immediate materials – and respond to the emotive associations of the colour.

Based in Berlin, Osaka-born Shiota represented Japan at The Venice Biennale in 2015 with her work *The Key in the Hand*. Using red thread to 'draw' in three dimensions, she wove intricate networks of yarn across spaces, incorporating over 50,000 keys. She explained: *'Keys are familiar and very valuable things that protect important people and spaces in our lives. They also inspire us to open the door to unknown worlds'*.

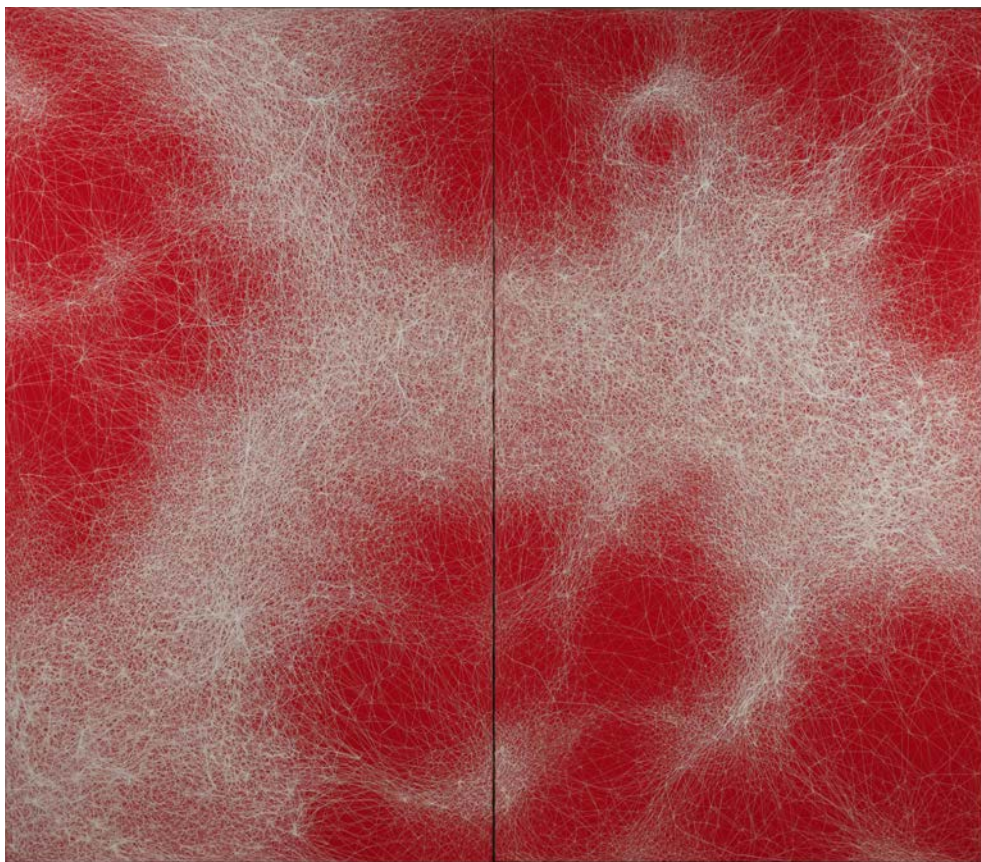
Shiota travelled to Germany in 1996 in order to study under Marina Abramovich. She studied painting early on and then used her own body in performance pieces. She later turned to using thread as it allowed her to remove her physical presence from her works yet still address ideas central to her practice.



CHIHARU SHIOTA
(b. 1972)

ENDLESS LINE, 2025

thread of canvas
140 x 80 cm. (diptych)



CHIHARU SHIOTA
(b. 1972)

SATE OF BEING, 2023

metal frame, boats, thread
37.5 x 38 x 80 cm.



CHIHARU SHIOTA
(b. 1972)

STATE OF BEING (BOATS), 2024

metal frame, boats, thread
80 x 45 x 45 cm.



CHIHARU SHIOTA
(b. 1972)

INSIDE MEMORY, 2025

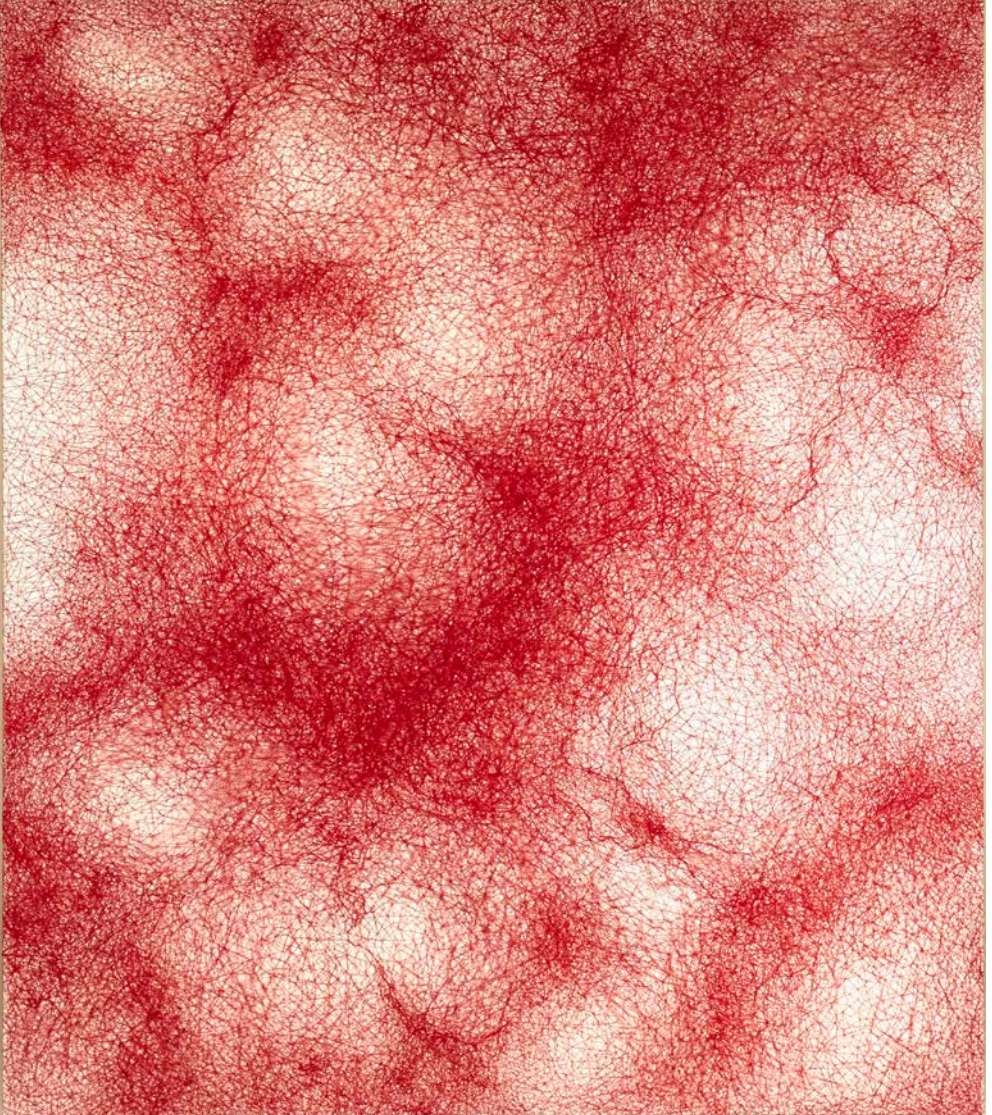
mixed media
35 x 35 x 70 cm.

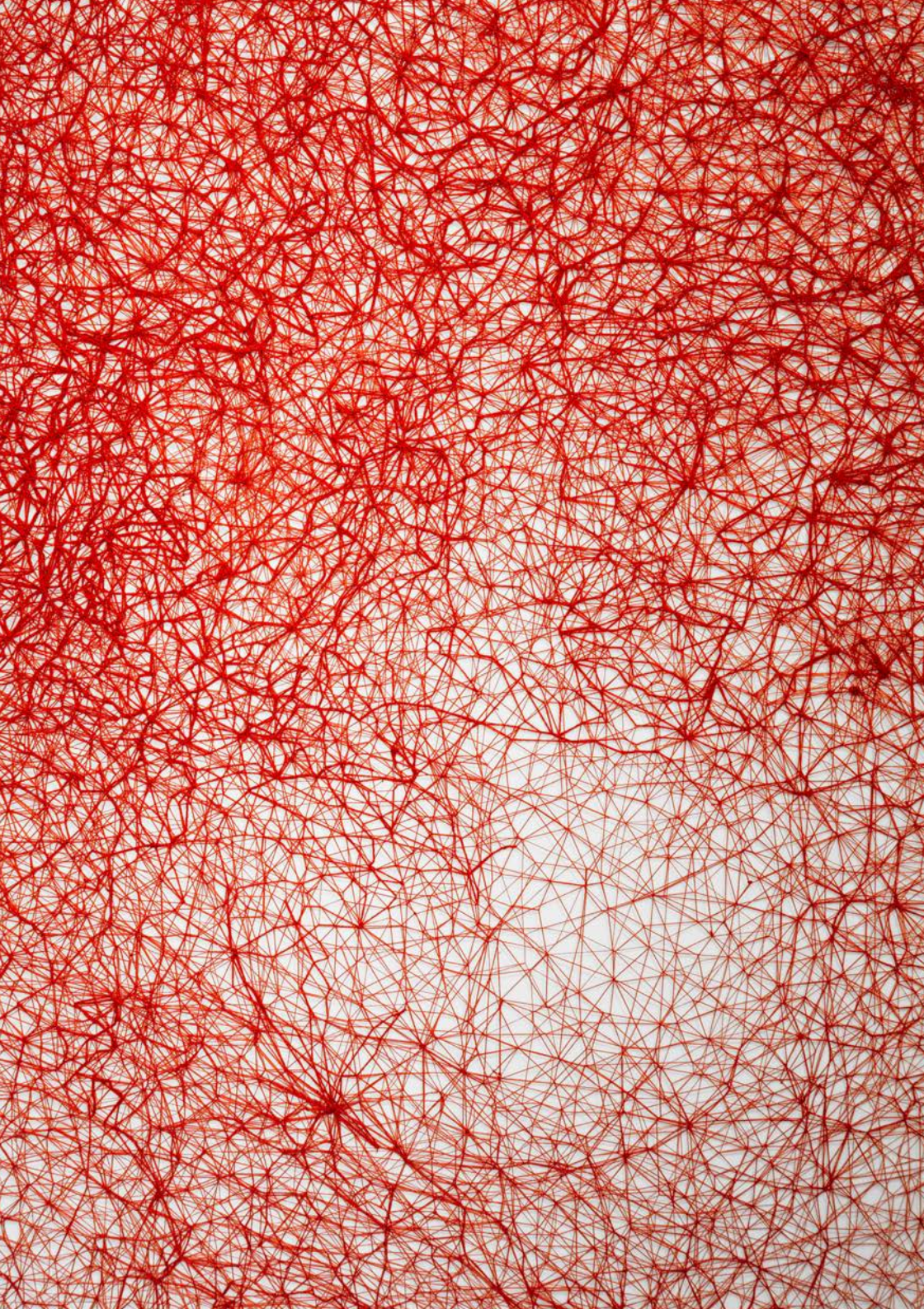


CHIHARU SHIOTA
(b. 1972)

ENDLESS LINE, 2024

thread of canvas
160 x 140 cm.







BRODIE NEILL
(b. 1980)

Brodie Neill is a globally recognised Tasmanian designer whose practice spans collectible design, public art, and large-scale placemaking. For the past two decades, he has led a multidisciplinary studio in London working at the intersection of material innovation, craftsmanship, and environmental consciousness.

A graduate of the University of Tasmania and the Rhode Island School of Design, Neill is a leading voice in **circular design**. He uses his work to advocate for environmental awareness and change. His pioneering use of ocean plastic includes *Gyro*, the centrepiece of Australia's presentation at the inaugural London Design Biennale (2016).

In 2025, he was awarded the Schmidt Ocean Institute's Artist-at-Sea residency to study climate impacts in Antarctica. He has addressed the United Nations and European Parliament on the harmful effects of ocean plastic waste and contributed to the First Nations-led *Rubbish on the Shore* think tank in Arnhem Land, Australia.

His work has been exhibited at leading institutions, including Sotheby's London, Frieze Gallery London, National Gallery Victoria, Powerhouse Sydney and AMA Collection in Venice, and he contributed to two NGV Triennials. Neill's *@Chair* was recognised in *Time* magazine's *The Design 100*, while his *Cowrie* and *Alpha* chairs for Made in Ratio appear in Taschen's *1000 Chairs*.



BRODIE NEILL
(b. 1980)

REMIX, 2008

9/10 (10 editions + 2 AP & 2
prototypes) mix of reclaimed woods
and plastics 200 x 75 x 43 cm.

Reserved







BRODIE NEILL
(b. 1980)

ATMOS, 2022

Prototype (1) (8 editions + 2 AP and 2 prototypes)
recycled bronze
180 x 90 x 50 cm.





BRODIE NEILL
(b. 1980)

GYRO, 2016

4/5 (5 editions + 2 AP and 2 prototypes)
ocean terrazzo and bio-resin
180 x 77 cm.



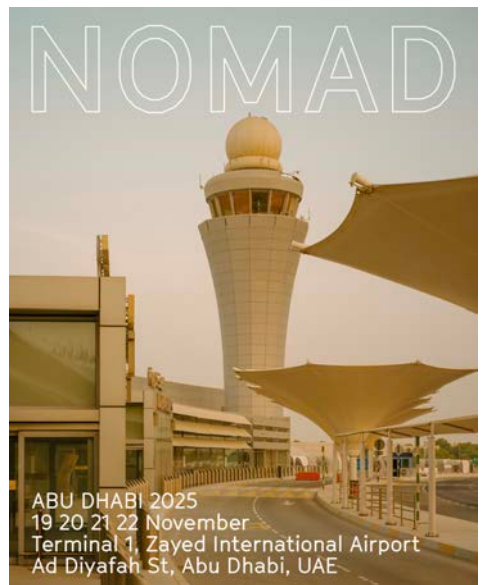


NOMAD CIRCLE

Founded and directed by Nicolas Bellavance-Lecompte, NOMAD is a traveling showcase for collectible design, contemporary art, and cultural dialogue. Since its inception, NOMAD has staged acclaimed editions in Capri, St. Moritz, Monaco, Venice, and virtually in Cannes, with upcoming expansions to Abu Dhabi and the Hamptons.

Conceived as a boutique alternative to the conventional fair, NOMAD brings together leading international galleries, curated exhibitions, and site-specific projects within extraordinary architectural settings. Each edition is designed to foster a distinct dialogue between artworks and their surroundings, reframing how design and art are experienced, encountered, and collected.

Responding to a growing global appetite for art, collectible design, jewelry, and contemporary culture, NOMAD selects destinations that speak to a refined international audience. The result is an intimate, immersive atmosphere where meaningful encounters happen organically.



OLIVIER VARENNE - ART MODERNE & CONTEMPORAIN

Olivier Varenne – Art Moderne et Contemporain was established in 2022 in Geneva's historic art district, occupying three adjoining spaces at 35–39 rue des Bains. The gallery presents an ambitious programme that bridges modern and contemporary art, offering a platform where material experimentation and conceptual depth intersect. Since opening, it has hosted exhibitions by artists including John Armleder, Chiharu Shiota, Christo, Richard Mosse, and Benoît Mazzer, alongside curated presentations of modern masters such as Jean Dubuffet, Man Ray, Hans Bellmer, and René Magritte.

With a curatorial approach shaped by Varenne's long-standing collaborations with international institutions – notably through

his role at the Museum of Old and New Art (MONA) in Tasmania – the gallery fosters dialogue between generations and disciplines.

Recent exhibitions have included *Rétroviseur: Autoportraits surréalistes*, which revisited the legacy of autoportraiture through works by **Magritte**, **Man Ray**, and **Bellmer**; and *Splendid*, a bold winter takeover of Geneva's legendary underground cinema, *Cinéma Splendid*. Once an infamous adult theatre, the space was reimagined as a contemporary exhibition on sex, bodies, and the human condition, featuring works by **Nan Goldin**, **Oliver Beer**, **Ryoji Ikeda**, **Tony Oursler**, **Andres Serrano**, **Jeremy Shaw**, and others.

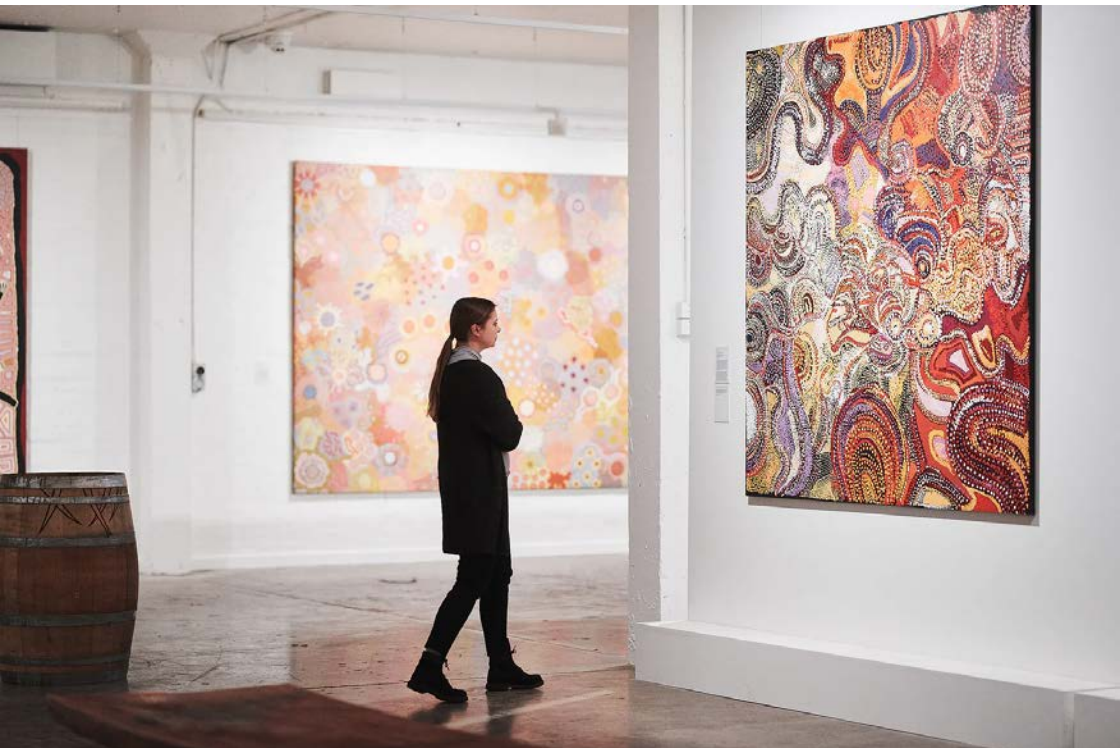


ADAM KNIGHT FINE ART

Established in 1991 (originally as Knights Indigenous Art), **Knight Fine Art** is a multifaceted Indigenous art business with over 30 years of experience in operating galleries, representing artists, and curating exhibitions both in Australia and internationally.

Their long-standing relationships with many of Australia's most recognisable Indigenous artistic families—often spanning multiple generations—are a testament to their commitment to cultural integrity and respectful collaboration.

Knight Fine Art is dedicated to promoting ethical, transparent, and sustainable practices within the Indigenous art industry. They proudly support both Aboriginal-owned art centres and independent artists, ensuring that all works are sourced responsibly and with cultural sensitivity.





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