

THE COLLECTIVE

THE COLLECTIVE N° 3 2022 FEATURING EDGAR BERG DOUGLAS MANDRY MARKUS PRITZI MICHAEL SAILSTORFFER FLORENT TANET ZAGATO

N° 3 2022



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EDITORIAL

N° 3
09 2022

BEAT
IMWINKELRIED

Dear readers

You may well be asking yourself about why, for decades now, the trade and distribution of cars – its whys and wherefores – has been witnessing scarcely any development. One of the reasons is that all dealers have been obliged to press themselves into an extremely tight corset by the Dealership Agreement; this has resulted in virtually no tangible innovation. We are likewise bound by strict corporate identity (CI) guidelines. Yet at the same time, we make use of existing leeway by fuelling it with creativity, innovative ideas and emotions.

Here I draw a line between “rational” and “emotional” mobility. Rational mobility fulfils a purely utilitarian function: the drive to the office, running errands or driving the children around to their recreational activities. This segment is becoming increasingly dominated by major manufacturers. Following decades of stagnating innovation, now, following the advent of electrification, this segment is currently experiencing an epic tremor. While manufacturers are still groping in the dark as to precisely how they intend to distribute EVs, fundamental changes are on the way.

Our future at B.I. Collection, by contrast, clearly lies in “emotional” mobility: regardless of whether we are dealing with a magnificent sports car, a classic vintage model or establishing a collection, it is all a matter of emotion.

Accordingly, we strive to design and enhance our locations with utmost emotional appeal. As a partner of such major brands as Ferrari and Porsche, we are naturally bound by strict corporate identity (CI) guidelines. Yet our forte is to exercise creativity within the scope of the remaining freedoms, to strike innovative chords and to catch our clientele by surprise. One good example of this is our B.I. Cucina in Zurich: the fusion of state-of-the-art design, art, fine wine and culinary delicacies breathes life into all the senses, evokes emotions and inspires enthusiasm.

At our most recent location, we take one further innovative step: In Niederwil, we are currently establishing the first B.I. COLLECTION Curated operation. Much like a gallery in the art sector, at this site we shall represent select designers and small-series manufacturers. The specific positioning of “B.I. COLLECTION Curated” is achieved in distinguishing itself from traditional car dealerships, namely, by providing clients with an experience at several different levels, and through facilitating the design experience.

As you may have gathered from the media, we represent, among other things, the traditional design house Zagato for several European markets. The exquisite, newly revived Italian small-series manufacturer De Tomaso, has similarly entrusted us with representing their brand.

And since these cars are seldom offered for sale in showrooms, the showroom thus assumes a completely new function: we shall be curating exhibitions. In doing so, however, we shall not only be focusing on cars, but offering an intellectual and social experience. We shall tell stories, appeal to the senses and surprise. We aim to establish a venue for automotive excellence and, furthermore, to establish such a venue as a site for conceptual design, art and entertainment among kindred spirits.

I cordially invite you to pay us a visit, and may your automotive senses be unleashed!

Sincerely yours, Beat Imwinkelried

ZAGATO SPECIAL



Interview: Anke Fischer
Photography: Sven Germann

A SINGULAR REALITY IN THE AUTOMOTIVE PANORAMA

Zagato Atelier, now in its third generation and currently headed by Andrea Zagato and his wife Marella Rivolta, is 102 years old. Over the course of its century-long history, the company has consistently undergone reform at ten-year intervals, just as its founder, Ugo Zagato, envisaged. The company has throughout adhered to its rationalist ethos and principles, collaborating with forty-four different car manufacturers of the likes of Alfa Romeo, Aston Martin, Bentley, Bugatti, Ferrari, Lamborghini, Lancia, Maserati and Porsche, to name but a few. In excess of 500 collector's models were produced throughout this 100-year journey. Indeed, not infrequently, car manufacturers would from the outset adopt some of Zagato's distinctive design features, features that would later become emblematic of their own models.

The Atelier was for many years perceived by the major car manufacturers as an external alternative, though by no means as rival to their own design departments. Rather, the reverse was true: added value was achieved thanks to the development of collector's models, which appreciated in value over time. For this reason, in the automotive world Zagato remains one of the rare examples capable of launching its models under the official trademark of the respective manufacturer.

B.I. Collection: What are the sources of your inspiration?

Andrea Zagato: Zagato's design has always been inspired by a rationalist idea, to which no artistic features were added and from which all unnecessary elements were stripped away. According to Enzo Ferrari, the ultimate result was all the more magnificent once the car proved successful in racing. This conviction was later rechristened "essential beauty" and has since remained the cornerstone of our philosophy. And I also draw a wealth of inspiration from Concour d'Elegance events all over the world.

Marella Zagato: Life itself is what inspires me! As a designer, one must draw on various sources of inspiration, something which I personally encounter in vibrant cities, among fascinating individuals and their expressive forms of fashion.

But I have also come to realise that taste is something that evolves over the course of time, something I always notice this about myself when on holiday in a small town; I glance around at what fashion shops or galleries have on offer and am invariably left with a less than enthusiastic impression. After a couple of weeks, my view of things shifts and everyone laughs at me and says: Time to go!

Again, I think that to be creative one has to suffer in life – all the fascinating artists I know have experienced some inner trauma which they feel compelled to live out by way of their art.

BIC: At what formative stage of the process do you feel happiest?

AZ: I find the most exciting moment to be when initially conceiving a new project. I know in advance precisely which criteria are for me important for the ve-

hicle and which ones I would like to elaborate. I have already developed and designed the inner vision in my mind well in advance of the briefing. This process always affords me utmost pleasure. Once the project gathers momentum, I'm off to work on the next...

MZ: This is the moment for me when all details we specified in the briefing and which still have to be figured out in the course of the project are assembled digitally in the Virtual Reality Centre. I see an enormous array of details in the technical and design process, and am at my happiest when finally realising and sensing this in virtual reality: that's it!

BIC: Which personalities have been most influential on you?

AZ: My grandfather once remarked that if you want to survive, you have to remake your company at the beginning of each new decade. So, our company has now passed through a metamorphosis ten times, which we have documented and recorded in our ten-year journals.

MZ: My father, for good or bad, I can't say, had a huge influence on my decision-making and choices. Even if this influence frequently led me to opposing reactions.

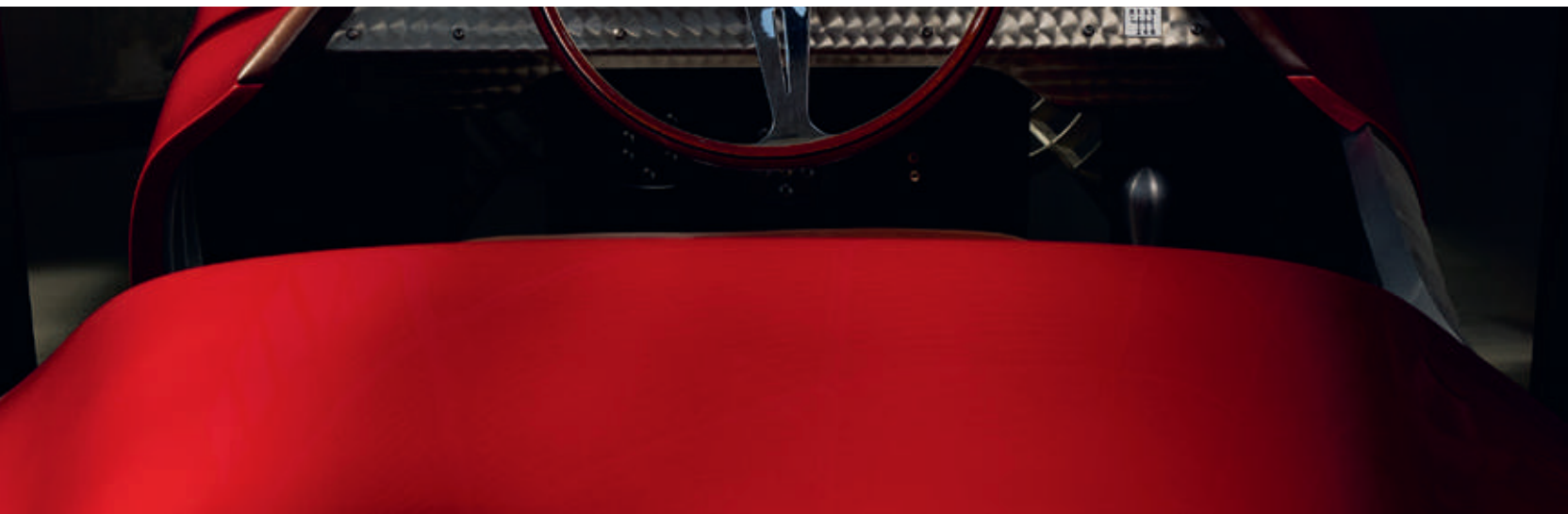
BIC: Generally speaking, which individuals do you think merit greater esteem?

MZ: That is most definitely a question for me! I would like to answer it by way of an anecdote about an experience three weeks ago when returning from Mille Miglia in our white Vanquish Coupé. We stopped off for a cool drink in front of a small café in Milan and were approached by another guest, a Dutchman. "Excuse me", he enquired, "but is this an Aston Martin Zagato?" I replied in the affirmative. Delighted, he went on to express effusive thanks for driving the car just so that he might behold it. "I may not be able to buy my own, but at least this way I can admire it!"

In my view the cars we make are absolutely made to be driven! After all, who would buy a car and not drive it? It's all a matter of an emotional, sensory experience that demands more than merely gazing at it! This would be like purchasing a dress and then leaving it unworn in the wardrobe along with a price tag! A car should be fully appreciated and experienced in its entirety.

For example, I recently drove a client's DB4 Stirling Moss to an event. Our mechanic cautioned that driving this car on the road would be almost impossible. "But of course, I'll drive this car!", I vehemently replied. Driving this icon was sheer delight, despite the fact that it was, I admit, a major challenge. Ultimately, though, it's quite simple: you simply have to listen to the engine, it communicates with you!





BIC: With regard to the design process, which aspect, would you say, is of greater importance – lightweight construction or aerodynamics?

AZ: Weight is negligible, above all in the case of electric cars. As far as I'm concerned, the decisive factor is strictly the design language and quality of workmanship.

BIC: The design of several all-electric cars lacks elegance, to say the least. Why is it that an all-electric car apparently precludes the possibility of being a design beauty?

AZ: I fail to see any distinctive design language for electric cars, as yet; the only new element is the closed radiator grille. At present, one copies the latest endothermic engine model and then goes in search of one's own style. Besides that, the technical development is ongoing.

BIC: Are elegance and beauty the goal or the logical consequence of your work on a vehicle?

AZ: For us, this is the primary goal. Yet, thinking more in the long term, a specific objective should always be behind it.

BIC: Which design language is set to dominate in the next five years?

AZ: Whenever one is uneasy about what the future has in store, one turns to the past. Everybody feels at odds with the present, and so you celebrate iconic models or evergreens and seek inspiration from the finest classic models.

By contrast, I see a clear tendency towards disruption in consumer vehicles. They are attempting to do the reverse by redesigning existing models.

BIC: What, in your opinion, might a sports car look like in the year 2050?

AZ: Most likely, sports cars will only be drivable on the race track and hence have a completely free form. Over the last 20 years, people have been building the ultimate garage to exhibit their cars and show them off to their friends. Today, if you are enormously affluent, you buy your own racetrack to race with your friends, and so the question of whether or not the cars are homologated is immaterial.

BIC: You often champion the Zagato “Gran Turismo”. Which, among the current models on the market, is your favourite Gran Turismo?

AZ: Today, the technological challenge can be mastered by concentrating the various makes into a few large automotive groups – a strategy that will result in the systematic standardisation of all components. Furthermore, should the electric motor prevail, the standardisation of all automotive subsystems will become increasingly evident and inevitable.

According to this scenario, design could become the main element of differentiation with the history of the models – even more so than the history of the

Bonnet brands (associated as they are with an obsolete technology) – becoming the main competitive edge.

Synthetic fuels are, in my view, being phased out by incoming government regulations.

BIC: Over the course of its rich history, the House of Zagato has collaborated with a number of famous makes. Who else would you most like to work with?

AZ: Alpine! I have already worked with Luca de Meo, the “re-inventor of Alpine”, in my eyes, one of the finest car managers, something I would gladly do again. Besides, Alpine is a French cult car and at Zagato we have yet to work with French makes.

MZ: I like the McLaren brand, both for their history and their racing culture. I think they might benefit from a more minimalist style, though with the same aggressiveness.

BIC: Zagato is known, above all, for its car design. Yet you also design other products such as bicycles or motorbikes. Are there other products you might like to design?

AZ: A motor boat. We have already launched this project and intend to unveil it in the coming year.

MZ: A house or hotel – I have a huge passion for interior design. My brother is an architect in America and I've already completed a number of projects with him and would very much like to do the same here in Italy. You never know, we are in preliminary talks with a Canadian luxury group for a joint hotel project.

BIC: So how would you characterise a Zagato client in 2022?

AZ: They are surely savvy enough to choose a collector's item rather than a consumer item, a significant model rather than a less significant one.

BIC: In what way, does the Zagato client of today differ from his counterpart some 50-60 years ago?

AZ: 50-60 years ago, there were gentleman drivers and racing drivers.

MZ: Today, we have collectors.

BIC: Your grandfather, Ugo, was initially in aeronautical engineering. In what ways did this experience impact the design of Zagato's cars?

It is this technology transfer that is at the heart of the Zagato design language. Thanks to the stylistic compatibility with the idea of the founder, Ugo Zagato, and the resistance to adhere to current trends, all Zagato versions – whether two-door coupé or speedster/roadster – become collector's items.

BIC: In the age of CAD and mass production, most traditional “coachbuilders” have simply ceased to exist. What, would you suggest, are the characteristics that have enabled Zagato to flourish to this day?

AZ: The shift to lean production lines in car manufacturing plants and the proliferation of in-house styling centres has culminated in the demise of most of the traditional coachbuilders and external design studios. Zagato has, of course, neither designed nor produced large-scale series, but invariably bespoke series in limited editions.

BIC: What in Zagato's history has been its most emblematic design? What is your favourite car?

AZ: Definitely the next model! Yet if I were obliged to single out a few models from the past, I would opt for the following:

- Alfa Romeo 8C 2300 M Aerodinamica & Lancia Aprilia Sport from the inter-war period.
- Ferrari 250 GTZ & Aston Martin DB4 GTZ in the post-war period
- Lamborghini Raptor & Maserati Mostro Barchetta from among the contemporaries

BIC: What is the best professional advice you have ever been given?

AZ: It was when Giorgetto Giugiaro once said to me “Unless we are faster and of greater flexibility than car manufacturers, we have no raison d'être.”

MZ: For me, one important advisor was Alejandro de Tomaso, a friend of my father's. He was really quite a forceful personality. He was brilliant in many ways, perhaps not necessarily in business, but he taught me how to master life in general. I'm still good friends with his wife, Isabella.

BIC: What are you most proud about?

AZ: That our company has arrived at its 100th anniversary in a good and sound condition and, according to Magneto Magazine, it is today the number one coachbuilder in history.

BIC: Who among the famous figures would you like to spend a summer evening with?

MZ: Elon Musk is surely a wild, visionary investor and I'd be delighted to pick his brains over dinner one night.

AZ: I would like to have dinner with someone who could simply explain the current situation of the world, and tell me how things are going to unfold. The world is so complex and confusing at present.

BIC: What are the qualities you must admire about your wife Marella?

AZ: She possesses so many great qualities, such as class, fine taste, a very keen intelligence, and she is able to change from numbers to colours in a flash. She is beautiful, but I also love all her shortcomings.

“ZAGATO DOMUS” PARTNERSHIP WITH B.I. COLLECTION ST. GALLEN

Atelier Zagato aspires to make its past, present and future, along with its vision of design luxury that much more accessible to its clientele by opening a series of prestigious “Domus” in Europe, the United States and Asia.

The Zagato Domus are all exclusive venues for collector car enthusiasts, gateways to the Zagato world where they are enjoy the unique experience offered by the project's partners. As the first Zagato Domus, the Swiss-based B.I. Collection in Niederwil/St. Gallen, is set to cover most continental European countries from May 2022.

Not only does the focus of the partnership centre on the distribution of highly exclusive and highly limited models designed by Zagato. In keeping with B.I. Collection's vision of “Luxury Beyond Cars”, the high-end partnership with Zagato is perfectly suited to bring to life a unique universe of experiences in and around legendary and luxurious car brands. In the future, B.I. Collection clients will be able to develop their own dream car together with the Atelier Zagato and experience first had the design process of a real one-of-a-kind car.

As Andrea Zagato says, “In joining forces with B.I. Collection, we believe to have found a specialist partner in the luxury car sector – especially when it comes to combining professional and trustworthy services with a client experience that meets expectations at the top of the car lover's pyramid.”

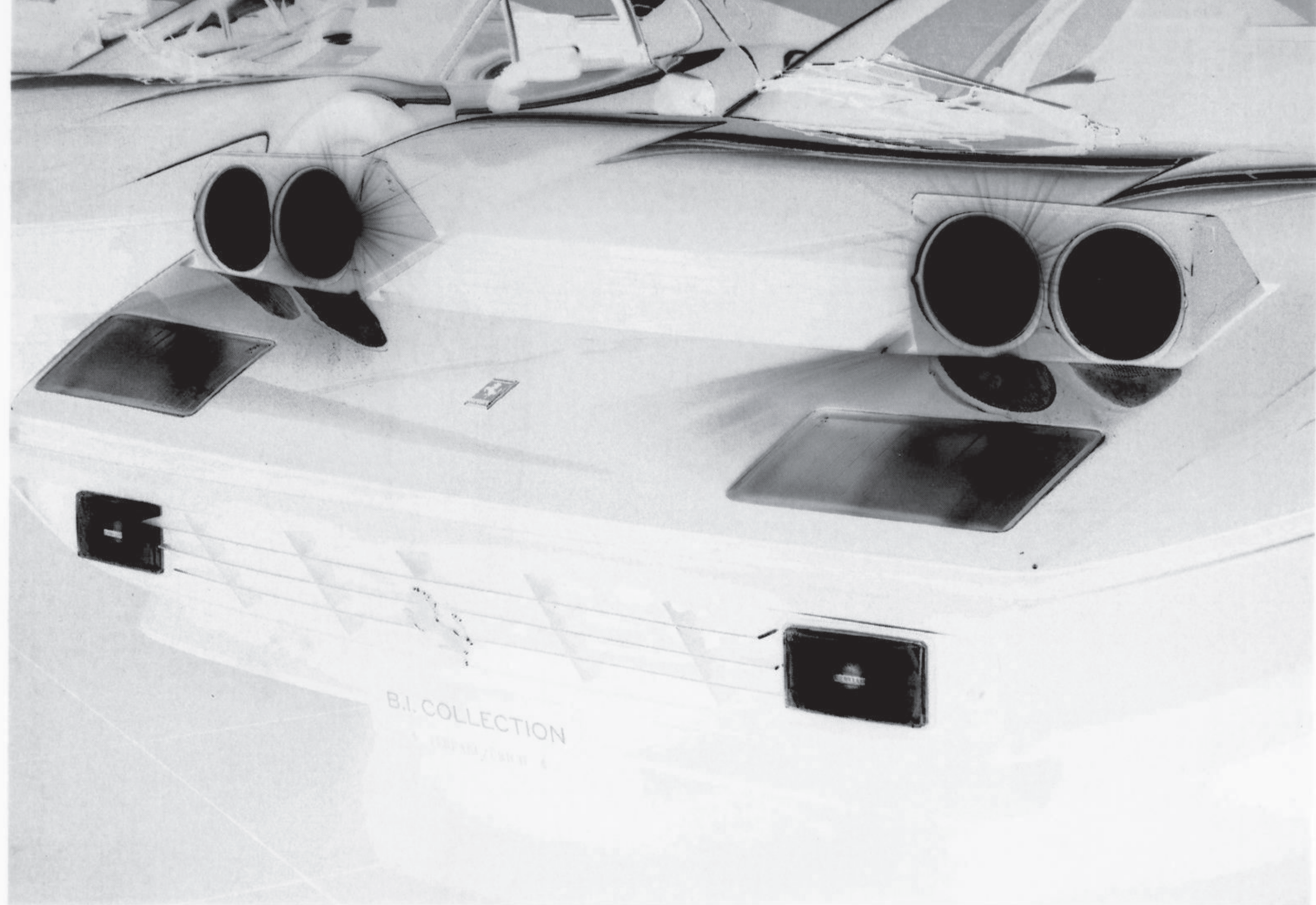
“At our new location in St. Gallen, we aim to develop a kind of concept store that underscores the fact that the automotive industry, and above all the luxury sector, is in the midst of a tremendous transformation. This new partnership with a top designer such as Zagato marks an excellent start in initiating such change,” as B.I. Collection founder Beat Imwinkelried proudly explains.

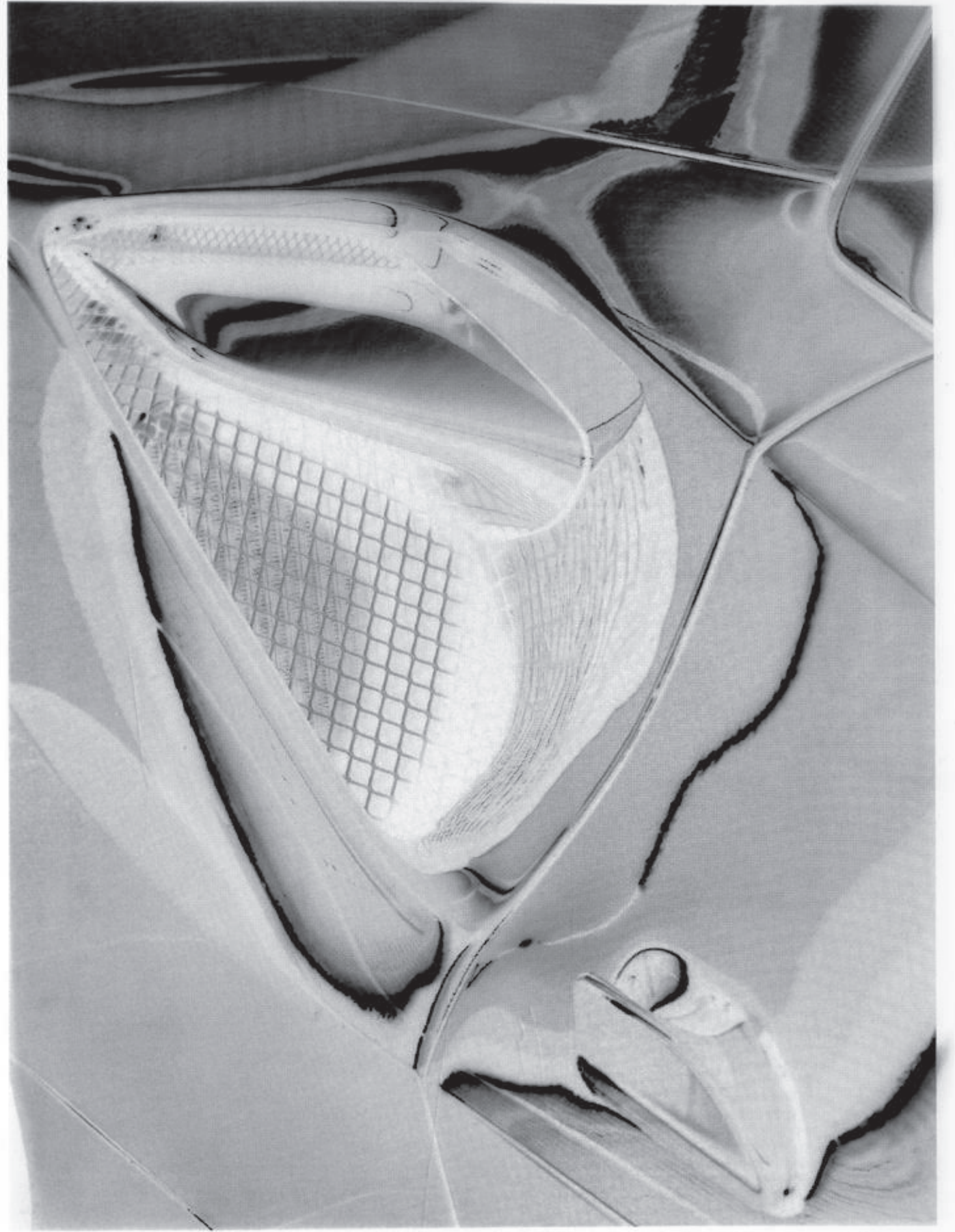
As the first exhibition of B.I. Collection “CURATED”, held at our location in Niederwil/St. Gallen, we shall exhibit the first Zagato show from the end of October until the end of November. Further information will follow at www.bicollection.ch

SHAPES OF BEAUTY

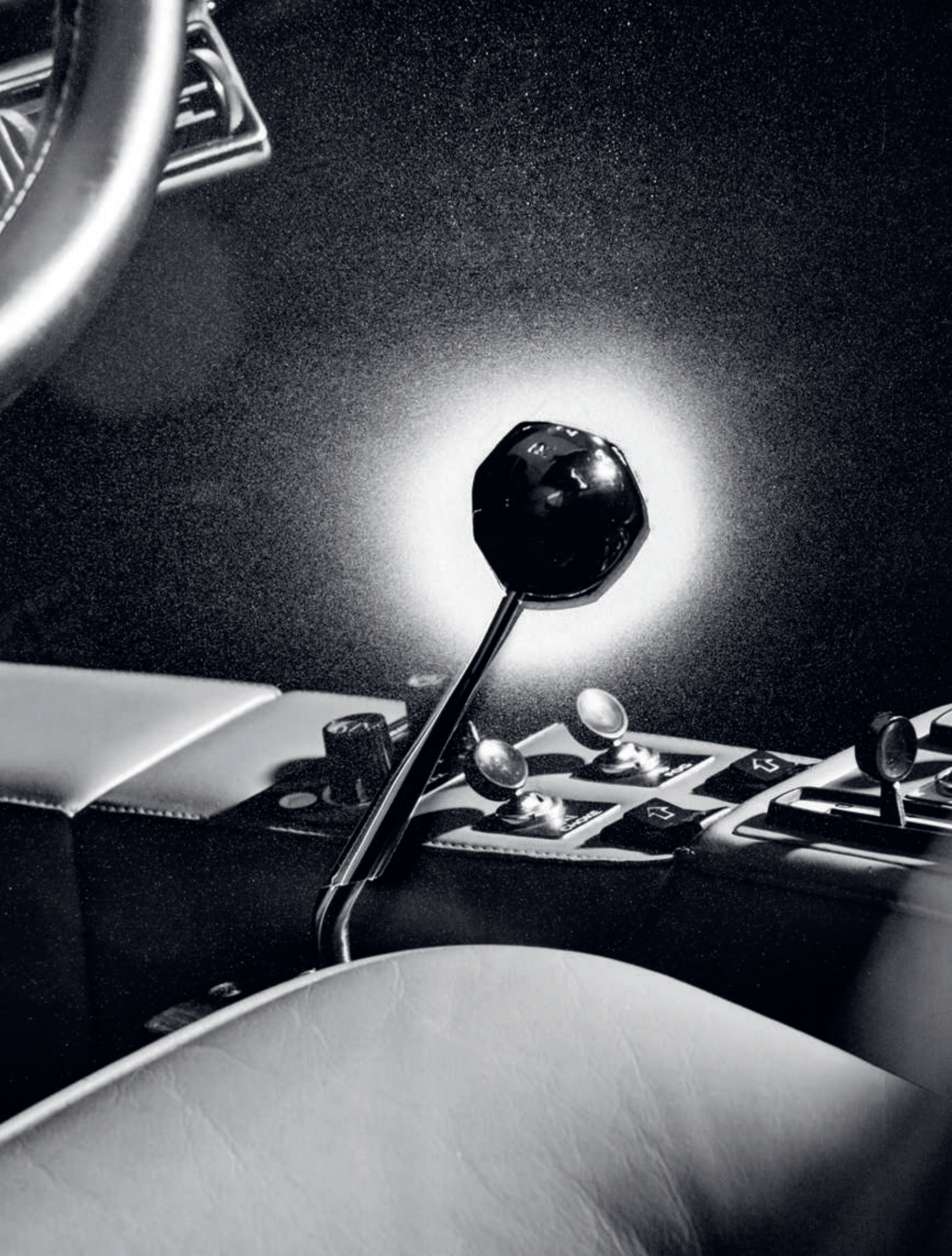
Photography: Douglas Mandry















Douglas Mandry examines the aspects of the photographic medium being a mechanical recording of reality, in order to question our relationship to memory, technology and nature within the Anthropocene era. Experimenting with photographic techniques and sometimes self-invented processes, he uses the medium as a raw material, stretches it, reworks it according to selected processes, to reach a critical distance from the indexical qualities originally

attributed to photography. By doing so, he aims at creating a new typology of objects, somewhere in between two- and three-dimensionality, mixing images with non photographic material. As a result, his work is an attempt to raise questions regarding materiality and tangibility, in a world of permanent image-production.

THE FLIP

A cooperation between Mercedes-AMG and innovator and world star will.i.am



MERCEDES
AMG
x
WILL.I.AM



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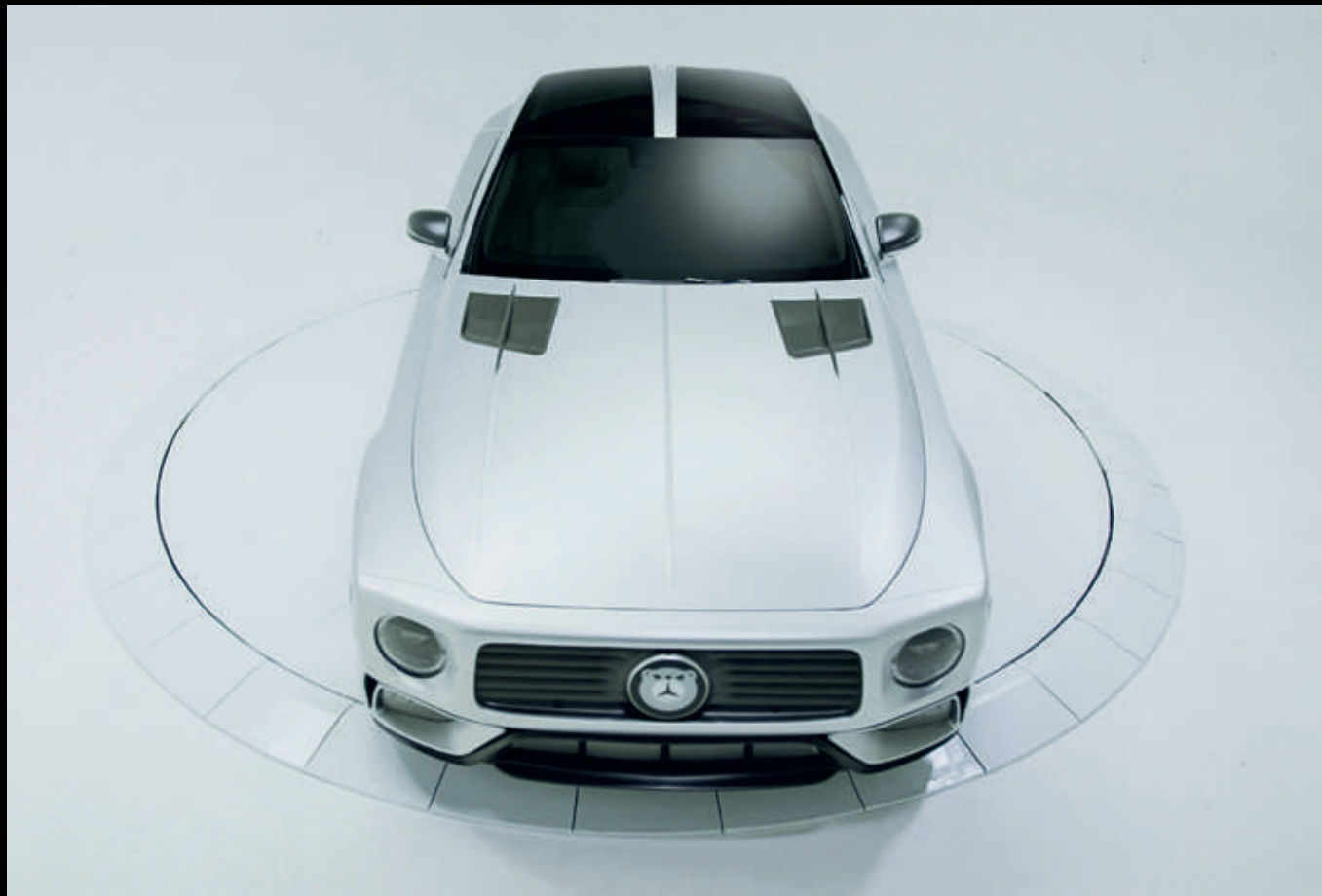
Mercedes-AMG's collaboration with American multi-platinum tech entrepreneur, philanthropist and TIME 100 IMPACT Award winner will.i.am has gone from strength to strength since its launch in September 2021. It now culminates in an extraordinary project unveiled May 5, 2022 in Miami and at www.will.i.am. Under strict secrecy, "The Flip" was created, an automotive masterpiece with expressive design and a far-reaching message. The unique piece, called "WILL.I.AMG," is not only a visible symbol of Mercedes-AMG's and will.i.am's goals to boldly push new ideas, push boundaries and dare the impossible. For this project, will.i.am has teamed up with West Coast Customs for the sixth time to realize its vision for "The Flip." It also sets an example for the future: the aim of the joint project "The Flip" is to give students from disadvantaged social backgrounds easier access to STEM subjects (mathematics, computer science, natural sciences and technology). In this way, they acquire skills for future-oriented professions and the development of new technologies.

All activities surrounding the unique vehicle based on the AMG GT 4-door coupe, inspired by design elements of the G-Class and the legendary SLS gullwing, will benefit the will.i.am foundation i.am/Angel Foundation.

Inspired by the Mercedes star and the vehicle sound, will.i.am designed a symbol with a bear-like face called "BEAR WITNESS." This symbol is also the focus of the BEAR WITNESS collection of limited-edition apparel and accessories available at the Mercedes-AMG Experience Center in Miami and online.

The elaborate conversion and construction of the extraordinary car is captured in the extensive six-episode documentary "DRIVE".





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STEP ON IT, DEAR HERBERT VON KARAJAN!

Text: Roger Meier

HERBERT VON KARAJAN

His music-making, for the most part academic in style, featured little if any acts of bold innovation. And yet his interpretations, for instance, of Bruckner's works remain without question unrivalled in the world of classical music. Arguably the single most eminent of conductors, he attached utmost importance to sonority and the evocation of emotion among his audiences. His self-professed ideal was "a sound, dematerialised, polished, and streamlined", which sought to avoid, nay, eliminate, all background noise with the commencement of instruments or voices. The best is and remains simply the natural nemesis of the merely good. The maestro's interests, though, were not exclusively confined to sound, but also, and quite literally, extended to the fast lane: von Karajan not only loved music, but also the thunderous sound of the combustion engine, Mozart and heavy metal at the same time, as it were.

Once, while indulging in this high-speed hobby, he contrived to launch one of his limited-edition Porsches off the road and into an adjacent cornfield. The following amounts to a not altogether impartial essay on the myth surrounding Herbert von Karajan, that frenzied Kapellmeister everyone claims to know.



Photo: Ben Martin/Getty Images

Berlin Philharmonic conductor Herbert von Karajan on world tour in January 1960.

The actress Isabel Karajan, one of his daughters, had never really been fond of accompanying her renowned father on one of his walks. He preferred to stretch his legs high up in the mountains. For him, such pursuits were all about high-speed dashes up into the mountains – snaking along serpentine roads up to the summits in one of his powerful cars, naturally. From the start of one these trips, young Isabel would be reduced to a state of nausea. Whereas, as conductor, Herbert's ambition had always been “to render a body of sound, one voice, from 120 people”, the same could not necessarily be said when it came to spending his leisure time among his family. Yet this was all very important to him, especially when convening for family luncheons. Immediately following a concert, Karajan would almost always return home, either to Salzburg or St. Moritz. Hence, as honorary citizen of the city, he never forgave the city of Berlin for refusing to grant him a special take-off-and -landing licence for his private plane at Tempelhof airport. He was, after all, a flyer and not merely a fast driver and conductor.

Herbert von Karajan was offered the post as Principal Conductor with lifetime tenure in Berlin in 1954, a post he gladly welcomed “with a thousand joys”. This came following the death of Wilhelm Furtwängler, his predecessor, rival and archenemy. This erstwhile child prodigy had forever aspired to become principal conductor of the Philharmonic Orchestra. He was once before given the opportunity to conduct the orchestra, though many years earlier. Designed by Hans Scharoun and opening in 1963, the Philharmonic Hall is in my view one of the most impressive edifices of the German capital; its most prominent feature is such that conductors occupy the actual centre of the concert hall around which the

audience is seated. This very much appealed to von Karajan, whose influence from the time of his appointment was to be as polarising as the enthusiasm which earned him the epithet “Music Director General of Europe”. He, who, while forever in search of endless applause, in his private life went out of his way to avoid people. He, who, while demanding that musicians give their all was at once their discoverer, benefactor and mentor. He, whose mind is so quick and agile that it is barely able to keep pace with his speech, thus often leaving his listeners baffled as to what, precisely, he must have meant. [The latter is not easy when in the presence of a notoriously impatient individual.] His life was riddled with ambivalence, marked by enormous successes and crippling self-doubt, or fear of failure. This high-flyer invariably found himself on the fast lane: whether professionally, in music, in relationships – von Karajan has been married three times, the last time to Eliette, thirty years his junior –, whether on the street or in the air. In Berlin alone he conducted the Philharmonic on 1,000 or more occasions. And he achieves all this in addition to engagements at the Vienna Philharmonic, the London Philharmonic, the Orchestra of La Scala in Milan or the Orchestre de Paris, only, for the sake of brevity, to cite the principal ones. He opens houses and establishes music festivals. Furthermore, he discovers and promotes young talent, such as the world-famous violinist Anne-Sophie Mutter, whom he discovers at the tender age of fourteen and immediately has perform with the Berlin Philharmonic. Almost as if she had written her first book which immediately rose to the status of worldwide bestseller. Not all of us should be so lucky.

Within two years of his appointment as Principal Conductor with lifetime tenure, he was set on purchasing a car, per-



Concert of the Berlin Philharmonic Orchestra under the direction of conductor Herbert von Karajan, on the occasion of the inauguration of the philharmonic hall.

haps the most glamorous Mercedes model ever designed: the Mercedes Benz SL Flugeltüre (Gullwing). Naturally, a Gullwing! Now having tasted blood, he went on to acquire other such luxury cars as well as real estate, and later an aeroplane, a yacht and finally yet more automobiles. All this – in conjunction with his fame, his success, but also the emerging medium of television – was to ensure his jet-setter reputation, also that of playboy, which Heribert, as he was in fact called, and without the ‘von’ prefixed to Karajan, would invariably deny and never question. Yet such clichés are really at odds with his biography: when repeatedly questioned about this in interviews, he would habitually reply that he never mingles with others, nor frequents parties, and that, for him, there could be little more tedious than small talk, which leaves him so “miserable” and “fatigued from the sheer boredom of it.”

That he had money is beyond dispute. After his death, something to the tune of EUR 256 million in today's money is said to have been on his bank accounts. Such dividends were not, however, generated from the divided city on the Spree. Remuneration from this quarter was, in fact, rather paltry, indeed, laughably little in view of the unprecedented international renown the conductor and orchestra bestowed on the management there. But neither did sufficient funds flow in from Vienna to bolster his lavish lifestyle. Far more lucrative, however – besides the numerous concert tours with the various ensembles he led, which had also taken him to Japan and on

countless occasions to the USA – were the over three million recordings sold worldwide to date, all of which he managed to achieve thanks to his highly developed acumen in marketing and production. He would frequently break with tradition, seeking as he did to make classical music popular, something which many recipients found a little too painless. In elaborately produced film recordings, for example, the musicians, who would be bald in real life, would on such occasions wear toupees; or the somewhat shorter singers would be placed atop raised pedestals prior to filming so as to appear about the same size in three-to-four format. They would all be made up and powdered. But on such occasions von Karajan tended to overestimate his aptitudes enormously, such as when convinced he would also become a [great] director overnight. By no means: His Carmen film, for instance, grates on the nerves within a matter of minutes; the figures being overly silhouetted, the setting excessively tacky and the dramaturgy utterly trite. He did far better, however, when it came to product design, especially in the field of key visuals, one aspect in which he was to set new standards within the classical genre. In 1984, for example, we witness the by now nineteen-year-old Anne-Sophie adorning the record cover of Vivaldi's Four Seasons, depicted as somewhat skimpily clad [though by no means vulgar!] and seated dreamily somewhere in the woods. A sensation and, of course, no less a shock for classical music enthusiasts. A year earlier, Karajan himself struck a decidedly macho, though highly profitable pose, as super-model-cum-

movie-star on the cover of the album Famous Overtures, likewise released by Deutsche Grammophon. On this occasion, he had himself portrayed in his third Porsche, the so-called “Karajan-Porsche” of 1983, the bodywork of which was embellished with red and blue trim along with the inscription [“von Karajan”] styled exclusively for Karajan.

While cherishing this kind of luxury, aside from his family, little could dearer to him than music. Above all, in creating sound therefrom. Both in the concert hall and in the studio. After sound recordings, he would spend days and nights meticulously filtering out anything that interfered with the sound before mixing and reworking everything to achieve an even crisper effect. At his estate in Anif, near Salzburg, he had the former chapel converted into a recording studio. Karajan always wanted to incorporate the latest technical developments into his projects and, whenever feasible – and as much as possible –, to apply them himself, thus never relinquishing control. Funding for such ventures, almost always drawn from Herbert’s private coffers, and in which he was happy to invest, was never lacking. For these increasingly became part of Karajan’s business case. And all the more so, since he was simply compelled to do so, because driven, in particular, by the need to produce something unprecedented. For him, the very term ‘progress’ implied new horizons. Initially, EMI Classic was to be the partner in crime for the distribution of such gems of sound, later Deutsche Grammophon; and since the latter failed to immediately grasp the significance of the invention of the CD in 1981, Sony was ultimately singled out for the job. Furthermore, the Japanese manufacturer was the sole company capable of recording lengths in excess of 75 minutes onto the small plastic discs. In view of the fact that Beethoven’s Ninth – even when played a touch faster than stipulated – runs to a good 74 minutes, this feature was of utmost importance to the maestro. Thanks to von Karajan, Sony promptly relocated to Anif, which had studios and production facilities at its disposal, and until 2016 even became the region’s major employer.

The former Sony premises, once again sold off to a hedge fund in 2021, lay a mere stone’s throw from the cornfield into which Herbert von Karajan piloted the first of his two Porsche 959s – limited editions of which only 300 were made – while out for an evening spin. The second 959 was delivered fresh from the plant to St. Moritz. These two cars were simply essential to have. Even though the back pain had been racking the 80-year-old man to such an extent that by now

he had even more difficulty in stepping out of the cars. As he would later recall in measured self-irony in an interview with a car journal on the two 450-horsepower sports cars, “I had no problems with the first [Porsche 959], since it burned up.” Boys with toys. And yet the joy of the second remaining toy, later acquired by Aga Khan, was to be short-lived. Less than a year after the delivery of the two racing cars, Herbert von Karajan passed away. Chiefly of old age, in the arms of Eliette, and just three months after announcing his retirement from the Berlin Philharmonic. For he, he who had throughout his life sought harmony, was no longer able to achieve it in the final phase, above all not between people. After symphony came cacophony. In the morning of the day he died, he conducted a rehearsal of Verdi’s Un ballo in maschera. Thus was the finale to the life of a conductor the incisive and spectacular course of which has rarely before been witnessed.

“Step on it, dear Michael Schumacher! Do you always drive in circles (brrum, brrumm, brrumm). The engine heats up (brrumm, brrumm, brrumm). (...)”, so ran the song by the German band “Die Ärzte”. What the figure referred to in the song did by profession, Herbert von Karajan also did. Figuratively speaking, of course, since contrary to all the (un) truths imputed to him, he never raced himself. Neither did he keep going round and round in circles. On the contrary! But his life was constantly spent in the fast lane – and almost invariably with a photo finish for his artistic productions –, from the pole position he began securing and occupying from the outset as a young piano student, and which ensured his rise to the rank of conductor-king. His frequently unwholesome narcissism also helped him. Whereas this triumphant Grand Prix circuit would now and then put him on a collision course, he would also drive old traditions and outmoded conventions against the wall; he was – and still is – criticised on many counts, and often rightly so. He exerted a polarising influence, ongoing until he himself was ultimately thrown off track.

And yet what does remain is classical music. And through him, this music has become more accessible to people with no access to premiere tickets and who do count not among the haute volée. More than any other, Herbert von Karajan understood what it means to make so-called “high culture” more inclusive, to put it within reach and thus give it fresh relevance. The question as to whether Anton Bruckner’s “elephant trumpets” are quite to one’s taste is another matter.



PHOTO ERNST WIRZ

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ESSENTIALS



Ring yellow gold, diamonds "Natural Brown" by BEATRICE ROSSI
Ring white gold, "Brilliants" by BEATRICE ROSSI
Leather bag by YVY
Leather gloves by FERRARI

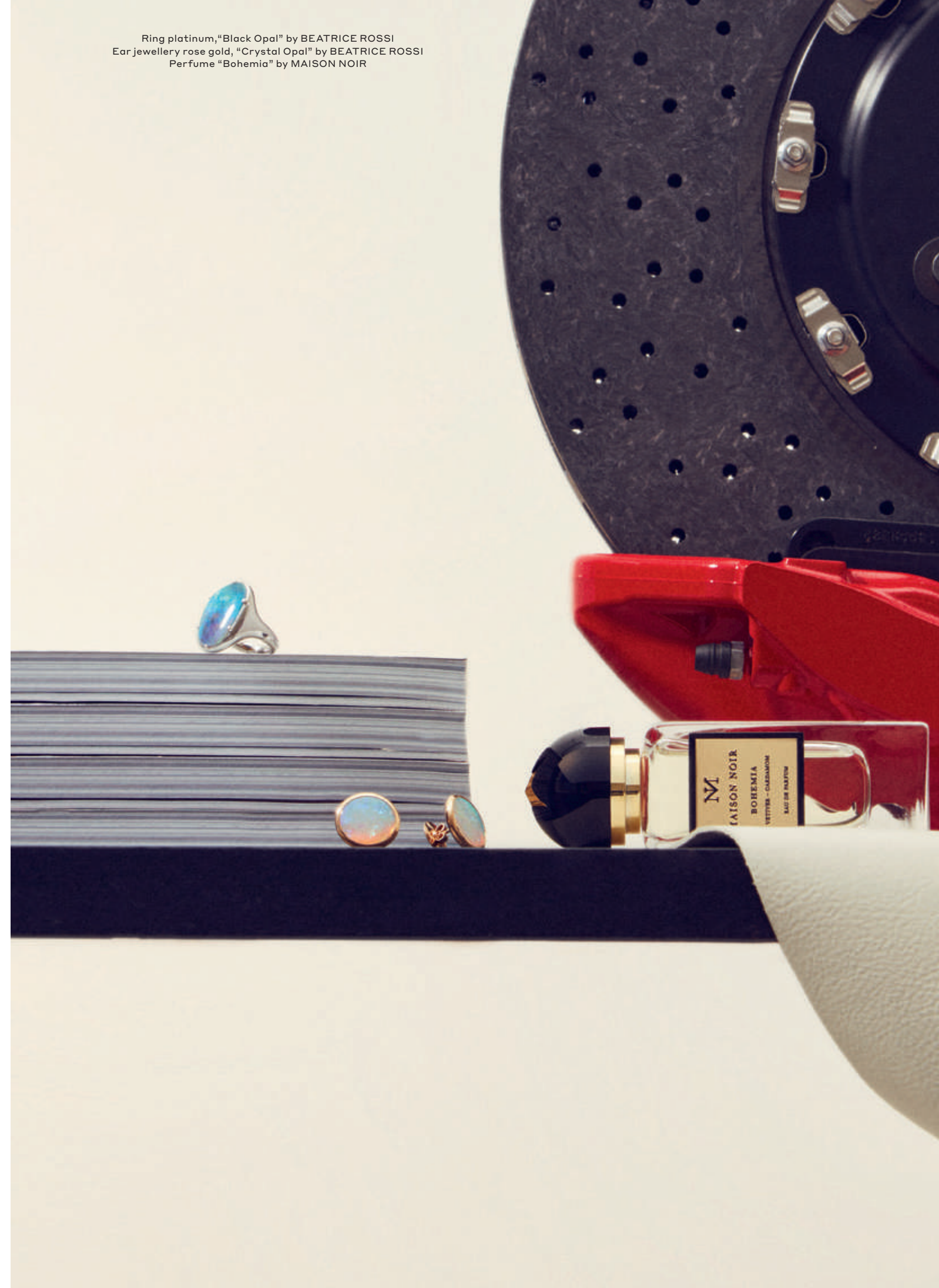


Perfume "Alter Ego" by MAISON NOIR
Scarf by FERRARI





Bracelet White gold, "Saphire" by BEATRICE ROSSI
Candles "La Nuit" and "Les Vendanges" by LALIQUE



Ring platinum, "Black Opal" by BEATRICE ROSSI
Ear jewellery rose gold, "Crystal Opal" by BEATRICE ROSSI
Perfume "Bohemia" by MAISON NOIR

Bracelet rose gold by BEATRICE ROSSI
Bracelet rose gold, turquoise "Sleeping Beauty" by BEATRICE ROSSI
Ring pink gold, turquoise "Sleeping Beauty" by BEATRICE ROSSI
Leather handbag by YVY



CONCEPT STORE

THANKS TO
BEATRICE ROSSI
FERRARI
LALIQUE
MAISON NOIR
YVY

ONLY THE ROAD

Photographer MARKUS PRITZI
Stylist ADRIAN BERNAL

Shirt DIESEL Pants DIESEL Glasses DIOR





Coat DIESEL Sweat DRIES VAN NOTEN Glasses DIOR



Coat MUGLER Glasses LANVIN



Coat SITUATIONIST Glasses FENDI



Shirt GUCCI Pants ZADIG & VOLTAIRE Glasses FENDI



Total look GUCCI Glasses PORSCHE DESIGN





Skirt DIESEL Glasses OAKLEY

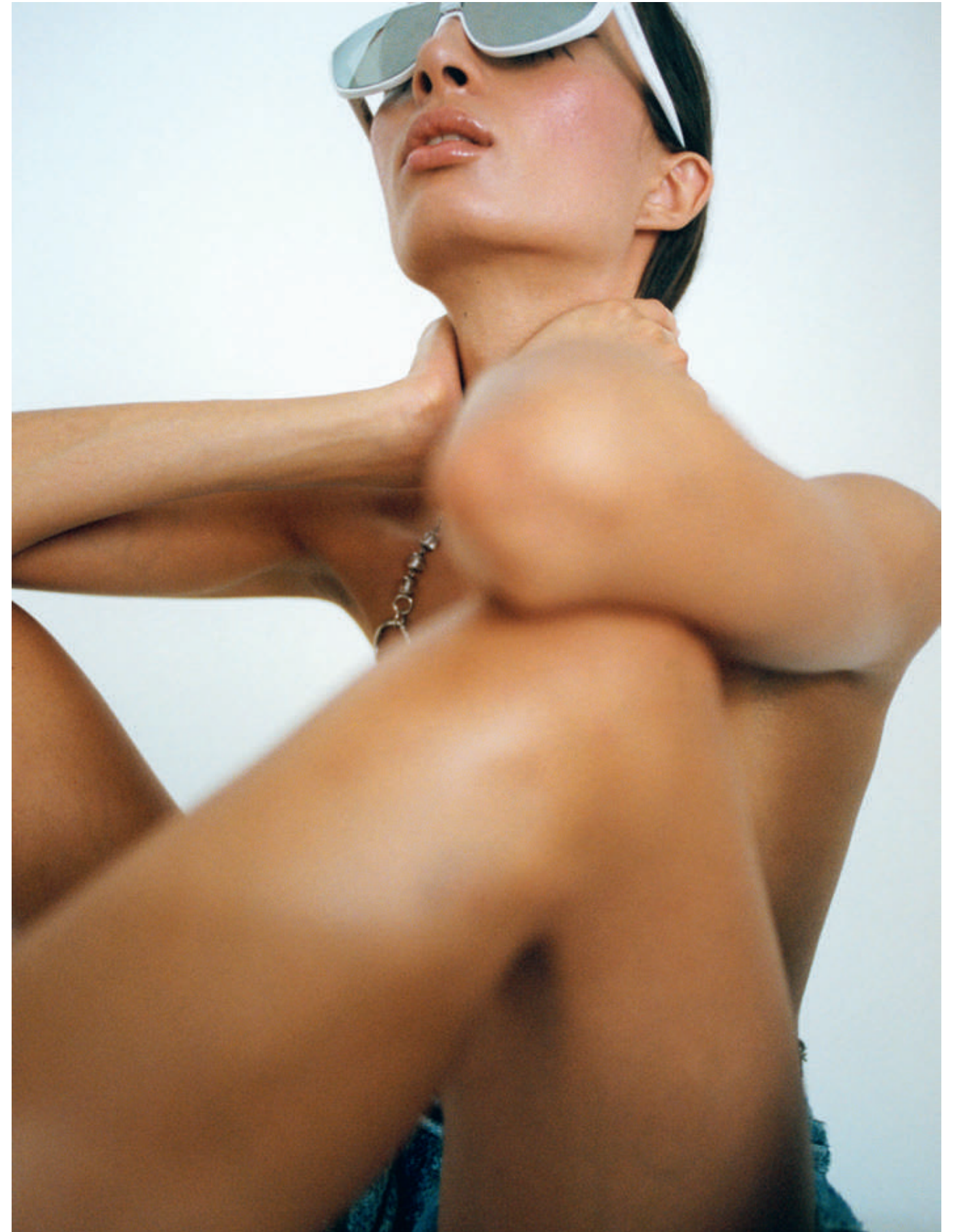


Pants DIESEL Cap DIESEL Glasses ACNE STUDIOS

Shirt DIESEL Pants DIESEL



Coat DIESEL Shirt GUCCI Glasses FENDI



Skirt DIESEL Top TAHITI NICE Glasses GIVENCHY

PORSCHE 911

Text: David Staretz & Marko Knab
Photos: Marko Knab

GT3 TOURING

Four times six? Makes three. No, we're not talking about Swedish entertainment for children, but about the Swabian four-liter six-cylinder boxer that powers the current Porsche 911 GT3 Touring. So let's get into the over-suctioned 911 and leave nothing to burn. Except maybe some tire tread.

Let's not forget that driving a Porsche, in its incarnation as a sports car, is basically a matter of style. This began with the introduction of the original Type 911 in the sixties, when revolutions emerged that simply looked good and blazed a trail with confidence. The classic shape of a Porsche 911 – burned into our retina since first noticing her, a mimicry of speed and essence of the desirable, the Rosebud sled of our deepest traumas – in a wonderfully elegant, wonderfully practical and wonderfully compact fashion combines everything that appears true and important to us in the Porsche way of life. Phew, I just had to get that out of the way.

Now that formal introductions are complete, we can head straight to the seventh-generation GT3, especially with the sophisticated and toned-down Touring package. If these circumstances were different, we would take the time for an engineering prologue and a suitable classification of the model according to brand lineage. But hey, you simply can't get any more Porsche than that. So let's not burn up any more precious time. Let's burn some rubber instead and get into the GT3 to check out right off the bat: How does the rear of a Porsche 911 GT3 behave when you're at 120 km/h and shift down to second gear before a spicy bend? Instant reply: What once used to be the terror of Porsche drivers now is their delight. The ensuing drift is a mere formality, soundtracked by thunder, especially because the control systems take a back seat and let the driver shine. Rated at up to 9,000 rpm, the naturally aspirated 4.0-L boxer engine gets the most locally supplied fuel imaginable. In front of each intake valve, on top of each 250-bar injector, the gates of hell open up: each cylinder has its own throttle, which allows for an ideal reduction of the air column. This is how the music plays. No sound engineering needed. Nine thousand revolutions require no artistic interpretation.

In its seventh iteration, the GT3 represents a statement of its time anew, more radical even, fiercer than ever, yet so convenient for everyday driving as only a Porsche can be. In order to emphasize this statement with nobility and style, the car can be ordered with the Touring package, which makes it better fit for luxury residential areas while not betraying its raw potential: 520 hp, a top speed of 320 km/h and a Nordschleife lap time of under seven minutes. These are the hallmarks of the best 911 ever made. It is exactly where Porsche's values meet: reliability, lightweight construction, communicativeness, infused with the racing spirit of true enthusiasm for technology. This vehicle was designed by focused engineers who know exactly what supercars are all about.

PORSCHE 911 GT3 WITH TOURING PACKAGE	
ENGINE	six-cylinder boxer
DISPLACEMENT	3,996 cc
POWER	503 hp (375 kW) at 8,400 rpm
TORQUE	470 Nm at 6,100 rpm
0–100 KM/H	approx. 3.4 s
TOP SPEED	318 km/h











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PICADILLY

Photography: Nick Turbin

This project brings together two of the most prominent aspects of life in the metropolis, advertising and the automobile. Shiny new vehicles passing through Piccadilly Circus, the largest screen in Europe. The light on the bodywork reminiscent of the "liquid light" effect of much car advertising photography. These are documentary pictures of the everyday that echo the aesthetic of the high end commercial photography studio.

Nick Turpin was born in London, UK in 1969. He studied "Art and Design" at the University of Gloucestershire then "Photography, Film and Video" at the University of Westminster until 1990 when he left to work as a staff photographer with The Independent Newspaper leaving in 1997 to pursue a second career in Advertising and Design photography. Nick has also taught and lectured at Museums, Universities and on TV.













“I FELT THAT
CREATING SOME-
THING EPHEMERAL,
WHICH IS BOUND
NOT TO LAST
FOR AN ETERNITY,
TO LIBERATING”

Michael Sailstorfer

Images: copyright by the artist
Interview: Marianne Dobner

The sculptor, object and installation artist Michael Sailstorfer ranks among the foremost contemporary voices to have emerged within the art scene in Germany. Born in Velden (Germany) in 1979, he shot to fame at a young age thanks to his passion for sculptural experimentation in public spaces. His works, many of which are inspired by everyday objects, are akin to the Gesamtkunstwerk: The melding in his works of physical and sensory stimuli bring forth an immersive experience.

In an interview with Marianne Dobner, the artist discusses the concept of extended sculpture, his art historical precedents, the reasons why he takes particular pleasure in working in public spaces, and such recurrent topics as transformation and transience.

Marianne Dobner: Would you characterise yourself as a sculptor?

Michael Sailstorfer: Certainly, my work invariably centres on a certain form of three-dimensionality. I find that space, the dimensions of an object, the material itself and the manner in which the viewers relate to the object all play a significant role. My point of departure is always sculpture.

MD: Many of your works are site-specific. What importance do you attach to the space in which you exhibit your work? Do you distinguish between gallery, museum or outdoor space, for instance?

MS: The integrity of the space is at the forefront of my thinking. Both in terms of its physical aspect, in other words, the local and architectural conditions, as well as the situation in which the exhibition is held. No matter whether a gallery, museum or public space, the location is invariably my point of departure, whereby I find there to be little distinction between gallery space and museum space. I do whatever inspires or moves me.

MD: What kind of space do you most enjoy, and what kind of setting do you find most appealing?

MS: It's not easy to say what I enjoy the most. I find the kind of spontaneity of the outdoors highly desirable: The circumstance in which people do not approach art with a preconceived idea in mind, and in which I create an element of surprise through my work that provokes a sense of bewilderment. For example, in one of my first works, Waldputz (2000) – meanwhile, some 22 years old – I cleaned up a section of forest. I thus formed an artificial space within a natural space. This was a minimal sculpture which people walked past without knowing what had actually taken place there. Has there been an accident, or is someone constructing a cabin? One cannot say. To this day, I enjoy these open questions, this form of surprise.

MD: But what does your creative process entail, how do you approach work on a sculpture?

MS: The urge to create a work of art always has to do with oneself and with the question as to what and why one considers something important at any given time.

When looking back, I find much of my work to be a sort of diary. The works evolve along with me. Naturally, I also sift through my environment, and seek to grasp what takes place around me. Still, the question must always turn on what moves me. At the same time, I reflect on the space for which each work is composed.

MD: Was your approach to work influenced by the COVID-19 pandemic?

MS: I do believe that the pandemic had a major impact on my life, since one was catapulted deeper into the private realm; there were fewer exhibitions and generally less social life. Yet I wouldn't say that the pandemic brought about a conscious change in my work. It might take some time to fully grasp whether and to what degree the pandemic effected a serious change on me.

MD: Many of your sculptures are composed of everyday objects. Yet they are not always what they might seem at first glance. I'm thinking here of your salt sculptures, which, while seemingly made of indestructible marble, now dissolve before one's very eyes. Visually, your work echoes classical Greek sculpture. On the other hand, such thematic aspects as transformation and transience occupy an essential role. Is this also a criticism of the so-called concept of value and the ever-increasing prices of contemporary art?

MS: You refer to aspects that in my work play a definite role and which I deal with in great detail. My father had a stonemasonry business, and so I grew up with solid, hard materials. Although I studied sculpture, I have never produced sculptures in stone, I resisted doing so. Marble is a material closely related to the sculpture of classical antiquity. It symbolises eternal and all-enduring art. Yet the transience of the material appealed to me far more. I found that creating something that does not last forever, but which is transient and ephemeral, to be liberating. My salt sculptures are located somewhere in this intermediary zone: While they may appear to be made of marble, they are in fact made of salt and are positioned so as to accentuate transience. The salt ears were thus hung in a game enclosure where they were licked away by the animals. Alongside transience, my main concern is always the fleetingness of an instant of feeling, moments that do not endure forever, moments that dissolve and change.

This idea may also be carried over to the market. I am aware that buyers very often desire only what endures, something for which the highest prices can be fetched; perhaps one ought to liberate them from this idea.

MD: And what do things look like with respect to artistic role models?

MS: I have always been interested in other artistic positions. I think it's crucial to understand what has gone before, above all in the fields in which one works. Influences shift with the passage of time. Gordon Matta-Clark has greatly influenced my thought on archi-

tectural interventions. I'm referring here to my Tears video, in which tears demolish a house, or to a collaborative work with Jürgen Heinert entitled 3 Ster mit Ausblick (2002), in which we sawed up a wooden house and burned it in the fireplace. I refer to Gordon Matta-Clark again and again. Similarly, Marcel Duchamp and his ready-mades were a key influence, as well as Joseph Beuys, as a German approach – most notably, when dealing with the application of materials and the way in which they are invested with different meanings.

MD: You were raised in a stonemasonry business, and your father studied fine arts at the art academy. Has this influenced you?

MS: My father acquired the stonemasonry business from his father. While still in apprenticeship, he also studied sculpture under Leo Kornbrust at the Munich Academy of Art. He graduated the year I was born. Interest in contemporary art was undoubtedly a consistent feature of our family. I was 5 years old when first visiting the Venice Biennale. Excursions to the documenta in Kassel or to see the sculpture projects in Münster were not uncommon. That all this was self-evident is certainly what inspired the decision to study art myself.

MD: Your works very often not only display an intensely physical presence, but an equally distinct sensory presence. In other words, aromas and sounds play as large a role as visual factors, thus engendering an all-encompassing, physical experience for us as viewers. Here, I am thinking of works such as 1:43-47 (2008) or Brenner (2017).

MS: This takes us back to the initial question: as a sculptor, at some point one asks oneself, "How might one go beyond classical sculpture? How can one extend it into space? It was in this way that I began thinking about acoustic signals, smells and various physical modes of perception. I also enquired into how a small sculpture might be able to fill an entire space economically. This resulted in various experiments like the Skulptur Reaktor (2005), in which a microphone is cast into a concrete cube to absorb ambient sounds such as vibrations from the ground. The reactor responds to the audience and begins to hum when visitors enter the space. Once the space is empty, the sculpture again falls silent. Another experiment was the work Zeit ist keine Autobahn (2005): A tyre rubbing up against the wall. This is a small sculpture with a technical life of its own that permeates the space by means of the wear and tear on the rubber and the pungent odour that it gives off. The work Brenner (2017) functions similarly: A series of car chassis simulating a traffic situation, possibly a traffic jam, but perhaps also a factory assembly line. The installation was produced for a gallery space, a brutalist building and former church. What interests me here is the convergence of different worlds. The chassis are fitted with ovens instead of combustion engines. The ovens were heated with wood during the exhibition, thus producing the aroma of an open fire and giving off an

intense heat. At the exhibition opening, it was just ten degrees outside but forty degrees inside, which produced the claustrophobic sensation of a sauna.

MD: What appeals to you in the creation of kinetic sculptures? Would you define your work as being at the interface between technology and art?

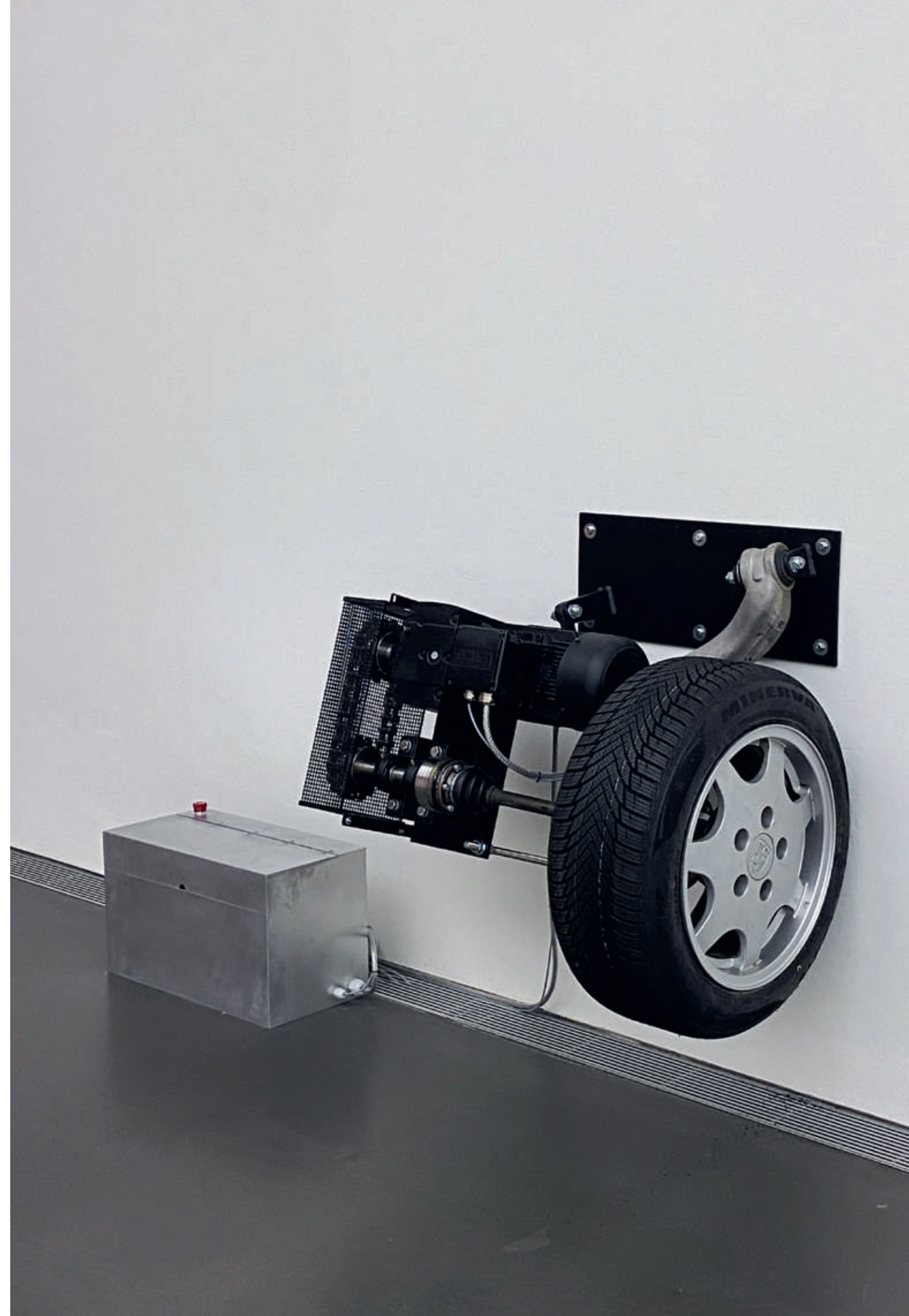
MS: As such, I have only marginal interest in technology. I'm more interested in endowing the sculpture with a life of its own. If you want the sculpture to emit sound or generate abrasion, inevitably it necessitates something that induces such movement. For me, technology is more the means to an end.

MD: What topics currently occupy you? What are you working on at present?

MS: Several new groups of works have emerged in recent years. My forthcoming exhibition at Galerie KÖNIG in Berlin is a retrospective of sorts. Scheduled for exhibition, for example, is the work Tränen auf Asphalt (2022), in which my series of tears are dissolved. The exhibition unites several themes I've been working on over the last few years; in a way, it marks the final exhibition of old groups of works. Currently, I am drawing a deep breath, a phase in which new things can emerge.

MARIANNE DOBNER

Marianne Dobner is curator at mumok – Museum moderner Kunst Stiftung Ludwig Wien, where she was responsible for such exhibitions as ANDY WARHOL EXHIBITS a glittering alternative (2020), DEFROSTING THE ICEBOX. Die verborgenen Schätze der Antikensammlung des Kunsthistorischen Museums und des Weltmuseum Wien zu Gast im mumok (2020), MISFITTING TOGETHER. Serielle Formationen der Pop Art, Minimal Art und Conceptual Art (2020), Cécile B. Evans. AMOS' WORLD: Episode One (2018), Julian Turner. warum nicht (2017), Fischerspooner. Sir (2017), Hannah Black. Small Room (2017) und Anna-Sophie Berger. Places to fight and to make up (2016). She is currently completing her doctorate at the Universität Wien, entitled ANDY WARHOL EXHIBITS. Eine kritische Auseinandersetzung mit Andy Warhols Ausstellungspraxis (1952-1987). She was Director of Galerie Bastian in Berlin from 2015 to 2016. From 2012 to 2013, she was research assistant at the Museum Brandhorst in Munich, where she contributed to the world's first exhibition of Andy Warhol's work in books, entitled Reading Andy Warhol (2013). She studied art history in Vienna, Paris, Munich and Berkeley. She obtained her Bachelor's degree from the University of Vienna and her Master's degree from the Elitenetzwerk Bayern (Ludwig-Maximilians-Universität Munich/ Katholische Universität Eichstätt-Ingolstadt / Universität Augsburg).





First page (p.72)

MICHAEL SAILSTORFER
Tearcracker, 2018
C-print, framed
53 x 40 cm
55 x 42 cm (framed)

Previous right page

MICHAEL SAILSTORFER
Zeit ist keine Autobahn Stuttgart, 2020
Tyre, iron, electric motor
80 x 95 x 65 cm

This page

MICHAEL SAILSTORFER
Reaktor (tr), 2009
(Reaktor)
Polyurethan, microphone, loudspeaker
28,00 x 25,00 x 25,00 cm

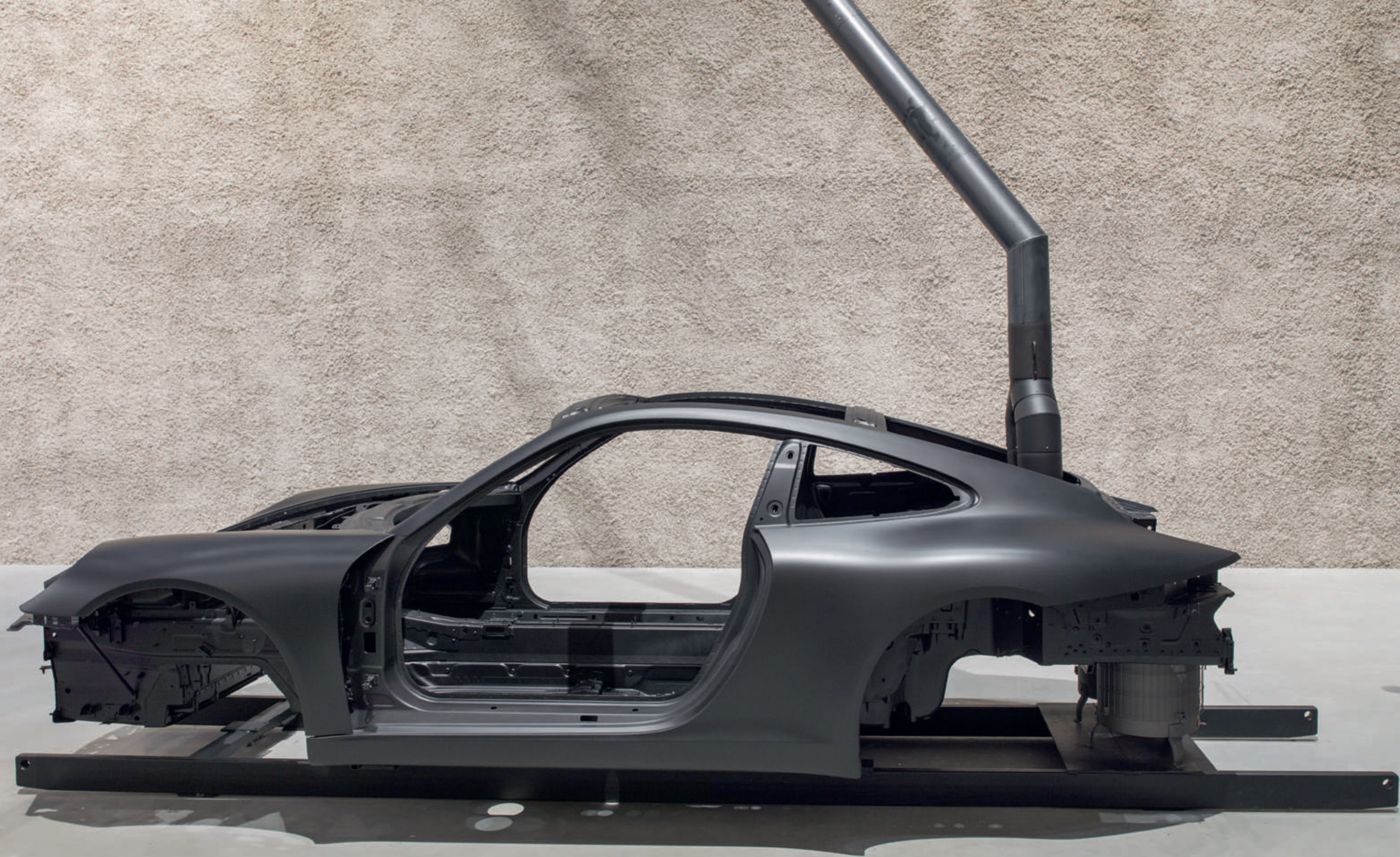


This page

MICHAEL SAILSTORFER
Brenner, 2017
Steel, paint, wood

Following page (detail)

MICHAEL SAILSTORFER
Brenner, 2017
Steel, paint, wood





Left page

MICHAEL SAILSTORFER
Brenner, 2017
Steel, paint, wood

This page

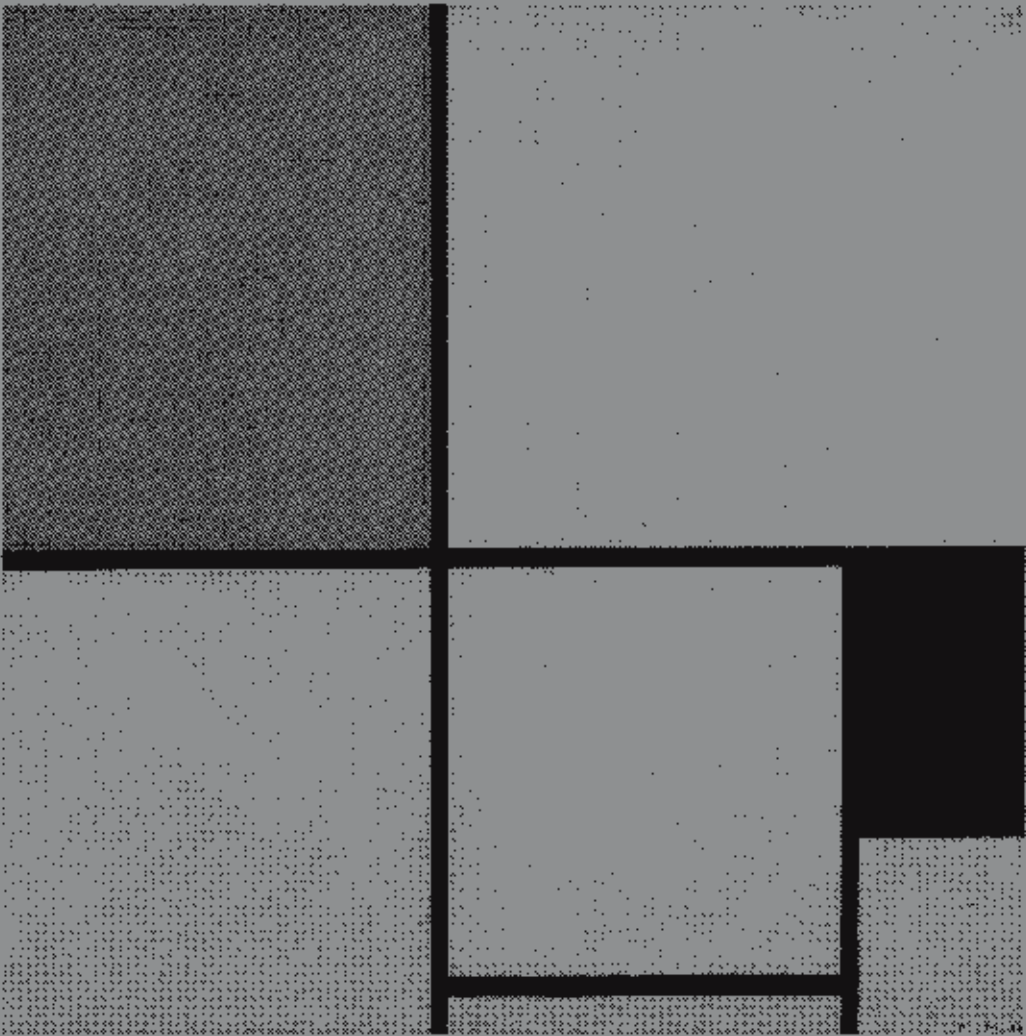
MICHAEL SAILSTORFER
Tränen, 2015
Video, approx. 9 min

The Collective

Exhibitions
Agenda 2022

Mondrian Evolution

5 June – 9 October 2022, Basel



Piet Mondrian, *Composition with Yellow and Blue*, 1932. Oil on canvas, 55.5 × 55.5 cm
Fondation Beyeler, Riehen/Basel, Beyeler Collection; acquired with a contribution from Hartmann P. and Cécile Koechlin-Tanner, Riehen © Mondrian/Holtzman Trust Photograph: Robert Bayer, Basel

Fondation Beyeler is dedicating a comprehensive exhibition to Dutch painter Piet Mondrian in commemoration of the 150th anniversary of his birth. Considered one of the most eminent artists of the avant-garde movement, Mondrian exerted a major influence on the development of painting from the figurative to the abstract. While Mondrian’s work drew inspiration from later nineteenth-century Dutch landscape painting, he also attached great value to Symbolism and Cubism. From the early 1920s on, the artist turned to a purely non-objective pictorial language, restricting himself to the rectangular arrangement of black lines on white surfaces and the three primary colours of blue, red and yellow. While the Fondation Beyeler col-

lection consists of paintings primarily from Mondrian’s later creative phases, the present exhibition focuses on such pieces as shed light both on his artistic development through to the 1920s, and on the stylistic genesis of his mature work. Motifs such as windmills, dunes and the sea, farmsteads mirrored on the water and plants, all at various levels of abstraction, are treated in separate chapters. “Mondrian” is co-organised by the Fondation Beyeler and K20, Kunstsammlung Nordrhein-Westfalen, Düsseldorf.

Michael Armitage: You Who Are Still Alive

20 June – 4 September 2022, Basel



Michael Armitage, *You, Who Are Still Alive*, 2022 (Detail)
© Michael Armitage

Michael Armitage’s compositions treat a broad spectrum of subjects revolving around past and present, historical fact and constructed fiction; these range from the founding tribal myths to acts of everyday heroism, from the misuse of power to ceremonial rituals. Born in Nairobi, in 1984, Armitage received his training in art in London. Currently, he lives and works alternately in both cities, and considers both locations formative for his artistic practice. His common motifs centre on the exploration and documentation of life in Kenya, for which he prepares sketches and takes informal photographs or videos. *You, Who Are Still Alive*, showcased in the present exhibition at Kunsthalle Basel, amounts to a series of compelling works

executed over the intervening three years, and thus comprises the most comprehensive presentation of recent work. The show features numerous large-scale paintings, among the largest Armitage has executed to date, along with a selection of delicately rendered ink drawings that reveal his finely honed skills. The artist’s work reflects a mélange of time; denuded flesh, mouldering jungles, cauldrons in a fire, and beasts of burden scouring the land, as well as nylon tracksuits and the Coca Cola logo. While this may reflect Armitage’s magical realism, his painting is, above all, a means to address and discuss the present.

Georg Aerni – Silent Transition

11 June – 16 October 2022, Winterthur

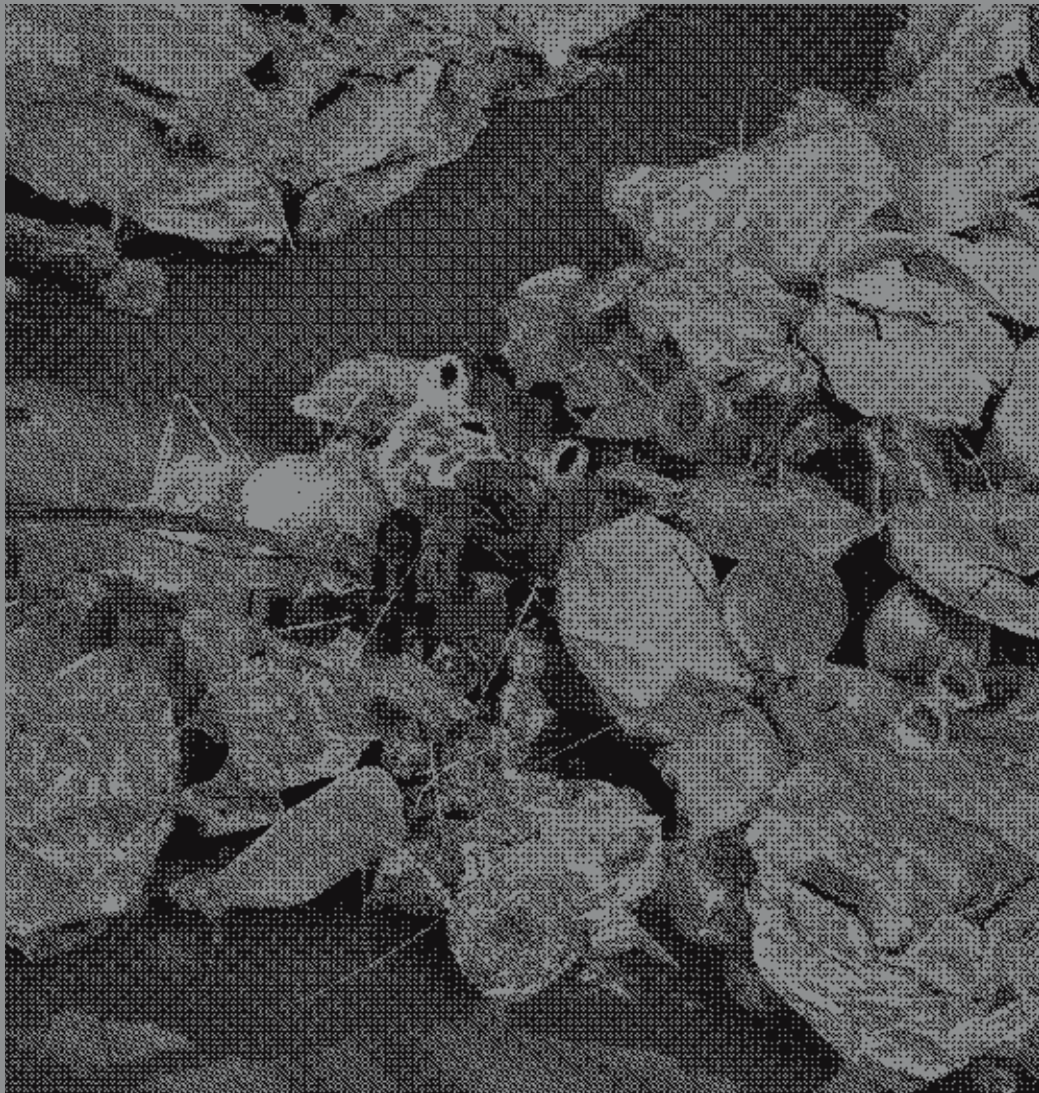


Georg Aerni, *La Colorada I*, 2012
© Georg Aerni

Georg Aerni was born in Winterthur in 1959. After receiving his initial training in architecture, he went on to produce a substantial artistic oeuvre alongside his work as an architectural photographer. The exhibition at the Fotostiftung Schweiz highlights those of his works completed since 2011, thus showing Aerni’s oeuvre as a notable direction in contemporary Swiss photography. Progressively consistent with his earlier work, Georg Aerni sheds light on the interface between culture and nature, probes the symbolic language of urban spaces or dedicates himself to the metamorphosis of landscapes and buildings. His more recent works also revolve around questions of ecology and sustainability, as witnessed in striking pictorial essays

on vast tracts of land in southern Spain, now entirely covered by greenhouses, or proliferating settlements in Cairo. Discreetly, without moralistic finger-pointing and occasionally with a wry undertone, Georg Aerni addresses the handling of natural resources, land and topography or the impermanence of buildings erected for the ages. Yet his pictures of eroding rock faces, waterfalls frozen in ice or temporary driftwood sculptures, also serve as metaphors of ongoing transformation. Adopting a strictly documentary approach, he manages to awaken a sense of wonder and imagination, or by means of surreal poetry, to evoke within us the passing of time.

Liz Larner: below above
5 March – 18 September 2022, Zurich



Liz Larner, *below above*, Kunsthalle Zürich, 2022
Photo: Annik Wetter

Californian artist Liz Larner has opted for the somewhat puzzling title below above for her exhibition at the Kunsthalle Zürich. The title alludes to both the spatial and thematic framework of her exhibition: below (below, i.e., 2nd floor) features a new sculptural installation, above (above, i.e., 3rd floor) a selection of sculptures completed between 1988 and 2020. below above also underscores one of the defining characteristics of Larner’s art, namely, its oscillation between opposites, between above and below, hard and soft, present and absent, yesterday and today, heaven and earth. below above also forms part of the DNA of every sculpture; so long as it remains on earth, it is invariably governed by gravity, and this invariably results in a below and

above (in outer space, the question of “below above” becomes superfluous). Such fundamental reflections pervade Larner’s work, thus lending it an at once classical and non-classical appearance. Bursting with beauty, humour and eros, the work displays a keen sense of material, of form and history. The exhibition encompasses large sculptural works as well as a range of smaller-scale installations. One key feature common to all these works is the form of the corridor. Corridors are always transitional, spaces in-between, something which Larner’s art re-formulates over and again. While remaining invisible, they can be physically experienced. And precisely therein lies the inherent potential and topicality of sculpture.

Picasso – El Greco
11 June – 25 September 2022, Basel



El Greco, *View of Toledo*, 1597–1599 (detail)
Oil on canvas, 121.3 × 108.6 cm
The Metropolitan Museum, New York

The Kunstmuseum Basel presents a major exhibition that sheds light on the encounter between Pablo Picasso (1881–1973) and the Cretan-born old master Doménikos Theotokópoulos, better known as El Greco (1541–1614). Around 40 juxtaposed masterpieces by both artists chart the course of this dialogue, which ranks as one of the most fascinating in the history of art. High-calibre loans from across the world are arranged around a core group of Picasso’s works drawn from the museum’s own collection.

His unique style of painting brought El Greco considerable fame in his adopted homeland of Toledo. And yet the artist soon fell into

oblivion after his death. The turn of the twentieth-century ushered in a renaissance of El Greco’s work, a development in which the young Pablo Picasso figured most prominently. As the exhibition shows, Picasso occupied himself more intensively with El Greco, and for considerably longer period, than hitherto assumed: This becomes evident in Picasso’s Cubist paintings as well as his works of the 1930s and 1940s; indeed, even in the later years of his life, he continued to make reference to the old master. The show not only introduces new perspectives on Picasso and El Greco, but also affords insights into the significance of this constellation for the development of twentieth-century avant-garde art.

Shara Hughes: time lapsed
17 September – 20 November 2022, Lucerne



Shara Hughes, *A Turbulent Year*, 2020 (detail)
Oil and acrylic on canvas, 172.5 × 152.5 cm
Private collection, © the artist, Photograph: Stan Narten

Shara Hughes (*1981) is a landscape painter. Yet her dense paintings do not depict views from a window out across a sprawling field or high up towards imposing summits. Her cliffs, riverscapes, sunsets and lush gardens are evocations of recollected landscapes, as each of us carries within.

Shara Hughes invariably begins her work on the white canvas with no clear preconception: Using oil paint, brushes, palette knives and sprays, the artist unfolds her painting as a celebration of painting both in and of itself. Her chromatic range is as profuse as her sujets. On the whole, figurative and singularly abstract gestural fields on

canvas alternate with constructive ones or others reminiscent of aquarelle. Her painting is at once extravagant and sovereign. When referencing art history, she does so only to advance the inventions of earlier masters for her own work. Who says painting is dead? Here, at least, it is vibrant, exuberant, and wholly contemporary. Giddiness and a sense of joyous rapture are the immediate responses when viewing the works!

This exhibition is curated by Fanni Fetzter at the Museum of Art Lucerne.

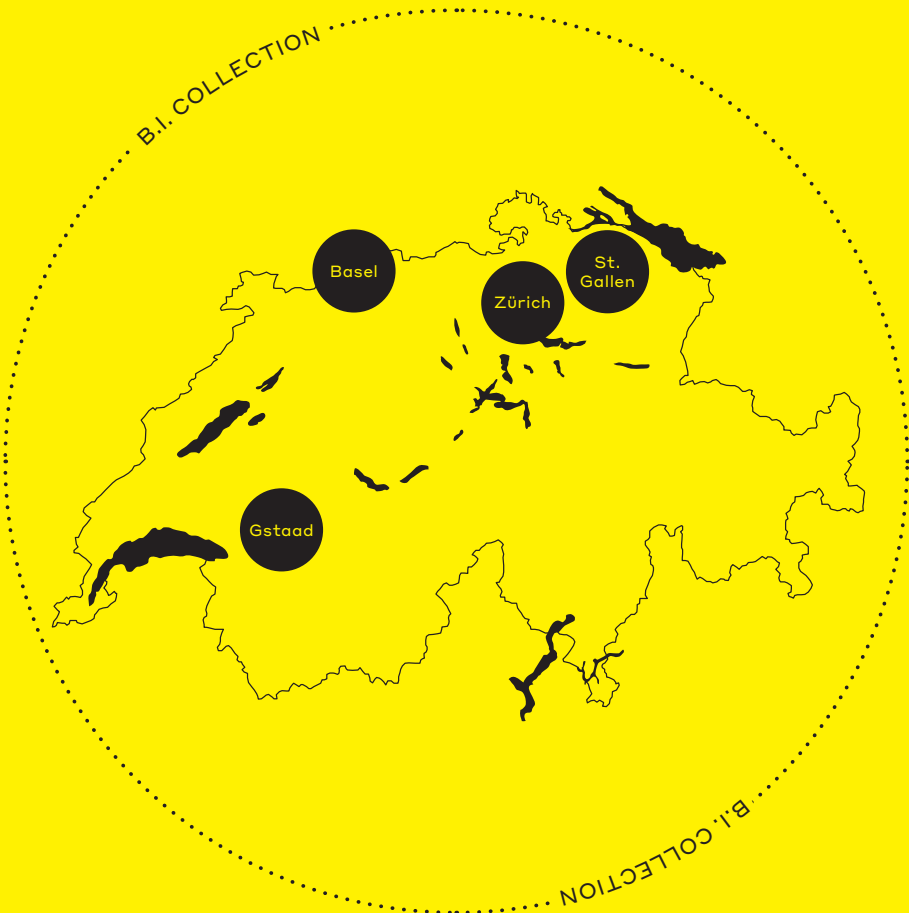
Services & locations

Collecting

*Beat Imwinkelried –
Is the Future of Luxury Goods
and Classic Car Fairs and Auctions
to be Found on the Internet?*

*Beat Imwinkelried –
NFT and the Automotive Industry –
A Flash in the Pan or a Reshuffling
of the Cards?*

*Beat Imwinkelried –
NFT – More than Mere Speculation?*



B.I. COLLECTION — Luxury Beyond Cars



The B.I. Collection Car Safe® in St. Gallen is the most modern fully automated storage system in Europe.

True to our motto “structurally unreasonable”, at B.I. COLLECTION we live and design a unique world around legendary and luxury car brands. Our services are fully geared to the bespoke requirements of your automotive vision.

“The Emotive Fusion of Heritage,
Craftsmanship and Innovation.”

Beat Imwinkelried: This summer will see all our outlets in Basel, Zürich, St Gallen and Gstaad incorporated under the one roof of the B.I. COLLECTION. Further to its key areas of business — trading in high-end automobiles such as Ferrari, Maserati, Bugatti, Porsche and Mercedes-Benz – the B.I. Collection has been busy steadily expanding its competencies to create its signature fusion of first-class experiences. These range from art or classical music events, such as here at the Menuhin Festival in Gstaad, to gourmet tastings or professionally arranged guided excursions and trips. Additionally, to meet our clientele’s requirements we focus especially on all-round complementary VIP-services that are available at all times throughout Switzerland. These include collector- and concierge services, storage, transport and logistics as well as the restoration of unique rarities.

Located in the vicinity of St. Gallen, the B.I. COLLECTION’s most recent flagship store is poised to become the stage for automotive excellence, both in conceptual design and art as well as in entertainment – a veritable forum for kindred spirits.

The motif behind B.I. COLLECTION CURATED differs substantially from that of the conventional car dealership. At BIC, our services are enhanced by ensuring intellectual and social enrichment: Here, we breathe life and soul into the world of the automobile by drawing on complementary aspects of design, fashion and art, storytelling, events and dialogue series with designers and makers, and by thematically inspired exhibitions that reach beyond the car.

B.I. COLLECTION has been appointed first representative for the renowned, hundred-year old designer Zagato for Switzerland, Germany, Austria and Northern Europe. Other high-ranking manufacturers and designers of collectibles are scheduled.

The B.I. Collection is one of a kind: A peerless source of inspired life and style in a class of its own. Far more than exclusive sports cars and collectable vehicles, it’s all about luxury beyond cars.

Is the Future of Luxury Goods and Classic Car Fairs and Auctions to be Found on the Internet?

Many trade analysts argue that increasing participation in auctions and more collector-friendly online bidding technologies are fuelling the growth of online auctions. Is this set to make the big fairs in areas such as art, vintage and collector cars a thing of the past? The COVID 19 pandemic may have contributed to accelerating of this trend.

A glance at art market figures indicates that contrary to claims by major galleries, the pandemic proved to be a setback. Yet, according to “The Art Market 2022”, the market recovered as early as 2021, with estimated total sales of art and antiques as high as \$65.1 billion, up 29 per cent from 2020. These figures also surpassed the 2019 level, namely, prior to the pandemic.

Surveys of High-Net-Worth Individual (HNWI) collectors, reveal that under normal circumstances they resell around 60 per cent of their objects or cars. This figure dropped significantly to 49 per cent during the pandemic. While uncertainty tends to lead to more passive attitudes, the lack of traditional off-line formats may have contributed to lower-level trading activity.

“ONLINE AUCTION MARKETPLACES ARE SUSCEPTIBLE TO ADVERSE SELECTION”
My personal conviction is that the luxury goods market will not shift entirely to the internet. There are rational and more social/emotional reasons for this: The rational argument originates in an article by George Akerlof, in his discussion of the “market of lemons” (1970). Online auction marketplaces are subject to adverse selection. Due to the information asymmetry between buyers and sellers, buyers of luxury goods at online auctions encounter uncertainties, primarily because of the inability to ascertain the authenticity of the goods, and that they face the issue of hidden characteristics. This, among other things, leads to lower average prices for cars traded at online auctions. Recent research also reveals that sellers tend to set reserve prices to insure against adverse selection. Auctions with reserve prices for luxury goods, however, tend to result in lower final prices.

ONLINE AUCTIONS: WELL RUN, YET THE EMOTION IS MISSING!
The social aspect is something I have experienced myself time and again at art fairs and auctions. I participated in the Art Basel Hong

Kong art fair online early on in the pandemic. It was the first major art fair to go online as a result of COVID-19. Each gallery was able to display ten artworks over the first two days in a space reserved for VIP clients. Though technically very well presented, I was little moved emotionally. It was not an “art fair” experience. Although some galleries refer to it as a success, I doubt that this format will catch on in the future. The absence of the human dimension and the dearth of social contact greatly diminished my overall impression. A painting must be seen and experienced in person. An art fair without people is simply not an art fair. Collectors also wish to forge contacts. And what of all the vernissages, the receptions and the parties, the handshakes and where it’s all about “seeing and being seen?” As far as I could gather, many of the paintings and installations remained unsold. It is especially difficult for those artists whose “brand” has yet to become known around the world. I noticed the same thing with online auctions of classic cars. While this auction was technically well executed, the emotional experience was less than thrilling. It may work for professional buyers, but I doubt that this format is well-suited to enthusiasts. Accordingly, the hammer prices were disappointing on several occasions.

One clear sign that offline venues are not passé is the fact that as many as nineteen new additional galleries were represented at ART Basel 2022. Given the high prices for renting booths, this indicates that only going online is not possible after all.

The “Meet & Greet” area and the marketing of VIP lounges also increased significantly at ART Basel 2022. Companies such as Net-jets, UBS, Ruinart Champagne, just to mention a few, took advantage of the concentrated gathering of HNWI among the visitors for networking. Even garden designer Enzo Enea was on show with his own lounge.

CAR LOVERS WILL GET THEIR MONEY’S WORTH
Various offline auctions are once again opening their doors to car lovers this year: Bonhams, for example, held an auction in Gstaad on 3 July 2022. Car enthusiasts had the leisure and tranquillity to devote themselves to the “collectibles”, and had time for conversations and personal exchanges. The same is to be repeated as part of the International Automobile Week, on 9 September at RM Sotheby’s in St. Moritz.

Is the Future of Luxury Goods and Classic Car Fairs and Auctions to be Found on the Internet?

NOT “EITHER-OR”, BUT “NOT ONLY BUT ALSO”.
Although offline venues are enjoying a strong comeback, there is still one aspect which ought not to be overlooked: The pandemic has obliged the art and classic car world in particular to undertake an enormous race to catch up. Almost all major art galleries are now well-placed digitally and feature online viewing rooms (OVR). At the same time, collectors have also adapted to taking major decisions digitally.

At our first preview of a new, highly limited sports car at B.I. Collection Curated in St. Gallen, we also worked with VR technology for the first time. Collectors could experience the new exclusive sports car quasi live with augmented reality glasses. The feedback was overwhelmingly positive. Three years ago, this would have been absolutely unthinkable.

Naturally, the future will not be “either-or”, rather “not only but also”. To sum up, I am convinced that in many categories the sale of luxury goods will remain an “offline” business. Auctions of such categories as art and classic cars will likewise always be social events. Clients of luxury goods who feel disinclined to take the risks of online purchasing decisions, find it very important to see the product in person before purchasing, and value the full shopping experience and interaction. Such clients are guided by client experience. The old proverb “you never get a second chance for a first impression” still holds. In other words, the presentation of luxury goods in the showroom and the style and architecture of the showroom itself remain important. Of still greater importance is the interaction between staff (sales, reception, marketing, customer service, etc.) and the entire spectrum of communication, especially face-to-face interaction with clients.

NFT and the Automotive Industry – A Flash in the Pan or a Reshuffling of the Cards?



NFT, an acronym for non-fungible token, is the buzzword of 2022. While, so far, the blockchain has been used primarily for cryptocurrencies, these NFT are now increasingly shifting into the focus of society. Jack Dorsey, CEO of Twitter, for instance, sold an NFT of the very first tweet for almost three million US dollars. The art market is also experiencing a shake-up by NFTs in the form of digital art: Christie’s auction house sold an NFT by the artist Beeple for a staggering 69 million US dollars!

But how is the NFT boom manifesting itself in the automotive industry? Alfa Romeo aims to demonstrate practical use of NFTs by way of its new “Tonale” model. Each Tonale, according to Alfa Romeo, will receive its own NFT and the most important vehicle data will thus be stored in the blockchain. The advantages to this approach are evident: for one thing, it provides both unprecedented transparency and security. Hacking a blockchain appears to be significantly more difficult than hacking the servers of a single manufacturer. Furthermore, it makes the manipulation of data, such as the mileage, far more difficult. Both buyer and seller dispose over the same degree of knowledge with respect to product quality.

THE INTERACTION BETWEEN ARTISTS AND CLIENTS

One further fascinating aspect of NFT is the potential for collaboration with artists. Thus, the various makes in the luxury sector in particular have the opportunity to interact with their customers in new ways. Early this year, Lamborghini launched an NFT art project in collaboration with Swiss artist Fabian Oefner. In an interview with The Verge, CEO of Lamborghini, Stephan Winkelmann, had this to say:

«The NFT community is quite a young crowd and innovation oriented. They have similar values or interests as Lamborghini as a company or the Lamborghini community in general. So it was a quite a logical link there.»

NFT: INVESTMENT AND STATUS SYMBOL?

The degree to which NFTs will actually pave the way to becoming a capital asset and a status symbol has yet to be seen. Today’s movers and shakers are young, integrative, international and hungry for new technologies and social media. Even general reticence and the desire for anonymity typical of the old generation of collectors is to some degree foreign to them: they are happy to present their acquisitions in public much like trophies, as can be observed in the art scene.



Thus, crypto-investors are heralding a “democratisation” of the art market and giving the general public the opportunity to participate in the discussion. Yet art consultant Astrid Rosetti Firmenich posed the thorny question as to whether one can really speak of democratisation if, ultimately, only a very select elite of crypto-investors once again distributes the largest purchases among themselves. The elitist image might even be reinforced, simply by new, younger players who stand to make tremendous financial gains.

The above-mentioned examples not only illustrate the future impact NFTs might have on the automotive industry, but also just how wide-ranging the field of NFTs actually is. While we currently often associate NFTs with art, there are also a multitude of technical applications, such as ticketing at a major event or the storage of relevant data, as with the Alfa Romeo Tonale.

The B.I. Collection stands for “Luxury beyond cars.” We move at the interface of luxury sports cars, design, art and fashion. To us, as a service provider in the luxury sector, it is essential to stay on the ball with such technical revolutions. Sooner or later, all of us will be faced with issues such as blockchain or NFT.

NFT – More than Mere Speculation?



For Iwan Wirth, co-founder of the global art gallery Hauser & Wirth, the NFT market has become a mere pawn in the hands of speculators. As he went on record as saying in the run-up to Art Basel ‘22, "We have yet to witness any indication of a radical change in the art market.” Not everyone sees it that way. Tibor Mérey of The Boston Consulting Group (BCG) argues that NFT introduces three added values to the art market. (1) Authenticity through the blockchain facilitates irrevocable proof as to the source of the artwork. This is followed by (2) transparency – transactions may be viewed transparently and cannot be subsequently tampered with, and finally (3) democratisation. By “fractionalisation”, even those with smaller budgets may purchase part of a large work of art such as Pablo Picasso’s painting “Fillette au beret.”

SMART CONTRACT FUNCTIONALITY

The first two points in particular may well prove extremely important for the classic car market, given the increasing number of counterfeits, namely, very well reproduced vehicles presented as originals, most notably in Asia.

Furthermore, an NFT may be used as a smart contract to determine which subsequent use is permitted and which licence fees are later transferred to the artist or publisher. According to Tibor Mérey, technically speaking, this smart contract functionality promises to be the most exciting field in the long term.

The digital market also plays an avant-garde role with respect to the risk of money laundering in the art trade: in the case of NFT-secured works, all previous history, including all changes in value as well as the origin of the funds, can be seamlessly traced.

THE WILD, WILD WEST OF THE NFT AGE

Currently, we still find ourselves in the "Wild West" of the NFT era. Some emerging trends will not manage to establish themselves. There will also be counterfeits here. And the NFT can also be “lost” should the private key to the wallet be lost. And, finally, even in the NFT world, the question of all questions remains: “What is and what is not art.”

Two years ago, some one thousand nerds convened at the first Contemporary and Digital Art Fair (Cadaf) in New York. The art was traded and transacted via platforms such as Opensea. This achieved a volume of five billion dollars, alone in January 2022, and was valued in excess of thirteen billion at the beginning of the year.



A BOOM IN ART AMONG A NEW GENERATION OF BUYERS Even Iwan Wirth must admit, after all, that the NFT wave has triggered an unexpected art boom among a new generation of buyers. This young generation of potential collectors has grown extremely interested in contemporary art, both during and since the pandemic. Whether such global new buyers will become collectors, and, by extension, whether this will be mirrored in the collectors’ market for cars has yet to be seen. However, one thing is certain: this new generation is extremely tech-savvy, highly informed and knows exactly what it wants from the gallery or the collection car specialist. It is both fast in making purchasing decisions and fiercely competitive. These younger collectors often attach less importance to physical ownership, or no longer wish to commit to a physical asset such as a collection vehicle. Though living like digital nomads, they still seek status symbols and wish to belong to a new community.

The B.I. Collection will also keep its nose to the wind in this segment.

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THE COLLECTIVE

SHAPE PED BY THE WIN D

Interview / Photos: Matthias Mederer

Salvatore Sedda has been working as an aerodynamicist at Ferrari for five years. We talked to him about the new 296 GTB – and about the collaboration with Flavio Manzoni.

B.I. Collection: Salvatore, you've been working at Ferrari for five years and are responsible for aerodynamics. Do you at least have your own office by now?

Salvatore Sedda: What makes you think that?

BIC: Company founder Enzo Ferrari once said about aerodynamics ...

SS: ... it was something for people who couldn't build engines. Yes, I know that quote. We all know that quote.

BIC: Does this mean you have a particularly difficult time at the company?

SS: No. Not really. Every now and then, a cheeky journalist comes along, digs up the old quote, and tries to annoy you. But I have one of the best jobs in the world. So something like that doesn't faze you.

BIC: Touché.

SS: And on a serious note, from what I know of Enzo Ferrari, he was first and foremost a man who strove to make his cars ever better. And he did so in all respects. So I'm absolutely sure he would have been a big proponent of aerodynamics.

BIC: We don't need to discuss the importance of aerodynamics in a state-of-the-art sports car. At the same time, design plays a key role in shaping identity and identification. So how can we imagine working with Flavio Manzoni and his design team?

SS: It's a passionate relationship, I would say. We are always working on the most emotional cars in the world and it is clear to all of us that these cars should be absolutely unique in terms of performance but also in terms of their appearance. Of course, there are sometimes issues on which we don't see eye to eye and which are then worked through very intensively over several rounds. That is quite normal.

BIC: The design line of the 296 GTB quotes the legendary 250 LM, at least in parts. How does such a process work in the development phase? Who tells whom what to do? Or rather, who develops according to whose specifications?

SS: Basically, we start the initial aerodynamic work about a year before the design. But these are still very basic things. With the 296 GTB, for example, we were shown initial sketches by Flavio at a certain point. These were two or three variants that the design developed independently of our work. By the way, the theme of the 250 LM was already very clearly taken up here in one variant. On the basis of the design drafts, we can see where we might place a cooler, how big the fans can be, and things like that ... From then on, it becomes more concrete step by step. It's like a ping-pong game. We keep throwing things at each other.

BIC: This means that the motto "form follows function" cannot be applied 100 percent to a Ferrari road car.

SS: I would rather put it this way: there are design options for achieving a function. If I know what function I want to achieve, there are sometimes several solutions to get to the same goal. This makes the task of developing a Ferrari very complex on the one hand and very exciting on the other. On the 296 GTB, we optimized the volume of the car, which allowed the design to have this very clean and elegant line. It almost seems as if all the performance-oriented elements effortlessly integrate into the design. Take the active spoiler, which is integrated into the rear bumpers and when in a configuration with the Assetto Fiorano package generates a maximum downforce of 360 kilograms at 250 km/h. When not in use, it is barely noticeable, allowing the pure silhouette of the 296 GTB to work for it. Put an F40 next to it.

BIC: In racing, it is well known that a fast car is a beautiful car. Does that also apply to a road car?

SS: Since motorsport lives and breathes in every Ferrari road car, I would spontaneously say: yes. Nevertheless, a few other criteria still apply to a road car, of course, especially in the case of a Ferrari. But again: the aesthetic demand, just like the demand for the performance of a Ferrari are not two opposite things. Very often, they develop together, and one causes the other, and so on. Take the cooling of the front brakes, which we achieve through the design of the front headlights. The 296 GTB, in particular, is a gorgeous car in my opinion and an aerodynamic benchmark for us in many respects.

FERRARI 296 GTB

ENGINE	six-cylinder V-engine
TOP SPEED	330 km/h
POWER	610 kW / 830 hp
TORQUE	740 Nm bei 6,250 rpm
0-100 KM/H	2.9 s







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MASERATI TIPO 63 BIRDCAGE

Text: Nina Tremi

The official name is Tipo 63, but because of its characteristic 30-kilo lightweight tubular steel frame, the whole world calls the vehicle is called “Birdcage” by the whole world. Pink Floyd drummer Nick Mason owns a Maserati Birdcage, and he claims not to have had a single critical moment with it – even though he drives it on the racetrack as befits his status.

Don't be lulled by the ravishingly beautiful shape: This car is extremely fast and weighs just 600 kilos. How fast a Birdcage could be in the hands of knowledgeable, proved the Tipo 61 with an average speed of over 130 km/h with the victory in the Maserati Tipo 63 Birdcage.

1000-km race at the Nürburgring. For the Tipo 63, the from a four-cylinder engine tilted forward by 45 degrees to a mid-engine engine in the front position to a mid-engine. However Maserati was in financial turmoil at the time, which meant that the racing department had to work with everything they could get their hands on, with whatever it could get its hands on.

This is also the reason why no two Tipo 63s are the same. and under one and the same skin there was either the old familiar four-cylinder engine as in the Tipo 61 or even a discarded V12 engine from Formula 1. Sporty highlight: a fourth-place finish in the 1961 24 Hours of Le Mans in 1961 with the twelve-cylinder version.

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