



# THE COLLECTIVE

THE COLLECTIVE N° 4 2023 GERAY MENA JOHANNES BAUER MARVIN LEUVREY ROBIN GUITTAT MASERATI KLAUS BUSSE HUBLOT SOC

N° 4 2023



# *GranTurismo*

*The others just travel*

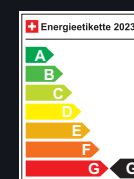


WO ANDERE EINFACH NUR EIN AUTO FAHREN,  
SETZT DER MASERATI GRANTURISMO AUF GRAND TOURING.



B.I. COLLECTION BS AG

Aumattstrasse 138, 4153 Reinach



Verbrauch (WLTP): kombiniert 10,2 l/100 km // CO<sub>2</sub>-Emissionen\*: kombiniert 230 g/km // Effizienzklasse: G.  
\*CO<sub>2</sub> ist das für die Erderwärmung hauptverantwortliche Treibhausgas; Die mittlere CO<sub>2</sub>-Emission aller (markenübergreifend) angebotenen Fahrzeugtypen in der Schweiz beträgt 129 g/km. Der CO<sub>2</sub>-Zielwert beträgt 118 g/km.





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#vorausschauend

# Wissen, was Sie um die Ecke erwartet.

Immer einen Schritt voraus zu sein, heisst für uns, nicht nur auf dem Laufenden zu bleiben, sondern unseren Blick und unser Wissen darauf auszurichten, was auf Sie zukommt. Denn unser oberstes Ziel ist die Optimierung Ihrer Finanzen. Unternehmerische Denkweise, persönliche und ganzheitliche Beratung sowie massgeschneiderte Lösungen machen uns unverwechselbar. **Willkommen bei der Bank CIC, Ihrer flexiblen Bank.**

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## THE COLLECTIVE

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# EDITORIAL

N° 4  
04 2023

BEAT  
IMWINKELRIED

Dear Readers,

Our publication, THE COLLECTIVE, celebrates the ultimate in luxury creativity by bringing together under one roof the work of outstanding designers, collectors, artists and photographers. We search for fresh and enthralling stories, along with unique collectors' items to print and showcase for each of our inspiration-driven editions. Our vision is to unite the finest pieces by acclaimed artists, photographers and objects, as a reflection of the vibrant and diverse culture of "Luxury Beyond Cars".

We are delighted to have roused the interest of Supercar Owners Circle (SOC) and to have initiated a partnership with them. In future issues of our new joint column "The Curated Ones", we shall showcase select vehicles belonging to SOC members. For the present issue, we caught up with founder Florian Lemberger at the Kunsthaus Bar in Zurich to discuss his story and vision.

No less inspiring was the discussion with Maserati designer Klaus Busse, who let us in on some of his perspectives and the future alignment of this tradition-steeped make. We were also able to engage such outstanding international photographers as Johannes Bauer for the staging of the MC20 Cielo, and Geray Mena for the Rinspeed shoot. Once again, believe it or not, Marvin Levrey joined us for an editorial featuring Porsche and the latest Tech-wear collections.

I was especially moved by the visit to the Denz family in Bordeaux. At Château Faugères, we philosophised with renowned entrepreneur Silvio Denz (among other places, Lalique), along with his son Claudio and daughter-in-law Florentina, on such topics as family entrepreneurship and the world of luxury in sectors as diverse as perfume, silk and wine; and all the while savouring delicious vintages! Virtually all senses were in full swing.

In the yellow pages you will find, among other things, "Our Story." This is my account of the origins of B.I. COLLECTION, and where the journey might lead. Furthermore, I have committed a few thoughts to paper on the subject of what inspires us to begin collections.

We sincerely hope that THE COLLECTIVE N°4 will pique your curiosity and inspire your senses. Enjoy exploring and reading!

Most cordially yours

Beat Imwinkelried



That Maserati has weathered the last 109 years since its founding and has not, at some point, succumbed to its own beauty amounts to little less than a miracle – an achievement attributable to the electrifying aura of the Granturismo, which the company has been crafting over the foregoing 75 years.

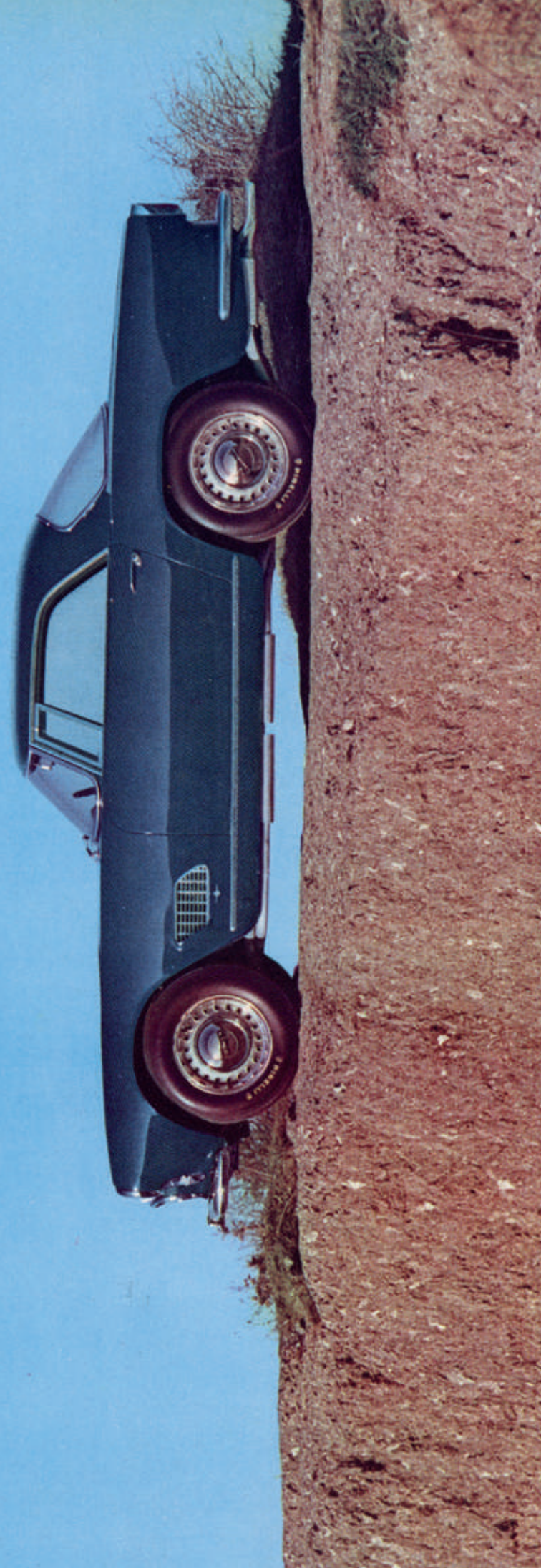
# LIVING IN BEAUTY

Text: Werner Jessner  
Image material: provided

The company was founded by five brothers in Bologna, in 1914: precisely what constituted the nadir of its history, is difficult to pinpoint. Was it the untimely death of the eldest brother, Carlo, at less than 30 years of age? Was it the premature death of the company's driving force, Alfieri, at the age of 45 – an event which was to drive the three remaining brothers, Bindo, Ernesto and Ettore, into the arms of the industrialist Adolfo Orsi? Was it the first near-miss bankruptcy, which culminated in a takeover by Citroën and the capricious SM limousine, which mechanics aptly nicknamed Sado-Maso thanks to its overly sophisticated engineering? Or was it the second near-bankruptcy, when the Italian state acquired Maserati before reselling it to Argentine entrepreneur, Alejandro de Tomaso, for the token sum equivalent to the value of a tank of petrol at today's prices, and just to prevent the workers from ending up on the streets? Was it the more than shoddy quality of the cars produced during the de Tomaso era, when the twin-turbo models not only corroded and malfunctioned, but would tend to spectacularly go up in flames? And how, I wonder, would the Maserati brothers have felt when their erstwhile arch rival, none other than their neighbour Ferrari, became the company's saviour? So, when a new Maserati GranTurismo is unveiled, along with an entire strategy, a mod-

el roadmap for the remainder of the decade, when the make that bears the Trident for its logo finally seems to be entering calmer waters, then it is time to lean back and pose the essential question: How the hell did this make manage to survive permanent scraping? Why were there a sufficient number of people who believed in Maserati's charisma and who would carry forward its story just one small step further? The answer is to be found in the streets: it was the cars, plain and simple. Anyone looking at, perhaps driving or even owning a Maserati knew that a world without this elegant Modena Grantourismo would be a whole lot worse for wear.

Originally founded as a racing car company – and a highly successful one at that – it would be the road cars that accounted for the myth behind the make and that would sustain it through tempestuous decades. It all began with the A6 1500, launched as the Maserati 1500 GT. The strategy was as elementary as the technology of post-war economics: to construct a sports car by feasible means, namely, by drawing on the full spectrum of knowledge gathered from racing. The special feature was the coachwork, designed by Pininfarina, a fledgling Italian design studio whose star was on the rise. Production of the A6, unveiled in 1947, differs substantially from what











we know of today's production facilities: relocating from Bologna to Modena, everything at Maserati was handcrafted; hence, whenever anyone had a better idea along the way, it would be promptly incorporated into future models. A total of no more than 60 A6s were produced, whereby even this first launch was a foreshadowing of the accolades that would anticipate the company's hallmark expertise: superbly crafted fast cars for leisurely cruising, built by specialists and exclusively priced.

The A6 was the first and last Maserati in which the Fratelli Maserati were still personally involved. Not long after its debut at the Geneva Motor Show, the brothers announced plans to launch an independent rival company (O.S.C.A.) and to once again focus on racing. The automobile make would remain firmly in the hands of Adolfo and Omer Orsi, under whose aegis iconic automobiles would be produced over the decades to come.

To this end, departing from the manual craftsmanship of the Fratelli Maserati era, Adolfo and Omer Orsi took the leap into series production. The first, more widely available Maserati, the 3500 GT, was a resounding success, the design of which was inspired by contemporary motorsports. Rather than being fitted to a self-supporting body, the 3500 GT was built on a side-member tubular frame, which housed a barely subdued racing engine. But this was the clincher: the aluminium-made outer skin was supplied by the country's leading coachbuilders, highly specialized artist's factories that shaped sheet metal like sculptors. The lion's share for the 3500 series derived from Carozzeria Touring, although Allemano, Vignale and Bertone also supplied bodies. What a glorious time! This was an era in which the world's rich and beautiful were having their tastes whipped into shape by sheet-metal Michelangelos of the likes of Giovanni Michelotti or Pietro Frua, while beneath the gown lurked the ultimate in contemporary racing technology! The same holds true – indeed, even more so than the 3500 – for the 340 bhp 5000 GT.

The catalyst was none other than the Shah of Persia, who would later go down in the annals of history as the unwitting father of the Deutscher Herbst (German Autumn). The Shah was not only Dictator of Persia and declared bogeyman of the European Left, he was also a car obsessive. His clutch of six-cylinder Maserati 3500 GTs lacked brawn, which prompted him to have the eight-cylinder engine from the 450S racing car reassembled on a GT chassis. Here too, the exterior was produced by Carozzeria Touring; but the result was so compelling that what would have otherwise remained a one-off led to the production of no fewer than 34 cars, each with a different bodywork and designed by no fewer than eight different coachbuilders. The current market value of the 5000 GT falls just shy of the million mark.

The question as to whether one should invest in a Ferrari, Lamborghini or perhaps a Maserati was a recurrent one in the 1960s. With the launch of the Mistral in 1963, Maserati for the first time used real designations for its models. Whereas Ferrari relied on American mythology (Daytona, Sebring, California) and Lamborghini on fighting bulls (Miura, Islero, Espada), Maserati invoked the winds: The Mistral swept

through France, the Ghibli across the Sahara, the Bora down the Adriatic, the Khamsin throughout North Africa and the Shamal around the Persian Gulf.

The most iconic model is the Ghibli, unveiled in 1966, the design of which was to set the standard for many decades about how a desirable sports car should look: An elongated snout, flanked by broad sides and sloping tail. The Ghibli was the magnum opus of the young Giorgetto Giugiaro, who not only designed seven further Maseratis in later decades, but also such landmark vehicles as the first VW Golf, Fiat Panda and Ford Mustang. Yet, as the 1960s drew to a close the company's owners were up to their necks in turbulent financial waters; this, among other things, was thanks to the less auspicious models, the lack of capital for innovation, commensurately outdated technology, and waning sales figures. Thus, the French manufacturer Citroën hopped on board as principal proprietor.

From this era, the Khamsin, successor to the Ghibli, looms large as one of the most stunning and coherent designs in the company's history. It was lighter and less macho than the Ghibli, wedge-shaped yet elegant and featuring all the attributes of 1970s automotive imagination: V8 engine, clamshell headlights, Campagnolo alloy wheels, four exhaust tailpipes and leather-clad sports seating. And voilà, the revolutionary pièce de résistance! Instead of the antique rigid axle and leaf springs as with the Ghibli, the Khamsin was equipped with a proper single-wheel suspension.

The likes of celebrity tenor Luciano Pavarotti drove a Maserati, as did Frank Sinatra and Henry Ford. One had to be well-heeled to afford one and, thanks to its inherently capriciousness technology, really desire one. This was all the more so during the de Tomaso era, and because the cars evidently lacked the grandeur which had so distinguished them until then; the valley of tears of the 1980s was indeed, long, odious and barren. It is rumoured that the analogue clock in the cockpit was the only reliable feature of the Biturbo Maseratis.

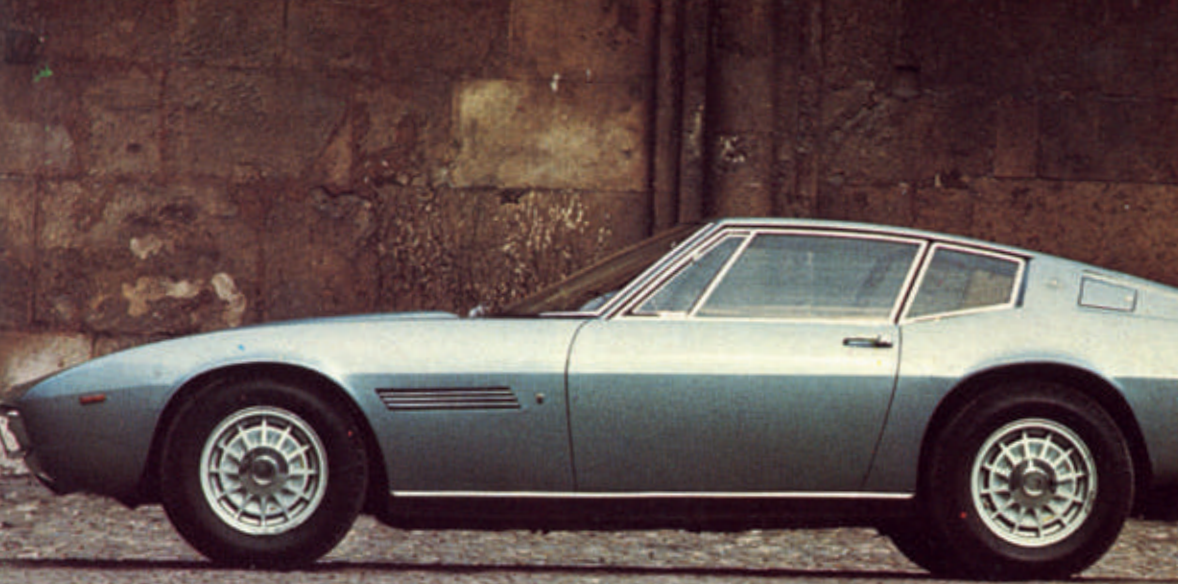
When Alejandro de Tomaso suffered a stroke in 1993, Fiat took pity on the make and four years later signed it over, of all things, to the company's sibling Ferrari; from the outset, its historic rival in the battle for record performance and luxury clientele. One would never have guessed that this would be place where lovers could be found – those who would pick up the Trident in their strong arms and even stronger ideas and usher it forth into a great future.

Initially, Ferrari suspended production to convert the factory from its technical past into its technical future. Ferrari immediately pointed the way ahead with its first new model, by drawing on one of the make's most distinguished gentlemen: For it was none other than Giorgio Giugiaro who drafted the model 3200 GT. The coupé's single most striking detail is the boomerang tail lights with diodes rather than bulbs, for the time innovative. From the very moment it was unveiled, the 3200 GT once again enflamed the hearts of lovers. All that had been retained from the old days were the biturbo engines, though these were also scrapped in the successor model – simply called the Maserati Coupé – and replaced by a Ferrari power unit.

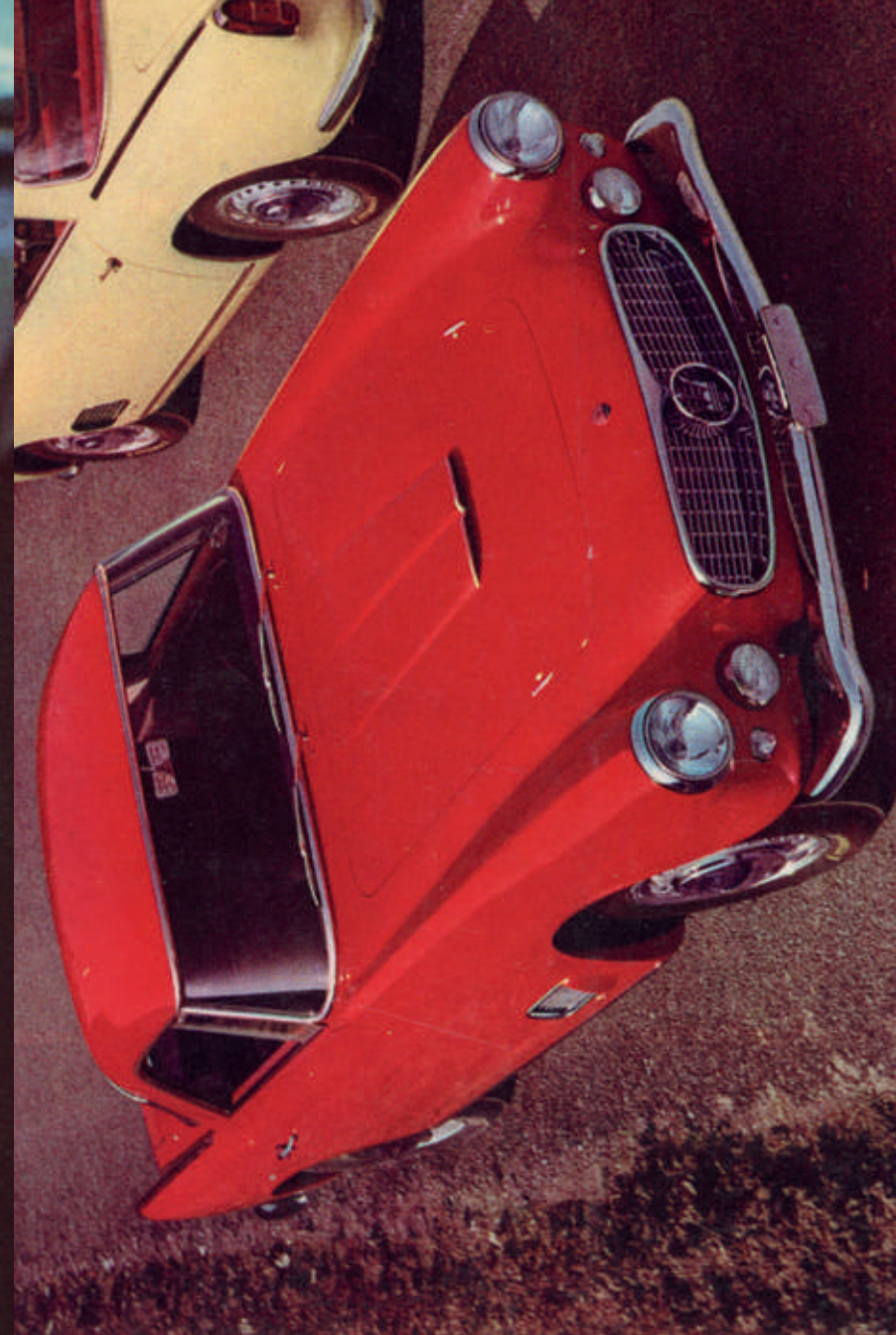
Since 2007, Maserati's sports car has been designated according to what it is, namely, the GranTourismo. Which is only fitting, since the luxury limousine – on the market since 1963 despite a few hiatuses – is called Quattroporte, or quite simply, the four-door version: a designation only really apt in the Italian language! The first of the GranTourismo series was in production for twelve years, and the elite went for it just as they had in the hey-days back in the 1960s and 1970s: whether Cameron Diaz or Lionel Messi, whether Britney Spears or rapper 50 Cent, so long as the Grandourismo bears the Trident, things were finally back on top.

With the successor, introduced in the last few months of 2022, the company – meanwhile incorporated into the Stellantis Group – is pushing further into the future. There are now not only two petrol engine options to choose from, but also the first electric drive. And true to tradition, this model similarly draws on the racing DNA of its ancestor, the A6: This cutting-edge drive system powered by a piece of 800-volt technology, derives directly from Formula E. Racing technology and is all decked out in fine gear: a formula for guaranteed success!





Maserati Ghibli (Photo André Martin, Citroën 14.67)







Photography: Studio Johannes Bauer   Portrait : Sven Germann   Interview: B.I. Collection

# KLAUS BUSSE

B.I. Collection (BIC): Do you actually feel any pressure?

Klaus Busse (KB): Of course, becoming the chief designer of a brand like Maserati is exciting. But you also have to deliver, which means that about seven years ago, I became intensively involved with Italian automotive design and aesthetics and culture in general.

BIC: Was that difficult for you as a German who, among other things, spent ten years at Daimler?

KB: There are a few fundamental differences. For me, the most obvious difference is that German automotive design is primarily an evolutionary design, meaning that the form is developed further in a way that is comprehensible to the customer. Italian automotive design works differently. It creates the best possible design from the circumstances that exist today. On the one hand, this offers fantastic opportunities. Still, on the other, there is always a danger of losing the customer because he can no longer follow the story.

BIC: In that sense, you ideally bring together the best of two design worlds?

KB: Ideally, yes.

BIC: Does that always work?

KB: I think we've managed it in a great way with the MC20 in particular and for the MC20 Cielo. I say that, of course, as chief designer with a certain subjectiv-

ity, but also with all my professional expertise. This car is an emotional sculpture that translates into the present something that once defined our brand essence with racing cars such as the legendary Maserati A6GCS.

BIC: The MC20 was a completely new project. You were allowed to start with a blank sheet. As chief designer, are you setting the direction and saying that's where we want to go?

KB: No. The first thing we did was have almost philosophical discussions about our brand, where we come from, how we have developed, and where we want to go. So I didn't give a direction here, but first looked at who was translating our thoughts and in what form. From that point, we more and more derived a concrete direction.

BIC: How much "beauty" can a Maserati take? Especially the legendary models of the 1980s live very much from their rough charm...

KB: Indeed, many things were a little more "brutal" in the 1980s. If you go back even further in the timeline, you find a kind of "Italian dandy" in the 1970s – the games console – and then in the 1950s, with the 3500GT, also a little more elegance. It's a "generational design", so to speak. Maybe you can compare it with the rock band Queen, which doesn't just have one style, but has found a different expression in its music depending on the generation.







Beauty is very important for us at Maserati, but beauty and design are not the most important thing. The most important thing is innovation, that is, what the car can do. What our engineering team creates in Modena. We have also created an engineering masterpiece with electric vehicles. My job and that of my team is then to give this masterpiece a beautiful dress.

BIC: How would you describe what the brand stands for to a child who has never heard of Maserati? And how would they recognise a Maserati on the street?

KB: It might be difficult to explain to a child, but for me it's important that Maserati embodies the idea of the GranTurismo, which is the dream of travelling far with comfort and performance. We combine these two elements into the GranTurismo theme like no other brand. Our brand-defining vehicle, the Maserati GranTurismo, now in its 2nd generation, takes its name from this very idea.

When it comes to how you recognise a Maserati, I would describe it as a rolling sculpture. I am therefore also very positive about the electric drive, because it is also quiet. So in the future you will see a Maserati driving into town as a beautiful, quiet rolling sculpture that doesn't announce itself five minutes beforehand by making a noise. Maseratis are also deliberately designed without unnecessary wings, air intakes or air outlets.

BIC: You say you've done a lot of research into Italian aesthetics and culture. Can you tell us how much Verdi, Michelangelo or Botticelli are in the Cielo and how we recognise them?

KB: Quite clearly, Leonardo da Vinci. Because for da Vinci, art was a by-product of innovation. My team and I like to talk about "when science creates art". There are a couple of nice examples in the design of the MC20 where, for technical reasons, we had to make cooling slits on the engine cover, even though we didn't actually want to make them. These cooling vents in the shape of a trident have now become the most photographed element of the car. From my point of view, this is a beautiful example where something was created out of technical necessity that became an iconic element.

BIC: But in the end, you stand on stage and present the new product to the world. In a world of ego brands, does the identification of an automotive brand today only function via types?

KB: That's an interesting question. I have a hard time with that. We know this phenomenon from the fashion industry, where the creative boss has a whole studio of hard-working designers behind him who develop his collections and takes the credit at the end. What I can say is that in Maserati we strongly believe in co-operation and in the sharing of ideas. I work with a great team, composed by professional and skilled people and each goal we reach is a team effort.









BIC: But this is not just a phenomenon of the fashion industry.

KB: That's true. Basically, the same thing happened with the great car designers of their time. They were all charismatic types who stood for a certain design, but they didn't design everything themselves. Automotive design is a team sport. There's no other way to do it. And it's the case that designers in particular often have biographies that scream 'rock star' far more than my own.

BIC: Can you give a few examples here?

KB: I'd rather not. Colleagues might still want to make a career out of it (laughs).

BIC: Too bad.

KB: Wait. I can tell you one anecdote. It's about one of my former designers. He is now retired and therefore has nothing to lose.

BIC: Now we are curious.

KB: He was actually in a rock band, but that was a very long time ago. So long that Deep Purple was playing with him as an opening band. Of course, they hung out in the bars and clubs back then, and in one of them it was customary to bring your own beer, because the drinks ran out at some point, and if you wanted to have another drink, you had to bring your own beer. That's what my former designer did, of course, and so, according to the story, he was leaning

against the bar, gleefully drinking the beer he'd brought himself, when a guy came up to him and wanted his beer. He responded in character with "Fuck off!"

BIC: And then it came to a fight?

KB: No. The guy just walked away.

BIC: So where's the punch line there?

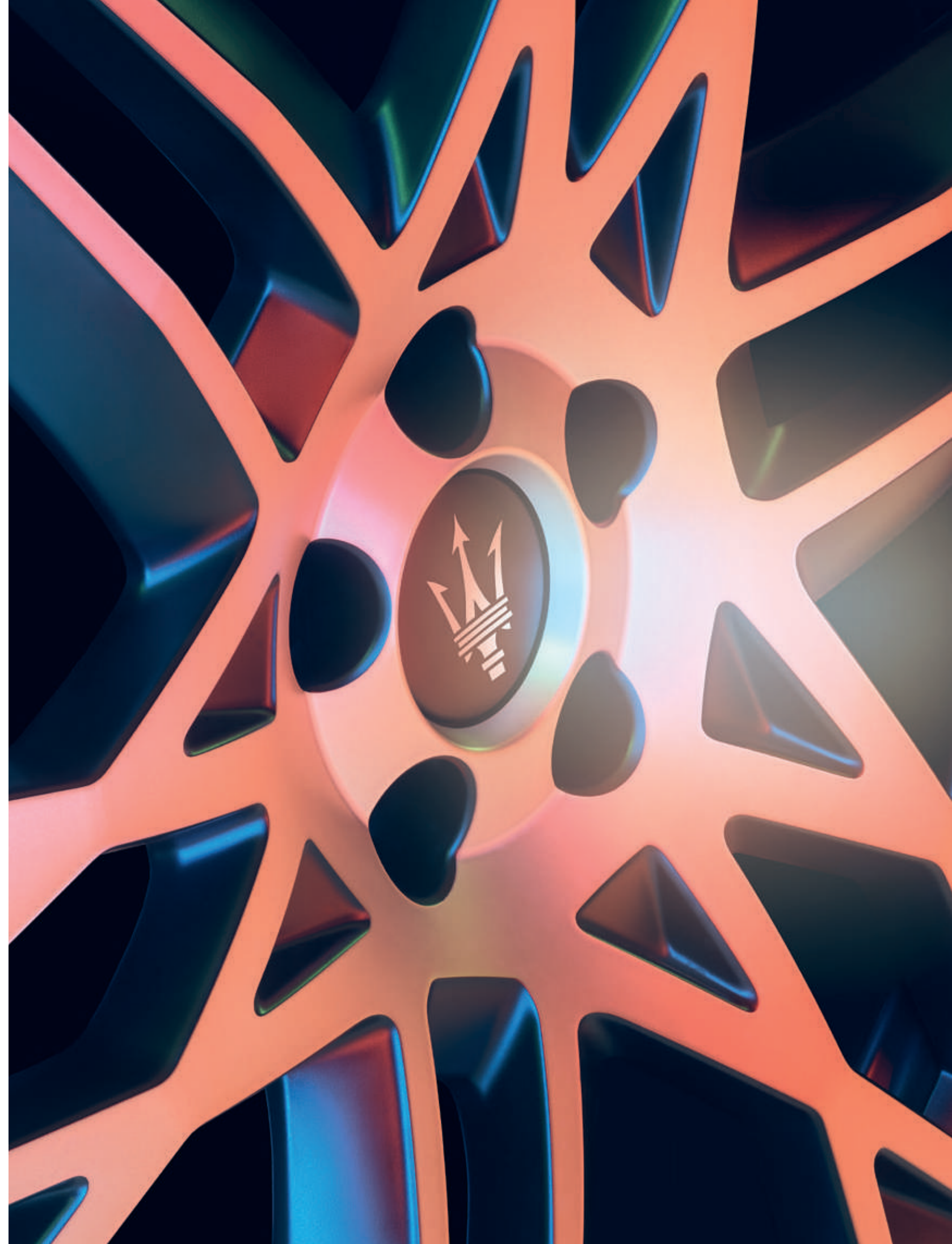
KB: The guy's name was Ozzy Osbourne. One of my former designers sent away an Ozzy Osbourne scrounging for beer (laughs out loud)! So how am I supposed to get up on stage today and be a design rock star?

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#### KLAUS BUSSE

Klaus Busse is the Head of Design. Prior to his current role he held the position of Head of Interior Design for Chrysler, Dodge, Jeep and RAM (2008–2015) and before that of Chief Interior Designer for Jeep and RAM (2005–2008). Klaus joined Chrysler in 2005 after 10 years with Mercedes Benz Design. He holds a Bachelor's of Arts degree in Transportation Design from Coventry University (UK). He was born in Minden, Germany.

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# RINSPPEED

PHOTOGRAPHY: GERAY MENA  
STYLING: TIM HEYDUCK  
HAIR & MAKE-UP: DANIELA KOLLER  
MODELS: TIGERS MANAGEMENT  
POST: ARENA RETOUCH





2003  
RINSPEED BEDOUIN

TOP: 032C  
PANTS: SIA ARNIKA  
SHOES: ICEBERG  
SUNGLASSES: JOHN RICHMOND







RIMSPEED COLLECTION



BODYSUIT: BOLERO  
SHOES: STYLISTS OWN  
PANTS: Y/PROJECT  
SUNGLASSES: JOHN RICHMOND  
EARRINGS: LOU DE BETOLY









PREVIOUS PAGE  
 MALE MODEL  
 JACKET: AILEEN KLEIN  
 FEMALE MODEL  
 TOP: LOU DE BETOLY  
 SKIRT AND BOOTS: AILEEN KLEIN  
 CHOKER: STYLISTS OWN



2005  
 RINSPEED SENSO

JACKET: LOU DE BETOLY  
 DRESS: AILEEN KLEIN  
 SUNGLASSES: DIOR







# PROJECT MONDO G



# MERCEDES MONCLER







PROJECT MONDO G is a unique art piece that merges the iconic G-Class  
and Moncler's distinctive design elements









#### PROJECT MONDO G: ICONIC ART

The exclusively for the collaboration of Mercedes-Benz and Moncler designed art piece merges the characteristic features of the iconic Mercedes-Benz off-roader G-Class with the style-defining Moncler puffer jacket. Building a spectacular contrast with the angular design of the G-Class and the soft, flowing lines of the quilted textile. Unmistakable and inimitable with functionality at their core, both functional products have developed into lifestyle items of luxurious value over the past decades. The fusion of opposites gives rise to a sculptural object: PROJECT MONDO G invites to experience the transformation of a formerly pure utility focused object into a design. Its impressive dimensions are: 4.6 m length, 2.8 m height, 3.4 m width (with wheels) and 2.5 tons weight.

A closer look reveals further characteristic features that have a concrete connection to the original products and additionally create exciting contrasts: the

rough patina is the visible trace of use, which refer to functionality and practicality. This forms the visual counterpoint to the perfect, high-gloss reflective surfaces that underpin the claim to luxury. Nor is it by chance that the PROJECT MONDO G bears the huge zipper, another deliberately striking and eye-catching element. The zipper is a practical reference to the versatility and variability of both products, vehicle and jacket.

Born in 1979, the Mercedes-Benz G-Class roots are embedded in the exploration of tough terrains and in the industrial or municipal sector. Mercedes-Benz entered uncharted territory in 1979 with the G-Class. The off-road vehicle was designed on the one hand as a means of transport with extreme off-road capabilities and an emphasis on leisure, and on the other for tough everyday use, for example, in the industrial or municipal sector. A continuous advancement process began shortly after its market launch. That is the key to the lasting success of the G – an icon of its own.



#### ABOUT MONCLER

Moncler was founded at Monestier-de-Clermont, Grenoble, France, in 1952 and is currently headquartered in Italy. Over the years the brand has combined style with constant technological research assisted by experts in activities linked to the world of the mountain. The Moncler outerwear collections marry the extreme demands of nature with those of city life. Moncler manufactures and directly distributes the clothing and accessories collections under the brand Moncler through directly operated physical and digital stores as well as selected multi-brand doors, department stores and e-tailers.

#### MERCEDES-BENZ FASHION ENGAGEMENT

Since 1995, Mercedes-Benz has established itself as a major player in the global fashion industry. The luxury company has built authentic relationships across creative fields spanning fashion, photography and art, and uses its initiatives to support emerging design talent, innovative collaborations, fashion week partnerships and live events.





# KATE'S

TRUE ICONS OF STYLE  
ALSO REQUIRE VEHICLES  
TO MATCH:

Text: Werner Jessner

SUPERMODEL KATE MOSS'  
FABULOUSLY CHARMING  
FLEET OF CARS.

# CARS







Given that Katherine Ann Moss, born in 1974, obtained her driving licence at the late age of 27, one cannot deny that she has still enjoyed a pretty respectable car career with a fine collection of unique specimens; so, “hats off to Moss”, as one might say in the UK. By the time she obtained her driving licence the initial peak of Britain’s alternative icon’s modelling career had had already waned, for shortly thereafter she would be expecting her daughter, Lila. And then that “thing” happened: a mere few months later, Kate Moss’ first car – a Range Rover – landed on its roof (the chauffeur was allegedly behind the wheel).

Nothing happened: She was later to present her, as yet, so perfectly protected daughter with a white Mini convertible for her eighteenth birthday, fitted with beige leather interior, original aluminium rims, chrome wheel arches. As the owner of a Mini, one is invariably well-dressed. A truth that holds as much today as it did back in the 1960s. For years, this would be precisely the model Kate Moss would drive through London’s city traffic in the aftermath of the SUV debacle.

However, one would be well-advised not to be only fitted out with a Mini, and certainly not as one’s only car.

The connection between Mini and model Moss is a tenacious one: commissioned by BMW, she once designed one herself: that quaint little original as penned by the ingenious Sir Alec Issigonis, not the most recent “balloon” that bears the same name. For her special model, style icon Moss selected the colour black emblazoned with a silver-cobwebbed finish – a reference to one of her signature dresses, she claimed; but, as so often with her, you can never quite tell if this was just a facetious aside contrived on the spur of the moment. Indeed, one simply cannot help but adore this flippant manner of hers. Expecting a charming answer when queried by Mini’s owner BMW as to what a Mini meant, her reply came wickedly succinct: “A short skirt.”

Apparently, she spruced up the car for no charge, requesting only driving lessons in return. A charming anecdote, in any case. From a supermodel with an alleged net-worth of 75 mil-

lion dollars, who has been on the cover of Vogue 30 times or more, who has been the face of such fashion brands as H&M, Burberry or Versace, and who has been photographed for the Pirelli calendar (without background car), one might well expect a fleet of cars consisting of more than one small vehicle. And it does indeed!

To simplify matters, Kate herself provided the cars for her wedding to The Kills guitarist Jamie Hince. And choosing presented no difficulty: blessed be those who can claim as their own a 1979 Rolls Royce Silver Shadow in light blue, and a 1964 Rolls Royce Silver Cloud, that is, in this particular case, silver as in actual silver! One could hardly imagine a more British, stylish and noble car for the occasion than one about whose performance the manufacturer, invariably referring to it as “satisfactory”, would boast that a pound coin atop a running engine block would never fall off simply because it idled so smoothly.

But before relegating the good Kate Moss to the ranks of the stuffy and mistaking her for a member of Britain’s latter-day landed gentry: paparazzi once shot her by the side of the road beside her parked MG Midget Roadster MKIII, with the same perplexed expression as all those other fellow sufferers left high and dry by the legendary volatility of this iconic British car. The MG is classic testimony to British car owners’ capacity for suffering: a basic, lightweight car reduced to absolute essentials. It is, after all, a midget, equipped with rag-tag roof, spartan cockpit, and weighing less than a tonne. Should one conjure up in one’s mind’s eye the delightful image of Kate Moss with windswept, long blonde hair behind the wheel of a classic roadster in racing green, then one would be sadly mistaken: her MG is in a most fitting bright blue, presumably Tahitian Blue, Indigo Blue or, horror of horrors, French Blue! As it happened, French Blue was introduced by British Leyland Motor Company between 1973 and 1975. Labouring under its usual delusions, the British tabloids naturally referred to “Royal Blue”, and yet the paparazzi shots of Archie the dog couched on the lap of her then boyfriend simply suggest nothing of the kind. Blending French chic with her very distinctive and self-assured style of Britishness was

# WITH ITS FOCUS ON THE 1970s, KATE MOSS’S FLEET OF CLASSIC AUTOMOBILES WOULD BE WORTHY OF THE MORE CONSERVATIVELY INCLINED COLLECTOR.

always something Kate Moss mastered with flying colours. There was never any fear of compromise; and if only because this picture is so fitting one can only hope that her MGB does indeed feature the colour code 126, French Blue.

With its focus on the 1970s, Kate Moss’s fleet of classic automobiles would be worthy of the more conservatively inclined collector. A black Porsche 911S featuring chrome and Fuchs rims, a Mercedes SE or a Pagoda, or more precisely, a Mercedes 280 SL, would grace the garage of any connoisseur; and all of these under one roof make the task of selecting a car for the day at least as daunting as choosing the appropriate outfit. Yet Moss will doubtless find a no less elegant solution to this quandary.

But, thank the Lord! she’s not forced into daily contretemps with her Porsche’s non-existent power steering or her MG’s dubious reliability. For this is where a Rolls Royce Dawn, for example, really comes into its own. The smaller of these two convertibles from the British manufacturers, which, like Mini, has meanwhile belonged to the BMW Group for decades, relies on a sovereign, 6.6-litre, twelve-cylinder, 571 bhp engine coupled with an eight-speed automatic transmission to deliver fluid performance.

For the coolest among its clientele, Rolls Royce has launched the “Black Badge” series: Hence, much of what one might

otherwise expect to be finished in chrome has been subtly rendered in elegant black, right down to the iconic radiator mascot. Black Badge is the Rolls Royce for the young and groovy. Kate Moss, recently turned 49 and with the looks of a 25-year-old, is far too cool to be preached to about coolness: Her Dawn is in classic black and chrome, the entry-level model, so to speak, and available in Switzerland from 300,000 Swiss francs upwards. The ultimate boyfriend shirt, so to speak. For one would hardly expect a 55-kilo entrepreneur with a penchant for difficult men and questionable chemical substances to be behind the wheel of a classic black Rolls Royce.

But let us conclude on a less disconsolate note. Among the most spectacular cars in Kate Moss’s life, apparently there are, and have been a few, less spectacular specimens. At least if the paparazzi shots are anything to go by, these feature, for example, Moss picking up her daughter in a black Range Rover, or being chauffeured in the back seat of a – naturally black – Mercedes S-Class, or, while on holiday in Spain, at the wheel of a Suzuki Jimny, or supposedly incognito in the saddle of an e-mountain bike.

Only in one shoot was Kate Moss completely unconvincing, namely, when staged as a biker in the saddle of a vintage Matchless. Icons of her calibre have no need for such a display. Stick to your cars, Kate!



# PRECIOUS MOMENTS

PHOTOGRAPHY: ROBIN GUITTAT + ROMAN EREMCHENKO  
SET DESIGN: POISED STUDIO















SQUARE BANG UNICO KING  
GOLD CERAMIC 42MM  
REFERENCE 821.OM.0180.RX

BIG BANG MECA-10 10-DAY POWER  
RESERVE CERAMIC BLUE 45MM  
REFERENCE 414.EX.5123.RX

BIG BANG UNICO SAPPHIRE 42MM  
[LIMITED EDITION 500 PIECES]  
REFERENCE 441.JX.4802.RT



# RUNNERS

PHOTOGRAPHER: MARVIN LEUVREY  
STYLIST: KIRA MÁRZ  
HAIR & MAKE UP: DANIELA KOLLER  
MODELS: VISAGE  
POST PRODUCTION: PURPLE MARTIN

THE COLLECTION

MALE MODEL  
OVERSHIRT: STONE ISLAND  
HOODIE: PAUL SMITH

FEMALE MODEL  
PERFORMANCE JUMPSUIT: NIKE  
BOLERO-TOP: PALOMA WOOL





JACKET: AÉANCE  
HAND GLOVES: MONCLER  
TOP: ST. LISTSOWN

TRAILGRIP SNEAKERS: MONCLER





BODY WITH TURTLE NECK: WOLFORD  
LEGGINGS: MONCLER  
SKIRT: NEANCE  
LIGHT GREY WINDBREAKER: PROTERYX  
ORANGE WINDBREAKER: SALOMON  
BLUE WATERPROOF JACKET: STONE ISLAND  
BALACLAVA: RUS  
SNEAKERS «BEAMS GEL KAYANO 14»: AICS







LIGHT PARKA: CALVIN KLEIN  
UNDERNEATH OVERSHIRT WITH HOOD: C.P. COMPANY  
SWEATPANTS: STYLISTS OWN  
TRAILGRIP SNEAKERS: MONCLER



BLUE SWEATPANTS AND OVERSHIRT: MONCLER  
WINDBREAKER WITH HOOD: GOLDWIN  
LONG SLEEVE SHIRT AND GLOVES: SALOMON





BLUE OVER SHIRT: MONCLER  
WINDBREAKER WITH HOOD: GOLDWIN  
LONG SLEEVE: SALOMON



# THE SENSES

On Finest Fragrances and Peerless Vintages

# IN RAPTURE

The imperium of luxury Silvio Denz has evolved is second to none. Fragrances, crystal, artwork, architecture – and, above all, wines are the things that fuel the entrepreneur’s passion. We visited Silvio and son, Claudio, in the heart of their Saint Émilion empire, among the vineyards of southwest France. Once there, we were transported into a veritable kingdom of passion, integrity and entrepreneurship. Over the course of our twenty-four stay we witnessed just how smoothly these individuals craft and refine their daily portfolios across generations. Knowledge, sagacity and even a little worldly soul are the stuff of this veritable family epic.

Text: Anke Fischer  
Photos: Sven Germann

Just prior to our visit to France, Bilanz published an extended article on Silvio Denz and his corporate empire. “Ask Silvio!” ran the brilliantly succinct but pithy headline, for Silvio Denz knows absolutely all there is to know all the way to the minutest of details. Driven by commanding personal leadership and powerful networks, this luxury empire is a successfull marriage of real estate and craftsmanship. His investments are the brainchild of judicious aesthetic sensibility and long-term security requirements. Silvio Denz’s achievements owe their success to major commitments anchored in a long-term vision geared towards several generations. While his son Claudio and his son’s wife Florentina share Silvio’s passion, they also have the freedom to foster creativity and intuition when pursuing of their own projects. We joined father and son in conversation through the vineyards – a sort of allegory for the emergence of a new vintage.

#### AN IMPASSIONED FELICITY FOR WINE

Silvio Denz acquired his initial credentials in winemaking when among friends in Spain, simply for the joy of the experience. After entering the wine trade in 1994, the pivotal moment came in 2005 with the purchase of Château Faugères near Bordeaux, home to three renowned vineyards. This demanding project, both in terms of energy and finances, was soon to bear fruit.

The Faugères estates comprise a 92-hectare expanse of vineyards, nestled on a gently elevated plateau that blends harmoniously with the delightful landscape of eastern St. Emilion. This singular location of loam and limestone soils are, among other things, crucial for the outstanding character of his wines, Silvio Denz explains, while giving us a guided tour around the estate. The conditions are favourable, especially during such summers as the last one, which experienced as little as one-third its usual rainfall. Nonetheless, thanks to their deep roots, the Merlot grapes obtained sufficient water and were able to unfold their full potential. Either way, supplementary irrigation would have been impossible, since such practices are prohibited in the Bordeaux region, where the grapes are cultivated exclusively according to sustainable and natural farming methods.

#### RENÉ LALIQUE AND MARIO BOTTA IN SENSUAL HARMONY

The twin values of great passion and the quest for perfection have been cultivated at Faugères for some considerable time. Château Péby Faugères, the vineyard’s flagship, for example, dates back to an initiative spearheaded by its former owner. In 1998, Madame Corinne Guisez resolved to separate some seven hectares in the Saint-Emilion appellation for the purpose of cultivating a premier, single-varietal Merlot.





Silvio Denz (left) and his son Claudio (right)

Its exceptional quality is both the result of the site's privileged location and the age of the vines, which, on average, date back half a century. Corinne Guisez adopted the designation "Péby Faugères" in memory of Pierre-Bernard, her late husband. Silvio Denz has carried on the dedicated work and vision of the previous owner since 2005.

Naturally, Silvio Denz also introduces his own ideas, above all, for the château, the wine cellar and the office building. Every detail has been carefully plotted, and designer pieces by Lalique are everywhere to be found: glasses, vases, carafes, scented candles and furniture. Crystal panelling, designed by René Lalique in 1920 for the Orient Express, embellish the doors and also feature on the Château Péby Faugères label. The Lalique glass manufactory has formed one aspect of Silvio Denz's portfolio since 2008: following its successful repositioning, he has incorporated the company into his empire. The carefully curated artworks displayed in various of the château's rooms, augment this singular and luxurious ambience. The jewel in the crown, however, is the wine cellar, restored and redesigned by Mario Botta. The "Cathédrale du Vin" constitutes a striking and stylish landmark at the heart of the vineyards.

#### STEPPING TO THE RHYTHMS OF NATURE

Within two years of purchasing Château Faugères, Silvio Denz moved on to another well-known wine region. In Tuscany, one of his favourite destinations, he assumed ownership of Azienda Montepeloso. Besides its high-quality wines, Denz is particularly fascinated by the region's wildness.

In 2010, "Vignobles Silvio Denz" was expanded to include Château Rocheyron, a mere five kilometres away from Château Faugères. This eight-and-a-half hectare vineyard is cultivated according to biodynamic farming methods, which observe the rhythms of nature. He runs Château Rocheyron together with the Danish oenologist Peter Sisseck; for Silvio Denz, the collaborative exchange and further development of the wines is his passion and joy.

In 2014, one further opportunity for acquisition presented itself in the form of Château Lafaurie-Peyraguey: though unplanned, it possessed all the prerequisites for perfect integration into the overall strategic framework. The wines produced here, classified in 1855 as Premier Grand Cru Classé, harmonise perfectly with the established palette. And there are numerous other synergies: The thirteen-room, five-star











hotel and two-Michelin-starred restaurant thus serve as an elegantly fashioned backdrop for Lalique's interior furnishings and accessories, while the wines are available for purchase in the hotel's very own vinothèque.

#### BETWEEN WINE & WHISKY

The casks, incidentally, are exchanged with the Scottish distillery Glennturret. "Maturing in sauternes casks imparts to the whisky such fruity nuances as apricot or peach, and the occasional hint of honey or nuts. Conversely, each year we also marinate two casks of our sauternes Château Lafaurie-Peyraguey in those of the Scottish distillery Glennturret", explains Silvio Denz.

The collaboration with the sister company of The Glennturret – The Macallan – goes back to 2003: Lalique has since been producing decanters for this long-established Scottish brewery. Meanwhile, 50-year-old single malts from The Glennturret in Lalique decanters are auctioned at Sotheby's, and fetch the equivalent of 50,000 GBP of their value, says Silvio Denz. "The sale of Glennturret was brought to my attention by a friend in 2019, and we ultimately clinched the deal in the tender process. This was not because we submitted the highest bid, but because the Edrington parent company of The Macallan and The Glennturret, which is owned by three widows, was inspired by our success stories", recounts Silvio Denz. For Denz has successfully launched 5-star hotels featuring gourmet restaurants and has economically resurrected or continued long-standing traditions, both in Alsace (Villa René Lalique) and in the Sautern region (Château Lafaurie-Peyraguey).

Silvio Denz joined Hansjörg Wyss for this investment in Scotland on an equal footing. Although of, course, this structure could end in stalemate, Silvio Denz feels at ease. "We are on amicable terms and were eager to join forces as equals. Operational responsibility and the leadership of the Board of Directors lie with me." And Wyss finds this equitable arrangement particularly appealing. He adopted the same structure with Michael Pieper at the Château Lafaurie-Peyraguey wine estate, and most recently with Peter Spuhler at Zurich's Hotel Florhof.

#### PERFUMES ARE BORN IN THE MIND

Claudio Denz is also on hand in Bordeaux. As is customary, father and son discuss matters intensively, but always at eye level. On this particular day, Claudio presented his father with the most recent line of Maison Noir fragrances for testing; and Denz senior's opinion is important to him. Claudio joined the marketing department at Lalique at the tender age of eighteen, and in the years that followed succeeded in crafting a variety of fragrances for Lalique and other brands such as Jaguar and Bentley – or even for specific markets such as Japan.

The desire to develop something innovative and distinctive arose within a few years. With a head brimming with fresh ideas and with the many years experience acquired at Lalique, he went on to co-found the perfume brand Maison Noir with business partner David Weber. He draws inspiration for

his fragrances from everyday life or while on city trips with his wife Florentina, where he is inspired by meeting new people and places. His constant companions on his forays are a propensity to spontaneity and his enthusiasm.

"Fragrances engage our senses and ignite our imagination. At Maison Noir, we firmly believe that the creation of superb fragrances calls for a truly multi-dimensional approach."

These attributes become evident when Claudio initiates us into the art of perfume development. We discover that the perfumer does not simply sit in front of fragrance substances when developing a perfume, but first experiments with the library of aromas in his mind. It is only in the final phase that physical refinements are introduced to the fragrance's various components. Moreover, as Claudio knows all-too well, the perfume market is subject to constant flux. Thus, such traditional fragrances as Chanel N°5 are not, as one might expect, invariably market leaders: In the prestige segment, for example, Paco Rabanne has been selling far better for five consecutive years. "Perceptions of fragrances evolve, brands change," says Claudio. Maison Noir has deliberately opted for a niche in which the focus is explicitly on the fragrance. "We narrate the story behind the fragrance and present it in a variety of ways. Visually, communicatively and olfactorily, we create a three-dimensionality and effectively open doors to surreal spaces, which allow the customer to immerse himself in a world of fragrance," recounts Claudio: In other words, eight fragrances, each composed of four substantially distinctive scents (fresh, aromatic, gourmand-sweet and woody-oud). Two further fragrances designed to transport the senses up into new rhapsodic heights are scheduled for 2023.

#### TWO GENERATIONS AT EYE LEVEL

Claudio is quite well aware of his luck in discovering the perfume business in Switzerland, and to have have also played part in all the other ventures. The Denz universe is extensive and includes numerous projects about which they are passionate, but which they neither compare nor evaluate. Claudio's devotion to wine is not quite as pronounced as his passion for perfume; but his wife is all the more passionate about wine – Florentina is Managing Director of Denz Weine. To this end, she resigned her former position at the software company SAP several years ago, training to become a wine expert by taking numerous courses and while on-the-job. Florentina was unable to attend our visit to Château Faugères due to her advanced stage of pregnancy. We spoke alone with her afterwards to find out more about her perspective as well as her wine expertise. (Interview following this article on page 118). Claudio characterises the entrepreneurial relationship with his father as an ongoing process. He says it is fundamentally important to clearly allocate the various domains and to determine who is responsible for which domain. The generational gap occasionally leads to differing interests and requirements. To advance the respective topics, it is easier to clearly establish the specific spheres of responsibility. At times, however, it is simply best to hand over the reins, says Claudio.





CHATEAU PÉGY FAUGÈRES  
GRAND CRU CLASSE SAINT-ÉMILION





“The processes involved in creating wine and perfume have much in common: the senses compose with an aromatic organ, much in the same way the musician masterfully arranges the scores for a melody. The muse introduces the personal touch.” S.D.

And yet Silvio Denz, whom the newspaper Le Figaro once described as a “purveyor of emotions”, is keen to ensure in the midst of all this passion that the commercial aspect is not overlooked. For him, it is important that Claudio and Fiorentina will always be able to feed their families. Claudio is also quite well aware that, come what may, land serves as a security. For Claudio’s eighteenth birthday, he bequeathed his first property in Lucerne, which Claudio was able to use as a foundation for establishing his own portfolio. Furthermore, Silvio wishes to leave the two of them something that stands on solid foundations and will not be the cause any future headaches.

#### AN IDEAL COMPLEMENT

His latest venture, the acquisition of the traditional silk brand Fabric Frontline, is an ideal historical match: Lalique founder Rene Lalique, created silk foulards as early as 1914, and Lalique launched its first collection in 2015.

The penultimate entrant in Silvio Denz’s empire of luxury is Zurich’s traditional hotel Florhof, which he jointly acquired with Peter Spuhler. The Florhof is similarly shot through with history. It served as a manufacturing plant for textiles from the seventeenth century onwards, and today the building is the last surviving silk farm from that era. This 750-year-old history shall be available at the latest with the publication of the Florhof chronicles, while the silk wallpapers can be marvelled at in the various chambers.

The synergies between Florhof and Fabric Frontline are self-evident. Whether co-branding ideas for hotels or in duty-free areas, from gifts through to extensions of product-lines, candles and foulards, Silvio and Claudio Denz are, quite literally on fire with novel ideas. Everything lies splendidly in the palms of their hands – or better, in their firm grasp. The senses are very well-disposed to future ventures.

MORE THAN A  
SINCE 1873. *View.*



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# YVES SCHERER:

## WHAT IS REAL?





Yves Scherer is fascinated by the boundaries that separate and merge the public and private spheres of human interactions. Along with concepts such as reality, virtuality, *fan fiction*, alterity, and appropriation, the public and the personal are reiterative themes in Yves's *oeuvre*. For example, in some of his newest sculptures, made of painted aluminum, the artist transforms private moments, presenting them as a public sculpted reality. Meanwhile, as part of his ongoing lenticular series, Yves creates alternative realities for celebrity personalities who belong to the public sphere of Hollywood's star system, which he integrates into his personal narrative. By playing with these themes and shifting from one to the other, Yves evidences the porosities between both spheres, which ultimately *influence each other*: "I like to play with that in a way: I mix images that I took on a family vacation with a picture that Mario Sorrenti took of Kate Moss when they were a romantic couple many years ago."

Currently, Yves is less interested in commercial shoots or advertisement campaigns to dialogue or base his narratives on. However, when he first started using the lenticular printing technology to create two-dimensional moving frames, he appropriated the work of well-known fashion photographers such as Josh Olins and Vincent Peters, whose technique was impeccable and whose objective was to carefully frame and compose a controlled reality. Similarly, his earlier sculptures featured celebrities such as Johnny Depp, Kate Moss, and Emma Watson in their public roles. The sculptures served as a base *to create a fictitious narrative around his relationships with those personalities*, who were objectified.

This shift is noticeable. If back in 2014, Yves's sculptures represented a Greek-inspired nude woman's body with the face of Emma Watson, seven years later, in 2021, his sculptures have begun to represent everyday-life moments, such as a boy leaning over to pick a bunch of flowers, a mother carrying her baby girl, or a hand caressing a cat. The sculpted people in these new representations are anonymous models: they no longer reproduce a famous person's face. "My most recent sculpture incorporates the relationship between two figures in one work. They often don't feature celebrities anymore but certain archetypes like 'the boy,' 'the mother,' 'the girl,' and 'the cat' ... the sculpture is less just a figure but is more about the relationship between two figures within one sculpture."

In his latest lenticular works, Yves continues to use the images of celebrities but differently. He now merges their portraits with natural and urban landscapes, colorful flowers, *cute* panda bears, and modern architecture. So the work is not merely about these people's lives as celebrities but as human beings who can live in an alternate reality where the world is beautiful, loving, and tranquil. When asked about his interests in the lives of people from the star system, Yves mentioned: "Even though I have never been interested in glamour, I have

always had a specific interest in celebrity culture and the personalities of Hollywood... America has had such a hold on the cultural landscape of the past decades, that in Europe, one always feels on the periphery. So I always thought I had to look to the United States to understand what is actually 'happening' that is interesting." For his lenticular pieces, Yves has worked with the image of a limited list of people: from Monica Bellucci to Laetitia Casta, Vincent Cassel, Scarlett Johansson, Kate Moss, Kirsten Stewart, and Emma Watson. We asked him if he uses a particular methodology for choosing the personalities for each work, and he told us there is none but that "there is an explanation for choosing each character." They "are stars in diverse fields that serve as role models within the entertainment industry, which provides us with the tales, stories, and characters that we can use as guides for [carrying out] our private life."

Yves moved to the US eight years ago, and his interest in celebrity culture has been reshaped since then. In his works, celebrity culture "has become less of a personal interest than a tool or a trope... People always say celebrities are like ordinary people, and everyone thinks, 'yes, but...!' And then, when you move into the same sort of daily environments and places [as celebrities do], you realize that they, in fact, are ordinary people. So Hollywood becomes just a sign." However, by constructing specific *personas* and later creating tales and stories of their lives, such a star system becomes part of the social imaginary. And it is precisely because of this, of the social and media reach of the entertainment industry, that Yves appropriates the image of such celebrities. So, while Hollywood, according to the artist, is just a sign of a common place – *Gemeinplatz*, says Yves – it is also a symbolic location where character construction is fabricated for mass consumption.

We mentioned above that Yves is interested in concepts such as reality and fiction. What is real, and what is not? Is there a simple way to define a particular narrative as real? Or part of the definition of "narrative" is the possibility of creating a fictitious reality? For him, *his works, particularly the lenticular works, condense the larger narratives that often run through his exhibitions*. "For example, most of my past exhibitions are a little love story or romantic relationship between two or more characters in the show. Often these are figurative sculptures that are part of an installation that might include landscape paintings or other works as backdrops. From where I look, lenticular works do the same but within the work itself. There is the beautiful backdrop that sometimes is the architecture of Luis Barragán or, more recently, the Swiss mountain flowers I photographed myself. And then, sometimes there are two figures within the work or just one figure, and the other is implied." The lenticular technology permits Yves to construct a specific narrative by merging the image of real, tangible people, places and nature, into a fictitious world he has produced.

Yves decided to start using the lenticular technology back in 2015. The first work was a piece that consisted of two images of Emma Watson, which was made for an exhibition in Alabama. He chose the *persona* of Emma Watson because, for him, "she was a contemporary icon in the religious sense. Like how they painted saints back in the day, and you have them now in the windows of churches. So I created a version of that for our times." After that first approach to the lenticular printing technology, Yves began to include himself in the images, creating personal narratives larger than his life and work because they were connected to the lives of celebrities. So what is it that attracted Yves to lenticular printing? "...in the end, the magic is what counts for me... It still feels like magic to me." After working with this medium for many years now, Yves has mastered it; he perfectly understands how it works, its capacities and limits, and he knows what to expect as the final result: "it was a very, very, very, very long road to get to what you see in my most recent work. From the digital manipulation of the individual images to interlacing them, to finding the best printing methods and techniques; from which lenses to choose and the alignment, to which glue to use, and learning which mounting techniques work best." Notwithstanding the familiarity with the medium, the artist keeps feeling that "the actual experience of a finished and framed work is so much bigger than the sum of its parts," and becomes "positively surprised on almost every occasion."

The latest narratives created by Yves are about beautiful, quiet, fictitious worlds. Yves was born in 1987 in Switzerland, but now he lives in New York City. We asked him whether he had missed anything from his life in Switzerland, and he answered: "Yes, I miss the mountains in the summer, and I miss swimming in the lakes or the river after lunch or in the mornings. It makes such a difference in the quality of life to be in a natural landscape that does not feel poisoned." Yves began introducing natural landscapes to his lenticular works a few years ago. Why so? He mentioned to us –and has said this in past interviews– *that when he puts a flower into the work, it feels like offering it to the portrayed or sculpted people as an extension of himself and a gesture of love*. By using images of mixed flowers, animals, and natural landscapes and introducing them into his lenticular pieces, Yves is trying to create an alternate reality not only for the portrayed people and the spectators of the work but also for himself. It might not be an over-interpretation to state that Yves needs to find an alternative world that feels natural and safe – like the Swiss mountains and lakes – against the urban city that is polluted, overcrowded, and most often, turns its back on nature. Through the creation of his latest works, this is possible for him.

We ended our conversation by asking Yves what he thinks of virtuality. "It's hard for me to get a grasp of this concept. What state is currently opposite to 'virtual:' physical?" Like many of us, Yves carries his phone everywhere; in his case, he carries it around his neck. *He jokes by*

*saying he has already become a cyborg because virtuality has become part of his physical body – an action he regards as the natural next step in our evolution*. "Reality is now a blend of our virtual and physical realities. In most everyday situations, virtual reality carries more importance than physical reality, and it would be easy to argue that it also makes up much more of our distinct identity."

We agree with Yves that virtuality is indeed an extension of us, part of who we are, and thus, part of our identity. We can now establish virtual relations, which are not merely fictitious but real. So, in this sense, "virtuality" is not the contradiction of "reality" but another option for perceiving and living our lives. Virtuality, as an alternative dimension, can also be inhabited. If we were to create an alternate reality – not necessarily virtual, or at least not entirely – we would support Yves's ideal to produce a beautiful, safe world where everyone can become part of it and construct diverse forms of interactions within the universe of entities that shares common space and time.

Right page before

YVES SCHERER  
*A Faithful Man*, 2021  
 Inkjet print, lenticular lens, acrylic glass  
 and KT-board in wooden frame with glass  
 Unique  
 Frame 201.5 × 152 × 6.5 cm /  
 79 1/4 × 59 3/4 × 2 1/2 in  
 Image 196 × 146.5 cm / 77 1/4 × 57 3/4 in  
 Courtesy the artist and Galerie  
 Eva Presenhuber





Current page

YVES SCHERER  
*Casa Pedregal*, 2023  
 KT-Board, light jet print, lenticular lens,  
 acrylic glass, artist's frame  
 163 x 123 x 6 cm / 64 1/4 x 48 1/2 x 2 1/3 in  
 Courtesy the artist

Right page

YVES SCHERER  
*Stuyvesant Square*, 2023  
 KT-Board, light jet print, lenticular lens,  
 acrylic glass, artist's frame  
 163 x 123 x 6 cm / 64 1/4 x 48 1/2 x 2 1/3 in  
 Courtesy the artist and Galleri Golsa











Double page before

YVES SCHERER  
Installation view "Candida", Kunsthau  
Grenchen 2020.

Left page

YVES SCHERER  
*What if Yves made applejuice*, 2021  
Paint and lacquer on aluminium  
145 x 85 x 70 cm / 57 x 33 1/2 x 27 1/2 in  
Courtesy the artist and Galerie Guido  
W. Baudach Berlin



Right page

YVES SCHERER  
*Laetitia*, 2021  
Painted aluminum  
Unique  
160 × 65 × 58.5 cm / 63 × 25 5/8 × 23 in  
Courtesy the artist and Galerie Eva  
Presenhuber





The Collective

Exhibitions

*Agenda 2023*



# Katharina Grosse: Studio Paintings, 1988–2022

3 March – 25 June 2023, Bern



Exhibition views: Katharina Grosse *Studio Paintings, 1988–2022*  
© Rolf Siegenthaler/Kunstmuseum Bern

From 3 March to 25 June 2023, the Kunstmuseum Bern will present a large-scale exhibition on Katharina Grosse. It is the first exhibition in Switzerland to focus on Grosse’s studio works. The large-format and colourful paintings from the late 1980s to the present day make it clear what an important role works on canvas play in the German artist’s entire oeuvre.

Since the 1990s, Katharina Grosse (\*1961) has been developing an oeuvre that is captivating for its performativity and mediality. Colour is central to Grosse’s practice: she experiments with its physical presence and its sensory and socio-political potentials. Grosse uses colour

to dissolve conventional relationships between foreground, background and sub-surface – both on the canvas and beyond. The exhibition explores the canvas paintings Katharina Grosse produced in her studio from the late 1980s to the present day. In the large-scale survey show, the Kunstmuseum Bern presents 43 paintings from all creative phases and three new room-filling photographic prints on fabric. The exhibition was conceived by the Mildred Lane Kemper Museum in St. Louis and further developed together with the artist for the rooms of the Kunstmuseum Bern.

# Augustin Rebetez: Vitamin

18 February – 29 May 2023, Aarau



Installation view Augustin Rebetez *Vitamin*  
18.2.–29.5.2023, Aargauer Kunsthau, Aarau  
Augustin Rebetez, Studio Mistake, 2023  
In collaboration with Colin Jeanneret, Stanislas Delarue,  
Lia Martinelli, Zoé Philipona  
Photo: ullmann.photography

It can get loud and uncomfortable. Augustin Rebetez (\*1986) is fine with that: he is not afraid to challenge his audience and likes to fight fire with fire. So it suddenly becomes comfortably warm in the grey winter. Rebetez’s works give energy and show his joy in building up the excessive demands and contradictions of modern life into a storm of meaning.

The works of the French-Swiss artist give rise to fantastic worlds and dissolve everyday conventions with sombre lightness. Rebetez is both a collector and a poet. He appropriates easily understandable signs that can be read cross-culturally and condenses them into ensembles

and scenographies. In this way, he creates expansive, multi-layered installations from a wide variety of media. He succeeds in creating a poetic interplay between high and low art. In the spirit of the invigorating and universal effect of art, the large solo exhibition Vitamin brings together a wealth of new works to create a unique art experience.

In his most comprehensive solo exhibition to date, Augustin Rebetez occupies the entire ground floor of the Aargauer Kunsthau with his unmistakable, yet universally comprehensible mythical creatures and dream architectures.

# Rita Ackermann: Hidden

12 March – 13 August 2023, Lugano



Rita Ackermann *War Drawings, Coming of Age*, 2022  
Acrylic paint, oil and China marker on canvas  
© Rita Ackermann. Courtesy of the artist and Hauser & Wirth  
Photo: Thomas Barratt

The exhibition focuses on a selection of recent paintings that enter into a dialogue with the artist’s early work from the 1990s. On display are approximately 50 paintings and drawings created in New York over the past 30 years.

Rita Ackermann invents images that transform into spontaneous sensations. Her disturbing images of young girls are now part of a global visual universe. The paintings and drawings, created between 1993 and 1995, develop adolescent female figures who multiply like clones and engage in all kinds of self-destructive and risky activities. With their ambiguous presence, these first works function as connecting

bridges between popular and high culture, much like the myths and popular legends that are often processed here and echo behind the images. Twenty years later, Ackermann leaves the figure behind. Today Ackermann has arrived at her series “Mama”: Lines and gestures, figures and motifs appear on the surface only to dissolve and then reappear in other places. In the first months of 2022, Ackermann began work on her latest series of drawings entitled “War Drawings”.



# Dieter Roth: Pressed Pressed

29 April – 27 August 2023, Chur



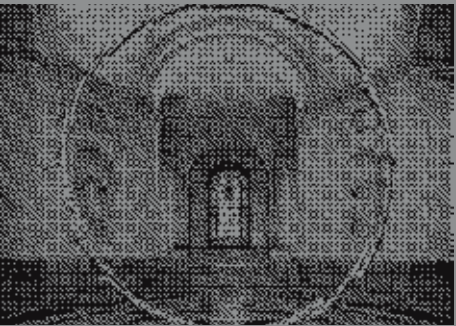
Dieter Roth, *Literaturwurst “Die Welt”*, 1969  
Chopped-up copy of the newspaper “Die Welt” in a plastic casing formed into a sausage, striped tape

The Bündner Kunstmuseum is dedicating an exhibition to Dieter Roth that provides a rare overview of his sprawling printmaking oeuvre based on representative groups of works. Starting from his early work on concrete art and poetry, Roth achieved his artistic liberation in Providence, USA. From then on, the artist experimented with food as a material, broke with all formal expectations and thus set in motion a development that is still considered groundbreaking today. As a result, the artist created an oeuvre of prints of enormous stylistic diversity. Prints incorporating sausage and cheese, iconographic silkscreens based on postcards or late, rather painterly still lifes bear witness to his immense creative power. The pivotal point remained the theme of

self-reflection, which presented itself throughout all phases, sometimes humorously, sometimes self-critically, sometimes laconically. His exploration of language, to which he remained true throughout his life, gave rise to works that have not lost their provocative content to the present day. The exhibition, which comprises around two hundred prints, focuses on key works and provides a unique insight into Roth’s experimental approach to his work, flanked by selected artist’s books with which he also broke new ground. The exhibition, conceived by the Deichtorhallen Hamburg together with the Dieter Roth Foundation, can be seen in an adapted form at the Bündner Kunstmuseum Chur.

# Ugo Rondinone – When the sun goes down...

26 January – 18 June 2023, Geneva



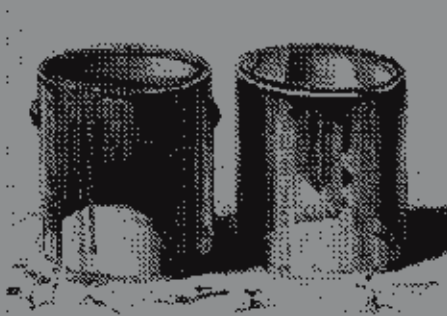
Rhythmic space. The opening  
© Musée d’art et d’histoire de Genève,  
Photo: Stefan Altenburger

For its third XL exhibition, the MAH invites Ugo Rondinone to appropriate the main building and the museum collection to undertake a unique experiment. Rondinone, one of the most important artists of his generation, creates surprising meditations on nature and the “condition humaine”, developing an organic vocabulary of forms in which a variety of sculptural and painterly traditions come together. Now he is practising this art of correspondences and elective affinities at museum level, setting up a dialogue between more than 500 pieces from the MAH collection and his own works. With “when the

sun goes down and the moon comes up”, Ugo Rondinone invites us to traverse the mirror. Impressed by the symmetry and dignified aura of the museum building designed by architect Marc Camoletti, he considers it a suitable place to create harmonies and correspondences between two recognised Swiss artists who are well represented in the MAH collection. Around the works of Ferdinand Hodler (1853–1918) and Félix Vallotton (1865–1925), a three-part dialogue is created that includes diverse pieces from the museum collection (paintings, sketches, utilitarian objects) and works by Rondinone himself.

# Wayne Thiebaud

29 January – 21 May 2023, Basel



Wayne Thiebaud *Two Paint Cans*, 1987  
Oil on canvas  
© Wayne Thiebaud

With Wayne Thiebaud (1920–2021), the Fondation Beyeler is dedicating a retrospective to an exceptional contemporary painter. Thiebaud is largely unknown to the public in Europe, but has long been popular in the USA.

It is worth taking a close look at Thiebaud’s works. At first, the everyday motifs such as cake displays or slot machines catch the eye; in this sense, Thiebaud was a representative of Pop Art. On closer inspection, however, each motif dissolves into a wide spectrum of innumerable colours and shades, which only in their sum produce a recognisable image. In Thiebaud’s work, therefore, it is not so much the motif

as the painting method that is at the centre of his art. Throughout his life, the artist devoted himself to three main themes: things, people and landscapes. The exhibition shows Thiebaud’s oil and acrylic paintings as well as drawings. The boundaries between objectivity and non-objectivity are fluid: Thiebaud’s ingenious use of colour subjects all pictorial elements to a process of abstraction, thus enabling an extraordinary experience of colour.



# Our Stories

*B.I. Collection:*

*The perfect partner for car aficionados*

Beat Imwinkelried—

*But why, in fact, do we collect?*

*Art as Experience:*

*A Brief Introduction to John Dewey's  
Theory of Art*



*B.I. Collection:  
The perfect partner for car aficionados*

EXKLUSIV COLLECTIBLES

B.I. COLLECTION is the perfect partner for car lovers looking for exclusivity and uniqueness. With branches in Zurich, St. Gallen, Basel and Gstaad, B.I. COLLECTION offers a wide range of high-end automobiles from renowned brands such as Ferrari, Maserati, Bugatti, Porsche and Mercedes-Benz, as well as from small-series manufacturers and design manufactories such as Zagato, De Tomaso and Manifattura Automobili Torino.

SEAMLESS CUSTOMISATION

B.I. COLLECTION is known for its seamless customisation, creating tailor-made solutions for car lovers seeking individual experiences. By working with the best designers, customers can create their own vehicles, whether it's a small batch or a one-off project.

COMPREHENSIVE SERVICES

B.I. COLLECTION offers first-class VIP services. In addition to collector and concierge services, B.I. COLLECTION offers storage, transport and logistics as well as restoration of unique rarities. The B.I. COLLECTION Car Safe® in St. Gallen is the most modern fully automated storage system in Europe and is available to customers throughout Switzerland thanks to the concierge service.

CURATED EXPERIENCES

Experience a world of automotive luxury in the new flagship store of B.I. COLLECTION in St. Gallen that stands out from conventional car dealerships. Discover a unique platform for intellectual and social enrichment that offers a mix of automobiles, design, fashion and art. The themed exhibitions and events bring designers and makers together for an unparalleled experience. Visit us and experience a world of automotive luxury like no other.

LUXURY BEYOND CARS

Coveted Treasures:  
Exclusive Collectibles for your Desires

Crafting Your Vision:  
Seamless Customization of your Favourites

Comprehensive Solutions:  
Comprehensive Services for your Collecting Needs

Curated to Perfection:  
Experiences tailored to your unique Interests

*B.I. Collection:  
The perfect partner for car aficionados*

Our story at B.I. Collection begins in 2015, when I acquired what was then Garage Foitek AG in Urdorf. Initially, taking on an operational role in the company was not what I had in mind. Past experience as a Ferrari customer had left me disillusioned with the company, and neither had I heard much praise in its favour. So, four years ago I assumed operational management. However, this marked what proved to be the start of an exciting journey.

Some four years ago I happened upon a little gem: the Pichler brothers were on the verge of selling their legendary company in Gstaad. Pichler GFG was shrouded in myth, for rumour had it that hundreds of first-rate collector's items were tucked away in the cellars. Furthermore, Pichler also represented the makes Mercedes, Porsche and Bugatti and was thus well established in the luxury segment.

About the same time, in Urdorf the hope was to liberate Foitek from its past and establish one's own identity. This is where the name "B.I. Collection" originated. The initials "B.I." signify that I represent the services and products of our employees in my name. The additional "Collection" reflects the fact that we are more than just a car dealership in the conventional sense of the word. The aim at each location is to establish ourselves as a meeting place for enthusiasts, a venue which, of course, displays superb cars, though not always for purchase. We often re-curate our showroom simply to inspire enthusiasm. Here, my first real collector's item was a Ferrari 250 GT Lusso in Grigio ferro. I later added a Ferrari Dino. My "collection" not only comprises cars, but works of art by Sylvie Fleurie, Annie Leibovitz or Lorenz Spring. The B.I. Cucina also has an integral role: This is where we treat guests to Italian cuisine and fine wines and engage in fascinating conversation, as one does at home.

A little over a year ago, I was fortunate enough to acquire the building of the former Aston Martin branch in St. Gallen – yet another jewel. I formed a new operating company and launched a completely new operational concept. But more on this later.

Besides this operational development, we have also advanced on other levels. Some two years ago, we decided to establish B.I. Collection as a lifestyle brand. Luxury brands are about offering great products

and services and being culturally relevant. It has always been that way. But what's different today is that trends and the perception of relevance shift far more rapidly, as do customer expectations. The art of keeping one's finger on the pulse and constantly determining which trends to follow is, for many, fast becoming a challenge. The heart of this lies in our magazine "The Collective", which you are currently reading. The magazine best exemplifies what we stand for, and is our way of keeping our finger on the pulse of the times.

Thus, the new B.I. Collection label has also taken under its umbrella other operations, such as Gstaad and Reinach/Basel, where we have been representing Maserati since 2012.

Two years ago, I was delighted about adding to our range of services by acquiring the former Wettstein garage in Basel. Today, this small venture operates under the name B.I. Concierge Basel and handles VIP services for all car-related matters.

In Niederwil/St. Gallen, we are currently establishing our new B.I. Collection Flagship Store as a showcase for automotive excellence – a veritable forum for kindred spirits both in terms of design and art as well as entertainment. The vision underlying B.I. Collection Curated differs profoundly from that of traditional car dealerships. At B.I. Collection, our services are augmented by intellectual and social enrichment.

And where will this journey lead? I simply cannot say. Size is of no interest to me. If anything, my search is for little jewels. What fuels my passion is identifying novel avenues and opportunities for connecting people – be they enthusiasts or connoisseurs – and to offer them access to things otherwise difficult to come by, but which they nevertheless find highly desirable. I have had the privilege to meet so many fascinating people over the intervening three years, not only in the automotive sector, but also in other fields, and who we bring together, among other places, in this magazine. "If you think adventures are dangerous, try routine. It's deadly." (Paulo Coelho, Brazilian writer).



## Beat Imwinkelried – *But why, in fact, do we collect?*

Whoever seeks happiness collects. Collecting inspires a sense of inner joy and forges new social ties. The things people collect are quite astonishing. Art, handbags, books, cars, malt whisky bottles, training shoes, tractors and dolls. In monetary terms, art objects, especially paintings, and antiques tend to be the focus of collecting.

But what is it that motivates people to collect? The key element is undoubtedly passion. Often one simply has little idea about why one collects something; but one goes ahead and does so simply because it affords pleasure, in other words, from an intrinsic motivation. Another reason for collecting is that it allows one to realise oneself, to create something by oneself. Anybody can collect, and one requires neither large sums of money nor higher degrees to do so. One further reason is the status that comes with collecting certain objects, such as paintings or first editions of famous books. It's a means of exhibiting good taste to the outside world.

Thus, we collect not for the sake of collecting, since if this were the case, one could collect anything, something which would prompt immediate collapse into utter chaos; collecting is a form of self-expression. For there is an immaterial dimension to every collection. It has structure, one confines oneself to specific objects, producers and periods. A collection consists of something personal and hence unique. Through it, we express something, we communicate. But what a communication! – Filled with an abundance of self-revelation and appeal to admire, not the collection or the collector, but the collected objects themselves. As Austrian philosopher, psychotherapist and communications scholar Paul Watzlawick (1921–2007) once observed, communication constitutes a vital aspect in the formation of relationships. Indeed, one communicates only for reasons of self-awareness and relationship-building. Maintaining a collection means entering into a perpetual monologue and dialogue with oneself, with guests as well as with a field, with art, for example, and with collecting in general.

But there are also financial motives for becoming a collector. Collections are well suited for making capital investments, for money laundering and for tax savings. Recently, collections of valuable works of art or cars have been increasingly advocated as supplementary financial

assets in shares and real estate, since there is comparatively little correlation between fluctuations in the value of these investment options.

Collecting brings happiness. Anyone passionate about putting together a car collection will experience a sense of joy that no one can deprive them of.

Collectors also enjoy more social contacts, because attached to every collection is a club, no matter how curious it may be. As the owner of a Ferrari classic car, one might join various clubs, such as the Ferrari Owners Club Switzerland, or attend famous round trips like the Mille Miglia or Ferrari's Cavalcade Classiche. Here, too, one meets with like-minded people. According to Professor Bruno S. Frey, greater personal relationships increase one's satisfaction in life. Collecting also brings happiness since it is an active exchange: Money is exchanged for a collectible. Thus, the impersonal and collection document in one's possession converts as something personal and individual. It becomes a form of expression. Consequently, money is not senselessly wasted, heirs are not deprived of anything, and the collector thus has a clear conscience. Only rarely does an inordinate and uncontrolled passion for collecting result in unhappiness.

But collecting also brings with it several challenges, the most serious being limited space. Most collectors wish to acquire ever more objects, but simply have insufficient storage space let alone room to display them. This is where we provide a solution with our storage services in Zurich, Basel, Gstaad and St. Gallen.

A collection may also fall victim to acts of vandalism, to fire or theft. For such cases, special insurances are recommended, but they are expensive.

The B.I. COLLECTION Car Safe® in St. Gallen is the most advanced, fully automated storage system in Europe and is available to customers throughout Switzerland thanks to the concierge service. Oxygen reduction prevents the outbreak of fires, for example.

Another key issue is the fate of objects once the collector is no longer able to attend to them or when he or she passes away. One encouraging aspect is when the heirs of a collection wish to maintain it. This,

## Beat Imwinkelried – *But why, in fact, do we collect?*

however, is seldom the case since subsequent generations often have little interest in what, at times, can be somewhat bizarre collections, or else they have very diverging tastes. In most cases, then, the collection is dismantled, destroying what the collector had built up with passion. Nobody remembers such collections later on, and they are erased from our collective memory. But when kept, the collection continues to speak; and so, a part of the deceased will forever remain in dialogue with the world. This is why we offer our Collector's Service. Together with the collector, a plan is drafted for the collection's medium-and-long-term future.

Almost all collectors believe in the great value of their collection, something which is seriously misguided. Time and again, we hear and read information on the enormously high prices fetched for single items within a collection, such as when a Chinese art collector paid the staggering sum of 170.4 million dollars for Amedeo Modigliani's painting "Nu couché". Or when Andy Warhol's "Shot Sage Blue Marilyn" sold for \$195.04 million. In 2022, one car shattered all previous price records at classic car auctions: The Mercedes-Benz 300SLR Uhlenhaut Coupé from 1955 earned the title of "Most Expensive Car in the World" when sold for some 135 million euros.

That said, it is easy to underestimate the scores of low-price cars and artworks that go unnoticed, and that objects with low price tags are never accepted by dealers and auction houses in the first place, and that a considerable number of objects put up for sale at auctions are returned unsold. The countless art-price indexes thus encourage erroneous assessments. Ultimately, however, it is not merely the material value of a collection that counts: Essentially, a collection has an intangible dimension, which, though perhaps not collectively recognised, is of inestimable value for the individual.

Ultimately, when it comes to collecting, there is only one certainty: It must be driven by passion. Nobody can diminish the satisfaction it arouses, regardless of unpredictable price fluctuations. It is precisely in today's world, dominated as it is by all too many rules and regulations, that collecting affords the gratifying opportunity to act in a self-determined manner and to express oneself. According to Prof. Bruno Frey, it is essential to foster just such happiness.



## *Art as Experience: A Brief Introduction to John Dewey's Theory of Art*

John Dewey's theory of art turns on the concept of art as experience. Through his investigations into the meaning and function of art, Dewey concluded that its essence lies in "aesthetic experience."

John Dewey (1859–1952) has been regarded as perhaps the most influential among twentieth-century American philosophers. His theories on progressive education and democracy urged a radical democratic transformation of education and society.

While, unfortunately, John Dewey's theory of art has failed to receive the same degree of attention as his other work, I argue that this is not owing to any lack of relevance, but rather to the fact that democracy and education were among the dominant themes of his work, bearing in mind the decline of monarchy and the rise of the republic. Dewey was one of the first to regard art differently: Rather than approaching it from the vantage point of the audience, Dewey examined art from the creator's perspective.

What is art? What is the relationship between art and science, art and society, art and emotion? How do art and experience correlate? These are some of the questions to which *Art as Experience* (1934) seeks to provide answers.

Prior to the introduction of the museum and the institutionalisation of art's history, creative handicrafts occupied an integral place in human life. Much in the same way as the car today: From pure utilitarian good to symbolisation of power, from luxury good to expression of affect. Everyone uses the car in their daily lives as an integral part of pragmatic mobility, yet there are a few who use it for so much more, beyond the materialistic and that-which-is-actually-there, indeed, in ways such as only art is capable.

John Dewey's theory differentiates ordinary experience from what he termed special experience. And it is this distinction between the two forms that constitutes one of the essential aspects of his theory. Without presuming to rise to the heights of John Dewey, I distinguish between pragmatic or rational mobility, as ordinary experience, and affective mobility, as special experience. Driving over the Julier Pass in a Porsche 911 Targa (1967) or participating in the Mille

Miglia in a Mercedes 300 SL "Gullwing" would be instances of special experiences.

Ordinary experience is per se without structure. It is in continuous flow. The subject passes through the experience of life, though not in a way that would constitute a special experience. It is simply idling, day in and day out, passing in on one side and going out the other, raw and unaware.

The situation is different in cases of special experience. Only a single, defining event differs from ordinary experience: Dining at the Osteria Francescana with Massimo Bottura is likely to remain a fond memory for the rest of one's life.

This may take on enormous proportions – a dispute with a formerly trusted person, a catastrophe averted by the skin of one's teeth. Or it may have been something of minor consequence – which, precisely because of its insignificance, perhaps illustrates all the more clearly what a special experience signifies. It might be a meal in a Gstaad or Milanese restaurant about which one afterwards declares: "That was a special experience." It is a lasting tribute to all that dining can be.

A special experience has a pattern, a beginning, a climax and an end. Consider the delivery of a Ferrari 812 GTS or a Bugatti Chiron. Take a concert by Yuja Wang. Let's take holidaying in the Galapagos. These are fundamentally different from a very mundane experience such as driving to work on a Monday morning from Zollikon to the Paradeplatz in a German luxury-class car.

I believe that for Dewey, a special experience is one which distinguishes itself from general experience. Aspects of life deserving of recollection. Thus, routine would be the antithesis of an exceptional experience. The demanding routines of working life are typified by repetition. Last but not least, K., in Kafka's work "The Castle" provides both a frightening and formative prime example of this. In time, when following the same routine, one notes that each day is indistinguishable from the next. The upshot would be that there is no longer any day worth remembering, and that everyday, ordinary experience evaporates from the subconscious. Life then becomes an

## *Art as Experience: A Brief Introduction to John Dewey's Theory of Art*

accumulation of recurrences of the same, a rabid pursuit towards one objective. In the process, we become automatons bereft of feeling. But what kind of an objective is this? And what is the point of achieving it? But, and most importantly, what happens when one has achieved the coveted objective depending as it does, on the repetition of a single activity? Does one perform this for oneself or for the sake of society, and why does society have any say over one's actions? A special experience comes as a liberating blast. It rouses us from the somnambulistic condition induced by daily repetition and compels us to face life knowingly and not as automatons. The entire luxury goods industry profits from this. How many treat themselves to something special as a "reward"; be it a pair of sneakers from Louis Vuitton, a belt from Hermès or a new pair of custom-made shoes from Vickermann & Stoya. This is what makes life worth living, because it is about living and not mere survival.

What does this reveal to us? People should aspire to have as many special experiences as possible. Bunkering funds on an account may make economic sense in the short term. But with respect to quality of life, such an approach to living has its limits. Ultimately, it is up to each person to decide for themselves just how they seek to shape to their lives in the most fulfilling and worthwhile manner possible.



# THE NAME “PORSCHE” WAS ONE OF THE FIRST WORDS I EVER UTTERED.

Florian Lemberger



B.I. Collection met with founder of Supercar Owners Circle (SOC), Florian Lemberger, for a discussion and to mark the joint 2023 kick-off of our new partnership; and very much in the spirit of our motto “Luxury Beyond Cars.” In the inspired setting of Zurich’s Kunsthaus Bar, our mutual ideas flowed – and with one aim in mind: to create mutually inspiring experiences for both SOC members and B.I. Collection’s clientele: Experiences initiated in the manner of art and brought to life through colour and form. One may read Florian Lemberger’s story behind the club – one of the most important global networks among international collectors in the exclusive supercar scene.

Image material: Sven Germann, provided  
Interview: Anke Fischer

B.I. Collection: Florian, within an eight-year period you managed to build up a unique international circle of automobile collectors. How did it all come about?

Everything was fired by my passion for cars, something which was handed down to my brother and me by our father. This world has fascinated me for as long as I can recall. The name “Porsche” was one of the first words I ever uttered. My brother and I regularly shared great moments with our father, either on the racetrack or at various other events. Despite this great enthusiasm, my career took a different trajectory: I majored in law at the University of St. Gallen before going on to study finance at the London Business School; and, following my MAS in Real Estate at the University of Zurich, I finally landed up in the real estate industry. My professional milieu presented me with an opportunity to invest in The Chedi Andermatt hotel. In partnership with a select group of investors, we acquired all the apartments in this magnificent hotel. To breathe new life into the hotel concept and the region around Andermatt and to attract the right people, this region, with its wonderful mountain roads and passes, suggested itself as ideally suited to a motoring event, and thus marked the birth of the SOC.

BIC: I would like to dig a little deeper: there are car clubs everywhere – Porsche clubs, Aston Martin clubs, etc., or

rallies and events, some of which have a long tradition. How has the SOC nevertheless succeeded in winning so many major collectors for you within such short time?

What distinguishes us, above all else, is our deliberate policy of targeting only the top segment of car collectors. This particular type of owner embraces other values and buys vehicles for a different set of reasons. In 2014, we organised the first event in Switzerland, a unique hybrid of rally and concours for both modern and historic supercars. We injected a refreshing spirit which, in conjunction with the luxurious ambience of the 5-star hotel and the conference approach with interesting guest speakers from the automotive industry, led to the combination of completely new elements.

BIC: What are the SOC admission process/qualification criteria?

We never advertise, and have learned that case-by-case promotion makes the most sense. Our attendees have been recommending us within their circle of acquaintances right from the first event, and this is how new members are constantly recruited. This organic and deliberate growth dovetails perfectly with our philosophy. The primary admission criterion is the collection, the passion for cars and the collector’s personality. After that, we then invite the potential member to one of our events and see how he



or she interacts with current members within a social context, and what the response is.

BIC: What was your dream car or model at fifteen years of age?

For me, the ultimate dream car would have been the Ferrari 250 GT Berlinetta SWB. Besides being an exceptionally beautiful and truly iconic car, it was perhaps one of the most important GT racers of its time.

BIC: Do you consider yourself a “collector”?

I am a collector, yes, but within my means. My passion for cars is at a very high level thanks to the exclusivity of the SOC, which is only to a degree accessible to me financially.

BIC: What, for members, do you see as the greatest “take home value” from your events?

They are most definitely the members themselves and the participants. Many may think of them as extroverts. Yet this is not the case. We are a community of kindred spirits who live out their ardour for cars and cherish the informal get-together in refined and relaxed surroundings.

BIC: What are your sources of inspiration?

Initially, SOC was created as a platform for car collectors to provide various services to clients. It is their feedback and input which, for us, forms the basis and our raison d'être. Hence, we could easily reinvent our company on a daily basis and tailor it to their needs and ideas.

BIC: What do you have in mind for the cooperation with B.I. Collection and our magazine?

From a conceptual as well as a visual perspective, your magazine THE COLLECTIVE was a crucial aspect in initiating this partnership. B.I. Collection and the Supercar Owners Circle complement each other perfectly. Our clientele and service portfolio enhance one another and so we are able to exploit an entire host of synergies and embark on fascinating projects. Your understanding of the luxury environment is very similar and also covers our sectors of cars, art and culture. This creates a route that we would like to embark on together.

BIC: We are planning to launch a new category with the SOC bearing the title “The Curated Ones,” in which each collector has the best of his vehicles showcased by a selected top photographer. What are your “favourites?”

Actually, this is an extremely tricky question, given the number of superb vehicles out there. Off the top of my head, I would say, the Ferrari F40 – the wondercar of my youth – and which I am now allowed to own; this would be followed by the Ferrari 250 SWB, which we discussed earlier. Other models that spring to mind would be the McLaren F1, the Bugatti Chiron Pur Sport, the Aston Martin Valkyrie or the Pagani Zonda Cinque.

BIC: Leaving aside the magazine, for a moment, do you envisage any other opportunities in which the SOC and B.I. Collection would be able to do something truly exceptional for SOC members?

Without a doubt! One dream would be to develop a special and limited model for our SOC members in collaboration with B.I. Collection network / manufacturers. We are also already launching the collaborative project “THE CURATED ONES” for the upcoming issue of THE COLLECTIVE, which will showcase special collector cars visually in new artistic expressions. Additional projects may follow physically or virtually in the fields of design, fashion, art and with selected events.

BIC: Our magazine unites exclusive cars with art, design, fashion, first-class photography and, above all, first-hand stories. Which of these aspects most appealed to you?

Every one of them captivates me. I had a taste for beauty and singularity already as a child. Art and design are essential sources of inspiration in my daily private life. I even once worked in the fashion industry for a short period of time just after my studies. I had the privilege of writing a book for the well-known Parisian fashion brand LANVIN about their label, their special features and values.

BIC: The Kunsthau Zürich's light-flooded architecture designed by David Chipperfield, found an elegantly minimalist form with great charisma. Do you feel a certain affinity with the Kunsthau?

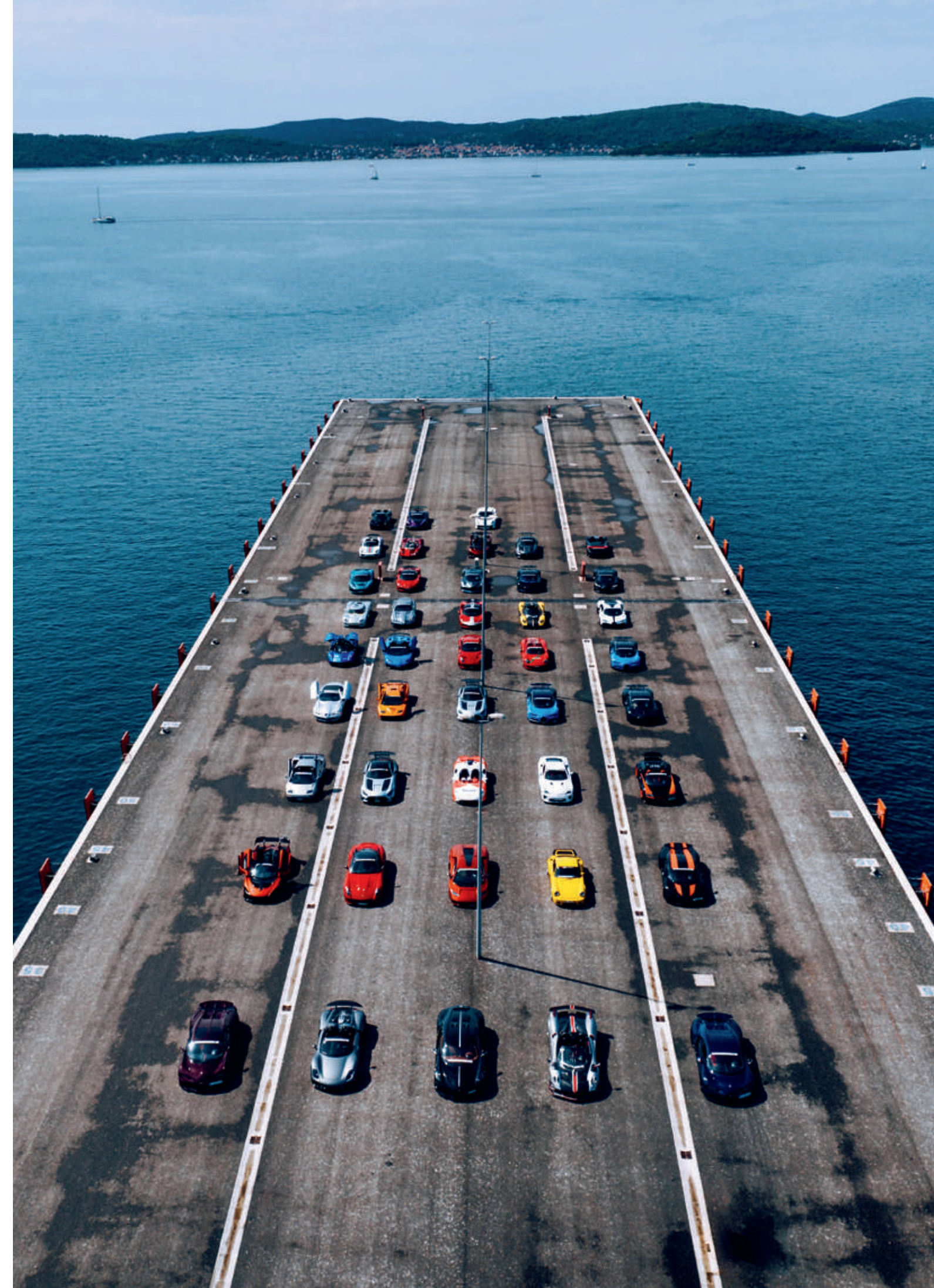
What connects me above all to the Kunsthau is its architecture; I lived in a building designed by David Chipperfield during my stay in London. There have also been close ties among my acquaintances to the Board of the Kunsthau for quite some time; and, of course, I very much enjoy the private viewing of the exhibitions.

BIC: Do you see any parallels between art collectors and car collectors?

Yes and no. Art collectors and car collectors certainly share some things in common. While they may collect different objects, what they do share is a passion for beauty, attention to detail and a profound respect for craftsmanship. Still, I know many car collectors who are less interested in art, and some art collectors who are far from being passionate about cars.

BIC: What, would you say, is the art movement or artist you find most appealing?

Photography, above all the artworks of Thomas Struth, are very much to my liking; Struth is one of the world's most important and influential photographic artists, most certainly since the triumph of his “museum pictures” at the beginning of the nineties.







## INTERVIEW WITH FLORIAN LEMBERGER

BIC: Which experience with the SOC has had the greatest influence or impact on you personally?

In 2015, we held our third event – the first in London, and the first outside Switzerland with McLaren as our new partner – when the SOC was still in its infancy. Back then, one of Queen Elizabeth II's cousins signed up for our event and so we were faced with the official ceremonies of the British Royal family for the first time. As it happened, once all the initial excitement had died down and the various arrangements had been made, the Royal Cousin was the most relaxed guest of the evening. Meanwhile, we have developed a somewhat more established routine, as several royal families are among our clients and feel at ease among us.

BIC: With which famous car designer would you most like to dine?

I have already had the pleasure of meeting several renowned car designers in person. SOC works very closely with several manufacturers, among them Aston Martin, Zagato, Pagani, Mercedes and Koenigsegg. I would, though, especially like to become better acquainted with Gordan Murray, the former Formula 1 racing car designer at McLaren. Until now, we've only had a virtual exchange.

BIC: What, would you, say has been the best piece of advice you have received about SOC?

I was given some truly valuable advice at our third event in the United Kingdom. Up to that point, our events were simply referred to as Supercar Weekends for which we organised ourselves from one event to the next. One participant's question as to why we didn't establish a club to facilitate the exchange between the members was a valuable insight. That same evening saw the adoption of the community idea and the name was hence replaced by Supercar Owners Circle.

BIC: What talent would you most like to have?

I shy away from the limelight, though I keep on hearing that it would be important for me to be more prominent for our clients and for events. Well, this would be something I could certainly work on. But I prefer to pull the strings from backstage.

BIC: Are there any plans afoot to conquer the Metaverse with the SOC?

SOC was one of the first pioneers of NFT in the automotive world. We presented a piece of digital art – a custom-designed poster for the SOC by a well-known car designer – to our members at Christmas. It was an experiment. Personally, I have little sympathy for people withdrawing from the public sphere and expressing themselves in the virtual world. I am far more interested in meeting and interacting with people in person. But we have noticed that on Instagram, for example, our SOC events are created and experienced by our enthusiasts in the virtual world, a movement we are following with interest, of course.

BIC: Florian, is there a dream you would like to fulfil in connection with SOC's future development?

My original vision for the Supercar Owners Circle has remained constant since its inception. SOC should establish itself as the world's premier network of car collectors and thus provide our members with a unique opportunity to live out their passion for special automobiles among like-minded people. In collaboration with our partners, we aspire to deliver one-of-a-kind supercar experiences while simultaneously setting ever new benchmarks. Our goal is to be in a position to hold at least one SOC event per year on every continent. As a company, we consistently strive to reinvent and evolve so as to best meet the ever-changing needs of our members.

One personal highlight is our ongoing talks with NETFLIX and other providers for a series entitled "The Perfect Supercar", which is about reporting on various aspects of the world's most spectacular cars, such as performance, exclusivity, design, etc. The SOC and its members have a central role to play in this undertaking. Needless to say, the ultimate dream would be to realise such a series.



# FROM THE VINEYARD

Interview: Anke Fischer  
Photos: Sven Germann

B.I. Collection: Florentina, you formerly held a position in sales for the IT specialist SAP. You now run a fine-wine company in Zurich. What was it that brought about this decisive career change?

I am indebted to Silvio Denz, my father-in-law, for first sparking my passion for wine. He introduced me to the world of wine and would serve me the most exquisite vintages. And although I stem from a wine-growing region in Germany, it was Silvio who first inspired my enthusiasm and wealth of knowledge. I always longed to know more and he would invariably have an ear for all my questions. In 2018, when Silvio resolved to devote more time and energy to his wineries, to the vineyards and to wine production, he handed Denz Wines over to his son Claudio, my husband. Claudio and I very soon realised what a gem this was. It was thanks to my sales experience at SAP and new passion for wine, that I was eager to develop Denz Wines. At SAP I dealt with digital products, but with wine I now have the opportunity to handle something emotional that can be truly experienced and enjoyed. I regard this as a challenging opportunity.

BIC: You mentioned that you restructured Denz Weine in recent years. Silvio, founder of Denz Weine and your father-in-law, is a highly successful and established entrepreneur. How did you manage to carry out your new ideas?

I was cautious at first and felt my way slowly. Yet I already had my husband Claudio on board and was bold enough to openly share my vision among the family. Silvio provided me with a terrific leap of faith and supported and encouraged me absolutely, despite his initial scepticism. Our discussions on strategy were transparent from the outset, including my business plans and budgets.

BIC: You expanded the range of products at Denz Weine substantially, and are actively on the lookout for collaborations with new producers, notably from Spain and Italy. But this must be difficult as a producer? Are you not constantly accused of a latent conflict of interest?

Initially, I reduced the range due to the fact that we had an extensive inventory without clear focus. It was also important to give centre stage to our own wines, and furthermore, an attractive one. I deliberately sought partnerships with producers who represent and adhere to similar values as our own. As a result, wines from Spain were added for the first time. I fail to see a conflict of interest arising from the fact that we are ourselves producers: There is no conflict, quite to the contrary, and precisely because we understand what the daily challenges of a wine-grower entail. Thus, primarily owing to our commitment and experience, in our auction house we cover the entire “life cycle of wine” – from winemaker and producer, to wholesale seller and retailer.

BIC: A decade ago, it seemed almost as if new wine merchants were mushrooming in virtually every neighbourhood of Basel, Bern and Zurich. Indeed, in 2000 there were 2,345 registered wine merchants, while by 2021 the figure was well over double that of the previous year. How are wine merchants still able to distinguish themselves in the face of such fierce competition?

The greatest challenge, right from the outset, was to define precisely who we are, how we wish to position ourselves in the market and how we aim to achieve distinction from others. It is my belief that the company must be invested with soul, its own unique identity. Denz Weine is a family-owned business, and we intend to keep it that way. This is the ethos we culti-

vate along with our employees and our producers, all of whom we know personally and with whom we have a lively exchange of ideas.

BIC: The market share of Swiss wine within Switzerland has now climbed to 42% and is continuing to rise. This exacerbates the competitive situation for wine merchants even more. Does this worry you in any way?

I am glad that the demand for local wines is showing a positive development. I personally enjoy Swiss wines – especially when served with regional dishes. Such classics as Bordeaux and Burgundy, but also major Spanish wines will never drop out of fashion. Besides, new things appear every day, and then there are always the “hypes.” This is why our careful, expert selection, which is tailored to our clientele's preferences and expectations, is crucial. For years, red wines could never be heavy enough, but what counts today is a good balance between enhanced freshness and elegance. This does not necessarily mean a 15% vol. A nuanced, well-integrated acidity and ripe tannins that endow the wine with structure are of vital importance

BIC: How do you go about finding good producers? What are your criteria? How important are economic factors over and against your own tastes, your own nuances and passions? I imagine that you have little time to spend months travelling through Spain, Italy and France visiting all the producers. Or do you attend trade fairs?

Naturally, at the end of the day, profitability is decisive, but this is not to say that other important criteria, such as vine cultivation or the vinification process, are any less important. Furthermore, we favour family-run wineries, as they are simply the most suited to our needs. The work of the whole team revolves around implementing this strategy. We also attend trade fairs and tastings, but above all we draw on our own network within the wine world. One further factor is that because all our staff, as well as myself, have a constant vigilant eye out (and nose!) for novelty, we invariably discover new and interesting things. When it comes to further developing the range of

wines from a particular region, travel is indispensable; we aim to visit people on-site in order to get a comprehensive picture. One crucial rule is that it must never be a question of launching something new at all costs. We have to really stand behind the product and look for makers with their own distinctive signature, which may well have a few rough edges.

BIC: Our magazine features exclusive cars, art, design, fashion, first-class photographic work and, above all, stories based on our own experiences. Which of these elements do you personally find appealing?

“PS” – I am a tremendous car enthusiast! I am also particularly fascinated by the aspects of design and art that feature in THE COLLECTIVE, since I love to paint: Something which is both a source of inspiration and distraction to me.

BIC: Which famous wine-producer would you most like to dine with one day?

There are many, but Peter Sissek is among my most fascinating and trusted interlocutors. He is best known for being the mastermind behind Pingus, one of the highest-rated and most expensive red wines in Spain, and Château Rocheyron, a joint venture with Silvio, a jewel atop the historic limestone plateau of Saint-Émilion. I was delighted that Peter, a family friend, attended our wedding in 2018 and brought Pingus for our guests to sample. But there are many other highly talented and interesting personalities within Silvio's circle from whom I have greatly benefited.

BIC: Only two weeks ago you become mother to twins. This must have changed your life dramatically. How do you feel about this?

It's amazing! A great deal has changed so beautifully and with such purpose, and it has all come at just the right time. Denz Weine, as my first born, is now able to walk, so it's now the turn of my twin girls.

BIC: How much, do you think, will these new circumstances change your professional role as CEO of Denz Weine?

# TO THE TASTE









## INTERVIEW WITH FLORENTINA DENZ

prices and of outstanding quality. Tastes and preferences are unique and depend on the wine-lover; and so, discovering what one likes most is a matter of tasting different wines and acquiring one's own experience.

BIC: But is this an instance of double standards? While witnessing trends towards sustainability, longevity and conscious consumption, we at the same time declare fermented grape juice a collectible. A bottle of Romanée Conti 1945 fetched USD 558,000 at a Sotheby's auction. How does one square that?

To begin with, I am no apostle of morality. It may well be that a contradiction exists between the trend towards sustainability, longevity and conscious consumption on the one hand and the collecting of wine at astronomical prices on the other. That said, I see

wine as a collector's item, which is certainly not to suggest that we shouldn't treat it responsibly. Many wine lovers are collectors out of passion and with an interest in the history and culture of wine, and not solely on account of its high prices. In our auction house, we carefully research the history of the wine, from which source it originates and through which hands it passed, how it was aged and how it was transported. Extensive networks are also crucial for preventing counterfeiting. All this is decisive for acting responsibly and transparently in today's world.

BIC: Would you class yourself as a wine collector?

When it comes to wine collecting, I am a novice. My father-in-law is an experienced collector and Claudio and I are gradually beginning to establish our own collection.

Left: Florentina Denz, Managing Director Denz Weiner

I have reorganised things differently and have taken time off for the children until September. Taking care of them is important to me, and with twins there is always a great deal to do. I am given a lot of family support, by Claudio's mother Rita, and Claudio himself also lends a hand. This means that I am able to continue shaping and lending my support to important strategic issues at Denz Weiner. There is no contradiction for me in all this – different "Florentinas" are allowed, since I do everything with full passion.

BIC: In terms of the twin challenge of motherhood and career, what is likely to prove the most important thing for you when it comes to managing your time?

The most important thing for me is that Claudio and I continue to work with each other as a team. We set clear boundaries between children's time and working time, and we are supportive of one another.

BIC: How should we picture Florentina the wine connoisseur? Does fine wine flow at home every evening?

For me, enjoying wine does not imply drinking wine every evening. But naturally, I do bring wines home from work, which we then taste together. On weekends we enjoy a select wine in peace with friends, or with Silvio.

BIC: Along with art, watches, jewellery and cars, wine has also become a collector's item. Major auction houses (such as Sotheby's) also offer wine auctions. So, what is it that prompts people to collect wine in the first place?

I would hope that the source of wine collecting is passion and not merely a matter of investment for the cellar. I would hope that people deliberately choose the right wine for the right occasion and enjoy it. Since the drinking of wine carries important cultural weight, the sharing of something pleasurable and enjoying something together is commonly coupled with fond memories.

BIC: Few things are as versatile as wine. Different grape varieties from many different countries make fermented grape juice a real passion for many people. Prices vary from a few francs per bottle to seven-figure prices. But does costly necessarily translate into quality?

High prices by no means automatically reflect the quality of a wine. Pricing depends on several factors, such as provenance and region, vintage, the name of the winemaker, and most importantly, the quantity of bottles available for each vintage. There are also other factors, such as media exposure. Some wines may have a history, a status or a cult following. Yet there are very many wines available at affordable







# ASTON MARTIN DB5 CONVERTIBLE

Text: Nina Trembl

Scarcely any other car has been so intimately linked to glamour and class as the DB5, thanks, not least to Sean Connery in Goldfinger, for most of us, still the quintessential James Bond and film of all films. Other celebrities of the likes of Mick Jagger, could also be seen strutting their stuff in a DB5 between Carnaby Street and Mayfair, in swinging-sixties London. Similarly, Prince Charles, top model Elle McPherson, to name but a few, are among the rich and famous owners of a DB5 Volante.

Unveiled to the world’s press in 1963, the DB5 distinguished itself from the Carrozzeria Superleggera Touring not only by virtue of its new, sportier cut, but also thanks to two tech-

nical improvements. The new engine augmented the DB4’s engine from 3.8 litres to 4-litres, while the ZF five-speed gearbox and SU equal-pressure carburettors delivered 268 bhp. Electrically powered discs, dual hydraulic servo brakes and a boosted, in-line, six-cylinder motor boasting a top speed of 229 km were all features that were to guarantee DB5’s place among the decade’s most coveted vehicles.

The years 1963 to 1965 saw the production of a mere nineteen left-hand drive specimens, and between October 1965 and October 1966, when the designation Volante was officially adopted for the first time, Aston Martin converted the last thirty-seven units into the so-called “Short Chassis” Volante.

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