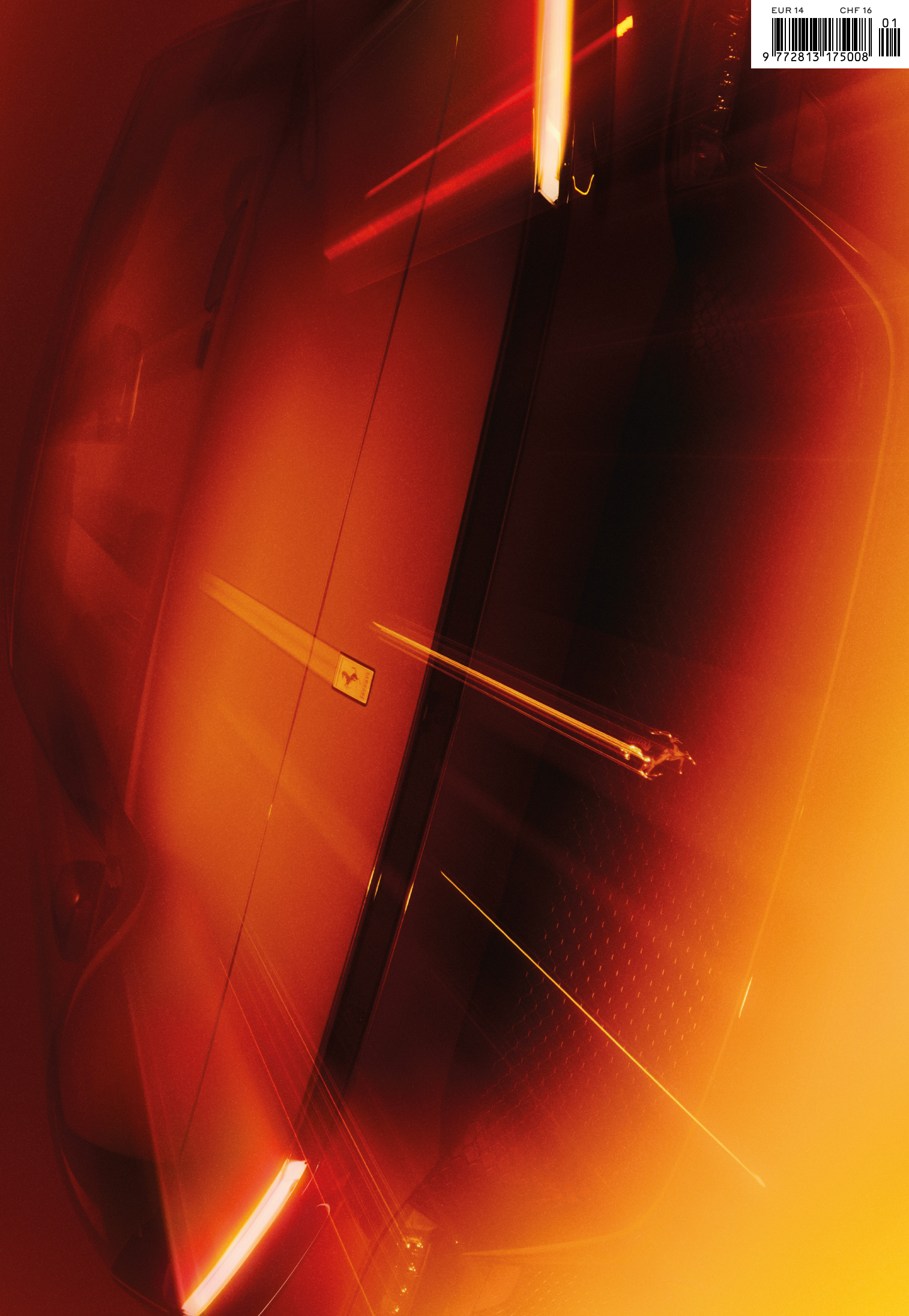


EUR 14 CHF 16
9 772813 475008 01



IMPRINT

Publisher & Editor in Chief BEAT IMWINKELRIED
Commercial Director & Contributing Editor ANKE FISCHER
Creative Direction CHARLES BLUNIER & CO.
Content NANSEN & PICCARD
Printing SCHELLENBERG DRUCK AG

CONTRIBUTORS

QIU YANG
JELKA VON LANGEN
GERAY MENA
ROBIN GUITTAT & ROMAN EREMCHENKO
CORENTIN LEROUX
BUCHERER
TORBJØRN RØDLAND

COVER

Photo QIU YANG

GENERAL TERMS AND CONDITIONS

Any tenders, sales contracts or cooperation relating to THE COLLECTIVE are subject to Swiss law. The publication THE COLLECTIVE and any extracts therefrom may not in any form whatsoever be reproduced or distributed, including by electronic means, without the express, prior written consent of the publisher. While every precaution has been taken to ensure that the contents of THE COLLECTIVE are published in accordance with the law, neither the publisher nor the authors guarantee that this is the case. Should you believe any part of this publication to be in breach of international copyright law, please do not hesitate to contact the publisher to seek redress for any such claim.

#foresight

Know what's coming round the corner.

For us, always being one step ahead doesn't just mean keeping up to date; it means aligning our vision and knowledge to what's coming your way. After all, optimising your finances is our top priority. Our entrepreneurial approach, personal and holistic advice, and customised solutions make us unique.

Welcome to Bank CIC.

MASERATI GRANTURISMO

THE OTHERS JUST TRAVEL



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



Maserati

B.I. COLLECTION BS AG

Aumattstrasse 138, 4153 Reinach



Verbrauch (WLTP) in l/100 km: kombiniert 10,1 - 10,0; CO₂-Emissionen in g/km*: kombiniert 229 - 227; Effizienzklasse: G.
*CO₂ ist das für die Erderwärmung hauptverantwortliche Treibhausgas; Durchschnitt aller erstmals in der Schweiz immatrikulierten Neuwagen 2024: 122 g/km. Der CO₂-Zielwert beträgt 118 g/km.

THE COLLECTIVE

EDITORIAL	5	PUROSANGUE	64
THE SHAPE OF THINGS TO COME	6	SET THE SCENE	74
SABINE MARCELIS	12	EXHIBITIONS 2024	87
PORTRAIT: ADAM LEVINE	30	B.I. CONTEMPORARY	93
THE ART OF GEMSETTING	34	HANS HANSEN	100
THE CURATED ONES	44	RED CARPET	118
FICTION	54		



EDITORIAL

Nº 6
04 2024

BEAT
IMWINKELRIED

Dear Readers,

In the world of collecting, whether it be luxury automobiles, exquisite watches, or art, the focus invariably lies on objects that combine two key characteristics: historical relevance and unique character. Take the Lamborghini Miura, for example, one of the world's pioneering super sports cars. Its uncompromising design paired with innovative features, such as the mid-engine concept with a transversely mounted V12, make it a jewel in any collection. Similarly, in the world of wristwatches, where Patek Philippe models – such as the Reference 1518, the first serial production perpetual calendar chronograph – fetch record prices at auction. In the art world, artists who have achieved the feat of combining craftsmanship with something entirely new and previously unseen are in high demand. Jean-Michel Basquiat is indelibly etched into memory for his pioneering integration of graffiti, drawing, and painting, which he applied across a spectrum of surfaces using diverse materials and techniques. Or consider the works of Cy Twombly, renowned for their visual and intellectual provocation. Twombly achieved fame for his ability to imbue the abstract with previously unknown expressive power, challenging us to think beyond traditional boundaries of art.

In this issue, we are delighted to introduce you to individuals who excel in their fields. Hans Hansen, who has been enriching photography for more than six decades with his innovative pictorial concepts, has granted us insights into his way of thinking and working. His unique approach to deconstructing objects and presenting them in a new light continues to fascinate, even decades after their creation. During a meeting in his studio, he also spoke to us about the art of letting go. Hansen recently gifted his complete works and his collection to a museum in Hamburg.

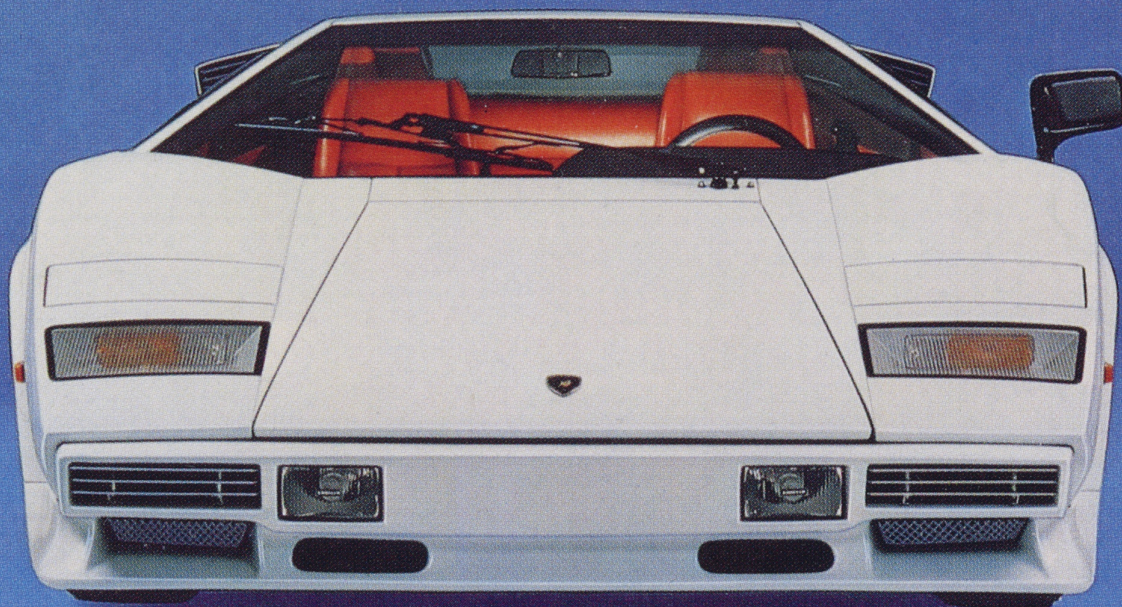
We also had the pleasure of visiting Sabine Marcelis in Rotterdam. The still young Dutchwoman is already considered one of the most innovative designers of her generation, testing the boundaries between design and art like few others. Torbjørn Rødland, another artist featured in our portfolio, captivates with his ability to evoke unique atmospheres in his photographs, transporting the viewer into a state of suspension between allure and unease. Finally, we have our automotive stories and photo series. Our rubric The Curated Ones continues to provide exclusive insights into extraordinary collections: this time we take a look at a Ferrari and a Lamborghini prized by a young collector, through the lenses of Robin Guittat and Roman Eremchenko.

I would like to thank everyone who has contributed to the success of this issue. It has been a personal privilege to work with so many talented people and I hope you enjoy reading it as much as we enjoyed putting it together.

Cordially,
Beat Imwinkelried
Publisher, Editor-in-Chief



Lamborghini



THE SHAPE OF THINGS TO COME

Text: Patrick Aulehla

From a barn in Piedmont into the hearts of automotive enthusiasts:
the Countach shook the audience at the 1971 Geneva Motor Show.
Exactly 50 years ago, the most important super sports car of all time went
into production.

It is spring 1971, near Grugliasco, a small town in Piedmont, just outside Turin. In a nondescript factory yard, the nights turn into days, faint spotlights flicker continuously through the windows, casting a glow outside. The voices of three men filter through the closed doors. They are the voices of Bertone's head of design, Marcello Gandini, just 32 years old, test driver and mechanic Bob Wallace, almost the same age, and a previously little-known profilista from Piedmont. To keep up their dwindling morale, they make loud jokes – well aware that the Geneva Motor Show is approaching, and fast. It is the edition of the motor show where the Alpine A310 attracts attention, Toyota and Mazda prove that they can gain a foothold in Europe with their coupés, Maserati presents the Bora – and all eyes are on the new version of the Lamborghini Miura.

What the young trio is working on in the shed, the thing in front of them on the dusty floor, is Marcello Gandini's latest design, due to be presented at the Swiss banquet in a few days' time. A concept car completely out of its time, referred to with understatement, technocratically and almost devoid of emotion as the "LP 112," which they built on commission from Giuseppe Bertone for his friend, a certain Ferruccio Lamborghini. No more than a finger exercise, if you like, a non-binding glimpse into the future of sports car design – while at the same time Lamborghini is preparing the presentation of the Miura SV in Sant'Agata, the successor to the sleek sports car with which Gandini had catapulted his name into the top echelons of automotive design five years earlier. The Spinto Veloce was to be Lamborghini's true sensation, the continuation of its success, its perfectly shaped elegance, its finely curved, streamlined contours. And the LP 112 would

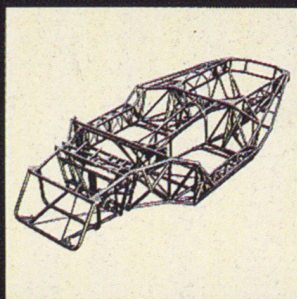
then make its debut on the Bertone stand with due respect as a radical break with its razor-sharp lines. That was the plan. And now, just a few days before the opening in Geneva, it is far from certain.

Time is running out, the three men in the unadorned factory hall continue to work. The year before, Gandini had already worked on a radical design break with the Lancia Stratos Zero, and in 1968 he experimented with the wedge shape in the Bertone Carabo. What he is now planning with the Countach is a different dimension. What neither Lamborghini nor Bertone were aware of at the time: A few days later, on March 11, 1971, automotive history would be rewritten forever. And the history of Lamborghini anyway. Sports car design would be redefined for the rest of the century – and beyond. The lines of super sports cars will forever follow a new credo.

At the age of 32, Marcello Gandini already had an eventful life behind him. The designer had once rebelled against his family's highly cultivated artistic tradition and had become neither a musician nor a conductor, but a car designer, one of the most gifted of his era – one of the big three of his generation, alongside Giugiaro and Fioravanti. Now he was rebelling again. This time against all laws of Italian sports car design. And against his own recipe for success. The LP 112 is as far removed from the then contemporary and by no means unfashionable Italian sports car design as kick and rush is from the art of catenaccio.

They make it. When the cloth was pulled from the Lamborghini Countach on March 11, 1971, the Geneva Motor Show was in

Lamborghini



AUTOTELAIO

Telaio bialbero in tubi d'acciaio portante - Fondo vettura in vetroresina - Scocca in alluminio - Cusce 2 posti - Carreggiata ant. 1600 mm post. 1520 mm - Passo 2450 mm. Lunghezza 3900 mm - Altezza 1020 mm. Disposizione motore e cambio: longitudinale, centrale. Sospensioni anteriori e posteriori a ruote indipendenti a quadrilateri trasversali - Ammortizzatori e viti d'acciaio. Sospensioni posteriori con 4 ammortizzatori - Barre stabilizzatrici anteriori e posteriori - Servosterzo a idraulica - Servo a cremagliera - Circuito frenante idraulico a doppio circuito - Servosterzo e pignone del freno in alluminio - Regolatore di frenata sul retroreno - Dischi freno anteriori - Volute cerchi fusi in Elextron - anteriori 7" x 14", posteriori 9" x 14" - Pneumatici: anteriori 205/70 VR 14 posteriori 215/70 VR 14 - Parafango in vetro laminato sottile - Pianone sterzo regolabile in altezza e profondità - Tergicristallo a parallelogramma - Vano portaoggetti - Capacità: Lit. 240 - 2 serbatoi carburante in lega leggera X una capacità complessiva di Lit. 120.

CHASSIS

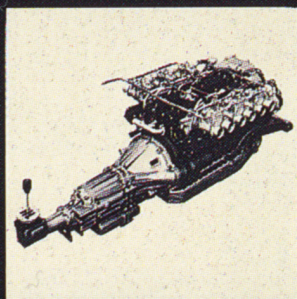
Tubular frame of integral construction - Fiberglass floor panels - Light alloy body - 2 seats - Coupled - Track front 59 in., rear 60 in. - Wheelbase: 90.7 in. - Length: 163 in. Width: 74 in. - Height: 42 in. Mid-engine with longitudinal layout Independent front and rear suspension with transverse A arms, dampers and coil springs Rear suspension with two dampers on top of wheel Front and rear stabilizer bars - Constant-meshing drive shafts - Rack and pinion steering - Dual circuit hydraulic brakes with servo units and alloy calipers - Brake regulator on rear axle - Ventilated brake discs - Wheels: Elextron rim, front: 7" x 14", rear: 9" x 14" - Tyres: front 205/70 VR 14, rear 215/70 VR 14 - Laminated glass windshield - Adjustable steering wheel - Parallel-glass windshield wipers - Luggage van capacity: 420 imp. pint. - 2 Light alloy fuel tanks, total capacity: 270 imp. pint.

CHASSIS

Châssis porteur en charpente tubulaire mince - Fonds voiture en fibre de verre - Carrosserie en alliage léger - Cuspe deux places - Voie avant: 1500 mm - voie arrière: 1520 mm - Empattement: 2450 mm - Longueur: 4140 mm - Largeur: 1890 mm - Hauteur: 1020 mm. Moteur: central longitudinal Suspension avant et arrière à roues indépendantes avec trapezes transversaux Amortisseurs et ressorts coaxiaux - Suspension arrière avec quatre amortisseurs - Servosterzo AV et AR - Demi-arbre de transmission à joints homocinétiques Direction à cremaglière - Freins à circuit hydraulique séparé avec servo et étriers en aluminium - Régulateur de freinage sur l'axe AR - Freins à disque ventilés - Roues: jantes en alliage avec coupe-étincilles AV 7" x 14" - 14" - AR 9" x 14" - Pneus: AV 205/70 VR 14, AR 215/70 VR 14 - Pneu à bande en verre laminé avant - Option de direction réglable en hauteur et profondeur - Essieu-plage à parallélogramme - Coffre à bagages capacité 240 litres - Deux réservoirs à essence en alliage léger, capacité totale 120 litres.

FAHRGESTELL

Selbsttragendes Rohrtrahmen-Fahrgestell - Aufbauboden aus Glasfaser - Leichtmetall-Karosserie - 2 Sitzplätze - Spur vorne: 1500 mm - Spur hinten: 1520 mm - Radstand: 2450 mm - Länge: 4140 mm - Breite: 1890 mm - Höhe: 1020 mm. Mittelmotor - 2 Getriebe - Einzelradaufhängung vorne und hinten mit Trapez-Querlenker, Stossdämpfern und Koaxialen Federn - Aufhängung hinten mit vier Stossdämpfern Kormenballen vorne und hinten - Gleichlaufende Achsverstellung - Zweibereichs-Steuerung mit Servo und Aluminium-Zuglenkern - Bremsregler auf Hinterradssattelbremse - Räder: Elextron-Felgen vorne: 7" x 14" hinten: 9" x 14" - 14" - Reifen: vorne: 205/70 VR 14, hinten: 215/70 VR 14 - Windschutzscheibe aus laminiertem Glas - Höhen- und Lenkregler - Parallelgelenk - Para-Holger-Scheibenwischer - Kofferrauminhalt: 240 Liter. Zwei Benzintanks aus Leichtmetall, Gesamtkapazität 120 Liter.



MOTORE

Schema originale Lamborghini con cambio idraulico antismartimento al motore 12 cilindri a V 60° - Cilindrata cm³ 3929 - Corsa mm 62 Albero mm 82 - Rapporto di compressione 10,5:1 Potenza max 375 CV a 6000 giri/min. - Coppia max 36,8 Kgm a 5000 giri - Blocco cilindri e testate in lega leggera - Albero motore a 7 supporti - Distribuzione: 2 alberi a cammes in testa con catene - Accensione con 2 solenoidi da 6 cilindri ciascuno - Alimentazione con sei carburatori orizzontali doppio corpo Weber 45 DCOE - Raffreddamento ad acqua con 2 radiatori laterali a flusso orizzontale e 2 ventole elettriche - Scalding sistema a 12 Volt con batteria da 72 Ah - Alternatore da 70 A - Raffreddamento olio motore con radiatore - Cambio Lamborghini a 5 velocità - RRM integralmente sincronizzato - Rapporto 1: 2,256:1 - 2a: 1,740:1 - 3a: 1,310:1 - 4a: 0,990:1 - 5a: 0,775:1 - R.M. 2,134:1 - Coppia ipodite 11/45 - Differenziale autobloccante - Fiducina e comando idraulico, monodisco a secco con corpo spledilico in lega leggera.

ENGINE

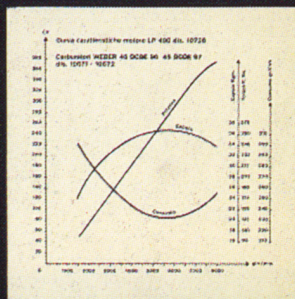
Original Lamborghini design with gearbox mounted ahead of engine V 12 60° engine - Capacity: 3929 cc (240 cu.in.) - Stroke: 2.40 in. - Bore: 3.22 in. - Compression ratio: 10.5:1 Maximum power: 375 hp at 6000 rpm - Maximum torque 266 ft.lbs. at 5000 rpm - Light alloy cylinder block and heads - 7 bearing crankcase - Timing system: 2 overhead camshafts (Chassis) - Ignition system: 2 six cylinder distributors - Carburation by six horizontal Weber twin choke 45 DCOE carburetors - Cooling system by two side mounted horizontal flow water radiators and two electric fans Electrical system 12 V, 72 Ah battery - 70 A alternator - Separated oil radiator - Lamborghini self-synchro five speed - reverse gearbox - Ratios: 1st speed: 2,256:1 2nd speed: 1,740:1 - 3rd speed: 1,310:1 - 4th speed: 0,990:1 5th speed: 0,775:1 - Reverse: 2,134:1 Axle ratio: 11/45 - Limited slip differential - Single plate dry clutch hydraulically operated - Light alloy clutch release bearing

MOTEUR

Projet original Lamborghini avec boîte de vitesses disposée avant le moteur 12 cylindres en V à 60° - Cilindrée 3929 cm³ - Course 62 mm - Alésage 82 mm - Rapport de compression 10,5:1 Puissance maximum 375 CV à 6000 t/m - Couple maximum 36,8 Kgm à 5500 t/m - Bloc-cylindres et culasses en alliage léger - Ventilateur sur sept sauges - Distribution par deux distributeurs pour six cylindres chacun - Alimentation par six carburateurs Weber 45 DCOE à double corps - Refroidissement à eau par deux radiateurs latéraux à flux horizontal et deux ventilateurs électriques - Installation électrique à 12 Volts et batterie à 72 Ah - Alternateur de 70 A - Refroidissement huile moteur par un radiateur - Boîte de vitesses Lamborghini à 5 rapports AV + MA, tous synchronisés - Rapports de transmission: 1e = 2,256:1 - 2e = 1,740:1 - 3e = 1,310:1 - 4e = 0,990:1 - 5e = 0,775:1 - R.M. = 2,134:1 - Couple hypodite 11/45 - Différentiel à glissement limité - Lubrification à commande hydraulique, type monodisque à sec, pignons de pression en alliage léger.

MOTOR

Original - Lamborghini - entwurf - getriebe vor dem motor eingebaut 12 Zylinder in V 60° - Zylinderinhalt: 3929 cm³ - Hub 62 mm - Bohrung 82 mm - Verdichtungsverhältnis: 10,5:1 Höchstleistung: 375 PS bei 6000 Upm - Drehmoment: 36,8 Kgm bei 5500 Upm - Zylinderblock- und Köpfe aus Leichtmetall - 7 fach ventilierter Kurbelgehäuse - Steuerung: 2 obenliegende Nockenwellen (Kette) - Zündung: an Ventilen - 7 fach Ventile - Ventorgänge über sechs Horizontal-Doppelkörper - Weber 45 DCOE Kühlung: mittels zwei seitlich angebrachten Wasserradiatoren mit Wasserpumpen und zwei Ventilatoren Elektrische Anlage: 12 Volt mit 72 Ah Batterie - 70 A Alternator - Getriebener Motorblock - Lamborghini 5-Gang-Vollsynchro-Getriebe - Übersteuerung: 1. Gang = 2,256:1 - 2. Gang = 1,740:1 - 3. Gang = 1,310:1 - 4. Gang = 0,990:1 - 5. Gang = 0,775:1 Rückwärtsgang 2,134:1 Hypoidverzählter Achsantrieb, Untersetzung: 11/45 Selbstblockierendes - Hydroschalt- befestigte Einscheiben - Trockenkupplung mit Druckscheibe aus Leichtmetall.



PRESTAZIONI

Velocità raggiungibili a 6000 giri/min.: 1a 105 km/h - 2a 135 km/h - 3a 162 km/h 4a 241 km/h - 5a 315 km/h Accelerazione da 0 a 1000 m. - 22,8 sec.

PERFORMANCES

Speeds attainable at 6000 rpm: 1st speed - 105 mph. 2nd speed - 84 mph. 3rd speed - 102 mph. 4th speed - 150 mph. 5th speed - 195 mph. Acceleration on 1 standing km - 22,8 sec.

PERFORMANCES

Vitesse réalisables à 6000 t/m: 1e - 105 km/h - 2e - 135 km/h - 3e - 162 km/h 4e - 241 km/h - 5e - 315 km/h Accélération de 0 à 1000 m - 22,8 sec.

FAHRLEISTUNGEN

Bei 6000 Upm erreichbare Geschwindigkeiten: 1. Gang - 105 km/h - 2. Gang - 135 km/h - 3. Gang - 162 km/h 4. Gang - 241 km/h - 5. Gang - 315 km/h Beschleunigung auf 1 km mit stehendem Start: 22,8 sec.

Peso 1085 Kg.
Weight: 2343 lbs.
Poids: 1085 Kg
Gewicht: 1085 Kg



AUTOMOBILI
FERRUCCIO LAMBORGHINI S.p.A.

40019 S. AGATA BOLOGNESE (BO)
ITALIA
TEL. (051) 050171-2-3 - TELEX 51270

shock. The world had never seen a sports car like this before – so futuristic and equally perfect in form, so incredible in the totality of its design. As the bright yellow prototype rolled onto the salon (where the Miura was already present on both the Bertone and Lamborghini stands), it became clear that the finish was not the best – legend has it that Bob Wallace personally drove the prototype over the Alps. However, the paint was applied so late in the process that the radiant yellow fails to shine evenly. Nevertheless: the impact is monumental. The Countach is another ten centimeters lower than the Miura SV – and draws all the attention to itself. But series production of the Countach is not certain. At the time, Lamborghini was on the brink of ruin, with the oil and economic crisis leaving a deep mark on the marque.

There are few vehicles that are surrounded by as many myths as the Lamborghini Countach. For a long time, there were a handful of stories about its name alone, until Gandini himself brought the truth to light. It was this same profiler from Piedmont, a two-meter-tall man with huge hands, who would constantly shout “countach!” during night shifts. A term that literally means “plague” or “contagion,” but in Piedmontese also expresses astonishment or admiration. As Gandini was concerned about the squad's motivation, he decided to make a concession to the *profilista* and henceforth called the car Countach himself. In jest – Lamborghini had already committed itself to taurine names for their cars – but Bob Wallace also liked the name coined by the *profilista*. They created lettering and stuck it on – unaware that they would be christening the most important Lamborghini of them all. Even more than 50 years after its origin, the name is at least as radical as its break with established style. A bit as if the 911 were simply called “Damn!” – outrageous yet fitting. And that is precisely why it suits the Countach so perfectly.

In 1973 – Ferruccio Lamborghini had meanwhile sold his company to Georges-Henri Rossetti and René Leimer – Lamborghini brought a lengthy test of nerves to an end. The first production model of the Countach is unveiled at the Geneva

Motor Show – although technically the LP 400 has little to do with the first show car. The plant manager at the time, Paolo Stanzani, had the steel platform frame replaced by a tubular frame, while the body was made of aluminum. New air intakes were introduced to increase reliability, as was the twelve-cylinder engine, which now had four instead of five liters. The iconic shape remains unchanged, as do the scissor doors and the small window at the rear. It would later earn the car the nickname “periscopio” because if you can't see anything, you can at least guess what's going on behind the car.

Perhaps it is the penchant for purism, perhaps a pinch of Italian arrogance, but in any case the *persicopo* is emblematic of an ideology. Engine and chassis design are dogma, everything else a concession to be subordinated accordingly. Anyone entering the 1,067-millimeter-high body under the door wing will be overwhelmed by consistent renunciation. Comfort? A pipe dream at best, the space on offer as poor as the visibility. Taking a Countach for a spin downtown in search of a parking space is a utopian dream that has likely never actually occurred. You have to be meticulous, acrobatic and probably a little apathetic to squeeze this car into the flow of traffic or between two parked cars.

All these qualms vanish into thin air once on a country road, obliterated by 3,929 cubic centimeters and twelve cylinders. The fact that even the first LP 400 models could reach speeds of 309 km/h is mind-boggling from today's perspective. Aerodynamics, high-speed tires, and stability programs are the culmination of 50 years of technical progress, rendering driving back then incomparable to driving today. In 1974, the twin carburetors were flooded with fuel, air was mixed in and the plugs sparked, fifth gear was revved up to the limiter, and anyone who experienced this first-hand was either a hero or dead the next moment.

One of these heroes is known all too well today. The Austrian-Canadian oil magnate Walter Wolf was not only one of the first Countach drivers, but also had a penchant for custom-

made special conversions. He had good prerequisites: In contrast to Lamborghini, his coffers were full, and the most renowned names in the automotive industry stood side by side with him. For example, Giampaolo Dallara, the former chief engineer in Sant'Agata de Bolgonese. He was tasked by Wolf in 1975 with converting his Countach in such a way "that you get the feeling it wants to devour you." Dallara was to fulfill this wish. And much more besides: with wide fenders and a rear spoiler, Dallara once again initiated a stylistic break that many praise as Lamborghini's salvation. The Wolf-Countach was essentially the blueprint for the higher trim levels, and the sharper style was to spill over into the United States.

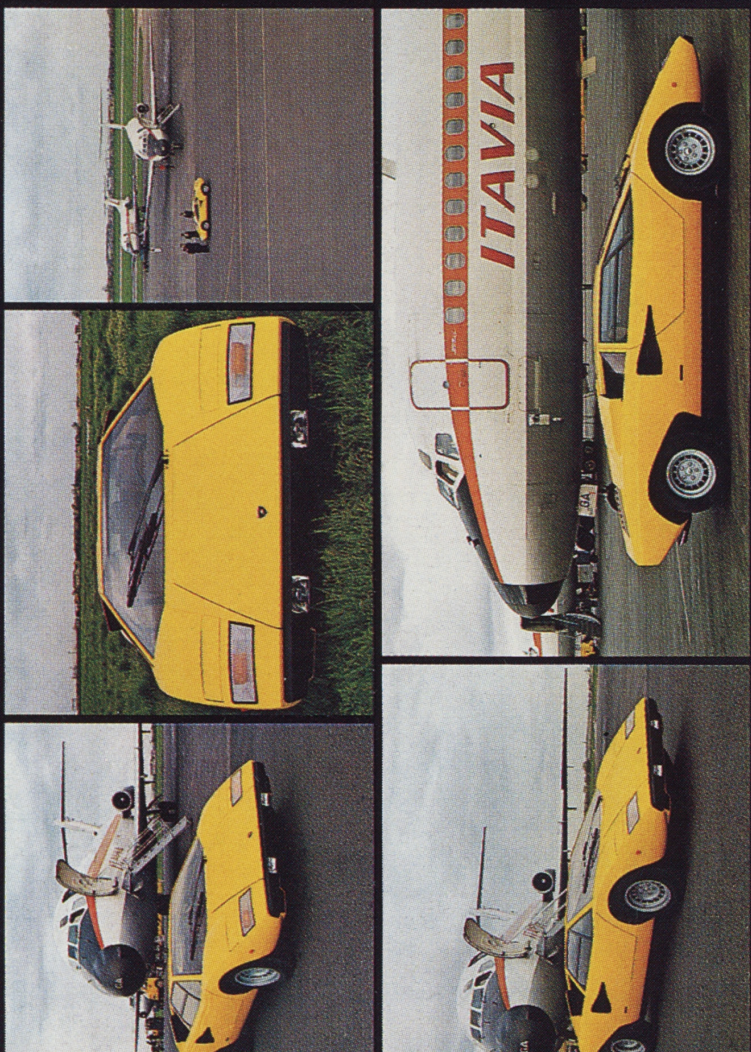
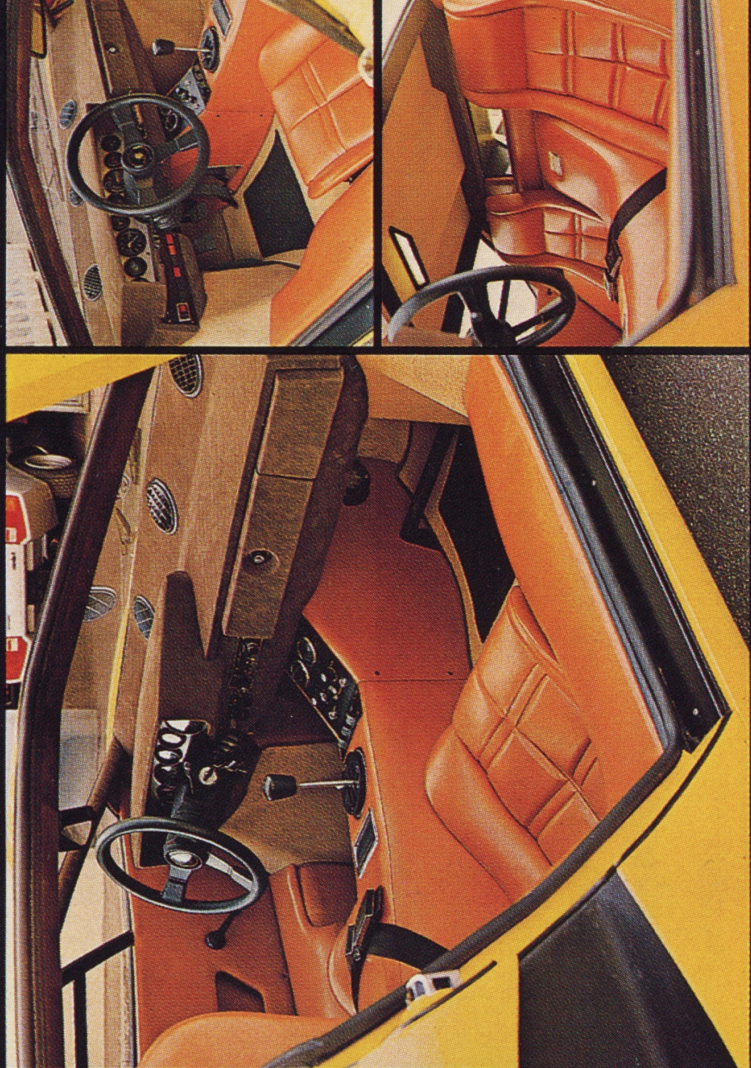
And that is exactly where the Countach was destined to become a pop icon. The film *Cannonball Run* was released in American theaters – a tribute to an automotive culture that had come under pressure. Dean Martin, Farrah Fawcett, Burt Reynolds, Roger Moore – the movie was packed with the biggest names of its time. But the real hero turned out to be something else: a black, all-round spoiled Lamborghini Countach, driving its way into the hearts of the audience for exactly three and a half minutes in the opening credits. A car

like a rebellion, the antithesis to a protective safety culture. When Adrienne Barbeau and Tara Buckman speed down the highway, slamming on the brakes in front of the 55-mile sign to spray it, all is right with the world again for many. Rod Stewart, Don Johnson, and Sylvester Stallone, icons of their era, realized their dreams, while the kids' rooms of a generation were lined with posters. In the fantasy of many, they were chasing bad guys like Joaquim de Almeida in *Miami Vice*, zooming through streets in the Countach. The Countach continues to be a fixture in pop culture today. The 1989 specimen famously featured in Scorsese's *Wolf of Wall Street* was recently auctioned by Sotheby's at the end of last year.

Lamborghini's announcement of the grand finale of the Countach at the end of the 1980s did not diminish the model's popularity. To this day, it remains an icon and the most significant name in the manufacturer's history. In 1990, the Countach 25 Anniversary marked the conclusion of a model history, but certainly not the end of a myth. The flames continued to smolder beneath the surface until Lamborghini resurrected the Countach. Marcello Gandini, the legendary designer, passed away on March 13 in Piedmont. Yet, the Countach lives on.



countach



countach

 **lamborghini**





SABINE MARCELIS

PHOTOGRAPHY: JELKA VON LANGEN & ROMAN GOEBEL

INTERVIEW: JÖRN KENGELBACH

Sabine Marcelis grew up in New Zealand, was a snowboarder and is now one of the most exciting designers of our time. She works for labels such as Céline and Fendi – and brings fresh, unusual angles and approaches to the car scene. We met up with Marcelis in Rotterdam.







Jörn Kengelbach: Sabine Marcelis, after only a few years you rank among Europe's trend-setting designers and have already presented a stream of memorable works. Could you tell us what makes a design a design icon?

Sabine Marcelis: In my opinion, two things make exceptionally good work potential design icons: When a design bears a very specific signature – and still manages to appear timeless. I think that with many iconic designs, function isn't necessarily the main focus. Things that have a very well thought-out function don't necessarily become icons. That alone is not enough. They have to endure, remain exciting. That's why I always look for this timelessness in my work. I think it's important to bring things into the world that aren't just trendy – or something that people might want to get rid of after a few years.

On the one hand, you create seating objects weighing several tons made of granite, quartzite, and marble, shown as part of the London Design Festival in St. Giles Square. You also present your work at Art Basel and work for brands such as Céline, Dior, and Bulgari – but also for IKEA. How does this fit in with your maxim of timelessness?

In the project for Ikea in particular, I had this timelessness in mind, even though I usually tend to design limited editions or one-off pieces. When you design something for a wider market, my worst nightmare would be that customers want to get rid of it after a few years. In fact, it's surprising how long good designs last, even from big brands. Even a commission like this leaves enough room to stand out and be more timeless than others.

As an expert, how do you define good design?

Good design should be something that stays useful for a lifetime. When it comes to product design, a good product is one that seamlessly transitions from your first apartment to your own home. It always has to stay relevant, regardless of its surroundings.

Your role involves anticipating the future, designing what will be groundbreaking tomorrow, and ideally beyond. On the other hand, it often takes many years, even decades, to recognize what was not just fashionable but truly enduring. How do you personally deal with trends?

It's best to ignore trends. They are manufactured by the media, giving magazines something to cover. They serve as a pretext for companies to release new colors and sell more. They are dangerous because they imply that there are things that aren't in fashion and need to be disposed of. I reject that.

Which designs have left the greatest impression on you personally, or influenced you the most?

In the case of the first one, I don't even know who designed it. But the object is so cleverly made! It's a can opener, a Japanese design. It moves by itself as you pry open a can. A very simple and perfectly functional design. The second one is not that old, maybe ten years. It was created by a Swedish designer, Jenny

Nordberg. It's a mirror, basically a sheet of float glass that she sprayed with silver nitrate. These organic splashes change everything about the mirror. For me, it's a great example of how to bring materials to life. Because each of these mirrors is unique. It's one of those designs where I wish I'd made it myself. The third design is one that I also like to integrate into my own interior designs. I have one at home, too: the Osaka sofa by Pierre Paulin from 1970. It is so versatile as it consists of three different segments that can be set up completely straight or curved. I appreciate this kind of flexibility. What I like best about it is that attentive users can see that the sofa is based on this flexible system. At first glance, you just think: cool sofa. But if you look closely, there is a really clever design behind it. The multiple layers are impressive.

Last year, you presented a retro-futuristic show car of the first Twingo from 1993 for Renault – and caused quite a stir. What was it about this car that particularly appealed to you?

Renault had asked me to develop something for the Twingo's 30th anniversary. So it wasn't about a future study, but about bringing the iconic features of the Twingo to life. I knew the car well but had never considered it special. These are often the most charming projects, when you get to ask yourself: what do I do if I don't particularly like something right away?

Are you happy with the result?

Yes, because I underestimated the appeal of the Twingo at first. It's brilliant when you take a closer look. The metal of the bodywork is visible inside, the folding seats together with the rear bench create space similar to a camper.

How did you approach this car design?

I singled out the key features and took them to the extreme. For example, with a large one-piece rear-view mirror that is integrated into the sun visor. This turns several functions into a single object, and I really like that about the Twingo. Working on the project was challenging because I had never worked on a car before. It also opens your eyes to the work of car designers. It's an extremely demanding discipline.

The show car also had a typical Sabine Marcelis element – a transparent, fluorescent steering wheel. Transparency seems to be a unifying element in your work. Where does your fascination for transparent surfaces and materials come from?

I've always been drawn to the idea of integrating light and materials. What quickly follows is that elements like transparency, reflection, and color come into play. These components form the toolkit for manipulating light – and yes, in most of my projects, I rely on at least one of these three approaches.

How did this affect your work for Renault?

My first idea was to develop a fully transparent car to celebrate the construction. To make all the details

visible, for example where the metal was reinforced, and so on. But unfortunately, it wasn't technically possible. So we came up with a double shell. Now the outer layer is transparent so the structure inside is visible. The outer shell consists of one piece of acrylic for both windows and bodywork. By blending the opacity from the bottom to the top, an interesting effect emerged: if you look at the car from a 45 degree angle, it's completely opaque. Once you move, it turns transparent. It's exciting to create objects that can be rediscovered from different angles.

Your fondness of transparency inevitably leads to comparisons with light artists like Olafur Eliasson or Helen Pashgian. Do you think these comparisons reflect your own work?

Absolutely. Especially the early works of the Californian Light and Space movement from the 1950s to the 1970s inspired me. I admire the pioneers of this mindset. This influence also shows in the materials I often use, such as cast resins. The sculptor DeWain Valentine, who passed away recently, was among the first to employ them. Also, Helen Pashgian has been a significant source of inspiration for me.

How much research do you dedicate to the past?

In my work, I try not to do too much research into what other artists or designers are doing or have done. It's more interesting to be inspired by unexpected sources or simply to go out and experience light and space. In nature, for example.

Philippe Starck once mentioned in an interview that he avoids cities because they are full of artificial things. He prefers to be far away in nature and even more so by the sea, because it resists transformation by humans.

Exactly, nature is the best designer. When I'm sitting in an airplane, above the clouds and the sun is setting, I think to myself: What could be more beautiful than that? It doesn't cross anyone's mind at a moment like that to say, that's ugly. I try to bring these moments back to life in my work. Whether it's the way the sun glistens on the sea during the day or the moon on the ocean at night, or the way a rain-drop pearls off somewhere, all these tiny details can inspire a new idea.

How do you bring designs to life if you like working with light as much as you do? Do you create elaborate renderings or sketches?

Already during my studies, many of my fellow students were often better at creating rendered 3D sketches. I still tend to work with simple, almost naive sketches. It works for me. This way, I can communicate my ideas to my team.

Do you take notes on the go?

I never take notes when I'm inspired. I live like a giant sponge. And when I want to create something or when I receive a project brief, I draw from this sponge. Even in this conversation, it works. I'm glad I didn't get to

see any questions beforehand. Now everything is much more spontaneous, and you get honest answers.

You don't strike me as someone who works solely on impulse. Your projects appear meticulously planned. You used to be a professional snowboarder. Do you attribute your goal-oriented approach to your experience in that field?

Maybe more than anything else, the determination to achieve something as a team! That's something you learn quickly in competitive sport. Even in individual sports, you're never really a lone fighter. Even when it comes to designs, I always have to communicate clearly with my employees, develop a plan – and then work together with my team to implement it. I have to win my team over for every project and set goals that everyone believes in.

And if your team says no?

I don't take no for an answer. For me, no means: think again! What if we could do it? And if something goes wrong, it's like learning a new snowboard trick: then you have to analyze what went wrong. How can I get better without repeating the same mistake? Here's an example: Years ago, we did a project for Fendi that involved ten fountains. I had never thought about how a fountain works. When the brand said, "Cool, let's do it!" I thought to myself, "Oh God, now I actually have to do it." I often allow myself to get carried away with very ambitious projects.

As a designer, you have long since become a brand. What is it like for you to work with big brands today?

It varies. And it's almost always challenging. Of course, I also get requests where a project is almost finished and I'm asked, "Can you do this for us?" But if the creative freedom is lacking, I'm not interested. The added value of a collaboration between my studio and another brand is the merging of worlds that inform each side. It has to result in something that I wouldn't have done if it had been an independent project. And it should be something that also has added value for the brand. You definitely need a lot of creative freedom for that. Again, Fendi is good example here. The initial commission was to design furniture. That didn't feel right, so I did some research and the theme of water kept coming up as a motif in Fendi's work – and that's how the fountains came about. I gauge big brands precisely by their courage to engage with such ideas and processes.

Your objects appear almost perfect. What role does production play in your work?

Two aspects are crucial: many of my designs are so minimalist that they really have to be perfectly executed in order to work. It doesn't matter whether the projects are more artisanal or industrial. For the cast resin designs made here in the workshop next door, there are amazing craftsmen at work. I have a lot of respect for them. The same goes for the glass, which is more of an industrial process. But coordi-

nation also has to be perfect. I love perfectionism.

I'm currently working on a project in Japan that takes perfection and craftsmanship to the extreme. The government there has identified many different trades that are dying out because there are cheaper industrial alternatives. "My" project involves extremely elaborate lacquering techniques. A process that takes months, layers upon layers are applied to wooden objects like nail polish but made from natural resin. The products, often bowls, dry for a week and then the artisan starts on the next layer. An entire village was built around this craft. There is a craftsman who works with wood next to the river, since the logs are transported on the river. And then it moves on to the next expert, who then proceeds to the next step and so on. When the current owner's father ran the company, there were 170 employees. Now there are only five and the population is ageing. He is uncertain if there will be a next generation. It's heartbreaking. And yet incredibly fascinating. The Japanese government wants to promote this craft and increase its profile and they are trying to anchor the manufacturing techniques in the field of collector's design.

Collecting is a good keyword. Many of your designs have long been coveted collector's items. The boundaries between art and design are blurred in your work.

I work in a gray area. With some projects, I think this is definitely art and no longer design. But the main reason why my work appeared in the collector's segment right from the start is simply that I like to use high-quality materials that are treated in elaborate and expensive processes. You reach a price point where it quickly becomes about limited editions or one-off pieces. It's also partly because I want to experiment and test the limits of the materials I work with. Often there is simply no optimized method to achieve mass production.

What is your favorite part of the design process?

My favorite part is when we are in the workshop and directly collaborate with the material specialists and producers. I don't enjoy industrial processes that much. With projects like Ikea's, you make a design, send it off and someone else implements it. Of course, it was a very interesting project, but being part of the process is important to me.

You frequently work with plastics or artificial materials. What attracts you to them?

There is an intriguing dynamic when you blend artificial and natural materials, especially when it's not clear which is which. That's why I like working with stones like onyx and marble, because they can also look very artificial with their bright colors. And combining these materials with resin sparks curiosity: Which part is natural? In the case of synthetic resins as well, the distinction between natural and artificial components is becoming increasingly blurred. In the past, the mixture usually contained five percent biological components, now it's up to 80 percent.

You also worked for the Mille Miglia – the once legendary, breakneck car race from Brescia to Rome and back, today one of the most important classic car events in the world. Did you take part in the event?

Yes, of course I was there. In the first year of the collaboration, we designed the resin trophies. Last year, we were commissioned to create a special installation of eight different sculptures. Each of them celebrating details of automotive innovations. For example, pistons, engines, hydraulics, headlights and so on.

What do you personally associate with automotive design?

I have never said to myself: if I have money, I'll buy this or that car. But that's exactly what allows me to approach jobs like these with an open mind. I can go into a meeting with a blank sheet of paper and filter out things that are interesting to me as an outsider. I have a lot of respect for automotive production. Also because so many different trades come together there. The products have to function perfectly and for a very long time. To this day, getting a car to drive is probably one of the biggest human team endeavors.

Do you remember what you used to play with as a child?

I played with Transformers, which are part machine, part human, and a lot with Lego. But more importantly, my sister and I were brought up by my parents to be creative, even if they weren't necessarily creatives themselves. For example, they never wanted anything material or store-bought for their birthdays. They always said: "Make me something!" And then we made things. For a time, my parents grew flowers in New Zealand and sold them at weekly markets. I made jewelry and bags and did the same. It was always an outlet for me to make things – that has stayed with me. My father is also an engineer and took things apart to understand them. I owe my curiosity to him, as well as my enthusiasm for factories. One time, I went to Bentley in Crewe in England. The assembly lines moving past is just amazing to me.

How do they prefer to get around?

I drive a Polestar.

An electric car, and a design statement – the CEO is also the chief designer.

Oh, I didn't know that. I'm just happy with it, and I really love the fact that I never have to go to the gas station.

Do you like driving?

I love driving! It gives me important moments of solitude during the day, since there are always lots of people to deal with. In a car I can think. But it also has something to do with my youth in New Zealand. For someone who grew up in the middle of nowhere in New Zealand, a car meant something completely different than here in Rotterdam. I got my driver's license when I turned 16, exactly on my 16th birthday. And I got my dad's old Isuzu Bighorn – I felt free right away. Distances in New Zealand are huge, seven-hour drives were no big deal for me back then. I like the fact that

“The car gave my world a sense of scale”

this sense of distance is still with me. In my mind, the world is much smaller because I grew up in a place where things are so far apart. The car gave my world a sense of scale.

Your products radiate coolness. In conversation, you often talk about joy. Is design allowed to be funny?

I don't consider myself to be a cool or serious person. Every design should evoke emotions in people. And I want them to be positive. If people think my design is fun, that's great.

Which of your designs are the most sought-after by collectors today?

One of my very first projects was the Candy Cube. We still sell it, it's a timeless object. It has taken on a life of its own, because originally it was intended to store bags and shoes for a fashion brand. Then it was requested as a side table. Last year, the Vitra Design Museum acquired it and put one on its posters alongside iconic chair designs. The New Zealand singer Lorde took one on tour with her. It's exciting that the Candy Cube is so ambiguous that everyone gives it their own meaning. The personal relationships many people have to it even gave rise to a second-hand market. The crazy thing is – and I didn't expect this – the Ikea collection also turned out to be like this. Most of these designs were limited, and now you have to pay many times the retail price.

Do you collect anything?

I own an absurd amount of sunglasses.

Presumably including old snowboard goggles with bright filters?

Those too. But glasses simply have to do with my work. It's about filtering, color, and glass. It's simply fascinating to me. And you know, you can just wear the most boring T-shirt or the oldest pair of jeans – but if you combine it with a good pair of sunglasses, you immediately look great.

You have a four-year-old son. Does he understand what his mother does?

Yes, he definitely knows that I'm a designer because he often points to objects and asks: Did you make that? He is well aware that I designed mirrors and he often points to them. Design is basically like seeing things with different eyes. Anyone who perceives objects for the first time, like my son, questions: Why does something look like that? A child doesn't know why it gets dark at night. Children often make us re-think everyday things.

Is that why you keep designing everyday objects?

Possibly. In any case, you can recognize wonderful details in the everyday. I once developed a charging station for electric cars for Audi. The task was to design a charging station for the city of Amsterdam. We looked into the materials that make Amsterdam interesting. The buildings there are built deep into the sand, which ensures their stability. They are surrounded by water, which is everywhere and reflects the city back into itself. I used the power of these materials. The base is made of 3D-printed sand and I used the glow of the sky for the upper part. This transparent part was intended to reflect the light of the city like the water of the canals. Within this laminated glass are solar panels...

...that unfortunately always look ugly by default.

Exactly. They are always a compromise. So I worked with a glass manufacturer to make these solar cells invisible. The glass still lets enough sunlight through. Last year in Egypt, I built a large glass sundial with the same kind of solar cells. The clock charges itself during the day so that it can illuminate itself at night with the stored sunlight. The technology makes it possible for illuminated objects outdoors to be completely self-sufficient and to supply themselves with electricity.

Do your clients still have a say in your designs? Or do they already have too much respect to do so?

That's definitely a trap you can fall into. Many clients don't expect anything new, most of the time they expect something familiar when they approach me. I like to challenge these expectations.







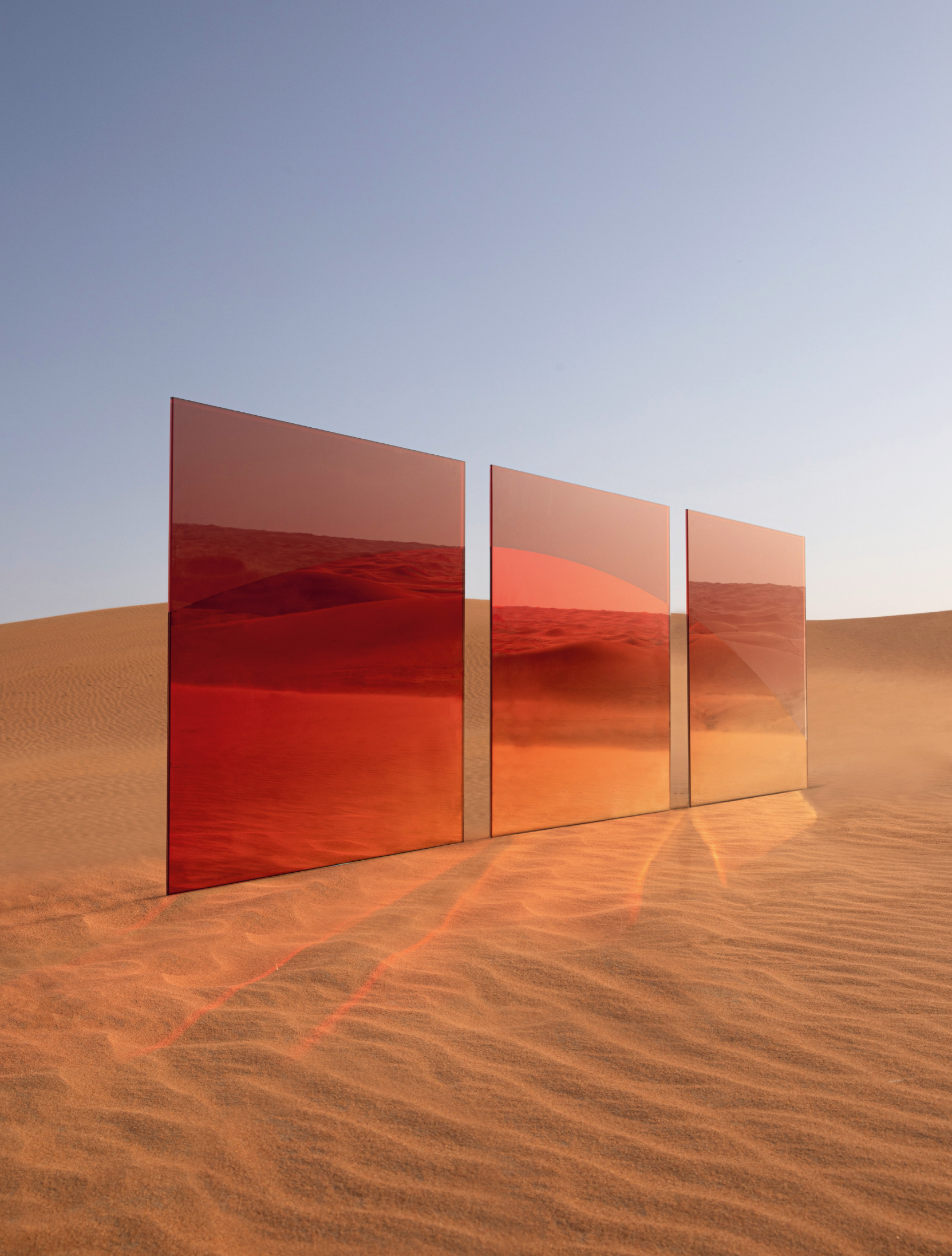








- Pages 21-24 Renault Twingo, 2023, Sabine Marcelis, photos by Carl Kleiner
- Page 25 Fendi Fountains, 2018, Sabine Marcelis, photo by Carl Kleiner
- Page 26 Motor Block Sculpture for Mille Miglia, 2023, Sabine Marcelis, photo by Mathijs Labadie
- Page 27 No Fear of Glass, 2019, Sabine Marcelis, photo by Pim Top
- Page 28 Mirage Triptych, 2021, Sabine Marcelis, photo by Rami Mansour
- Page 29 Salle Privée, House No. 8, 2017, Sabine Marcelis, photo by Delfino Sisto Legnani





The Mechanical Music of his Mind

Adam Levine, the striking countertenor with the soaring lungs, possesses musical multitudes between his ears. The lead singer of the band Maroon 5 and the 16-season judge of the hit TV show *The Voice* has struck chord after chord with his fans, churning infectious chart-topping ditties that have accumulated tens of billions of streams and counting. Despite the massive commercial success, he has manifest an unbridled personality that remains unapologetically true to himself.

It is no surprise that Levine harbors an appreciation for machines that produce unique mechanical music of their own. An impassioned collector with a fondness for both classic and contemporary cars, Levine's love of internal combustion has inspired an eclectic and varied collection of cars with extraordinary presence.

One of his favorites for the streets of Los Angeles is a timeless classic, the 1956 Porsche 356 Speedster. A favorite of icons like James Dean and Steve McQueen, the Speedster exudes simple, elegant sex appeal. Levine suggests that his appreciation for the model runs more than skin deep. "My love for Porsche probably started with my uncle, who always had some different Porsche," he recalls. "And it was always this exotic, incredible thing. The '58 Speedster... is still, to this day, the most beautiful car I've ever seen in my life. The way it makes you feel when you drive it is kind of as if you're floating on a cloud. It's irreplaceable to me." Levine used the Speedster as a reference point when driving the Mission E in a promotional Porsche video. "The problem with electric cars," he said, "is that they just don't have soul, and like, a beating heart. This

actually does, which is amazing to me. This car connects you to the road, and it connects you to driving."

Also evocative, though perhaps incrementally less emotional, is his 1966 Ford Mustang GT Convertible, an all-American Pony car that wears an inherent sense of street cool. Also on the domestic front, Levine embraces the combination of classic style and modern creature comforts with a Vintage Broncos 1969 Ford Bronco, a restomod that offers old school looks and modern V8 performance.

Ferrari has long held a potent place in the artist's heart, though the marque was involved in a transaction that resulted in a controversial lawsuit: in the interest of acquiring what appeared to be an ultra-rare, 1 of 25 Maserati Ghibli 4.9 Liter SS Spyder valued at well over \$1 million, Levine traded in his beloved 1968 Ferrari 365 GTC and his 1972 Ferrari 365 GTC/4 plus \$100,000 in cash for the endangered Italian. The subsequent litigation put the authenticity of the Maserati into question, marking a speed bump on the singer's otherwise well-paved road to motoring bliss.

That said, like any collector who occasionally shuffles his inventory, Levine has not been without sales he has later regretted. The vocalist has mentioned examples like his 1990 Singer Vehicle Design Porsche 911 as transactions he later looked back on with second thoughts. The reimagined Porsche, dubbed the Sundown Commission, features Horizon Blue Metallic paint, a bespoke chestnut suede weave interior, and a sonorous 4-liter powerplant handbuilt by Ed Pink Racing Engines. The special 911 sold for \$905,964 in 2021. Another

PORTRAIT: ADAM LEVINE

Text: Basem Wasef



example of one that got away is a pristine, numbers-matching 1955 Mercedes-Benz 300SL Gullwing that sold at Sotheby's for \$1.155 million in 2019. Among the more modern examples of ex-Levine sheet metal is his former Ferrari TDF. Built through Ferrari New York's Tailor Made program, the V12-powered front-engine track weapon features bespoke Rosso Adam paint by PPG, complete with an authenticating sticker beneath the bonnet. Levine once said of the 780 PS Ferrari in a video that it is "... the scariest car I've ever driven. This shouldn't be on the road for crazy maniacs like me to drive." Concurring alongside the Maroon 5 frontman was fellow lead singer Sammy Hagar, who knows a thing or two about being unable able to drive 55.

On the topic of collecting, Levine's passion extends beyond cars: he is also a self-admitted sneakerhead, having amassed a formidable stash of sporty shoes along with Behati Prinsloo, mother to his three children and wife since 2014. Another sentimentally valuable collection is his coveted array of Rolexes, which include a custom one-off Artisans De Genève Daytona that features gold hardware with a skeletonized movement accented with a neon-colored bezel, rotor, hands, and dial. His rarified selections from Rolex include a Rainbow Daytona bedazzled with an array of colorful diamonds. His nearly completely Rolex-dominated watch closet bears one stunning exception: a Patek Philippe Perpetual Calendar Chronograph Ref. 5970 P, finished in black and silver.

As much as classic machines with soul have dominated his garage, the pop star also appreciates modern cars that beg to be used, driven hard, and enjoyed – a more comprehensible proposition in Southern California where they now spend most of their time, compared to their SoHo Manhattan loft. For instance, his 991-series Porsche 911 Turbo S delivers bulletproof high-speed touring that enables painless jaunts between his historic \$22.7 million El Miraval Estate in Montecito, California and a \$32 million Pacific Palisades property he purchased from actress Jennifer Garner. Equally capable of high-speed, long distance road trips is his white Ferrari Roma, a model he helped the Maranello brand launch while promoting the auction of the first example to benefit the Save the Children charity.

Ultimate cossetting is available from his droptop Rolls-Royce Dawn Black Badge and Mercedes-Benz S550 saloon, which offers capacious luxury for his five-person family. When he craves a hit of retro-tinged California cool, the motoring addict can be found cruising in his Hennessey VelociRaptor 500. The heavily modified, open-air Ford Bronco rides high on off-road rubber and is powered by an upgraded 500 horsepower turbocharged V6.

With the kaleidoscopic selection of classics, restomods, supercars, and offroaders at his disposal, Adam Levine maintains a confident but level head about his extraordinary success and the luxuries it has afforded him. "I do believe that I deserve what I have," he says. "I don't think I'm entitled to it. That's a big difference."

BEYOND IMAGINATION.
SINCE 1873.



BÜRGENSTOCK
Resort · Lake Lucerne

Legendary moments
create unforgettable
memories. Become part
of our history.

burgenstockresort.com



THE ART OF GEMSETTING

PHOTOGRAPHY: GERAY MENA
SET DESIGN: POISED STUDIO
POST PRODUCTION: ARENA RETOUCH





MOON PHASE PERIPHERAL

CARL F. BUCHERER
LUCERNE 1886

SWISS





THE COLLECTIVE

PAGE 35

CHOPARD
ALPINE EAGLE 41

PAGE 37

CARL F. BUCHERER
MANERO TOURBILLON
DOUBLE PERIPHERAL
REBELLION

PAGE 39

HERMÈS
SLIM D'HERMÈS
SOURCE DE PÉGASE

PAGE 41

BIVER
CARILLON TOURBILLON
UNIQUE PIECE FOR BUCHERER 1888

A carefully curated selection of exclusive timepieces awaits you at Bucherer in specially dedicated Masterworks ambiances, where true masterpieces of the art of watchmaking can be discovered and experienced in a unique setting.

Care beyond automotive assets.

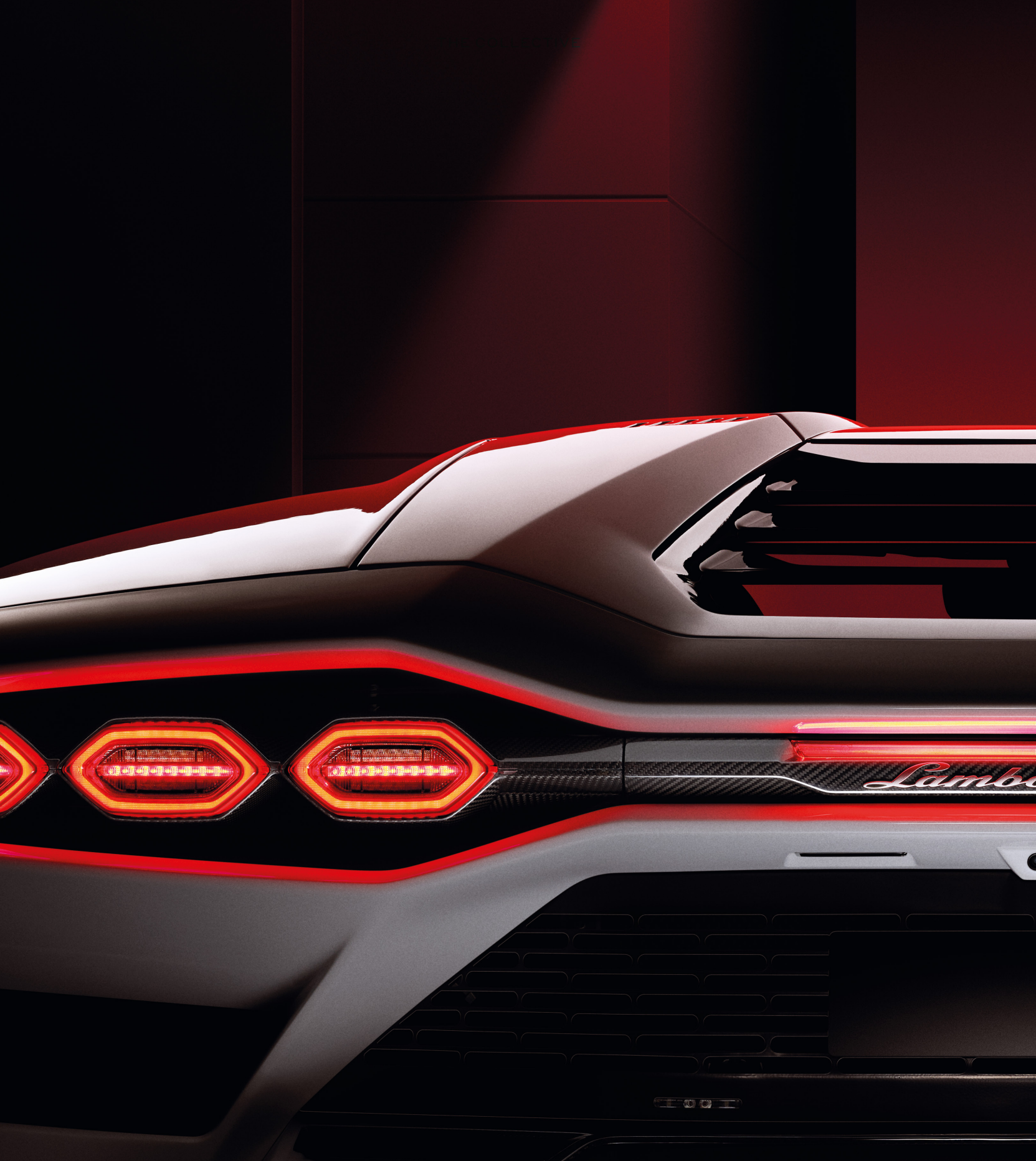


CC
FO

Car Collector's Family Office

A BRAND OF B.I. COLLECTION

BASEL GSTAAD ST. GALLEN ZURICH



PHOTOGRAPHY & CGI: ROBIN GUITTAT + ROMAN EREMCHENKO

THE CURA



ATED ONES





Exclusive insights, in-depth backgrounds.
A series spotlighting the finest car collections worldwide.
Volume 2: Vilhelm German

You're the owner of a remarkable super car collection. What sparked your passion – and how do you choose today which vehicles to include in your collection?

Every collection begins with a dream, maybe even just a very modest dream at first. For me, the story began like it did for many: As a young boy, I had a poster of an F40 hanging on the wall by my bed. I was five years old when the F40 hit the market. Once that poster went up, I would spend hours, days, years engrossed with that car. When I was ten years old, another poster found its spot on my wall, the F50. And so it continued. Eventually, when the Enzo was introduced, I was already a teenager. When that car went up on my wall as well, I already had the vision of someday having Ferrari's Magnificent Five in my future garage. Over the years, many more cars were added to my list. They would always be very personal favourites, which I had encountered in movies, from various decades.

You call a Monza SP2 your own and a Lamborghini Countach – even in extensive collections, these are special. What led to your interest in these specific models?

The Monza SP2 embodies the pure freedom of Ferrari for me. It's the unique combination of black and red that underscores this freedom – and the depth of the brand. When it comes to the Countach, it's simply about pure emotions. It's an uncompromising beast made for uncompromised driving. The Countach's attitude is unparalleled.

The choice between the iconic brands Lamborghini and Ferrari – between the bull and the cavallino rampante – often reflects personal values or a particular sense of aesthetics of its owners. Does this historical rivalry, do these contrasting poles, play a role for you?

I love both. With Ferrari, it's always about my childhood dream. The SP2 completely fulfills this dream – the utterly classic contours of a racing car with the aggressive V12 engine inside. The Countach, on the other hand, has this iconic, cinematic aspect because it appeared in so many movies and series. A car that equally stands for passion and love. But to drive it, you have to be up for it.

Is there another dream car you definitely want to include in your collection in the future?

I wouldn't exactly call it a dream car. My ultimate dream cars are already in my garage – and I'm driving them on a daily basis. But I plan to acquire a Ferrari 250 GTO soon and add it to my garage. I have a feeling that now is the perfect time for it.

You belong to a generation for whom the digital world is commonplace. However, the collecting of rare valuables can be traced back at least to the 16th century, when nobles began to build "cabinets of curiosities" for their collectibles. Does collecting align with being a digital native?

Even though I'm very close to the digital world and technology, I'm also rather old-fashioned in many respects. The impulse for collecting is a deep, inner feeling. I don't chase after cars – they simply come into my life. Each car has a story and marks a particular time in your life.

What advice would you give to other young car enthusiasts who want to build their own collections?

The first and most important advice is very simple, start collecting something that you truly love. Second, engage with the vehicles and consider if a model holds genuine importance to you. Dive into the backgrounds, acquire the knowledge. If the passion persists after these steps, you're automatically on the right track. I am convinced that nobody collects just to have a collection.

Collecting supercars is both a passion and an investment. How do you reconcile the emotional value of your collection with the financial aspects? Are there considerations you make when acquiring a new piece?

When it comes to the idea of owning cars that I truly love, it has never really been about the fact that they appreciate in value. Whatever car is in my collection, I know everything about the models. I'm familiar with their history, the technical data, I have thoroughly studied the vehicles. For me, the joy grows from the fact that you have the opportunity to be close to these historic automobiles. That's what matters to me even more than the actual values. And I am convinced that a car must be driven. It's a shame when these witnesses of the past are locked away in underground garages and never see the light of day. Kids should really be able to catch a glimpse of a Miura SV or a Ferrari F50 on the street.







THE COLLECTIVE





PHOTOGRAPHER: CORENTIN LEROUX
STYLIST: ANDREJ SKOK
HAIR STYLIST: ANDREA IDINI
MAKE UP ARTIST: MAËLYS JALLALI
CASTING DIRECTOR: IKKI CASTING
MODEL: GAO JIE AT PREMIUM MODELS
PRODUCTION: PRODUCING LOVE

NOCTURNAL

DRESS: AMCA OVAL
BAG: SERENA







THIS PAGE

COAT: YVES SALOMON
DRESS: YVES SALOMON
BAG: TADFAB

RIGHT PAGE

JACKET: MINUIT
TOP: MATERIEL
SKIRT: MATERIEL
SUNGLASSES: MATERIEL
BAG: SERENA







JACKET: DAWEI
DRESS: MINUIT
BAG: TADFAB







PREVIOUS DOUBLE PAGE

TOP: MATERIEL
PANTS: MATERIEL
BAG: VICTORIA/TOMAS



LEFT PAGE

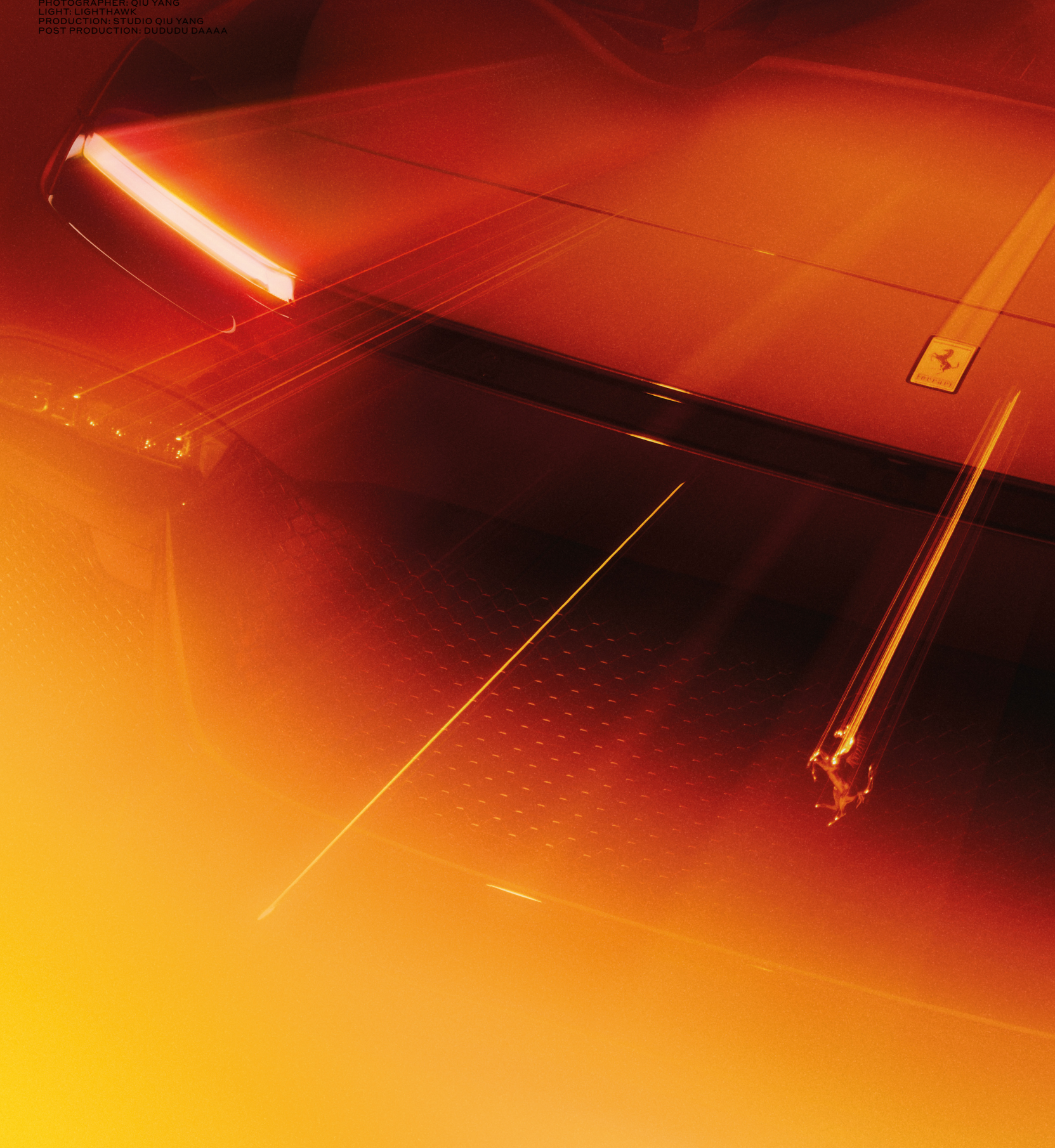
DRESS: MATERIEL
HAT: ANTHONY PETO
TIGHTS: STYLISTS OWN

RIGHT PAGE

JACKET: MATERIEL
SHORTS: MATERIEL
SHOES: RÊVE DE FLO
SUNGLASSES: MATERIEL
BAG: LEMON JELLY

PUIROS

PHOTOGRAPHER: QIU YANG
LIGHT: LIGHTHAWK
PRODUCTION: STUDIO QIU YANG
POST PRODUCTION: DUDUDU DAAAA



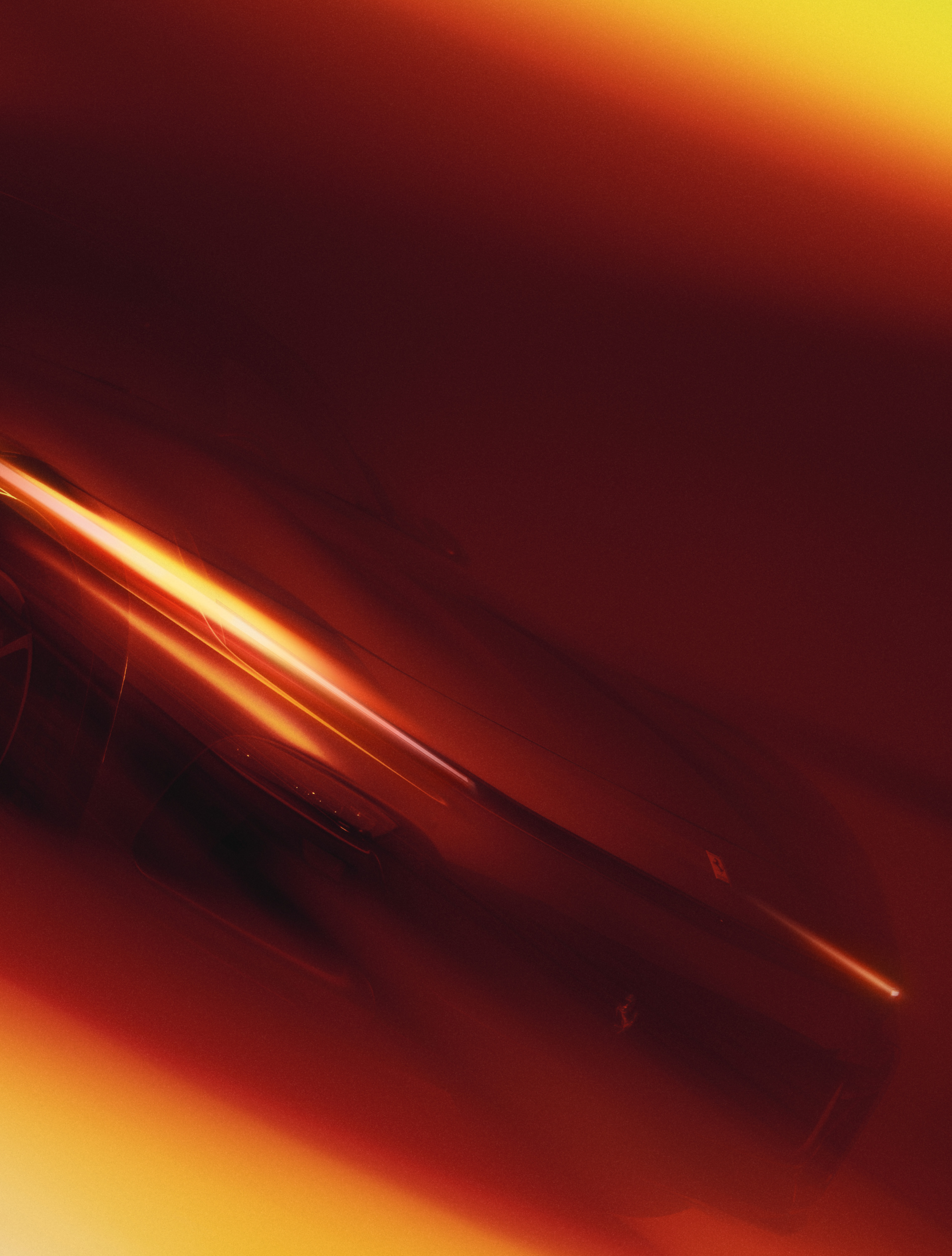
ANGUE

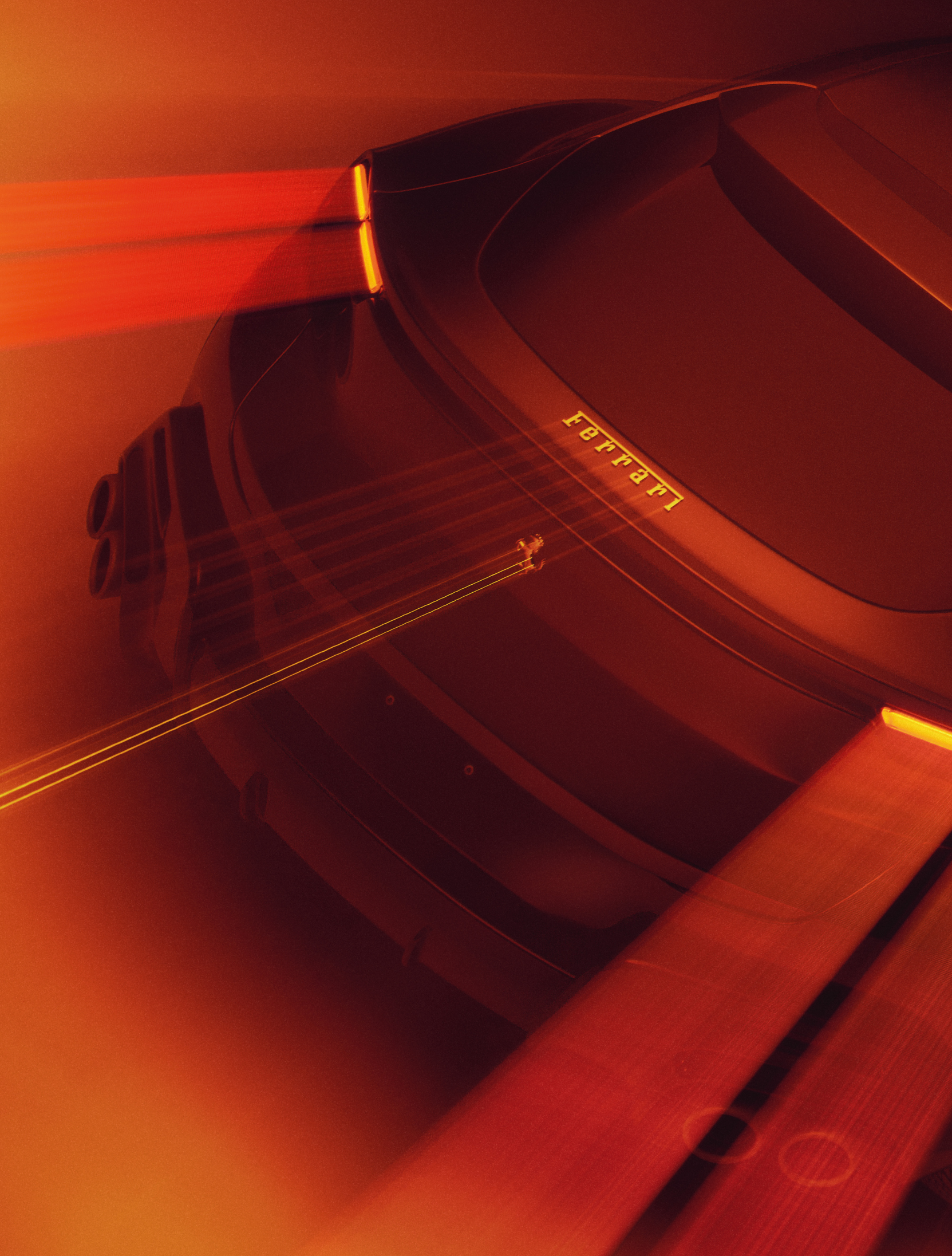








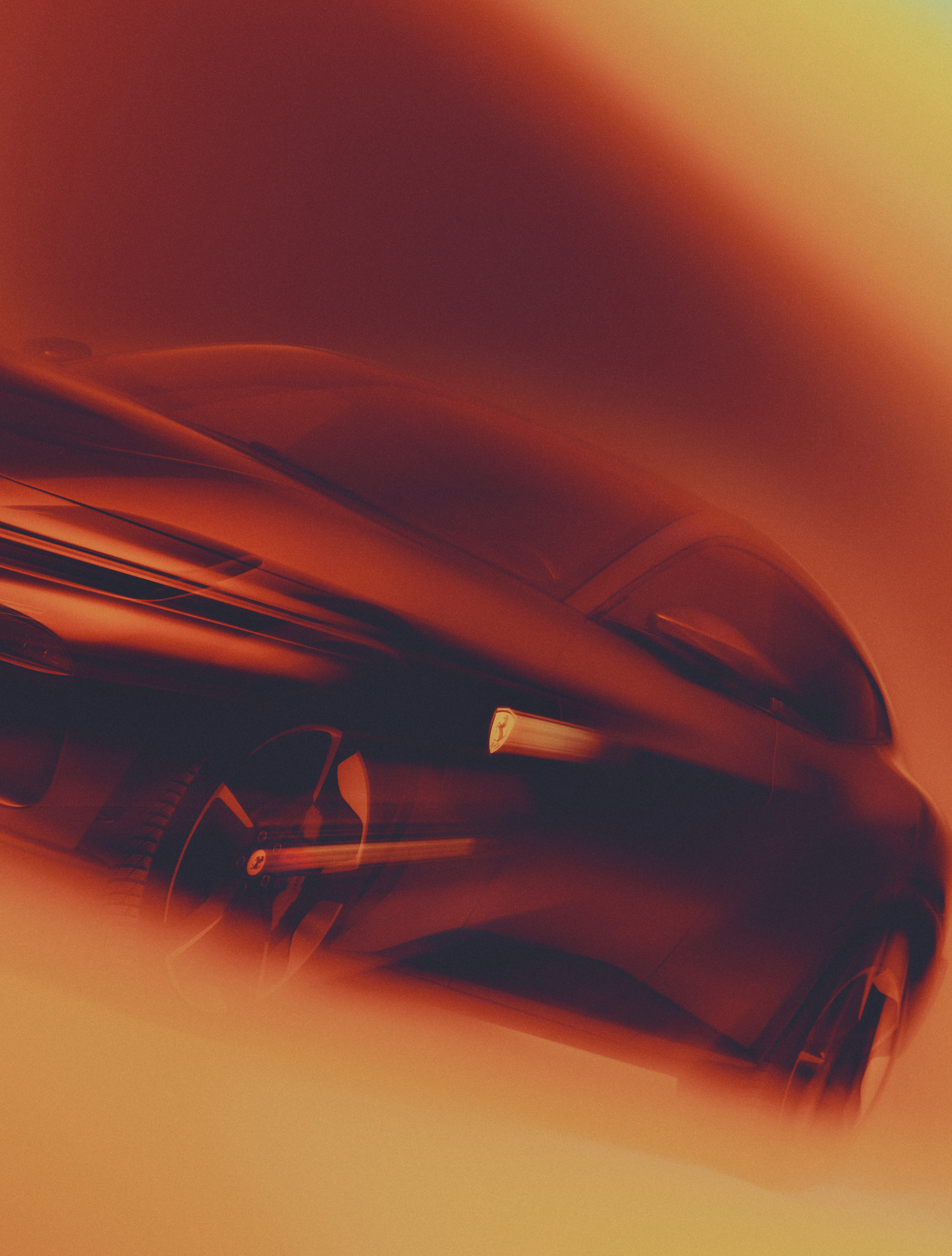




Ferrari







THE COLLECTIVE

SET THE SCENE

ARTWORKS: TORBJØRN RØDLAND
INTERVIEW: BRIT BARTON

ALL IMAGES
COURTESY THE ARTIST AND
GALERIE EVA PRESENHUBER, ZÜRICH / VIENNA
© THE ARTIST





Left page

TORBJØRN RØDLAND
Twisted Chair, 2022
Chromogenic print on Kodak Endura paper
80 × 105 cm

Right page

TORBJØRN RØDLAND
Hood Ornament, 2019
Chromogenic print on Kodak Endura paper
60 × 76 cm





Brit Barton: You started thinking of the single image after growing up and making political cartoons. What was that initial process like for you and how was the transition into photography?

Torbjørn Rødland: It began with me being asked if I wanted to go to kindergarten and I said no, not really. I was just so fascinated by drawing and making images nonstop. My entire childhood, I would just draw. It wasn't about saving the result, but the act of making something, a picture.

At six I started doing drawings of politicians on TV. I knew I was going to be an editorial cartoonist. I started working for the number two newspaper at sixteen in my hometown of Stavanger, Norway. My father was an amateur photographer, so I had access to a camera, but I wasn't ambitious. In my late teens the drawings became more subtle and less pointed, and eventually less suitable for the newspaper. In my studies, I got more familiar with contemporary art and what that could be: I shifted the focus from drawing to photography, but my ambitious cartooning seems to have decided certain qualities and preferences in my approach to the medium.

You've been based in Los Angeles now for fourteen years. There is the cliché that comes with photography regarding cinema and its influence, but it is inescapable in your work. Considering your past use of actors and extras or even the landscape, how has LA influenced your work?

I lost interest in making longer movies when I moved to Los Angeles. I thought that would be the next move but I lost the drive. When it comes to how I've been photographing, there are a lot of people who are open to collaborating and taking on whatever fiction someone else is interested in creating. A lot of people I end up working with have had "normal" jobs and they retire and want to entertain themselves and stay active by becoming extras in movies and TV. There are some photographs I've made that are coming out of the cityscape of Los Angeles but actually, there are very few.

Often what I'm curious about is remaking an image or drawing I picked up elsewhere. But the work doesn't come out of the external place of where it's been made, it's more from an inner world. Of course, anything can signify a place – like a door handle, or a power outlet – indicating geography or culture. I started photographing people recognizable from mass media as early as 1998, in Norway. In short, the project was pretty developed before moving to Los Angeles in 2010. It makes sense: the images I would cut from magazines and glue into a scrapbook as a child were largely promotional images coming from Los Angeles, and they were linked to television series, recording artists, and movies. The images that the city produces were already part of my fascination with still photography from an early age.

I don't think you can necessarily see a difference between photographs I've made in Los Angeles or in Berlin, or in Norway. It isn't that, say, the Japanese

influences only show up in Japan, they show up elsewhere. There can be a delay; I'm dipping into a certain image culture and then I go somewhere else and realize what I've learned, or what can be done. The idea that Los Angeles changed me and freed me is a seductive narrative, but I just don't think it's the most accurate.

The idea of image-making, for me, is rooted in a hunter vs. gatherer philosophy. The old adage being that you either hunt for an image, or gather and compose an image in the studio. I don't know where you fall, given some of the surrealist aspects of your images.

I'm surprised you think gathering only happens in the studio. I would imagine it's more that hunting and gathering happens out in the real world and the studio is more like farming – if we run with the metaphor. The end of the hunter-gatherer period. But farming feels too controlled or planned. I'm trying to keep the beauty and the freedom of the hunter-gatherer, while still working mostly like a farmer. Which means, wanting to make photographs that have the energy and poetry of the spontaneous moment from 20th-century reportage photography but refusing to settle with what randomly happens around me and the camera. I might as well modify what is in front of me, initiate it, and then enter into a reality that's like movie making but still much more improvised and low production. It's just me and a tripod, no assistants.

I typically set the scene – meaning there is a location in mind, and I invite someone to come to that location to realize something, either specific or open-ended. I try out what I had in mind and then it turns into improv very quickly, and even when it kind of works you want to try some other options. It becomes a back and forth dialogue like any other open-ended artistic practice. One just has to see what happens.

It doesn't quite feel like hunting or gathering. What I gather is not the finished food, but rather the components, like a person, an object, a place, and then it's more about giving life to the combination of these. The starting point is like that of any photographer: you see something out in the world that strikes you as interesting. There is no ethical standard that says you're not allowed to move things in the world to make the photograph you thirst for. It isn't about telling a truthful story like in a documentary. The truth is more metaphorical, akin to a constellation that has some truth to it through symbolism. Everyone who sees it can find their own way into the image. That to me is the way for a photograph to be truthful.

I also find your work so deeply minimal in some respects, and you aren't prone to elaborate staged scenes. How do you feel about the editing process, whether in the studio and creating the image, choosing a layout for a book, or deciding for an audience in an exhibition.

When it comes down to it, combining photographs, how to approach a publication or an exhibition space, all of these types of editing are central to the work. Of course, there are many differences between a

book and a space, but I think a book can hold a lot more different motifs or subjects and approaches. In a space, one can turn around and pretty much take in everything in a couple of glances – at least in my shows, I make bigger prints that can still be seen from a distance. With a book, you just get a couple of photographs at a time and then the following spreads can hold surprises: I can take you through less coherent material. It is a lot of editing for sure. What do you think about this?

For me, a photographer is just a poet who is just an editor, so to speak. It's kind of an inescapable self-selection that inevitably becomes the entirety of the practice. Do you agree?

I agree with the comparison, but it's limited. With a poem you can, of course, change a word or move it from one line to the next but with analog photography, the whole format is fixed in one moment. But I see the similarities; one can see and read and relate to the first word at the same time as you relate to the last word, like with a photograph where you look at the corners but also at what's at the center while never losing sight of the totality of the picture.

Are there recurring motifs or thematic elements for you?

When I started, I was my own model in the forest and I thought that I was going to do that forever. This idea of a life project was partly inspired by Cindy Sherman. I saw how she continued the same series and the beauty of that, but then it just ran out, and every time that happened something else opened up. When I'm curious about something new, I ask myself: What could it mean, and how would it play out if I try to take on this form, or this motif – something that I haven't seen in a photograph but maybe in other media, like a cartoon or a painting or an old illustration.

What's fascinating is that there are never that many photographs that seem possible to attempt; it's like a handful at any given time, and if I hadn't made them, I would probably want to make them now, but once they're physical – once realized – I don't think about them much. I get curious about something else. So I'm lucky because it could potentially run out, with nothing more to be done.

Considering, for instance, artificial intelligence and imaging in relation to your work: Is there a tension of possibly running out of imagery or an anxiety about technology when it comes to contemporary photography and the future of image making?

That is a complicated question. One thing I've tried to do with this medium is to realize within photography a somewhat familiar image that I haven't yet seen as a photograph. Maybe I've seen it as, say, a fantasy illustration. In other words, I've been pushing towards something that is pretty hard to achieve because we're here talking about subjects or constellations that are never going to present themselves in front of the camera unprovoked, unproduced. I've been pri-

oritizing inner worlds and the imaginary while also being very grounded in everyday life and perception.

What I thirst for is something sacred emerging from something profane, or something mundane opening up to something miraculous. When computers can generate any form or constellation of forms and make it look like photograph in seconds, I appreciate that everyday-ness – that indexical closeness to the real – even more.

One of your most canonical images for me is the image of this young, striking woman biting the Mercedes-Benz hood ornament. I always think of it because it reminds me, psychoanalytically speaking, of an intrusive thought to damage or consume an object and its representation. And you've captured it in such a way that we're not quite sure what she's intending to do.

When we think about photographing something like an intrusive thought, it's an elaborate fiction, but it could happen in reality. I actually bought a brand-new hood ornament because the one that was on this car was a little rusty. The beauty of the hood ornament to me is that it represents the physical embodiment of logo culture. With it raised vertically from the car's front, it's easier to interact with, like a sculpture: It's a form that can be backlit. It lends itself to interaction. Compared to my generation, it seems like younger creators are less skeptical of representing brands. I think the photograph also, on one level, speaks to that.

The technologies of the car and the camera are easy to correlate. Is Mercedes your favorite car brand?

I'm not so good with favorites. I do think it's interesting to look at cars before "cars" and imagine what it was like to encounter the beauty and impact of, say, 1910s automobiles, but it typically only works in the imagination. It rarely works in real life and I don't think it really works in photography. It becomes nostalgic very quickly. Still, I think it is powerful to try to get to that place where you feel the novelty and the excitement of an earlier technology.

Previous double page

TORBJØRN RØDLAND
Candlestick Pattern no. 2, 2020
Chromogenic print on Kodak Endura paper
80 x 105 cm



SET THE SCENE



Previous double page

TORBJØRN RØDLAND
Stolen Shells, 2022
Chromogenic print on Kodak Endura paper
110 x 140 cm

Left page

TORBJØRN RØDLAND
First Abduction Attempt, 2014–2016
Chromogenic print on Kodak Endura paper
110 x 140 cm

Right page

TORBJØRN RØDLAND
Crossed Confections, 2015
Chromogenic print on Kodak Endura paper
56.8 x 44.9 cm



SET THE SCENE

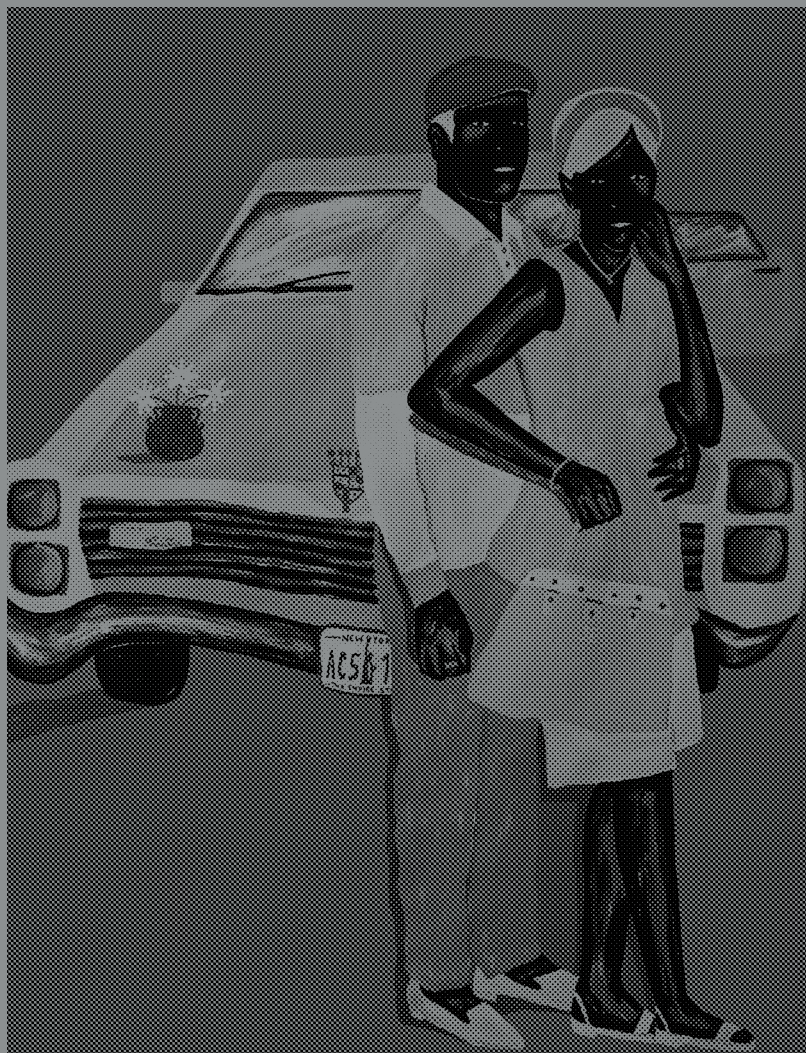




The Collective

Exhibitions *Agenda 2024*

When We See Us: 100 Years of Pan-African Figurative Painting *May 25 – October 27, 2024, Basel*



Zéh Palito, Que Se Chama Amor, 2022
Acrylic on canvas, 162 × 125 cm,
Courtesy the artist, Simões de Assis and Luce Gallery

Over the past 100 years, how have artists from the African continent and its diaspora experienced and creatively come to terms with everyday lived experience? To explore this question, the team led by Koyo Kouoh, Director and Chief Curator of the Zeitz MOCAA in Cape Town, South Africa, conducted extensive research. The result is a comprehensive exhibition that brings together works from 156 artists: A kaleidoscope dedicated to African figurative painting of the last 100 years. The museum is pleased to present a groundbreaking, must-see exhibition – on display at the Kunstmuseum Basel in 2024.

The title of the exhibition is inspired by the Netflix miniseries *When They See Us* (2019) by African American director Ava DuVernay, which addresses how Black teenagers are perceived by white people as potential criminals and therefore as a threat. The change from “They” to “We” in the exhibition title represents a shift of perspective, placing the viewpoints of the artists at the

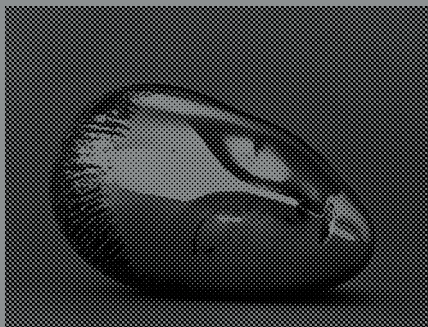
center. The more than 200 artworks are grouped into five chapters, entitled “Everyday Life,” “Joy and Celebration,” “Serenity,” “Sensuality,” and “Triumph and Emancipation.”

Integrated into the multifaceted special exhibition at the Kunstmuseum Basel | Gegenwart, presenting figurative painting from Africa and the African diaspora since the 1920s, are sound stations and an atmospheric scenography that invite further readings and interpretations. In addition, the exhibition is accompanied by a diverse supporting program in cooperation with partners.

With works by Michael Armitage (Kenya / UK), Njideka Akunyili Crosby (Nigeria / USA), Ben Enwonwu (Nigeria), Joy Labinjo (UK), Jacob Lawrence (USA), Danielle Mckinney (USA), Sungi Mlengeya (Tanzania), Mmapula Mmakgabo Helen Sebidi (South Africa), Amy Sherald (USA), Cyprien Tokoudagba (Benin) and many more.

Brancusi

March 27 – July 1, 2024, Paris



Constantin Brancusi, *La Muse endormie*, 1910
 Gift of Baroness Renée Irana Frachon, 1963
 Collection Centre Pompidou © Succession Brancusi – All rights reserved (Adagp)
 © Centre Pompidou, MNAM-CCI/Adam Rzepka/Dist. RMN-GP

With more than 120 sculptures as well as photographs, drawings, and films by the artist, the major retrospective titled *Brancusi* at the Centre Pompidou is an exceptional event. Organised as part of the operation to transfer the entire Brancusi Studio ahead of the renovation works at the Centre Pompidou in 2025, this exhibition is a unique opportunity to discover every aspect of the œuvre of this immense artist, considered to be the inventor of modern sculpture.

His last and only exhibition in France was in 1995 (curated by Margit Rowell at the Centre Pompidou). The artist's studio, a jewel in the

collection of the Musée national d'art moderne since it was bequeathed to the French state in 1957, is at once the place where he lived, worked and contemplated his sculptures. Complemented by loans from major international collections, it forms the matrix of the exhibition.

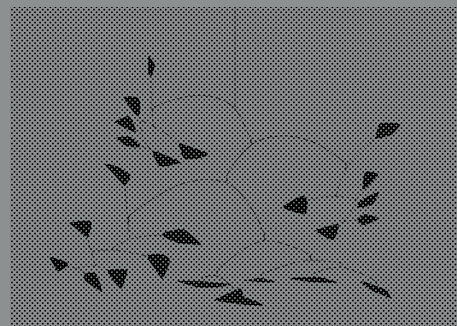
The exhibition brings together an exceptional collection of sculptures and plays on the dialogue between the casts in the Brancusi Studio and the original stone or bronze works, on loan from many private collectors and museums (Tate Modern, MoMA, Guggenheim, Philadelphia Museum of Art, Dallas Museum of Art, etc.).

Calder. Sculpting Time

May 5 – October 6, 2024, Lugano

Alexander Calder, *Quatre systèmes rouges*, 1960
 Louisiana Museum of Modern Art, Humlebæk, Denmark.
 Donation: The New Carlsberg Foundation.

Photo credit: Louisiana Museum of Modern Art / Poul Buchard / Brøndum & Co
 © 2024 Calder Foundation, New York / Artists Rights Society (ARS), New York



With a focused gaze, the exhibition *Calder. Sculpting Time* examines the profound and transformative influence of one of the most revolutionary artists of the 20th century on the art of his time. Alexander Calder (Lawnton, Pennsylvania, 1898 – New York, 1976) fundamentally changed the way we perceive and interact with sculpture by introducing time as a fourth dimension to art in his legendary mobiles – a term coined by Marcel Duchamp and referring to the French words for motion or motive – and by exploring

spatial structures and empty spaces in his stables – a term first coined by Jean Arp for his immobile objects.

The exhibition encompasses more than 30 masterpieces created from 1930 to 1960, Calder's most prolific and innovative period, from his early abstractions or sphériques to a magnificent selection of mobiles, stables, and floor-standing mobiles in various sizes.

Tracey Rose: Shooting Down Babylon

February 23 – August 11, 2024, Bern



Tracey Rose, *Lucie's Fur Version 1:1:1 – The Messenger*, 2003
Lambda-print, 80 × 60 cm, © the artist

Shooting Down Babylon at the Kunstmuseum Bern presents the largest retrospective of Tracey Rose's work to date, showcasing the South African artist's radical voice in international art since the mid-1990s. Her works delve into the power of performance and the body as sites of resistance, healing, and discourse.

With around a hundred works, the Kunstmuseum Bern presents the largest retrospective of the oeuvre of South African performance and media artist Tracey Rose (born 1974) to date. In her works, she engages with themes such as post-colonialism, gender, sexuality, racism, and apartheid. At the center of her practice lies the power of performance art and the body, which for Tracey Rose serves as a site of protest, indignation, resistance, discourse, but also healing. Her sensational performative practice is realized in various media such as video, sculpture, photography, installation, and drawing, whereby she illuminates and critically comments on central experiences in the transition to a post-colonial world.

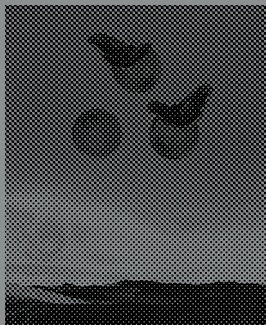
However, her thematic focus extends far beyond the reality of South Africa and more broadly relates to experiences of racist, political, or sexist discrimination. Her more recent works focus on the question of healing from traumatic experiences, be they of a personal or collective nature.

The exhibition at the Kunstmuseum Bern, curated by Kathleen Bühler, traces Rose's path from her early interest in questions of identity to the aesthetics of violence and an examination of healing processes and rituals. Showcasing works spanning from 1990 to 2021, it offers a comprehensive overview of her artistic development.

EXHIBITION

Surrealismus. Le Grand Jeu

April 12 – August 25, 2024, Lausanne



Marion Adnams, *Emperor Moths/Thunder On the Left*, 1963
Oil on wood, 56 x 45 cm, © RAW Collection

As the first thematic exhibition since 1987 dedicated to Surrealism, the project explores the enduring relevance across time of this significant movement in art history, which, despite its 100 years, seems not to have aged a day.

One hundred years ago, the first Surrealist manifesto was published, a programmatic text that triggered one of the most significant artistic revolutions of the 20th century. In 2024, to mark the occasion, the Musée cantonal des Beaux-Arts Lausanne is organizing its first exhibition focused on Surrealism since 1987. Drawing upon game

and play, the exhibition explores the unprecedented topicality of one of the major movements in art history. Bringing together more than 60 artists from the past and present, the exhibition takes its subtitle from a magazine published by a group of young French artists at the end of the 1920s, who saw themselves as dissidents of Surrealism and stubbornly refused to join André Breton's movement. This conflict is characteristic of an art movement that was constantly splitting and forming anew amidst passions, friction, and friendships, with everyone sooner or later becoming a follower, soon a rebel.

EXHIBITION

Watch! Watch! Watch! Henri Cartier-Bresson

June 15 – September 22, 2024, Hamburg

Henri Cartier-Bresson, *The East seen from the West, Berlin, Federal Republic of Germany*, 1962

© 2023 Fondation Henri Cartier-Bresson / Magnum Photos



Henri Cartier-Bresson is one of the most famous photographers of the 20th century. As a photojournalist, art photographer, and portraitist, he created timeless compositions and shaped the style of later generations of photographers. With his flair for the “decisive moment,” he captured spontaneous encounters and situations and became one of the most influential representatives of street photography, whose works achieved iconic status.

The Bucerius Kunst Forum is presenting the first major retrospective in Germany in 20 years of the co-founder of the legendary Magnum photo agency. In addition to the early, surrealist photographs and film

works as well as his political photo reportages, Cartier-Bresson's portraits of well-known artists and writers are also on display, as are his later photographs, in which the focus shifts to quotidian human doings.

Drawing on 230 original prints and numerous publications in magazines and books, the exhibition sheds light on the photographer's oeuvre from the 1930s to the 1970s.

B.I. Contemporary

Tradition, Technology,
and Transparency

Serial Innovation

Gemsetting
Or: The Delicate Craft
of Affixing Precious Stones
in Watchmaking

Tradition, Technology, and Transparency

Why the market for collectibles is facing groundbreaking changes – but the essential values remain. An essay on the evolution of collecting by Beat Imwinkelried.

In a world that is constantly changing, where old certainties are being challenged by new developments at ever shorter intervals, the markets for collectibles are also experiencing significant upheavals. The quartz revolution in the watch industry led the way, with the electrification of the automotive sector now gaining momentum. These developments are taking place alongside generational shifts and a growing diversity among collectors. Moreover, there is an urgent call for independent evaluations and transparency, serving as vital indicators of the trends and challenges that markets are grappling with.

In the realm of luxury goods, both the quartz revolution in watchmaking and the electrification of the automotive sector mark profound changes in their respective industries. Both events provide insights into the challenges and opportunities facing luxury markets. The dawn of quartz brought about a dramatic upheaval in the traditional watch industry, particularly in Switzerland, where established brands like Rolex and Patek Philippe had to reinvent themselves to maintain appreciation for craftsmanship and tradition in an era of digital innovations. Rolex is a prime example: Despite venturing into quartz watches (Rolex Oysterquartz), the company chose not to pursue this path further in the 1970s – instead opting to refine automatic high-performance timepieces. Similarly, in the case of Audemars Piguet: In 1972, Audemars Piguet introduced the Royal Oak, which would later become a model of success. In 1986, another milestone was reached with the introduction of the first ever self-winding tourbillon, at a time when it was still unforeseeable how rapidly the development of mechanical watchmaking would progress. Only Patek Philippe has never been strongly swayed by quartz technology. After upheavals in the 1930s, the Stern brothers took the helm. This was followed by an era in which Patek Philippe produced the finest wristwatches the world had ever seen. Alongside understated models, horological complications ranging from the perpetual calendar to the tourbillon emerged, often combined with chronographs. The products from that time established the legendary reputation that the brand enjoys to this day. Indeed, it is no coincidence that watches from this era are particularly coveted among collectors.

The automotive sector is similarly confronted with the challenge of electrification today. The thrill of electrically powered supercars, such as the Rimac Nevera and the Pininfarina Battista, has yet to

capture the hearts of car enthusiasts. This is also due to the inherent capability of electric traction: While the performance profile is impressive, the outcome is a predominantly homogenous driving experience. A sports car, however, is all about personality and emotion, character, and distinctiveness. For the same reason, collectors favor mechanical watches. Younger generations of collectors are also showing an interest in history, and like smartphones, of which only the iPhone 1 is considered a collector's item, the first Tesla Roadster could also rise to become a sought-after collector's item in the future – while subsequent models may not achieve this status. Electrification represents a significant paradigm shift. However, the importance of tradition and emotional appeal should not be underestimated. For collectors and aficionados of luxury goods, it is often the tried and tested, the craftsmanship and the personality that provide long-term value and the longed-for fascination.

Alongside this, generational change and the increasing diversification of objects are fostering a democratization and expansion of collector cultures, leading to a remarkable transformation in the world of collecting. Especially noticeable is the influence of younger collectors, particularly those under 40 who are bringing fresh perspectives and preferences to the market, which are no longer limited to classic models, but are now also focusing on vehicles from the 1980s, 1990s and early 2000s. The outcome: In the initial auctions of 2024 at the *Rétromobile* classic auto show in Paris, there was a notable surge in prices for cars from the 1990s and early 2000s.

The transition to a younger customer base is also evident in other luxury markets. Millennials and Generation Z prefer unique pieces and customizable luxury items that mirror their personal values. The young value the emotional connection to their collectibles but also often opt to buy online. The need for independent evaluations and transparency has thus become another central theme, underscoring the significance of trust and authenticity in the markets for collector's items.

In a lawsuit brought against Sotheby's filed by the Russian oligarch Dmitry Rybolovlev in New York, allegations of fraudulent practices related to art transactions were at stake. Rybolovlev sought \$377 million in damages from Sotheby's. Although his allegations were ultimately dismissed earlier this year, this specific example is corroborated by a survey in a *Wealth Report* conducted by the insurance company Chubb. Over 800 surveyed North America art collectors indicated that fraud and doubts regarding authenticity and provenance are the most significant vulnerabilities to their collections –

87 percent of those surveyed cited this concern, outweighing worries about potential damage during transport.

Regrettably, the market for collector watches is also plagued with counterfeit products. Fine and rare watches, particularly those from prestigious brands such as Rolex, Patek Philippe, Audemars Piguet, and others, frequently draw counterfeiters aiming to capitalize on the strong demand and high prices of these timepieces. Forgeries span from obvious imitations to highly convincing replicas, posing challenges even for experts to discern. As one of the most prestigious watch brands in the world, Patek Philippe is no exception. The complexity and refinement of the brand's models pose great challenges to counterfeiters, yet there are high-quality fakes on the market. Rare vintage watches pose a significant risk of counterfeiting, given the scarcity of documentation and opportunities for comparison. Counterfeiters may resort to artificially aging newer models or crafting replicas of rare ones. It's essential for buyers to exclusively procure watches from reputable dealers and auction houses to mitigate the risk of counterfeits. This principle applies universally: when it comes to high-quality timepieces, trust only in expert valuations and authentications.

The situation for car collectors is no less challenging. It was just over a year ago when the German State Criminal Police Office cracked down on the Kienle company for "fraudulent trading with exclusive vintage cars." The company allegedly replicated a Mercedes 300 SL Roadster, which was not registered in Germany, and even stamped the chassis number of the original onto this replica, as alleged by the Stuttgart public prosecutor's office. Even more obscure is another recent case in Germany involving more than two dozen ultra-rare racing cars being passed off as originals – among them a Porsche 917 with chassis number 043, which crashed during a test drive at the Hockenheimring in 1970, shortly after finishing second at Le Mans. The catch: in the aftermath of the crash, several rebuilds emerged from the remaining original parts, leading to a veritable restoration cycle that has resulted in the existence of at least three "original" 917-043s.

For dealers, gallerists, and curators, this entails that they must adapt to the diverse and specific expectations of their collector clientele, with a focusing on attaining the highest expertise in the purchase, valuation, and management of collectibles, especially in the realm of high-value vehicles. Collectors rely on their trusted partners to not only possess extensive expertise, but also brand-specific technical experience in their respective fields. They are expected to offer qualified advice to assist collectors in their purchasing decisions.

A central demand of collectors is access to exclusive, high-quality vehicles that enrich their collections. This includes renowned classics and icons as well as models with potential for appreciation in value. Dealers and consultants must therefore cultivate excellent contacts and networks in the automotive industry to offer their clients unique opportunities. Transparency regarding the origin, authenticity, and condition of vehicles is of essential importance to collectors. Sincere estimates and the disclosure of all relevant information, including any restoration work or previous sales, are crucial for collectors. And all of this must be handled with the utmost discretion. This is particularly crucial for many collectors in transactions of high value.

In an era where posting information on social media has become commonplace, even greater importance is placed on keeping transactions and personal information confidential. In addition, many view their passion for collecting as an investment and expect their advisors to aid in identifying vehicles that have high potential for appreciation. This includes analysis of market trends and forecasts as well as a visionary perspective that goes beyond conventional boundaries. Collectors rightly expect tailor-made services that consider their individual needs, interests, circumstances, budgets, and collection goals – including bespoke and personalized advice.

Collecting art or valuable automobiles should be viewed as an integral aspect of asset management strategy, seamlessly integrated into the life cycle of the collector or, ideally, their family. Wealth accumulation typically occurs gradually, peaking between the ages of 45 and 70. This is often the time when a collection is formed. A future-oriented asset strategy allows for the anticipation and facilitation of generational succession. Asset classes like art or, indeed, car collections should be considered equal components of wealth alongside financial investments, real estate, securities, or retirement savings. No wealth strategy will adequately meet the family's needs unless it is thoroughly discussed, analyzed, and scrutinized.

The markets for collectibles are at a turning point, where tradition and modernity, as well as trust and transparency, are interwoven. For collectors, dealers, and manufacturers, this means they must adapt and innovate to preserve and enhance the value and fascination of their collectibles for future generations. Progress may be unstoppable but reflecting on the tried and true and appreciating tradition and history remain essential pillars of collector culture.

Thanks to Netflix and *Drive to Survive*, Formula 1 racing has made a remarkable comeback in the mainstream. What is often overlooked in the hype is the groundbreaking innovative capacity generated by the racing series. How Formula 1 is changing our world – on the road and in the supermarket.

It is a sunny day at the end of March in Rio de Janeiro. In Jacarepaguá, 40 minutes by car from Copacabana, where Brazilians usually celebrate their Carnival with lavish costumes and plenty of Caipirinhas, around 90,000 mostly Brazilian motorsport enthusiasts have gathered to witness their new national hero win the Formula 1 season opener. Ayrton Senna, then 29-year-old, was the freshly crowned 1988 Formula 1 World Champion with McLaren-Honda. With a best time of 1:25.302 minutes, Senna clinched pole position for Sunday's race in qualifying, which at the time still consisted of two sessions on Friday and Saturday, placing him a tremendous 0.870 seconds ahead of Riccardo Patrese from Italy, who was driving for Williams-Renault.

Easter Sunday on March 26, 1989 marked a pivotal date in Formula 1 history. Heinz Prüller, the legendary Austrian rapporteur, later chronicled the “Easter miracle of Rio” in one of his books. Surprisingly, it had nothing to do with Ayrton Senna. Instead, it was Nigel Mansell, piloting for Ferrari and qualifying in only sixth position, who would achieve a sensation. Even Ferrari's sporting director, Cesare Fiorio, hadn't anticipated such a performance after the Scuderia from Maranello botched their season preparations. The Ferrari 640, an aesthetic masterpiece and the brainchild of John Barnard, Formula 1's engineering luminary at the time, hadn't completed a single entire race distance in the winter. Legend has it that Fiorio even contemplated, after qualifying, sending Nigel Mansell and Gerhard Berger into the race with half-empty tanks. According to his crude reasoning, one wouldn't stand a chance of seeing the checkered flag anyway. With less fuel on board, they could at least unleash a display of speed prowess until the technically induced failure, aiming to appease Italy's restless sports press – if not with the most reliable, then at least with the fastest car of the latest Formula 1 series.

Fate had other plans in store, resulting in a wholly unexpected victory by Nigel Mansell. However, March 26, 1989, was not historically defined solely by the triumph; it was also marked by a piece of trail-blazing technology in Mansell's Ferrari 640, one that would not only profoundly change motorsport but also the luxury sports car market in the following years.

For the 1989 season, the International Automobile Federation banned turbochargers in Formula 1 and Ferrari switched to a naturally aspirated V12 engine. Since naturally aspirated engines reach

their optimal performance in a much narrower range of revolutions than turbos, which also have excellent pull from low revs, it was foreseeable that more gear changes would become necessary from 1989 onwards. John Barnard, the brilliant engineer who had recently joined Ferrari from McLaren, the British powerhouse of the late 1980s, had a sparking idea. He wanted to make the job easier for his drivers Mansell and Berger by introducing a semi-automatic gearbox. Semi-automatic, in his view, meant executing gear changes with the push of a button on the steering wheel.

Barnard's design team later departed from the original idea of buttons and instead developed paddle shifters at the back of the wheel: one on the left, for downshifting, one on the right, for upshifting, and a smaller paddle for the clutch. However, the driver would only need the clutch paddle for setting off from a standstill at the start or after a pit stop.

Less known, by the way, is the second reason why Barnard began to rethink the shifting process. The traditional gear stick, typically mounted on the side of the steering wheel in a tight Formula 1 cockpit, took up space and were a thorn in his side. Eliminating the lever would allow for narrower cockpits, and a slimmer chassis equals less air resistance.

In Formula 1, it only took until 1993 for the last team to switch to a sequential transmission with paddle shifters. The innovation made its debut in the 1997 series, and once again Ferrari was a pioneer: The 355 F1 Berlinetta was the world's first sports car in which gear changes followed the principle of the revolutionary 640 from Formula 1. Today, paddle shifters are no longer exclusive to motorsport and luxury sports cars but have also become prevalent in lower price ranges, either as a standard feature or as an option for an additional charge.

It is one of countless innovative ideas that have transitioned from the racetrack to the streets. Formula 1 has often served as the catalyst for fully realizing existing concepts and advancing production technology by leveraging knowledge gained in Grand Prix racing. The concept of hybrid engines with energy recovery from braking and exhaust gases stands as a prime example of this. Another example is the first carbon fiber chassis from the 1981 season (another of Barnard's ideas), which profoundly revolutionized lightweight construction in the automotive industry.

The active suspension system, perfected by the British Williams team in the early 1990s, is yet another example of a technology that has become commonplace for anyone familiar with toggling between sport and comfort modes with the push of a button. Paddy

Lowe was the brilliant mind behind the concept, which was conceived long before but only made a breakthrough through its implementation in Formula 1. Ultimately, it was made possible through a crucial line of code for the electronic control unit, as Lowe recounted years later.

But Formula 1, as a technology incubator and promoter, drives much more than just pleasant gimmicks for our road cars. A particularly remarkable example is an advancement that helps supermarkets cut their electricity bills and thus make an important contribution to CO₂ reduction. The British company Williams Advanced Engineering, an offshoot of the Williams F1 team, has developed a special aerofoil profile that redirects the airflow in commercial refrigerators. This ensures that the cooled air, typically propelled by a fan mounted at the top, is not pushed out through tiny gaps at the front but instead redirected in a closed loop to the back. The Formula 1 inspired “refrigerator wing” is discreetly attached to those strips where customers usually read the prices for prosciutto, parmesan, and tiramisu. By the end of 2020, it had reduced energy consumption by 20 percent in roughly 5,000 supermarkets across England, amounting to an annual saving of 150,000 tons of CO₂.

35 years after Nigel Mansell’s victory in Rio, when the Grand Prix sport was still primarily dominated by privately owned teams, Formula 1 has not only made its way into English supermarkets but also back into the mainstream globally. The Netflix docudrama series *Drive to Survive*, now in its sixth season as of 2024, has finally cracked the US market, which Bernie Ecclestone had been unsuccessfully courting for years. *Drive to Survive* – critically viewed by some of those portrayed for creative liberties the series took, resulting in distorting some events – not only features intense wheel-to-wheel battles on the track but also provides captivating glimpses into the human drama that is Formula 1. The dramatically staged heroic stories, crafted by Netflix in outstanding production quality, have effectively transcended the realm of petrolheads to resonate with a wider audience.

Ten years ago, it would have been unthinkable for three Grands Prix to be held in the USA, a market of such significance. But in 2024, Formula 1 no longer only races at the traditionally designed Circuit of The Americas in Austin, Texas, but also around the iconic Hardrock Stadium in Miami and even on the legendary Strip in the gambler’s paradise of Las Vegas. The reinvention of Formula 1 by Liberty Media, the US media conglomerate founded by John Malone, has transformed the business of cars racing in circles from a million-dollar to a billion-dollar enterprise since the departure of longtime Formula 1 chief Ecclestone in 2017.

The teams once founded by hands-on motorsport purists like Ken Tyrrell (now Mercedes), Eddie Jordan (Aston Martin), or Jackie Stewart (Red Bull) are now controlled by car manufacturers, beverage companies, major financial investors, or Hollywood stars. The times when Formula 1 was merely a money-burning machine for team owners are long gone. In 2021, the International Automobile Federation implemented a budget cap, limiting the maximum allowed spending on technical development, and enriching the team owners, since the more predictable balance sheets have attracted new sponsors. Top-tier names, like Ferrari and Mercedes, are now valued at over three billion euros, and even the smallest teams, such as Williams or Haas, are estimated by Forbes to be worth well over half a billion euros.

It remains to be seen whether the global viewer interest that ultimately sustains such valuations will continue to boom for long, given the ongoing sporting dominance of Max Verstappen and Red Bull. Still, it is clear that the perception of Formula 1 as a catalyst for innovation will persist. The current technical regulations will remain in force until the end of 2025. Until then, it is unlikely that the Formula 1 landscape will undergo significant changes. However, come 2026, the game will change once again with an entirely new set of powertrain regulations. The new engines are regulated to produce approximately 1,000 horsepower of overall output, with 50 percent sourced from an electric motor and 50 percent from an internal combustion engine. Particularly intriguing is the shift from fossil fuels to climate-neutral e-fuels to power the combustion engine – potentially the next technological leap forward that Formula 1’s brightest and most ambitious minds could set in motion, one that would have a decisive impact both on and off the racetrack.

CHRISTIAN NIMMERVOLL, born in Linz, Austria in 1982, has been covering Formula 1 professionally since 2000. He is editor-in-chief of Motorsport Network Germany, leading the German-speaking motorsport internet communities with platforms such as motorsport-total.com, and a regular contributor to Formula 1 updates on Sky Germany.

Gemsetting Or: The Delicate Craft of Affixing Precious Stones in Watchmaking

Why jeweled watches perfect the concept of refinement, sharpen our focus on true craftsmanship – and why this is exceptionally good news for collectors.

465 years ago, the Protestant reformer John Calvin issued a clear pronouncement in Geneva: From now on, wearing opulent jewelry was forbidden. As is so often the case with prohibitions, given a little time – in this case nearly five centuries of experience – it can be concluded that this measure was a resounding failure. High-quality Swiss watches set with precious stones are more sought-after in Geneva and around the world than ever before. And opulence comes in more forms and varieties than ever before, from discreet to eye-catching. This vogue can certainly not be reduced to a single cause. But Calvin's ban on jewelry itself played a certain part in the fact that gem-set watches are currently enjoying a triumphant surge. However, there are also other, quite topical reasons that contribute significantly to the steadily growing popularity of gem-set watches.

The account of Calvin's ban on jewelry takes us back to Geneva in the middle of the 16th century. At that time, wearing ostentatious pieces of jewelry was considered sacrilegious. There was only one fundamental problem: as timepieces of all kinds proved indispensable for punctual attendance at church services, the ban contained a crucial exception. Pocket watches, already popular at the time, were permissible to wear. It was the ideal workaround for an industry whose existence was significantly threatened by the ban. The embellishment of pocket watches offered jewelers an excellent opportunity to free themselves from their predicament – and thus contributed significantly to the beginnings of the Swiss watch industry. With eminent effects to this day.

While elaborately decorated mechanical timepieces had established themselves as tokens of nobility and affluence over the following centuries, the picture took a different turn in the world of wrist-watches in the second half of the 20th century. For men in particular, watchmaking savvy was expressed through the wearing of classic complications. While little, if any, attention was paid to the art of gemsetting, apart from jewelry-inspired pieces that were generally designed for women.

But what exactly brought this now quiet trend to a major breakthrough? One reason for the increasing popularity of jeweled watches is the rising influence of the target group in recent years – which has taken on completely new forms of expression thanks to the emergence and impact of social media. A new form of communication that perfectly suits watches, not least because of the common square or upright formats, depending on the medium, which, as it were, offer the perfect canvas for presentation. Individual posts reach their target group within seconds and can be liked and shared millions of times within a short period of time. The wide reach of individuals allows for trends to emerge or to significantly contribute to and shape them. This includes trends that previously seemed far removed from the imagination of the core target group. Like gemstones and men's watches. At the same time, the ever-growing and increasingly younger target group in social media is also shifting traditional boundaries and values. Rigid gender norms are increasingly blurring in the world of watch collecting too, becoming less and less prevalent, while the expression of personal taste is gaining prominence and increasingly becoming the focal point of purchasing decisions.

On the other hand, a second significant trend is emerging. The revival of appreciation for elaborate manufacturing methods. The

Gemsetting Or: The Delicate Craft of Affixing Precious Stones in Watchmaking

PASCAL FISCHER

widespread desire for sophistication has also led to a more intensive exploration of gemsetting as a craft – the so-called *métier d'art*. The outcome is a notable surge in the popularity of gem-set timepieces. The journey to creating an intricately set watch is a long one and begins with the acquisition of cut and polished precious stones that will ultimately adorn the timepiece after undergoing numerous intricate steps. Several factors, including the cut, clarity of the gemstones, and the color harmony between different stones, play a crucial role in the selection process. Any discrepancies in clarity or mismatched colors are conspicuous and can significantly affect the overall appearance.

Once the gemstones have been carefully selected, the actual task of setting begins. Various techniques can be employed depending on the desired final appearance of the piece. Well-known examples of these are the pavé setting or the invisible setting. The pavé setting is characterized by first embedding the stones in previously created recesses and subsequently pressing the surrounding material onto the gemstone to fix it in place. In the invisible setting, as the name suggests, the material fixing the gemstone in place is concealed on the surface. This technique allows craftsmen to arrange gemstones closely together without any separation and, in a sense, to make them seem to hover on the watch. Working with different types of gems, cuts, and setting techniques therefore requires superb craftsmanship and lives up to its name as a *métier d'art*.

As watch enthusiasts, we are fortunate to live in an era in which a number of rare crafts are undergoing a renaissance in the industry. The fusion of centuries-old craftsmanship with advancements in materials research and manufacturing technology suggests that creativity knows no bounds in present times. Gem-set wristwatches

embody this renaissance particularly clearly, and the transformation of the watch from a technical aid to a mechanical work of art suggests that this golden age will continue for a long time to come.

PASCAL FISCHER is a lawyer, watch expert and Private Client Manager at Bucherer 1888. For *The Collective*, he shares exclusive insights into the most significant developments in the watch industry.

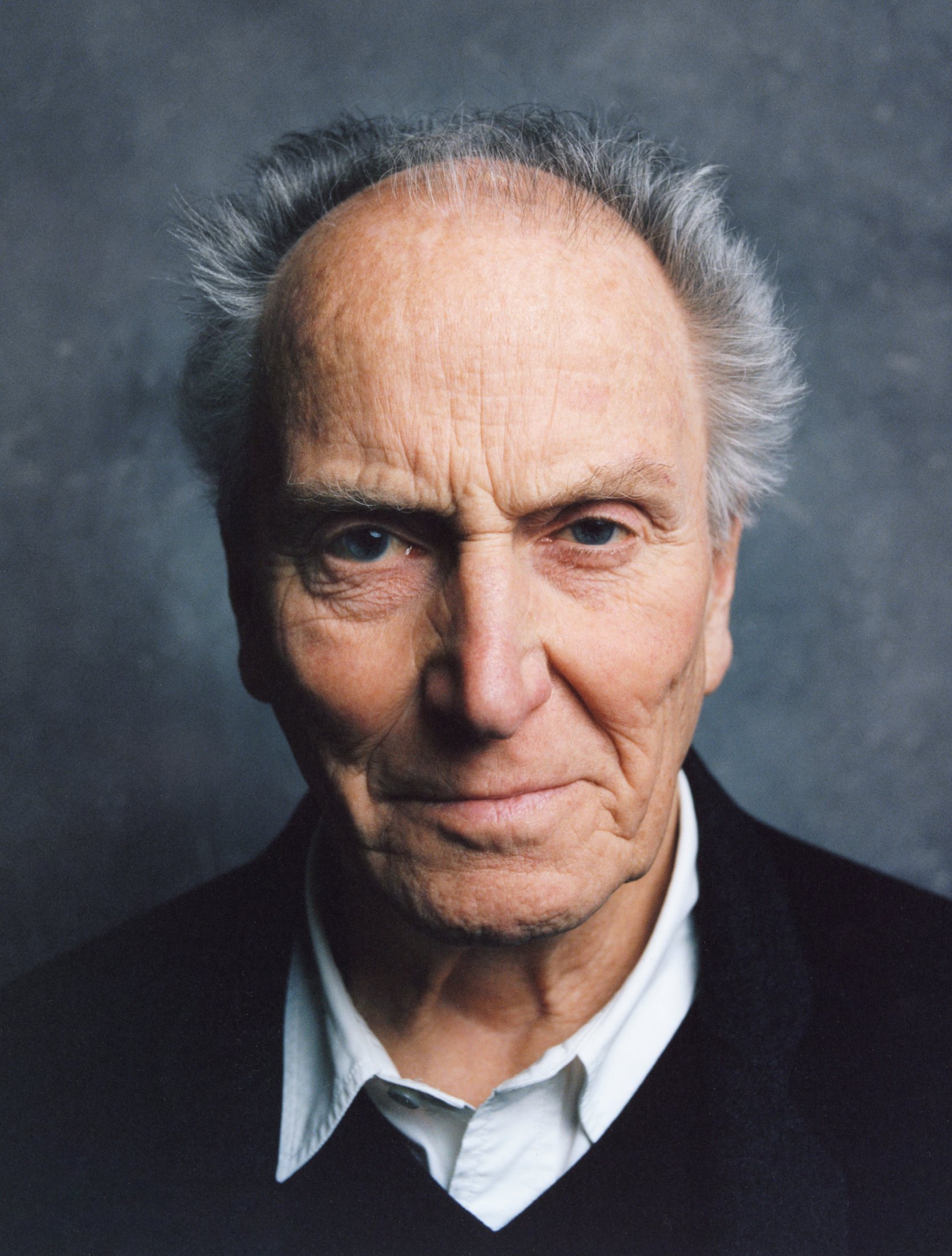


A PLACE FOR EVERYTHING AND EVERYTHING IN ITS PLACE

PHOTOGRAPHY: JELKA VON LANGEN & ROMAN GOEBEL INTERVIEW: NANSEN & PICCARD

Hans Hansen is one of the most important photographers of recent decades. With his clarity, he has forever changed the way we look at products and everyday objects. A conversation about luck and making a career, his fascination with cars – and the question of why he recently donated his entire collection to a museum in Hamburg.







Nansen & Piccard: Mr. Hansen, despite lacking formal photographic training, you've become a pivotal figure in the field. Was it sheer luck, or did you possess a clear vision for your career from an early stage?

Hans Hansen: Both. A clear idea of what I really wanted, and a great deal of luck.

You actually studied graphic design at the Düsseldorf Art Academy. How did you become a photographer?

Before I began my studies, I completed an apprenticeship as a lithographer and actually wanted to study typography in Stuttgart. Unfortunately, that didn't work out. Then I started studying graphic design at the Düsseldorf Art Academy under Walter Breker. It should be mentioned that there were two programs at the time: "applied graphic design," which was closer to advertising, and "independent graphic design," which was part of the fine arts. I studied applied graphics. Incidentally, Bernd and Hilla Becher were also in my class – both much older than me, but neither of them were enrolled in the art course.

Why didn't you simply study photography?

In my time, there was simply no photography at the academy. But obviously, my interest lay in working with a camera, and I became enthusiastic about the combination of photography and graphics early on.

This graphical approach later became a leitmotif in your photographic work. Perhaps your most famous work is that of a VW Golf, built in 1988, its 7,000 individual parts knolled on the floor.

Exactly. By the way, it took four days of preparation before I could take the picture... But during my studies, I had to deal with completely different things. At the academy, they only taught graphic design – from book design to posters. No photography, even though photography was indispensable for advertising back then.

Did you already know back then that your future was in advertising?

I wasn't a complete stranger to advertising when I started out. I did harbor some curiosity about it, but it wasn't my primary focus. I wasn't firmly committed to it from the outset. I didn't necessarily aspire to work in advertising, nor was I particularly drawn to art. Art wasn't a significant concern for me; my main goal was simply to photograph.

It seems like the art academy might not have been the perfect fit for you...

I simply had different interests from my professor. While I wanted to focus on photography, he, for example, wanted me to explore linocut during one semester. I wasn't rebellious; I never liked conflicts. So, I complied and dedicated myself to linocut. I locked myself in my student apartment and worked on the project every day simply because I wanted to get it over with as quickly as possible. I did it so consistently that I stopped attending the academy altogether. One day,

at the end of the summer semester, I received a letter from the academy's director. *Persona non grata*. Expulsion. That was it. That was in 1962. From then on, I was suddenly on my own.

How did things go for you after you were expelled from the art academy?

That's when I just started working. Well, I had to. I was lucky enough to meet a Finnish designer, one of the really big names. We had a long, incredible conversation about design language and all sorts of things and as a thank you for the conversation, I gave him a photo from my portfolio. Apparently I was able to impress him with the photo because he contacted me some time later and asked if I would be interested in taking photos of his glass objects for him.

Who was this designer?

That was Tapio Wirkkala, a really big name to this day. Photographing his glass works after the academy was not only a stroke of luck for me, but also a huge opportunity as a young photographer. I had admired his work for a long time, especially the glass objects. And now I was allowed to photograph them, for a world-famous designer, as a twenty-two-year-old nobody! That was the beginning of my career and my first commission. My glass collection began then and is now kept in the Museum für Kunst und Gewerbe in Hamburg.

Were you able to meet his expectations?

Fortunately, the commission was a success. As I already knew his glass works beforehand, I immediately had an idea of how I wanted to photograph them. I also had a lot of freedom with the project. Wirkkala was much older than me and saw that I had a good understanding of photography. He then simply said: Go for it! So I just did what I thought was right and then sent him the photos. He was very pleased, they were published and so began my career in advertising photography.

You also did campaigns for Lufthansa after Otl Aicher designed the legendary visual identity for the airline.

That's true, but my start was much more mundane. At first I was supposed to take on small tasks. Photographing gift items, that sort of thing. I did that very diligently, of course, which worked out well for me. Because apart from the first job for Wirkkala, I had no experience at all in the professional field of photography. It was a lot of learning by doing. At the end of the commissions, there wasn't much money left over either, because I had to invest all the money directly in the next project. Although I was already on a tight budget for my materials. Things went on like that for a while until one day Lufthansa sent me to Madrid for a project. I was supposed to take pictures on the plane en route. That was something special – Frankfurt-Madrid was the longest connection in Europe at the time. So I packed my Nikons, my passport and a bit of money and got on the plane. The pictures

turned out quite well and that's how it began that I continued to be sent on flights. First to Boston, then on to America, Africa, Asia, and the Caribbean. Along the way, I was always able to make new contacts and network. In the end, my work at Lufthansa led to a contact with an agency in New York that was doing the famous campaign for Volkswagen at the time.

So your career hinges on the fact that you were fortunate enough to travel the world?

I was particularly lucky that the plane that was supposed to take me back to Germany from Madrid was overbooked and I was stuck in the Spanish capital for three days. So what was I supposed to do there?

Take photos?

Exactly. I took photos, photographed the city, mostly postcard motifs. They thought that was great at Lufthansa. And they asked me: Would you like to fly to Boston and take photos for us there?

Today, everyone has access to a camera. The technology is so advanced that anyone can have images artificially generated from the comfort of their home. What do you make of the current development?

To be honest, I'm rather critical of it. I think that if we don't master AI, we will fail. Photography will be a thing of the past, and very quickly. It will simply disappear.

Your influence on contemporary product photography in recent decades has been tremendous. Without your eye for products and objects, modern brand representations such as Apple's would be almost inconceivable. What is it that fascinates you about product photography?

I'm generally not interested in certain products. Sure, I've always photographed cars, airplanes and even glass, but I'm fundamentally interested in what's behind them. We live in a "world of things" and everything that is natural is far away. Our environment, to stick with our language, is first and foremost materialistic. Everything we use, everything around us, everything we wear, no matter what – it's all artificial. On the one hand, I am certainly interested in the surface aspect, but I am much more fascinated by who or what lies behind a product and why a person decided to create the thing.

You have been shooting for over 60 years and have worked with high-profile clients such as Porsche, Mercedes and Vitra. Your work has graced the pages of Life and Paris Match. Is there a particular assignment that left a lasting impression on you?

Many. There are plenty of anecdotes. In fact, I just thought of another incredible experience last night. I was working on a production for Fiat in Turin in the early 1970s. At the time, I was already working for the New York agency Carl Ally. I was supposed to take photos alongside a film team for a commercial. We first worked in Rome, then in Turin. The commercial was about the new Fiat 124 speeding through extreme scenarios. In Turin, the idea was to shoot a scene in

which the car flies through the air from one roof to another. On one roof, a ramp was cemented into the ground and on the other a landing strip with a huge wall of metal pipes to prevent the vehicle from crashing into the factory's air conditioning system. The whole thing had been precisely calculated by the stuntman beforehand. A huge amount of work went into it, and an incredible number of people were involved on set.

What were you tasked with on the shoot?

I was positioned below between the two buildings with my assistant and was supposed to capture the moment the Fiat was midair. We knew beforehand that the whole sequence would take less than six seconds, and only a fraction of that in the air. There was only this one opportunity for the perfect shot. Then came the jump, and each of my six motorized cameras shot an entire roll of film.

Did you manage to capture the moment?

We did, but the photo ended up being quite dull. All you could see were two houses and this car in the air in between. We basically did the same thing again in Naples afterwards. There they had the car jump onto a ferry.

So then, better to stick to product photography...

Fortunately, I've often met people who simply said, wouldn't you like to do this or that? Carte Blanche. Just do it the way you want. Which is why I would be in such trouble today. Dreadful things have changed the world. And so has time pressure. But I'm interested in the quiet things, and you need time to reveal them. When I shot the dismantled Golf, I was given that time.

How come cars are such a recurring theme in your work?

For me, the fascination of cars lies in the fact that everything about them is designed, constructed, and shaped. Not just on the outside, but also everything you can't see. It is high-tech and when it's well made, it's a beautiful object. You sit in it, it's comfortable, you're snug, you know exactly what every handle or button is for. You turn a key, at least in a classic car, and suddenly you have incredible power at your disposal. If I press one pedal, I can accelerate to 200 km/h and if I push another pedal, the car stops in a matter of seconds. This fascination is simply irresistible.

You have decided to donate your life's work with more than 10,000 of your own pictures and your entire photo collection to Hamburg's Museum für Kunst und Gewerbe. These include works by Irving Penn, Joel Sternfeld, Barbara Klemm, and Bruce Weber, among others. What prompted you to do this?

It wasn't a decision I made overnight. I spent a long time thinking about what I could do with my archive and the collection. The idea of donating it developed over time. It first occurred to me when I was part of a series of exhibitions for which the curator of the



MK&G had invited photographers over several years. The photographers were asked to combine their own pictures with photos from the museum's collection. When I looked at my own exhibition there, I noticed a genuine interplay, the works came alive in a way. Something special emerged: a transparency. One day I went to the curator and said: I would give you all of it if you like.

That sounds like a major decision. What was the curator's reaction?

She was delighted and accepted the offer. But other people came to me and asked why I had done it. I think my collection simply was a good fit for the building. It was a fortunate solution for me. Now everyone can see my collection, and isn't that a nice outcome?

Your collection also includes several works by emerging photographers. How important has it been for you to support and promote young talent?

I often meet young photographers at workshops or when I'm teaching. Sometimes some of them apply to be assistants and sometimes these talented people bring great photos with them and then I say, come, I'll buy a few photos from you. Or if I feel I can support this person, then I will do that. I think that's important, because if they don't have anyone to sell to, they won't even get their feet on the ground. Everyone can always use help in some way. In the case of photographers, either in the form of motivation or through economic support by buying work. It's quite simple. When someone buys something, it also shows me as a young artist that at the very least some of my work is appreciated. It was similar for me with the Finnish designer Tapio Wirkkala.

Do you sometimes meet old students or assistants of yours?

Yes, and some of them have stayed with photography to this day and are now among the top photographers. I think that's wonderful. Others, however, have disappeared without a trace.

You no longer take on any big projects. But are you still involved?

When I start something new today, there has to be a strong initial spark. There is actually a project that I've had in mind for a long time. In the States, I was once able to shoot a car on a country road that crashed backwards into a tree and burned out. I would love to recreate something like that in the studio, not glossed over, but really hard-hitting.

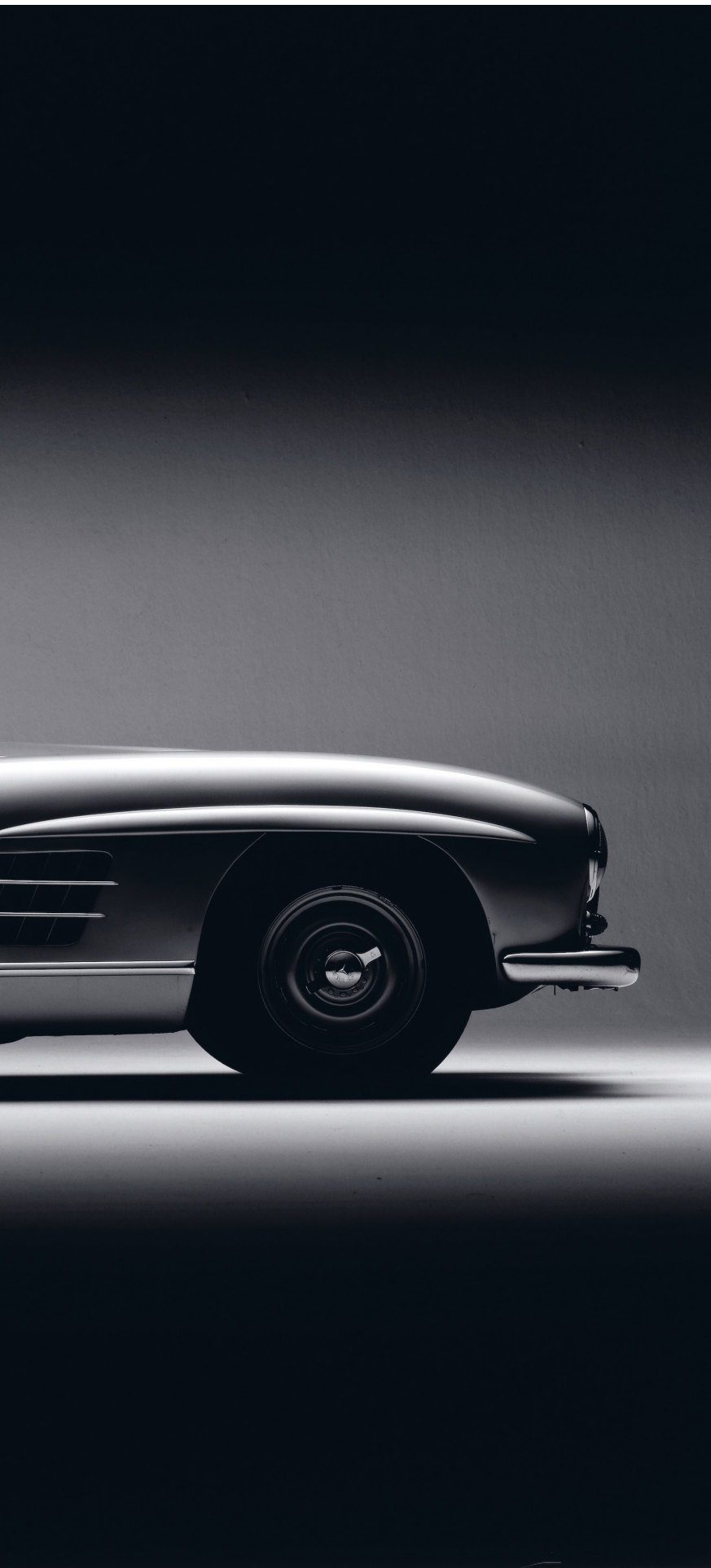








A PLACE FOR EVERYTHING AND EVERYTHING IN ITS PLACE









All photographs by Hans Hansen

Page 109 Sim by Jasper Morrison for Vitra International, 2000
Page 110 Glass by Tapio Wirkkala, 1986
Page 111 Vinaigrette for Gruner + Jahr Sternküche, 2008
Page 112/113 Mercedes 300 SL Gullwing for Daimler-Benz, 1990s
Page 114 Geometric shapes for Erco-Leuchten, 1983
Page 115 Packaging iPad, 2023
Page 116 Poppy seed bud for Gruner + Jahr, Redaktion Stern, 2004

TEXT: JAN BIENER PHOTOS: EROS HOAGLAND, LORENZO SISTI



RED CA



ARPET

What is it that makes Michael Mann's film *Ferrari* so breathtaking? Virtually all settings and locations are real, the racing drivers in the film are also mercilessly capable of driving in real life, and some of the original vehicles stem from famous collections. And yes: the story has drive, elegance, and depth. On the rare feat of making a good car movie.

Derek Hill is a man with an eye for detail. For historic tarmac like the Autodromo di Modena, for historic mid-engines, for the stories lurking beneath a few square meters of paint and bodywork. The 49-year-old knows the tracks, roads, and bends of all the legendary races – and he knows how much luck and sweat it once took for a passable racing driver to emerge as champion. He is also aware of the courage it took to plunge into blind corners and chicanes in the 1950s with the Dino 246F1 or in the early 1960s with the Ferrari 156, weighing just 420 kilograms. He understands how essential it was to consult and closely collaborate with the engineers, just as it was to be a tooth and nail racing driver in the early years of Formula 1. After all, that's exactly what his father, Phil Hill, was like. Formula 1 world champion in 1961 in a Ferrari and the first American to win the title. But that's another story.

Derek Hill also pursued a career as a racing driver, notably in the early 2000s in Formula 3000. Following his own racing endeavors, his father transitioned into a renowned collector. It seemed inevitable that his son would follow suit, becoming a recognized vintage expert. Of course, Derek Hill occasionally also got behind the wheel of a Sharknose, a replica of the Ferrari 156 in which his father clinched the world championship title. He did so to feel closer to his father, who lived until 2008, and to experience exactly what it must have been like to race back then –

the sheer immediacy and bare-bones of it. When almost every race was not just about triumph or defeat – but frighteningly often also about life or death. And so, Derek Hill became a connoisseur with knowledge that, for biographical reasons alone, only very few can match.

Then Derek Hill received a call from Hollywood.

Ferrari is set in 1957, at a time when the history of the brand could have taken a completely different turn. The world of Enzo Ferrari, son of a locksmith, ex-racing driver, and company padrone, is up against his limits. He finds himself caught up in battles that far surpass all the positional skirmishes he has ever encountered in his life thus far. Ferrari is on the brink of economic collapse, his marriage and business partnership with Laura is in tatters after the death of his first, chronically ill son. His carefully orchestrated, somewhat secret affair with Lina Lardi, mother of his second son Piero, just outside the city is in danger of being exposed. And the competition on the racetrack has never been so fierce, with Maserati in particular putting Ferrari under massive pressure. All that remains is the Mille Miglia 1957 as the last chance to regain respect on the racetrack – and to boost sales.

When talking about the film *Ferrari*, it's inevitably about names other than Derek Hill's, it's about the main actors

Penelope Cruz and Adam Driver, and of course also about director Michael Mann himself, who had been working on this project for so long that the film almost turned into a myth like a lost album by a famous 80s band. But then you keep coming across names in the cast like Derek Hill or the legendary location expert Janice Polley, known for scouting settings for *Heat* or *Pirates of the Caribbean*. Or stunt director Robert Nagle – the same man responsible for giving the Le Mans film *Ford v Ferrari* its breathtaking close-up feel. It was precisely this stunt director who rang up Derek Hill for the Ford project. Now he was in need of another driver for *Ferrari* who could drive relentlessly fast. And ideally in machines that are almost 70 years old.

But when Derek Hill arrived on set, he wasn't just a stunt double. In the film, he slips into the role of Ferrari rival Jean Behra, making his first appearance at Modena railway station, even before Penelope Cruz appears on screen for the first time. It's a smart move by Mann for the stunt drivers to actually play minor roles. Marino Franchitti and Samuel Hübner, both ace racing drivers, also play supporting roles – and notably, Patrick Dempsey, who has long straddled the worlds of racing and acting, portrays the Italian Ferrari driver Piero Taruffi. "I'd actually known about the film project for about 15 years," Dempsey later remarked. "That era in racing and Italian culture was like an opera. The highs and lows, the emotions, the death, the sexuality – it was truly remarkable." He was truly eager to be part of it. And so, the meticulous work began – including the task of fitting five-point harnesses under the actors' costumes for safety during their intense driving scenes, pushing the limits. Or figuring out how to capture the immediacy of open-top driving on film.

Michael Mann later said: "We deliberately filmed the cars in a jittery way. They aren't shown statically in their beauty. In the driving scenes, I wanted the audience to feel what it's really like to drive one of these cars and how the drivers try to control the forces in a race, side by side. As a kind of counterpoint to the formal rigor of the dramatic and dialogue-heavy scenes."

Erik Messerschmidt captured the commotion that Michael Mann had in mind. The still quite young cameraman and Oscar winner for *Mank* shot the film almost exclusively on location in and around Modena. Brescia also features in the film, and perhaps the most spectacular passages are set in the mountains of Gran Sasso d'Italia in Abruzzo. And the cars were all filmed at great expense. Back then, the Mille Miglia was still open to all vehicle categories – and so the Ferrari and Maserati zoom past other historic models. In the process, the film delivers spectacular racing scenes beyond the usual one-on-one duels in car films. The nocturnal race start in Brescia is particularly magnificent, the sound staggering. Largely thanks to Nick Mason granting access to his garage and allowing the film's sound engineer, Tony Lamberti, to record the original roars of many of the vehicles. The cars themselves look like they've been through the wars after the first race day. Sooty, dirty,

battered, the Ferrari red hardly visible anymore. And Derek Hill zooms through the streets in a Maserati 250F – the car in which his father once made his Grand Prix debut. This one, too, on loan from Nick Mason's garage.

From Nick Mason to Derek Hill, from Robert Nagle to Tony Lamberti – the supporting cast and crew play a pivotal role in making Ferrari stand out. Incidentally, one not entirely minor detail is the fact that the cars themselves get surprisingly little screen time. Yet the film itself has a story and enough drive. Granted, many viewers and critics have rightly wondered why Italian protagonists in American blockbuster movies still have to adopt such outrageously clichéd, unintentionally comical, suburban ristorante Italian-English instead of simply speaking: Italian. But the movie can hardly be accused of much else.

The production of the cars that feature in the racing scenes of *Ferrari* posed one of the toughest challenges. 3D scans were made of all the originals such as the Ferrari 315S or 335S that appear in the film, some of which were provided by Maranello's Ferrari Museum. This was the only way the team could get as close as possible to the handmade silhouettes of the time. In a matter of weeks, specialists in Modena, at Carrozzeria Campana, crafted reproductions under the supervision of Robert Nagle. The bodywork was precisely adapted to the track width and wheelbase and mounted on chassis with 340-horsepower four-cylinder engines. "Besides the cars that we actually built, there are all the other cars that are year-specific Mille Miglia original cars," explained Nagle. "So, for instance, the Mercedes Benz 300 SLs that are racing in the movie are all original from that year. All the Porsches are original. It got to a point that word got out and owners of some of those original cars started calling the production to say, 'I have a 1957 car that raced in the Mille Miglia, want to use it in the film?'" However, the challenges for the team did not end with the construction of the action vehicles and the sourcing of the original models. "We were going to be driving these cars extremely fast over kilometers of country so we needed cameras that would be lightweight and robust enough," said Director of Photography Erik Messerschmidt. "We weren't going to use green screen either. Michael wanted the cars to approximate the speeds that the drivers used to drive them. What was important to him in the race scene was to get across what it felt like to be in these machines. He wanted the smell of gasoline, the grease from the engine and dust from the road, the extreme rattling of the metal. He wasn't interested in capturing the smooth running of the cars from aerials or camera-cars running alongside. It was intended to capture the experience of being that driver."

Ever since John Frankenheimer's *Grand Prix* with Steve McQueen, we have witnessed outstanding car films grace the screen every decade. The last one that quickened the pulse of car fans was *Ford v Ferrari* – known somewhat clumsily in the German-speaking world as *Le Mans 66: Gegen jede Chance* (Le Mans 66: Against All Odds), about the legendary 24 Hours of Le Mans, in which Ford broke Ferrari's dominance for the first time. An American



ADAM DRIVER AND MICHAEL MANN ON SET OF *FERRARI*; PHOTO CREDIT LORENZO SISTI

Dream on celluloid. Featuring Matt Damon and Christian Bale, the film won Best Editing and Best Sound at the Oscars in 2019. Also involved back then were none other than Derek Hill as stunt driver and, to be sure, Robert Nagle as stunt director.

In the meantime, numerous car movies have made their mark in different ways. Yet, in most attempts, the crash seems virtually pre-programmed. However, there are also trailblazing examples: from *Grand Prix* (incidentally, Derek Hill's father was a consultant) to *Cannonball Run* and *Baby Driver*, or lesser-known classics such as *Two-Lane Blacktop* by Monte Hellmann, starring James Taylor and Beach Boy Dennis Wilson (plot: two young men race their souped-up 1955 Chevy and make a bit of cash along the way). Or *Drive* with Ryan Gosling, directed by Nicolas Winding Refn. What all these films have in common? The first car appears on screen within 60 seconds at the latest. All these films feature one or more cars that are so prominent they rival the lead characters. Gosling's neo-noir venture in *Drive*, the perfect popcorn entertainment of *Ford v Ferrari*. What is it that sets Ferrari apart? Maybe it's the story, maybe it's that the film is not a tediously heroic epic – even if the script has been rewritten several times over the last 25 years. Maybe it's the amalgamation of the surprisingly gloomy Emilia-Romagna of the 1950s and the immediate surroundings of Enzo Ferrari, the authentic cafés, the barbershops. Enzo Ferrari was a lifelong local patriot – with a surprisingly limited radius for a racing car manufacturer. His cosmos was Modena.

He did not attend the races but listened to the radio reports. The yellow background on the brand emblem: a reference to the color of his hometown's coat of arms. Above all, however, there has never been a film in which historic vehicles have raced through Italy so intimately. Even the starting ramp of the Mille Miglia race is a faithful replica of the 1957 original.

The year that saved Ferrari. And signaled the end of the Mille Miglia.





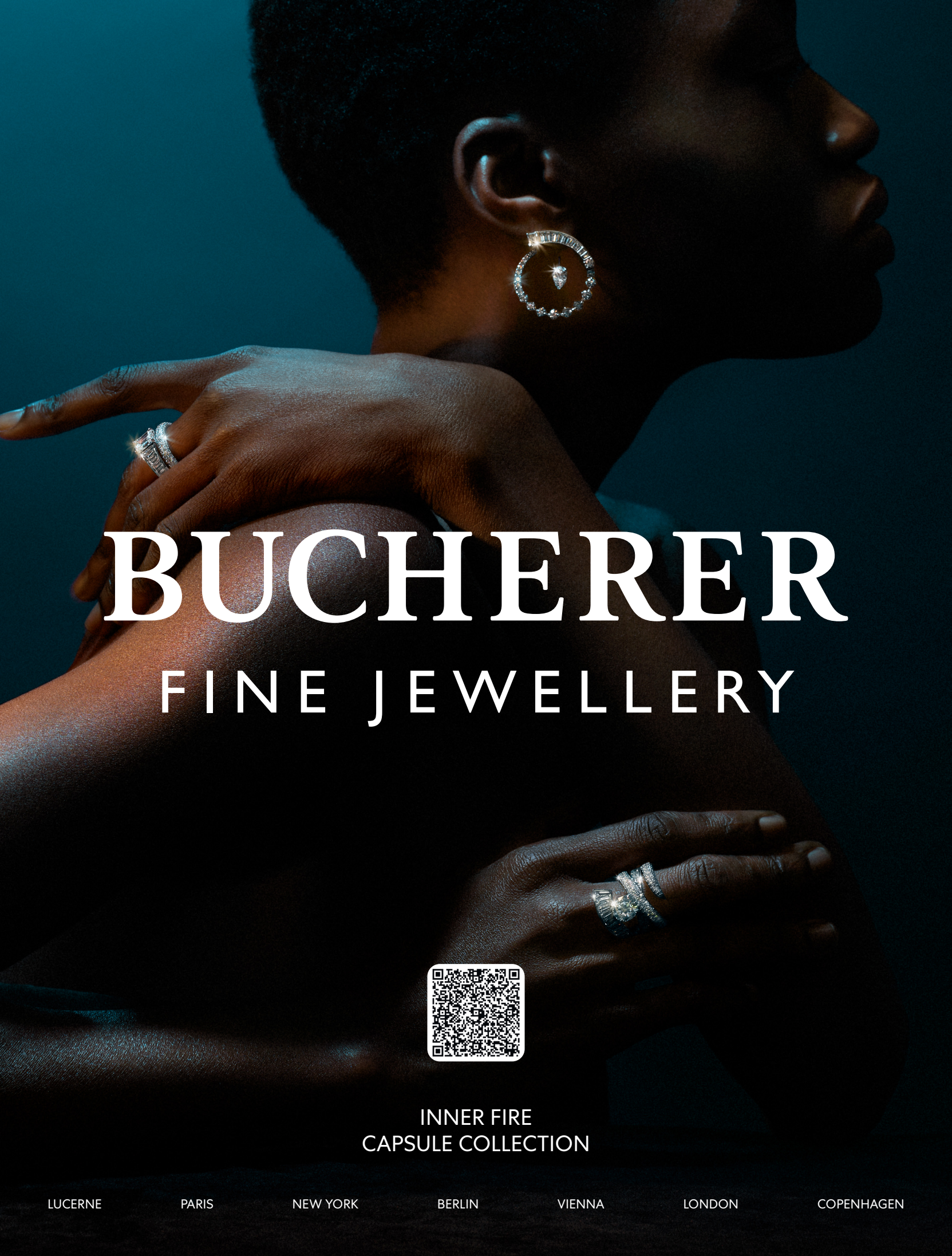
A TRUE MADURO IS MADE OF TIME





TIME BEAUTIFULLY FILLED





BUCHERER

FINE JEWELLERY



INNER FIRE
CAPSULE COLLECTION

LUCERNE

PARIS

NEW YORK

BERLIN

VIENNA

LONDON

COPENHAGEN