

THE ROAD RAT

A THING FOR CARS

EDITION 20 SPRING 2025



THE REIMAGINING OF SINGER



112

174

100

Jeep Grand Wagoneer (p100)

We're talking about the one produced between 1984 and 1991, an early iteration of the luxury SUV that kept the lights on at Jeep, and is now beloved by America's coastal elites.

Story: Jamie Kitman

Photography: Brad Torchia

Maserati MC12 (p112)

How a car based on the Enzo became in many ways its superior, particularly via performances on the racetrack.

Story: Matt Master

Photography: Jasper van den Bosch

1967 BOAC 500 (p126)

On a sultry day at Brands Hatch, a race of present and future Formula One champions was played out in Ferrari 330 P4s, Porsche 910s and the mighty bewinged Chaparral 2F.

Story: Colin Goodwin

Cars of the Sopranos (p136)

Tony's SUVs, Paulie's Cadillacs, Christopher's dubious obsession with the Hummer H2... what the cars said about the fortunes of the characters in this classic Mob TV show.

Story: Robert Bright

Illustrations: Lyndon Hayes

Rolls-Royce Camargue (p148)

By the mid-'70s Rolls-Royce had begun to appear stuffy and staid. So it turned to Italy for an injection of modern Mediterranean flair.

Story: Christopher Butt

Photography: Sam Walton

Wiener/Furman art (p164)

Digital artist David Wiener talks about putting on an exhibition with the celebrated photographer Michael Furman, and their contrasting takes on the cars that provide inspiration.

Story: David Wiener

Ford Capri (p174)

Car designer Philip T. Clark never got the recognition he deserved for the Capri, a car that gave the masses a taste of automotive glamour.

Story: Stephen Bayley

FURTHER READING

Eero Saarinen (p188)

The Finnish-American architect designed the stunning, sprawling Michigan campus devoted to the production and display of cars – GM's Technical Center.

Story: Matthew Foreman

Mitsuoka (p198)

For some their cars are seen as odd pastiches of classic designs, for others this half-a-century-old Japanese manufacturer pierces pomposity and proves cars can be, y'know, fun.

Story: Richard Porter

Fiat posters from the 1930s (p202)

Artists like Plinio Codognato, Mario Puppo and Marcello Dudovich helped promote the products of the Turin giant in troubling times.

Story: Richard Lieberman

Watches (p210)

Wartime Swiss swashbuckler Willy Bremont established the legend for a flagship watch, the Navitimer.

Story: Robin Swithinbank

Grand Theft Auto (p214)

The three-decade video game phenomenon that caused a scandal.

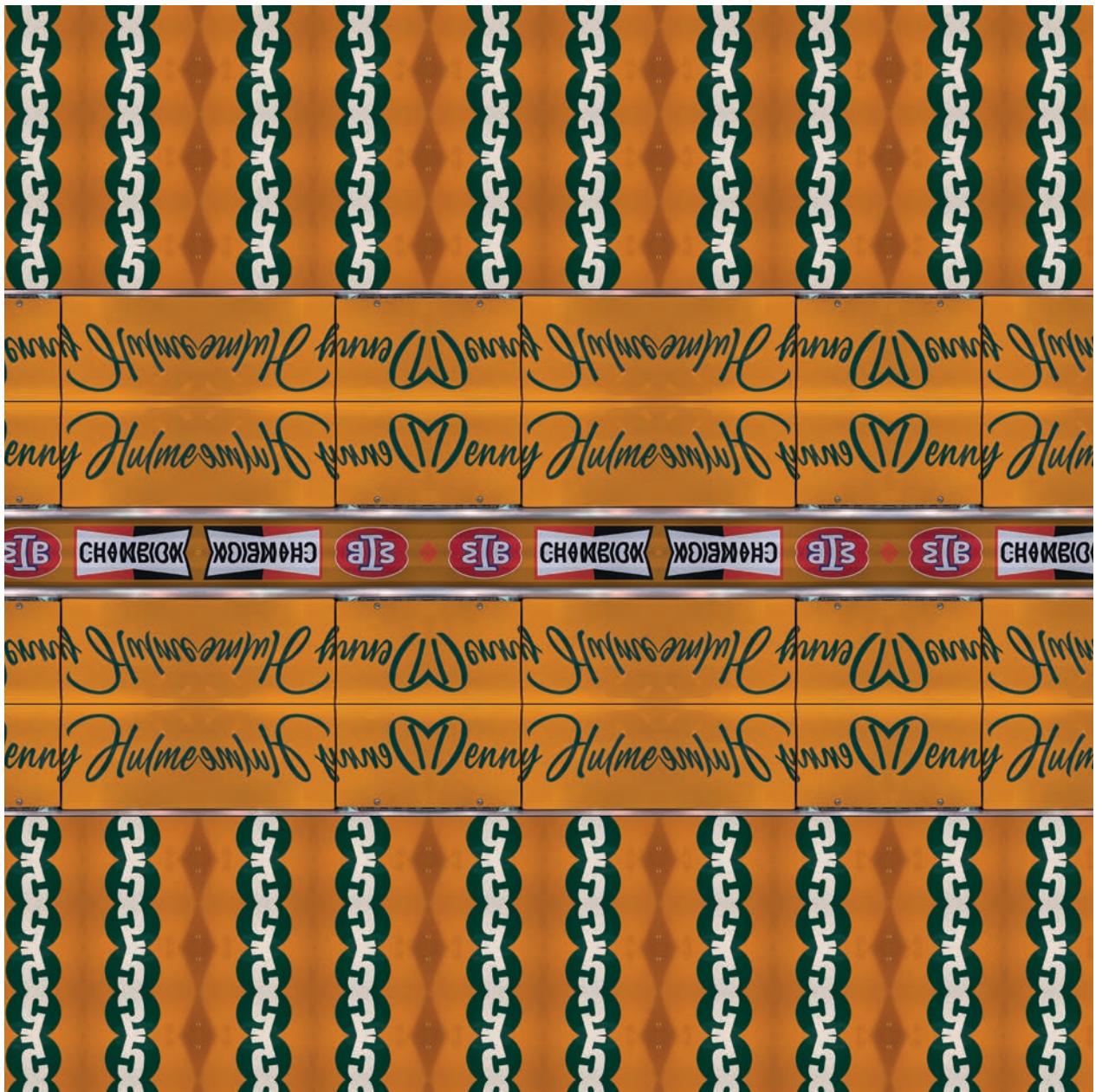
Story: Noelle Faulkner

Books (p218)

A history of Alpine, German tuners of the '80s, *Porsche Possessions*.

Credits (p223)

Going behind the scenes with Singer.



Joint Perspective

David Wiener and Michael Furman met at a crossroads between cars and art

STORY DAVID WIENER

MICHAEL FURMAN AND I HAVE BOTH SPENT THE BETTER PART OF OUR lives and careers wrapped up in the world of extraordinary cars. We have many similar views and cultural ideas about the car world, the art world, and the actors and entertainers who populate the car collector milieu. But in some ways we couldn't be more different. Classical artist versus abstract artist. Studio artist versus digital artist. And yet we both use cameras.

After two years discussing the idea of creating a series of art exhibits juxtaposing our different perspectives on automotive artwork, we finally met in person at Monterey Car Week. Michael Furman is like a master sommelier of the car world. He is a historian with an encyclopaedic knowledge of the old, the classics, the masterpieces. Having photographed them around the world, and catalogued each on film, on disc and in beautiful books, he knows the important cars from each decade. It is the aesthetic of these objects that is his passion. He has little interest in the motion of cars. 'Going fast holds no interest for me. I don't need speed to enjoy cars,' he says. Add to this that he absolutely does not want to get behind a wrench.

Michael has been to races and finds the uncontrolled outdoor environment not to his liking, as there is 'little shade, uninteresting light and unless something terrible happens, the action doesn't translate into

still photography'. This is an artist who wants to control every detail of his craft, and he does. His studio set-up changes from site to site as he documents and creates his elegant portraits. With a crew of four, he requires massive space to ensure total control of lighting and not a hint of reflection. This might mean shooting in 10,000sq ft airplane hangars with 30ft ceilings. Then there is the giant light bank that has to be built along with a rotating platform. Two days of all that and then you get to shoot...

It makes me feel guilty. Living in a ski resort as I do, maybe I should move my computers outside so I can be freezing just to make my work a bit tougher. I'm not a historian of cars like Michael is, but I'm happy to get behind a wrench, and I spent my early days under and around cars - Porsches and Ferraris to be specific. I started getting bloody and bruised as I rebuilt a wreck of a 1966 Porsche 912 while just 17 years old.

I kept at it and eventually worked for the famed Chinetti Ferrari dealership in Greenwich, Connecticut. I also took up photography very early, so by the time I was in high school I was already represented by a New York agency and was shooting the Indy 500, the America's Cup, pro tennis, skiing and Formula One - dream jobs. Unlike Michael though, I parked my Nikons for engineering studies at college with a goal of

'CLASSICAL ARTIST
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ARTIST. STUDIO
ARTIST VERSUS
DIGITAL ARTIST'



'MICHAEL FURMAN ASSEMBLES PIECES FROM DIFFERENT IMAGES TO GET THE FINAL RESULT'



designing vehicles and entering the world of F1. Later, my first business was building custom 911s, followed by three-wheeled recumbent bikes. The ensuing decades have been filled with vehicles, products, fashion, furnishings and technologies, including some memorable partnerships with Ferrari and projects with Porsche. Later, I decided I wanted to create automotive artwork from the piles of photographs I had from documenting my work. That turned into a focus on shooting the details of GT and race cars that had inspired me in my youth. All the trips to Maranello, and later Stuttgart, helped me stock up on source material.

IN MY ARTWORK, MY GOAL HAS BEEN TO CREATE MODERN ABSTRACTS TO encourage viewers to see more of the detail in the cars they are looking at. Sometimes it's hard for people to figure out what they are seeing, but that's alright as long as it gets them to focus on the subject.

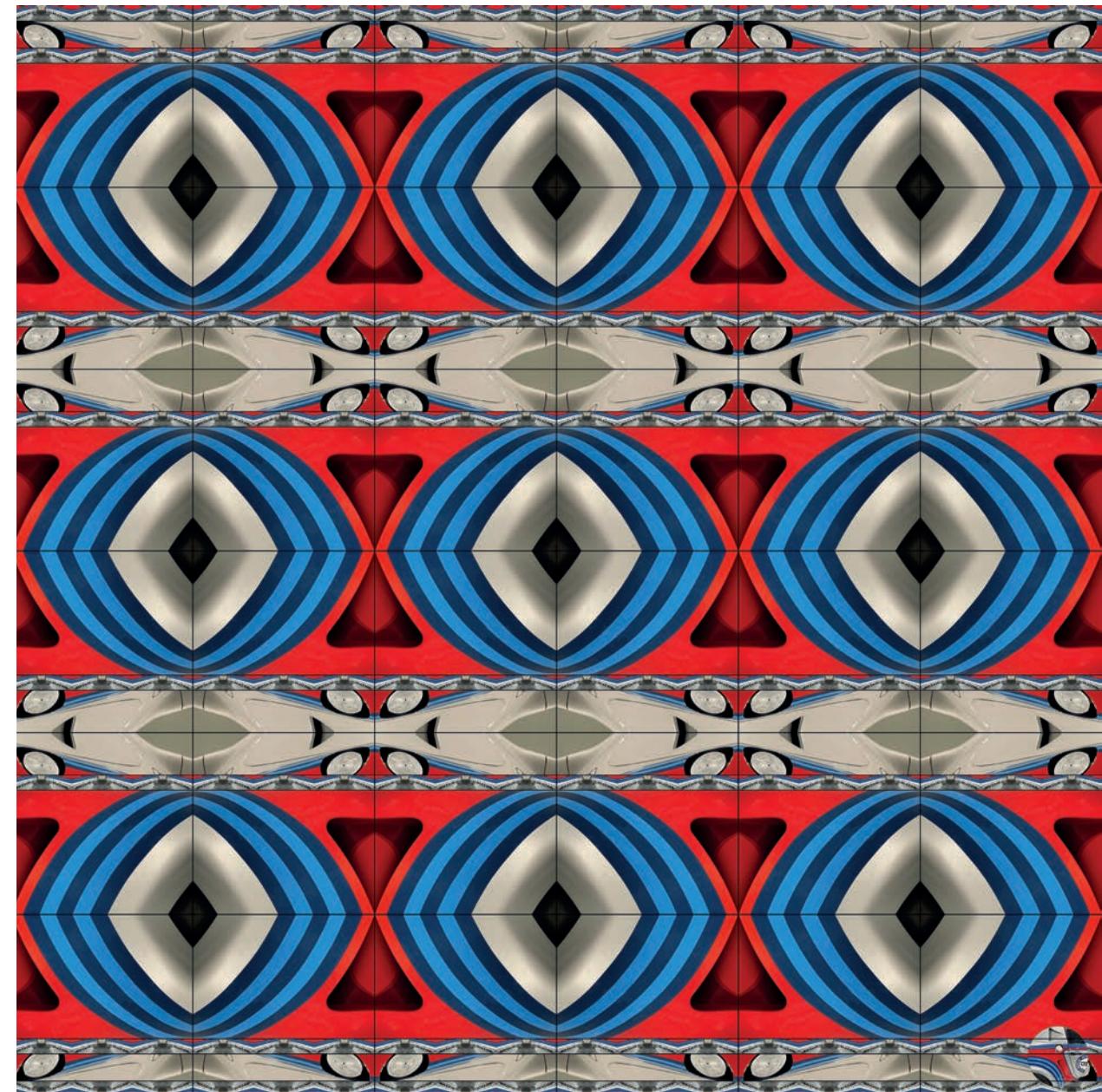
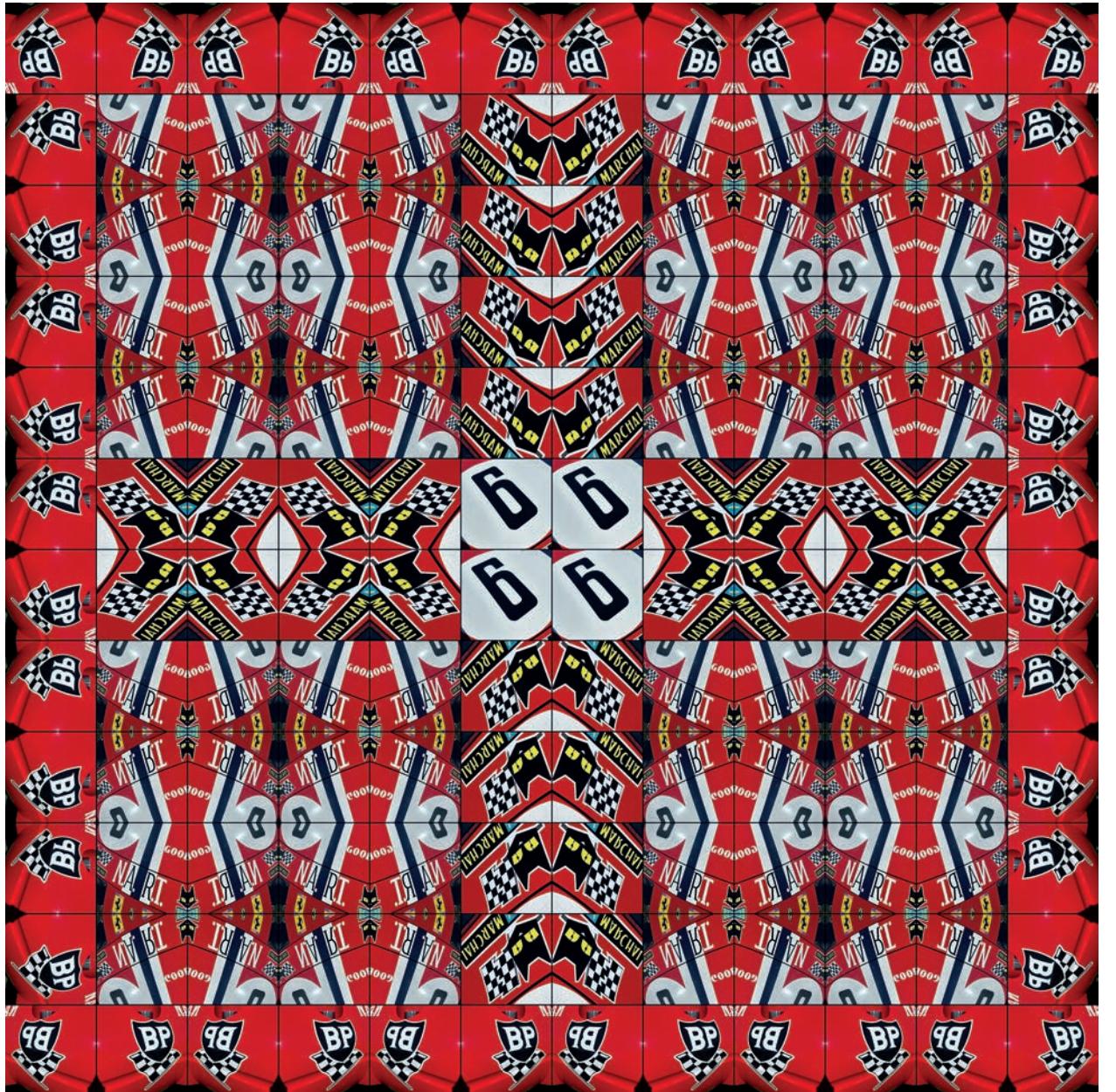
I know Michael feels the same given his effort to light and 'manage' every aspect of the setting and the resulting image. One of his team is an artist, as Michael calls him, who works with the digital images as Michael shoots. He takes the files and masks the car out of the backdrop. They do not airbrush the car but instead assemble pieces from different images to

get the final result. 'My artist will then "build" the car using different exposures to capture the paint, glass, wheels and brightwork,' says Michael. 'The last step is placing the car into the final background. This allows us to work more efficiently when the car is in the set because we do not have to concern ourselves with the car's relationship to its surroundings.'

As a studio photographer, Michael says he feels responsible for everything the viewer sees in the final image. 'Unlike a location photographer, who while still responsible does not have the level of control that I have, I am starting with a blank canvas. Nothing should be in that image that is diluting the message I am trying to communicate.'

My work process is the polar opposite of Michael's. I locate the car I want to shoot, then take hundreds of photographs of various details of the car as I attempt to pre-assemble the end 'collage' in my head. Sometimes the details are tiny, such as fasteners or trim pieces; other times they are large grilles or whole fenders. Unlike Michael, who works to eliminate all reflection, if I am shooting outdoors I will often work to find reflection, such as overhead lights or clouds. Having grown up with an artist father, visiting his studio in Greenwich Village and Soho in the late 1960s and early '70s, I was exposed to a lot of Warhol and Lichtenstein, Pop Art ➤

Below and right: 'Cat 6' featuring the 1973 Ferrari 365 GTB/4 Daytona 'Competizione' and 'The Portal' featuring the 1974 Porsche 911 Carrera RSR 2.1 Turbo (David Wiener)



‘MY GOAL IS TO
CREATE ABSTRACTS
TO ENCOURAGE
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and bold graphics, so I am drawn to race car liveries and opportunities to make art using those fantastic graphical elements.

After sorting through the quantities of images, I experiment and construct my assemblies on the computer. This is a long phase of trial and error. Once the piece is assembled to my liking, I review it at very high resolution to check all details and alignments before going to the print phase.

Michael and I attended several events during 2024's Monterey Car Week, and were asked to judge two concours. This brought out more of our similarities and differences, and more laughs. We were asked to judge the Italian section of one and traded stories of favourite Italian cars, with Michael tapping into his vast knowledge and me hammering him with racing lore. What struck me though, ambling along with Michael, was how everyone knows him. It was like walking with the Mick Jagger of the car world. Next time, I am going to get a T-shirt that says, 'NO, it's not Michael Furman', so that we can get our work done.

On the last day, as we walked the Pebble Beach Concours, Michael kept asking me which car was my choice for winner. He has an almost flawless ten-year selection record, his taste running to the very old - Bugattis and such - while I gravitated to the concept cars and racing machines: the

Pininfarina Ferrari 512S Modulo, the Bertone Lancia Stratos Zero, and the Ferrari NART Daytona. I knew my selections would never be grand prize winners, but for me they were, all day long.

In Carmel, Michael and I were able to see the result of our first joint exhibit. Big, bold prints of famous cars hanging side by side, his studio portraits and my graphic statements playing off each other. Niki Lauda and Ferrari. Bruce McLaren and McLaren. Aluminium, carbon fibre, rubber, and all those wonderful decals.

I spoke with lots of Monterey folks over the days I attended the many events, and at times I wondered if we were all just big kids living out some adolescent fantasy. But then I spoke with someone who reminded me that everyone on the planet has been impacted by cars, that the importance of cars can't be understated. To downplay what I had witnessed, had participated in, not to mention partnered in with one of the stars of Monterey Car Week and the Pebble Beach Concours, would be a mistake. ☺

David Wiener lives in Park City, Utah (see davidwienerart.com and dvw.com). His memoir Accidental Madness is available online. Michael Furman lives in Philadelphia, Pennsylvania (michaelfurman.com).

CREDITS

MC12 *p112-125*

Imagine the sight of a track-spec Maserati MC12 Versione Corsa pulling up in a Renaissance Italian hilltop village. We're grateful to this car's owner, Manuel Lasagni, for negotiating the permission for Jasper van den Bosch to photograph it in Castelvetro di Modena's Piazza Roma (right); also to Alex Easthope of Girardo & Co. (girardo.com) for his help with chaperoning. 'We were there at 3pm - home time for the primary school in this pretty commune,' Alex says. 'A crowd formed and everyone laughed out loud at the absurdity of the V12 firing up.'



DAVID WIENER *p164-173*

Prolific photographer Michael Furman is perhaps best known for his incredibly detailed studies of cars from Ralph Lauren's collection. He created the 'Departure Car' exhibition with artist, designer and inventor David Wiener, which debuted at Monterey Car Week last year. The two now hope that it will tour galleries and spaces worldwide. David's long career in design is

documented in his memoir *Accidental Madness*. At the age of 14 he built a hydroplane and set out across Long Island Sound in it. As a student he designed recumbent bikes to challenge for the human-powered world speed record. David is pictured above in 1983, outside his studio in Westport, Connecticut, with his custom BMW and Porsche. His later designs would range from skiwear to a Ferrari-licensed home audio system.

WAGONEER *p100-111*
Los Angeles resident Brad Torchia (above) is an avid surfer and got to photograph this '86 Jeep Grand Wagoneer high above one of his favourite local beaches, Palos Verdes Cove. Thanks to Beverly Hills Car Club and Alex Manos in particular (@beverlyhillscarclub and @mralexmanos on Instagram) for supplying us with such an excellently patinated example.