

ZAC L A N D

BBH

WOLFGANG ZAC X

BACARDI

represented by **ATRIBUTE**

HONCHO!

A person is holding a wooden crate filled with several bottles of Bacardi White Rum. The person is wearing a blue and white striped shirt and a chain necklace. The background is a warm, orange-toned street scene with a red umbrella visible in the lower left. The word "BACARDI" is painted in large red letters on the side of the wooden crate.

HOLA!

First of all, thank you for inviting me back into the world of Bacardi.

When I heard about the project, and that the conversation had somehow found its way back to me again, it genuinely meant a lot.

I enjoyed spending time thinking about how we will approach this next chapter together, and how my photography will continue building a world people genuinely want to step into.

APPROACH

WHEN ENERGY BECOMES ATMOSPHERE

Younger generations still seek movement, attraction, rhythm, connection, and social energy, but often in quieter and more instinctive ways than before. The loudest room is not necessarily the most magnetic one anymore, and people recognize very quickly when energy feels pushed instead of naturally unfolding.

This shift is important for our campaign because my photos will move fluidly between different intensities throughout the day.

If every moment operates at maximum intensity, eventually the peaks flatten themselves out. Real atmosphere moves differently than that. It breathes. It expands and contracts. Sometimes the strongest energy inside a space comes from movement and dancing, and sometimes from something much quieter - proximity between people, a conversation, a shared look across a table, or simply the feeling that everybody genuinely wants to be there.

Different occasions will carry different tempos and emotional ranges throughout the campaign, allowing the imagery to feel socially alive, layered, and constantly evolving rather than operating at one single frequency from beginning to end.

That balance allows the campaign to open itself toward a much broader range of people while still remaining unmistakably Bacardi at its core. And ultimately, my imagery will not only create recognition. It will create attraction - a sense of wanting to step closer to the world inside the frame, to spend time there, to feel part of the atmosphere surrounding it.

Having photographed Bacardi before also gives me a very clear understanding of where this campaign needs to evolve visually. I know exactly what we should avoid repeating, which allows us to push the atmosphere, the casting, and the visual language into a direction that feels fresh, current, and specific to this new chapter of the brand.

NOUVELLE CHIC

OVERALL LOOK & FEEL

This new chapter of Bacardi will move into a more elevated and visually refined direction. I want the imagery to be premium-contemporary, cinematic, confident, and culturally grounded at the same time - creating a visual world that feels desirable, yet naturally connected to how younger generations experience social energy today.

The imagery will capture subtle stories of freedom, expression, and connection unfolding naturally throughout the environments, while still carrying the warmth and rhythm that define Bacardi. Casting, styling, and locations will all follow that same fresh premium approach throughout the campaign.





PEOPLE ARE MY SUPERPOWER

Real moments are fragile. They often appear between instructions, between setups, between planned frames, and many of the strongest photographs happen once people stop performing for my camera altogether and begin relaxing into the environment, into conversations, into movement, music, or simply into each other's presence.

A large part of my process comes from guiding those moments without interrupting them - creating enough trust, rhythm, openness, and ease on set that people gradually stop thinking about being photographed in the first place. And once that happens, something else begins forming naturally inside the room: a collective energy between the clients, the agency, the cast, the crew, the conversations, the movement, and the atmosphere surrounding the shoot itself. That energy becomes part of my imagery.





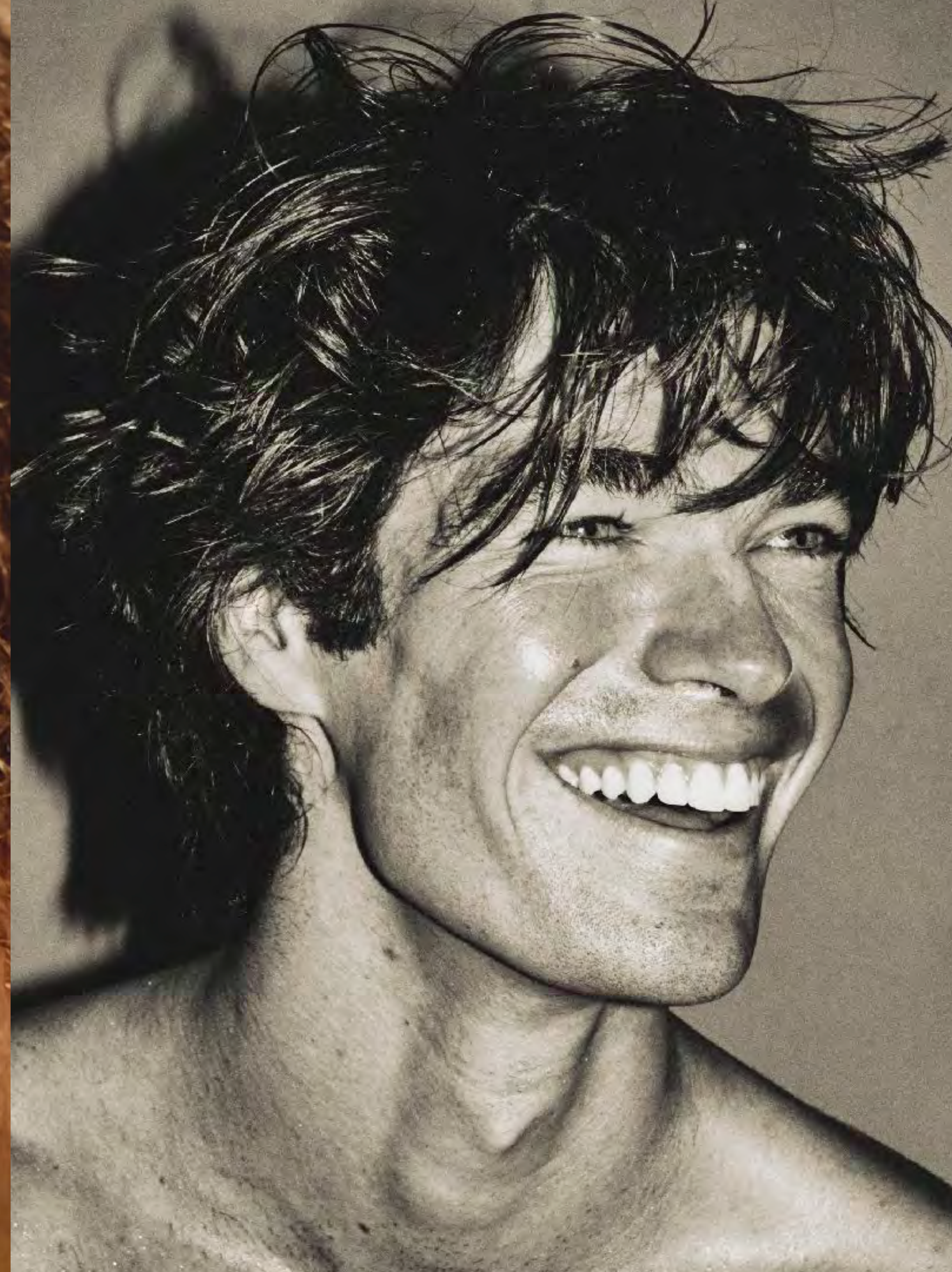
CHARACTERS WHO SHIFT THE ROOM

Casting becomes especially important in a project like this because the entire campaign depends on finding people who naturally carry a certain presence within them - the kind of people who shift the atmosphere of a room without visibly trying to control it, and whom others instinctively gravitate toward.

There is a type of charisma that cannot really be manufactured through styling, posing, or direction. It reveals itself in movement, timing, openness, confidence, and in the ease with which somebody exists around other people. Those are the people I will build this world around. I also have very specific casting specs and approaches that help reveal which people naturally fit the Bacardi world.

While the campaign will absolutely carry sensuality and desirability within it, the most interesting version of “sexy” today feels effortless rather than performative - people who seem comfortable enough within themselves that others naturally want to stay close to them. The feeling of attraction inside these images will come just as much from social chemistry, ease, and presence as from appearance itself.





A hand is pouring a light-colored, bubbly beverage from a glass pitcher into two glasses. The pitcher contains several slices of lemon. The glasses are filled with ice and garnished with fresh mint leaves. The background is a bright, sunny outdoor setting with lush green plants and a clear blue sky.

LIGHT

AS AN INGREDIENT



I will approach this campaign primarily through ambient light and daylight, because the Bacardi vibe we are after becomes much more believable when the light itself feels connected to the environment the people are actually moving through. To me, daylight and ambient light are almost ingredients themselves. Sunlight reacts differently to skin, fabrics, patterns, movement, glass, reflections, and atmosphere than artificial light does, and I want the light itself to carry that same texture throughout the imagery. The photographs will feel filled with warmth, air, movement, and the kind of atmosphere that lingers almost like a memory.

For lower-light situations, especially moments involving movement indoors or later in the evening, I will absolutely use flash where needed, but in a much softer and more atmospheric way. I keep thinking about some of Mario Testino's older Rio imagery where flash behaves less like a lighting statement and more like a subtle extension of the environment itself - warmer, gentler, almost like a soft fill that preserves the atmosphere without overpowering the image, so the final photographs still feel lived inside rather than overly lit.







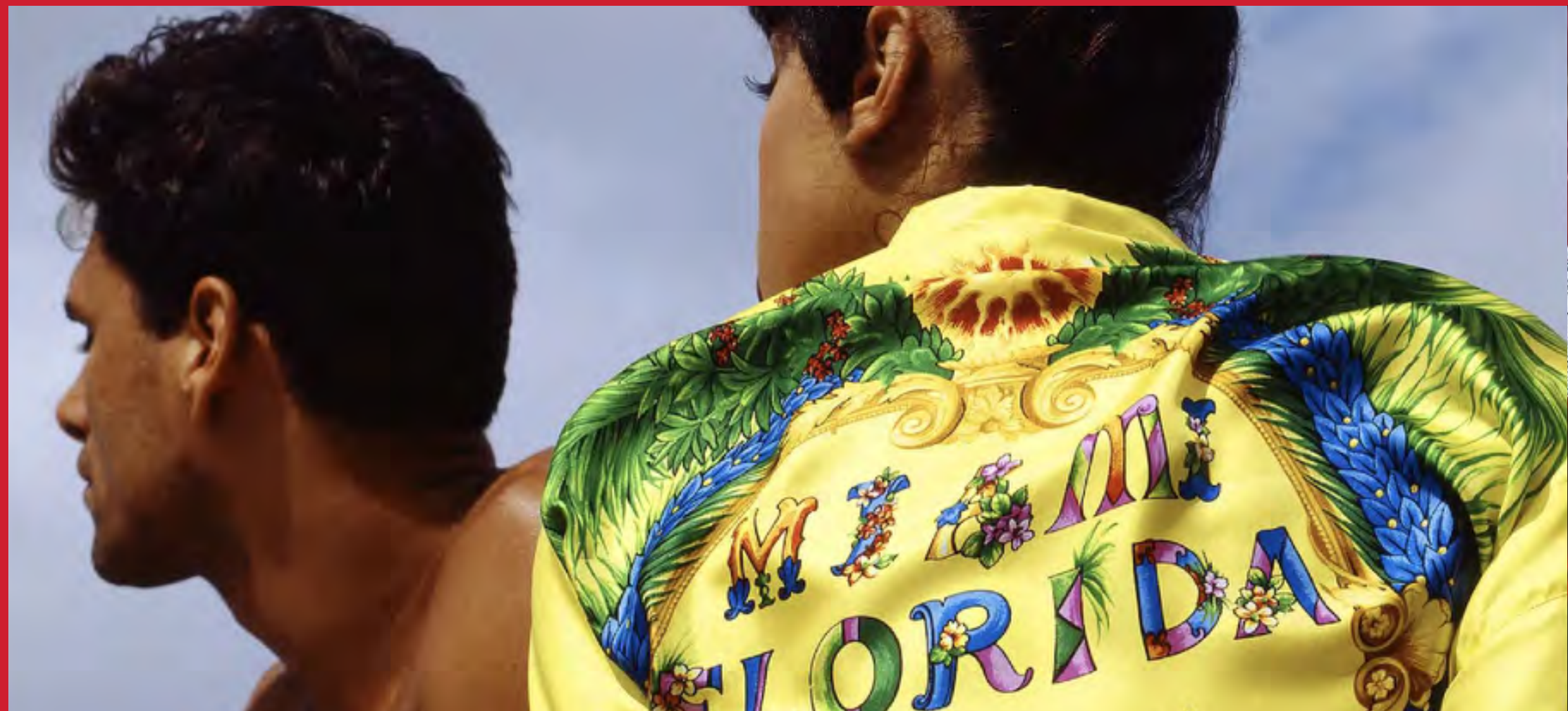
TECHNICAL APPROACH

For this project, I will primarily work with the Fujifilm medium format system and its 102 megapixel sensor, not only because of the extraordinary image quality and low-light capabilities, but because the flexibility of that resolution allows us to approach framing in a much more instinctive way. We can crop deeply into moments later without sacrificing quality, creating compositions that feel more immediate, observational, and connected to the environments unfolding around them.

The lenses themselves perform extremely well in lower light situations while remaining balanced enough to comfortably shoot handheld throughout the day, which is important because movement will remain a central part of the visual language. I want the camera to move fluidly through the environments rather than feeling locked into static setups, allowing the imagery to retain looseness and rhythm inside the frame.

The lighting tools themselves will stay relatively lightweight. Outdoors, I will avoid excessive rigging or intervention wherever possible. Indoors, I will redirect real sunlight into spaces using large silver and gold reflectors outside windows - something we already used very successfully during the previous Bacardi production in Colombia - allowing the light to remain connected to the environment itself while still giving us control over texture and depth inside the frame.







A woman with dark skin and blue eye makeup is lying on her back on a green and white striped beach chair. She is wearing an orange jumpsuit and a blue beaded necklace. She is holding a yellow cup in her right hand and a large, light-colored fan in her left hand. She is smiling and looking up. The background is a dark, textured surface.

SETUPS

What I really like about the production structure itself is the rhythm it naturally creates throughout the shoot. Three days. Three core environments. Three occasions per day. And within each occasion, three different image expressions moving between Product Only, Product Interaction, and full Ambience. The structure behaves almost like a constantly shifting landscape throughout the day, and the environments themselves will be built in a way that allows all three image expressions to evolve naturally alongside each other throughout the day.

That variation becomes incredibly valuable creatively, because moving between quieter product moments, social interaction, texture studies, movement, people, details, environments, and atmosphere keeps the production evolving naturally while allowing every occasion to carry its own distinct energy.

To maximize the day, we will focus on capturing still life imagery while larger lifestyle setups are being lit and finalized and talent moves through glam and wardrobe. Within each environment, we will also identify areas for In Situ moments and build tableaux for serves, bottles, and cans that can be captured organically during the lifestyle scenes themselves. This allows the product imagery to retain movement and atmosphere throughout the frame while the overall energy naturally builds over the course of the day.

THE PRODUCT LIVES INSIDE THE MOMENT

The strongest product imagery in this campaign will come from allowing the bottle and drinks to naturally absorb the texture of the environments around them - condensation on glass, fingerprints, reflections, partially consumed drinks, warmth on surfaces, traces of conversations that already happened moments before the shutter was pressed.

I want the product to feel connected to the atmosphere surrounding it, as if life is already unfolding around the bottle rather than pausing for it. That same visual language will move fluidly between Product Only, Product Interaction, and full Ambience while still carrying different levels of intimacy, movement, and energy throughout the campaign.







STYLING

The styling, hair, and makeup direction will support the world surrounding the campaign rather than dominate it. I want the people inside these images to still feel connected to themselves first - comfortable in their clothing, natural in their movement, and completely at ease inside the environments around them.

The moment styling becomes too visible, people often begin reacting to the styling itself rather than simply existing naturally inside the frame. That shift is subtle, but photographically it changes everything.

I am much more interested in texture, movement, sensuality, ease, and the small imperfections that keep the imagery feeling natural and inhabited - hair reacting to humidity, clothing that already feels lived in, skin catching warmth and light naturally throughout the day, movement slightly disrupting perfection instead of protecting it.

Wardrobe, hair, and makeup will still feel elevated and desirable throughout the campaign, but always in a way that remains connected to the environments, the heat, the movement, and the people inhabiting them.











PROPS

Props and set dressing will play an important role in shaping the identity of each environment throughout the campaign. Rather than treating every occasion the same way, I want each world to carry its own visual rhythm through objects, materials, color, music references, tablescapes, cultural details, and the small elements surrounding the social interactions themselves.

As collaborators and locations become finalized, the props and set dressing direction will become increasingly specific to each environment — helping every occasion feel distinct while still remaining connected to the larger Bacardi world.









CONSIDER IT COVERED

I always take the work very seriously. Myself slightly less. Over the years of international shoots, I've learned that productions like these work best once everybody on set feels comfortable enough to fully contribute what they are good at - the clients, the agency, my producer, the talent, the crew, the assistants, the stylist, the catering team, the person carrying cables, the person choosing the music (spoiler: mostly me), literally everybody. The atmosphere surrounding a shoot always finds its way into the final image eventually.

At the same time, somebody still has to steer the ship once things become complicated, make decisions quickly when needed, carry responsibility, solve problems calmly, and keep the overall energy moving in the right direction. I genuinely enjoy that role. I like being a captain when the situation asks for one, but I also love collaboration, unexpected ideas, creative friction, and people challenging each other in productive ways. Convincing others can be great. Being convinced by somebody else can be even better sometimes.

While I studied photography, graphic design, and art at a very respected creative university, many of the most valuable things I've learned came later - through decades of shoots, being around people, observing behavior, understanding rhythm, and learning how to build environments where everybody can do their best work together.

I got you.

A high-contrast, black and white close-up portrait of a man. He has a full, dark beard and mustache. He is wearing thick, black-rimmed glasses. His eyes are looking directly at the camera with a serious expression. The lighting is dramatic, with strong highlights and deep shadows. He is wearing a dark, textured jacket or sweater.

Thank you again for your trust.

I hope this treatment gave you a clear sense of how I will approach this campaign visually, creatively, and emotionally.

And I genuinely hope we'll continue building the world of Bacardi together.

— *Wolfie ZAC*

LET'S MAKE IT LEGENDARY