



WOLFGANG ZAC

HEY THERE!

WELCOME TO ZACLAND

A low-angle shot of two people performing backflips in a field of tall grass. The person in the foreground is wearing a blue and orange long-sleeved shirt and dark blue shorts with white trim. The person in the background is wearing a white shirt and white shorts with a red stripe. The background shows a clear blue sky and some green trees.

Aloha dear wonderful team JET2!

In the following you will find an introduction to me and my world.





SO, WHO IS

The name's ZAC. WOLFIE ZAC.

Born in Austria. Studied in Vienna. Based in L.A., London and Berlin.

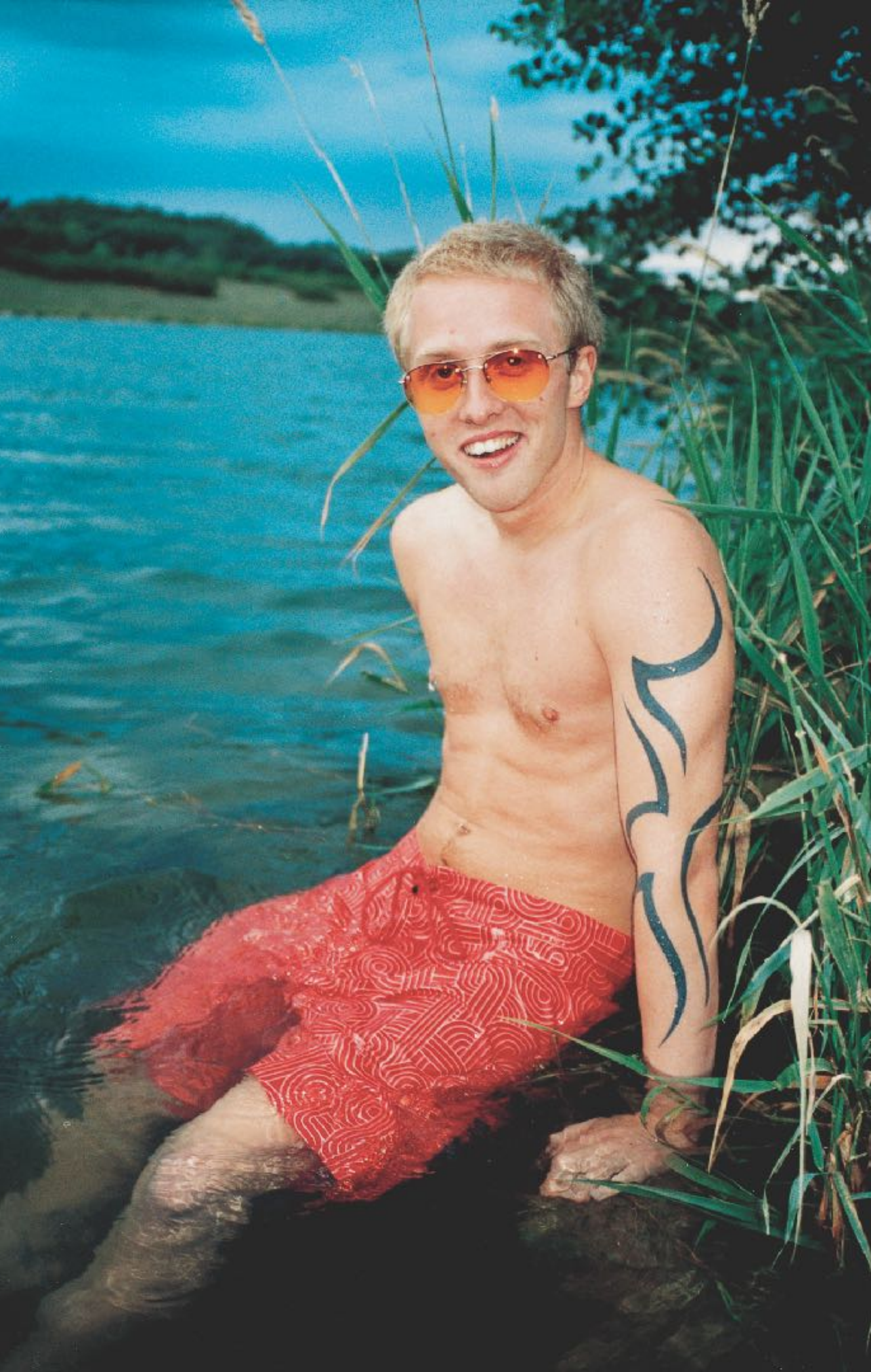
I've been lucky enough to shoot all over the world for 20+ years. I've learned a thing or two and developed a very distinctive credo of WHAT I shoot, WHY I shoot and HOW I shoot.

People book me because they see my work as unstudied, run 'n gun, easygoing, up-tempo, unfiltered, in the moment, honest, dynamic, unplugged, fresh and unexpected. It's all those things but there's something central at its core - and that's a language.

THIS ZAC GUY?









EVERYONE SPEAKS ENERGY.

Every nationality, culture, gender and generation is fluent. This language is in our DNA. And when we see it, in the craziest or tiniest captured moment, it connects us. Energy is WHAT I shoot. Because if we ain't got energy, all we got is a photo.

ENERGY, UNPREDICTABLE OR UNPLUGGED.

A picture can shout or whisper a thousand words. Energy comes in many forms. Sometimes it's a shootout. And I'll precision engineer chaos and lead the talent into the awesome zone, camera running through a distortion pedal. Sometimes it's a chill-out. Slow down the action. Speed up the meaning. And capture a moment where you can hear a pin drop.

THAT'S WHAT I SHOOT.

Now let's talk about the how. Or rather, where.

EVERYONE SPEAKS ENERGY



ZACLAND

The image is a full-page background photograph taken from the interior of a vehicle, looking out through the rear window. Two people's legs are visible, sticking out of the open rear hatch. The person on the left is wearing light-colored sneakers and shorts. The person on the right is wearing brown leather boots and dark pants. The background outside the window shows a body of water and some greenery. The interior of the van is visible, including the rear window frame, a handle, and some equipment. The lighting is warm, suggesting late afternoon or early morning.

ZACLAND is the only location I shoot in.
And it's a beautiful place.

Because this is where I create the most
crucial element of my photography style -
CHANCE.

You can call it serendipity, happenstance or luck. But I call it, "precision engineering the unexpected." Because chance is no accident. It's how I get **THAT** feeling. It's how we find **THAT** moment. Those magic shots that make the campaign.

AUTHENTICITY

The world's most inauthentic word.

Authenticity. Meanwhile I hate this word. And I mean, hate it.

It's in every brief, by every client, for every product, in every industry.

It may have meant something once. But nowadays, "authenticity" has been reheated in a microwave so many times, it's lost all flavour.

Let's get real.

Street photography and reportage are authentic. Shooting someone with whatever they're wearing, thinking, doing, in a real-life moment. That's authentic.

Let's get realer.

WE are making advertising photography; boardrooms, approvals, changes, shotlists, schedules, chosen models, approved wardrobe and make-up, photo studios, scouted locations, artificial lighting, craft services. There's not a lot about any of this that makes you think "authenticity".

Because in advertising, authenticity has to be staged.

Any half decent photographer can „authentically“ shoot their cool buddies, in their cool clothes, in cool places.

That's kindergarten.

Being able to CREATE it on set, dealing with clients, the agency, thousands of opinions, insane deadlines, weather, crews, lengthy shot lists...?

Well, that's what counts.

PRECISION ENGINEERING

A woman with long dark hair and a man wearing a yellow beanie and a pink t-shirt are walking away from the camera in a desert landscape. The woman is on the left, wearing a light purple long-sleeved shirt. The man is on the right, wearing a pink t-shirt and dark pants. They are walking towards a rocky hill under a clear blue sky.

My superpower is to manage all that and still make everyone in front of my camera forget they're being shot. Or that they're even on a set.

I'm a master of bonding with talent, observing them, seeing their limits, and strengths, then sparking more out of them than they ever thought they could deliver. I comprehensively guide them while conducting every aspect of the scene.

By precision engineering the unexpected.
How? Good question.

THE UNEXPECTED

SNAP THE CHANCE

I do this by involving myself in every scene.

Just like I always do it: I'm in there with the talent, encouraging them, joking with them, dancing with them, surprising them and pulling the best of who they are out of them.

The talent feel like I'm one of them and their barriers go out with the window. And it's then that I "snap the chance".

The process might look like chaos, but it's 100% under my control.

MY WORK LOOKS AUTHENTIC BECAUSE I AM.

Because here's the thing. I am the most authentic person on set. There's nothing fake about it for me.

It's my home. It's where I am my true self, in my zone, not even thinking... just being. And I pull all the talent into that vibe.

My work looks authentic because I am. The authenticity you seek isn't in the people in front of the camera but in the ones behind it. Me, and whoever is smart enough to hire me. Because they know what it is that we're doing as an industry. And that I'm the kind of photographer who can authentically create it.

SNAP THE CHANCE





A photograph of a man's head floating in a lake. Water is spraying out of his mouth, creating a dynamic splash. The background shows a calm lake reflecting the sky, with green hills and mountains in the distance under a cloudy sky.

EQUIPMENT

As little as possible. Let's stay flexible and capture the genuine moments. No stands, no reflectors.

SCHEDULE

Quick 'n dirty. Runnin' gunnin. Let's keep the energy level high.



A man with dark hair, wearing a white shirt with a blue and yellow geometric pattern and dark trousers, is lying on his back in a dense field of green ivy. He is laughing heartily, with his head tilted back and eyes closed. His arms are spread out to the sides, and his legs are slightly bent. The ivy is thick and covers the entire ground.

TECH SPECS, CAMERAS, CROPS.

Whether it's an action or still moment, it will feel like we captured the whole scene, then got in close and intimate.

Let me introduce you to my friends, the Fujifilm Babies. They're cheeky, dirty, and fast as hell. Nothing better on the planet for vibe captures.

Crop wise, I go from full-scene action, to close-up reactions. I truly believe this is where we find the magic, it's that look, that wink, that thing that happens when talent forget that they're talent, and they're just themselves.

FROM STEALTH MODE TO WARP SPEED





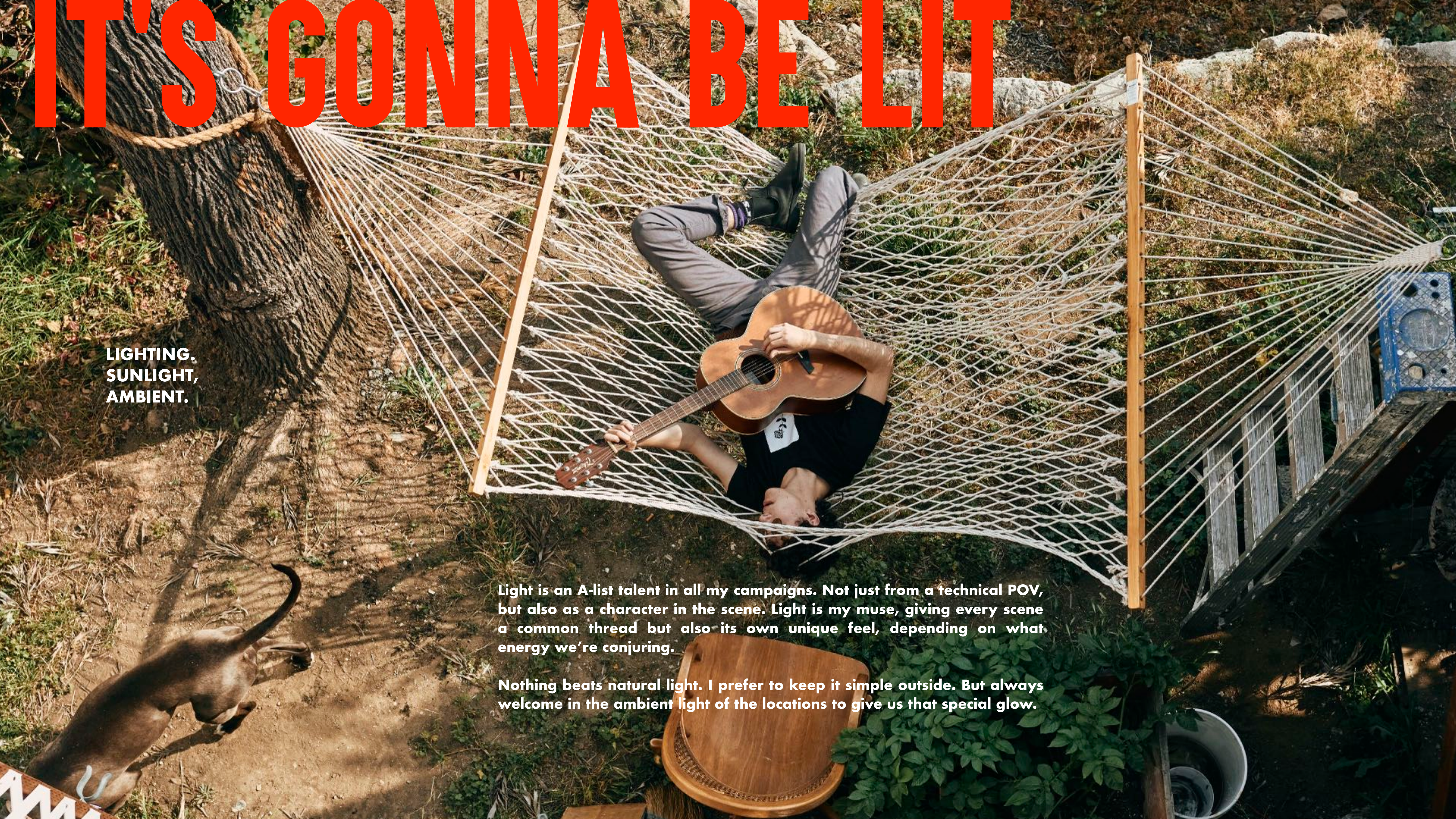


IT'S GONNA BE LIT

**LIGHTING,
SUNLIGHT,
AMBIENT.**

Light is an A-list talent in all my campaigns. Not just from a technical POV, but also as a character in the scene. Light is my muse, giving every scene a common thread but also its own unique feel, depending on what energy we're conjuring.

Nothing beats natural light. I prefer to keep it simple outside. But always welcome in the ambient light of the locations to give us that special glow.





Folks,
I hope you enjoyed getting to know me and my approach.
Cheers, Wolfie

LET'S MAKE IT LEGENDARY