

WOLFGANG ZAC

HEY THERE.

WELCOME TO ZACLAND

Aloha dear wonderful team PACIFICO!

First of all - a big shout out to each and every one of you for considering me for this project.

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 are standing on a ledge or roof outside the van. The person on the left is wearing light-colored sneakers and shorts, with their legs visible. The person on the right is wearing dark pants, brown boots, and a dark jacket, with their legs and feet visible. The background outside the van shows a body of water and some greenery. The interior of the van is visible in the foreground, including the rear window frame, a handle, and some gear or bags on the floor.

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 man and a woman are in a swimming pool. The man is in the foreground, looking towards the camera with a slight smile. The woman is behind him, her head tilted back. In the background, a crowd of people is watching from a pool deck. The scene is set outdoors with a wooden building in the background.

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





THE PACIFICO MOMENT

A couple is sitting on the roof of a dark-colored car, looking out over a beach at sunset. The man is wearing a dark t-shirt and the woman is wearing a plaid shirt. They are both looking towards the right, where the ocean is. The sun is low on the horizon, creating a warm, golden glow. In the background, there are palm trees and a sandy beach. The car's interior is visible in the foreground, showing the steering wheel and dashboard.

With our killer mix of lifestyle and product shots, we're doing way more than capturing our target group.

We're giving them a full-on connection to the PACIFICO philosophy.

To pull this off, I'm bringing in the A-team, the best crew for the job. We're not just winging it; we plan this production down to the tiniest detail. But here's the thing: once we hit the set, we're ready to toss all that prep out the window and let the magic happen. Like seasoned pros, we lean into the unexpected.

Curiosity, spontaneity, and raw emotion. That's the secret sauce. We're all about finding new angles and fresh perspectives on the stuff we thought we already knew.

I'm always on the lookout for those golden moments — the ones you didn't see coming — that bring everything to life.

So when people see our visuals, they're not just looking at a photo; they're feeling it. Like they're right there, part of the scene.

For me, it's never just about snapping pictures. It's about creating a vibe — an atmosphere of exploration and excitement.

Honestly, I'm more like a creative with a camera than just a photographer.

Every moment is a mini story, and I get the talent, the crew, the agency, and the client all vibing with what we're building together. Each shot is more than just a checkbox on some list. It's a collaboration, a little piece of everyone's energy on set.

This isn't gonna be your standard photo shoot.

It's a full-on happening, an experience everyone's gonna remember.

OUR PRODUCT

I honestly don't like the term 'product shot'. I think of the product as a character in the scene, sometimes in the background, sometimes the focal point of the action. So I shoot product as I would any talent.

I shoot them as I find them in the scene. In the middle of the action. So they look less "producty" and more like something you'd see in the life of you and your friends.

Our drinker's cerveza is more than just a beer - it's part of a lifestyle, so let's treat it like another cool kid on set.

Cans. Bottles. Draft. We're showing it all off.

Whether it's in a cool pint glass or a perfectly spritzed can, our product will always look cold and crisp — like you want to crack one open right then and there.

IS A LIFESTYLE



EQUIPMENT & SCHEDULE

A woman is drinking from a glass Coca-Cola bottle. In the foreground, a man is smiling. The background is a blurred fairground or festival setting.

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.

TECH SPECS, CAMERAS, CROPS.

Whether it's an action or still moment, it should 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 want to 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

A full-page background image showing three people in mid-air, jumping from the side of a boat into the ocean. The scene is set at sunset, with a warm, golden light illuminating the water and the sky. The boat's railing and part of its structure are visible on the right side of the frame.

LIGHTING.
SUNLIGHT, STROBES, AMBIENT.

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

Let's start with some daylight. The majority of the campaign I'm using natural light. I prefer to keep it simple outside. But always welcome in the ambient light of our locations to give us that special glow.



Folks,
I hope you enjoyed getting to know me and my approach.
And that you will take this ride with me.
Cheers, Wolfie

LET'S MAKE IT LEGENDARY