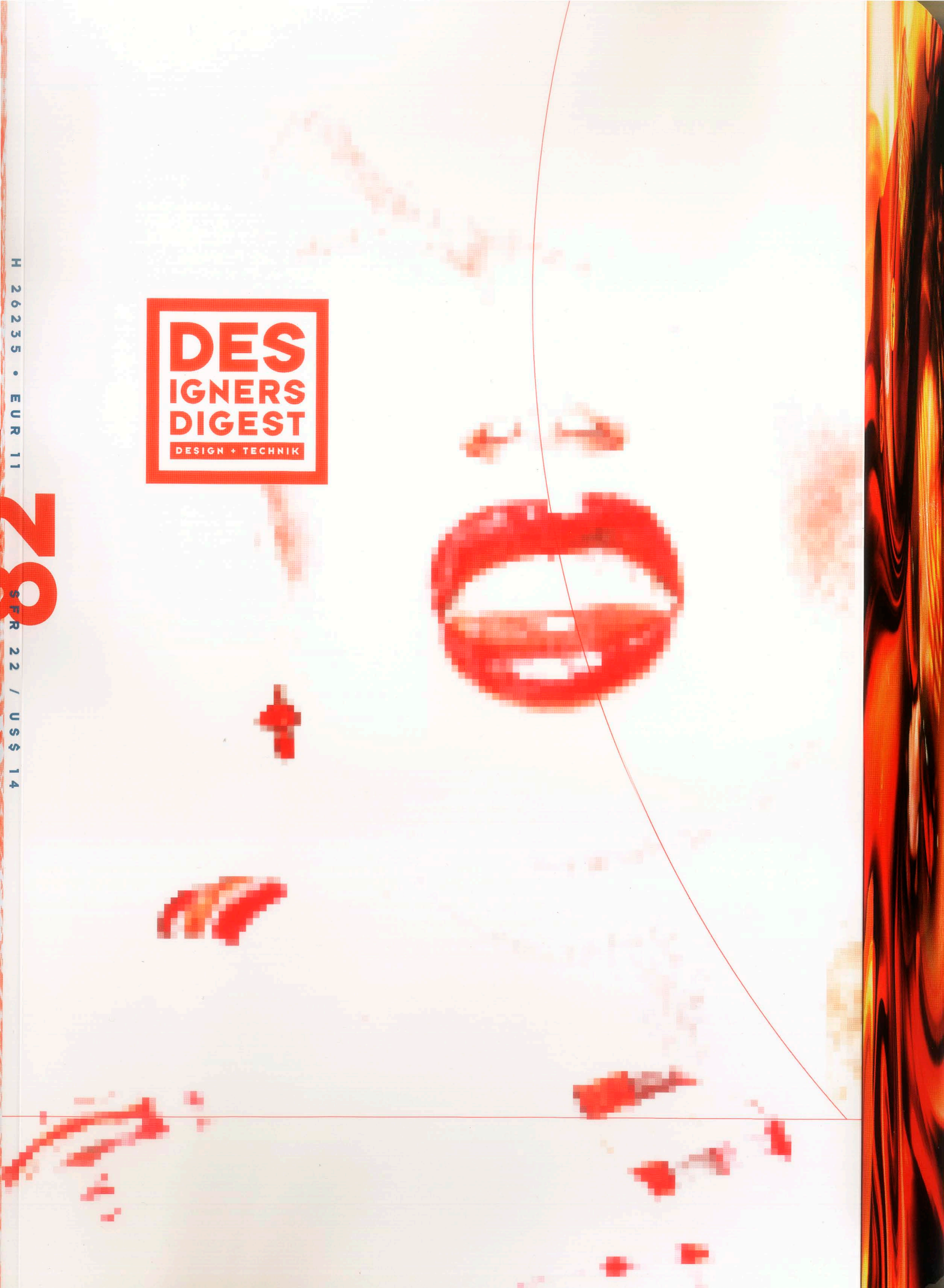


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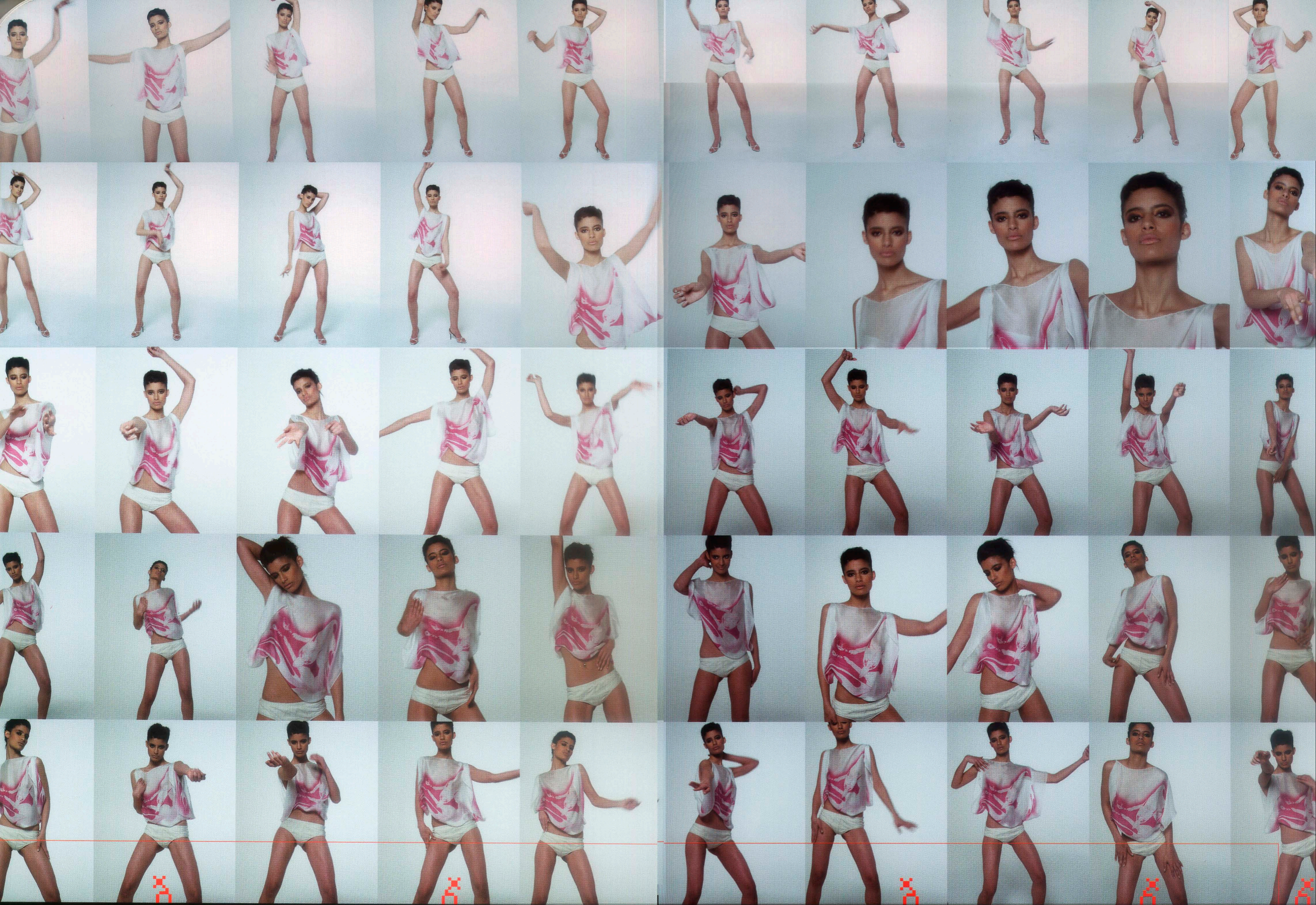


## Reise in eine völlig freie Bilderwelt

### Expedition into a world of creative licence

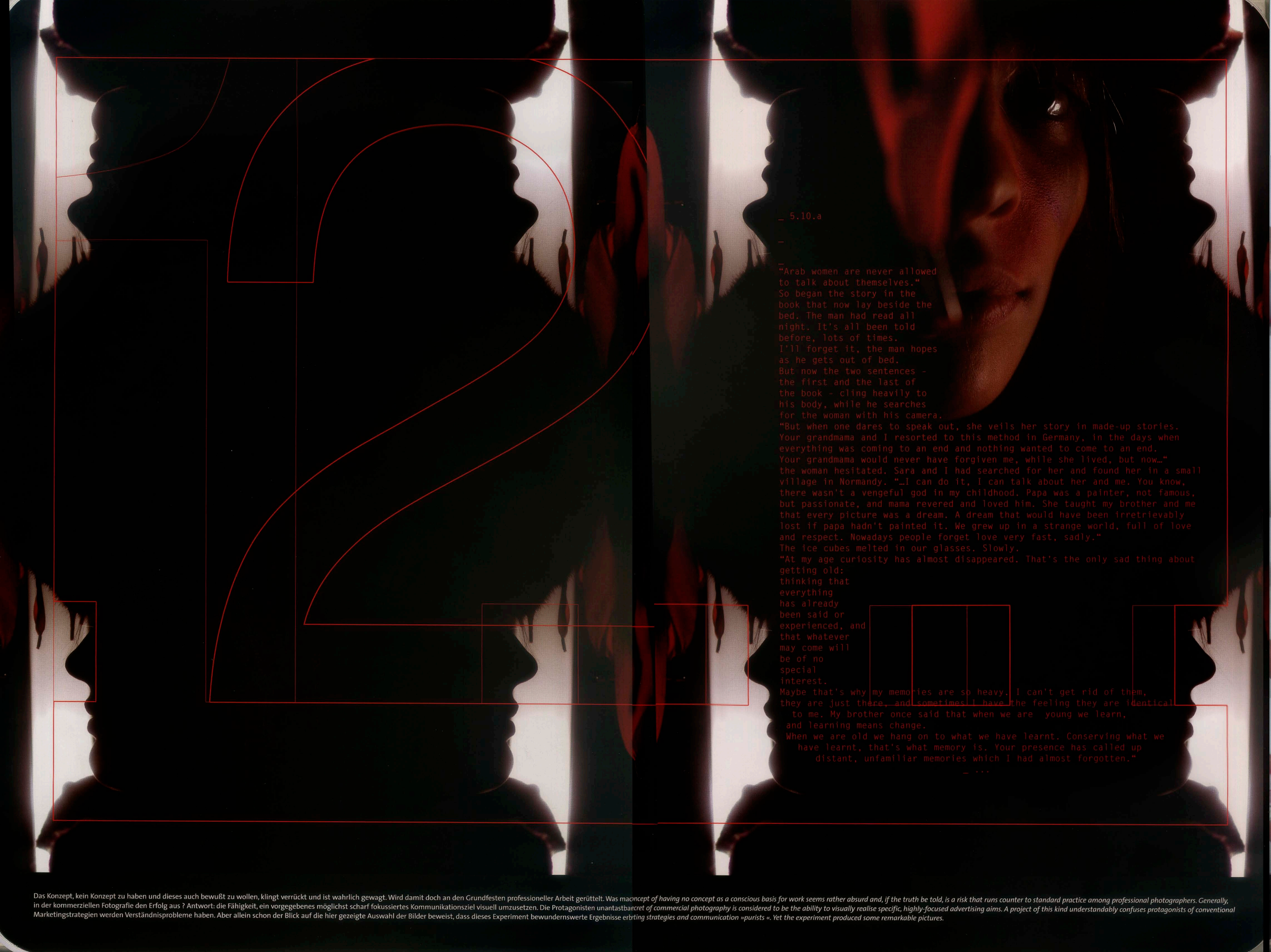
Professionals sind sie alle durch und durch, die an diesem außergewöhnlichen Projekt mitgewirkt haben. Der Fotograf und Regisseur Werner Pawlok aus Stuttgart hat ein Dream-Team »creativer Überzeugungstäter« gesucht und gefunden. Das Leitmotiv der konzertierten Aktion: Freiheit, Freiheit und nochmals Freiheit. Alles ausschließen, was sonst die Arbeit fotografischer Aufträge zielsetzend reglementiert, war das Motto bei »5 Days Paris«.

*The dream team that photographer and director Werner Pawlok brought together to work on this extraordinary project are professionals to the core. Pawlok, who is based in Stuttgart, set out to find a group of like-minded, dedicated creatives for a joint project with one leit motif – freedom, nothing more and nothing less than freedom. The idea was quite simply to exclude everything else, to ignore all those things that otherwise shape and regulate the work of the photographer and concentrate solely on »Five Days in Paris«.*



Fünf Tage Paris – weg von der Alltäglichkeit der gewohnten Arbeitswelt, hinein in ein Abenteuer mit völlig offenem Ausgang. Ein großes, schwarzes Studio an der Seine, eine Model-Agentur, die Talente präsentiert, Styling, Make-up und alles was zur professionellen Produktion dazu gehört, aber eines nicht: vorgeplante Bildideen oder vorgegebene Konzepte. »Wir wollten ganz unvoreingenommen einfach mal wieder Bilder aus Spaß machen, spontanen Einfällen und der Intuition endlich wieder einmal Spielräume eröffnen...«, erklärt Werner Pawlok zu dieser »Expedition ohne Ziel«.

*lays in Paris – leaving behind everyday experience and run-of-the-mill work to embark on a new adventure with no clear goal in sight. A large black studio on the Seine plus a model agency presenting thirteen young talents; styling, make-up and everything expected of a professional production were all on hand as usual, but this time there was no plan of action, no preconceived design or concept. Pawlok explains »We simply wanted to go in without having given any previous thought to it and take pictures just for the fun of it, quite spontaneously and intuitively so that we could explore the limits.« He sums up the experience as an »Expedition without a Goal«.*



\_ 5.10.a

“Arab women are never allowed to talk about themselves.” So began the story in the book that now lay beside the bed. The man had read all night. It’s all been told before, lots of times. I’ll forget it, the man hopes as he gets out of bed. But now the two sentences - the first and the last of the book - cling heavily to his body, while he searches for the woman with his camera. “But when one dares to speak out, she veils her story in made-up stories. Your grandma and I resorted to this method in Germany, in the days when everything was coming to an end and nothing wanted to come to an end. Your grandma would never have forgiven me, while she lived, but now...” the woman hesitated. Sara and I had searched for her and found her in a small village in Normandy. “...I can do it, I can talk about her and me. You know, there wasn’t a vengeful god in my childhood. Papa was a painter, not famous, but passionate, and mama revered and loved him. She taught my brother and me that every picture was a dream. A dream that would have been irretrievably lost if papa hadn’t painted it. We grew up in a strange world, full of love and respect. Nowadays people forget love very fast, sadly.” The ice cubes melted in our glasses. Slowly. “At my age curiosity has almost disappeared. That’s the only sad thing about getting old: thinking that everything has already been said or experienced, and that whatever may come will be of no special interest. Maybe that’s why my memories are so heavy. I can’t get rid of them, they are just there, and sometimes I have the feeling they are identical to me. My brother once said that when we are young we learn, and learning means change. When we are old we hang on to what we have learnt. Conserving what we have learnt, that’s what memory is. Your presence has called up distant, unfamiliar memories which I had almost forgotten.”

- ...



Fotografie, Styling, Hair, Make-up eines internationalen Arbeitsteam von vier, in ihren Arbeitsbereichen erfolgreichen Männern trifft auf Models, die nicht gecastet sind, sondern auf einmal im Studio stehen. Begegnungen von Mensch zu Mensch. Im Gespräch entsteht Vertrauen und die Ideen zu gemeinsam creierten Bildern. Die Mode kann gegensätzlicher nicht sein, favorisierte Creationen völlig vorbei an jeder trendigen Spekulation. Hauptsache es entsteht Spannung und die Lust auf neue Bilder jenseits üblicher Klischees.

Photography, styling, hair, make-up were provided by an international team comprising four men who worked with models who had not been cast, but who just turned up in the studios. Thus, there were no preconceived ideas – just a meeting of people. In the course of discussion, trust and confidence was built up and the ideas for visual realisation developed. In a sense, this is the exact opposite of fashion because it developed outside the parameters of trends and modish thinking. Imagination and freely developed ideas cast aside fashion clichés and result in fresh, exciting images.

5.11

It's only a story, the man thinks. It's all just a story. Life. Love. Our children. My pictures. Yilmaz. Fjordur. Martyn. The women. Us. Me. We tell our stories over and over. When we fall in love we make up a new one. Maybe that's why we like to fall in love.

5.12

"When I dream, I remember island. A far-away land where the clouds paint pictures in the sky. I long for reality." Fjordur softly strokes the woman's cheeks while he looks for a red as dark as a winter night. "In Tibetan there's only one word for memory and yearning, just one word," says the woman, as if he was waiting for this answer. "The truth is that there isn't a red line," says Fjordur, "only life and chance, mistakes and laughter." He looks at the man behind the camera, whose pictures recall little comets. "Sometimes I envy my father. He doesn't need pictures, or fairy tales, just his farm, the earth and the sky. When I visit him, he shows me the sky and the earth and he hopes I see what he sees, so I'll stay like he has stayed."



In der diffusesten Gemengelage problematischer und angespannter, allgemeiner wirtschaftlicher Rahmenbedingungen ein solches Projekt anzugehen, dazu gehört nicht nur Mut, sondern auch Geschick. Kein Wort von Sponsoren – nur von Partnern. Ohne roten Faden ziehen alle in die gleiche Richtung. Erstaunlich, was möglich ist, wenn sich alle Beteiligten nur einem Prinzip verpflichtet fühlen: der uneingeschränkten gestalterischen Freiheit.

In view of the financial difficulties that must inevitably accompany a project of this nature and the problematic business climate of the time, it took not only courage but a degree of skill and realise the idea at all. There is no mention of sponsors, simply of partners. Astonishingly, in the absence of a common red line running throughout, all those involved pulled in the right direction. It worked at all was that all participants had a commitment to absolute artistic integrity and creative licence.



5.8 \_



"I always wanted a life in C major. You know, each key embodies a different idea .  
 For example, C minor is all tragedy and suffering. C major is radiance and purity .  
 Music is like good light and bad light. If it's sad, nobody smiles .  
 Nobody can fly if it's slow. Fjordur can take your eyes, your mouth ,  
 your cheeks, and paint any face he wants. But you have to feel your body, open your eyes and your soul ,  
 then you have power over everything. Even over the camera." The man pulls the print from the Polaroid .  
 "A picture is either just a picture or an expedition in search of truth. You decide what it's going to be .  
 Some days, I would risk my life for truth. It's an effective weapon against fear .  
 And against the feeling that your life might be in vain."

5 DAYS PARIS – erlangt als kreativer Arbeitsprozess beispielhafte Bedeutung: es heißt, Gewohnheiten verlassen, alles infrage zu stellen, zu zeigen, wie eingeschliffene Routine trügerischerweise mit Professionalität verwechselt wird. Komplexe arbeitsteilige Zusammenhänge in eigenverantwortliche individuelle gestalterische Leistungen gliedern. Dennoch offen zum Teamwork stehen und jeder Idee Spielraum zur Entwicklung geben, das ist die Quintessenz dieser Aktion. Jetzt ist das Buch fertig. Natürlich nicht in der üblichen Machart. Die Fotografien wurden als Materialsammlung angesehen und im digitalen Workflow so aufbereitet, dass daraus in der Gesamtwirkung nochmals eine Steigerung der visuellen Wirkungskraft entstand. Nicht das Einzelbild hat Bedeutung, sondern die »Strahlkraft« aller optischen Elemente. Elektronische Bildbearbeitung orientiert an kühnen grafischen Layouts wird hier zu einer souveränen Disziplin. Zum visuellen Highlight kommen beim Buch auch noch akustische Akzente. 5 Day Paris haben DJs dazu inspiriert das Projekt zum audiovisuellen Erlebnis werden zu lassen. Ein unlösbares Problem wird bleiben. Wer wird zu den Privilegierten gehören, die das Ergebnis des kreativen Höhenflugs erhalten. Das Werk ist schon jetzt ein gesuchtes Sammlerobjekt.

5 DAYS PARIS – is a creative work process of singular importance. It demanded the abandonment of previous practice and questioned everything about the work routine that is often mistaken for professionalism. While placing the emphasis on individual creativity and responsibility, the project was made possible only by an appreciation of complex relationships and open teamwork. Maximum creative liberty within the context of a team is the quintessence of the project. Now we have the book of the project. The photographs form a collection but here too, it is a question of seeing them as a whole. The total effect of the work compounds and strengthens the impact of the individual pictures. Each picture taken alone, does not have the same force or eloquence as the collective »aura« of the visual elements. Electronic image processing renders bold graphic layouts and lifts this discipline to the status of a fine art. In addition to the visual highlight, the book is complemented by an audio experience. Five Days in Paris has inspired DJs to turn the project into an audio-visual experience. One problem remains: who will number among the lucky few to experience this project for themselves? Scarcely on the shelves, the work has already become an object of desire for collectors.



\_ five days ----- paris \_

by

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PLAYLIST :

01 \_ intro › 02 \_ erik sumo \_ just a woman › 03 \_ inverse cinematics \_ snowcaps ›  
04 \_ dublex inc. \_ tocame › 05 \_ michel baumann \_ stick da fonk › 06 \_ erik sumo \_ do it yourself ›  
07 \_ telemark \_ get enough › 08 \_ erik sumo \_ pretty nu › 09 \_ dublex inc. \_ spain insane ›  
10 \_ sensecity \_ enlight my day (sdeep remix) › 11 \_ inverse cinematics \_ on the run ›  
12 \_ telemark \_ we are on a mission › 13 \_ dublex inc. \_ tango forte (quantic remix) ›  
14 \_ dublex inc. \_ tango forte (inverse cinematics remix) › 15 \_ dutch rythm combo \_ come on ›  
16 \_ dutch rythm combo \_ come on (max fresh remix) › 17 \_ monophonic \_ hold it down ›  
18 \_ sensecity \_ enlight my day (moyo remix) }

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