

# PACO

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Artist's edition, long-term project, photography

“Jack Daniels and Mr Freud”, (2008 to 2020)  
Francisco Paco Carrascosa



Details:

5 Volumes à 528 pages, 2640 photos in color (1 picture per page), textbooklet DE/EN à 32 pages black/white, in slip case. Softcover with gloss laminate (OTA binding with shirting fabric liner (hollow-spine brochure), Format: H 22 cm x W 16.5 cm. Printed in Vienna.

Artist's Book, limited edition: 200 Ex., numbered, signed  
VFMK Verlag für moderne Kunst, Wien/Vienna

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Edited and produced by: Irene Jost, Zurich  
Photography and Artist's Edition by: Francisco Paco Carrascosa  
Sequence of 2640 photos by: Francisco Paco Carrascosa  
Text-Essay: “The Shimmer of Night” by Urs Stahel, Zurich  
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**Booklaunch with Conversation & Exhibition**  
**Thursday, 16. June 2022, 7:00 pm**

**Location:** Never Stop Reading, Spiegelgasse 18, 8001 Zurich

**With:** Francisco Paco Carrascosa in conversation with Suzanne Zahnd\*

*\*Suzanne Zahnd is a freelance author and writes for theatre and spoken word stage, film, radio and media.*

Exhibition *Jack Daniels and Mr Freud*:  
7. June bis 3. July 2022.

Paco in Book Shop/Closing:  
Sunday, 3. July, 14:00 until 17:00 Uhr

## **Introduction to the project – text by Sascha Renner, formerly Fotostiftung Schweiz, Winterthur**

Peering, watching, zooming in – into brightly lit windows, dark alleys and gloomy bars: Paco Carrascosa’s latest work, the final piece in a trilogy of monumental stature, is an exploration of the night. The photographer, like an extraterrestrial who has just landed on Earth, marvels in awe at the orgiastic drama playing out in the dark: an eruption of colours, lights, shapes, reflections and perspectives.

Yet gloom holds sway here: people stare at their screens, sit at tables or wait at train stations – alone, exposed, abstracted and detached. Even the title of the book hints at an uncovering: when the whisky maker and dream reader come together as allies in the night, all masks fall away and the world is shown naked – its innermost and most intimate features laid bare to the eye.

The 2640 images in this work implicate us in this knowledge: for a moment we are participants in the lives of other people, empowered by the all-seeing eye of the telephoto lens. Unlike the masses of pictures offered for sale and decoration, mostly visual clichés or clickbait with louche motifs and celeb shots angled towards social media and sensation-hungry news outlets, Paco Carrascosa’s photographs show us the real and the raw. His trilogy reaches its dreadful and beautiful climax here, full of sparkling poetry.

## **How my project came about: concept, process, narrative – text by PACO**

The sequence of images is based on the idea of a meeting: Jack Daniels and Mr Freud – a duo not dissimilar to the adversarial pairing of Dr Jekyll and Mr Hyde – walk together through the night. We don’t see them, instead we see through their eyes, and the vision of both is blurred. They engage in conversation, stride through the city with its artificial lighting; they talk to one another, look at the ground, look away; they enter a bar, go to a concert; words curdle into scraps of thought and go unanswered. Some of the time they walk without talking at all. What can you say with words anyway? The night seems to make tangible things which are elusive during the day. I follow the mood, the nocturnal settings and the brightness in the dark – like an insect drawn to the light.

In the darkness, sensory impressions combine differently than in the light of day; just as in the rush of intoxication, knowledge and vision form different associations in a dream.

Dr Jekyll and Mr Hyde appear to cancel each other out and at the same time are inextricably connected: “Jack Daniels and Mr Freud” approach the night with different attitudes. Jack Daniels works on the senses and the body with consciousness-expanding substances. As a drug, alcohol is a socially legitimized means by which to escape the daily

grind for a few hours and abandon ourselves to our desires. Mr Freud makes use of the language of narrative structures to expand consciousness and confront the socially and individually oppressed person encountered in our subconscious. Both, in their own ways, get a bit closer to the night. But the night is still night, with sources of light here and there turning spaces into stages, rendering out-of-focus nocturnal activities and shaky display windows familiar without revealing their meaning.

## **My narrative is based on the characteristics of Japanese manga**

(Reply to the question: Why a trilogy, why 5-7 volumes each with 528 pages?)

Manga are firmly rooted in a fast-moving visual language. Individual images are also used in addition to (serial) picture stories. Due to the expansive nature of the narrative, these stories can often be hundreds or thousands of pages long, providing room for depth of content. As with manga, my pictures come about spontaneously, randomly and instinctively. I tell stories in sequences of 2-3-5-7-9-11 pictures, the way that I normally move around when I'm out in public. I show movements and actions in a lot of details, or I capture movement in small steps. This creates a filmic narrative style (sequences) which inspires the feeling of "being there" or "being in the middle of things".

In Japan, manga make up an important element of literature as well as the media landscape. My first picture came about in Japan in 2008: a man standing on a balcony in his bathrobe, making a phone call. It became immediately clear to me then what form the visual imagery should take. It had to be similar to the storyline of a Japanese manga.

Why a trilogy? I think different perspectives are more interesting than a single perspective. I tackle three great themes from everyday life in my trilogy: people, animals and the night. Each part functions independently in terms of content. All three parts of the trilogy have different rhythms and moods. The first, second and third parts are stylistically the same, but they differ a little in the detail: for example, in "Black & White with Friends" (Part 2 / Animals in the World of Humans), the filmic sequences are the longest and are often captured from the perspective of the dog/cat/sparrow and the "normal perspective" of the human. This produces a new experience of seeing. In this work – Part 3 "Jack Daniels and Mr Freud" – the picture stories are the shortest.

In these three works I found my photographic language to tell people about "my society".

The path from the photographs to the book follows a system: the photos in each chapter are all shown in the order in which they were taken (arranged by place/time – as I move around in ordinary life: Japan, Switzerland and Spain (my main places of residence), Venice, London, Germany). This was the only procedure involved.

## Summary – by Sascha Renner, formerly Fotostiftung Schweiz, Winterthur

In a world inundated with images, one man is confronting the widely decried flood and fighting it with its own weapons. Francisco Paco Carrascosa organizes photos in sequences, turns sequences into episodes, episodes into volumes, volumes into editions – editions that form a trilogy. With his amateur camera with zoom lens Paco Carrascosa, the “paparazzo of everyday life”, is creating an ur-photographic monument. His roving eye hunts the fleeting, coincidental, fragmentary and transitory, all intrinsic to the photographic art since first it saw the light of day. What might come as a surprise – to single out perhaps the most prominent feature of the project – is that **this pictorial epic requires reproduction in printed form**. A seeming anachronism, given the digital media that now prevail: an affront given the sheer volume of material. But it is precisely the fixation of these fleeting impressions in print, the act of rendering them tactile, that gives such pleasure. The undisguised voyeuristic appeal of the images draws you in, keeps you turning the pages, losing yourself on the track of stories that begin nowhere and end somewhere, irresistible because – quite unexpectedly – the story they tell is life itself.

Francisco Paco Carrascosa turns himself into a jester. In mediaeval courts, jesters possessed a particular artistic or comic talent; in their pretence of naivety, they were the only courtiers who could tell the prince the truth. Carrascosa’s images convey unvarnished reality, the world that surrounds us, but which we blank out when it seems too banal or humdrum. Another astonishing feature of the work is that it results repeatedly in overwhelming beauty.

Francisco Paco Carrascosa’s long-term project is set to run for ten years and form a trilogy. The first part, “Johnnie Walker on the Beach”, 2014, was dedicated to people. The second (entitled “Black & White and Friends”, October 2019) follows animals and their tracks through the human world. The third part (now in progress), “Jack Daniels and Mr Freud” is dedicated to night-time and twilight. It is an encyclopaedic undertaking, spanning various countries, whose object is to gauge what it is to be human – today and right now and per se. People – animals – night: the inner logic of this ongoing narrative is as captivating as it is convincing.

Trilogy:

2014: People: <https://paco-carrascosa.art/work/johnnie-walker-on-the-beach/>

2019: Animals <https://paco-carrascosa.art/work/black-and-white-with-friends/>

2022: Night Projektwebsite Jack Daniels and Mr Freud (in progress)

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