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美容宝典
BEAUTY BIBLE

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中式美女
中国绝色

最权威最实用的年度美容珍藏

COSMO美容大奖10周年

佳美容美妆

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找出自己的个性

作为一个化妆师,接触过不少形形色色的人,其实时尚和美一样,并不需要统一,时髦的纽约裔当然很注重形象,但并不会与别人相同,比如颜色,在纽约你并不会看到一种颜色正流行,哑光橘和荧光粉可以同时出现在街头,而粗眉和自然眉也可以同时出现,所以我觉得打造时髦纽约客妆容重点,就是先找出自己的特色和适合的,没有一模一样的,妆容趋势可以借鉴,但未必需要模仿。



王奕为 国内知名明星造型师

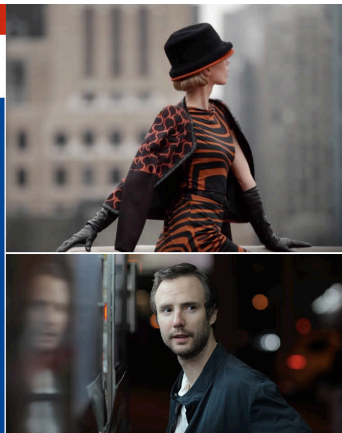


敢于打破传统

在我眼里,时髦的纽约裔也分为几种,比如Uptown的人们看起来保守,但他们又很懂得挑选不同的奢侈品牌,也许在某个雨天,你会看到他们穿着蓝色的Armani牛仔褲,黄色的Hunter雨靴,一件白色的Ralph Lauren衬衫,围着Hanes围巾穿着咖啡色的Belstaff夹克,他们懂得适当地展现品味,却又不会一味地追求品牌而忽视实用性。而在Downtown,极端的Soho风扑面而来,不过千万别被这些低调风格所蒙骗了,它们或许非常昂贵,他们会穿着Acne灰色的牛仔褲,Uniqlo的白色V领,搭配一个亚裔即将走红的设计师的鞋或是用简单的Miyake雨衣来完成整个造型,另外,眼镜可是Soho风格的重要配饰,如果你离开曼哈顿,最具时尚影响力的地区是Williamsburg,卷起裤边的Levi's牛仔褲,搭配格子衬衫,或是无所谓的灰色紧身牛仔褲搭配旧军靴,不同年代、不同风格被巧妙应用。

想要成为时髦的纽约裔,你应该试着打破自己原有的模式,一个有着纹身和紫色染发的人却穿着Chanel,这本身就是一种打破,强烈的对比,碰撞或许就是纽约精神多样性的体现。

Daniel Frei 纽约制作人



时尚就靠混搭

要成为一个时髦的纽约裔?太简单了,那就是要学会不按理出牌,纽约女性的穿着看起来随意但却很独特,这个城市有太多创造力,混搭确实会产生出其不意的效果,单衣和裤子的趋势实在变化太快,在Zara和Topshop等高级品牌里不用花很多钱,你就可以买到应季的潮流单品,穿着也非常舒适。但同时,你也必须拥有一些经典的精品,比如一件经久不衰的外套、手包或是高跟鞋,如果你照顾得当,它们会伴随你很久。

我最喜欢的机车夹克和Chanel机车鞋舒适又时髦,几年都不会过时。我认为下一季的趋势将会更休闲,不需要穿着高跟鞋或者职业装, Oversize的外套、舒适的鞋子会更流行,我常常说在购物之前得先学会Window Shopping,你可以从街头人们的穿着到橱窗里的新季展示来获得最新鲜的资讯。我不认为纽约风格可以用一件实际的物品来诠释,它是一种风格,是世界各地的人们来到纽约,并把他们的文化、个性带过来,经过碰撞而形成的个性,你必须承认,它是无法复制而并不相同的。

Beagy Zielinski
纽约知名造型师



发丝也跟着柔软下来吧

任何一个时髦的纽约裔都不会单单只关注一块区域,也许重点在服装或者妆容上,但需要其他细节的配合来使得整体造型更平衡,比如发型。在纽约,没有什么事情是统一的,许多从世界各地来到这里的人们,他们看起来相似但又那么不同。我认为发型对他们的重要性不仅仅在于流行趋势,更在于自我表达,她的发型柔软服帖,或许她的个性安静害羞,她的发型优雅迷人,或许她是经典款的热衷者,发型也可以表达你是从哪里来,你的文化是什么,一个好的发型师应该考虑的是如何帮助他们找到并散发自我个性。

我认为纽约新一季的发型流行更趋于放松,柔软质感,略微的分层、马尾辫、圆发髻将依然在秀场和街头大热,没有人喜欢长时间坐着,但好的发型需要时间,任何创造都是无法投机取巧和快速实现的。



Michael Angelo 纽约知名发廊师



amateur

BROOKLYN NEW YORK

009



Daniel Frei (right) talking directions with his production partner and camera man Andrei Zakow (left).

After high-school in Switzerland, you moved to New York. What was the first year like?

It was 'squaaaaazy', you know. Well, after high school I had a short intermezzo in southern Africa, which was pretty interesting too - but wow, it is true I left my 'Chuchichaeschtl' right after high school for New York, pretty much. The first three months in New York were what made me stay here (or come back and stay to be more accurate). I met so many good people, funny enough some of the people I have been out of touch with but now have reconnected and work with them and others I've always been working with and still do. Of others I wish they hadn't left New York. You know it is all about community, especially in this business. It was kind of bizarre to basically meet all the people that still matter to me today within such a short period. But look, it wasn't all peachy. Coming to a different country is never just a stroll in the park. As similar as the US might be to Switzerland and Europe, it is still different. You don't know what a check is or well, you ask yourself, 'why the heck would I ever use this archaic payment system?', you have no clue where to buy a horse and I'm not even talking about the animal, a saw horse that is, if you know the word at all, you have to look it up, then you learn about this massive place called Home Depot and so on, it's a battle, He-Man and Skeletor style. You know, not knowing the infrastructure leaves you very vulnerable and can exhaust you quite a lot, mostly subconsciously but to the point where you don't have much energy left for yourself. I believe I had some 'quiet' years in the US just because of that, kind of learning how to swim. I'm a person, who functions like a sponge, soak and then squeeze and spread the juices, I guess I had to do a lot of soaking first. Now it's time to squeeze. Splash!

As you have settled in the meantime, what are the most important factors that makes you stay in New York?

That I don't speak enough Mandarin (yet) to live in Shanghai or Beijing. That's where the honey and CO2 is at! I never felt at home anywhere and New York as rotten and dysfunctional as it is, it is - as cliché as this might sound - a melting pot and being Swiss and liking fondue...ok, ok..Seriously, that said, I get to be at home in the whole world without having to travel so much. And that's good. I hate waiting for busses, trains or airplanes (why do they always have to be late? and if they are on time - I'm not, unhappy marriage, I tell you). Also from a practical point of view, I just built a network here that I need to squeeze now before I can or want to move on. I would like to stay here and explore my world here a little bit more, but I would never sign the statement that New York City is the best city in the world, that's complete nonsense. Well, maybe as long as I am here there is a little bit of truth to it...

You have built-up your own film-company and invited us to join you while shooting for one of your latest projects. What is this project about?

Oh, Andre J Worldwide or I like to spell it Andre J World Wide aka AJWW.

Already in high school it was obvious that Daniel Frei isn't a John Q. Public type of guy; 9 to 5 corporate wasn't for him.

So it is no wonder that Daniel Frei set out to New York to become a film director. Ten years later he is living his dream.

We visited him in his office in SoHo and accompanied him and his team on a shooting day for his latest project Andre J World Wide (AJWW).



Team and talent discussing the next scene

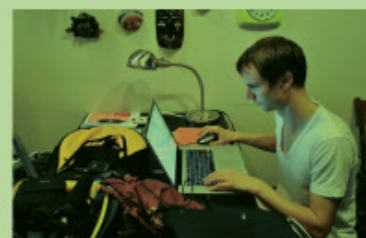


That's a 'squaaaaazy' project. You really wanna know more about it? It is a TV project (at the moment) revolving around Andre J. Andre J is a cross dresser, or, well Andre J calls himself genderless and some people at the networks are all excited to see more about the boy-girl. So call it what you want. Anyway, the concept is to do an episodic TV series something like 'This American Life' meets 'The Bourne Identity', which is of course very hard to do (if you are familiar with this film/TV series). We want to reinvent the documentary genre a bit here, which is not easy to do because both image and content need to push the envelope and with our limited means at the moment that can be quite challenging. Placing it (meaning programming it) is another tough pony. In a world over-saturated with reality TV, if you come with an project like Andre J (who is a former nightclub person) people of course want to see reality TV at its finest. 'Panic at the discotheque' literally, you know bitch-slapping and 'oh my Gosh, she just downed my drink, now I must punch out her verneer teeth' you know that kind of bad drama and we try to do the exact opposite. We try to explore the arts, some of it very commercially. The industry's commonly spread (self-) conception of being non-commercial is quite frankly not only a complete lie but counterproductive and an obstacle to the sector itself. Just get over it - don't sell out - but, come on, put a price tag on it! We are shooting some tests at the moment (with very notable appearances such as Nicola Formichetti and the likes). During this process, which your magazine has been part of, it has already been proven to be quite hard to put our concept into practice, much harder than imagined. To go deep and explore topics in a stylized fashion yet genuinely and without pretense is really hard, it turns out. (But remember 'He-Man and Skeletor - we can do it!') The beautiful pictures or the wild shots we take sometimes distract from the story we want to tell; there never seems to be enough time to explore it all. Basically, for me we are not radical enough, not extreme enough, don't go deep enough. People naturally don't want to open up themselves completely in front of the camera, but I kind of demand that of people I work with, let it all go only then you are worthy to be presented to the world on screen. I mean why else would I want to look at you, or listen to you, if you don't give your all to me, right? I say if you want to see somebody close up, cut them open (ok, ok, not literally) if you want a low angle, better dig a hole for the camera if you want a high angle, climb the tallest building or get a satellite picture; just do it right and all the way. But we are dealing with reality here not a scripted film so certain things just

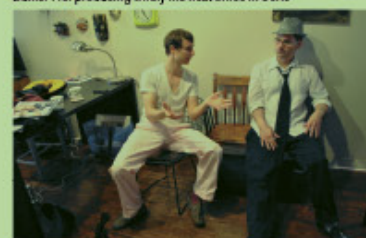
remain tame for the sake of keeping it all sane, but I wish we could bend reality a little bit more and each time we film I try to twist it a bit more. So once we have some initial cuts we will put them online - check out www.freifilms.com or www.thefreigoup.com for updates, you will see what we have conjured up here in our office in Soho.

What would you say, are the differences between working as a film-maker in New York and Switzerland?

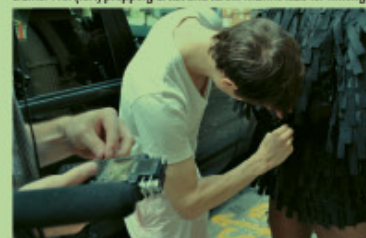
None. Ha! Well, really none - good films can be made anywhere, but since every story has been told and it really matters now how you tell it, the location and the environment, in which you create it, is tremendously important. I can't really say much about making films in Switzerland I worked in TV in Germany for a while but from what I've learned from that experience and what I see happening in Switzerland when I look at my filmmaking fellows and friends there, I would say it might be a bit easier to make a film in Europe, but much harder to make



Daniel Frei producing wildly his neat office in Soho



Daniel Frei (left) prepping artist and talent Muffinhead for filming.



"Where is 'it' hiding?"



a good film in Europe than in the US. Europe has the public funding option, which is pretty much completely absent over here, but Europe is also governed by a lot of fear and not daring to break out maybe exactly because there is public money involved. Also it seems that people are very suspicious of film or the business of film. They don't know whether it is a commercial or artistic vehicle. That's probably the main reason why we have less private film investors in Europe. In the US, it is really hard to make a film because all the funding has to be raised from private sources (if you don't shoot a studio picture) but the willingness to give money is higher and film is after all regarded a commercially viable investment (crazily risky, but hey, what isn't these days?). So over here people often need to put so much of their own money into films and projects (not advisable but sometimes the only way to go) that the filmmakers work with a 'I'm going squaaaaazy with this one because, hey, nobody is giving me money anyways' Sometimes the best things get created with this 'let is all loose' kind of attitude; that I don't see often happening in Europe or especially Switzerland, where everything needs an official potato stamp of approval (which also has its positive sides non-the-less). I also think the United States is very isolated (a horrible danger politically and economically as we start to see more and more) so filmmaking

kids over here have much more tunnel vision, which is really needed when trying to pull a film off the ground. They don't know much about what's going on on the outside so creating a film seems like something they could do (hey, why not?) no matter how insane it might be. In Europe there is much more awareness of the overall picture, the political climate, the historical and philosophical meaning of your creations (Czars, La Bastille, Ruetli, Bibracte, 1066, Buchenwald, Luther - you know that stuff ain't easy to digest) so making a film, which can be the most inane undertaking is much more questioned by the filmmakers themselves than in the United States. Here you have some deep social issues too (like slavery) but generally it's much more - wow - again He-Man and Skeletor - or Reagan and Schwarzenegger.

What can we expect from you in the future? The Future. Hey, I'm not trying to be funny. We are literally creating new ways of making and enjoying entertainment, visuals, stories and sounds, as we speak. I always wanted to push for the future, new technologies, new ideas, evolving after all is the most beautiful thing life has to offer. I think right now, in an economic downturn, is the right moment to grow. Like the nettle that pushes through the unattended road, cracks the asphalt and starts to blossom. Now is the moment of creation. Let us give back to this disoriented societies. So hopefully soon Amateur Magazine and The Frei Group will have a dialogue about a new filmic experience and much more.

If you could be a thing, what would you like to be?
Stainless steel but I would smell like 'L'Eau d'Issey' or 'Channel Bleu'.

Anything else you want to say?
Yeah, shut the fuck up and do (I'm I allowed to say that?). Send that e-mail now not tomorrow. Create - as bad as it might be - at least, you have a product versus empty words. Nike says, "just do it" not "just try it" there is a reason behind the choice of these words. And don't worry about failure it is better to make a bad decision early and correct it then a good one too late. Can I say more? Like, wherever you go in this world, treat it as if the place was your home because you will be welcomed like at home and it will feel like home, so please clean up after yourself in public spaces, yeah?! Flush the toilet in the restaurant!

Oh, and why do you call yourself Amateur Magazine? Do you have an aversion toward expertise? I think 'Unprofessional' would be a much more charming name, no? So much hidden meaning. Ha!

And - can I quote one of my good production partners Andrei - aka The Zakow: "Fondue - whatchyougonnado?"
...

Photos: Lain



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紐約時裝周9月登場 深圳品牌組團赴展

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Daniel Frei及其團隊拍攝中國時尚攝影師陳漫的訪談。



廣告製作人Daniel Frei。

紐約時裝周即將在9月登場，來自中國深圳的10多個品牌將組團應邀赴展。隨著中國國力的發展，中國的時裝品牌頻頻走出國門，或進行品牌推廣、或進行爭奪市場、或利用海外元素為品牌增采。

曾經服務過多個中國時尚品牌進行海外攝製及品牌推廣的廣告製作人Daniel Frei認為，時尚界的中國熱才剛剛興起，精采還在後面。

出生於瑞士、目前工作於紐約的Daniel Frei，原本是一名獨立的電影製作人，其製作的影片曾經榮獲過多種獎項。在2011年，Daniel Frei決定成立自己的製作工作室，專門從事影視製作和平面廣告，也從此開始了與中國時尚品牌接觸的過程。Daniel Frei介紹，在近幾年拍攝一些關於北京旅遊等與中國相關的影片，讓他有機會認識和了解了中國的時尚界。

Daniel Frei介紹，從其工作室成立至今，他所參與監製的項目中，有一半都與中國有關，而這一半絕大多數與中國的時尚品牌相關。其工作室最近完成的是中國寧波時裝品牌太平鳥（Peace Bird）2015春夏時裝目錄的製作，該份時裝目錄並將於下周面世。Daniel Frei介紹，隨著中國的對外發展，近年來有越來越多的中國時裝品牌到海外，或從事品牌海外推廣，或在海外進行一些宣傳目錄及影片的拍攝。

一方面，中國消費市場對於西方時尚品牌，尤其是歐洲品牌的購買力越漸強大。另一方面，中國時尚品牌為了與西方時尚品牌爭奪本土顧客，不斷將品牌國際化，同時引進西方元素，尤其是在品牌宣傳目錄、廣告宣傳片等製作上使用歐美風情。因此，越來越多的中國時裝品牌選擇到紐約或巴黎、倫敦等時尚重地進行再包裝。

Daniel Frei介紹，許多中國時裝品牌到紐約進行再包裝的過程，一般都會組成一支創意執行團隊來到紐約，使用紐約當地的時裝模特，在紐約進行攝製取景等。而他團隊的工作更像是橋樑，即配合中方的創意執行團隊，進行地面聯絡，將整個攝製工作在紐約更好地執行及完成。

Daniel Frei表示，中國的時尚品牌到紐約取景時，總是喜歡華爾街的豪華氣派、塗鴉藝術的街頭風情等。但是，許多中國時裝品牌在樹立品牌形象時，有時過度追求優雅和奢侈風，但自身的產品定位不夠明確，容易造成形象與實際落差過大。一些品牌業者一味追求到國外包裝，要求給產品製造一個紐約的感覺，但自身卻對紐約的文化絲毫不了解。

在與中國時尚品牌合作的過程中，Daniel Frei認為，雖然已有一部分品牌已走出中國，但這還只是起步。隨著中國的開放發展，將會有越來越多的中國品牌走上時裝周，而中國時裝品牌的國際化，包括設計國際化、客戶國際化等，相信更加精采的還在後面。

本報記者陳帆紐約報道



相關新聞

Wednesday Wisdom

"A prudent question is one half of wisdom." — Francis Bacon

As creative types, we ask a lot of questions...of our clients, of each other, and of ourselves. Sometimes answers that we originally thought were genius end up lining our recycling bins, other times the most random conversations lead to the stuff of which we're proudest.

You never know who might have something invaluable to say, or where and when it might be said. "Wednesday Wisdom" is where we share with you the people who inspire us...in the hope that they will inspire you too.

Wednesday Wisdom

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May 13, 2015

Daniel Frei

Founder, The Frei Group

Daniel Frei is an award-winning producer, director and filmmaker. Four years ago he founded The Frei Group, a creative agency specializing in cutting-edge content for businesses and individuals. He's worked with a variety of Fortune 500 companies, including Mercedes-Benz, Sony Records, Citibank and Intel. His approach to standout content is to focus on the story, and to use all the narrative tricks and tools at his disposal. He says, "You should always try to make something that means something, as silly as it might be. But it's easier said than done." Why? Read on!

Let's talk a little bit about what you do. You make video content that's designed to be consumed in the digital space.

That's right. But I didn't come from that angle. I came from television, although I always did video and documentary. At some point I decided that the documentaries that I did were interesting, but it was such a hit-and-run style, you just had to get the story, and I wanted a little bit more time to do things nicely. It was right around the time that branded content started becoming more relevant, and it was something that people didn't really understand in terms of video. This was about 2010, 2011.

People didn't understand, meaning that they didn't know what to do with it, or they didn't get why you were doing it the way you were doing it?

For video it was still kind of new. People didn't really know what kinds of things to make. Branded content—the way I see it—you want to kind of distance yourself from the brand. You have to ask what interests the brand, or you have to ask what interests the brand's customers. Or you need to do a combination of the two. People realized that they had to stay current, and they realized that video was the most powerful means of engaging people online, but they thought that doing video meant creating infomercials for the Web. You need text and pictures and video to attract people, but video comes first. Brands started to realize that, but they didn't know what kind of video they should put out. To me, branded content was very attractive, even more attractive than doing television. Of course, plenty of people would love to move from branded content to television, but in my case it was the other way around. In branded content you still use a reality or documentary approach. You interview people, you go behind the scenes, but you still have the freedom of fiction. It's stylized, and it is, after all, of a commercial nature.

Why are people so attracted to interviews?

People are interested in interviews because they like to know what to do. In an interview, you hope to reveal some kind of knowledge, preferably some kind of insider knowledge. Presumably you interview a person because that person has something to say in a specific field. People are very interested in discovering something new, and that comes out in interviews. Tips, tricks, discoveries—all of that is very important and relevant in branded content. But branded content has taken two shapes. On the one hand, it's very elaborate and can involve major Hollywood talent. And then another thing people always ask me to do is to create viral videos. And nobody can really make a viral video.

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Nicky Kinnaird

That's interesting that you say that. Because it seems to me that there's no way to predict how to do that. It seems to me that to make a video with the intention of having it go viral is to fail.

It is to fail. Clients always ask me to do it, and I can't. There are two ways of working in branded content. Either you go through an agency, or you go through the client directly. Whenever the agency says something about making a viral video, my thought is always, "Well, that's your job." Because that's positioning. You have to get something in the right place at the right time—that's when it goes viral. Of course it's the content itself, as well. I always advise my clients to do longer and shorter pieces. That way you train your audience to expect both. Longer pieces are a way for the brand to explain its philosophy.

What kinds of things have you noticed about content that goes viral?

If you really are passionate about what you do, even your little cellphone video of your friend going out and making fun of her own makeup while she's running out the door, if it's genuine and it's funny and you put it online and people watch it, that kind of genuineness seems to transcend.

I agree with you, which is why I've been disappointed to discover that people don't always seem to care about quality. It's more a question of curation.

That can be a problem. Curating has become the key to our society—everything needs to be curated. You need to curate yourself at this point. We are overwhelmed with content. So people just want a selection of a few things.

Personally, I like smaller things. Smaller shops, restaurants. That's what interests me.

That's what interests most people, actually. People want to know about the small things. Yesterday I went to a Mexican restaurant that was really great. And I sat there, and there was this couple that started to talk to my wife and me, and I gave them the name of a Japanese restaurant that I'd discovered by accident. It has ten seats, and you have to reserve way in advance, but it's not like one of these fancy places where you have to pay \$200 and put yourself on a list. You just call up. It's \$65, and at the end they'll make sure that you're full—they actually ask. You get a lot of top-notch food. And this couple was ecstatic about it, because it's a bit off the beaten path. Those are the kinds of things that people want to hear about in terms of branded content.

What three things separate the men from the boys in terms of branded content?

1. With video, you're using a very established form of content. You have to remember that you're using film, which has been around for 100 years. You have to realize that you're actually making a film.
2. The second thing is that you have to use all the tools available in film. Music, sound effects, storytelling, camera position, camera movement. Video is motion. It's the moving image, and a lot of people seem to forget that, particularly people who came from photography and are now doing video.
3. The third thing is editing. You have to bring the content down to a few key elements. But you can't make it feel like you've used all the tools. Tarkovsky said something that is so amazingly true: "The art of filmmaking is capturing, in the frame, what was before the frame and what's after." You have to distill. What people see is only the tip of the iceberg. But the iceberg is implied in the choices you make. And then I think you have a great product.

wednesday wisdom, photography

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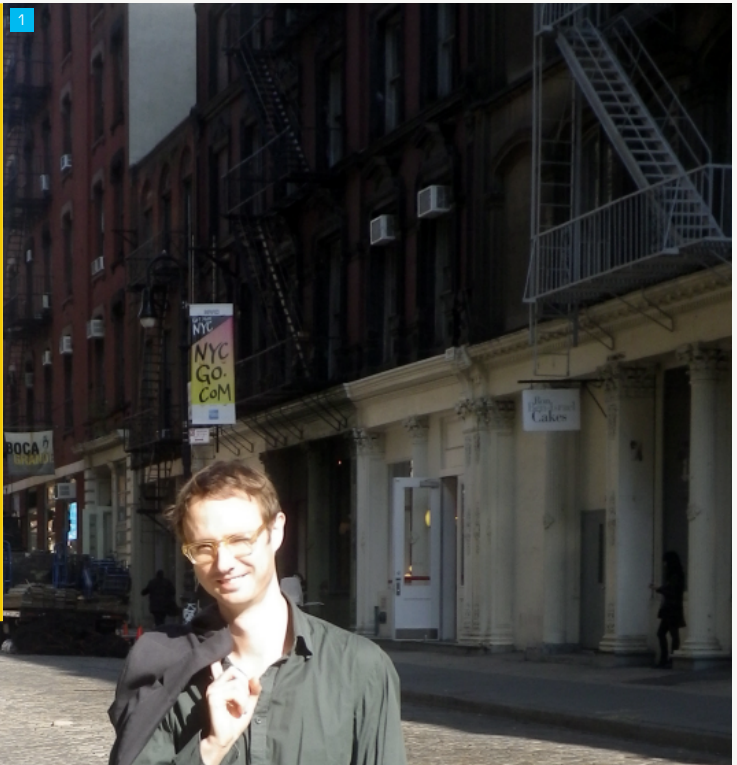
1968년, 뉴욕이 낳은 팝 아티스트 앤디 워홀(Andy Warhol)은 "미래에는 누구나 15분 만에 유명해질 수 있다"고 예언한 바 있다. 이 예언의 필요충분 조건은 미디어 통한 새로운 이미지 송출. 2012년 현재, 그의 믿음에 보답하는 이미지 크리에이터(Image Creator)를 뉴욕 소호 거리에서 만났다. 1분 남짓 광고에서부터, TV 시리즈로 거듭되는 하이드 클룸(Heidi Klum)의 'GERMANY'S NEXT TOP MODEL' 뉴욕 편까지. 스위스에서 온 음악 유학생이었던 그가, 그의 이름을 딴 Frei Group으로 뉴욕 필름 업계에서 성공하기까지. Ready, Set, Go!

뉴욕-김민영 학생 리포터 monique.my.kim@gmail.com

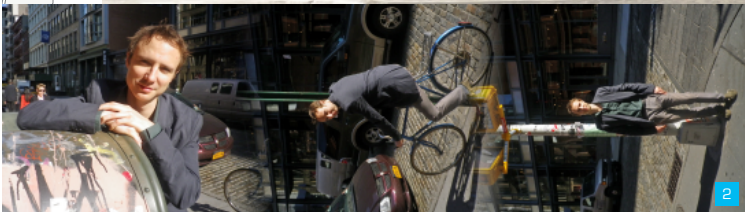
이미지 크리에이터 Image Creator

다니엘 프라이 Daniel Frei

1



2



2012 The new definitions of artist, The other directions of new world



Scene # 1

The Biography of Daniel

당신의 라이프 그래프로 당신을 우리 독자들에게 소개해주세요. 당신은 누구시죠, 다니엘 프라이 씨? 좋아요. (웃음) 나의 유년기는 지그재그 연속이었죠. 워든 점정에 달하면 반대 방향으로 튀어나갔어요. 17살, 스위스 크리스티 옥션(Swiss Christie's)에서 일했고, 18살에는 아프리카에 가서 책을 팔았어요. 모든 게 예술에 관련 된 일들이었고, 경험이라고 여겼죠. 독립 전까지는 고향 스위스에서 화가 이신 두 부모님의 공방을 옮겨 다니며 살았기에, 저한테는 아트라는 개념은 어렵고 답을 찾아야만 하는 숙제가 아니라 그저 남들과 같은, 생활 공간이었죠. 19살에 미국에 와서 뮤지션이 되려고 돌진하다 접고, Brooklyn College에 입학해 Film & Music을 전공했습니다. 지금은 Frei Group의 대표로, 쉽게 말해 필름 메이커(Film Maker)라는 직업으로 순풍을 탄 상승 곡선을 그리고 있는 뉴욕에서는 싱글남 다니엘입니다. (웃음)

참 버라이어티하군요. (웃음) 맹신일지도 모르지만, 음악이나 예술 어느 것 하나 빠지지 않는 유럽에서 왜 미국으로 유학을 결심했나요? 맞아요. 많이들 묻는 질문이죠. 제가 스위스에서 학업을 계속했다면, 뉴욕에서 겪었던 것보다는 여러모로 쉽게 생활했을 거예요. 학비나 생활이나요, 하

지만, 도전하고 싶었어요. 언어적으로도 문화적으로 공통된 부분이 많으면서도, 도전이라는 단어를 쓰기에 합당한 경험을 줄 수 있는 곳을 찾다 미국을 선택했죠. 그리고 그때는 음악에 미쳐 있었을 때였고, 클래식이나 아니라 대중음악을 하고 싶었어요. 위치도 그렇고 제가 원하는 커뮤니티가 뉴욕이라는 확신을 갖고 있었어요.

평생직장이라고 말하는, '한 우물 파기'와는 정반대의 경험을 통해서 지금의 일필름 메이커에 닿았는데, 남들이 우려하는 대로 힘든가요, 아님 새로운 도전에 더욱 만족하시나요? 흠, 자신의 가치관에 따라 달라지겠지만, 저는 평생직장이란 말 자체가 참 아쉬운 것 같아요. 한 공간에 안주하고 인생의 행복이 직장이라고 사람들의 마음속에 자리매김한 것 같아서요. 말씀하신 것과 같이 저는 많은 경험을 통해서 이미지 메이킹이 저에게 맞는 것이라고 느꼈고, 앞으로도 새로운 것을 창조하려면 많은 것이 더해져야 해요. 필름 안에 음악도 있고 스토리라인도 있고 패션도 있고 목적도 있듯이요. 힘들고 혼자 고뇌하는 시간도 많지만, 만족해요.

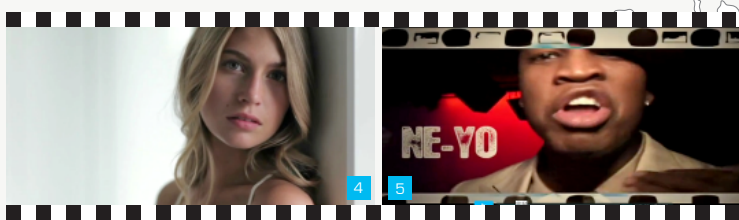
Scene # 2

The New Terminology: 이미지 크리에이터

의심과 사실 관계에 얽매인 직업이라서 그런지 몰라도, '이미지 크리에이터', '전술작업' 같은 게 못 보겠네요. (웃음) 필름 메이커 대신, 아티스트 테두리에 섞이기 위한 메이저들의 위장술 같아요. 설명 부탁해도 될까요? 아니에요. 설케스틱(sarcastic)한 거 너무 좋아요. 솔직히 뒤에서 말하는 것보다 앞으로 의견을 내세워 서로의 생각을 나누는 직접적 방법 아니까요. 글썄요, 돈, 재화 싫어할 수 없죠, 사람이리면. 그런데 이런 잣대를 예술가에게는 독처럼 썼던 것 같아요. 우리는 포스트모더니즘에 살고 있고, 그를 제일 잘 대변하는 뉴욕에 있잖아요. 이미지 크리에이터라는 말이 저를 잘 대변하고 제가 평생 할 일로서 몰두하고 즐길 수 있기에 나 또한 사람들이 나를 이렇게 불렀으면 해요. 더 나은 질과 양을 생산하기 위해 돈을 벌어야 하는 것이 맞지만, 그 수단 때문에 저를 나쁜 의미의 상업 예술가라고 질타하는 인식이 맞다고 생각하지는 않으니까요.

그렇다면 이미지 크리에이터로서 무슨 프로젝트를 해왔나요? 광고, 컬트 필름, 다큐멘터리, TV 시리즈, 영화 등이 있죠. 사람들이 나누는 메이저, 마이너, 다요. (웃음) 그리고 최근에는 Vogue Paris 커버를 장식했던 패셔니스타 Andre J와 'What's in your bag?'이라는 콘셉트로 TV 시리즈를 준비 중이에요.

여기서 너무 궁금한 것이 있어요. 지금 이 자리에 오기까지 필름 메이커 or 이미지 크리에이터로서 어떤 기회와 노력이 있었나요? 기회라면 제가 대학교 때 했던 인턴십이죠. 저는 영화 '조스(Jaws)'의 제작자인 데이비드 브라운(David Brown)의 인턴이 있었어요. 인턴십을 하면서 저장 동향이고 같은 일을 하던 선배를 알게 됐고 정식 디렉터로 스카웃되어서 일하게 된 이 집한 거 같아요. 부끄럽지만 잠을 3-4시간으로 쪼개 하면서 학교와 인턴십을 동시에 열심히 했고, 많이 배우고 습득하고 노력하던 중에 이런 기회의 시기가 잘 맞물린 것 같아요. (웃음)



1. Street 2,3. panorama 4. Commercial-La Petite Coquette - Little Flirt 5. Documentary - Shooting Stars: The Rise of Hip Hop Photographer Johnny Nunez

Scene # 3

당신도 나와 같은 이방인 하지만 그래서 따라오는 무기(?) 많은 한국 학생들이 해외로 유학을 가거나 어학연수를 가요. 당신도 유경험자인데요. (웃음) 어떤 장단점이 있을까요? 글썄요. 어느 사람들은 내가 별로 어렵지 않게 미국에 적응했다고 보는데, 당신은 다르군요. 네, 사실 보기에는 너무 비슷해 보이지만 내 나라 스위스와 미국은 정말 달라요. 고향에 대한 향수, 차이점 극복, 문화 극복, 언어, 친구 만들기 혹은 네트워킹이 저에게는 단점이었어요.

장점은 새로운 시각 정말 단순한 명제이지만, 이 치열한 뉴욕 필름 업계에서 살아남게 해 준 비결인 것 같아요. 우선 학교를 다니면서 미국, 그리고 뉴욕에 대한 특수성을 받아들이고 이해하려고 애쓰니까 제가 얼마나 새로운 시각을 가지고 있는지 알겠더라고요. 한 가지 아이템으로 스토리를 구성하는 수업이 많았는데, 정말 도움이 됐어요. 그리고 실무에서도 경쟁자(?)들이 꼽는 저의 강점이죠.

당신의 직업은 프리랜서인데요. 모두가 선택하지만 실제로는 설지 않은 일 같아요. 어떻게 하면 프리랜서로서 영감을 잃지 않으며, 배도 부를 수 있을까요? 저도 항상 이 질문이 딜레마였죠. (웃음) 영감은, 작은 것에서도 큰 가치를 찾는 것이 저에게 끊임없는 소스를 제공하는 것 같아요. 예를 들어, 창문 틈으로 갈라지는 빛을 보고도 저는 영상을 떠올리죠. 그리고, 배부르게 살기라... 흠, 구체적으로 말하면 학생 때는 학교, 인턴십을 하면서 캐서 등 많은 일을 같이 했었구요. 그런 혼돈기(?)를 극복하니, 지금은 배가 부르지는 않지만 하기 지치지 않게 생활할 수 있게 되었습니다. 그리고 지금 당장 제가 롤렉스를 가질 수 있다고 행복한 것은 아닌 것 같아요. 저한테 배부름은 제가 구상한 것을 남들과 나눌 수 있는 이미지로만 들어낼 때 아니까요. (웃음)

2012년, 새해선물로 필자는 피로회복제보다, 당신 그대로를 볼 수 있는 명경(明鏡)을 바친다. 그의 말을 인용하면, 남들과 비교하기보다는 나와 시험하는 오늘이 되길. 2012년, 청춘들이여 건투를 빈다.



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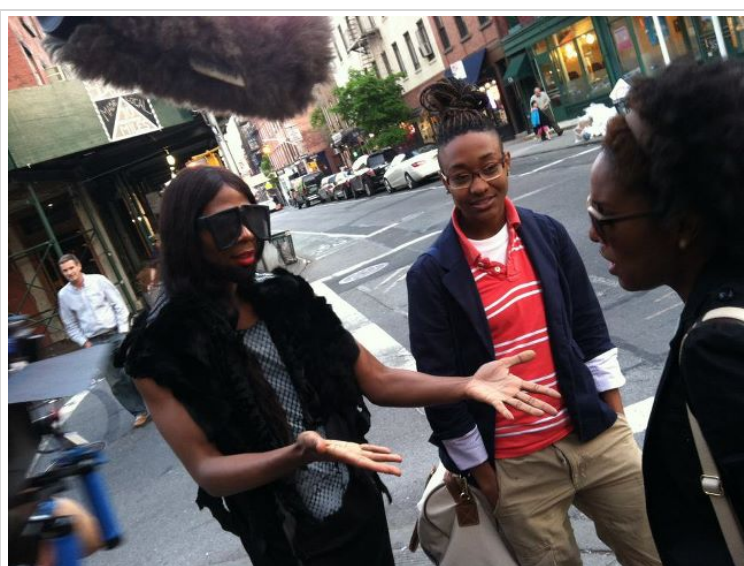
PERFORMING ARTS

TASTE OF FAME

STYLE ICON ANDRE J IN 'WHAT'S IN YOUR BAG,' IS SUPERB.

SHARE    ...

SCALLYWAG JUNE 7, 2012 0



Andrej J- 'What's in your bag?'

I'm not going to say too much. Just hold on to your laughter buttons and watch to abandon as uber fashionista (is he a boy or is he a girl) **Andre J** goes out in the city and delightfully terrorizes unwitting passerbys as to the contents of their bags.

The show (on internet format) a year in the making alongside the Frei group pits the wits of Andre J against those of what at first appear to be chic New Yorkers. But watch out. Offers Andre J:

"You'd be surprised to find out what people offer in their bag and how quick they are to be back down when you demand to inspect what they are carrying. For most it's a secret and often says more about who they really are as opposed to who or how they would like to be perceived."

Indeed....

And there's this condensed pr release that may help those of you who have yet to be acclimated with Andre J as to who the man/woman behind the madness really is. Enjoy as you undoubtedly will....

He has worked with such industry greats as Patricia Field, Tyra Banks, Nick Knight, Bruce Weber, Whitney Houston, Nicola Formichetti and the duo Inez van Lamsweerde and Vinoodh Matadin. Andre J made history on the cover of Vogue Paris and has been featured in Arena Homme + and Harper's Bazaar China. Most importantly, however, is the message of positivity by which Andre J lives his life.

Offers Andre J: *"My greatest accomplishment is loving the universe, myself and others. Living my dream based on love and positive energy. Inspiring all to be true to themselves."*

WWW.WHATSINYOURBAG.TV



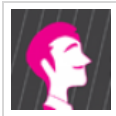
WhatsInYourBag?! – Superhero Dre from The Frei Group on Vimeo.

What's In Your Bag?! – It's Alive from The Frei Group on Vimeo.

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The Frei Group : Creating a Cultural Movement

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LOOKBOOKS Exclusive: Andre J's, What's in Your Bag?!

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I first met Andre J. twirling around the dance floors in New York City and then we would run into each other in London and Paris in the whackiest of circumstances. Once he [graced the cover](#) of Paris *Vogue* that was it - he was off to Europe. His trademark Pocahontas locks combined with his cropped beard plus his 'Everybody say Love' personality have made Andre J. a world wide sensation.

Recently, Andre J. landed back in Manhattan and has whipped up his own off-beat series asking random New Yorkers what is in their bag. Today on LOOKBOOKS we have the exclusive debut of the latest episode of 'What's In Your Bag?!' seen [here](#).

Read on below to hear more about where Andre J. has been, how the show began and all about his prayer stones.

I know you were abroad for a long spell. What brought you back?

After traveling for two years living in various European cities, Vienna, Antwerp, Paris and London, it was time to touch home soil again and reinvent Andre J. as a Muse/TV Personality. New York signifies that old adage, "If you can make it here you can make it anywhere", so now I am re introducing myself to New York!

How did this series come about?

Four things:

1. Everyone in New York City, and in most big cities for that matter, has a bag and I find so many people, magazine and blogs fascinated by street style.
2. I have been interviewed and photographed by many myself. In fact the first time I was on *The Jay Leno* show

when I lived in LA, it was a street interview which lead to three more appearances. Then I was shot by Bill Cunningham for the *New York Times* Style Section.

3. Street Style is a trend all over the world. I wanted to merge the fact that everyone carries a bag with street style and human curiosity and voyeurism (non sexual) and that's how What's In Your Bag?! was born.
4. I contacted my good friend Daniel Frei of The Frei Group and told him about the idea and concept and the collaboration has manifested into the show. The vignettes are exciting because we would love to see What's In Your Bag?! on the Port Authority monitors, Path trains, or in taxi cabs, Ellen Degeneres show, on elevators in the Trump Tower, all over!

What's the best find you have discovered in someone's bag to date?

Some of the best finds are what I actually don't find. If that makes any sense. New York is very sexual and my favorite question to people is, do you carry condoms in your bag, and most don't so Daniel and I created the What's In Your Bag?! condom that comes in four different colors and I give them to the people I interview who I may have caught without any.

Where else can we find you out and about in NYC?

Think of me as a Superhero running around NYC! You can catch me in Soho, East Village, Williamsburg or the South Street Seaport. Eventually making my way to Paris, London, Milan Fashion Week, Art Basel, The Oscars Red Carpet and Grammy Awards.

Tell us what is always in your bag and why.

In my bag there are three different brands and colors of lipstick: orange, red, & black. I have What's In Your Bag?! condoms, rose oil (I am channeling Aphrodite), Peter Louis hair products to maintain my True Indian Hair, a huge comb, mirror, gum for minty breath, hand sanitizer, prayer stones for protection and to keep me grounded, humble and connected to the universe, and of course money and keys. I have my journal with me since I am constantly inspired by my surroundings.

Tags: [Andre J](#)



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