

DAVID YARROW

IT'S A WONDERFUL WORLD



DAVID YARROW

IT'S A WONDERFUL WORLD

HILTON

CONTEMPORARY

“Perhaps one day we will find life elsewhere, but I doubt it will be half as special as what we have on the planet that we are lucky enough to call home.” – David Yarrow



It has been over seven years since we introduced the globally beloved artist David Yarrow to the Chicago art world. Throughout this time, working with him has been one of the most rewarding and meaningful experiences for me as a gallerist and artist. It is not often we encounter the mind of a genius and at the same time participate in the rise of an artist. Many of you have been integral to the growth of not only David’s career, but also the success of my gallery. For that, I thank you.

Brilliance comes in many forms and the brilliance of artists is their ability to foster a mental image and bring it to fruition, reality, a solid state. They can take their concept and formulate it into a vision that resonates with others. It’s quite ingenious, really, to be able to capture not only your inner vision but the true essence of your subject matter and transfer that to the mind of another.

Perhaps you can envision yourself as a wolf standing atop a bar or walking down Wall Street. Or maybe you imagine yourself on a road trip in a Ferrari with a beautiful model and you are that wolf (or, alternatively, that model) or a cowboy or cowgirl in the Wild West. Perhaps you envision yourself as a formidable lion or tiger or panther – strong, fearless, commanding – in control of your world, of your destiny. Many collectors have told me they can feel the soul of the animals David immortalizes.

David has a way of entering your mind as he creates these seductive images, holding you captive in the way he dispenses them. It looks so easy, but in reality, it takes a genius to be able to navigate the complexities of photography while painting a canvas that is so original, so mesmerizing, that it stops people in their tracks. It is a testament to his integrity as an artist that so many famous supermodels and actors work with him over and over again.



We have lost count of the number of times David has partnered with Cindy Crawford. Together they have raised millions of dollars for children’s pediatric cancer care. And that is what David does. He gives back. Whether it is children’s charities, or animal conservation, he gives and gives and gives. Hailed as one of the most influential photographers of our time, Yarrow has dedicated his life and art to raising awareness and, as importantly, funds for the protection of endangered species, pediatric cancer research and animal conservation. Over the years, David has donated more than \$11 million from the sales of his work to various charities.

His work appears in the most prized collections. It is not uncommon to find a collection which includes a Frank Stella, Andy Warhol, Jasper Johns or a Jackson Pollack – and a David Yarrow.

Many of you have met David over the years, and now consider him a friend. Some have flown across the globe to attend his openings, charity dinners, lectures and most of all, just to hang out with him at a bar and share a good glass of scotch.

In a world marked by social and political polarization, David goes deep within himself, embracing the dark, the real, the incongruity of life. And by digging so deep, he retrieves a magical ray of hope, of light, of a promise that there is another way. He generously bestows upon us joy and laughter, presenting a daringly original vision of what and whom we can be, how we can live. Much like the athletes he records, he is Promethean, always pushing the limits of human ability. It is a testament to a man who lives hard and plays hard. To David, it’s a wonderful world indeed! Because he makes it so.

Arica Hilton, CEO
Hilton Contemporary
November 2024



David Yarrow was born in Glasgow, Scotland in 1966. He took up photography at an early age and as a 20-year-old found himself working as a photographer for The London Times on the pitch at the World Cup Final in Mexico City. On that day, Yarrow took the famous picture of Diego Maradona holding the World Cup and, as a result, was subsequently asked to cover the Olympics and numerous other

sporting events. Many years later he established himself as a photographer by documenting the natural world from new perspectives and the past nine years have been career-defining for him.

David's evocative and immersive photography is unique and distinctive and has earned him an evergrowing following amongst art collectors. His large monochrome images made in Los Angeles are on display in leading galleries and museums across Europe and North America. He is now recognized as one of the best-selling photographers in the world.

Philanthropy and giving back are central to the values at David Yarrow Photography and since 2018, Yarrow's work has raised over \$11m for philanthropic and conservation organizations. In 2021, his collaboration with Cindy Crawford raised over \$3m for the UW Health Kids Cancer Care Charity.

David's position in the industry has been rewarded with a wide range of advisory and ambassadorial roles. He is an ambassador for WildArk and The Kevin Richardson Foundation. As the European ambassador for Nikon, he has been integral to the company's most anticipated camera releases of the past decade. In December 2017, he shot LVMH's latest "Don't Crack Under Pressure" campaign with Cara Delevingne. In the spring of 2020, he was appointed a Global Ambassador for Best Buddies – one of America's most established children's charities. In 2020, he became an ambassador for African Community and Conservation Foundation and presented his work at the Endangered Rangers



virtual fundraiser. He also became an ambassador for Berenberg Bank, based in Hamburg.

At Art Miami in December 2019, Yarrow's photograph "The Wolves of Wall Street" broke new records. One print, signed by Leonardo DiCaprio and Martin Scorsese, featuring the real Wolf of Wall Street – Jordan Belfort – sold for \$200,000. The proceeds went to conservation NGOs supported by DiCaprio.



At the start of 2020, Yarrow was in Australia documenting the devastating bush fires that destroyed communities, wildlife, and almost 50 millions acres of forest. Using the striking and poignant images that he captured of the effects of the fire, he launched the #KoalaComeback Campaign to support the recovery efforts in Australia.

In April 2020, during the Covid-19 pandemic, David joined the Art for Heroes campaign, to raise money for the NHS. He released a print – Our Pride – with all proceeds going to HEROES. For every print purchased, Yarrow donated an Our Pride print to an NHS worker. In November 2020, he collaborated with charitable organization Space for Giants to raise money towards stopping the Illegal Wildlife Trade.

In June 2022, golfing legend Gary Player collaborated with David on a photoshoot at St Andrew's, to pay homage to 150 Years of The Open Championship. Proceeds from the shoot went to The Gary and Vivienne Player Foundation. The foundation's mission is to help provide underprivileged and vulnerable children with a safe and nurturing environment in which to thrive.

Today, David Yarrow continues to challenge himself to create art that will go down in the annals of history. His goal is one of excellence. To be better and better each and every day.

"A constant challenge in my work is how to capture the soul of a subject while conveying a sense of place. It is a complex alchemy, but two of my idols, Spielberg and Scorsese, have an innate ability to do this that is transcendental. What I also aim to create are images that people want to spend a long time in front of. If you go to see Rembrandt's Night Watch you can easily look at it for half an hour. That's what I want to achieve." - David Yarrow

THE ROAD TO AMALFI

Atrani, Italy 2024

A corollary of life on the road, is to build up a mental collection of favourite journeys. Most roads only offer a perfunctory way of getting from A to B, but then there are the gems where the journey itself becomes the main event. My home country, Scotland, has the A82 through Glencoe; America has the stretch through Monument Valley, Highway One and many more; Iceland has its entire ring road and then there is the Amalfi coastal road in southern Italy.

It is almost incumbent on any movie director filming in the area, to emphatically locate the destination by celebrating the road. That is instructive as it suggests that to ignore the means of travel is to forget a prop.

The road is terrifying and breathtaking in one: hugging the cliffs on one side and offering vistas of the Tyrrhenian Sea on the other. John Steinbeck wrote of the terror of winding through the Amalfi Coast on a road that "corkscrewed on the edge of nothing", clutching his wife who was "weeping hysterically" in his arms. Every hairpin bend is a prelude to a new visual feast, and none more so than the bend heading west before Atrani. I knew, at some stage, this bend would find itself in front of my camera.

My leaning was to style a 1970s period shoot with a model capable of capturing the effortless grace and sexuality of Italian models of the time. She had to own the scene without impairing the visual feast behind her. American Supermodel, Brooks Nader, works with us regularly and knew exactly what I wanted from her. It all had to come together in the few moments when the police kindly closed the road; this was not a set for deliberating.

Standard

Image size: 37" x 50"

Framed: 52" x 65"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 76"

Framed: 71" x 91"

Edition Size: 12 + 3 AP





CAPRI
Capri, Italy 2024

CAPRI

Capri, Italy 2024

La Fontelina is the most celebrated beach club on the most fabled holiday island in the world. On that basis, it must be a special place and indeed it is. Nestling in the rocks and sea pools in front of the Faraglioni sea stacks, it casts an immediate visual spell on any visitor. If the protagonists in Game of Thrones had a favoured place to eat, it would be located here.

I had not been to La Fontelina before 2024 because I had never been to Capri, but on my first visual exposure to the venue, I recognized that it was aesthetically without equal.

Doing a photo shoot here requires many skills in addition to those employed when operating a camera. Most crucially, I needed to win the support of the owners Gaetano and Mario Gargiulo. Their generational success story meant that they needed neither a cash backhander nor some lame pictures for their Instagram account. Every day throughout the European summer they run and own one of the hottest tickets and they rightly focus on consistent service excellence rather than catering to film makers.

I met Gaetano first as a customer and then it became my sole purpose in life to win him over and let me shoot a DY typical tableaux at his most beautiful club. Capri is to Neapolitans what the Hamptons is to New Yorkers and I hoped I had one trick – my image of Diego Maradona from Mexico 1986 – up my sleeve. Maradona is adored in Naples for bringing the local club the league title in 1987 and I figured that a gift or two of my well-known images could help my cause. I was right – and yet again I owe Diego.

And so it was, early one morning this summer, I assembled a cast in La Fontelina. I knew the deck chair formations and the movement of the sun long before that day, as this was not a shoot to make mistakes on. I had sensed some empty space in front of the southerly stack and worked with local fishermen to sort that out, but I was also conscious of the need to fully showcase the famous parasols without blocking any of the leads. The scene was choreographed with those familiar with La Fontelina in mind and I was conscious of the need to elicit rich memories.

In my mind a photographic tableaux is all about the space between the people and the props and La Fontelina certainly gives you every chance. I like this photograph a great deal, but I care more that Gaetano and Mario want to hang it on their rustic wall at La Fontelina in time for next season. That is really all that matters to me, as it may mean I have a chance of getting a table. What a place it is.



Standard
Image size: 37" x 78"
Framed: 52" x 93"
Edition Size: 12 + 3 AP

Large
Image size: 49" x 103"
Framed: 64" x 118"
Edition Size: 12 + 3 AP

LA DOLCE VITA

Positano, Italy 2024

Positano – the poster child of Italy’s Amalfi Coast – is best viewed from the sea. It is only from the water that its spectacular cliff hanging location is visually showcased and there is a palpable and most necessary sense of place.

This is the Italy that is loved across the world: for the pleasures and indulgences; its effortless style and its traditional values. We live in a beautiful world and the Amalfi coast reminds us of the need to retain that state of mind as firmly as any coastal region on the planet. It has a unique and visceral allure that can run very deep into the sensibilities of travellers and locals alike. The coastal communities can cast a spell and visitors extend stays, whilst locals seemingly never leave. There is generational continuity down here from fishermen to taxi drivers. It is difficult to conceive of a book being written about strong local communities across the world and Neapolitans being excluded.

When I was scouting in the bay off Positano in the spring, I was struck by the beauty of the light just before sunset. The view looking west to town is always intoxicating, but when the sun disappears behind the mountains, it darkens quickly and a new mood descends on the community. House lights come on and, rather like mobile phones at a Coldplay concert, their random formations add a new layer to the canvas.

My research suggested that there was a 15-minute window in the evening when there was just enough light to shoot from the sea, but it was dark enough for the town to be a “sky full of stars”. Shooting from a boat is never easy, but at twilight it is a particularly low percentage practice as the camera is working at the edge of its capabilities. The trick was to shoot over more than one night and wait for a calm ocean. Cameras have also become immeasurably more capable in low light, so the cameraman has more opportunity.

I recognise that one photograph cannot bottle up and fully embody the sensory overload evoked by Italy, but for those that connect with La Dolce Vita at its most indulgent level, this may not be far off their Italian ideal. It’s a dreamy photograph and that was always the intent.

I want to thank Kelsey Merritt who took time out of the Paris shows to work with me that day. She played the role of the quintessential Italian beauty with grace, confidence and intelligence.



Standard

Image size: 37" x 52"

Framed: 52" x 67"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 79"

Framed: 71" x 94"

Edition Size: 12 + 3 AP

TOMMY, TOMMY, TOMMY

Los Angeles, California 2023

I have enormous admiration for Anthony Minghella, the British writer and director who the world lost far too early in 2008. His attention to detail in movies such as *The English Patient* and *The Talented Mr Ripley* was palpable, as was his passion for personal location scouting. He was much loved by almost all those he encountered in his work, however fleeting that encounter may have been. He was just 54 when he passed.

I travelled to Ischia and Procida in the Gulf of Naples, largely to pay homage to him and visit some of those cult locations from *The Talented Mr Ripley*. The beach scene at Bagno Antonio in Ischia, where Matt Damon's Tom Ripley first deliberately encounters Dickie and Marge, was wonderfully crafted and it was so refreshing to hear from locals that the cast immersed themselves in the culture of one of the world's most timeless of places.

After filming for three weeks in the area, I thought we had the resources to play a small parody on that specific beach scene. The visually arresting Castello Aragonese is, of course, still there, as are the owners of the beach club with whom Minghella collaborated. They could not have been more accommodating to our crew and I guess it brought back some fond memories for them. It's not often you go to a beach bar and see faded personal pictures of Jude Law, Matt Damon, Gwyneth Paltrow and most of all, perhaps, Anthony Minghella glued to the wall.

Ischia is a special island with a unique domestic vibe and when we left, we did so comforted by the knowledge that we would return as soon as possible; it is that good.

"I am a teller of stories, a weaver of dreams. I can dance, sing, and in the right weather I can stand on my head. I know seven words of Latin, I have a little magic, and a trick or two. I know the proper way to meet a dragon, I can fight dirty but not fair, I once swallowed thirty oysters in a minute. I am not domestic, I am a luxury, and in that sense, necessary." – Anthony Minghella



Standard
Image size: 37" x 62"
Framed: 52" x 77"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 93"
Framed: 71" x 108"
Edition Size: 12 + 3 AP

FERRARI II (Color)

Amboy, California 2023

In the 1950s, the Californian Dream made Route 66 the most famous road in the world. "The Mother Road", as John Steinbeck described it in *The Grapes of Wrath*, became the route of flight for the American middle class; a trend accelerated by the rapidly evolving Californian economy and the opening of Disneyland in 1955.

The stretch of road heading east near Amboy in the baking Californian desert showcases the Route 66 journey as it once was. The sense of scale offers the filmmaker a valuable tool kit and I have been drawn to this outpost for many years. It is a commitment of time to get there, but one that many road trippers make because of the iconic Roy's Diner which serves as the one identifiable landmark in a barren desert.

Amboy is a known and I worried how I could break new ground because like all spectacular vistas in the US, it has been well photographed. The challenge is not in getting there, but in transcending when one does.

I called upon a Hong Kong friend who is a passionate investor in vintage cars and owns one of the most lauded and valuable collections in the world. I explained the shoot concept and he graciously offered up one his most coveted treasures – the 1953 Ferrari 250 MM Vignale Spider. It was one of only 12 built in the world and when one comes up at auction, they sell for more than a London townhouse. His team was kind enough to transport this fabled Ferrari 1,000 miles across the country, but at least when they arrived, they understood the opportunity. It was going to be a trip well made.

The design of the Ferrari was perfect as its low windscreen allowed my lens direct access into the faces of the girl (the wonderful Daniela Braga) and the wolf. They could then hold centre stage and let all the other constituent parts play off each other.

The goal of this shoot was to play on the metaphor that is Route 66. It encapsulates the American Dream, as it was the road of freedom and ambition. Go West, work hard, stay focused and enjoy the very best of lives.

We styled it to evoke the mid 1950s and I told Daniela to exude a sense of positivity. She should look, as Nat King Cole suggested, that she was "Getting her Kicks on Route 66".

Hard not to in that Ferrari.

Standard	Large
Image size: 37" x 39"	Image size: 56" x 59"
Framed: 52" x 54"	Framed: 71" x 74"
Edition Size: 12 + 3 AP	Edition Size: 12 + 3 AP



TESTAROSSA (B&W)

Amboy, California 2023

We have worked with some expensive props over the years and as our creative visions become more expansive and ambitious, there will no doubt be some surreal days ahead in the field.

However, it may be a long time before we can beat the thrill of taking a 1953 Testarossa to the most iconic stretch of the American Highway system - Forest Gump Point in Monument Valley.

There are so many people to thank for making the image I had in my head come to reality. Firstly we must thank the Navajo Nation and their elder Don Mose - who looked after us so well and entertained the crew to dinner. We were honoured to be their guests.

Brooks Nader is a great friend of the crew and always performs, irrespective of the cold or the long hours on the road. We like good energy and Brooks offers it at a level that is almost indecent.

Available in Color and B&W.

Standard

Image size: 37" x 43"

Framed: 52" x 58"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 65"

Framed: 71" x 80"

Edition Size: 12 + 3 AP



TESTAROSSA (Color)
Amboy, California 2023

Standard

Image size: 37" x 39"

Framed: 52" x 54"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 59"

Framed: 71" x 74"

Edition Size: 12 + 3 AP



1953

Lake Tahoe, California 2024

To have access to this coveted 1953 Ferrari was a great opportunity, but it demanded scouting for a location that was its aesthetic equal. The more grand the ambitions with a 'tableaux', the more vulnerable each of the constituent parts are to a sense of dragging the end photograph lower. Location scouting is an integral part of our working year, as storytelling rarely blossoms in a contextual vacuum.

The idea of using tall snow berms to frame the Ferrari and then offering a period James Bond type narrative, was not a new addition to our conceptual idea factory. It had been knocking around the edges for some time, but we simply did not know exactly where to find narrow roads shouldered by walls of snow 10 foot high. Weather patterns do not give the filmmaker the luxury of forward planning in something so specific and we need to plan well in advance.

What we did know is that these visuals tend to occur towards the end of the ski season at high altitude in both Europe and America. It is uneconomic to snowplough small private roads with further winter storms around the corner, but equally, as soon the spring thaw accelerates, the snow berms on ploughed roads lose their height and grandeur.

There was some precision required on timing and my intuition suggested that this was a shot for the third week of April, whether the location was in the Alps, the Rockies or the Sierra Nevada Mountain range.

We knew we would be filming in America after Easter and our research concluded that the ski area that tends to have the most amount of spring snow in the US is the Sierras. Historically the mountains above Lake Tahoe get dumped on in March and the snow above 7000 ft can still be very deep in mid-April. To shoot in California rather than Colorado was a big call, but we felt it gave us the best chance and the best access. The snow season runs late in Lake Tahoe.

Our team based themselves out of the old railroad town of Truckee, California and, with the help of some properly informed mountain men, we found our precise location and went to work. When I arrived on set, it was one of the few times in the past few years when I have been visually arrested by what was in front of me. This was an exceptional setting and an entirely secret one too. Our timing and our planning was on the money.

I would like to thank Brooks Nader for being such an excellent 1950s girl and Chip Connor for lending me his prized 250 MM Ferrari. Meanwhile, locals Stefan Moore and Troy Caldwell were rock stars making the berms high and safe. Every constituent part of this image was first class and, in reality, I had the easy job.



Standard
Image size: 37" x 58"
Framed: 52" x 73"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 87"
Framed: 71" x 102"
Edition Size: 12 + 3 AP

MONTANA

Big Timber, Montana 2023

As we continue our journey across the length and breadth of America, there is one place that we keep returning to with a frequency that hints at a very strong bond. That place is Montana. For film makers it offers so many canvases on which to tell stories; from majestic "Big Sky" scenery to marooned saloons where the walls talk of the olden days.

Over the years we have established deep friendships in the state with locals who can help either as extras or in logistics. I feel we have the full tool kit here and it shows in our work.

I am not alone in feeling a visceral sense of belonging when I step outside Bozeman airport. As the great American writer John Steinbeck wrote of Montana:

"For other states I have admiration, respect, recognition, even some affection, but with Montana it is love, and it's difficult to analyse love when you're in it."

This photograph, taken with American model Brooks Nader, makes me smile. It's The Crazy Mountains in the background and as all those who know Brooks will testify, she operates just outside sanity. But she is smart, adorable and the camera loves her.

Standard	Large
Image size: 37" x 65"	Image size: 56" x 98"
Framed: 52" x 80"	Framed: 71" x 113"
Edition Size: 12 + 3 AP	Edition Size: 12 + 3 AP



SHANGRI-LA

Big Sky, Montana 2023

There is no ski resort story like Big Sky, Montana. The growth in the whole community is staggering and it is now established as one of the premier ski towns in the world. The proximity of the legendary Yellowstone Club brings elite professional sports stars, Hollywood and seemingly most of the leading business figures of the day. Big Sky is the home of the over achiever and sometimes it makes the Davos economic summit look second tier.

As we continued our ski series in America and Europe, we thought it was time to shoot here and play to the glamour that its huge ski area and its clubs and hotels attract. It is America's new Shangri-La.

It is an oddity of America that so many of the nation's great ski resorts are in frontier mining towns such as Aspen and Telluride in Colorado or in cowboy country like Big Sky in Montana.

I thought that cowboy hats would combine well with the vintage styling that day and both girls – Holly Graves and Jenna Grimes – did a fantastic job in extremely cold conditions up by the Montage Hotel in Spanish Peaks. We were fortunate that it had snowed the night before which lent some abstract shapes to the background.

The wolf (Tamaskan) seemed an appropriate addition to the set. After all, Yellowstone National Park is on Big Sky's doorstep, and he is a metaphor for many a man who would have enjoyed that ski trip.

Standard

Image size: 37" x 63"

Framed: 52" x 78"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 95"

Framed: 71" x 110"

Edition Size: 12 + 3 AP



XANADU

Aspen, Colorado 2023

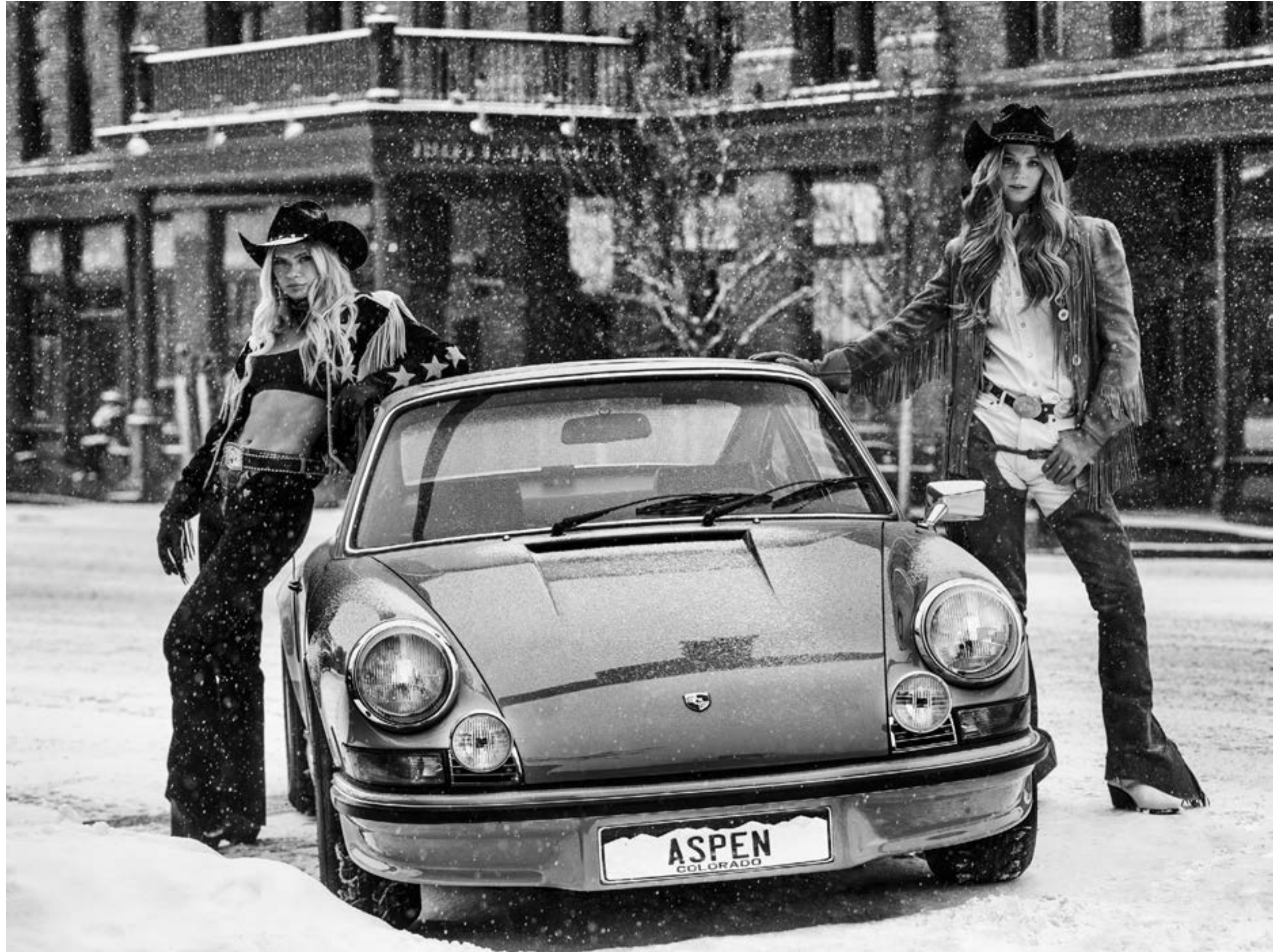
There is no doubt that Aspen is the most notorious, scandal ridden ski resort in the world. Its mere name evokes imagery of heavy partying, glamour and celebrities, which is a little unfair on all those that go up the hill from Glenwood Springs simply to ski. Good things have happened in the town, but so have many bad things, which makes it delicious material for the storyteller.

Seventy years after the silver market bust at the turn of the century, Aspen boomed bigger and louder than it ever had before. It was a freewheeling bohemian paradise with rock and roll as important to its very essence as skiing itself. The question was not as much which area to ski, but whether to hang with The Eagles, John Denver or Jimmy Buffett.

By the early '70s The J Bar at the storied Jerome Hotel was firmly established as a drinking venue and I have heard stories of bartenders turning a blind eye to high profile figures brazenly doing lines of coke off the counter in broad daylight. It was in keeping with the vibe of the era that Hunter Thompson ran for sheriff and was taken seriously. The rich and famous ran amok in Aspen.

I desperately wanted to take a photograph in a prominent place in Aspen that looked as if it had been taken in the hipster days of the early '70s. The car was sourced by connected locals and Nicole Allowitz's styling of Kate Bock and Josie Canseco was – as always – on point. But I needed a little more and the heavy snowfall give me the chance to make the background timeless.

This could be 1973 and what a time everyone must have had, if only they could remember.



Standard

Image size: 37" x 48"

Framed: 52" x 63"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 73"

Framed: 71" x 88"

Edition Size: 12 + 3 AP

INDECENT PROPOSAL

Butte, Montana 2020

The discussion between Daniela Braga and her passenger looks to have taken a bad turn in this photograph that was part of our American road-trip series. It was taken in the deep winter, high above the old mining town of Butte, Montana. The viewer is fully in charge of assigning the storyline, but Daniela's look of shock suggests that the wolf has made an indecent proposal. As Diane Arbus famously said, "A photograph is a secret about a secret. The more it tells you, the less you know."

Daniela is one of my favourite muses. She is always on time, always glamorous, and, best of all, she always has high energy. Daniela recently got married and by the time this book is out, she will have had a baby. We wish her and her husband Adam all the best for the future and look forward to working together again soon.

Butte's population has collapsed since its glory years in mining, when it was one of the biggest producers of copper in America. It remains a regional hub in western Montana and still boasts a commercial airport, as can be seen in the background of the photograph. That airport gave us the chance to spend time on the Butte story. Without it, the logistics of everyone flying in and out would have been too burdensome. As it was, we had a productive few days in this most quirky of ghost towns. There are so many indoor and outdoor locations here that offer a storyline - it's like a microcosm of Detroit 10 years ago.

Standard

Image size: 37" x 56"

Framed: 52" x 71"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 84"

Framed: 71" x 99"

Edition Size: 12 + 3 AP



BADRUTT'S

St Moritz, Switzerland 2023

Local builder, Johannes Badrutt, was the founding father of St Moritz as we know it now and is credited with being the inventor of vast luxury Alpine hotels. Badrutt established a new level of opulence when he opened the Engadiner Kulm in the 1860s and meanwhile his son, Caspar, bought an existing hotel – The Beau Rivage – in 1884 and officially enlarged it into the Badrutt's Palace Hotel in 1896.

With its vast drawing rooms, elaborate furnishing and Neo Gothic architecture, Badrutt's soon became an institution. Its clientele was not just the Swiss, but the British upper classes who were drawn to the strong winter suns of St Moritz and all sorts of thrill chasing events on the ice. By the turn of the century, the town was Europe's winter El Dorado and Badrutt's was the central base camp.

Not much has changed in the past 120 years and the hotel's magical allure has made it world famous. Every day, scores of tourists stop outside the grand entrance to take photographs and there is no doubt that it is a destination in itself.

I wanted to photograph the grand entrance in 1960s period styling as a nod to the time that Gunter Sachs and Brigitte Bardot were holding court and helping make St Moritz the most glamorous winter resort on earth.

I hope others think this photograph has a sense of place and a sense of time. What an era it must have been. If only the elaborately decorated walls of Badrutt's could talk, they would no doubt tell tales of mischief and glamour, but most of all they would speak of the one constant – the joy of life.

Standard

Image size: 37" x 50"

Framed: 52" x 65"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 75"

Framed: 71" x 90"

Edition Size: 12 + 3 AP



JAMES? II

St Moritz, Switzerland 2023

Ever since the Bond car chase sequence in Goldfinger was shot in the Furka Pass in 1964, Aston Martins and Swiss mountains have been visually tied. Snow and James Bond have also been regular bed fellows.

To take a still that plays to a Bond vibe is risky, any shortcomings will be ridiculed by the devotees and we have waited for our moment. There needs to be a strong concept and a strong execution.

This lay-by at the top of the Bernina Pass connects the famous resort town of St Moritz in the Engadin valley with the Italian-speaking Val Poschiavo, in the Italian town of Tirano. The Bernina Pass – opened in 1865 – is one of the great stretches of mountain road in Europe.

I managed to get hold of a DB5 from a collector in Zurich and with great care it was positioned by the roadside at dawn. My fellow Scot, Sean Connery, is, of course, sadly no longer with us, but I felt I could tell enough of a Bond story without him, I would just leave the viewer to interpret the scene.

Erica Lawrence from Brooklyn, New York played basketball in her youth and it is easy to see why from this picture. She is a good friend and so happy to play this kind of role. I wanted glamour and sex appeal to the point of parody, after all, we are 15 minutes from St Moritz and we have a Bond Car – how could there be any other narrative?

Standard

Image size: 37" x 56"

Framed: 52" x 71"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 84"

Framed: 71" x 99"

Edition Size: 12 + 3 AP



ASPEN - 1973

Aspen, Colorado 2023

This is not just any ski resort; this is the unmistakable playground of Aspen – the most famous ski resort in the world and one where the slopes and the old silver mining town fuse as one.

They look like they have co-existed seamlessly for centuries in much the same way as the golf course at St Andrews sits in harmony with the town that it made famous. The reality is, of course, that this photograph celebrates a far newer relationship than the marriage in Scotland, but both unions will continue in perpetuity, passed down from generation to generation. Aspen is a vortex of pleasure and misadventure few can escape from and this spectacular vista is part of its unique appeal.

Whatever lies ahead for Aspen, no generation will probably have more fun than the free loving hipsters of the 1970s who made the town a bohemian hot spot. The once-silver mining town, nestling at 9000 feet, became an unlikely Rock and Roll town drawing established and aspiring creatives from every corner of the United States. It may have been a growing haven for the Hollywood elite, but it welcomed talent and bad behaviour more than it did wealth. I have a sense that in the 1970s Aspen was as loosely governed as it was back in 1880 when it was a frontier mining town. That would be quite an achievement.

The model – Kate Bock – reminds me a little of Heather Graham in Austin Powers in this throwback shot, taken late one winter afternoon from Hunter Creek Road. She plays a confident hippy, flying solo with ease and was made for this kind of shot. Meanwhile, the yellow of the Porsche works well against the flat winter light. We knew this story was best told in colour.



Standard
Image size: 37" x 61"
Framed: 52" x 76"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 92"
Framed: 71" x 107"
Edition Size: 12 + 3 AP

THE ROAD GOES ON FOREVER

Monument Valley, Utah 2022

Monument Valley is the very essence of the South West of America; a colossal theatre of dreams and a canvas for movies without equal. It is the beating heart of the Wild West, a landscape of such timeless grandeur that we are forced to recognize that our time on this extraordinary planet is short and our footprint minimal. Its scale provokes a sensory overload never diluted by familiarity.

John Ford and John Wayne went back time and time again because the landscape does much of the storytelling work for a director. It serves to elevate those who perform on the stage as the context is almost always one of heroic isolation.

We got lucky with the light at the famous Forrest Gump Point last Monday morning. There was a window of about five minutes and the girls were so professional despite the chilling wind. Pictures like this make the job so rewarding and always remind me what a team effort it is. In particular, a big shout out to Nicole Allowitz; her styling is always so on point and was critical for the intended vibe on one of the most famous stretches of road in the world.

The title of the image is a borrow from Robert Earl Keen - the genius singer songwriter from Texas whom we sing along to whilst on the road in America. There will be a follow up photograph tomorrow which, of course, has to be called "And The Party Never Ends".

Standard

Image size: 37" x 44"

Framed: 52" x 59"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 67"

Framed: 71" x 82"

Edition Size: 12 + 3 AP



AND THE PARTY NEVER ENDS

Monument Valley, Utah 2022

Such is the grandeur and scale of Monument Valley that at almost every corner there is something of a sensory overload. The amphitheatre, for all its majesty, also has a sense of incompleteness, as if God the creator got a little bored of building the city and moved on to other projects. The result is an architectural canvas unlike any other in the world.

I knew one angle where I could compress distance and fill one of the gaps in this city of monoliths with foreground detail. We had an old VW camper van on set and somehow or other we managed to drive it to the predetermined horizon not far from where John Wayne was filmed in *The Searchers*. There was a distinct slope on this patch of ground and I warmed to the impact it had on the frame.

It was then up to the girls. I fancy they had enjoyed a few tequilas on the road up from the wonderfully named Mexican Hat and there were no inhibitions. They didn't need to act; they were already very much in the prescribed hippy vibe.

When we woke up that day, I had no idea that we would end the shoot with an image like this. I love it because it is uplifting and fun. It speaks to me as a portrait of Americana – the land of carefree road trips.

The road goes on forever and the party never ends.

Standard

Image size: 37" x 53"

Framed: 52" x 68"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 80"

Framed: 71" x 95"

Edition Size: 12 + 3 AP





SUMMER OF '75
Los Angeles, California 2022

Available in Color and B&W.

Spielberg once said "a good idea almost always starts off as a bad idea, that's why it takes so long"

I am drawn to filming road stories as the road can direct the viewer and the implicit journey is an allegory of the journey of life; we are all on our own road trip.

Sunset Boulevard does not split landscapes with the majesty and grandeur of the deserts of the South West, but it is up there for me as one of the most exciting stretches of road in America. It is the heart of movie land and the massive billboards on the strip in West Hollywood leave the driver in no doubt that they are in the entertainment capital of the world.

My favourite filming location on the Boulevard is looking west on the border of West Hollywood and Hollywood, in part because I can give a nod to one of the most famous hotels in the world without killing the compositional balance and in part because the famous vertical billboard, so often used by Marlboro in the old days, is in the heart of the image.

It is a special part of Americana and I am surprised that American icons have not been filmed more often in this location. I guess one reason is that it's a very busy road and shutting it down for filming is not easy.

Standard
 Image size: 37" x 46"
 Framed: 56" x 70"
 Edition Size: 20 + 3 AP

Large
 Image size: 56" x 103"
 Framed: 71" x 85"
 Edition Size: 20 + 3 AP

The idea of shooting here needed work and refinement. We needed a lead, we needed to close the road down and then we needed a creative idea around which to wrap everything. My choice of lead was easy; Cindy Crawford is made for this shot. The closure of the road restricted our window to a Sunday morning between sunrise and 8am, which meant a 4:30am wake up. But Cindy is the most punctual, professional and willing of all the stars with whom we work.

The creative processing was the key. I decided that we could go back in time to an era when Hollywood was free rolling, liberal and fun and all the props would emphatically play to that moment in time. It was the love and peace summer of 1975.

Cindy's team of stylist Nicole Allowitz, hair stylist Pete Savic and make up star Sam Visser are one hell of a crew and she looked absolutely fantastic. My job is easy with her on board and as always, we had a blast. I wanted a mid '70s vibe and Cindy's team and my production team delivered.

I am pleased that one of the greatest films of all time - Jaws - takes care of the Marlboro billboard. As its iconic director said "good ideas take time".

SOUTH BY SOUTHWEST

Amboy, California 2023

Hitchcock's acclaimed 1959 espionage thriller, *North by Northwest*, has long been a prompt for me; especially the sequence in which the fleeing Cary Grant is chased down by the crop spraying plane. It was cinema ahead of its time and I admit to watching that sequence more times than would be considered normal.

During COVID, we played on this storyline near my home in Devon, but in 2023 I drew up a more ambitious story that would be played out in the isolated desert community of Amboy, California. We had scouted the area intensely and knew our angles, our light and most of all the landowners.

The premise was to style the set as if we were indeed in the late 1950s and we recognized that we had a strong backdrop, as Roy's Cafe is one of the treasure trove authentic landmarks of Route 66. From Roy's looking east, the Mother Road stretches straight to the horizon in a way that plays to our preconceptions of Americana road trips. We then brought in a 1953 Ferrari 250 MM Vignale Spyder as the lead car and dressed the background with a Ford pick-up from the late 1940s.

But this was mere window dressing and my sense was that in order to transcend, this story required some heavyweight components. Flatteringly, Cindy Crawford agreed to be the main protagonist and I knew she would give Cary Grant a run for his money. Cindy is the best of the best and it is always a huge honour to work with her. Ascribe her a role and a look and she will nail it every time.

But we also needed a plane. Amboy has a tiny runway strip and towards the end of the day, when the traffic is lighter, a good pilot can flirt with the tarmac of Route 66. I needed a pilot whom I could trust and I found him in Greg Caldwell, who slightly reminded me of the heroic crop spraying pilot from the movie *Independence Day*. We had worked with him before and there didn't seem much to trouble Greg - not even his plane's aerial proximity to a \$10m Ferrari or, more importantly, one of the world's most identifiable and revered women.

There is a film noir feel to the image and I think the relatively flat light helps the rather menacing mood. But the credit lies with both Greg and Cindy who did exactly what I asked them to do. I guess we may have broken some new ground here as well as a few rules. The behind-the-scenes video of this shot is worth seeing, it's one of our better ones.



Standard
Image size: 37" x 54"
Framed: 52" x 69"
Edition Size: 20 + 3 AP

Large
Image size: 56" x 81"
Framed: 71" x 96"
Edition Size: 20 + 3 AP

ROY'S

Amboy, California 2023

This photograph of Cindy Crawford, walking on Route 66 in front of a landmark 1950s motel, smells of Americana and that, of course, was my intent. We were not able to close the road down and had to wing it slightly at the end of the day, but "stolen" images are often the best.

There are many constituent parts to this image and I am, as usual, reminded again, just how good our respective teams are when working under pressure. Not only is it 100 degrees outside; we are on a main road deep in the Californian desert and there are tourists swarming the area around Roy's not quite believing their luck at seeing Cindy and yet we managed to pull this off. Just a fraction of a second, but that is all it takes.

It was a 20-hour day that day, but one of the best we have had together and a huge amount of the credit goes to our production teams. It's the small things like Cindy's hair that make such a difference to this photograph and the forecourt of Roy's is no studio, it's a working gas station. I raise my glass to Cindy's hair stylist - the legend that is Peter Savic. I know working in an arid and sometimes windy desert is not his preferred environment, but he is a total professional.

The perspective offered by a standard lens is pleasing to the human eye as that is what we are used to day in day out; the camera lens sees what we see. But there are challenges in this frame as I needed to include both her feet and the Roy's sign and yet I could not afford for her face to be too far from the camera. Only a few angles were going to work and then we also had the props behind.

But she knows exactly what she is doing and how to help me with my job. That's why she is who she is.

Standard

Image size: 38" x 37"

Framed: 53" x 52"

Edition Size: 20 + 3 AP

Large

Image size: 57" x 56"

Framed: 72" x 71"

Edition Size: 20 + 3 AP



PLANES, TRAINS AND AUTOMOBILES

Amboy, California 2023

I think visiting a potential film location for the first time is akin to a first date or a first experience at an acclaimed restaurant. It is all so unfamiliar and there is no guide as to where to start. The sensory overload can be intimidating and it takes time to distill and be oneself. Most second dates are better than the first and those who like a restaurant on their first visit will tend to enjoy it even more on the second and so it goes on. If this wasn't the case, the brain is not the organ we give it credit for being. We are all incremental learners and we enjoy and leverage familiarity.

The first time I visited this railway track in the hot Californian desert, I knew it had visual potential, especially if I shot late in the afternoon and directly against the light, but I needed a month or so to let the cocktail of what I could do marinate in my own mind.

My predilection is to avoid the static or the mundane and planes, trains and cars in a still can look frozen. A plane defies gravity so that helps in a single image, but I knew the car and the train could not join it. I don't envy Formula 1 photographers; it's such a difficult sport to take stills of. My visual leaning was to have a sense of movement elsewhere and that's where the idea of dust being kicked up from railway workers offered a solution. The light would be my partner.

Once the premise is there, it is about scalpel-sharp precision in the detail. Let's not have any car - let's have a vintage 1953 Ferrari and let's not have any girl holding the image together, let's have Cindy Crawford - perhaps America's most loved and celebrated model.

The styling in this shot was excellent and I thank Nicole Allowitz for being so good at her craft. This photograph is as much a testament to her as it is to me. The railway workers are so on point, as, of course, is Cindy. She is a given.

It is possible that some of my work over the last 10 years - particularly with wildlife - has been imitated and filmmakers have every right to do so. I celebrate a good picture like everyone else and there are some very able cameramen out there. But I don't think this photograph is going to be imitated in a hurry and this gives me a little smile.

Standard

Image size: 37" x 45"

Framed: 52" x 60"

Edition Size: 20 + 3 AP

Large

Image size: 56" x 68"

Framed: 71" x 83"

Edition Size: 20 + 3 AP





BAD ASSES

Kanaan Desert, Namibia 2024

This photograph has been in my head for many years. We have taken our fair share of bad ass pictures of girls in cars in America, but I always wanted to extend my reach to Africa and introduce a Mad Max type narrative. Rather than working in the mountains with snow, as we often do, it was time to work in the desert with sand.

I had long deliberated over building a bar marooned in the middle of the desert. Not just a two-dimensional facade of a bar, but an actual functioning bar, with lights, cooling machines and entertainment.

Standard

Image size: 37" x 78"

Framed: 52" x 93"

Edition Size: 20 + 3 AP

Large

Image size: 49" x 103"

Framed: 64" x 118"

Edition Size: 20 + 3 AP

Available in Color and B&W.



(cont'd)

I knew my girl for the shot – Cara Delevingne – and I knew that the hugely respected Naankuse Sanctuary in Namibia often work their cheetahs with film crews, and then I also knew the Kanaan Desert well. But I needed a central prop to hold the whole idea together. I needed something of substance.

I confess that there was quite a bit of talking to myself about the risk-reward ratio and I became all too mindful of Walt Disney's famous advice of "stop talking and start doing". I like to have creative courage and be bold.

So, I threw my fears away and we built our bar in the desert. It is so damn good that we are going to keep it there for tourists to visit and perhaps have a cold

Namibian lager. It was not a small building job and six lorries full of wood and corrugated iron made the eight-hour trip south from Windhoek. I have never worked with a more willing bunch of people in my life than the Namibian production team and they had earned the right to be very proud of The Desert Inn. In a tableau photograph like this, I want to be greedy and broaden the story: the barman and the bushman on the far right are the little details that help.

Cara looks sensational and, of course, that split-second pose from the cheetah makes the photograph what it is. It is a bad ass shot for sure and it is also a bad ass bar.

FOR YOUR EYES ONLY

Kanaan Desert, Namibia 2024

If we can persuade a female icon to take leave from the Paris Fashion shows, and then take three flights with a combined 16 hours flying time, only to then arrive in a Mars-like desert with no accommodation other than tents, we better have a good plan when she reaches her tent.

We did have a plan, but when Cara arrived in Namibia the weather was so windy and stormy that we could not even hold a glass of water in our hands. It hadn't properly rained in this part of the Kanaan Desert for two years, but the day we arrived for one of our most ambitious productions, it started to properly rain. You could not make this shit up.

But this poor weather created an opportunity not a threat, as it always does. Although the storm cleared through the night, it was still unseasonably cold and when we arrived at the top of the sand dunes at dawn, the distant mountains were enveloped in low cloud. This is most unusual and added a whole new element to what I already knew was a visually intoxicating location. The wind had also left new textural patterns in the sand.

The positioning of Cara and the cheetah on the ridge of the dunes lends a pleasing compositional balance to the picture. It was not all down to fortune and I could not have done this without the help of the Naankuse team in Namibia and in particular Rudi and Marlice van Vuuren. It also helps that I know the dunes well; any filmmaker must make decisions quickly at sunrise in the desert. The light I needed to amplify the beauty of the content is only gifted for a brief period.

The real credit goes to Cara Delevingne though, what a force of nature she is and a total professional. It is not easy walking naked in those dunes with a cheetah watching your every move.

The best pictures are authentic and can never be taken again. I think this raw and elemental picture ticks those boxes. It is a glimpse of our beautiful world.

Available in Color and B&W.

Standard

Image size: 37" x 79"

Framed: 52" x 94"

Edition Size: 20 + 3 AP

Large

Image size: 49" x 103"

Framed: 64" x 118"

Edition Size: 20 + 3 AP



ETERNITY

Kanaan Desert, Namibia 2024

John Ford said that the elemental grandeur of Monument Valley gave him an extra character for free in his movies and that was why it was his preferred filming location. If he was right, and he surely was, then the deserts of Namibia in Africa lend you at least a couple more.

The problem is that filming in the Namibian Desert is logistically a little more challenging than Arizona. The population density is 10 people per square mile – a tenth of America’s density – and in the desert, there is a palpable sense of solitude. Outside of the capital Windhoek the infrastructure is rather basic and to film ambitious projects demands resolve and a passion for adventure.

Namibia is, however, the cheetah capital of the world. Since 1990, smart conservation efforts have resulted in the population in the country growing from 1500 to 2500 – that’s one third of the planet’s total. We have long worked with the acclaimed cheetah conservationists Rudi and Marlice van Vuuren who founded the Naankuse Wildlife Sanctuary nearly 20 years ago and they partnered with us on this project in the Kanaan Desert.

I had this picture in my head since Covid days but I was only able to capture it in September 2024 – good things take time. Sunrise is a dangerous time to film; there are so many traps to fall into and the optimum light is ephemeral.

Shooting towards the sun, which would be my default position, becomes challenging if the photograph like this is contextual as I don’t like to have the sun itself in an image; it can be a little gaudy in colour and look extremely odd in black and white. To avoid the cliches and the tonal tension points, I prefer to film before the sun appears and this desert offers a chance as there are mountains for it to overcome. From my elevated position high in the sand dunes, the sun only arrives on stage a good 30 minutes after daylight.

There is a sense of timeless eternity to this photograph. I look at it and smile - what a wonderful planet we rent. Huge credit to Shanina Shaik, she was brilliant to work with, and cared not one bit about the 3am wake up calls. I guess it’s not a bad place for a morning walk with a big cat.

Available in Color and B&W.

Standard

Image size: 32" x 77"

Framed: 47" x 92"

Edition Size: 12 + 3 AP

Large

Image size: 42" x 103"

Framed: 57" x 118"

Edition Size: 12 + 3 AP



THERE WILL BE OIL

Marathon, Texas 2023

West Texas is the hub of the American petroleum industry – so much so that West Texas Intermediate (WTI) is a benchmark crude oil futures contract traded on the New York Mercantile Exchange (NYMEX).

Oil was first discovered in West Texas at the turn of the 19th century and the reserves in the Permian basin are so big that the region still produces four million barrels a day – a third of US oil production.

With oil came a storybook of characters. My sense was that drilling sites in West Texas in 1915 were loosely governed and uncompromising places, where avarice and sin lurked around most corners. Wildcatting in the wild west came with little cultural refinement and probably a cavalier abuse of unchecked power.

To incorporate all this in one vignette required using the space on our set efficiently. There were many thoughts in my mind that morning near Marathon, Texas, but the overarching one was to offer a sense of place. It is not such a challenge in West Texas, which is why so many acclaimed movies, such as Paul Anderson's Oscar-winning *There will be Blood*, were shot in the area. We return here regularly to tell stories and each time our ambitions have broadened. It is a place that has traditionally not rewarded modesty.

As a photographer, I try and resist the urge to both "show and tell". I prefer to just "show" and then it is up to the audience to interpret.

I am not sure of the relationship between the woman and the oil man, or indeed any of the drillers, or what she was doing in town. But at this very moment in time, the crew had more important matters to deal with and whatever her game, it was going to have to wait.

Standard

Image size: 37" x 52"

Framed: 52" x 67"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 79"

Framed: 71" x 94"

Edition Size: 12 + 3 AP



THE GOLDEN AGE OF OIL

Marathon, Texas 2023

This photograph, taken against the setting sun in West Texas, has such a broad range of colours that we decided it was best to print it that way. I am a believer in the reductive virtues of monochrome, but to calm down the orange glow in this image would be seen as an artistic error.

There is a great deal going on in this vignette and we are proud of its creation – the four hoofs emphatically off the ground, the dust created by the hoofs, the back lit gusher and the oil worker all coalesce with a fortunate ease. With so much going on, there was always the possibility of a tension point somewhere, but we got away with it.

I think there is also a palpable sense of place, reinforced by the cactus plants. This is Texas.

We can all only imagine what drilling was like 10 years ago, but old imagery informs how tough the work was. This was an industry dominated by tough men conditioned to long shifts with little comfort. They played a material role in the history of America.

Move forward a century and there are many eco warriors who frown on the oil industry. Their hearts might be in the right place, but they should not and cannot airbrush history. The discovery of oil in America so long ago played an integral role in both World Wars and the evolution of the free world.

Texas would not be Texas were it not for oil and cowboys and that has been true for five generations. I think this photograph is a visual celebration of a unique way of life and one that locals can rightly be very proud of.

Standard

Image size: 40" x 37"

Framed: 55" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 60" x 56"

Framed: 75" x 71"

Edition Size: 12 + 3 AP





RODEO
Ennis, Montana 2023

Standard	Large
Image size: 30" x 74"	Image size: 42" x 103"
Framed: 45" x 89"	Framed: 57" x 118"
Edition Size: 20 + 3 AP	Edition Size: 20 + 3 AP

Rodeos are events for the community as much as they are events for the individual performers. No matter the riding skills and bravery of the competitors, they are only part of the story, not the story itself. The action is simply the reason for the gathering and it is ultimately the gathering that is remembered. Rodeos are a celebration of a way of life and are an integral part of Americana. Some States such as Montana, Texas, Wyoming and Colorado would lose much of their identity without these local gatherings.

When working on this idea therefore, I knew that a single frame would fail if there was not a sense of occasion and a wider context. This normally requires a wide-angle lens and this can work against capturing the action in an immersive and detailed way. The champion riders have a formidable skill set and my sense was that this should be celebrated as well.

To offer both context and detailed action within a ring, is a challenge and looking over scores of old rodeo images, most photographs tended to achieve one or the other, but not both. The only way I could see around the riddle was to work from a cage inside the ring and hope that the action would come close enough to my wide-angle lens. To work from outside the ring would leave any image very loose unless I was incredibly lucky.

In my mind, photography is often about collaboration; it is indulgent to consider it to be a singular profession and the credit for this photograph goes to the nearby community and its rodeo team, as much as it does to the person behind the lens. Every single person played a role and that is why the image can be looked at for a long time. Some of the facial expressions are fantastic and there is a palpable sense of place. I remain in awe of the bull rider that day; that is quite a skill to possess.

ONCE UPON A TIME ON WALL STREET

Manhattan, New York 2023

Someone was going to make this shot and I always felt we had a chance to bring all the constituent parts together. We have some history with ideas based on Scorsese's epic film and the fact that I once worked on Wall Street added a sense of purpose as well as a personal connection.

Made of white Georgian marble, the temple-like facade of the New York Stock Exchange Building was inspired by the Roman Pantheon and the six Corinthian columns make for a majestic backdrop. It is an unmistakable building and when it opened its doors in 1903, it was a big moment in the history of America.

I needed a quiet day to shoot on set and that always pointed to a Sunday, but I also wanted an emphatic written reference as well as the architectural reference somewhere in the frame. The green street signposts of "Wall Street" were too high to incorporate meaningfully into the picture and I saw no real workable alternative. I sensed it really was a bridge too far to be able to include the words Wall Street and I recognised that, as always, I was being a bit visually greedy. I had no depth of field on my camera and so any sign with Wall Street on it had to be as close to the camera as the wolf, or the letters would be a blur.

But by some extraordinary stroke of luck, when I found my shooting location lying on the cobbled street, there, smack in front of me on the road, was a museum plate that spoke of Wall Street's history. I had no idea it was there and at the margin this detail makes all the difference.

This was not an easy shot, but we got there and, to the best of my knowledge, we got there first.

Standard

Image size: 38" x 37"

Framed: 53" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 58" x 56"

Framed: 73" x 71"

Edition Size: 12 + 3 AP



CLOUD NINE

Aspen, Colorado 2022

Sitting proudly at 11,000 ft up in the sky, Cloud Nine is the infamous Aspen mountain bar/restaurant that hosts riotous parties during the winter season. The ski run down the hill is often complicated by the amount of alcohol consumed before revellers are reunited with their skis.

Aspen is Shangri-La to both seasoned visitors and residents and Cloud Nine, with its dramatic location and reputation for glamour and excess, is a part of the jigsaw making Aspen the most famous ski resort in the world.

My plan was to film up at Cloud Nine and style it in 1970s clothing as a nod to a period when Aspen really established its reputation as a bohemian paradise for the chic and the celebrated.

I booked two great girls – Brooks Nader – a high-energy livewire who has worked with me over the past couple of years and then the wonderful Brazilian – Alessandra Ambrosio – the queen of fashion shows and modelling for the past 15 years. She is a joy to work with and has a fun and unassuming disposition despite her fame. There are few models working today that are as loved and respected as Alessandra.

The only problem was that we needed to shoot early in the day before the slopes opened and the day was fixed. We woke up to a blizzard and freezing temperatures.

I think adaptation and flexibility are core to what we do. Perhaps my middle name should be changed to “PLAN B”. I saw the snow as an opportunity not a threat and worked the conditions into the narrative. It was the right call.

All those familiar with Cloud Nine will, I think, smile when they see this photograph. Alessandra was magnificent, as I knew she would be.



Standard
Image size: 37" x 64"
Framed: 52" x 79"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 96"
Framed: 71" x 111"
Edition Size: 12 + 3 AP

TELLURIDE

Telluride, Colorado 2023

Just occasionally it all comes together and this particular morning in the San Juan Mountains of Colorado, we had our moment. Everything did indeed come together and I will hold this photograph close to my heart. It is a strong compositional balance and the light allows it to transcend.

This all came down to the team working very quickly from 4am: the stylists; hair and make up and, of course, the plane crew. I knew that as soon as the sun rose the ethereal nature of the light would be lost and our window of opportunity would be gone. The sun could hit the top of the mountains but no more.

The glorious DC3 plane, which participated in D Day, had been flown in 48 hours earlier to avoid the snowstorm which had cleared by about 4am of the day of the shoot and my plan was for that to form the middle ground, with the grandeur of the mountain behind.

There were challenges: it was extremely cold and we also needed to work with red tape because Telluride airport is commercial and the runway crew were rightly prioritising snow clearing before accommodating a film crew. Everything had been agreed long in advance, but the snowstorm threw a curve ball in front of us.

My team did everything they could to encourage the airport manager to let us onto the runway as soon as possible and charm and appreciation ultimately prevailed with time running out.

Josie Canseco looks fabulous and full of winter mischief. She is a total professional – despite it being minus 20 degrees, she manages to maintain a sovereignty and a sexuality that can be difficult to evoke under those conditions.

I asked the pilot to keep the propellers on to add a dynamism and sense that Josie was merely being dropped off. Good call, I think.



Standard
Image size: 34" x 69"
Framed: 49" x 84"
Edition Size: 12 + 3 AP

Large
Image size: 50" x 102"
Framed: 65" x 117"
Edition Size: 12 + 3 AP

STOP THAT TRAIN

Bryson City, North Carolina 2024

Train robbers hold a firm place in the mythological lore of the American West. Attacks on trains were a common occurrence when the rule of law was either difficult to implement or simply non-existent. Thin governance was an accepted danger on the Final Frontier.

What is perhaps surprising is that history has looked fondly on the bandits, as if their means of living was laudable and even romantic. Our affection for the underdog knows no bounds and Hollywood played to this emotion by often characterizing the bandits as lovable and misunderstood rogues. The narrative was often that the bad guys were the train owners for having the wealth in the first place; maybe they had disposable moral fibre as well. It was a dog-eat-dog world.

No more was this better articulated than in the classic 1969 Western buddy film *Butch Cassidy and the Sundance Kid* starring Paul Newman and Robert Redford. The film – which was loosely based on fact – cemented both actors at the top of the Hollywood A-list, not just because of their acting, but because the public found affection for their characters and their affable, wise cracking roles. It was as if they played the good guys.

We have filmed with steam trains on many occasions, but almost always in Colorado, where the canyons do not lend themselves to telling a story at 90 degrees to the engine, and we tend to work head on. But in the Smokey Mountains of North Carolina we found a spot where we could incorporate some carriages into the narrative and, furthermore, in the early morning we could have a uniform backdrop to play against.

This photograph was a great team effort and we want to thank the Smokey Mountain Railroad for their partnership in the project.



Standard
Image size: 37" x 72"
Framed: 52" x 87"
Edition Size: 12 + 3 AP

Large
Image size: 52.5" x 102"
Framed: 67.5" x 117"
Edition Size: 12 + 3 AP



THE OUTLAWS *(Previous page)*

Durango, Colorado 2024

This photograph has a palpable sense of place and the heavy overnight snowfall lends a mood to the story. We know this train track and the dramatic cutting well, and film scholars will also be familiar with the location from Butch Cassidy and the Sundance Kid.

My idea was to have a wide enough frame to include outlaws on the slopes which grandly saddle the train track below. However, this was no easy ride for the cowboys as the heavy snow also covers big boulders and rocks that are impossible to detect until it is too late. Therein lay the riddle of this photograph, in that the more virginal the snow, the stronger the likely visual, but also the harder the execution. It always tends to be that way and we would prefer tough execution and good conditions than the other way around.

The Iron horse played an integral role in the mythological lore of the Wild West and, in this instance, I wanted my camera to dive into the pages of a Western storybook. This was an untamed and loosely governed wilderness occupied by tough men with merciless traits. That was my story – the beauty of frontier landscapes was often coupled with trouble and danger.

I would like to thank all those who helped that cold morning in Colorado, especially Al Harper and his team in Durango. Without the full partnership of the train company, this idea would have been fanciful at best. As it was, everyone did their job and we left town with a special image.

Standard

Image size: 37" x 58"

Framed: 52" x 73"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 88"

Framed: 71" x 103"

Edition Size: 12 + 3 AP

The Outlaws (close up)



CARA AND THE ROBBERS

Durango, Colorado 2023

Photographing a famous person next to something visually outstanding represents a riddle as there must be a debate as to which subject to deprioritise.

The best images tend to favour both subjects equally – an example perhaps being Diana Spencer, the then-Princess of Wales, against the backdrop of the Taj Mahal. She is dwarfed by the magnificence of what is behind her but is central and pivotal to the story.

Cara Delevingne cannot be taken up to a remote forest, fresh in new snow and then asked to play a secondary role. She has too powerful a look to be relegated to the role of a contextual extra, but equally, the Durango steam train in winter is one of the great props a storytelling photographer can have. In scouting the journey the day after an intense snowstorm, I found a spot that I thought could offer a balance; I would just need Cara to be strong and sure footed on the banks of a river in a huge amount of fresh snow.

There is a confident swagger to her and my best narrative was that she could be celebrating a robbery before it had even occurred – hence the cigar in her mouth. She can smoke a cigar like the best gambler in Vegas.

It was a cold afternoon that day. This was no studio and, as always, it was an honour to work with Cara; she is one of the very best in the business. It's not a bad backdrop either.



Standard

Image size: 37" x 47"

Framed: 52" x 62"

Edition Size: 20 + 3 AP

Large

Image size: 56" x 71"

Framed: 71" x 86"

Edition Size: 20 + 3 AP

PARTS UNKNOWN II

Durango, Colorado 2023

When we shoot in the winter, weather plays a large part in our planning, but given the speed at which weather can change, it does not pay to be too prescriptive too far out from shooting days. We continually check weather patterns and within 36 hours of a shoot, we tend to home in on a certain plan.

There are, I guess, four or five weather possibilities in the winter: melting snow and sunny, which is horrid; cold and sunny, which is better but restricts filming time; a snowstorm, which is exciting, but can impair detail or, ideally, the end of a big snow fall.

In the Rockies, I guess there are about a dozen days a year when a big storm passes through and clears, leaving behind a winter wonderland and kind gentle light. This is the filmmaker's big opportunity, provided the props are in place and access is still possible. It is always challenging, but these are the days we wait for. They don't come that often.

We know the Durango to Silverton steam train well and have built up a strong friendship with the owner Al Harper and his wonderful team of engineers in Durango. I sensed there was an opportunity at this jaw-dropping location made famous by its appearance some 50 years ago in Butch Cassidy and the Sundance Kid. We were in town and waiting as the storm system pushed through. It had lasted 36 hours and left 18 inches of new snow in the San Juan Forest that the old steam train cuts through.

We had to operate fast, as the light was picking up all the time and both teams worked quickly to get everyone in position early in the day. The Native American and the horse had the toughest job – that was no easy brief that day.

When I look at this photograph, I feel some sense of pride, it is a hell of a shot. But not pride in myself, pride in all the people that made it happen – a real team effort.

Standard

Image size: 46" x 37"

Framed: 61" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 69" x 56"

Framed: 84" x 71"

Edition Size: 12 + 3 AP



RED DEAD

Durango, Colorado 2023

In the mountains of America, my experience is that the really cold conditions tend to be on cloudless days first thing in the morning, particularly at sunrise when the temperature briefly dips. Operating when it is frigid is a real examination, not just of one's hunger to get the shot but one's fluency with the camera. Handwarmers are such a wonderful invention.

This morning, up on the Durango and Silverton narrow gauge railroad, was one such occasion. The storm had cleared and was replaced by a cloudless sky and frigid temperatures. At sunrise we were down to around -15°F or -26°C and these conditions offered so much potential for the filmmaker as everything froze – from human beards and human breath to horse breath.

I am always nervous of boring people and anything in a picture that defies gravity tends to work for me as it adds energy and dynamism. The props I had that morning gave every chance to fully embrace this modus operandi – especially if my camera was pointed directly either side of the rising sun.

My cowboy – who is a dead ringer for Rip from the Yellowstone Series – is a charming Texan called Cole Nallion as opposed to Cole Hauser who plays Rip Wheeler. Cole worked as a cowboy extra and handler in another Taylor Sheridan series – 1883 – and it is easy to see why he and Sam Elliott got along.

This one split-second image caught my notice straight away as there is an anonymity to his face. We don't need to see his eyes, because this is not a story about him per se, it is a story about the loosely governed Wild West, where cowboys like him often made a living from doing shady things. He is playing to a genre before he is playing himself.

The photograph has a Red Dead Redemption feel to it and the bigger it is printed the more powerful the emotion it elicits. It's a bad ass moment.

Standard
Image size: 42" x 37"
Framed: 57" x 52"
Edition Size: 12 + 3 AP

Large
Image size: 63" x 56"
Framed: 78" x 71"
Edition Size: 12 + 3 AP



THE MANIFEST DESTINY

Durango, Colorado 2023

“Other nations have tried to check the fulfilment of our manifest destiny to overspread the continent allotted by providence for the free development of our yearly multiplying millions”.

It was in 1845 that John Louis O’Sullivan, a popular columnist, articulated the long-standing American belief in the God-given mission of the United States to expand across North America all the way to the Pacific Ocean. In so doing he coined the term Manifest Destiny.

There was a sense of unbridled purpose. Nothing would get in their way: forests would be cut; mountains carved and railroads built. Sixty million bison were culled and replaced by cattle. Native Americans faced an existential crisis.

Some tribes, of course, fought, whilst others negotiated. There was heavy loss of life on both sides and there is irony now that this period of nation building is deeply uncomfortable for many current-day Americans. What created the wealthiest country in the world is not something to celebrate.

Railroads were an integral part of the Manifest Destiny and undermined the sovereignty of Native Nations. Their construction threatened to destroy indigenous communities and their cultures as the railroad expanded into territories inhabited by Native Americans.

But for all that, encounters between steam trains and Native Americans were not necessarily as Hollywood has depicted. There was not much conflict and indigenous people mostly watched the railroad construction with a degree of fascination. Indeed, some found themselves drawn into a closer relationship with settlers because of the commercial opportunities that came with railroad construction. There was collaboration and often Native Americans offered protection from bandits.

Nineteenth century artists often depicted Native Americans as passive in the contextual narrative of railroad images; they are present but only to frame the story, not make the story. They simply establish the scene. This was my intent one cold February morning at Horseshoe Bend on the famous Durango and Silverton Railroad high in the San Jose Mountains. The Native American is not on the bend to attack, he is there simply to proudly show his presence. It is for the viewer to imagine how the next five minutes unfolded.

A great deal of logistical teamwork enabled this opportunity that cold sunny morning and the result is a strong photograph. As always it is a big team effort to create work like this.

Standard

Image size: 37" x 40"

Framed: 52" x 55"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 60"

Framed: 71" x 75"

Edition Size: 12 + 3 AP



PARTS UNKNOWN III (Color)

Durango, Colorado 2023

When we shoot in the winter, weather plays a large part in our planning, but given the speed at which weather can change, it does not pay to be too prescriptive too far out from shooting days. We continually check weather patterns, and within 36 hours of a shoot, we tend to home in on a certain plan.

In my experience, there are basically five weather possibilities in the winter: flat light and no recent snow, which is a little dull; melting snow and sunny, which is horrid; cold and sunny, which is better but restricts filming time; a snowstorm, which is exciting, but can impair detail or, ideally, the end of a big snow fall.

In the Rockies, I guess there are about a dozen days a year when a big storm passes through and clears, leaving behind a winter wonderland and kind gentle light. This is the filmmaker's big opportunity, provided the props are in place and access is still possible. It is always challenging, but these are the days we wait for. They don't come that often.

We know the Durango to Silverton steam train well and have built up a strong friendship with the owner Al Harper and his wonderful team of engineers in Durango. I sensed there was an opportunity at this jaw-dropping location made famous by its appearance some 50 years ago in Butch Cassidy and the Sundance Kid. We were in town and waiting as the storm system pushed through. It had lasted 36 hours and left 18 inches of new snow in the San Juan Forest that the old steam train cuts through.

We had to operate fast, as the light was picking up all the time and both teams worked quickly to get everyone in position early in the day. The Native American and the horse had the toughest job – that was no easy brief that day.

When I look at this photograph, I feel some sense of pride, it is a hell of a shot. But not pride in myself, pride in all the people that made it happen. A real team effort."

Standard

Image size: 44" x 37"

Framed: 59" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 67" x 56"

Framed: 82 " x 71"

Edition Size: 12 + 3 AP





THE GIRL ON THE TRAIN

Nevada City, Montana 2020

THE GIRL WHO CRIED WOLF

Nevada City, Montana 2020

This old railway carriage, was built in Montana in 1902 and operated until 1968. It now lies abandoned in the ghost town of Nevada City and serves as a reminder of the busier days in the mountains. When mining came to an end in 1922, some \$2.5 billion of gold (at today's value) had been extracted from the region. The state of Montana played an integral part in Gold Rush history.

I first visited the train in 2015 and immediately saw its potential for a staged shot. Half the window areas are open to the elements and in the winter the snow often overwhelms the decaying interior. In the following years we took a few pictures but, in many ways, these were a dress rehearsal for November 2020. We knew our light and our angles.

Taking the female icon Cara Delevingne to a unique site like this, so far from anywhere vaguely on the map, was an opportunity not to be wasted. This is not a job for the precious, the carriage is fragile and getting on board was not easy. But Cara, as I knew from working with her previously, is not precious; she is game for anything that is creative and authentic.

The camera loves her and the styling – in an old buffalo skin coat – deliberately plays to a timeless story. She pings out of the train.

Sometimes an artist creates something that can't be copied and I think this is one such work. We would like to thank the Nevada City Outdoor Historic Museum for collaborating on this project.



Standard

Image size: 37" x 56"

Framed: 52" x 71"

Edition Size: 20 + 3 AP

Large

Image size: 56" x 84"

Framed: 71" x 99"

Edition Size: 20 + 3 AP

SWITZERLAND

St. Moritz, Switzerland 2023

I have long appreciated the visual power of old train tracks; when straight and shot head on, they grab and then lead the eye, which can help an artist's communication with his audience. If those tracks head to a station whose architectural character adds a further layer to a story, then so much the better.

This austere old stop – called Ospizio – is saddled in the majestic mountains in the Bernina Pass connecting St Moritz to Italy. The station is an isolated monolith, gate-crashing one of the great railway journeys in the world. When I first stumbled across this grey and rocky outpost, I felt a visceral surge of creativity. I knew there was a powerful and authentic shot here and I don't often get that feeling. This is the highest railway station in Europe.

My leaning was to shoot in the winter, as snow would complement the harsh and undecorated grey buildings. The Bernina Pass is surely personified by its harsh winter, not its glorious summer. This is James Bond country.

The proximity of St Moritz in the Engadine Valley below prompted me to contrast the harshness and timelessness of the location with the glamour for which St Moritz has long been famous. The celebrated Norwegian model – Frida Aasen – was perfect for the role and the styling was on point; the railway platform was her 1970s stage. She looked sensational in cold conditions in one of the great mountain passes in Switzerland.

Alone in such an extreme location, we could have been forgiven for playing to a sense of vulnerability, but that was never my direct. She owns St Moritz and she hasn't even got there. Besides, she has a big old St Bernard to show her the way.

This project was a logistical challenge, but when I see the final print and Frida's face, it was so worthwhile. This is old Switzerland at its magnificent best. There is nowhere like it.



Standard
Image size: 37" x 68"
Framed: 52" x 83"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 102"
Framed: 71" x 117"
Edition Size: 12 + 3 AP

ALL NIGHTER IN COWTOWN

Fort Worth, Texas 2024

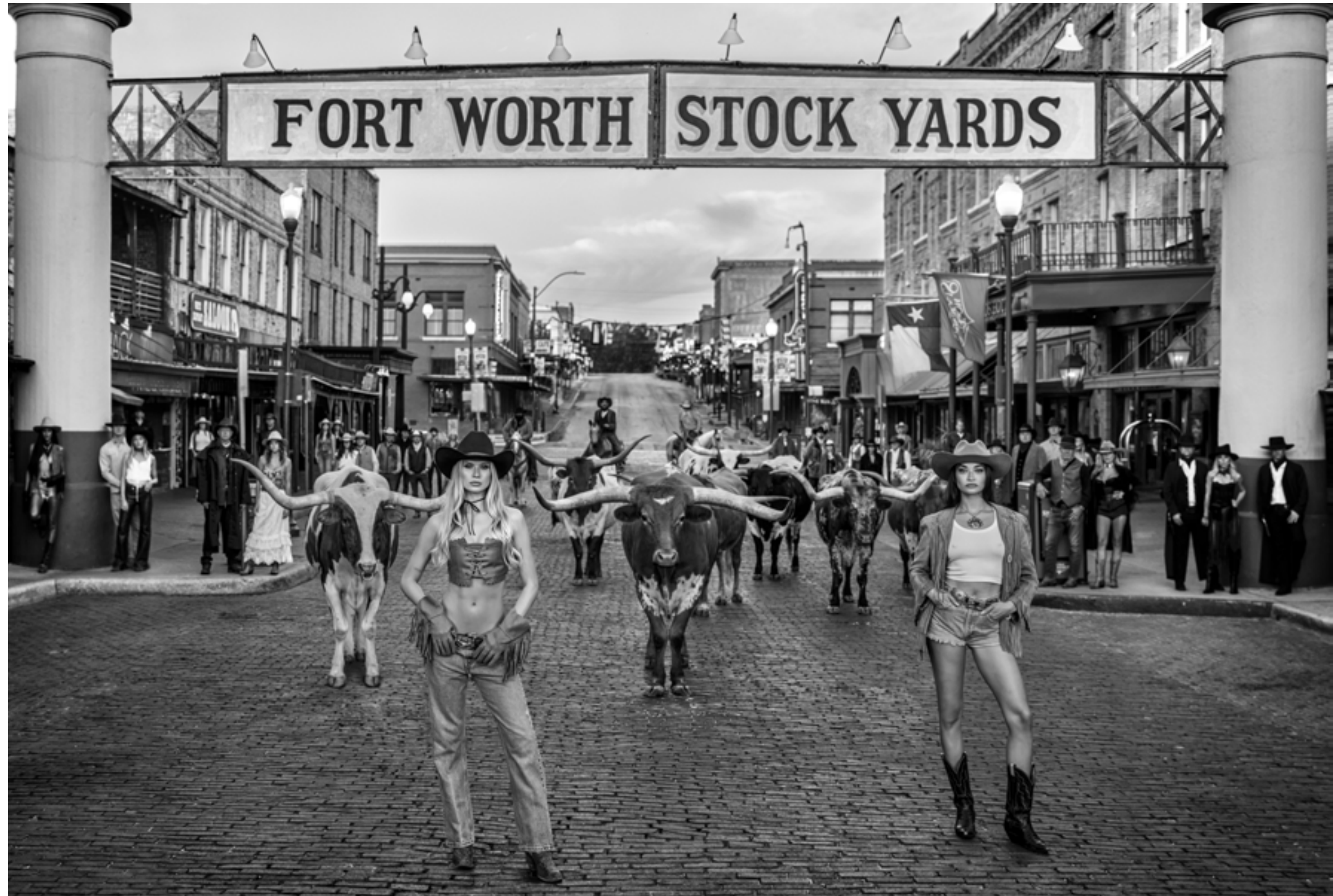
In Fort Worth, the road under the stockyard sign rises as it moves west away from the heart of Cowtown. This allows for much deeper visuals of the historic area and, from a filmmaker's perspective, offers the potential of a wider narrative. If the road was flat, the location would still be strong, but it is the hill that transforms the potential.

Fort Worth is a fully paid-up member of the Americana Club and the city's rise in fortunes over the past 10 years is testimony to the role the stockyards played in the old west. The cowboy is the most enduring symbol of America and Fort Worth is the cowboy's spiritual home. Little wonder, therefore, that this stretch of road will host nine million visitors this year.

There are few hotter areas in American real estate right now than this pocket of Texas and I sense that Taylor Sheridan has played something of a role in the growing awareness of cattle culture. The lore of the cattle markets and ranches no longer only speaks to Texans.

I wanted to shoot this tableaux at first light to amplify the neon lighting in the background and create more of a visual mood. That ambition made for greater challenges with the camera, but I just hadn't seen a picture like this before and that always energises me. The location will always be there and that forces the cameraman to push a few boundaries in the quest to be authentic. It is just not good enough to shoot the stockyards during normal working hours. More of the same is never an option.

I think the vignette plays to the vibe of Cowtown. This is a storied place where, over the last 160 years, there must have been many late nights of hard drinking and those on the street at dawn will be going to bed, not getting up.



Standard

Image size: 37" x 55"

Framed: 52" x 70"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 83"

Framed: 71" x 98"

Edition Size: 12 + 3 AP

THE COW WHISPERER

Fort Worth, Texas 2024

Fort Worth is the most famous cowtown in the world and the historic stockyards are an integral part of the rich legacy of the old west. The town is once again booming because the stockyards, and the sense of Old Americana that they offer, has become a hot tourist attraction. This year the redeveloped stockyards area will welcome an astonishing eight million visitors – 80 times the population of Fort Worth when the cattle trains were in their prime. It's the most circular of reinventions and it now looks like Fort Worth's very best days lie ahead.

At first light the stockyards still offer some potential to tell timeless stories. The rising sun from the east casts some shafts of light along the cobbled streets and the corridors of wooden cattle pen. There is only a small window of opportunity before the sun becomes a little too powerful.

I never want to be too earnest in our storytelling, I prefer to have some creative courage and entertain. In our Wild West series, we recognise that we are in the confines of an old genre and we want to break new ground. It's good to be playful from time to time.

In this exchange, the cowboy's line of sight is to be expected, but the lead steer seems to be much more focused than normally observed. She has his full attention.

Standard

Image size: 39" x 37"

Framed: 54" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 58" x 56"

Framed: 73" x 71"

Edition Size: 12 + 3 AP



HOOK 'EM HORNS

Austin, Texas 2024

The University of Texas (UT) is integral to the lore and image of Texas and is beloved by its alumni. If Texas was a country, it would now rank eighth in world GDP and if UT was just an athletics institution, it would also rank high in the global performance charts. This is not a normal educational establishment.

The flagship of the athletics department is, of course, the Texas Longhorns, whose fan base stretches way beyond the alumni. To be in Austin for a Saturday game day is a bucket list sporting occasion, attracting crowds of over 80,000 people, even if the result is a foregone conclusion long before the tailgating parties start.

My plan was to take a tableau photograph celebrating this venerable institution, but there was much to plan to ensure my effort as an outsider would not end up being generic or hackneyed. I needed to push a few boundaries in my creative processing.

Since 1916 a longhorn steer named Bevo has represented The University of Texas as its famed mascot. There have, of course, been a few Bevos over the years, with their orange and white colouring emblematic of the institution. There is no more revered live mascot in global sport and I recognized that without Bevo, any picture celebrating the Longhorns would be very lame.

I want to thank Ben Barnes – the former Lieutenant Governor of Texas – for helping facilitate this shoot. My idea was to photograph Bevo in front of the UT tower which is the storied epicentre of the campus and Ben, who bizarrely knew my late father in the UK, made the necessary calls.

The grass lawn between 21st Street and the Tower suited the steer, but my leaning was always to add both dynamism and symbolism by using the same smoke effects that accompany Bevo when he triumphantly enters the Darrell K Royal Memorial Stadium on game day. Smoke adds drama and focuses the eye. No wonder it is so often used in the creative entertainment industry.

I want to thank Ricky Brown, Ricky Breenes, and Craig Westemeier of The University of Texas Athletics, William Reid and, of course, Governor Barnes. It was a privilege and an honour to be allowed this level of access.

This was agreed in partnership with UT, who will benefit from any sales of the commemorative photograph.

Available in Color and B&W.



Standard

Image size: 37" x 51"

Framed: 52" x 66"

Edition Size: 20 + 3 AP

Large

Image size: 56" x 77"

Framed: 71" x 92"

Edition Size: 20 + 3 AP



THE LONGHORN SALOON

West Texas, USA 2023

From the outside, The Longhorn Saloon looks like a bar where the most ancient of vices are catered to daily. It has the whiff of a place where cowboys are tough, women are tougher and there is little rule of law. It is the Wild West at its cartoonish best. The Coen Brothers should check it out.

The Longhorn is clearly a Texas bar and we would say that it's in West Texas, but no more than that; we are sworn to secrecy. It's too good a place to get crowded and besides, the cattle clearly need some room to roam.

Projects like these tend to be fun for everyone involved and when we do film at dusk, there is never a doubt that after the wrap, some local cast or crew will invite us home for a Texan barbecue. They score very high in hospitality in Texas and we love our nights out near the Mexican border. The night of this photograph, three generations of one family sat around the home fire and laughed and chatted with each other. There was no mobile phone in sight. I ate the best steak of my life, but more importantly, I was reminded what Texas is all about.

The Longhorn Saloon is currently closed for renovation.

Standard	Large
Image size: 37" x 65"	Image size: 56" x 98"
Framed: 52" x 80"	Framed: 71" x 113"
Edition Size: 12 + 3 AP	Edition Size: 12 + 3 AP



SUMMIT (Color)

Monument Valley, Arizona 2022

The modern and enlightened narrative on post-Civil War meetings between cowboys and Native Americans homes in on communication as opposed to conflict. Of course, the truth was somewhere between the two and the Comanche in particular were not renowned for holding summits with those travelling west.

The work of Charlie Russell, the celebrated American painter of the Wild West, has certainly influenced me as he understood how the grandeur of the American West added an extra character for free into his frontier storytelling. He also was sympathetic to the depiction of Native Americans and his work more often embodied a sense of peace not aggression. Given the amount of time he spent living with the Blackfeet Nation in Montana in the late 1880s, this is instructive.

There could be no more jaw-dropping backdrop for this meeting than Monument Valley; it is the beating heart of the South West. But to take this photograph was a big logistical exercise and we wonder whether we may have broken new ground here. The route up the escarpment to the south is just too steep for most horsemen. I can't find anything quite like it and that is always a good moment.

It was a cold morning at that altitude, even in October and the light snow cover adds an additional layer to the story. It is very much my kind of photograph.

Standard

Image size: 37" x 58"

Framed: 52" x 73"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 88"

Framed: 71" x 103"

Edition Size: 12 + 3 AP





Raising Arizona

Monument Valley, Arizona 2022

When filming in Monument Valley in the spring of 2022, I asked our Navajo guide whether there was a possibility to shoot from the rock structures to the south that stand high above the amphitheatre of mesas and monoliths. It struck me that this position of height could offer an extraordinary back drop of what is the beating heart of the South West.

He said it was possible, but that we would need permits and we would also need to camp up the mountains if we wanted to shoot in low light – the 15-mile journey by powerful four-wheel drive from Kayenta is a challenge and can take up to three hours. There are no roads and the vehicles must face terrain that makes most off-road Land Rover car adverts look lame.

My plan was to film cowboys at the top of the escarpment and offer a layered photograph featuring one of America's great vistas. I have seen many pictures of Monument Valley, but never this composition. That excited me, after all, originality in a place as well documented as this, is critical. John Ford got here long before me.

We chose the most experienced West Texan cowboys we knew and they travelled west to Arizona with their lead horses. But we then encountered a massive and unexpected problem – the cowboys, who are as tough as old boots, felt the ride up the cliff face was too challenging for their horses. That offers some context as to why the end photograph here is authentic; it is a problem to get horses up to the top.

Our unlikely solution was to ask the Navajo locals to ride their mustang horses up the mountain. After all, it's their land and only they know the safest route to the top. Some dollars changed hands and they agreed to collaborate. The Texan cowboys meanwhile hitched a lift in the four-wheel drive and were teased by me for not being up to the challenge.

We all camped up the top that night – four of my team, three cowboys and five wonderful Navajo fixers. The Navajo made a fire and cooked us a steak dinner under the stars; it made for a very special memory.

Standard

Image size: 34" x 77"

Framed: 49" x 92"

Edition Size: 12 + 3 AP

Large

Image size: 46" x 103"

Framed: 61" x 118"

Edition Size: 12 + 3 AP



THE LAST CHANCE SALOON

Virginia City, Montana 2019

To return to the Pioneer Bar in Virginia City, Montana is to return to my comfort zone and I feel an obligation to arrive with creative courage. We must push boundaries and not be lame in our conceptual processing. We have a free run here in the winter, when only 60 people live here and the Mayor only recently gave me the symbolic key to the city. The group shots that I have photographed around the window end of the long bar have been well-received and are difficult to top, especially as the last one included Cindy Crawford. My premise this time was to markedly up the number of people in the picture (the most we had used before was six). This puts pressure on both the construction and the casting, as one lame character can become a tension point and ruin the whole image. We have all experienced the difficulty of group pictures on Christmas Day or Thanksgiving.

We assembled a strong cast – the models Kate Bock from Cleveland and Olivia Culpo from Charlotte, native American families from Northern Montana and then, of course, my favourite local mountain men. The hair and makeup/styling team, led by Nikki Parisi out of LA, was outstanding. My direction was 150 years ago Wild West – appropriate as in the 1860s, over 15,000 lived in Virginia City and The Pioneer Bar would have been very busy. All 11 characters played their roles well that day, but perhaps the picture is stolen by a lovely 85-year-old lady called Mary from Butte, Montana. We nearly called the picture “There’s Something About Mary” but perhaps her hair was not quite right.

Standard	Large
Image size: 37" x 64"	Image size: 56" x 97"
Framed: 52" x 79"	Framed: 71" x 112"
Edition Size: 12 + 3 AP	Edition Size: 12 + 3 AP



BREAKING BAD

Joshua Tree, California 2023

It has taken many years to capture a photograph strong enough to be worthy of the name Breaking Bad. Some have come close and we do regularly work with people who dance on the edge of permitted behavior, but we held out looking for the perfect picture. Breaking Bad was an epic, game-changing series and anything that borrows the name must be visually appropriate as well as eye-grabbing and powerful.

I had long sensed that the concept of filming with Cindy Crawford in a Californian biker bar had potential, especially if the bikers had a palpable sense of menace and trouble. I knew that she could more than hold her own in playing bad ass and therefore there could be unity across the ensemble, irrespective of the apparent rogue member. I need a collective, not six or seven individuals.

Standard

Image size: 32" x 69"

Framed: 47" x 84"

Edition Size: 20 + 3 AP

Large

Image size: 48" x 103"

Framed: 63" x 118"

Edition Size: 20 + 3 AP

The interior of Joshua Tree Saloon in the town of the same name, offered a great canvas on which to paint this story and as always there was a jeweller's eye attention to detail. I required as much information in one frame as possible and this demanded that I use width rather than height. When I saw the result, I sensed I had my Breaking Bad shot. There is nothing I would change in it and I think Bryan Cranston et al would feel rather at home in the saloon.

There seems little appetite for cultural refinement or mundane conversation. Cindy excels at this kind of work and it is always a privilege to work with her. She absolutely smashed the role I asked her to play that day and now we have the long sought-after picture.

THE WHITE ELEPHANT SALOON

Fort Worth, Texas 2024

“What is our favourite cowboy bar in America?”

It’s a tough one as there are so many contenders in Montana, Wyoming, Colorado and Texas. From a filming perspective, we are drawn to bars with depth and then it helps if the walls and ceilings are elaborately embroidered with authentic props that emphatically play to a Western vibe. They need to have history and a lore.

But these are not really demanding qualification rules and we need some stronger filters. For a start, we think that the saloon must have hard liquor available at breakfast and the bar staff should greet early customers with a smile that suggests a sense of partnership throughout the day.

The door policy should be accommodating to men with no cultural refinement and women with no moral compass and allow cowboy capitalists to mingle freely with outlaws, cattle wranglers and enthusiastic pole dancers. The only real restriction, is that entry is conditional on wearing a decent and well worn cowboy hat.

I think, however, the best cowboy bars must be in towns that are fabled cattle towns. If there is not a hint of manure in the air, at the very least, there should be some steers within a rope’s throw of the entrance. It would also help these days if Taylor Sheridan is a regular.

These new criteria materially narrow down the candidates and all roads now lead to Fort Worth, Texas. Our favourite cowboy bar is, of course, The White Elephant in the heart of the famous old stockyards.

We want to thank Tim Love and his excellent team for partnering with us on this project and we look forward to visiting next time as customers. My team will all pass the door policy.

Standard

Image size: 37” x 55”

Framed: 52” x 70”

Edition Size: 12 + 3 AP

Large

Image size: 56” x 83”

Framed: 71” x 98”

Edition Size: 12 + 3 AP



THE USUAL SUSPECTS II

Montana, USA 2018

"The first time that I set foot in Montana, I knew I was in a very special place. It was not just the majesty of the scenery, it was the characters that lived there. I have long had a visceral attraction to the Wild West and no state embodies the final frontier of America more than Montana. In the hills in the winter, there is a sense of timelessness. The clock seemingly broke about 100 years ago.

Over the past few years we have been fairly relentless networking up in a village in the mountains. I have been there seven times and we have invested emotionally as well as financially in order to be able to tell stories with the camera. This week – on Robbie Burns Night, appropriately enough – we had our reward. There was no point attempting this without a solid base of locals that genuinely wanted to help.

I know this bar in the mountains inside out and the locals know me. Everyone wanted a role in the shoot, but we had to be selective. I wanted ex-convicts, wolf wranglers, wannabe Davey Crocketts and crazy old mountain men that are drunk by 11am. But it needed more – the barmaid had to have the right look as she would be pivotal to the image, as would the chosen mountain man. It would be a key juxtaposition. I found the girl – Roxanna Redfoot (what a name) – from Dallas and she was brilliant.

The wolf I could rely on – I have worked with him before and so long as he doesn't tire I had a chance. But there is no light in the bar – so it was all seat-of-the-pants stuff technically – there was no margin for error in focus. A flash gun would destroy the emotion and sense of place.

As I expected, most of the photographs were not sharp or someone messed up (including me). The composition was always however bang on. I just needed one stroke of luck – 1/125th of a second that would capture Montana. I think we nailed it! "The Usual Suspects"... indeed."



Standard
Image size: 37" x 66"
Framed: 52" x 81"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 99"
Framed: 71" x 114"
Edition Size: 12 + 3 AP

FRIDAY NIGHT AT THE PIONEER

Virginia City, Montana 2020

It's not often that famous supermodel Alessandra Ambrosio ostensibly plays an extra with a wolf getting the lead role, but for this photograph to work, that is exactly what I asked her to do. Of course she is integral to the photograph and played her role of the saloon girl with her usual excellence. She is intelligent, fun and easy to direct.

This bar, high in the hills of Montana, is well known to me and the light, depth of field and angles are all familiar territory. I am in my comfort zone, but the wolf is not easy to get right. So many things are totally beyond my control. The wolf's eyes are vital – they simply have to be sharp and that tests me and my camera to the full.

This image works and of course it is not dissimilar to The Wolf of Main Street which precipitated this series all those years ago. That photograph achieved a record price at Sotheby's – a day I will always remember.

Standard

Image size: 37" x 63"

Framed: 52" x 78"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 95"

Framed: 71" x 110"

Edition Size: 12 + 3 AP





EMPTY POCKETS SALOON

Holbrook, Arizona 2022

What a great name for a dive bar saddling a stretch of Route 66 in Arizona. As soon as I was shown the facade, I knew there was a photograph to be had; especially at night when we could make full use of the neon lights in the windows. The name of the saloon gave me as much scope as I needed in the narrative – the winners were clearly the ones leaving, not the patrons inside.

There was just enough light to freeze the passengers, but never enough to freeze the money – but that kind of worked for me. The town of Holbrook has a few Route 66 gems and this bar is one. Do not expect America's finest cuisine if you happen to overnight there. But no one is going to Holbrook for that sort of experience.

Standard
Image size: 35" x 68"
Framed: 50" x 83"
Edition Size: 12 + 3 AP

Large
Image size: 52" x 102"
Framed: 67" x 117"
Edition Size: 12 + 3 AP



THE WOLF OF MAIN STREET II

Virginia City, Montana 2015

THE WOLF OF MAIN STREET II

Virginia City, Montana 2015

Sometimes the most engaging pictures just happen with no real forward planning, but rather a spontaneous reaction to a fresh canvas that just presents itself. This staged shot in a ghost town in Montana was one such occasion.

We had finished filming on a cold January morning and retreated to the only working premises in the deserted town to get warm and have a drink. Our refuge met every preconception of what a timeless Wild West American inn should look like – a long wooden bar, wagon wheels on the ceiling, faded black and white photographs of the glory years, the odd moose head and of course a pool table.

My cameras were packed away, but I saw an opportunity. There was just enough light in the room to work an image that told a story of tough folk living at the last frontier.

I asked the bar owner, Rosie – who had a “seen it all before” look about him – if he had a problem with us bringing a wolf into the deserted bar. Not a normal request perhaps, but he welcomed the idea, only asking what the wolf liked to drink.

The central premise of the shot was that I wanted everyone to behave as if a wolf in a bar was the most normal occurrence in this part of the world – they should act with total indifference. The difficulty with the idea was that I had so little light to play with that my depth of focus would be measured in centimeters. The focus had to be the wolf’s eyes and everything else would just be a sketch that added context rather than detail.

It was clear that the wolf had to be higher than me or at least at my eye level and this required using the bar itself as his cat walk. Things were now getting a little out of hand but Rosie – who is now a good friend – was loving the unexpected course of his morning. We placed some chicken fillets around my neck and the wolf moved with some sense of excitement towards me and my Nikon.

The first effort didn’t work – the margin for error in my camera work was so limited, but after several attempts, I nailed it. Everyone played their part – Rosie behind the bar, the studious reader, the pool player and of course the chicken-hungry wolf.

A large print of this image now hangs proudly behind the bar and has become a little tourist attraction itself. Given the 2014 film release, this image simply had to be called “The Wolf of Main Street”.

Large

Image size: 56” x 92”

Framed: 71” x 107”

Edition Size: 12 + 3 AP

Sotheby's

BUY

SELL

PRIVATE SALES

DISCOVER

Search Sotheby's

PHOTOGRAPHS

257

David Yarrow

THE WOLF OF MAIN STREET

Estimate 15,000 – 25,000 USD ▼ LOT SOLD 100,000 USD



Postscript: In April 2018, David Yarrow’s “The Wolf of Main Street” sold at a record price of US\$100,000 at Sotheby’s New York.

It was the first time that a David Yarrow photograph had sold in six figures.

IT'S ONLY A MATTER OF TIME

Chicago, Illinois 2017

I have a paranoia of the mundane and maybe this picture exposes that trait.

The idea came to me as I walked back to my hotel from a charity dinner in Chicago in the autumn. I was a few glasses of red the wrong side of sober.

The city has the most visually intoxicating architecture in America and at the cross point of the river and Michigan Avenue, there is space to breathe and find a full frame, as opposed to a brutally vertical perspective. This distinguishes central Chicago from Manhattan. It is truly a stunning location, particularly at night. The incumbent US President chose his asset location well.

Taking my audacious and challenging preconception linearly through to its conception in the middle of a cold Chicago night involved a huge amount of team work and resolve and I thank everyone for their roles – especially the wolf and Chicago PD.

I have closed down bars in my time, but never whole streets in a city centre. We started at 11pm and finished at 3am.

I know there is a fine line between creative courage and insanity, but I like to push boundaries.

Standard

Image size: 37" x 49"

Framed: 52" x 64"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 74"

Framed: 71" x 89"

Edition Size: 12 + 3 AP





Sweet Home Chicago

Chicago, Illinois 2017

Standard
Image size: 37" x 57"
Framed: 52" x 72"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 83"
Framed: 71" x 98"
Edition Size: 12 + 3 AP

CHICAGO (Board of Trade)

Chicago, Illinois 2023

This is a big photograph of a big street in a big city. LaSalle Street in Chicago, looking toward the Chicago Board of Trade Building, is an iconic American view. Director Sam Mendes used it in the mobster classic *The Road to Perdition* and it has been glorified in many *Batman* iterations. Chicago is urban beauty at its best, and the presence of such a big building at the end of a street offers opportunities that Manhattan simply does not give. The eye is grabbed and then led deep into the vortex of Gotham.

I wanted a story that was cinematic and visceral and my founding principle was that my team had to shoot at night. We could then wet the road to enhance reflections and deliver mood and use smoke machines to give the scene a throwback feel. I spent a few daylight hours at several intersections on LaSalle pondering my lens selection and the right position. This aspect of the job was under my control, and I had to get it right.

There was a riddle in that the Chicago Police Department was wonderful, but understandably would only close down the street after midnight, by which time the Board of Trade has switched off the floodlights on its iconic building. This was a problem and we had to move one of these variables in our favor. With some charm and a few dollars, the Board of Trade agreed to help us and the lights went back on until 4am.

I deliberately played with verticals in the composition because I felt the retro Northern Trust sign was a useful twin to the Board of Trade. There was a consistent play on height, so why not supplement it with a tall gangster and then, most implausibly, a tall wolf?

Standard

Image size: 37" x 52"

Framed: 52" x 67"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 79"

Framed: 71" x 94"

Edition Size: 12 + 3 AP



CHICAGO BEAR

Chicago, Illinois 2023

It was the 18th of April 2019 when the City of Chicago closed down the intersection of LaSalle and Madison Streets in front of the Chicago Board of Trade to allow a brown bear named Adam to model for the legendary photographer David Yarrow. Winter still had not left its hold on the air to allow spring in. It was a very cold night!

Moments before, David had finished his photoshoot with Victoria's Secret model, Josie Canseco, and a wolf for the Chicago Road Trip series. And then Adam the Bear arrived. He liked Snickers bars and Reese's Peanut Butter Cups, but other than that, he was the perfect model for the mascot of the Chicago Bears football team (American football) or maybe he was the symbol of a "bear market." We will never know.

Located in the Chicago Loop, David immortalized the Chicago Board of Trade Building that night; an Art Deco skyscraper built in 1930 by the architects Holabird and Root, and one of the oldest options and futures exchanges in the world that was founded in 1848.

Chicago Blackhawks defenseman and alternate captain, Brent Seabrook (three-time Stanley Cup champion) was with us throughout the shoot until the end. In fact, he has a tattoo of a bear on his arm, a nod not only to David Yarrow but also his nickname, Bear.

This street had history. And from 11pm to 4am, David Yarrow created another memorable moment that will forever be frozen in time.

Standard

Image size: 37" x 46"

Framed: 48" x 52"

Edition Size: 20 + 3 AP

Large

Image size: 56" x 70"

Framed: 67" x 75"

Edition Size: 20 + 3 AP



GOODFELLAS

Chicago, Illinois 2019

Like so many, I have long been drawn to gangster films – and the director Martin Scorsese is one of my great inspirations. Chicago is the home of the mobster and I was determined to capture the mood of the Al Capone and the Prohibition era in a single frame. To my mind, this demanded a location canvas that could substantiate the narrative. I homed in on the old Italian neighbourhood in Chicago – where thousands of Italians used to live in the 1920s and 1930s. Around 24th Street and Oakley, it was a tight knit community with roots in Tuscan towns such as Lucca.

On an intersection on 24th Street there is a well known Italian restaurant – Bruna's, that was around at the time of Al Capone. Bruna, an Italian lady, owned the joint for many years and allegedly had fatally knifed a couple of customers during her tenure. Her portrait still holds court in the dining area.

I visited on the premise of being hungry and I knew immediately there was potential. The current owner, Luciano from Siena, was willing to cooperate so long as some cash changed hands and he could be an extra in the image. Both requests seemed reasonable, besides historical precedent suggests that this was no place to argue with the patrons.

The casting couch was entertaining as it was difficult to distinguish between those who were acting and those who were the real deal. I could only vouch for two of them – Luciano, on the far left of the photograph and Josie Canseco, who played her role brilliantly as she always does. The formation worked to the side of the bar – what a bunch.

After the shoot was wrapped, one of the mobsters – going by the name of Donny Greco – brought out his music box and we all sang Frank Sinatra and drank Italian white for an hour. My kinda town, Chicago is.



Standard
Image size: 37" x 62"
Framed: 48" x 73"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 94"
Framed: 67" x 105"
Edition Size: 12 + 3 AP

THE LAST SUPPER IN CHICAGO

Chicago, Illinois 2023

In November 2022, at the United Center in Chicago, legendary Slovakian hockey player, Marián Hossa, had his shirt retired in front of 24,000 adoring and thankful Blackhawks fans. It was an emotional evening and one that I felt privileged to watch alongside Marián's friends and family.

Forty-eight hours prior, Marián was joined by two other Chicago Hall of Famers, Chris Chelios, Denis Savard, and nine other Blackhawks stars to collaborate with me on an idea that had been marinating in my mind for some time.

My concept was to merge in unity two of Chicago's most precious possessions, its architecture and its beloved Blackhawks. This is a proud city and Chicago-ites hold these assets close to their hearts. I had pondered over the composition for a few weeks but knew the city and the path of the river well enough to know my spot.

My creative leaning was to play around with the idea of a Last Supper, after all, Chicago is also renowned for its food and a play on the masterpiece legitimized a reason for the player positions. I also wanted to build a sense of the cold into the narrative but this didn't need much effort as it was freezing on the river on that winter night.

I had never previously met any of these sportsmen but was most impressed by their charm and enthusiasm for the project, which will raise funds for disadvantaged former players. I know some of these guys are very famous but they wear their fame with the lightest of touch. It was also clear that Hossa was the Boss – he was as a player and he still is now, a born leader for sure.

Standard

Image size: 37" x 46"

Framed: 52" x 61"

Edition Size: 20 + 3 AP

Large

Image size: 56" x 70"

Framed: 71" x 85"

Edition Size: 20 + 3 AP

Also available in Charity Size





CHICAGO NIGHTS

Chicago, Illinois 2022

It was the morning after Marian Hossa's Jersey Retirement Banner Raising Ceremony at the United Center. The Fans were shouting #81! #81! #81! It was an historic moment when the seven three-time Stanley Cup champions traveled from around the world to pay their respects to and celebrate with their esteemed teammate, the legendary Hall of Fame inductee, NHL All Star and three-time Stanley Cup Champion, Marian Hossa.

These magnificent seven champions made Blackhawks history together, winning three Stanley Cups. To record this historic moment, Hilton Contemporary called upon British fine art photographer, David Yarrow, author, conservationist, humanitarian and the best-selling photographer in the world to immortalize these heroes of sport.

Standard	Large
Image size: 37" x 46"	Image size: 56" x 70"
Framed: 52" x 61"	Framed: 71" x 85"
Edition Size: 20 + 3 AP	Edition Size: 20 + 3 AP
<i>Charity Size also available</i>	

Yarrow chose to photograph the champions in his signature style – in a bar – but this time, in the old Chicago style, in an old Italian ristorante in the Little Italy area of the city. Marian Hossa, Brent Seabrook, Duncan Keith, Patrick Sharp, Niklas Hjalmarsson, Jonathan Toews and Patrick Kane gathered around The Stanley Cup with actress and Sports Illustrated model Brooks Nader. The result, another history-making photograph that only David Yarrow can conceive.



Chicago Nights II
Chicago, Illinois 2023

Standard
Image size: 37" x 46"
Framed: 52" x 61"
Edition Size: 20 + 3 AP

Large
Image size: 56" x 70"
Framed: 71" x 85"
Edition Size: 20 + 3 AP

Charity Size also available

HAALAND

Oslo, Norway 2023

There is no more relevant footballer in the world than Erling Haaland and, given football's global appeal, that makes him the world's most relevant sportsman. Aged just 23, he also has many years ahead of him to continue to break goal-scoring records at the same ferocious speed that has characterised his early career. He is a true one off and a global sensation.

I was fortunate that through our deep ties in Norway, Erling was contacted and encouraged to spend some time with me during a recent international break in his home country. There are many people to thank for this collaboration finally taking place, none more so than his father, Alfie, who warmed to the idea that we could take an image that would raise money for causes close to their hearts in Norway.

I was mindful of what an opportunity this was and we worked on a narrative that would embrace Erling's physical presence and distinctive Nordic look. It was not the hardest decision to play on a Viking theme, because it is difficult to think of another sportsman in the world who could wear that look more naturally.

As we walked into the fjord that afternoon, I remember thinking he better not stand on a sharp rock as the subsequent lawsuit would finish my career. So we walked very gingerly – baby step by baby step – until he was waist deep, which of course is further out to sea than it would be for most.

I had my moment and the light, as the low cloud cleared, was increasingly kind. Throughout the shoot, he was fully engaged and charming to all. I look forward to the reaction this photograph will receive and the monies it will raise in the next couple of years. I am very aware of the privilege bestowed upon me that Sunday in Oslo.

Standard
Image size: 37" x 56"
Framed: 52" x 71"
Edition Size: 20 + 3 AP

Large
Image size: 56" x 84"
Framed: 71" x 99"
Edition Size: 20 + 3 AP



*"I owe Diego Maradona a lot - I'm not quite sure what my career would have looked like if I never took this photo."
- David Yarrow*

MARADONA

Mexico City, Mexico 1986

The photograph was taken on film way back in 1986, so the quality is not quite what can be achieved today. Nevertheless, it captures an historic moment in time and Diego Maradona will always be an iconic figure in the history of the beautiful game. I still remember the day as if it were yesterday and I was so fortunate to have my moment in the complete chaos after the trophy presentation when 5,000 Argentinian fans ran wildly amongst the players and the press corp. Maradona, riding high on Argentinian shoulders, looked straight at me – arms aloft with the trophy in his right hand. Little did I know then, as a 20-year-old, that I had a photograph that would end up being the third best-selling sports image of all time.

Image size: 30" x 45"
Framed: 45" x 60"
Edition Size: 40

Also available in B&W.



SNOW MONSTER

Western Plains, USA 2023

I only photograph bison in the snow. It is their toughness that defines them and their thick coats seem to make so much more sense on a biting cold winter's day. They are not the easiest of animals to film and every year in Yellowstone there is at least one incident of a bison charging a park visitor who has come too close or has been in the wrong place at the wrong time.

This picture was taken in the plains of America, as opposed to somewhere heavily regulated like Yellowstone and the big bull moving speedily in my general direction offers a different and fresh perspective from my previous work with this beast of an animal. These type of immersive, ground-up photographs are only possible when working in collaboration with seasoned ranchers and we would not recommend this angle of view in most bison situations. They are unpredictable animals and, when spooked, they can be deadly.

I like to convey size and scale in all that I do. I always feel a need to communicate clearly whatever the subject and this approach is embedded in the creative process.

This adult male bison weighs over 1,000kgs – so about the same weight as 10 American footballers together. He is a monster of an animal and I think the second bison in the distance helps to give a sense of this.

Standard

Image size: 47" x 37"

Framed: 62" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 71" x 56"

Framed: 86" x 71"

Edition Size: 12 + 3 AP





FROZEN MOUNTAIN

Spanish Creek, Montana 2024

This photograph, taken in the Spanish Creek region, near Bozeman, Montana, is made by the 18-inch snowstorm that had died out only 12 hours previously. It was late February and locals said that this was the biggest storm of the winter: so we were fortunate to be on site and fully prepared. The snow cover here tends to be less substantial than up towards Big Sky and we needed that snow cover. Whilst there is no more important variable in our planning than rigorous attention to trusted weather forecasts, we sometimes have to acknowledge that luck plays a big role. This was a lucky day.

I think that any portrait of a bull bison, in which this enormous and emblematic animal is perpendicular to the camera, must be more

Standard

Image size: 30" x 38"

Framed: 45" x 93"

Edition Size: 12 + 3 AP

Large

Image size: 40 x 103"

Framed: 55" x 118"

Edition Size: 12 + 3 AP

kinetic than a head-on portrait, simply because there is no sense of engagement. The bison is behaving as normal and not reacting to my presence because I was hidden behind a rock. He may have smelt me but he wouldn't have seen me.

It's the small things that can sometimes elevate a picture. In this case, it's his eye detail and then immediately below his face, the blades of grass caked in frozen snow. There is an emphatic sense of the cold, which is what I always strive for in my bison work. A similar portrait shot in summer would lose zest and a powerful narrative. Fresh snow is certainly a photographer's friend.

THE AMERICAN IDOL II

Yellowstone National Park, Wyoming 2017

This powerful image of a large bull bison was captured near Old Faithful in Yellowstone National Park, Wyoming. It is as good as I can do and probably my most impactful animal portrait for some time. The bison is an emblematic North American animal that roamed the continent millions of years before man. When fully grown, it is a massive beast that deserves our respect and recognition.

When I was researching bison earlier this year, I quickly understood two things – firstly that some rogue bulls carry a serious threat if their space is invaded and secondly that the adult face is both prehistoric and enormous. The bison is all about the face and I sensed that any picture that didn't recognise this, would miss my goals. My instincts were that the image also needed a sense of "Yellowstone in the winter" and this, combined with the need for proximity, all pointed to a ground level, remote control approach.

To work with ground level radio controlled cameras and a prime wide angle is very much my signature style, but it is easier with elephants in Amboseli, than bison in Yellowstone. This is not an easy location – our guide suggested that 95 percent of Yellowstone is out of bounds in winter. It is the most geothermally active park in the world. Throw avalanches, wolves and bears into the mix and we have a primordial soup of creation.

I failed about 10 times with my camera positioning and tweaked my lens/camera combination constantly. It was most frustrating and I was generally grumpy. But on the third day at about 2pm, it all came together. The trees and the sky are most helpful additives – but what a face and what a back structure. I haven't seen this sort of image of a big bison before.

I would like to thank Tom Murphy, one of America's most acclaimed nature photographers, for assisting me on this assignment. We were both frustrated by the milder weather at the start of the week, but his knowledge and fireside tales of the area kept the spirits up. A good 20 years ago in the depth of a very cold winter, Tom – equipped with just a light tent – took a back country ski trip across the 100 km span of Yellowstone, a remarkable feat that truly dwarfs anything I have ever achieved and a trip that will soon be commemorated by a long-awaited documentary film.

Standard
Image size: 39" x 37"
Framed: 54" x 52"
Edition Size: 12 + 3 AP

Large
Image size: 60" x 56"
Framed: 75" x 71"
Edition Size: 12 + 3 AP





THE BILLS III

The Flying D Ranch, Southwest Montana 2021

The concept of this photograph has been on my wish list for many years. A group of male bison charging through heavy snow, directly towards a camera is certainly a rare sight and it always seemed a bridge too far from almost every perspective. The question has always been where and how could this epic scene unfold in front of a camera?

Yellowstone National Park was never going to be the answer. This sort of collective behaviour does not tend to happen in the park and if it did, there would be zero chance of being in the right place at the right time to film it. It is difficult to break new ground in Yellowstone.

In 2020 an American artist, John Banovich, an exceptional talent and good friend, suggested that I approach Ted Turner to see if I could gain access to his stunning 180 square mile ranch – Flying D – saddling Yellowstone and neighbouring Big Sky. This remarkable place is nine times the size of Manhattan and showcases Montana at its stunning best.

John's wonderful painting of a group of running bison adorns the wall of the main reception of the exclusive Yellowstone Club and he took his inspiration from spending time at Ted Turner's ranch. I recognised that this was a link worth pursuing.

Standard

Image size: 27" x 73"

Framed: 42" x 88"

Edition Size: 12 + 3 AP

Large

Image size: 37" x 100"

Framed: 52" x 118"

Edition Size: 12 + 3 AP

Flatteringly, a few months after my initial approach, the Turner team agreed to collaborate in the hope that we could raise money for Ted's conservation initiatives. Ted Turner is one of America's biggest landowners and also one of its most acclaimed conservationists and he reintroduced both bison and wolves into Flying D, one of his three Montana ranches. In mid-winter, his team of ranchers will herd some of the 5,000-resident bison into areas where feeding is easier and this controlled activity creates an opportunity to work a situation. Just like cowboys herding their cattle in Texas, the skill sets of the Turner ranchers in deep snow are a privilege to watch.

The difficulty is that bison in this vast ranch are more skittish of humans on foot than their Yellowstone cousins who see thousands of tourists every day. I therefore needed either to be camouflaged or out of sight as they made haste in my direction. Luckily the Flying D team knew of a group of rocks behind which I would be obscured from the bison's line of sight.

After many a failure, and some adjustments to the approach, one gorgeous winter morning in February, we achieved what we set out to do. It was a real team effort and I want to thank John Banovich and the whole Turner Corporation team at the Flying D.

MARSHLANDS II

Dinokeng, South Africa 2023

I think this is one of my most powerful lion photographs over the past 10 years and a tribute to the skills of Kevin Richardson – The Lion Whisperer – whose ability to work with these magnificent cats is without equal.

The previous night, the thunderstorms around Dinokeng, South Africa, were so violent and relentless that sleeping was impossible. My restlessness was compounded by my excitement about the amount of flood water that would be building in Kevin's famous sanctuary. We often talk about bad weather being an opportunity not a threat and the torrential rain in the region offered a chance for us to practice what we preach.

I knew that it was going to be dirty work as, at my behest, Kevin's heavy cage would be positioned in the new marshland at first light. These lions are wild, and the only way to gain proximity is to use remotes or work from a very heavy cage. Remotes were a non-runner with the water levels, so it was time for me to get very wet and suck it up.

The end result made it all worthwhile. I can't really get more out of an adult male lion than this and what a majestic animal he is.

Standard

Image size: 37" x 48"

Framed: 52" x 63"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 73"

Framed: 71" x 88"

Edition Size: 12 + 3 AP



KINGDOM

Dinokeng, South Africa 2019

We are happy to release this 2019 image of the most famous lion in Kevin Richardson's sanctuary – Vayetse.

I hope it will strike an emotional chord with all lovers of the lion and remind us that the eyes are the windows to the soul – whether they be the eyes of a human or the eyes of a cat. Of all the truly iconic animals that we cohabit our wonderful planet with, the African lion is the one that many informed people are most worried about in terms of survival. Numbers are now less than perhaps 16,000 - just 5 percent of 100 years ago.

To be so very close to this majestic lion was a privilege, but it was hard-earned. Kevin and I have worked with each other for six years and there is great mutual trust. His team worked on the cage placement deep in a flooded gorge during the heat of the day and I then had the easy task of just getting wet from 4pm onwards. I knew that I wanted a contextual backdrop and I also knew that I needed to work with consistently flat light on Vayetse's face. The key was to convey a sense of place, but also take a portrait with an intoxicating level of facial detail.

The busy river background is not maybe my normal style, but in this case it helped – after all, I am in his "Kingdom", not a studio. As always, my starting premise was that I needed to be lower than his line of sight – this meant being in four feet of water. The Nikkor 58mm lens is optically in a league of its own for this kind of work and I think it shows here.

I hope that this photograph will find good homes and in so doing raise awareness and also funds for Kevin's relentless crusade to fight for the survival of the Kings of Africa. I had the easy job, albeit the wet one. Kevin's job goes on day after day, whereas I just come and go.



Standard

Image size: 37" x 56"

Framed: 52" x 71"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 84"

Framed: 71" x 99"

Edition Size: 12 + 3 AP

Relentless

Dinokeng, South Africa 2017

“Words by Kevin Richardson” – The Lion Whisperer

There is no doubt that the lion is one of the most culturally significant animals for humankind and has been depicted throughout the world for millennia.

In Egypt the sphinx has the body of a lion, which was a sacred symbol of the goddess who safeguarded the pharaohs in the afterlife. Stories and art throughout the Middle East show the lion representing great kings and as their companions. Chinese culture portrays the lion as a creature of great majesty safeguarding humans from ghosts and demons.

Although the lion is mostly represented as a noble, fearless and sometimes ferocious beast, we see depictions of a softer side too. In the story of Androcles and the Lion, Androcles removes a thorn from a lion's paw, and in return the lion spares his life at the Circus Maximus in front of the Emperor.

There is only one lion that I know to perfectly depict this balance of ferocity and emotion. That lion is Vayetse, his name meaning “and he left” in Hebrew. Vayetse, now eight and a half years old, lost his brother to a snake bite when he was just over one. He mourned for weeks until we had to intervene and found some lionesses for him to live with. Throughout his life, he has been the perfect balance between being authoritative enough to be respected, but gentle enough to be loved and adored.

There is only one photographer I know who could capture this balance – his name, David Yarrow. David's images serve as great conversation pieces throughout the world. If you don't believe that these pictures speak, I challenge you to go and view one up close. But even for this talented Scotsman from Glasgow, this was a big ask.

We discussed what we were trying to achieve and how on earth we were going to achieve it. Ultimately it was decided that an explosive running shot would be best. It would be shot at a low angle with nothing else in the frame to distract our eye. The lion would need to be running at camera and although David is a genius with his remote control work, he decided to operate the camera himself, which naturally added to the complexity of achieving this shot. It took a good two days to come up with this image. I've seen almost every picture there is of a lion running but I don't think there is a picture of this calibre out there.

This photograph immortalizes Vayetse and it symbolizes what a lion is about. The essence of his being is captured by this one frame. One millisecond too early, or too late and this shot would not have worked. An image of explosive power and focus is extremely difficult to achieve but we weren't trying to get a nice safe picture of a lion. We were aiming for gold and that's what we got.



Standard
Image size: 37" x 53"
Framed: 52" x 68"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 79"
Framed: 71" x 94"
Edition Size: 12 + 3 AP

THE SUPERHERO

Dinokeng, South Africa 2018

Black Panther broke many box office records on its opening weekend (\$207 million) and he is now a new cult superhero. I wanted to try to take a picture of a panther that did the animal and the superhero justice. The preconception was that the key feature had to be the eyes and that we also needed a ground-up perspective. That does tend to be my approach, but it meant remote controls, predictive analysis and considerable distance between me and my camera.

Time after time we failed dismally – it is such a low percentage shot. The light was also low and my depth of field marginal. We took many shots and in the end, we came home with just one. But that is all we will need. Black Panther indeed.

Standard

Image size: 37" x 38"

Framed: 52" x 53"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 58"

Framed: 71" x 73"

Edition Size: 12 + 3 AP



WAKANDA

Dinokeng, South Africa 2019

I don't think there is another animal that tests our camera systems and indeed our camera work as much as these beautiful cats.

This photograph was taken in the Kevin Richardson Sanctuary, one hour north of Pretoria. Kevin does as much as anyone to raise awareness of the plight of the African lion. His relationship with these big cats is a wonder to see first-hand and as an ambassador to his Foundation. I am fortunate to have fairly exclusive access not only to his lions, but also four black leopards under his care. These are not tame leopards and we have to be very careful even under controlled conditions.

The white whiskers are such a distinctive feature of this cat and the only way to emphasize this is to work them against their black coat which directed towards a head-on shot, my predilection in any case.

I think the tail details helps the image materially – it gives energy and purpose to the leopard's movement.

Standard

Image Size: 38" x 37"

Framed: 53" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 50" x 48"

Framed: 65" x 63"

Edition Size: 12 + 3 AP



I AM BLACK PANTHER

Dinokeng, South Africa 2021

The creative concept was to build a set in South Africa that allowed for a sense of collective tribal adulation. After all, our lead would be Wakanda – the superhero. Zulus seemed the right choice of tribe; they live locally to the shoot and are excitable and energised, especially when asked to go back in time and celebrate their rich heritage. It was not hard to find 100 extras, even with a 2am pick up.

Kevin Richardson – The Lion Whisperer – looks after a handful of black leopards in his sanctuary and, as with his lions, there is no possibility for anyone other than Kevin to be in an open area with them. Black leopards are part of the panther family and can give a human a very nasty bite. They should not be underestimated and safety is always the primary concern. It is, however, possible to work from inside a heavy cage and that was the path we chose for this set.

My preference is to shy away from long lenses and magnification if possible and this tends to mean being close to the lead subject. The cat moves so quickly that depth of field will always need to be sacrificed for shutter speed. It is a balancing act, as this image is nothing without the chaos behind and this needs to be given some detail. The more context that I could include, the wider the narrative and the fuller the story.

The superhero movie Black Panther was a colossal success, grossing over \$1.4 billion and my instincts were to try to make a cinematic image fit for a wide screen. There needed to be Zulus to the left, to the right and most certainly above and behind – a visual human vortex of strength and territorialism. In this work, there is a palpable sense of trespassing into another world, a Marvel world.

The Africa I know is chaotic, frenzied and often daunting. This photograph leans on these references. Of course, there are pockets of serenity – but not for this storyline.



Standard
Image size: 37" x 63"
Framed: 52" x 78"
Edition Size: 20 + 3 AP

Large
Image size: 56" x 96"
Framed: 71" x 111"
Edition Size: 20 + 3 AP

BLACK PANTHER TALES

Dinokeng, South Africa 2018

The movie Black Panther broke many box-office records on its opening weekend (\$207 million), and the character is now a new cult superhero. I wanted to take a picture of a panther that did both the animal and the superhero justice.

My preconception was that the key feature had to be the eyes and I also needed a ground-up perspective. That does tend to be my usual approach, but it meant remote controls, predictive analysis, and considerable distance between my camera and me.

I was in a heavy metal cage to take this image and lying on a bed of mud. My camera was already filthy and in the seconds after this photograph was taken, it was covered in splash water. This all happened before 6:30am and I was home and in a hot shower before breakfast.

It is all about going the extra mile and doing all one can to be below the eyes of the cat and be in place before the sun gets too high. The rest is down to luck and a small bit of experience working in sports photography. I say that as black panthers move quicker than any athlete I have filmed.

Standard

Image size: 37" x 48"

Framed: 52" x 63"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 73"

Framed: 71" x 88"

Edition Size: 12 + 3 AP





WHITE LINES

Lewa Downs, Kenya 2020

This photograph – taken in Lewa Downs in Kenya – was preconceived, but the execution as many will know is damn tough.

Grevy's zebra – by far the most aesthetically spoiled of the species – are skittish and do not tend to allow a vehicle too close.

After a while, they get fed up and the best chance is always in the first few minutes. A telephoto lens can mitigate the problem, but only so far. The key thing is to have an excellent driver who knows exactly what your intent is and can manage a jeep in the most bumpy of terrains.

My driver, guide and friend – Andy Campbell – tried with me for two days a month prior and all I got was a sore arse. But we came back, with new ideas and in particular a new lens, and we finally got what we were looking for.

Its a bit like fishing I guess, you simply have to put in the time and know your detail.

Standard
Image size: 37" x 53"
Framed: 52" x 68"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 80"
Framed: 71" x 95"
Edition Size: 12 + 3 AP



THE UNTOUCHABLES II

Amboseli, Kenya 2017

Bang! This was one of my big photographs of 2017. I want to take pictures that stop people in their tracks. An American friend of mine in the fashion industry calls it a “Kennedy Dead” photo or headline. This is a “Kennedy Dead” image.

In truth, it is a lucky shot on the widest angle lens I have – the 20mm. The subject needs to be so close otherwise it will always be “loose” and this requires a great deal of predictive analysis and good fortune. I am clearly not with the camera!

The composition is an act of god – but I am willing to take it. The frame within the frame. The big bull had to block the late afternoon sun otherwise there was no picture and he kindly did that, which allowed the lighting to be energetic and dramatic. The whole picture – almost full frame – will never be repeated. This immersive study of their kingdom is a complete one-off.

Standard

Image size: 37" x 40"

Framed: 52" x 55"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 60"

Framed: 71" x 75"

Edition Size: 12 + 3 AP

SQUAD

Amboseli, Kenya 2019

To find two of the world's remaining 20 big tusker elephants side by side was a huge privilege and I felt a responsibility to get it right. Tim and Craig are colossal mammals and dominated a formidable front line of big bulls that morning in Amboseli. To be so close to two of the biggest elephants in the world and photographing from the ground up was as intense a 30 seconds in the field as I can remember. I was fortunate with the soft light and the background – both of which were out of my control. We were packed up and celebrating back at camp by 8:30am.

This is probably my lead shot of 2019 and I am deeply grateful to my guide – Juma Wanyama – without whom it would not have been possible. Not only does he facilitate my partnership with the street smart Masai spotters whom I asked to search for Tim and Craig at first light, he has also helped develop my working relationship with the Kenyan Wildlife Service (KWS) who oversee and support my work in Amboseli. It is not on paper, but I believe that the considerable sums we give back to conservation in Africa (over \$1 million a year) helps our cause with the KWS.

However, Juma's key skill is his understanding of the mood of both Tim and Craig and their willingness to tolerate my presence in their space. He worked wonders to allow this epic encounter to materialize. I have total trust in Juma and I think he also knows, after eight years of working together, that I am responsible when out of the jeep. One cavalier move could be fatal.



Standard
Image size: 37" x 66"
Framed: 52" x 81"
Edition Size: 12 + 3 AP

Large
Image size: 56" x 101"
Framed: 71" x 116"
Edition Size: 12 + 3 AP

PUNK

Iceland 2020

The production company we work with in Iceland is the lead operator in the country – True North. Their client roster is a tour de force of movie studios in Hollywood and we fully acknowledge that photographs such as Punk would not be possible without them. It is not as if we can turn up at the glacial lagoon in Jokulsarlon two hours before sunset and hope that one of the most aesthetically blessed horses in the country will be charging towards us through the water and ice. The odds of that are long.

But even when some things are assured, there is work to be done. To create the mood I was looking for, I needed to match the horse's dynamism with an ethereal serenity, which is not easy as action images tend to work against a state of calm.

I knew I was going to get wet, as my position had to be at ground level. Any elevated position would be immediately obvious and the sense of immersion would be gone. I also wanted as much depth of field as possible to amplify the sense of place, but we had a good amount of light to work with, albeit with the setting sun at 11am. Nevertheless, the "execution of idea" risk was material, even with the best Nikon gear.

The horse's head makes the image – adding fire and energy to the Arctic backdrop. Horses are easy to photograph and are over photographed, but I have not seen many images like this – resilience for sure, but also dignity and resolve. Meanwhile to me, it will always remind me to never go anywhere without a 28mm wide angle lens.



Standard	Large
Image size: 37" x 40"	Image size: 56" x 60"
Framed: 52" x 55"	Framed: 71" x 75"
Edition Size: 12 + 3 AP	Edition Size: 12 + 3 AP

NORSE

Skogafoss, Iceland 2022

Skogafoss in southern Iceland is a familiar destination for us, we have filmed there a few times over the years and know its potential and also its challenges.

The waterfall is aesthetically without equal in Europe and the backdrop offers the chance of an arresting photograph, especially as the foreground gives a platform on which to add narrative. The waterfall itself is of little interest to me; it is photographed thousands of times a day by good photographers with good cameras. It must be used as part of the story, not the whole event.

The riddle is how to manage the distance between the camera and the point of impact of the huge volumes of water that smash onto the ground. To work too close risks not just losing perspective, but having spray, quickly rendering the camera inoperable. To work further away is more practical, but then the distance compression can dumb things down and lose the sense of immersion and, importantly, the scale.

We now know our spot and our lens choice, but this was the first time we had put it to the test in the snow, when Skogafoss becomes a three-sided winter vortex; a bit like a deep freeze with the front door removed. It certainly requires a few hand warmers and a load of towels to survive even 10 minutes.

Tourists started to arrive at around 9am, which meant we were wrapped before most people were up, but that is often the way in Iceland. We had a small window and we used it well.

This photograph should really be credited to the horse farmer who finished off being absolutely drenched. They make them tough up in Iceland; he didn't complain once and found the whole experience rather entertaining.

When I looked at this image for the first time on a big screen, I saw the seagull soaring half way up the waterfall. I had no idea that it was there at the time and I think it lends further sense of scale to an extraordinary location. That is pure luck.

Standard

Image size: 40" x 37"

Framed: 55" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 61" x 56"

Framed: 76" x 71"

Edition Size: 12 + 3 AP





THE ROLLING STONES

Wells, Nevada 2023

This is a special image for me; in part because it is such a low-percentage capture and in part because its dynamism extols the wild nature of mustang horses. The premise was always to have a group of mustangs running wild towards me in the winter snow, but I knew the chances of truly pulling it off were very low.

The project was undertaken at the Mustang Monument Ranch near Wells in northern Nevada; a vast acreage and a labour of love for its owner, the wonderful force of nature that is Madeleine Pickens. No one has done more to raise awareness of the plight of the mustangs in today's America than Madeleine and no one has done more to offer safe sanctuary. This was always a collaboration with her and I hope sales from this image will eat into the financial burden she bears each year to protect an animal core to Americana.

There are over 1,000 mustangs in her care in Nevada and I observed that they do often behave in a skittish and sheepish way, running in big collectives in one direction for no particular reason. The odds of this happening directly towards my camera in decent light were small and our game plan was

always to use feeding time as an opportunity to improve those odds.

I had my chance late one afternoon in January 2023, but almost all of my images in that five minutes of chaos were cluttered and messy, as is often the case with untamed horses. Images of single mustangs were easier but were never going to cut it as the essence of the place is the collective. It is an extraordinary spectacle when they move as one.

But luckily, and it was luck, one split second offered the chance to embody everything I could have wished for and just a little bit more. Not an easy capture and a test of quick thinking in the field. I can almost hear the pounding of the hoofs when I look at it.

After some deliberation on what to call this big picture, I went for the Rolling Stones, for reasons that don't really need to be explained.

Standard

Image size: 34" x 77"

Framed: 59" x 92"

Edition Size: 20 + 3 AP

Large

Image size: 46" x 102"

Framed: 61" x 117"

Edition Size: 20 + 3 AP

WHITE HORSES

Skogafoss, Iceland 2018

The camera and the horse have been collaborators for 160 years and this is perhaps the most powerful image that I have ever taken of the animal. It has the essence of a dream or a fairytale, not really daily reality. Icelandic horses may look wild, but because they can be managed by their owners, many ideas are possible.

My cognitive processing in the country is characterised by the desire to be creatively bold. It doesn't often come off, but as Wayne Gretzky said "you miss 100 percent of the shots you don't take". It is better to try and not succeed, than never try at all. And I have got used to not succeeding in Iceland.

I have rarely known a wind as strong as the one that greeted us in Iceland in March 2018 and whilst it made driving difficult, the upside was that the sea was transformed into a ferocious body of white horses. Stormy seas have long attracted artists and whether I am at home in Devon or working in California, a powerful sea casts a magnetic visual spell on me. I am not alone in this obsession, but images of storms often fail to convey the enormity and rawness of the conditions. Working the situation into a transcending single-shot narrative is a tough ask.

I just needed to work towards a plan as quickly as possible, before the winds subsided. My instincts were immediately to find a white horse to complement the conditions and my fixers were already on this thought process by the time I arrived in Iceland.

There are many components to this image that coalesce and the backdrop of these unruly and dramatic rock pinnacles was an immediate choice. They are a well-known formation by the coastal village of Vik, which is about three hours' drive east from the capital. The village is well known to filmmakers because of its black beaches and other-worldly rock formations. I have stayed nights in Vik in the past and yearned for conditions like these in which to shoot.. This really is Game of Thrones territory.

I needed the distance between the horse and the rocks to be as short as possible and this necessitated shooting at low tide – a stroke of luck as this would be early the next morning and the wind was forecast to die down in the afternoon. Indeed, this image was taken only 18 hours after we touched down in Keflavik, which says a great deal about the team around me.

Iceland is a truly remarkable country and the horses that live there have a uniquely wild beauty. I think this image just about does justice to both.



Standard

Image size: 37" x 72"

Framed: 52" x 87"

Edition Size: 12 + 3 AP

Large

Image size: 52" x 103"

Framed: 67" x 118"

Edition Size: 12 + 3 AP

BEAR ISLAND

Iliamna, Alaska 2023

On the final day of our annual trip, we finally had our moment in Alaska. Filming bears in this final frontier is a challenge that we take up almost every year in late July. We do this knowing that so many variables will come into play and that the key is always to adapt to what we find and not be prescriptive. No location demands a more fluid schedule than Alaska.

The timing of the sockeye salmon run, the depth of the rivers and the behavioural pattern of the big bears are always leading factors when we iterate our plans and then iterate again. But during our week in Katmai, we had a new factor – blue skies and hot bright sunshine – not the weather associated with this part of the world. We recognized that this would limit our filming hours to the early morning but being able to land our float plane at dawn, high in Katmai was not a given. In these weather conditions mist often forms on the lake where we land, thus making access to the river and the salmon run impossible.

On the first two days of our week we were too early as the bears were late. Then on the first big day, the mist was thick and we were not able to land. The next day we got in and learned from watching the bear activity but didn't capture anything of note. On the final day, we were all set and had again refined our plan, but all our pilot's vast experience was called upon to land the plane through the mist at 6am. The activity on the river, as the soft early morning light broke through the mist, was as spectacular as anything I have been lucky enough to witness in recent years. There was no point counting the bears as we would lose that count.

The vast majority of good bear images have been taken with telephoto lenses and we recognise the merits of shooting from a distance but I prefer my camera to be close. Standard lenses tell a wider story and that is always our goal. This requires the use of remote controls and a great deal of predicative thinking. It is not exactly a "Hail Mary" approach, but it is low percentage; the default result is to fail. It is the most humbling of assignments.

That's why this moment, at around 6:45am that morning, was so welcome. We could then go home and have a bath.



Standard
Image size: 37" x 77"
Framed: 52" x 92"
Edition Size: 12 + 3 AP

Large
Image size: 50" x 103"
Framed: 65" x 118"
Edition Size: 12 + 3 AP

WET, WET, WET

Katmai, Alaska 2023

I have largely moved my focus away from wildlife over the past few years, but I am in awe of some of the work I continue to see from other photographers in this challenging and crowded space.

One assignment in the wild that still excites me enough to take it on every year is the sockeye salmon run in the rivers to the south of Iliamna, Alaska. It may be an annual summer event, but unlike Wimbledon, the dates are never locked down and so much depends on random variables such as the snow falls in the preceding winter, spring temperatures and the consequential river levels. In the summer of 2023, the salmon started to run about 12-14 days after the median date from the previous 20 years; we had to adapt.

We had some tough days this year, but we also had our moments. This tight portrait, on a miserable rainy evening in very low light, offers a generous level of textural detail. I like working when there is no sun, especially in places like Alaska, as the narrower tonal range removes noise and elevates the subject. I know it sounds counterintuitive to wish for bad conditions, but in the field, I prefer to get wet more than I prefer to get sunburnt.

This picture has a symmetry to it and the bear's eyes are engaged. It was a lucky glimpse of a moment and a passing testament to the camera's capability. The operating performance of cameras has improved so much during my career and no more so than when working in low light conditions. My shutter speed was necessarily low and I was lying flat on a moving river boat, so all I can claim credit for is avoiding camera shake. To be fair, most of what I took that night was rubbish, but you only need one.

Standard

Image size: 43" x 37"

Framed: 58" x 52"

Edition Size: 12 + 3 AP

Large

Image size: 65" x 56"

Framed: 80" x 71"

Edition Size: 12 + 3 AP





BEAR MARKET

Katmai, Alaska 2023

Standard

Image size: 27" x 73"

Framed: 42" x 88"

Edition Size: 12 + 3 AP

Large

Image size: 37" x 100"

Framed: 52" x 118"

Edition Size: 12 + 3 AP

The early bird catches the worm and I remember thinking, when I took this photograph some time before 6am in remote Alaska, that we had been rewarded for our efforts to make our way to this creek long before most sane people are out of bed.

Warm windless summer days are not normal in Alaska and offer threats as well as opportunities. The principal threat is strong sunshine, but also on these days, in the mountains of Katmai, thick mist can form at pre-dawn over the landing lakes and on the previous day visibility had not been good enough for our float plane to land. That can be so frustrating, as by the time the mist has cleared, the sun is high and filming is a bit miserable. The day is a right off.

But we were luckier on this morning and much of the credit for this photograph goes to our bush pilot; he saw a brief clearing over the water and he went for it. We then gathered our gear and walked briskly down to the river where we knew the bears were fishing in numbers.

Five minutes after I took the photograph, the light that makes the image had changed materially, and the sense of mood was gone. That period, just before the sun peaks over the mountains, lasts a few minutes and that is all we had. There is enough light to film, but no harshness from direct sunlight. It is the briefest of windows.

I knew I had something in the can when we flew back to the lodge around 8am, the bears were cooperative and really didn't mind me following them up the river. I needed to be close otherwise the foreground would be loose and I am always wary of that.

As it is, this picture is special to me as there is such a palpable sense of place. It shouts "Alaska" and does so with content that is unusual.

JUDGE AND JURY

Volcanoes National Park, Rwanda 2019

Finding a silverback gorilla high up in the volcanoes in Rwanda in a position offering a sense of place and a wider narrative, is a tough ask. It's effectively a numbers game in that the more times you make the trek, the greater the chance that an opportunity will arise. Until Wednesday of this week, I had not had that break and my records are proof of that after ten trips. There had been ten encounters of course – the rangers and trackers ensure that no trek goes unrewarded – but they have always been in dense forest with little or no backdrop.

Some of the guides and the lead ranger knew my frustration at the lack of depth I was finding and suggested a troop, the Umubano Gorilla Family, that was quite far west of the group of volcanoes. I agreed to give it a go but was curious when I was told that I was the only one to be making the trip this day.

When we set off from the village of Bisate with my guide and porters at 7:30am, it quickly dawned on me why I was alone – this was going to be one hell of a climb – and we were already at 9,000 feet. Normally the wall crossing to the rainforest is about 20 minutes from a drop off point and on Wednesday it took 90 minutes – all uphill. For mountaineers this would be a piece of cake, but I would be the first to admit that I am no mountaineer.

Anyhow, it was good for me and when we reached the wall and looked up to the rainforest, I could see why the area had potential – there were plenty of ridges and lookout points. It was still dense, but there seemed more room to breathe in places.

I left most of my gear with the porters and took just one camera and my trusted 58mm lens. I wanted to roll the dice a little and also be nimble. When we reached the troop, they were on the move and I focused on the lead silverback. And so it was that I got my moment. The perspective was exactly what I was looking for.

I want to thank the team that looked after me on the way up and indeed on the way down. This certainly was a team effort – it's "no country for old men"!

Standard

Image size: 37" x 44"

Framed: 52" x 59"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 67"

Framed: 71" x 82"

Edition Size: 12 + 3 AP



KONG

Volcanoes National Park, Rwanda 2019

I have travelled north from Kigali to the Volcanoes National Park in Rwanda six times over the past eight years and I have generally failed to come home with anything that does Africa's "Jurassic Park" justice. There are many reasons including, of course, my own ineptitude.

A big issue is that these magnificent mountain gorillas are only accessible in mid morning and if the sun is out, the rainforest floor is not an ideal canvas on which to work – it's a nasty cocktail of overexposed and underexposed. Then there are compositional puzzles – it is difficult to have a sense of proximity and a sense of place in the same image – the forest can be exceptionally dense and this works against offering a wider contextual narrative. In my experience, it does not pay to be greedy visually here.

Thirdly, the encounter is so other-worldly that it takes time to work out what to actually do with the camera and every cameraman, no matter who they may work for, only has an hour to work. It can be a battle against time with a troop of 22 or more gorillas to think clearly about what to do.

So before I arrived late-notice on Monday, a few decisions had already been made. We would go when the chance of cloud cover was best and we would only focus on the lead silverbacks. Most importantly I knew there was no point in deciding prior to the hike what lenses to take, as we would have no idea what sort of topography the trackers would find the gorillas in. But I knew I could leave some gear half way up the mountain and then work with whatever the layout dictated. In other words, this year the goal was to be spontaneous and not prescriptive.

Standard

Image size: 37" x 41"

Framed: 52" x 56"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 62"

Framed: 71" x 77"

Edition Size: 12 + 3 AP



MEMBERS ONLY

Simien Mountains, Northern Ethiopia 2018

On most assignments, I tend to travel with a full range of Nikon prime lenses – albeit tilted to their wide angles. But in March, when I travelled to the spectacular Simien Mountain range in northern Ethiopia, I travelled light as intuitively I knew that I only needed to take my “go to” 28mm wide angle lens.

The reason for this was two fold – firstly I knew that the views are so majestic and biblical from the 12,000 foot peak of the escarpments, that any image that didn’t convey this narrative would fail. Secondly, my research had repeatedly told me that with the right local guide, the gelada baboon would not only be found with ease two hours after dawn and two hours before dusk around the escarpment edge, but also that proximity would not be an issue. This made the 28mm lens an easy choice.

The air is thin at 12,000 feet and I was glad of a light camera bag. But I still found myself easily out of breath and grumpy because the mornings were simply not working. The view down from the escarpment takes the full brunt of the morning sun and the gelada’s eyes narrow and squint when facing the sun. I never like working “with the light anyway”, but it was clear that the big opportunity for the preconceived shot would be from 5pm onwards. The gelada is the most decorative ape in the world – its beauty can’t be compromised by harsh light.

On the Sunday afternoon, there was a torrential rain storm and I had all but given up for the day but around 4pm the rain and thunder stopped and the escarpments were slowly brought to life with shafts of low late light. And so it was that we left the comfort of our dry camp and in one precious moment, I had the perfect encounter with a male gelada in exactly the kind of spot I would have dreamt of. Better still, the rain had transformed his hair from its traditional style into an electrified one. A bit like my shot, Grumpy Monkey, from a few years back, freak weather has given the image the edge.

I do my job for moments like this. This photograph – as well as any I have taken in the past few years – hammers home the diversity of our planet. The human was trespassing in the ape’s mountain kingdom. His eyes say everything – the conviction of proprietorial residence for sure, but also dignity and resolve. Meanwhile to me, they will always remind me to never go anywhere without a 28mm wide angle lens.

Standard

Image size: 37” x 40”

Framed: 52” x 55”

Edition Size: 12 + 3 AP

Large

Image size: 56” x 60”

Framed: 71” x 75”

Edition Size: 12 + 3 AP



The Siberian

Heilongjiang, China 2024

I have been deliberating about photographing a Siberian tiger in the habitat that defines it for several years, but northern China – where I took this image – had, until recently, been out of bounds for foreigners since Covid. Even now, it is not the most welcoming of places. It's a long way from home, English tongues are rare and, in the winter, it can offer indecently low temperatures.

The starting point of my interest in this project was that these cats are not just the most visually arresting animal species on our planet, they are also the most dangerous. They will kill a human in eight seconds and do it for fun. The trade-off between safety and proximity was at the heart of this project; I needed to be close and work with a lens that would afford context, but I also needed to be safe.

Two decisions were important in the process of making this picture. The first was to allocate a good amount of time in the north and wait for flat light and snow. Many days in the Siberian winter are played out under high pressure weather systems of freezing temperatures and dry and bright skies. This was not what I wanted. I needed moisture in the air and flat light and snow. That would mean either getting very lucky or waiting. I waited. It is very cold up there, but it doesn't snow as regularly as it does in western ski resorts.

The second decision was to work closely with the Chinese authorities and, in retrospect, this brief encounter was only possible because of the help of two or three extremely influential Chinese people. I am reminded that access is a key word in photography and this is normally achieved by investing in people. My charm offensive with my Chinese contacts was several months long. My team knows who they are and their stature within China, but no one else needs to know.

The question that I will be asked about this picture will simply be "how on earth did you get it?" My answer would be two-fold. I was in a bespoke vehicle with a lower window opening, smaller than a tiger's head, but larger than a camera lens. The second part of the answer is more important: it was by showing China and the Chinese some respect. Without that there was no chance. I know some people will criticise me for working with a country with a questionable record in conservation, but life is too short and I am an artist first and foremost.

The evolution of species is quite remarkable. Look at those tiger stripes and the colouring of the tiger and then look behind him. Now that's clever camouflage. Well done to whomever sorted that one out!



Standard

Image size: 36" x 77"

Framed: 51" x 92"

Edition Size: 12 + 3 AP

Large

Image size: 48" x 103"

Framed: 63" x 118"

Edition Size: 12 + 3 AP

78 DEGREES NORTH (Color)

Svalbard, Norway 2017

I should start by saying I have generally been disappointed by my own work with polar bears in Svalbard. This is a giant's kingdom and my images from previous trips have been too marginal to do either the giants or their kingdom justice. Luck evens itself out, but nature can seem cruel in its distribution of content and, in this barren archipelago, I don't recall many favors until June 2017.

There is no doubt in my mind that this photograph of a big male polar bear lends weight to the contention that wildlife photography does not have to be reportage – it can be art. The photograph is elevated rather than weakened by the negative space and the bear's anonymity. Since 2011, I have spent more than 30 days shooting in Svalbard and this is my favorite image of a polar bear in this part of the Arctic. Indeed, the more I look at it, the prouder I am. As my fellow Scottish photographer and friend the great Harry Benson once said, "Great images can never be repeated." Others will decide if this is a great image, but it certainly won't be repeated.

The distinctive pads on the sole of his foot immediately grab the eye. The central pad, which resembles the Nike "swoosh," is the epicenter of a photograph that owes its differentiating content entirely to this right foot. The image is made complete by its own lack of completeness; the storytelling is started by the camera and finished by the viewer. We are asked to finish the story, not just read it, and the spartan economy of the narrative helps along the way. Less is more in the Arctic. Its beauty is in its simplicity and the enormity of the white detail. It conveys a true sense of place.

Standard

Image size: 37" x 57"

Framed: 52" x 72"

Edition Size: 12 + 3 AP

Large

Image size: 56" x 72"

Framed: 71" x 102"

Edition Size: 12 + 3 AP





NEW TESTAMENT

South Sudan 2022

Standard

Image size: 34" x 77"

Framed: 49" x 92"

Edition Size: 12 + 3 AP

Large

Image size: 46" x 103"

Framed: 61" x 118"

Edition Size: 12 + 3 AP

New Testament

South Sudan 2022

"In retrospect, my photograph Mankind, taken in South Sudan in 2014, was a stepping stone in my career. It was authentic, it had a biblical scale to it and could be looked at for a long time. Haunting and hellish one minute and serene and ethereal the next. Mankind elicited an emotional reaction despite how foreign the subject matter was.

The editions of the picture sold out quickly and the hammer price at Sotheby's of \$78,000 was then a record for my work. Since 2014, awareness of my art has grown materially, and I am sure this powerful image has played a role.

It was taken at a dangerous time in South Sudan's short history and recently, during 2019 and 2020, the violence got worse. It simply was not safe for foreigners as many areas were loosely governed and guns were around every corner. It was sketchy at best and downright toxic at worst.

Since 2021, some calm has returned and tribal skirmishes in the cattle camps are now less common. I thought it was time to return. After all, I'd had eight years to think about what I could do differently. Cameras have certainly improved and I have a further eight years of experience under my belt. I had also maintained contacts in South Sudan, in particular with those in charge of the large cattle camps to the south of Rumbek. This is no place to go without inside help, security protection and best in class field logistics. There must be a plan and there must be attention to detail.

But I knew it would be a mistake to go back and try to copy what I did eight years ago; it would hint at a lack of creative progression and courage. I needed to do better and offer a new story, to go backwards would be damaging at many levels. I had been preoccupied by that fear for some time and I knew that I had to be bold.

The Lakes areas of South Sudan are just about on a map, but way off the grid for most. It is the most basic of existences and the only material source of employment is the cattle camps. In 2014, I filmed near the town of Yirol in a camp on a Nile tributary, but this time I wanted to travel further into the interior and find an even bigger camp on the way to Rumbek. My premise was to play on scale and my leaning was always to go bigger not smaller. I am always greedy in the field. The Dinka tribe are the world's tallest people, their cattle camps are the biggest of their kind and the cattle horns are Jurassic. This is a place to play on the word "big".

My picture, Mankind, had novelty factor because it delivered such an emphatic sense of scale and place. Whilst I was nervous of treading old ground, familiarity is a friend not a foe, that's why we often use the same talent in our storytelling. I needed to go one step further than I had in 2014, without losing any small individual stories within the image. My sense was that there needed to be even more of a visual overload in the frame and I found it difficult in my preconceptions to escape from the word "panoramic". The local chiefs and the head of police knew where to take me and my security detail knew how to keep me safe. I would go into largely uncharted land where the Dinka had established a camp of over 10,000 cattle.

I have often thought that a photographer in the last eight years would go and try and take their own version of Mankind, but I haven't seen any. Every week I see monochrome photographs of the big elephants of Kenya, many embracing a ground-up approach and then the prints are framed in black wood with a white mount, edition number on left, signature on right. All come with a nice little narrative. Some of this work is excellent, but I think the market may be a little saturated. I am reminded of Warren Buffett's wonderful prompt, "if you see a bandwagon, you have missed it".

But no work is coming from South Sudan and I think I know why. The simple question is where on earth does a first-time visitor start on the logistics? With East African wildlife, all a photographer needs are a jeep, a guide and some nice camera gear and away they go. Sundowners in their \$400-a-night camp at 6:30pm and then 1,000 photos to download. I am not sure Anthony Bourdain would have approved.

South Sudan is a very different gig and the discomfort of staying in a room costing \$5 a night and eating a meal for \$1 whilst security costs \$2,000 a day, is compensated for by the comfort of knowing that there is a chance of authenticity. For an artist, that is pure gold. I question whether anything is truly novel these days; all creation is influenced by what we have seen elsewhere, but this terrain is not well trodden.

I was excited to arrive in South Sudan and even more excited to leave when the job was done. In Kenya, my emotions are much more compressed because it is so mainstream and that is something with which I am increasingly uncomfortable. In my journey, I need to push on and accept challenges and this week was certainly one.

There is about a 40-minute window for this kind of image; basically, the time between the cows returning to camp in late afternoon and half an hour before sunset. The hope, of course, is that there is direct sunlight. On a dull day with full cloud cover, the light can't bounce off the smoke quite like it does here.

There was some maths involved in determining the best height for the ladder that traveled 500 miles with us; too low and there would not be enough depth and too high and we would lose immersion. I know not to fear long thin images, after all, The Bills is our most popular photograph of the last two years.

And so, to the name, The New Testament. It struck me that evening in the cradle of Mankind that the sensory overload in front of me was a metaphor. As our world spins ever faster, with kids addicted to celebrity culture and social media, students cancelling history and adults divided on so many issues, the world of the Dinka cattle camps has never really spun. There is continuity, simplicity and happiness. The scene I saw has been replicated for 2000 years. Most of us don't know what world will exist for our children, but the Dinka do."

HILTON

CONTEMPORARY

CHICAGO | River North
716 N. Wells
Chicago, IL 60654 USA

CHICAGO | Bridgeport
Morgan Arts Complex
3622 S. Morgan Street
Chicago, IL 60609 USA

LIBRARY | EVENTS | PROJECTS
Morgan Arts Complex
3622 S. Morgan Street
Chicago, IL 60609 USA

Located in Chicago's River North and Bridgeport Art Districts, Hilton Contemporary specializes in modern and contemporary paintings, works on paper, mixed media, sculpture and AI digital works with a special focus on photography. Featuring internationally known artists from the United States, Northern Europe, the Mediterranean Region and the Middle East.

"Hilton Contemporary is a strong proponent of the art of Photography and Film. We do not see a divide between the two disciplines as they are the most immediate and indelible way to document the history of cultures, of people, of nations and our planet. Whether it is the history of our film industry that has changed the way we see our world, or artists making history by using FILM, moving or still, Hilton Contemporary seeks to initiate a dialogue, to bring awareness to the contemporary issues of our times."

www.hiltoncontemporary.com
info@hiltoncontemporary.com
+1.312.852.8200



HILTON

CONTEMPORARY