

CHRIS FALLOWS

Ocean. Air. Earth.



START_{NET}
SAATCHI GALLERY

THE 11TH HOUR

This exhibition, *'The Eleventh Hour'* represents a crossroads at which we as humanity currently stand. Do we choose to conserve that which is wild, or will we be left with only archives upon which to reflect?

Just 25 years ago I discovered the famous breaching great white sharks in South Africa. Now, in the evolutionary blink of an eye, they are gone, decimated by over-fishing and prey depletion. I see the same situation being replicated across all realms of wildlife, be it Ocean, Air or Earth.

The collection comprises twelve works representing the hours of a clock. Eleven of the works are monochrome, reflecting what I have witnessed and photographed during the past twenty-five years, from being at arm's length from 45-kg tusker elephants; spending thousands of days in the company of the most celebrated sharks on the planet, to having 3.5-metre-long wandering albatross wings draped over me as they engage in a mating ritual.

The twelfth work represents the final hour and is celebrated in colour. It symbolises hope and the need to change our ways if we are to share this planet with anything other than our own kind. For this work, titled *'The Fig and Elephant'* I chose a stately bull elephant standing peacefully under a huge fig tree. These two monumental symbols of the natural world both face enormous pressures, from poachers' guns to drought and global warming.

Yet for this brief moment in time, they stand alongside each other at peace, a poignant reflection of what we stand to lose.

The choice is ours to make. The clock is ticking ...



CHRIS FALLOWS

South African-born Chris Fallows' work represents authenticity, intimacy and emotion. The engaging manner in which he photographs his wild subjects bears testimony to the decades he has spent in some of the world's most remote regions, uniquely working in all three realms of Ocean, Air and Earth.

Fallows' work has appeared in more than 60 international documentaries with the BBC, National Geographic and Discovery Channel.

Released in July 2020, Fallows' Limited Edition includes some of the world's most recognisable Fine Art wildlife photographs. It is a timeless reflection of global shifts towards sustainability and co-existence and is receiving widespread acclaim.



AIR JAWS



If you asked me to envision the ultimate image of a great white shark, this would be it: a large animal in full hunting mode, beautiful white belly exposed and mouth open. A magnificent super predator doing what it does best.

I shot this image in 2001 in the heart of Seal Island's prime predation zone, and very quickly the iconic shot climbed the tiers to become the world's most famous shark photograph. With well over 500 covers, publications and high profile uses, there are few wildlife images that rival its impact.

I remember the day I shot the image like it was yesterday. We had a small film crew joining us on the morning of 17th June 2001. June is typically a high-season month for seeing the now-famous predation and breaching activity around Seal Island. As such, we had expectantly been waiting for action, but after several hours of watching seals and towing a decoy, we were beginning to lose hope.

We were coming down the western side of the island through the known hotspot of Sector 4. By this stage, we were all tired: holding a big camera and lens in front of your face for hours on end, day after day, week after week, takes its toll. Your concentration can't waver for second, as ultimately the action may last for just 7/10ths of a second, if you are lucky.

What makes it even more important to concentrate is that for shooting high impact imagery of sharks and other marine wildlife, we have custom-designed our boats to allow me to shoot at almost water level. This means you get absolutely no warning of when something might come rocketing up through the ocean's surface.

In 2001 I was 28 years old; as such my reflexes were about as sharp as they were ever going to be. I had also recently upgraded my gear to be using the Canon IV which, at the time, was the world's

fastest camera, so I had a lot going for me.

That said, nothing can quite prepare you for a fully committed, high-speed breach: one second you are staring at water and the next a magnificent super predator is flying through the air. The success or failure lies in how quickly you pull the trigger.

Even though it happens in the blink of an eye, you register what you have seen. Remember, this was in the time of film: no scrolling on the back of your DSLR to see what you got; you had to rely on what you thought you may have seen. I knew what we had just witnessed was amazing, and the details of a very large shark performing a full-frontal, mouth open breach were quickly confirmed to us by the playback of the film crew.

It was then time to go to the lab. It was late on a Friday, which meant an agonising wait until Monday, when all would be revealed. I spent the weekend contemplating all my possible mistakes. I knew that the impact of this image would be in the first split second of emergence from the water when the shark had its mouth open. Had I been quick enough to catch this, or had a split-second lapse in concentration cost me?

I remember so well going to the Creative Colour Lab in Cape Town that Monday morning, pushing the lab door open and then hearing applause as the technicians laid my fears to rest. Looking under the loop, I scanned the first slide; it was soft, an incredible image but no good. Why had they clapped? I was shaking with nerves. Then came the second image, the big one – if there was ever an image I had to really be on the button for, this was it ... SHARP! The IV had nailed it!

In the nearly two decades of shooting to follow at the most intense great white shark predation site on earth, we have never seen, before or since, a breach to rival Air Jaws.

MATRIARCH

Elephant bulls are one of the most iconic symbols of the natural world, so it is ironic that it is an older female, smaller in size but not in stature, who leads the herd. It is this female whose day to day decisions forge the destiny, success or failure of the obedient members of her herd.

Herd matriarchs face huge challenges on a daily basis: where to find food and water; how to avoid areas of danger and over-competing with other herds, and how to manage politics with the herd. Their decisions forge the destiny, success or failure of the herd. It requires bravery, sound instincts and a lifetime's experience to keep family members alive.

Matriarch and breeding herds are often stressed, nervous and are highly protective of their young. As such, these herds are the most dangerous to approach. Unlike the generally docile heavily tusked bulls who have calmed down over the years as their testosterone levels have waned, the matriarchs never relinquish their responsibility.

In most large areas in Africa where large herds of elephants still roam, breeding herds are given a wide berth, as their unpredictability in defence of their kind makes getting close to them a dangerous risk. Yet in Amboseli, a Kenyan national park lying in the foothills of Kilimanjaro, matriarchs and their herds have a distinctly more relaxed disposition, having spent years of relatively peaceful co-existence with humans and daily interaction with tourist vehicles.

Once in a while, you get a female who is not only

the queen of her kind but also adorned with magnificent ivory more commonly sported by her mature male counterparts.

I had watched this truly magnificent female foraging with her herd for a long time, and in doing so had allowed her to get used to my presence. There are few like her, and I knew how special it was to have a chance to photograph her.

When she was still some 40-50 metres away, I slipped quietly out of our vehicle and, staying in its shadow, took a very low position to allow for a dramatic photographic angle, then waited for her approach. She knew I was there but because of my slow and unthreatening movements, she led her herd right past me, just 2 metres away, keeping herself between me and those who trusted her for protection.

I crouched on the ground, looking straight up at her beautiful, almost symmetrical rapier-like ivory extending almost to the ground in front of me. Almost apologetically, I tripped the camera's shutter, which she acknowledged with a baleful glare down at me, but she did not alter her posture or her path.

I was shaking with excitement, not just at being so close to her and also poignant reflection on how trusting these animals can become if we treat them with respect.

Matriarch is as much about the majesty of a magnificent female leader as it is about the giant stature of a creature who is all too familiar with the afflictions that humans have brought to bear on her kind, yet still willing to engage in the hope for change.



Saatchi Exhibition size: 118cm x 83cm (46.5" x 32.7")
Available in size: 173cm x 120.6cm (68" x 47.5")



CARPE DIEM

With the coming of the light comes the great predator who, from his dark watery world, knows that the crimson colours heralding the new dawn also herald a time to hunt.

On many trips to Seal Island over the years, when scanning the seas whilst we approached I was often lucky enough to see a massive great white shark silhouetted against the brilliance of the morning light as it took flight during a predatory hunt. You needed to be looking at the right spot at exactly the right instant, as it was always a fleeting, brilliant moment lasting no more than a split second. The memory of the sight, however, lasts forever.

For years, I had tried in vain to capture such a moment until this particular winter's morning, when all the key ingredients came together for that fleeting split second of golden brilliance.

I remember lying flat on my stomach waiting, hoping and calling on a higher power to deliver such an opportunity. It was a particularly beautiful sunrise that morning and when the shark leapt, I knew it had the potential for a uniquely beautiful image.

Few sights in nature are as exciting as a soaring 1000-kg great white shark, and when the sight of one leaping is made even more brilliant by a glorious sunrise, well, all you can say in thank you for the opportunity.

Saatchi Exhibition size: 173 cm x 114.5 cm (68" x 45")
Available in size: 118cm x 78cm (46.5" x 31")

WARRIOR

Location: Central Kalahari Game Reserve, Botswana.

Contrary to popular belief the life of a male lion is not easy. Although male lions are more often than not seen lying down or commandeering the spoils of their lionesses' hard work, when their call to action comes, it is usually extremely hostile.

To become King in the lion world is no easy task: it requires tenacity, great strength and courage as well as good strategy and just sheer luck. The luck is down to being born with a few strong male siblings with whom to forge close brotherly bonds. These bonds and coalitions are especially important when defending their territories and prides, as the more firepower you have to take on any challengers, the better your chances are of staying alive and siring more offspring.

This magnificent Kalahari black-maned male lion was in the prime of his life and one of two males who held sway over territory in the Letihau region of the Central Kalahari Game Reserve. This particular area is about as remote a location as any that can still be found in Africa. For hundreds of kilometres it is just you and whatever you cross paths with.

I encountered the Warrior on one of his routine territorial patrols, where at strategic points he would scent-mark bushes, trees and other important features that would be recognised by any challenger as a boundary not to be crossed.

I remember lying flat on the ground as he approached where I lay. I dared not trip the shutter until he was very close as I knew from previous experience how that simple sound could result in an altering of course. And I needed him to come as close as possible. When he was just 20 metres away I took my first image. He cocked his head for a second and then kept coming. A few more paces and I fired again.

This time he stopped, picking up the direction of the sound and the source from which it came, which was me. I lay there with this regal male lion staring at me with curious golden orbs, weighing up his next move to the intruder in his kingdom. After several seconds of watching he started approach and then when only a few metres away, he slightly altered course, head down and apparently indifferent to my presence.

I was neither a threat nor a challenge: merely a curiosity in his line of duty.



Saatchi Exhibition size: 118cm x 79cm (46.5" x 31.1")
Available in size: 173cm x 113cm (68" x 45")

THE PEARL



"Pearls don't lie on the seashore. If you want one, you must dive for it." – (Chinese proverb)

The sound of the wolves coming shouldn't frighten you into hiding. Rather, when you hear them coming you need to run faster, feel the wind in your face and climb even higher. Embrace the fact that they still find you worth chasing. Such is how I take images of breaching great white sharks.

Ever since I was first able to capture the world's first images of great whites leaping out of the water in 1996, I have striven to devise new ways to stay ahead of the pack: designing boats which allow me to shoot low angles; being towed behind our boat on a sled to get closer to the subject, and diligently using whatever palette nature provides by way of clouds, waves and vistas to create a canvas worthy of such a compelling subject.

In 2008, I took a wide-angle image of a great white breaching at Seal Island in False Bay, titled the *'Essence of Seal Island'*. To this day it is one of my favourites. It incorporates a fantastic moody element, with a large great white performing a spectacular 3-metre-high breach. To get so low to the water and have a great white breach so close to your boat is immensely difficult. Nor is it every day that you get an almost perfect shark profile at the apex of a jump against the backdrop of a spectacular stormy sky.

Nevertheless, I always felt I could do better. I wanted to look up to the shark from water level, never down, and spent thousands of hours lying on my belly, camera in hand, waiting to recreate the shot. Although I came close I could never surpass that shot. Then I designed a mini sled to carry my camera. Being smaller, it was less distracting and therefore less of a deterrent to the sharks, but furthermore it rode just a few centimetres off the water with my camera completely exposed inside a 3-sided box.

The plan was to tow the decoy close to the sled and get the most spectacular angle possible of a shark taking to the air in a predatory burst of flight. One bad wave or chop, one big splash, or a shark hitting the sled itself would have meant game over for all my gear. It would be an extremely high-risk image to capture, and one with a low percentage of likely return, but if it worked, it would be hard to beat.

For days we towed the sled with agonisingly close moments when

I was convinced I had drowned my camera in the ever-present chop. We knew there were great whites in the area, but they were not interested and didn't push home an attack on the decoy.

On the penultimate morning of a two-week Discovery Channel Shark Week film shoot, the dawn brought an ominously moody sky, which was exactly what I wanted: a scene lending depth, emotion and drama to the image. The stage was set.

It's the finer details that lift an image from good to great. Coming down the west side of the island, I wanted to keep a little of the seal-encrusted island in frame to accentuate the interesting element of the prey in frame and put the situation into context. It all looked too good to be true; we had the perfect canvas but no subject.

Then, WHOOSH ... it happened! A torpedo-shaped head broke the ocean's surface, followed by pectoral fins and finally the entire body of a great white shark, arcing 3 metres clear of the water. I pressed the trigger for all I was worth, hoping, praying, that the signal would be relayed, and that the camera would fire. Then the shark slammed back into the sea, leaving a torrent of water cascading over my camera. My sled was bobbing about and the decoy surfaced, still intact. Not sure whether I had captured the shot, I looked away to the captain, and in that fleeting moment of distraction, the shark jumped for a second time - another spectacular breach. Aaargh! I'd missed it! I consoled myself that I had at least pushed the trigger on the first breach. When we pulled the sled in, the camera was covered in water but it was working and, remarkably, I could still hear the shutter going. I trembled as I began to scroll through dozens of test shots ... WOOOHOOO! An incredible stroke of blind luck had allowed me to get not only one, but two incredible moments as the camera's trigger had jammed open!

The first breach, 'The Pearl', symbolises a career of pushing boundaries, trying new things and never being afraid to take high risks. It also is a reflection of a life working with predators, getting to know them, understanding what their comfort levels are and what the thresholds are within those comfort levels. I truly feel that with this image I am taking my audience into the ocean with the shark at eye level and showcasing the athleticism of the incredible great white shark in all its predatory glory.

Saatchi Exhibition size: 118 cm x 80 cm (46.5" x 31.4")

Available in size: 173cm x 117cm (68" x 46")

THE INQUISITION

Location: Central Kalahari Game Reserve, Botswana.

When you have predators close at hand in a wild environment; when you are outside a shark cage or away from a vehicle without a weapon, you feel an intense heightening of your senses. You are alert and profoundly aware of your vulnerabilities. You are also very much in tune with any creature that is watching you. In the wild you are either predator or prey, and the signals you give off as a human often dictate whether you are on the menu or reading it.

When photographing lions in the wild, I love to get a low-down perspective and often find myself lying in thorns, mud or worse in order to get that feeling of making contact with my subject.

On this occasion, deep in Botswana's Central Kalahari Game Reserve, we had come across a pride of lions resting in an open patch between vast fields of tall grass. What set this pride apart from many others I have

worked with was that rather than being cautious or indifferent to my presence, they were alert to opportunity: they saw a living creature lying on the ground and they saw potential prey.

Shortly after this shot was taken, the magnificent lioness who had so attentively watched me slunk off into the grass and proceeded to stalk slowly to where I had been lying. By this point I was alert to what was happening and had slowly backed off to our car and climbed back inside. Not thirty seconds after I had quietly closed the driver's door she emerged from the tall grass and proceeded to sniff and smell exactly where I had been lying.

This was one of those very few occasions in my time with predators that I had felt uneasy and relied on my senses as well as watching the behaviour of my subjects to warn me of impending danger.



Saatchi Exhibition size: 118cm x 81cm (46.5" x 32")
Available in size: 173cm x 119.4cm (68" x 47")



ABUNDANCE

Location: St Andrews Bay, South Georgia Island

In today's rapidly changing world, nature invariably takes a back seat and is exploited beyond any sustainable level.

Not so long ago, there were over a million elephants and bison roaming their respective continents, and herds of Springbok would take days to pass through South Africa's arid Karoo. Sadly, such days are a thing of the past, but there remain a few, often isolated places where human footfall is scant. It is in these places where the fortunate few who visit them can glimpse what life on earth must have been like before the human pursuit of "progress" began.

Having travelled the length and breadth of the planet, there is one such place that stands out to me: South Georgia Island, a tiny speck in the ocean over 1,600 kilometres east of South America. It is here, on this 160-odd kilometre-long island, where some of the greatest densities of marine wildlife on the planet are to be found. With jaw-dropping

scenery and a history that tells tales of incredible survival, cruelty and over-exploitation, you find one incredible bay after another crammed with penguins, seals and sea birds.

I will never forget the first time I set foot in what must be the jewel in South Georgia's crown: St Andrews Bay. With a gentle offshore wind blowing, it was the cacophony of sound that we could hear from our boat's cabins that first made me realise that what I was about to see would, in all likelihood, be beyond belief. Then, when we came ashore, it was the hustle and bustle of tens of thousands of colourful penguins, nearly a metre high, going back and forth to the beach, carefully navigating a route through thousands of 4,000-kilogram southern elephant seals as they did so. The magnitude of the life before us was truly unimaginable.

I simply sat down, stared, listened and engaged my senses. I was alone in Paradise, away from my kind but surrounded by so many others.

Saatchi Exhibition size: 118cm x 51cm (56" x 20")

Available in size: 173cm x 77cm (68" x 30")

THE LANDLORD

On the ocean floor I am alone, this is how I like to be when I photograph super predators. I need all my senses to be sharp, with no distractions.

Locked, loaded and ready at a moment's notice to unload its full fire power, the Landlord has arrived, and a large great white shark ominously cruises into view. I stand in my unwieldy contraption that is a pioneering attempt at a mobile underwater photographic hide, not knowing what the great white shark's reaction to my presence in its world will be. This is what it is all about, I live for this intimacy with my far superior subjects, these fleeting moments of heightened intensity.

With disdain, the great white does several spiralling investigatory passes close to where I stand, each a little closer and lower than the previous orbit. I feel my pulse quicken. I watch her, and she examines me.

Movement, a heartbeat, a small electronic signature are all cues for her to move closer. Ever bolder now, she builds up courage to gently mouth and bump my cage, not overtly aggressively. This is her way of doing things. Satisfied I am neither food nor threat, she loses interest and seamlessly fades

into her kingdom of swaying forested fronds.

Never quite getting the right angle, and not wishing to frighten or alarm her, I choose to stand still, non-threatening but also not retreating, without depressing my trigger or firing my strobes, which would show off her beautiful and powerful form.

Cursing, I think my chance has gone. Then, fish scatter past me from behind the cage. I turn, she is back. Using the aqueous mist as her smokescreen of surprise coupled with her far superior senses, she had gone behind me, using stealth as her method of deception.

I drop down in the cage, getting as low an angle as I can to enhance the perspective of looking up at her, as well as rightfully positioning her one rung higher on the food chain. This time, she is confident and at last this is my chance as she unerringly comes straight at me. I wait until she is just a metre or two away.

I fire, and see the light caress her snow-white underbelly. She's been seen, so she banks away, mouth slightly agape with that ever-present great white smile, seemingly that tiny bit wider.

This time, the mouse has caught the cat, but the cat knows sooner or later it will collect its rent.



Saatchi Exhibition size: 118cm x 78cm (46.5" x 30.7")
Available in size: 173cm x 118.5cm (68" x 46.7")



CRY OF THE KALAHARI

Penned by Mark and Delia Owens, the inspiring book of the same name chronicles this remarkable couple's seven-year stint in one of the world's remote wildlife refuges between 1974 and 1981.

The Central Kalahari today is still remote. It is still wild, and it still offers an inkling into what life must have been like all those years ago: hyenas as kitchen mates, leopards dropping in for tea and the indomitable Blue Pride of lions as neighbours -this was daily life for the Owens in the fossilised river bed of Deception Valley.

Mark Owens described to me the feeling when after all those years of solitude in the company of these most special of soul mates, it was time to say goodbye. For the last time, he and Delia bounced down their makeshift airstrip in their tiny Cessna and, once airborne, banked to have a last look at the acacia trees under which they had camped for all those years. There, lying in the shade, heads cast skywards, was the Blue Pride. As a gesture of goodbye, Mark tipped the wings of the plane once, sadly knowing they would never return.

I remember how I wept as a boy reading the book and how I wept as a man hearing Mark's

story. Nature and wildlife have so much to offer Humanity, yet in today's endless pursuit of what we term growth and progress, we so seldom give it a chance to reveal itself.

In 2010 Monique and I first visited the Central Kalahari. At 55,000 square kilometres, it is a huge area. At times, there are probably fewer than 100 people in the whole area. You are truly alone. There is no cell phone reception, no TV, no magazines and no social media. It is beautiful. It is peaceful. And above all, it is wild.

I will never forget our first visit to where the Owens had once made camp. After a long, dusty and very hot journey, we finally arrived at a stand of what were the same defiant acacia trees under which the Owens had camped more than 35 years earlier. There, soaking up the warming early morning rays of the sun, was a Kalahari Queen, the most magnificent of lionesses.

It's tempting to suggest she was of the Blue Pride's lineage which decades before had so often sought rest under those same trees. Perhaps she wasn't. Suffice it to say, in Life things seldom happen without reason, and moments such as these have a profound impact on those open to them.

THE FINAL ACT

The great white shark is a predator that impresses us on so many levels, from poise to power; calculated to explosive and many hues in between. There is no other animal on earth that evokes as broad a range of emotions in us, and no other creates such frenzied feverish interest.

As a photographer, I try to create a stage worthy of a performer like the great white shark whenever I have the opportunity. As such, I pay a huge amount of attention to detail in my backgrounds, doing whatever I can to maximise the potential available on each given day. False Bay, near the South Western tip of Africa, is blessed with beautiful scenery, wildlife and vistas. The bay's moody visage is often set alight by shafts of sunlight that squeeze through breaks in clouds as if at the hands of a stage-lighting choreographer.

Observing shafts of light dancing down on a seascape whilst waiting for a predator to spring into action is akin to watching old World War II films where huge, single-beamed searchlights were cast skywards

at night, trying to unveil the approaching enemy warplanes. When I see these opportunities I therefore do everything I possibly can to position my subject in the most beautiful scene possible. There are so many days where I am lying on the deck of our boat, camera at the ready, subconsciously willing the shark to appear, only to be disappointed and left with photo dreams and 'what if?'s as my only spoils.

As a photographer, the beauty is not just in the image itself but also in all the hope and hard work it takes to make it happen, and the rush of delight felt in that split second when it all comes together in a fantastic shot.

This image symbolises one such moment. A beautiful shaft of light burst forth from behind a silver-lined cloud, and in its beam a magnificent great white shark hurtled through a glittering shower of shattered chandelier-like spray.

The star of the show had come to deliver the Final Act of the season, and all who were on board were enraptured with the performance.



Saatchi Exhibition size: 118cm x 79cm (46.5" x 31")
Available in size: 173cm x 114cm (68" x 45")



BROTHERHOOD

In Africa, the sight of a tusker is incredibly special and rare. Recent estimates suggest that as few as 30 of these magnificent elephants still survive. The gene pool that is responsible for the giant tusks is incredibly small, and currently only isolated pockets in East Africa and South Africa remain. The few elephants that bear these massive tusks are often found living together - a band of survivors, a band of brothers, holding the key to a disappearing gene.

When you see *The Brotherhood* gathered together, it is a sight not easily forgotten. I remember the first tusker I ever saw: a gentle giant called 'Mabarule' (ironically, meaning big feet) in South Africa's Kruger National Park. My wife, Monique, and I stayed with him for 6 hours, staring in disbelief at the huge tusks he bore, the larger of which scraped continually on the ground. We watched as the old bull would lift his heavy burden into the fork of a tree and rest his head, taking the weight off his neck and shoulders. The sight of this elephant was the beginning of a love affair, a quest to

see more of his kind and to spend more time with these sentient beings.

A male elephant continues to grow throughout life and as he gets older his tusks grow at an increasingly rapid speed, so his burden is greatest right at the end of his life. With this burden of weight comes the added burden of being the most sought-after target of poachers' crosshairs and hunters' guns. Sadly, the prolific hunting and poaching of these huge tuskers has resulted in many elephant herds becoming tuskless, as genetically tuskless elephants now form the bulk of many elephant populations. There are just too many of their tusked relatives being shot to oblivion and thus unable to pass on the important tusk gene.

Wherever I have had the privilege of spending time with huge elephant bulls, I have always been struck by how docile these particular animals are. It makes the whole persecution of these animals that much more upsetting, for it is these elephants, the most targeted by humans, that appear to be the most accepting of us in their space.

THE FIG AND ELEPHANT

Manna Pools in Northern Zimbabwe is a magical fusion of wildlife and open forests of acacia, fig and mahogany trees entrancingly manicured to the height of the tallest browsers.

Of the hundreds of fantastic days we have spent searching for uncluttered corridors, out-psyching wily pachyderms and lining up our favourite botanical showpieces, the soft washed-out feel of this gnarly Ficus with a beautiful Mana bull etched into the shadows of its boughs, all balanced within the background of an acacia albida forest, is a beautiful marriage of magical elements.

The work is an embodiment of the essence of

The Eleventh Hour in so many ways. Elephants, persecuted for their burden of ivory, face the wrath of poachers' guns and snares, whilst age-old trees suffer at the bite of the saw. Both feel the heat of climate change.

Seeing this sentient old bull resting under the great limbs of a tree that for decades has provided it with shade, shelter and sustenance, and in turn whose seeds he has spread, bears testimony to the balance and symbiosis of nature.

The work is a juxtaposition of fragility and hope, as despite centuries of persecution, magnificent scenes like this still do exist.



Saatchi Exhibition size: 173cm x 115cm (68.1" x 45.2")
Available in size: 118cm x 79cm (46.5" x 31.1")

Canon

"WHEN I BLINK, MY CAMERA CAN'T, AS MUCH OF THE BEHAVIOR I PHOTOGRAPH LASTS LESS THAN A SECOND. FOR THIS REASON, LIGHTNING FAST AUTOFOCUS AND SHARP ACCURATE LENSES ARE AN ABSOLUTE NECESSITY. "THE PEARL ", ONE OF MY FAVORITE WORKS IS TESTIMONY TO THIS, AS THIS INCREDIBLE LIGHTNING FAST GREAT WHITE SHARK BREACH, LASTS LESS THAN 7/10THS OF A SECOND. NO MANUFACTURER WOULD WARRANT AGAINST BEING CHEWED BY LIONS, KICKED BY ELEPHANTS AND SPLASHED BY SHARKS, YET EVEN WITH THIS ABUSE, MY GEAR HAS NEVER LET ME DOWN.

IT IS THUS A GREAT HONOR FOR ME TO BE APPOINTED A CANON AMBASSADOR FOR AFRICA, FOR A PRODUCT THAT IS AS SPECTACULAR AS THE INCREDIBLE WILDLIFE IT PHOTOGRAPHS."

CHRIS FALLOWS, CANON AFRICA AMBASSADOR



GROUNDTRUTH



"The Scott sisters have created a product without compromise, in terms of supply chain ethics and material integrity. Their bags are a byproduct of over a decade of experience as documentary film makers, grounded in investigative journalism and relationship building.

These attributes are not typical of apparel brands, but they, without question, form the foundation of a way of doing business that places people and the planet central to the purpose."

FORBES | June 2020

Shortlisted | Dezeen Wearable Design Award 2020




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CHRIS FALLOWS

— *Ocean. Air. Earth.* —

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