



When we stop listening

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studio: cosmos

It started with one question: Can a photograph move the indifferent to care about cetaceans and their plight? If so, what would such a photograph look like?

A decade later that question was answered with a tap on my shoulder. A humpback whale gently touched my back with the tip of her two ton pec fin to let me know she was behind me. As our eyes locked on each other, my question was answered. I realized at this intimate distance I could make life-size portraits while capturing the most intricate details that make them real in photography.

I brought these portraits to whaling nations. I wanted to know if they held the power to move viewers in these countries. I felt that if it showed promise, then perhaps it could be effective in connecting viewers around the world to issues that have far greater impact on cetaceans.

After carrying out five shows in Norway and one in Tokyo, Japan, I realized that with sufficient time and care, change is possible.

Now I'm turning to Mexico where a proposed LNG plant threatens their waters. I want these portraits to connect citizens and decision makers to what's really at stake.



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