

Photography at Edinburgh Napier University

A Retrospective 2012

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Edinburgh Napier University gratefully acknowledges the contributions of all Alumni.

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Foreword

Edinburgh Napier University is delighted to host a reunion of alumni, to celebrate more than 35 years of its Photography and Film programmes.

Photography has a long history at Edinburgh Napier that parallels the development and progress of the institution. From the City & Guilds qualifications offered in 1964 when it was simply Napier Technical College, to the Napier College of Science and Technology years, from 1974 to 1988, when it offered ONC and HND qualifications. We first offered degrees in 1984 and the college became a Polytechnic in 1988. A further Honours year was added in 1992 when Edinburgh Napier became a University, and our first cohort graduated in 1994.

Like the institution itself, Photography and Film has gone from strength to strength. Since the late 80's it has benefitted from a truly international reputation, welcoming students from all over the world.

Inevitably the last 35 years have seen several developments in the teaching of Photography and Film at Edinburgh Napier. Higher education in the Arts and Creative Industries cannot remain static; it must move with the demands and expectations of contemporary practice. The next stage of development for our programme is its division into two distinct, specialist programmes – BA (Hons) Film and BA (Hons) Photography. Though the Marchmont Campus will close, splendid new facilities will open at Merchiston allowing us to share a campus with complementary disciplines and truly embrace the digital age.

On behalf of the University I welcome all alumni to this event with grateful thanks for your contributions to the exhibition and publication. It is particularly gratifying to see the enthusiastic participation of so many from overseas.

We wish you all continuing fulfilment in your chosen career.

Sandra Cairncross
Dean
Faculty of Engineering, Computing and Creative Industries

Introduction

It has been an enormous privilege to be involved in the teaching of photography at Edinburgh Napier over the last 30 years. With the impending move from Marchmont to new facilities, with new programmes and changing staff, this seems an appropriate time to reflect on a most important period in Photography and Film education at Edinburgh Napier.

A central figure in the establishment and development of photography and film at Edinburgh Napier was David Pashley, who steered the programmes through HND to CNAAC Degree, to Honours Degree in 1992 (when Napier became a central institution). He was also instrumental in the establishment of the first photography gallery in Scotland in 1977 – Stills Gallery, funded by the Scottish Arts Council. When Don McAllester, a highly respected London advertising photographer, joined Napier and subsequently became programme leader of the degree course, it was established as one that catered for those with commercial ambition working to a high technical standard, as well as the aspirations of those who wished to practice photography purely as an art and means of self-expression. McAllester had an important solo exhibition of personal work at Stills Gallery in 1983. This balance between vocational and art practice was to characterise the teaching of photography and film at Edinburgh Napier up to the present day.

The programme team have faced numerous challenges over the last three decades, not least the cataclysmic shift to digital, but in my opinion the most crucial has been a constant: that of philosophy. How does teaching change for example, with the transition from HND, to Degree, to Honours Degree? What distinguishes our programme from that of others in HE and FE? How do we define our programme? Debates will always continue – as they should – about the fine balance of course content because this can never be a fixed entity and must be a continuous organic process.

What has characterised the programme over the last 20 years or so has been an attempt at balancing the commercial and fine art (and demonstrating synergies between the two); the critical and practical; film and photography; the technical and conceptual. In respect of the latter the consensual mantra has been that there is no point in being technically adept if there are no underpinning ideas or intentions, with the reverse being just as true.

Our ambition has been to produce graduates who are visually creative, technically proficient and critically rigorous. It is the eclectic balance of the programme that has enabled graduates to enter a wide range of employment from photojournalism, advertising, teaching

and curatorship, or indeed to use their academic and critical skills, and creative sensibilities to enter occupations apparently unrelated to photography or film.

As a staff we have attempted to provide an environment and nurture a community, of mutually supportive students from a wide range of backgrounds, nationalities and aspirations. Occasionally we have even applied a degree of positive discrimination to encourage this! It has been – and is – a rich and stimulating environment. Particularly we have benefitted over the years from a high proportion of mature students from varied backgrounds, brought together under the umbrella of Marchmont campus. For the teaching staff also, I believe this has been a profound learning experience.

My personal aspiration as a teacher has been admittedly ‘old school’. I have always seen the degree programme in particular, as an educational opportunity, rather than only a training for industry, or indeed the ‘business’ of being a fine artist.

What strikes me as I peruse the contributions to this catalogue, is the wide range of work and ambition. There is not a recognisable ‘Napier style’. Included here are graduates who are now immensely successful ‘commercial’ photographers or film makers, alongside internationally

exhibiting ‘fine artists’, FE and HE teachers, and those who are not visibly employed in photography or film at all, but still make work for ‘the sake of it’. Some contributors combine all of these!

This catalogue represents a very small proportion of the hundreds of graduates who have successfully passed through Marchmont and are making photographic and moving image work. I know I speak for my colleagues when I say that it is our hope that that experience has touched, stimulated and benefitted them – as it has me.

Robin Gillanders November 2012



Allan Shedlock 1982
'Garden no. 4'



Ivor Tetteh-Larteh 1982
'Blue Silhouette'



George Cathro 1983
'Freeway' 1986



Gunnar Gunnarson 1983
'Laddi'. Actor/comedian for Mannlíf magazine 1989



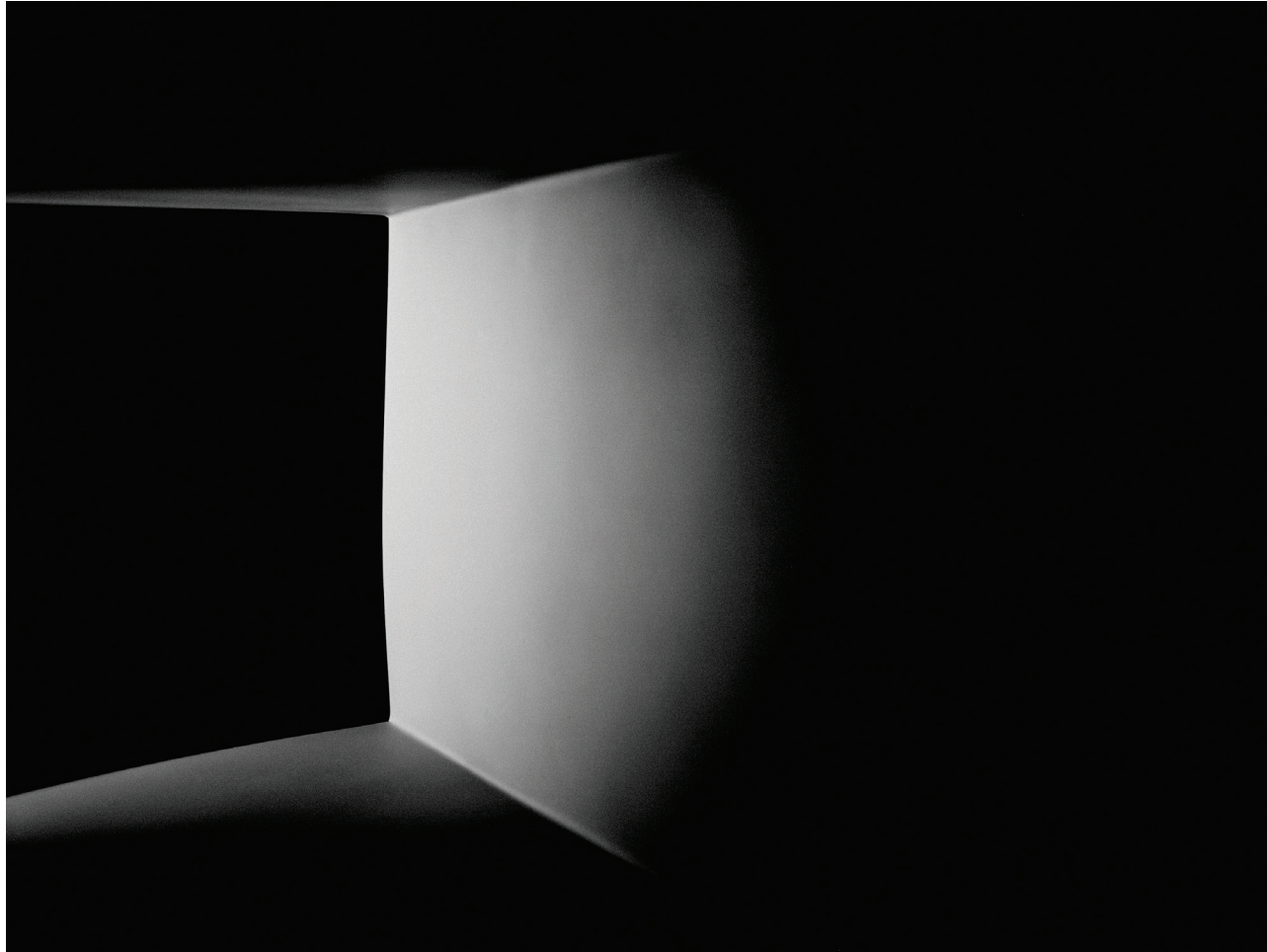
Graham McGirk 1983

'June Brown'



Ewan Fraser 1984

'Forth'



Roseanne Lynch 1984
'cw22' from the series 'Document'



Douglas McBride 1986
'Eala song' - Imagine they knew already, leaving gifts that someone else would find.



Adam Elder 1988

'JK Rowling', author, 1997. Published in Scotland on Sunday.



Anne Rae 1988

PHALAENOPSIS *ART*



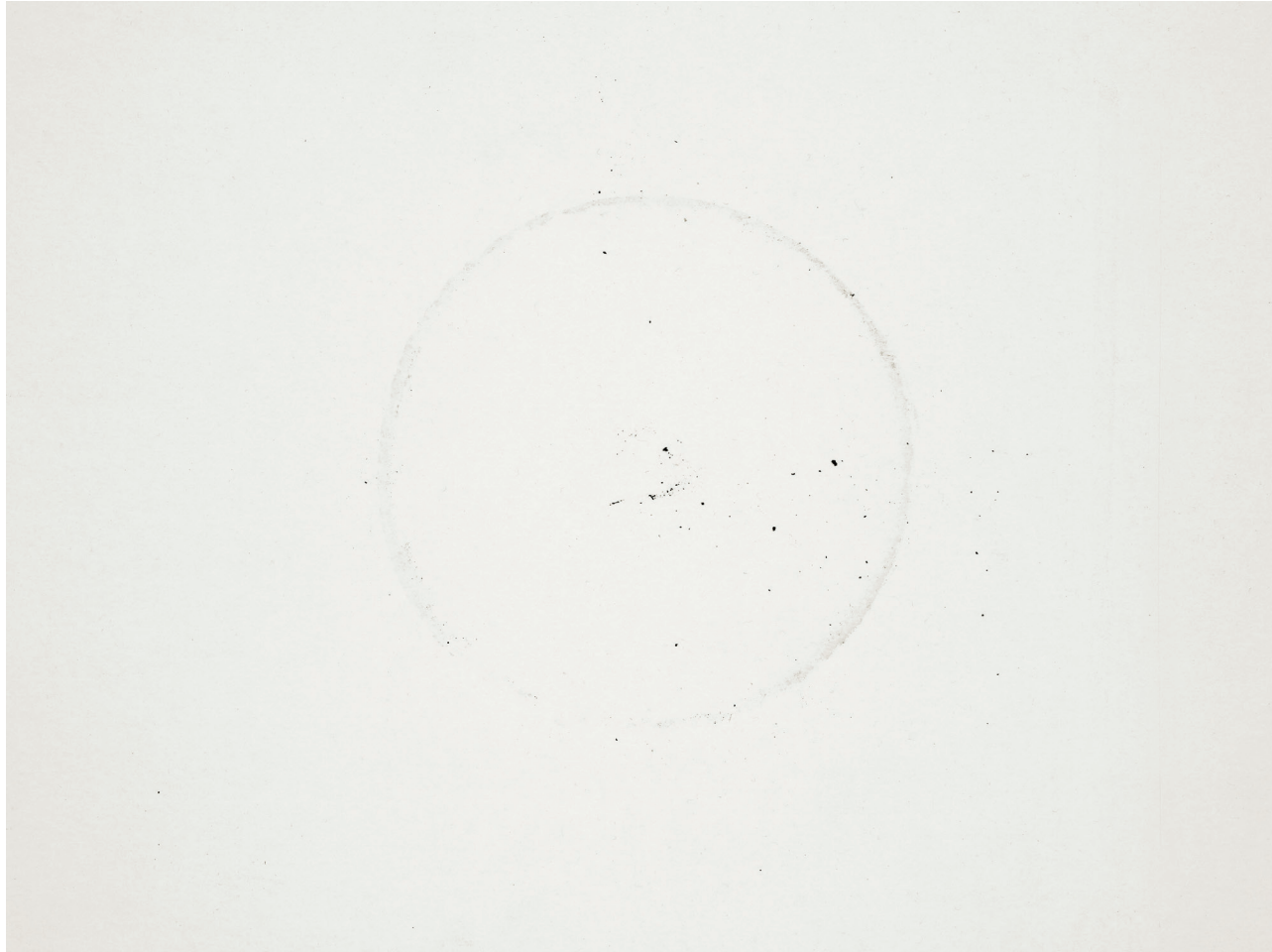
André Ruesch 1988

“Connection” - From the series *“A Murder of Crows (Phase I+II) An Evolutionary Disaster”*



Martyn Greenhalgh 1989

‘Boats moored on the Loire’ 2001



Michael Swallow 1989
'Particles'



Peter Tainsh 1989
'Colin Jarvie, Photographer' Edinburgh 2011



Bjorn Sterri 1990

'Alejandra, Jens Linus and Pablo, Høvikodden, Norway, 2006' Polaroid



Craig Mackay 1990

'Jack White'. Singer/song writer, 2009



Sam Brown 1990
'A Ticket To Ride' 2012



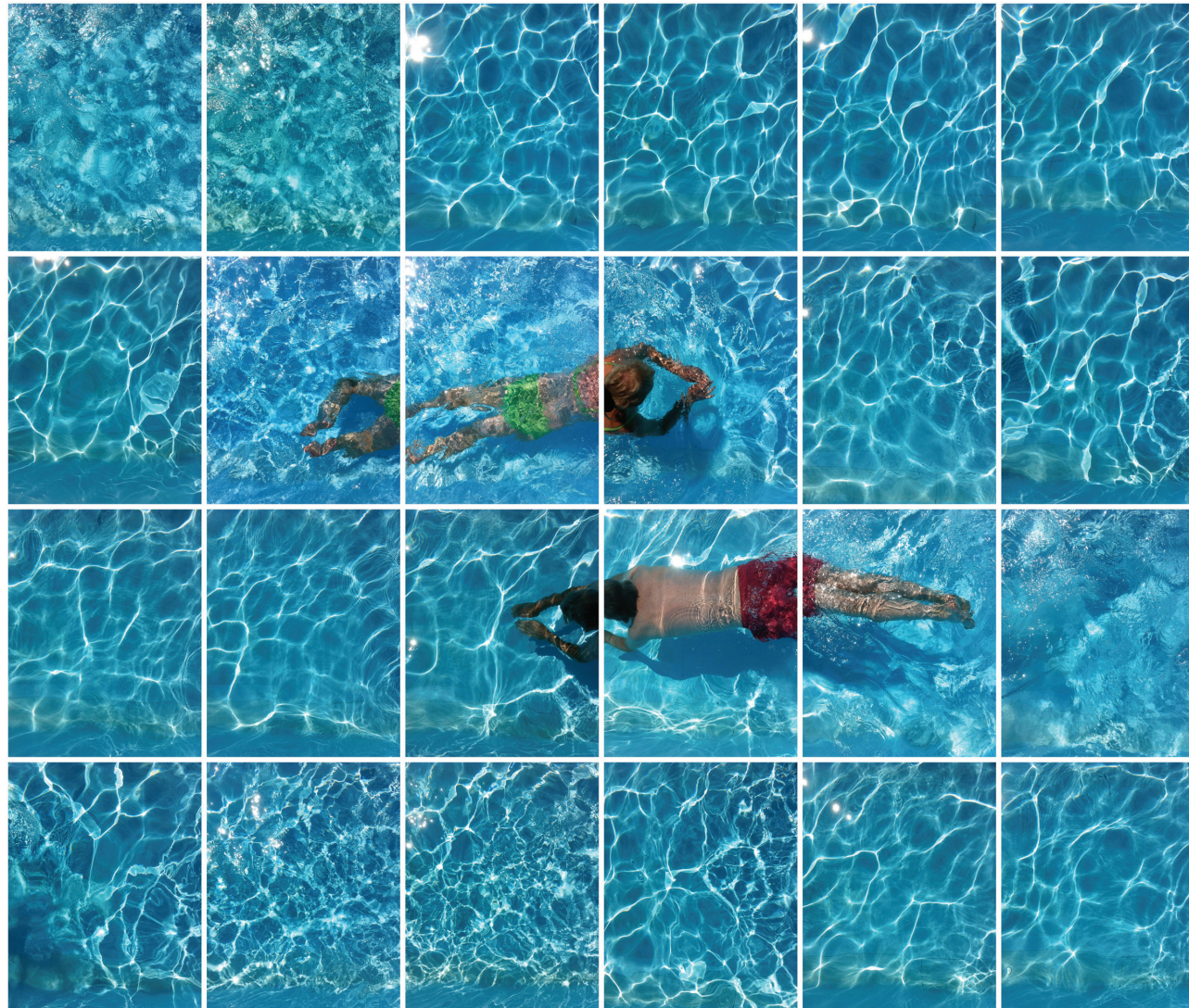
David Eustace 1991
'Steelworkers, Sao Paulo, Brazil 2012'



Hector Heathwood 1991
From the series '*Chiaroscuro*'.



Chris Higgins 1991
'Halcyon Days'



Roddy MacInnes 1991
'Swimmers, Umbria' 2011



Paul Watt 1991
'Victor'. Personal work 2009



Chris Walsh 1991

'The Surfer' - From a series of teenager portraits, 2012



Graham Carnie 1992

'Robin Gillanders, staff' room Marchmont' 1991



Gary Doak 1992

'Infinity Pool', Antigua, 2009

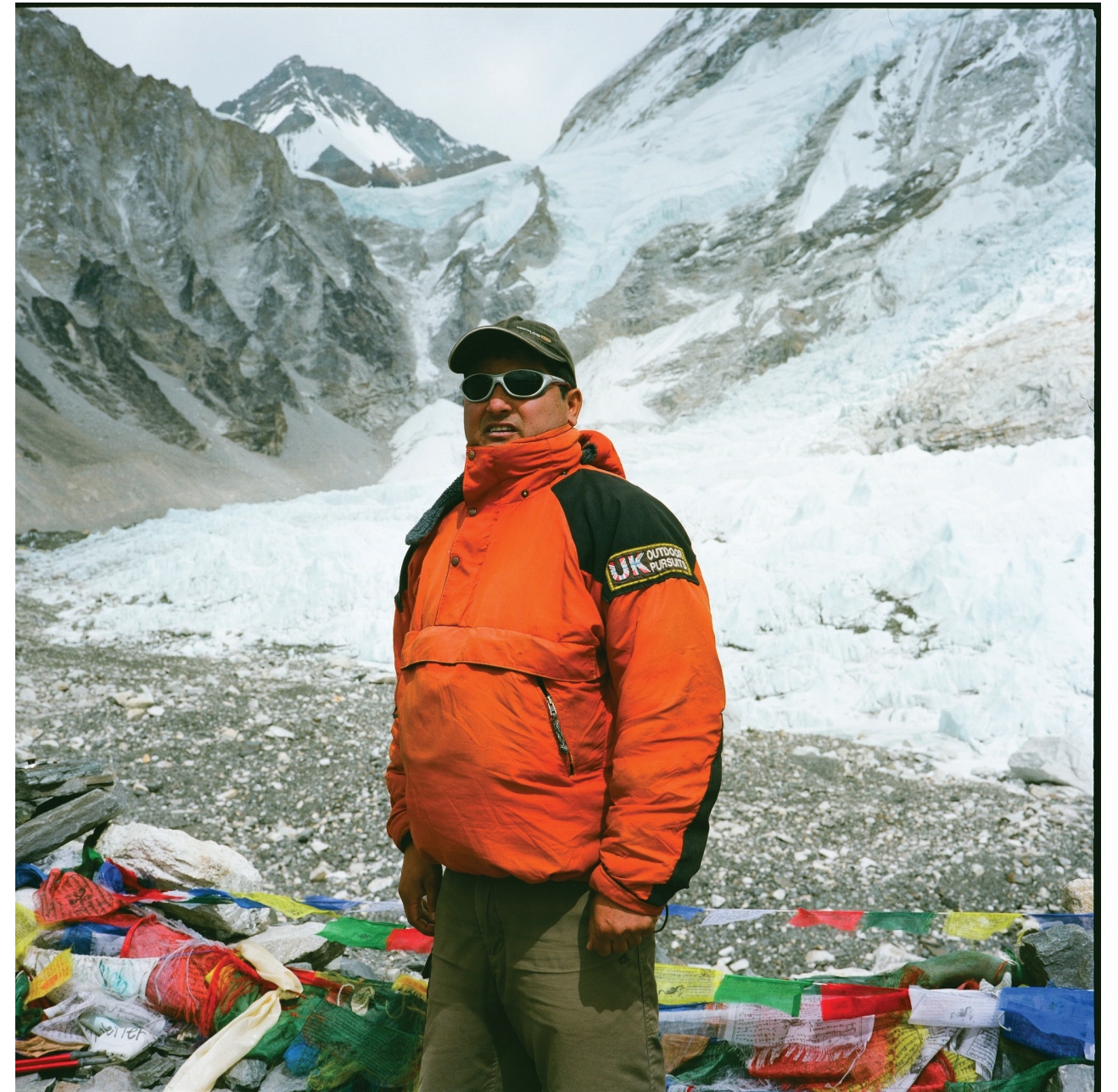


Liza Dracup 1992

'The Sea and Cliff (moonlight) Whitby' 2010



Martin Klejnowski Kennedy 1992
'Frontline Burma' Shan State, Burma 2009



Iain B MacDonald 1992
'Lalit, Everest base camp' March 2012



Rebecca Marr 1992
'Ascophyllum nodosum'

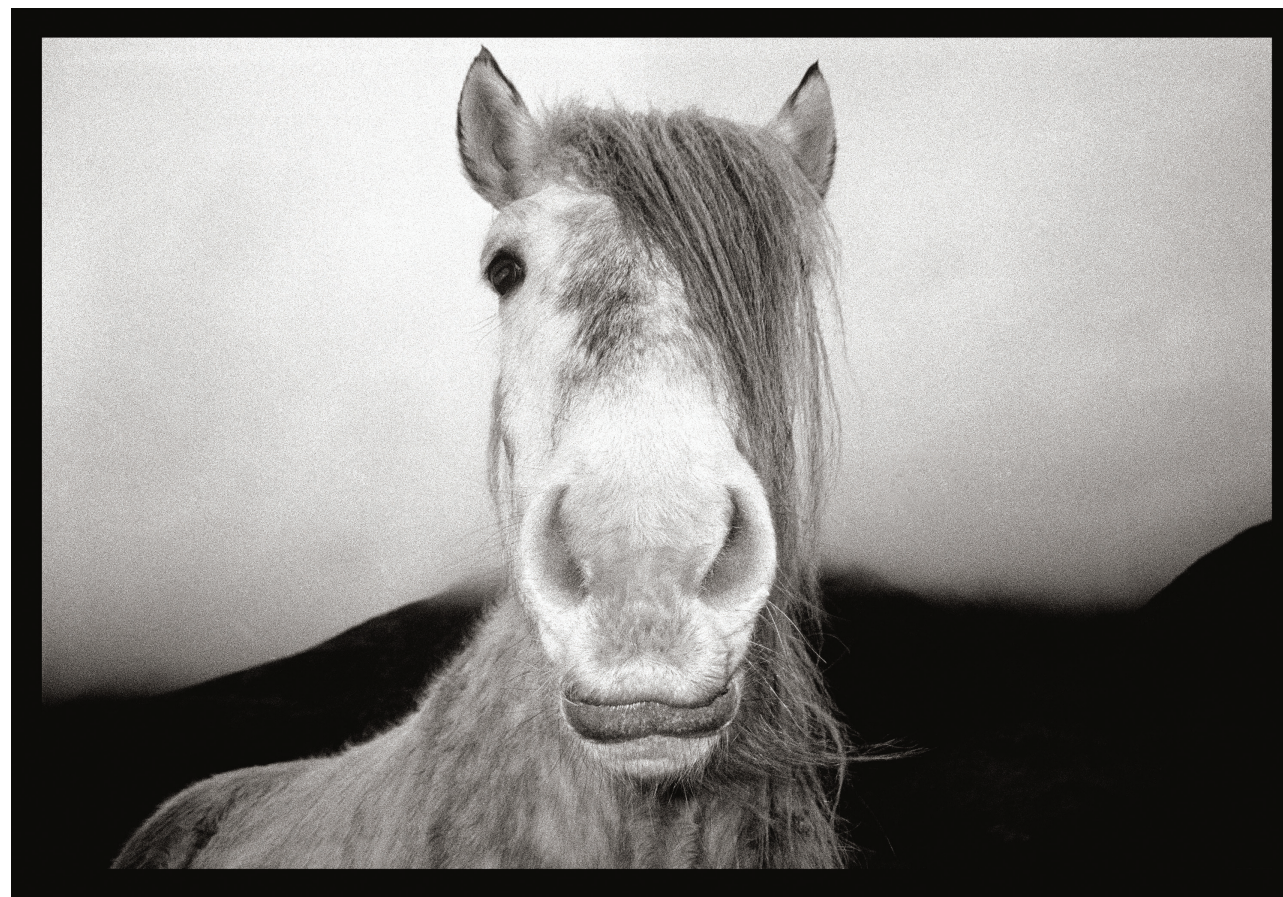


Allan McGregor 1992
'Angel's Twilight Jump' (from the *'Lifeforce'* series, 2012) - (Original, Selenium toned gelatin silver print)



Alan Powdrill 1992

Samba FC, Hackney Marshes 2007 (from the personal project *'Reality Football'*)



BJ Stewart 1992

'Glencoe' 1995



Margaret Mitchell 1994

'Small Living: Girl who would like to be a model or a hairdresser' - The Netherlands 2003



Susanne Ramsenthaler 1994

'The Conversation' - Colour Photogram, C-Type Paper, 2012



Hannah Starkey 1994

'Untitled' - June 2007 - c-type print



Paul Clements 1995

'The Scottish Grand National, Ayr, 2001' Scotsman Publications Ltd



Kai Myhre 1997

'El Far' Costa Brava 2010



Tove Heiskel 1998

'Finnmark tundra, Norway'



David Macintyre 1998

'David', Leef, 2012



Susan Richards 1998

From the series '*David*' 2010



Jonathan Greet 1999

'Master stone carver Simon Verity and Martha', Caithness, 2004.



Sam Sills 1999

'Sauvagnon, August 15th 2008'



Mathilde Helene Pettersen 2000
'Ingrid' From the series '*Untitled Poems*'.



Catriona Morley 2001
Stall Holder, Night Market, Luang Prabang Laos, 2006



Leanora Olmi 2001

'Gammon Creek 1843', Gippsland, Australia. From *'The Clearance Project, Part Two'*, 2008



Anne Kathrin Greiner 2002

From the series *'The Lodgers'*



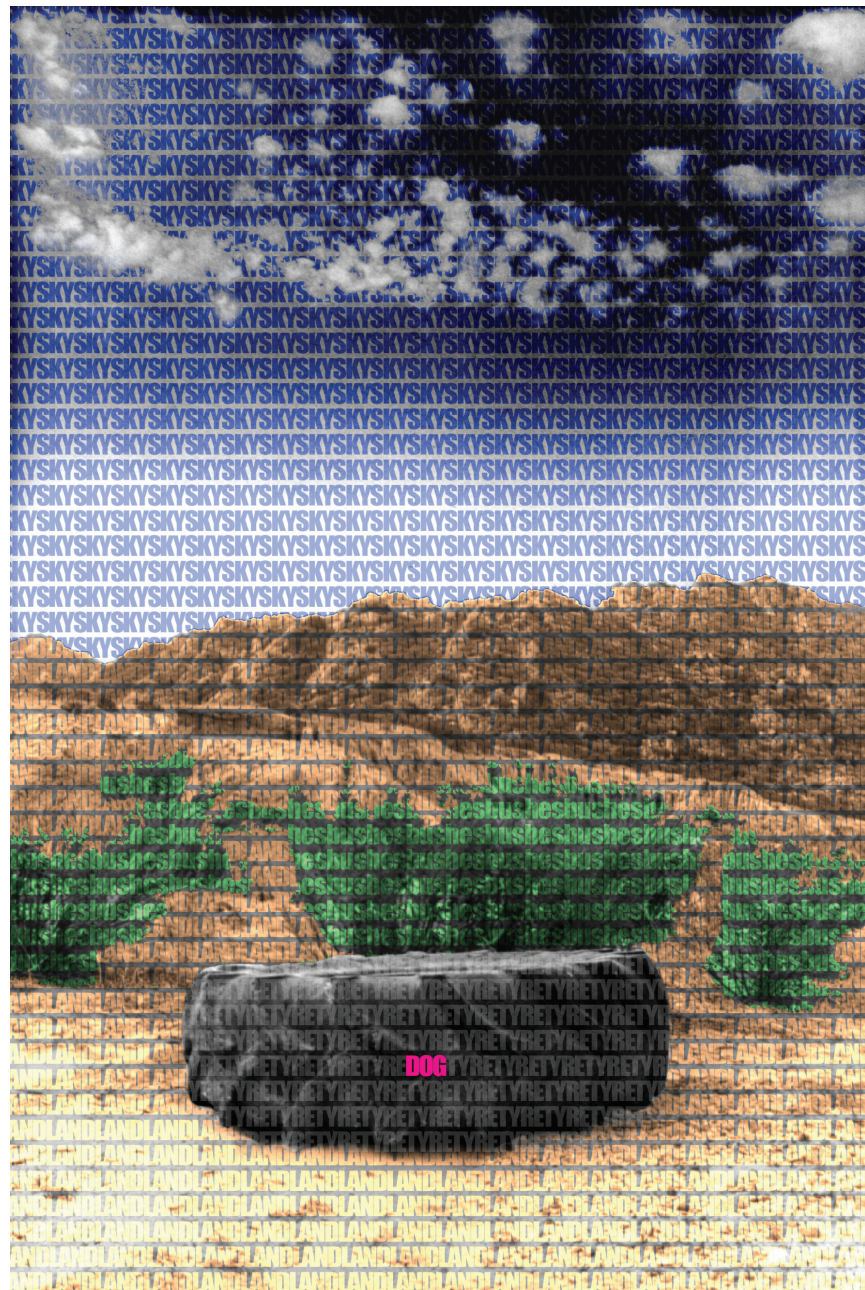
Alicia Bruce 2006

'Mike & Sheila Forbes: Mill of Menie' 2011 - From the series: *'Menie: a portrait of a North East community in conflict'*



Arpitah Shah 2006

'Vishnu & Lakshmi' (Mr & Mrs Parkash). From the series *'Ghar' (Home)*



Tomás Sheridan 2006

'DOG' 2003



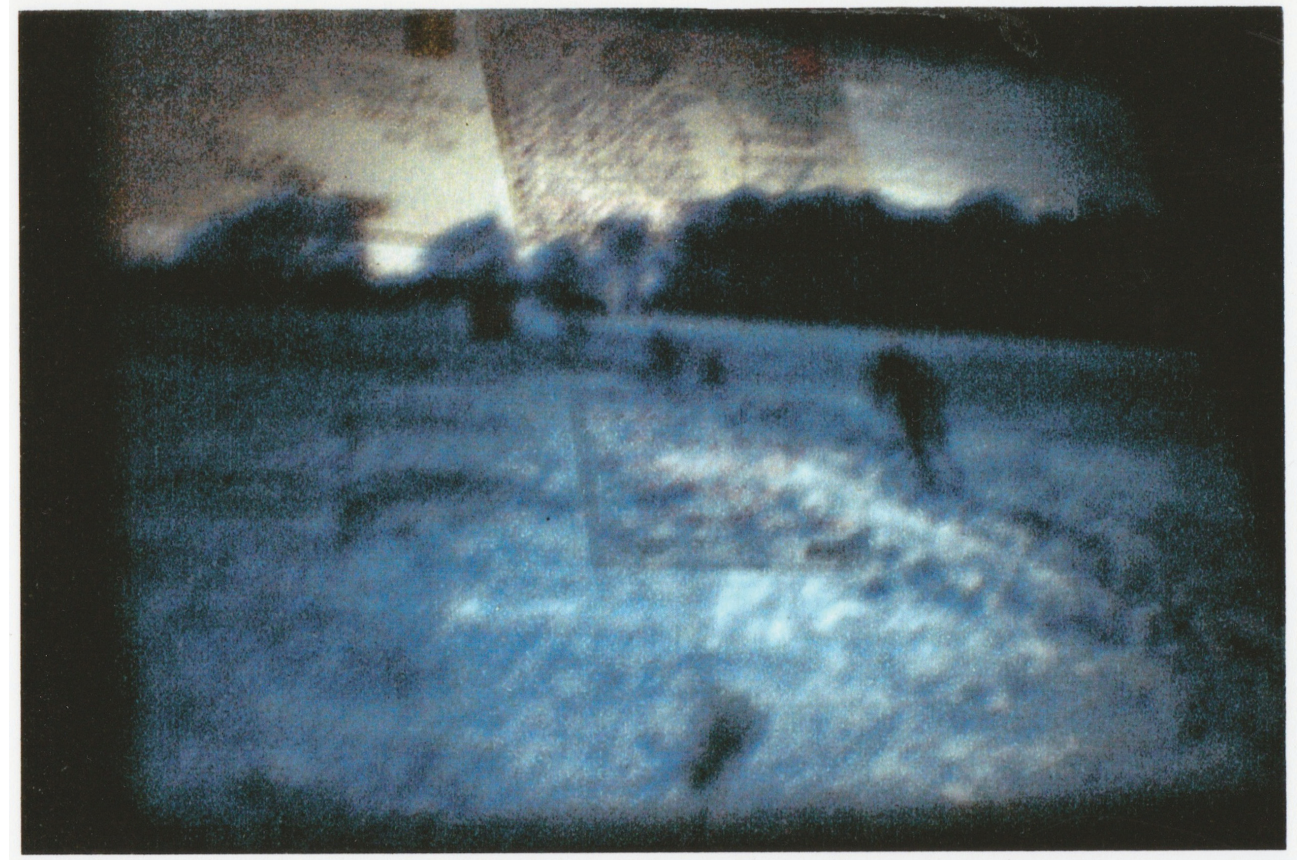
Morwenna Kearsley 2007

'Teeth'. Wet-plate collodion, 2012.



Lina Löfström Baker 2007

'Untitled 7'. From the series: *'Don't show this letter to anyone'*.



Ned McConnell 2007

'Untitled', 2007



Clare Samuel 2007

From the series *All the World* (2008-present)



Ariadne Xenou 2007

'Processions of Light'



Martin Scott Powell 2008

'Elisa Palomino: Debut Collection', New York City, 2010



Graeme Yule 2008

'The Shape Of Desire' 2008



Keith Guy 2010
'Retinette'



John Charity Lecturer 1990 - 1994
Ullapool Wedding 2007 / Banais ann an Ulapul 2007



Robin Gillanders Lecturer 1983 - 2010

'BA2 Hospitalfield 1991'



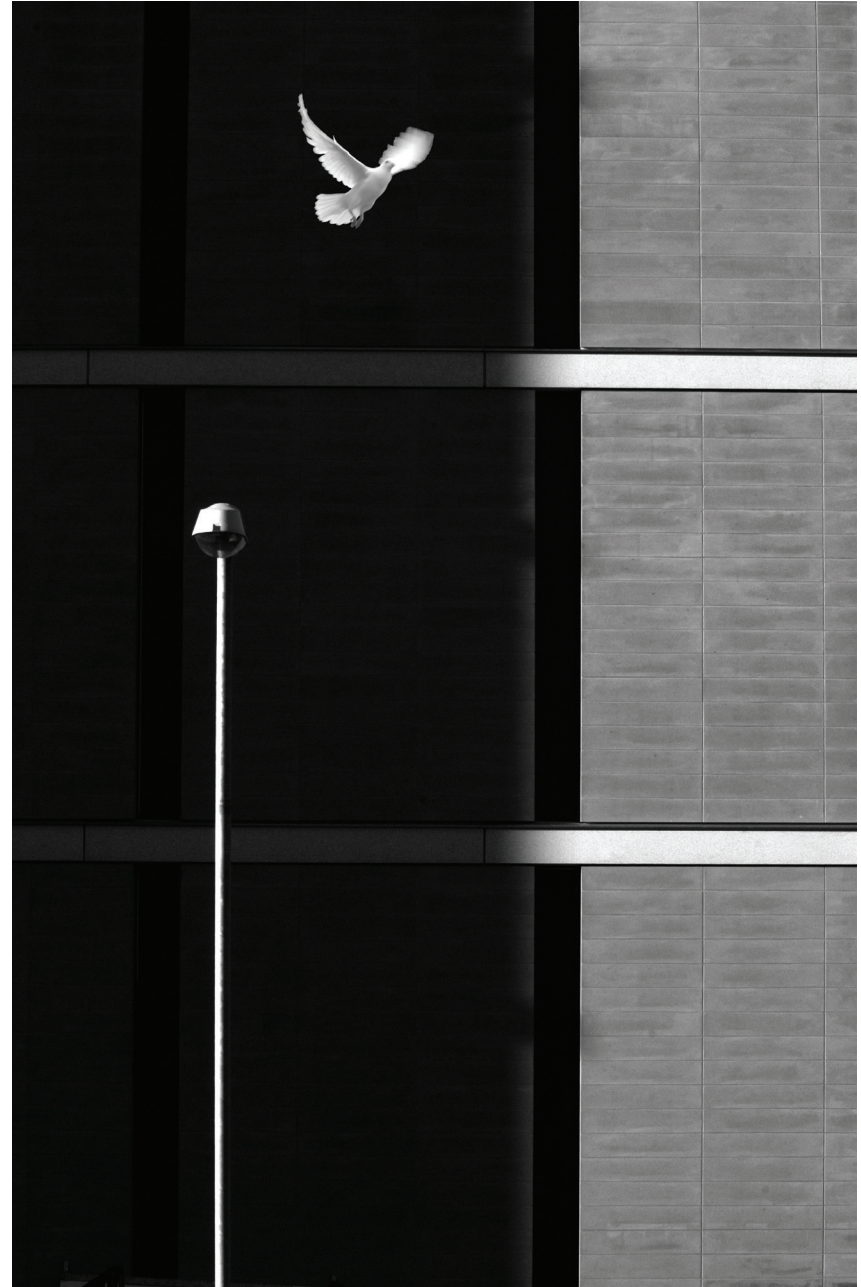
Colin MacLeod. Senior Lecturer 1991 - 2007

'Composite Time-lapse No. 14'



Pradip Malde, Lecturer 1985-1988

Luca. Absorbing. 2010 - 9.5 x 7.5 inch. platinum-palladium print on 100% cellulose vellum, from 11x14 negative



Peter Tuffy. Lecturer 1971 - 2000

'Dove of Peace' 2005



Statements

David Williams, Lecturer 1987-1991

#6 from the series *'Stillness and Occurrence'* (2000)

Allan Shedlock HND 1982 BA Combined Studies (Photography) 2001

Two years after getting my HND I returned to work as a technician in Marchmont. The job was a 6 month temporary contract and 29 years later I am still working for Napier as University photographer. After moving into the marketing department in the early nineties, I came back to the department briefly when I did a part-time photography degree through the Credit Accumulation Scheme.

I went part-time about 12 years ago to concentrate on freelance work. Business was good and I was ready to leave the University when the recession kicked in. Most of my clients were in the financial sector and overnight the work more or less dried up. Procrastination had saved my bacon as I was probably 6 months from giving up when it all went wrong!

The changes in the market place over the last 5 years are unprecedented. The business has changed forever and it will be interesting to see how it will develop once the dust has settled.

I married Ruth MacLennan who graduated from Marchmont in 1984. We have one boy Alex aged 22 and two dogs.

www.shedlock.co.uk

Ivor Tetteh-Larteh 1982

After qualifying at Napier University, my career began with product and commercial photography, where good lighting and technical excellence are crucial. This background enables me to achieve consistently good results when photographing weddings, in any weather conditions. My work is a relaxed documentary style, allowing the time to capture informal photographs of the guests as events unfold. I am based in Edinburgh and have photographed weddings from Perthshire to Berwickshire in the borders and North Berwick in East Lothian.

<http://creativeweddingphoto.co.uk>

George Cathro 1983

I now work directing documentaries for television – a job I would never have had, had it not been for the Napier course and the three great men who opened my mind up to creativity. Marion Boron, Mike Edwards and Chick Chalmers. I owe them all a great debt. This year I produced and directed ‘Jack Bruce: The Man Behind the Bass’ for the BBC.

Gunnar Gunnarson 1983

I have been a working photographer since 1985. I

mainly work for Icelandic magazines for example Mannlíf,Nýtt Líf,Hús og Hýbili,Gestgjafinn,Séð og Heyrt,Vikan and others, along with other photographic assignments. I have been a press photographer since 2006 at the Icelandic newspaper DV. I participate yearly in the Icelandic pressphoto exhibition that has given me awards 5 times, the last was for “Newsphotograph of the year 2009”.

<http://www.gunnigunn.is/>

Graham McGirk 1983

On leaving college I trained as a finished artist working in an artwork house producing graphics for the advertising industry. In 1990 I took the plunge and went into business for myself working freelance in the world of press and corporate photography. Seeking new challenges I moved slowly into education, lecturing in photography at Stevenson College. I joined the staff there full time in 2004 and now run the final year of HND Professional Photography and teach on the BA Professional Photography as an associate lecturer of Abertay University. Despite being a far from ideal student during my days at Napier I managed to scrape a pass on my HND, however since then I have completed

<http://ewanfraserphotography.com/>

a BA in Music through the Open university, TQFE (teaching qualification for further education) through Aberdeen University, and have just completed an MA in Fine Art Photography at De Montfort University.

Ewan Fraser 1984

I started photography as a teenager and studied at Napier graduating with an HND. I then gained an MA at the Royal College of Art in 1986. After graduation I opened a studio in London, and worked on a wide variety of commissions from advertising, music, editorial, beauty, fashion, and book jackets. I specialized in mixed media and manipulated photography. I have exhibited internationally, mainly in London, Japan, America, Australia and have published a book of personal work.

My work is in the collections of the Museum of Film and Photography in Bradford, Bridgeman Art Collection, Special Photographers London, and Past Rays Gallery, Japan. I am still working mainly on book jackets for European and USA markets.

<http://ewanfraserphotography.com/>

Roseanne Lynch 1984

I lecture at Crawford College of Art and Design, Cork, Ireland and have exhibited frequently, including in Dublin, Cork, The Netherlands, and Beijing. My work is made as a response, using photography and installation, to the phenomenology that is light and space and my intention is that it brings the viewer to an awareness of the moment they inhabit, while experiencing the work.

Last year I won the Alliance Francaise photography laureate award and part of the prize was a 2 week residency at The Irish College (Le Centre Culturel Irlandais) in Paris. I am represented by Nag, Dublin.

www.roseannelynch.com

Douglas McBride 1986

Since graduating, I have had a varied career in photography from advertising, theatre photography to fine art practice. I have received many awards worldwide for my studio work. Landscape has always been an obsession ever since my time at Napier and this has culminated in an exhibition entitled ‘Archaeology’, shown in France in 2009 and Glasgow in 2011:

“Imagine they knew already, leaving gifts that others might find”. An exploration of memory left in the land.

www.douglasmcbridephotographer.co.uk/
www.douglasmcbride.com

Adam Elder 1988

After graduating from Napier (just), I worked as photographer at ‘Scotland on Sunday’ for the next 11 years, covering almost everything from Margaret Thatcher, troubles in Northern Ireland, sport and landscape. In 1996 I established Scottish Viewpoint picture library, which is still operating today. I then worked as Official Photographer to the Scottish Parliament for seven years, mainly covering the construction of the Holyrood building.

Since leaving the Parliament I have changed course and now make unique pieces of furniture although I still take occasional pictures, mainly of people’s pets.

Anne Rae 1988

Single mum of two, living in Lanton (nr. Jedburgh), as well as self-employed (art, graphics, photography, framing). I have a couple of jobs, one based at Hawick Museum, another delivering/fitting ability equipment in the Borders. Last year I had a

solo, mixed media, exhibition at Harestanes Gallery, nr Ancrum and have another one scheduled for 2014 at Dawyck Botanic Gardens. Just started 3rd year Interior Design at Heriot Watt.

Note on image:

PHALAEOPSIS ART
A flower of the commonly cultivated orchid Phalaenopsis: An exploration of the Fine Art phenomenon, Op Art, its roots in Bauhaus and Constructivism, popularized in the 60’s by Victor Vasarely and Bridget Riley. This image references eye-brain ‘tricks’ or optical illusions, such as figure-ground and rhythmic colour/pattern by loosely implying the mirror-image shape of the human brain and the physical construction of the eye with its myriad blood vessels. A ‘Rorschach’ bird its head and beak central, wings and tail outstretched in flight.

André Ruesch 1988

I was born in Zürich, Switzerland and grew up in an alpine region known as the Saanenland. My mother’s gallery, which showcased photographers and painters, inspired me in my youth. In the early eighties, while working for a volunteer organization in Asia, I started to pursue photography. Upon my return to Europe,

I was accepted to Napier Polytechnic in Edinburgh, Scotland, where I obtained a BA in Photography After moving to Albuquerque, USA, for graduate studies in photography at the University of New Mexico, I earned my MA in 1992 and an MFA in 1996. While there, my main mentors were Patrick Nagatani, Betty Hahn and Eugenia Parry. I now live in Santa Fe, New Mexico, where I am a Professor of Photography and Chair of Arts at the Santa Fe Community College’s School of Arts + Design.

www.andreruesch.com

Martyn Greenhalgh 1989

After graduating, I went on to do a Postgraduate Diploma at Glasgow School of Art and an MA at the University of Derby. I worked at GSA as Senior Technician (1990 – 93) and went south to set up a photography department and course at Oxfordshire School of Art. In 2001 I moved to France where I now live and work as Programme Leader for HNDs in Graphic Design, Interactive Media and 3D Design. I teach Photography and Critical Studies. I have managed to complete some commissions along the way.

Note on Image:

‘Boats moored on the Loire’,

was made soon after I moved to France as part of the work ‘Entre l’eau et la lumière’ which has been exhibited around the area. It was made with my Rolleiflex which I bought in 1987 towards the end of my first year at Napier and which I still use on a regular basis (despite turning to the Dark Side for some of the latest work!).

Michael Swallow 1989

I live in south Manchester and I work on a wide variety of assignments for both commercial and artistic interest. This can involve working in the studio and on locations around the world; with subjects ranging from orang utans in Borneo to delicate still-life sets in the studio. I also have collections of images that are licenced by Getty Images and Image Source. I also exhibit and sell limited edition prints from my ever-expanding portfolio of non-commissioned work.

Note on image:

This photograph shows the marks left behind after moving a plant pot. It describes the effects of gravity; the circle created by the weight of the pot, the spinning motion that created the pot, and the random dispersion of particles as they hit the ground. Visually this image could be seen as

sub-atomic particles orbiting a nucleus, or at the other end of the scale a planetary system caught in space.

Peter Tainsh 1989

After graduation I took the Enterprise allowance route and freelanced in Edinburgh until 1992. I then moved to London and ended up working in retail for ten years (with the odd bit of assisting and photographic work on the side). Since 2003 I have worked for Middlesex University in an admin role.

Note on image:

This portrait of Colin Jarvie is part of an ongoing series revisiting friends and acquaintances I first met between 1979 and the early 80’s.

Bjørn Sterri 1990

I live and work as a photographic artist in Oslo – Norway. I have exhibited widely and internationally over the last 20 years. I published a major monograph ‘Polaroid Work’ in 2010.

<http://sterri.net>.

Craig Mackay 1990

After graduating I returned to my hometown of Brora in Sutherland to open my studio Pictii in 1992.

The studio went through many transitions initially attracting commissions from the music industry, magazines and corporate companies. Pictii in the last few years has grown in the print and exhibition sector. This has led to several important solo shows as well as exhibitions in the UK, Europe and the United States. My work draws much from this Highland background. My images deal with life, death, religion and ritual. I tackle subjects both contemporary and historical and draw on my own personal experience of emigration and loss to inform my work.

www.craigmackay.co.uk

Sam Brown (Seneviratne) 1990

I love taking photographs; it’s my way of collecting memories. My love for photography started in 1976 when my father allowed me to use his Kodak retina on my first trip to Sri Lanka. I wanted to record all the fascinating things I saw, the colours, and the people I met. After art school in Liverpool I went to Napier to study photography. After graduating, even though I loved Edinburgh, I headed back to Liverpool and started to work for the Royal Liverpool Philharmonic Orchestra. I

loved the orchestra and they happened to like me so they recommended me to The Halle, Opera North and finally The Scottish Chamber Orchestra, completing the circle and returning me to Scotland. Then a lady who worked at the Philharmonic was getting married and asked me to be her photographer! Twenty-two years later here I am still doing what I love. Years from now people will still see the images I’ve taken and it will make them smile.

www.samanthabrownphotography.co.uk

David Eustace 1991

At the age of 28, I was accepted by Napier as a mature student. Prior to this I’d served on HM Minesweepers (RNR) and spent 7 years as a prison officer in Glasgow. In my final year of study I was already receiving work commissions and within a year of graduating had photographed three GQ magazine cover stories and been appointed its contributing photographer. I was also working for Vogue / Tatler / ES / Sunday Times, Saturday Telegraph and Observer Magazines amongst others. Today my photography increasingly transcends the

obvious worlds of art and commerce as many clients seek to support my personal vision to celebrate and highlight their brand.

I have exhibited in galleries as far afield as Grongiggen, Los Angeles, New York, Abu Dhabi and Cork St in London (which was the subject of a 30 minute BBC documentary). My work is also held in private collections including Deutsche Bank, the SNP and GoMA. I live between Glasgow and New York City and travel extensively. In 2011 I was awarded a Hon. Dr. of Arts in Photography from Edinburgh Napier University.

www.daveidustace.com

Hector Heathwood 1991

The year after my graduation I moved to Dublin with Karen, who I was later married to for a while. I worked as a commercial and editorial photographer while part-time lecturing in the medium at several local colleges. While at Napier I’d decided that I wanted to follow a career in education and finally got a full-time post at Griffith College. Here I wrote BA Degree courses in Visual Media and Photography, both of which I now teach. I still do some editorial work, but mostly my images are created for exhibition and book publication.

www.hectorheathwood.com

Chris Higgins 1994

Since graduating I have worked as an outdoor instructor in Keswick. After a short interlude as a police officer I am now a partner in a small outdoor adventure activity business in the Lake District. I married in 2000 and have two boys who are now 8 and 10. My family is the most important thing. They are part of me, as I am part of them, inseparable, intertwined, my past and my future, my identity. I left Napier with a love of good images (and a disdain for bad ones!) Now my photography is very personal. It allows me to record a diary of our lives together.

A photograph, that moment in time, in that particular place, is so unbelievably powerful in the way it unlocks those memories, thought lost. The image allows us to see and hear and feel who we have been and so allows us to know who we are.

Roddy MacInnes 1991

After leaving Scotland at age 15, I worked as a merchant seaman, a fur trader, a bush pilot and a minerals prospector. I consider myself to be an autobiographical photographer, and in that capacity have been

documenting my life through photography for over forty-seven years. Subsequent to my degree from Napier, I received a Master of Fine Arts in photography from the University of Colorado at Boulder, and have been teaching photography at the University of Denver since 2001.

My latest photography project was inspired by two albums of photographs that I discovered in an antiques mall in Denver, Colorado. A North Dakota woman made the photographs in 1917. Through this project I am exploring issues surrounding the relationships between photography and the construction of identity. A solo show ‘Community Portrait’ has just opened at the Opera House Gallery, Ellendale, North Dakota.

<http://roddymacinnnes.com/>

Paul Watt 1991

Ever since picking up my mother’s Box Brownie as a child I have been fascinated with image making. After graduating from Napier my first jobs came through assignments for mountain bike magazines and then full time work as a government photographer. After going freelance 15 years ago I have built up a broad client base ranging right across the public and private sectors.

If I have any specialisation it’s in food and drink but I enjoy all aspects of commercial photography. My clients include Tesco, RBS, Standard Life, Wedgwood, Scottish Government, and NHS.

www.paulwatt.com

Christopher Walsh 1991

Possibly the only student who took 6 years to complete the course. Started on the newly created BA Photographic Studies course in 1985, disappeared to New Zealand in spring 1986, returned three years later to continue my degree. Many thanks to all the staff and my fellow students for the wonderful memories of my Marchmont days. Specialist in commissioned Stock photography. Based in Munich, Germany.

www.relaximages.com

Graham Carnie 1991

Photographer – Political Activist – Teacher – Ballet dancer and Soldier. All made possible by the great teachers from the Photography and Film course at Napier. Since leaving Napier I have mainly used my photography as a ‘financial instrument’ to support my family. On a personal level I am still taking photographs for myself – I did a project on

Classical Ballet and Flamenco Dancing – Also a 10 year project on ‘Life in a Hunting Lodge in the Northern Highlands of Scotland’ (Sutherland). More recently in the past 5 years I have concentrated on a political project – concentrating on the dispossessed refugees from Africa, specifically from the county that is now named Zimbabwe.

www.grahamcarniephotography.co.uk

Gary Doak 1992

I have 20 years experience working as a photographer for national newspapers including Scotland on Sunday, The Scotsman, The Sunday Herald, The Sunday Times and The Financial Times. I have also worked consistently for a variety of magazines, PR companies, corporate clients and national charities. As a keen diver I also have considerable experience of underwater photography and have recently had complete articles (pictures and words) published in a number of UK diving magazines. Over the last few years I have been visiting lecturer at local universities and colleges giving lectures, tutorials and demonstrations.

<http://garydoakphotography.photoshelter.com>

Liza Dracup 1992

I teach at Bradford School of Arts & Media, Bradford. Some time after leaving Napier, I studied for an MA in Photography at De Montfort University, Leicester, graduating in 2001. I continue to make work that broadens my photography in both a creative and academic context, as I am both an artist and lecturer. My work has been nominated for the Deutsche Börse Photography Prize 2012 and the Prix Pictet (Earth) Photography Award 2009. I continue to research and produce work around the theme of The British Landscape - A Photographic Re-Analysis of The Beautiful and The Sublime. I am best known for my series of large scale colour landscape photographs, from my exhibition ‘Sharpe’s Wood’ (2007), a commission by Impressions Gallery, and ‘Chasing the Gloaming’ (2011) commissioned by The Mercer Art Gallery. I live and work in the North of England.

www.lizadracup.co.uk

Martin Klejnowski Kennedy 1992

After graduating, my passion for photojournalism and humanitarianism took me to over 21 different war

zones throughout Africa, Europe, The Middle East and Asia. There I operated both as an aid worker and photojournalist. My work appeared in The Guardian, Observer, Times and Life Magazine. I also worked for ‘War Child’ and formed the non-profit organization ‘ Visual Impact Int.’ which initiated photographic workshops for children living in war zones. After 16 years I walked away from armed conflict and am now a fully qualified paramedic operating in Scotland. I am however currently building a new darkroom.

Iain B MacDonald 1992

A few months before graduating from Napier, I was lucky enough to direct a short film about the artists Gilbert and George for television. This kick-started my career as a documentary director and about ten years later I moved away from documentaries and started directing drama and comedy. However, I am still taking photographs, and am currently working on a long term project about traditional Irish musicians.

Rebecca Marr 1992

After graduation, I worked freelance and later as an arts worker with Artlink, before

working in gallery education. Working with poet Valerie Gillies in hospitals led to a lasting collaboration. I moved to Orkney in 2007 as artist in residence to the farming community with the Pier Arts Centre. I’m just finishing a Masters in Orkney & Shetland Studies and work in museums and heritage projects and artefact photography. I continue to work as an artist, and am currently occupied with making photograms of seaweed. I live in Stromness with my husband, filmmaker Mark Jenkins.

<http://cameramarr.wordpress.com>

Allan J. H. McGregor 1992

Since leaving Napier I worked on various PR and Social Event projects prior to taking up teaching full-time. I am presently employed at West Lothian College lecturing in Photography and Digital Imaging. I recently returned to analogue photography in a quest to explore landscape, whilst concurrently producing silver constructed imagery into and onto a variety of substances other than paper.

Alan Powdrill 1992

In June this year I visited the Free Range exhibition in London, the annual bun fight for photography graduates. I was pleasantly surprised to see

Napier in attendance and then slowly realised that it had been 20 years to almost the exact day since I graduated from here. I spent the rest of the evening in a daze of reflective depression at the thought of so much time gone by and what I have actually achieved since then. We all think we are a lot younger than we actually are, especially if you graduated in 1992! The end of Napier’s residence in Marchmont Road will be a reflective time for everyone, especially for certain ex members of staff. My achievements since graduation are very debatable but my passion for photography, nurtured in Marchmont Road, still continues to burn, as do my efforts at make a living from this crazy medium. I work as an advertising photographer in London besides teaching at Middlesex University.

<http://alanpowdrill.com>

Barryjohn (Bj) Stewart. 1992

A born and bred Edinburger, I have now been working as a commercial photographer for 20 years freelancing for many of Scotland’s leading Design Agencies. I have also worked on many wildlife conservation projects around the world from tracking wolves and grizzlies in the Canadian Rockies to

feeding programs for flightless parrots in New Zealand. I have run the Scottish Charity ‘The Martyn Bennett Trust’ since 2005.

Margaret Mitchell 1994

Based in Glasgow, my work has included exhibitions, residencies and commissions. I also delivered photography courses for over 10 years (including teaching at Napier for a while) and had extensive involvement in disability and community arts. A gradual shift has seen my work expand into digital media including website development, with a special interest in artists’ websites. Recent projects have encompassed portraiture and an ongoing interest in contained environments.

www.margaretmitchell.co.uk

Susanne Ramsenthaler 1994

I am a visual artist and lecturer at Edinburgh College of Art. My work is largely lens-based, encompassing a wide range of practice, from antique printing techniques to video, digital imaging and computer animation. The mixing of low-tech with high-tech, old with new, has become my signature mode of working.

Recent work has been shown in the USA, Japan, South Africa, Spain, Germany, Croatia, in the UK, and at the St. Petersburg Biennale, Russia. I am represented by 511 Gallery, New York

www.susanneramsenthaler.com

Hannah Starkey 1994

After graduation I gained an MA at the Royal College of Art and then began to exhibit regularly and internationally in group and solo exhibitions. I have won several awards including the John Kobal Portrait Award and the Deloitte and Touche Fine Art Award. Since 1997 my work has been represented in over 15 group and 11 solo exhibitions and it is in several museum collections including the Tate, V&A and the Seattle Art Museum. My work has been published and discussed regularly in major anthologies and Steidl published a monograph of my work in 2007. I live in London with my husband the film maker Nat Sharman, also a Napier graduate, and have two children.

I have been represented by the Maureen Paley Gallery since 1997, and a full CV can be found at:

www.maureenpaley.com/artists/hannah-starkey

Paul Clements 1995

Immediately after leaving Napier I worked for The Scotsman and Glasgow Herald. Later that year I moved down to London to complete a Post-Graduate Diploma in Photojournalism at The London College of Printing under the auspices of Patrick Sutherland and Gus Wylie. Returning to Edinburgh in the following June I then worked Freelance for The Scotsman, The Glasgow Herald, Sunday Times and The Daily Record together with occasional work for The Daily Telegraph and The Independent. Moving back to London in 2000 I continued to work for Scottish publications and corporate clients including British Airways, Virgin Airways and GlaxoSmithKline... as well as my own projects in The Middle East and London. I am married to Barbara and have two beautiful boys, Rhys 15 and Dylan 11, as well as my Border Collie Nye, 8... I loved my time at Marchmont Road... great fondness and precious memories.

www.thebppa.com/Paul-Clements

Kai Myhre 1997

I have travelled with my family during most of my younger life, but have had my base in Norway. After graduation

I returned to Norway and started a business as a commercial and advertising photographer.

I have contributed images for different books and especially for cookbooks. Earlier in my career I also participated in various exhibitions receiving attention especially for my solo exhibition, “Those whom were left behind,” focusing on how society approaches people who have had their dear ones suddenly taken from them through suicide or accidents. I have also created the first patented color system for wines, by opening hundreds of bottles and photographing the contents. I am now producing a digital wine note application creating a new platform for marketing and information for the wine industry through my partner in London.

I live in Oslo with my wife Beate and two children, Helmer and Frida.

www.kaimyhre.com

Tove Heiskel 1998

I currently work in Norway as a curator for the photo exhibition “Water, Rivers and People”, which has the mission to increase awareness and inspire action on global issues on water conflicts. The exhibit has so far been shown in more than twenty cities in Europe Latin America and USA. I am a member of “El

Faro” pavilion committee at the World Exhibition “ExpoAgua-08” in Spain. Here, I coordinated the pavilions for film and photography documentaries. I also work as a photographer in the field of social documentary, with a special focus on water conflicts, human impacts and social resistance.

Note on image:

The Alta-Keutokeino dam has inundated a lot of land and has caused serious problems for reindeer husbandry, because of the loss of grazing areas and disruption of seasonal migration routes. Modern development is destroying this habitat.

David Macintyre 1998

I am a Scottish based professional photographer and educator who has been working in advertising and editorial fields since 1995. I have taught Photography & Digital Image Editing at Edinburgh College since 2006 as well as unit writing for the SQA. Working on both commercial and private commissions I am currently shooting for SportsScotland capturing candid imagery of grass roots sport. My spare time is occupied by running after my young son.

www.davidm McIntyrephotography.co.uk

Susan Richards 1998

I have worked as a photography Lecturer in Further Education for over 12 years and have shown work in London, Australia and Edinburgh.

I am a founder member of ‘The Photographers Collective’, established to nurture and promote the talent of photographers working in Scotland. The Collective’s primary motivation is to exhibit photographic work in and around Edinburgh, using existing spaces and interesting venues. The ultimate goal of The Collective is to establish a photography festival in Edinburgh where the wider community can receive education about photography through free workshops and community outreach programmes.

www.thephotographerscollective.com

Note on image:

“David” is a photographic project undertaken in memory of my dad, David. Amongst many objects from my parents’ house in London I chose to export a bust of Michelangelo’s David to Edinburgh soon after my Dad had passed away. I asked several men to sit for portraits, the intention being to mimic the pose of the original. Post processing of the images is a

direct reinterpretation of the pale and smooth finish of the original.

Jonathan Greet, 1999

I am a London based, designer, photographer and artist primarily working in the Fine Art industry. Widely published, I photograph artists and their work, as well as designing monographs, catalogues and websites. I recently exhibited a series of portraits at the 54th Venice Biennale in collaboration with renowned Zimbabwean sculptor, Tapfuma Gutsa.

www.dumdum.co.uk

Note on image:

The portrait of Simon Verity was taken while he was working on a commission to design and build a hand-carved map of the United Kingdom to form the paving for the British Memorial Garden in New York’s Hanover Square. The Garden commemorates the 67 British victims of the September 11 attack.

Sam Sills 1999

I am now a commercial photographer and have worked in the industry for over ten years. In that time I have shot for a wide variety of clients from Marks and Spencer to Irn Bru and have had work published in

magazines including GQ and Esquire. In 2010 I worked in conjunction with Historic Scotland to produce the Building Scotland book, which received critical acclaim in the press. Recently I have been involved with the Jill Todd Photographic Award and was one of this year’s selectors.

www.whitedogphoto.co.uk

Mathilde Helene Pettersen 2000

I live and work in Kristiansand, south of Norway. After leaving Napier, I attended various photographic workshops with Anders Petersen, Antoan D’Agata, JH Engstrom among others. All my personal work is shot and printed in black and white. I use a variety of equipment from an old box camera, a Holga to Hasselblad.

I was chosen for the Mission Jeunes Artistes in Toulouse, France, 2008 and stayed at Can Serrat, close to Barcelona, as Artist in Residence in 2010. I am currently finishing my photobook “Untitled Poems”. In 2007 I started “Fotohuset” (www.fotohus.no) in my hometown. It is a photogallery and meeting place, which has showed works of Mary Ellen Mark, Jonas Bendiksen, Antoan D’Agata, Celine

Clanet, Elin Høyland, Rodrigo Petrella and others. I recently started to study again for a Master in Art. After taking a masterclass with Sarah Moon in June 2012, I began to experiment with moving images.

www.mathildepettersen.com

Catriona Morley 2001

After graduating I worked at the Royal Victoria Infirmary in Newcastle for Three and a half years as a medical photographer. I left this post to go travelling for a year around South America, South East Asia and Australasia. On my return I worked in Edinburgh in an admin post and enjoyed living back in the city. I left to run my own business in a small Northumbrian coastal village. I am currently a Post Mistress and run a small retail shop where I sell amongst other things, some of my photography.

Leanora Olmi 2001

I create landscape photography in a historical and political context. My work explores the successive eras of human demands, processes and customs that carve marks onto the landscape. Over time this history becomes hidden by landscape’s indifference, leaving behind only traces

as physical remains or in the form of memories of past inhabitants.

www.leanora-olmi.co.uk

Note on image:

The Scottish Highlanders came to extreme conditions in Australia; they entered the unknown. Their journey was hard and their battle with the land and the original Australians was a cruel one, setting in motion the same chain of evictions and displacement that they themselves had fallen victim to in their homeland.

‘It was perhaps because they sensed their past that the Scottish settlers of Gippsland took to the Kurnai like the Sassenach, ‘Butcher’ Cumberland, had taken to their ancestors. Like Cumberland they justified their destruction of an ancient way of life in the name of an advancing civilisation’.

Anne Kathrin Greiner 2002

Prior to studying at Edinburgh Napier, I completed a BA in Modern Languages at Edinburgh University. After Napier I spent two years at the Royal College of Art in London, graduating with an MA in 2005. I have received many awards, grants, and scholarships including residencies at Kyoto

and Reykjavik.

I have exhibited widely over the last ten years including ‘Prix PHPA 2011’, Galerie Esther Woerdehoff, Paris, France, 2011, and ‘Glass Crash Feeling - Goldtausch 2010’, Galerie Barbara Thumm, Berlin, Germany 2010

I live in Berlin with my husband Alex Hill who is a cinematographer and also graduated from Edinburgh Napier.

Note on Image:

This is from the series ‘The Lodgers’, created whilst I was artist-in-residence in Iceland, I photographed the recently declassified Nato base in Keflavik. Walking through the abandoned buildings and streets, I found myself reminded of scenes from science-fiction films, in which the main character becomes stranded in a post-apocalyptic scenario.

www.akgreiner.com

Don Watson, Caledonia Australis, Vintage, 1998.

Alicia Bruce 2006

Since 2010 I have collaborated with the residents of Menie, an area of outstanding natural beauty and, until then, Site of Special Scientific Interest (SSSI). Their

homes were under threat of compulsory purchase order as Trump International began construction of a golf course with plans to re-name Menie ‘The Great Dunes of Scotland’. This project gave a fair voice to the residents gaining positive press for them for the first time as well as securing their place in the National Galleries of Scotland collection.

I teach part time on various photography programmes in Scotland and was artist in residence at Ffotogallery in Cardiff. The show will be at ‘Diffusion’ Cardiff International Photography Festival 2013

www.aliciabruce.co.uk

Arpita Shah 2006

As an India-born artist based in Scotland, I spent an earlier part of my life living between India, Ireland and the Middle East before settling in the U.K. This is reflected in my work, which often deals with the experience of shifting cultural identities. My work tends to draw from Asian and Eastern mythology, using it both visually and conceptually to explore the issues of cultural displacement in the Asian Diaspora.

My recent exhibition ‘Nymphaeaceae’, a collection of portraits of women of Asian, African and Arab heritage

living in Scotland, was shown at Street Level Photoworks in Glasgow this year.

www.arpitashah.com

Tomás Sheridan 2006

I have experience in most areas of film production and have applied my photography practice to develop skills in narrative through imagery. I focus primarily on documentary with award-winning shorts such as ‘Archive of Dreams’ (2008) and ‘Radiostan’ (2010) and in 2011 completed ‘Babytrapped’ for Current TV, my first hour-long TV commission. My latest film, ‘Finding Josephine’, is a personal project commissioned by Steps International for the ‘Why Poverty?’ series, in which I set off with my 6-year-old daughter to find the girl they have been sponsoring in Uganda for the past 2 years. I work as a director, producer, cameraman and editor but my passion lies in finding stories of people, the way they fit into the bigger picture and how storytelling can raise awareness on important issues in the most enjoyable and effective of ways.

www.polifilm.co.uk

Morwenna Kearsley 2007

I am a photographic artist based in Edinburgh. Since graduating I have worked

as an exhibiting artist and freelance tutor. I am currently based at Stills Gallery in Edinburgh where I teach a range of courses and workshops. My artistic practice predominantly features analogue photographic processes including wet collodion. I continue to work with film and wet darkrooms long after the dominant take-over of digital photography not only out of support for a declining art form but because the slow, meditative process of capturing light and creating the photographic print is essential to the way I relate to the visual world.

I was artist in residence at Fondazione Fotografia (Modena, Italy) throughout May and June 2012. Recent exhibitions include ‘An Alternative’, Coburg House Studios, Edinburgh, RSA Open 2011, Edinburgh and Work in Progress, Stills Gallery, Edinburgh.

www.cargocollective.com/morwenna_grace_kearsley

Lina Löfström Baker 2007

After graduation I moved back to Sweden and began work as a product photographer/graphic designer for a large company that manufactures bicycles. After a while I left and started teaching classes in photography. I also gave

courses in project management for media students while they were preparing their final exhibition. In 2009 I started working as a photographer/print maker for a company that produces fine art prints for artists. Parallel to this I rent my own studio where I work on my own art. I have also started book publishing this year which will focus on Fine Art. I’m preparing to publish my first book in early 2013, which is a yearbook for a network of women photographers in Sweden. I have taken part in two juried art shows in Stockholm.

www.linastudio.com

Note on image:

This piece is from a work in progress about family history; what one’s elders choose to tell, and choose not to tell. And the stories we make up in between, just to fit the gaps.

Ned McConnell 2007

I am a freelance writer and curator based in London. Since graduating I have curated a number of exhibitions including It’s All About Paradise 2, Acoustic Mirrors and In Use: Anna Moderato. I am currently studying for an MA in Curating Contemporary Art at the Royal College of Art, London.

Beginning a career with photography seems to give one an inextricable link to the past. Lucky enough to be introduced at an early stage to the likes of Roland Barthes, Walter Benjamin or Michel Foucault one could be forgiven for wanting to be part of a different age. Curating is a strange game. So much of it is dependent on the visions of others, and similar to photography, the rules of engagement are set out by the faculties of space and composition. Perhaps this is what led me here.

Clare Samuel BFA Ryerson 2007

I am a Northern Irish artist now living in Canada. I began my studies at Napier and then completed the second half of my BFA at Ryerson University, Toronto and then an MFA from Concordia University. I have exhibited across Canada and Europe, participated in several international residencies, and been recognized by various awards including the Roloff Beny Foundation Fellowship in Photography. My images have been published in magazines such as Blackflash, Next Level and Prefix Photo. My work examines the idea of borders; between people, places, or states of being, and how they define where and to whom we belong.

Note on image:

In this work I asked participants to draw a map of the world from memory or imagination. I then photographed them in their own domestic spaces with the finished drawings.

Ariadne S. Xenou 2007

I graduated with the body of work entitled Abject Hagiographics, on Christian Orthodox visual culture. In 2008, I completed a practice-led MPhil with the research exhibition Expect Resurrection of the Dead: The Edinburgh Orthodox. I commenced a practice-led PhD, researching the anthropology of death in relation to ritualised photographic installations on tombs in Athens, her town of birth. My PhD was completed in 2011 with the production of a large-scale photographic installation and the doctoral thesis A Likeness of Absence; Photography and the Contemporary Visual Culture of Death in Athens. I live in Edinburgh and teach at Edinburgh Napier University.

Note on image:

Memories, rituals, fascinations, obsessions and knowledge; rites of passage. They are all generated in buildings which nurture and excite, which animate our fears and our imagination. The ghosts

which haunt this building aren’t just its past dwellers, the headmaster or the porter. We are these ghosts; our memories, our experiences. And every time we cast our mind back to 61 Marchmont Road, we too shall be revenants.

Martin Scott Powell 2008

Born and raised in Edinburgh, Scotland, I graduated from Edinburgh Napier University and was awarded the University Medal for outstanding achievement. I work for such diverse commercial and editorial clients as Saks 5th Avenue, Harvey Nichols, American Express and the Royal Edinburgh Military Tattoo. My Fine Art work focuses on the human position within the context of rapidly changing landscapes and my images are held in private collections worldwide, notably the Musee de l’Elysée, Lausanne, Switzerland. I live with my wife and son in New York City.

www.martinscottpowell.com

Graeme Yule 2008

Since graduating in 2008 I have worked for the National Museums of Scotland photography department on and off for the last four years. I am currently working as a

freelance photographer based in Edinburgh. I am continuing to work on the Edinburgh University and National Museums Scotland Turkey red project on a freelance basis. The project involves photographing fabrics printed using the Turkey red dye process. Replicating the many vibrant shades of red dye used in over 40,000 examples of Turkey red fabric stored in the museum has, and continues to give me a great education in the subtleties of colour and colour management that exist in every stage and aspect of the digital photographic process.

www.graemeyule.co.uk
<http://feastbowl.wordpress.com/2012/06/22/turkey-red-a-study-in-scarlet/>

Keith Guy 2010

After several years of being happily infused and enthused with photography techniques and theories by Robin Gillanders and his colleagues I graduated with a BA (Hons) from Edinburgh Napier University in 2010. Now I’m fighting the good fight for photography as contemporary art as a Master of Fine Art student in the Edinburgh College of Art at Edinburgh University.

www.keithguy.wordpress.com

**John Charity, Lecturer
1990 - 1994**

I was a visiting tutor at Napier, Glasgow School of Art, and elsewhere. Prior to that I taught documentary photography in Newport for six years. After working amongst Gaelic-speakers in the Western Isles I gave up full-time photography in 1993 to study Gaelic at Aberdeen University.

I am a passionate advocate of documentary photography. Sara Stevenson senior curator at the Scottish National Portrait Gallery once very kindly said of my work: “the subtlety of his work lies in this distinction – that he knows his subjects and they contribute to the photographer’s knowledge of them ... and are the work of a man ... who aims to ‘celebrate the people and places that I enjoy’” (Sara Stevenson 1991 in New Scottish Photography)

I hope this photograph still fulfils this description.

I live on a croft near Ullapool with my wife the artist Celia Garbutt and we have three children.

**Robin Gillanders, Lecturer
1983 - 2012**

I graduated with an MA in History at Edinburgh University, taught History for seven years and then opened a photographic studio with

Chris Hall. I began teaching at Napier part time in 1983 and full time in 1988. I became a Reader in 2005.

In the 1990’s I made several collaborative works with the poet Ian Hamilton Finlay, culminating in my exhibition and book ‘Little Sparta: Portrait of a Garden’ (1998). Recent exhibitions and monographs include The Photographic Portrait (2004), The Philosopher’s Garden (2004) and Highland Journey: In the Spirit of Edwin Muir (2009). My recent exhibition Ten Men was exhibited at Street level Photoworks in Glasgow.

Note on image:

Several contributors to this catalogue are in this picture: Susanne Ramsenthaler, Hannah Starkey, Chris Higgins, Margaret Mitchell, John Charity (staff) and myself.

**Colin MacLeod Senior
Lecturer 1991 - 2007**

Before teaching at Napier I lectured at Edinburgh College of Art and Duncan of Jordanstone, College of Art. Although I studied photography in the 1960’s my professional career concentrated on the teaching and practice of filmmaking. Since retiring I have returned to working with stills and I’m attempting to explore the way pictures become objectified

through heightening the viewers’ curiosity about what they think they actually see. My recent work explores composite time-lapse photography and experiments with what happens when iconic or blighted features are erased from the urban landscape.

**Peter Tuffy, Lecturer
1971 - 2000**

I retired from Edinburgh University four years ago but hold an Honorary Fellowship so I am still on the staff, but not paid. I started at Napier College as it was then, in 1967, taught by Jim Jamieson and Marion Boron, (Marion had to sit the same examinations as myself, because he did not hold any qualifications in photography). Examinations in those days were held in a very different way. The IIP exams ran over three days for the practical side, and then your theory examinations in the normal. The City and Guilds were on a submission and examination basis and judged in London. I have had many different roles over the last 40 years, however I ended up as a Collections Guardian.

www2.ph.ed.ac.uk/~pjt/

**Pradip Malde, Lecturer
1985-1988**

I was born in 1957 in Arusha, Tanzania. After graduating from the Glasgow School of Art in 1980, I lived in Orkney for four years, then taught at Napier University and I now teach photography at Sewanee, TN, USA. I consider the years spent in Glasgow, Orkney and Edinburgh between 1979 and 1988 as being profoundly formative. I am currently working on a long-term project in Haiti, considering solutions to the root causes of civic dysfunction. Works are held in numerous collections, including Princeton University Museum, Princeton, NJ and the Scottish National Portrait Gallery, Edinburgh.

<http://pradipmalde.com/>

**David Williams, Lecturer
1987-1991**

I am an Edinburgh-based photographic artist whose work has been widely exhibited and published. I am now Head of Photography at Edinburgh College of Art and I cut my photography teaching teeth at Napier, longer ago than I care to remember. I have extremely fond memories of Mary’s canteen pies and I wish students and staff alike all the best for their move to new premises.

www.davidwilliamsphotographer.com