Photography at Edinburgh Napier University
A Retrospective 2012
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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 CNAA 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 curators, 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
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


Anne Rae 1988

PHALAEONOPSIS 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 Jarvis, Photographer’ Edinburgh 2011
Bjorn Sterri 1990
‘Alejandra, Jens Linus and Pablo, Hovikodden, Norway, 2006’ Polaroid

Craig Mackay 1990
Hector Heathwood 1991
From the series ‘Chiaroscuro’.

Chris Higgins 1991
‘Halcyon Days’
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
Iain B MacDonald 1992
‘Lalita, Everest base camp’ March 2012

Martin Klejnowski Kennedy 1992
‘Frontline Burma’ Shan State, Burma 2009
Allan McGregor 1992

‘Angel’s Twilight Jump’ (from the ‘Lifeforce’ series, 2012) - (Original, Selenium toned gelatin silver print)

Rebecca Marr 1992

‘Ascophyllum nodosum’
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
David MacIntyre 1998
‘David’, Leef, 2012

Susan Richards 1998
From the series ‘David’ 2010
Jonathan Greet 1999

Sam Sills 1999
‘Sauvagnon, August 13th 2008’
Mathilde Helene Pettersen 2000
‘Ingild’ From the series 'Untitled Poems'.

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

Anne Kathrin Greiner 2002
From the series ‘The Lodgers’
Arpit Shah 2006

‘Vishnu & Lakshmi’ (Mr & Mrs Parkash). From the series ‘Ghar’ (Home)

Alicia Bruce 2006

‘Mike & Sheila Forbes: Mill of Menie’ 2011. From the series ‘Menie: a portrait of a North East community in conflict’
Tomás Sheridan 2006

‘DOG’ 2003

Morwenna Kearsley 2007

Lina Löfström Baker 2007

‘Untitled 7’. From the series: ‘Don’t show this letter to anyone’.

Ned McConnell 2007

‘Untitled’, 2007
Ariadne Xenou 2007

‘Processions of Light’

Clare Samuel 2007

From the series ‘All the World’ (2008-present)
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
David Williams, Lecturer 1987-1991

#6 from the series ‘Stillness and Occurrence’ (2000)

Statements
Allan Shedlock HND 1982 BA Combined Studies (Photography) 2001

Two years after getting my HND in Mexico 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 which is due to the promotion I received while working 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 spent 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. Of my clients were in the financial sector and overtook the work more or less dried up. Prophotography had saved my bacon as I was probably 6 months from giving up when it all went wrong!

The changes the market place over the last 5 years are unprecedented. The business has changed forever and it will never be the same as it was in the nineties. I changed course and the three great men who opened my mind up to creativity, Marion Boren, Edward and Chuck Chilton. I owe them all a great debt.

This year I produced and directed Jack Bruce: The Man Behind the Bass for the BBC. I was accepted to Napier and completed an MA in Fine Art Photography 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 specialised 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.

Gunnar Gunnarsson 1983

I have been a working photographer since 1983. I mainly work for Icelandic magazines for example Mannur,Nytt Liðhúsi og Hýbl.Gestgjóðinning,Snø og Heyri,Vikan and others, along with other photographic assignments. I have been a press photographer since 2006 in the Icelandic sports paper DV. I participate yearly in the Icelandic pressphoto exhibition that has been awarded prizes five times, the last for “Newspaper of the year 2009”.

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After qualifying at Napier, my career began at Napier I managed to scrape through with a BA in Music through the Open university, TQFE (teaching qualification for education) through the Abertay University. After qualifying at Napier I managed to scrape through with a BA in Music through the Open university, TQFE (teaching qualification for education) through the Abertay University.

I married Ruth Maclennan and settled. It has changed forever and it will never be the same as it was in the nineties. I changed course and the three great men who opened my mind up to creativity, Marion Boren, Edward and Chuck Chilton. I owe them all a great debt.

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was made soon after I moved to France as part of the work "Enter I'acca to l'horizur" which has been exhibited around the area. It was made after my Kolibriels 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 celebrity still-life in studios. I also have collections of images that are licensed by Getty Images and Source. I also exhibit and sell limited edition prints from my ever-expanding portfolio of non-commissioned work.

Note on image:
This portrait of Colin Jarvie is part of an ongoing series of re-visting 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 and published a major monograph "Pelamid Work in Colour" in 2010. http://bjoern.sterri.com

Craig Mackay 1990

After graduating I returned to my home town of Buxton in Sutherland to open my studio. I have made my photography a way of life by working as a freelance photographer and running my own studio in Buxton. I have been working on a personal project called "Swimming a nuclous, or an act of trying to swim in a fluids system" which is a continued exploration of the velocity and fluidity of life. I have working with other artists to create projects that are about the idea of flux in life and the fluidity of image making.

Peter Taish 1989

After graduation I took up the Enterprise allowance scheme and freelanced in Edinburgh until 1992. I then moved to London and ended up working in retail for ten years with the skills of collecting and photographing work on the side. Since 2003 I have worked for Middlesex University in an admin role.

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

David Eustace 1991

At the age of 21, I was accepted by Napier as a mature student. Prior to this I’d served on HM Minersweepers (RNR) and spent 7 years as a prison officer in Glasgow.

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 freelanced in the city for the Royal Liverpool Philharmonic Orchestra.

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.

Hector Heathwood 1991

The year after my graduation I moved to Dublin with Karen, who I had met on the course. I worked as a commercial and editorial photographer while part-time lecturing in the medium at several colleges. Whilst 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 Photography courses in Visual Media and Photography, both of which I consider my strength.

My clients include Tesco, RBS, a client recently featured in the Scottish Government and NHS, and www.photobest.com

Christopher Walsh 1991

Possibly the only student who still takes two years to complete the course. Started on the newly created BA Photographic Studies course in 1985, disappeared to New Zealand in 1986, returned three years later to continue my degree.

Almost all to the staff and editorial students from the wonderful memories of my Marchmont days. Specialist in commissioned Stock photography. Based in Munich, Germany. www.craigmackay.co.uk

William Watt 1991

Ever since picking up my mother’s Box Brownie as a kid I have been fascinated by image making. After graduating from Napier my first job came through assignments for mountain bike magazines and then full time work as a government photographer. After going freelance 15 years ago I’ve built up a 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, a brand recently featured in the Scottish Government and NHS, and

www.photobest.com
I have travelled with my family during most of my younger life, but have had my base in Norway after graduation.

Liza Dracup 1992

I teach at Bradford School of Arts & Media, Bradford. Some time after leaving Napier I completed a MA in Photography at the University of Westminster, graduating in 2001. I continue to make work that broadens my photography in batting various curatorial and academic contexts, as I am both an artist and lecturer. My work has been nominated for the Deutsche Borse 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 ‘Climbing the Glossing’ (2011) commissioned by the Merseyside Art Gallery. I work and live in the North of England.

Martin Klejnowski Kennedy 1997

After graduating, my passion for journalism and humanitarianism took me to over 21 different war zones throughout Africa, Europe, the Middle East and Asia. I have been working both as an aid worker and as a freelance photographer. My work has appeared in The Sunday Herald, Observer, Times and Life Magazine. I also worked for ‘War Child’ and formed the non-profit organisation ‘Visual Impact Hot’ which provided professional 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 currently building a new darkroom.

Iain B MacDonald 1997

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 a few years later I moved away from documentaries and started directing dramatic comedy. However, I am still taking photographs, and am currently working on a long term project about traditional Jewish inuri.

Rebecca Marr 1997

After graduation, I worked freelance and later as an arts worker with Artlink, before working in gallery education. Working with port Valerie Gilles in hospitals led to a lasting collaborative relationship. I moved to Odense in 2007 as artist in residence within the community with the Prius Art Centre. I am just finishing a Masters in Odense & Sheffield Studies and work in museums and heritage projects and artist in residence programmes. I am constantly working as an artist, in my own time, for everyone, especially for certain ex members of staff. My achievements since graduation are very debatable but passion for photography, nurtured in Marchmont Road, still continues to burn, as do my efforts at making a living from this medium. I work as an advertising photographer in London as well as teaching at Middlesex University. My work has been published in a number of articles, books and websites.
I returned to Norway and started a business as a commercial and advertising photographer. I have contributed images for different books including cookbooks. Earlier in my career I also participated in various exhibitions, receiving attention especially for my solo exhibition, “Those whom 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 wine industry through my a digital wine note application contents. I am now producing bottles and photographing the wines, by opening hundreds of patented color system for wines.

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African and Arab heritage
My recent exhibition displacement in the Asian both visually and conceptually Eastern mythology, using it cultural identities. My work with the experience of shifting between India, Ireland and Arpitah Shah 2006 www.aliciabruce.co.uk in Scotland and was artist photography programmes I teach part time on various a fair voice to the residents Menie ‘The Great Dunes of homes were under threat of graduating I have worked based in Edinburgh. Since Morwenna Kearsley 2007 effective of ways. how storytelling can raise into the bigger picture and of people, the way they fit cameraman and editor but my I work as a director, producer, Uganda for the past 2 years. ‘Why Poverty?’ series, in which I set off with my 6-year-old ‘Radiostan’ (2010) and in 2011 winning shorts such as ‘ Archive documentary with award-winning shows 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 ‘9/11 anniversary’ series. In ePubFire with my four-year-old daughter to find the girl they have been supporting in Uganda for the past 7 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 so that storytelling can raise awareness on important issues in an engaging and effective way.
Morwenna Kearsley 2007 I am a photographer artist based in Edinburgh. Since graduating I have worked as an exhibiting artist and tutor. I currently work at Stills Gallery in Edinburgh where I teach a range of courses and workshops. My artistic practice predominantly features analogue photographic processes involving wet collodion. I continue to work with book of the art world which I work on my own art. I have also started book work with Steps International for the ‘9/11 anniversary’ series. In 2011 I commenced a yearbook for a network of women photographers in Sweden. I have taken part in two juried art shows in Stockholm.
Lina Löfström Baker 2007 I am a Northern Irish artist now living in Canada. I began my studies at Napiers 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 Reckoff Beno Foundation Fellowship in Photography. My images have been published in magazines such as Blacklash, Next Level and Periscope. My work examines the idea of borders; between people, places, time and space. The many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples the many vibrant shades of red dye used in over 40,000 samples
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.


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 Boro, (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.

http://pradipmalde.com/

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 considers 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