

ADAM VAUGHAN

FREELANCE PHOTOGRAPHER & MUSEUM TECHNICIAN

What were the most important things you learned while studying here?

The most important thing for me in Swansea was the work we did on photographic theory - the writers that we studied.

What was the first step you made or offer you received after graduating?

The first offer I received after graduating was to work as an assistant to a London based architectural photographer. That offer came on my last day in Swansea, as I was packing my car to leave my house.

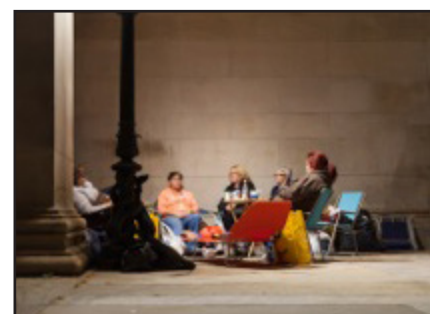


What inspires you in your work/practice?

My practice is inspired by photographers who have obsessed over photography - lived and breathed photography their entire life regardless of whether they were making money from it or not. Two who spring immediately to mind are Mark Power (Magnum) who gave us a lecture during my degree, and Edward Chambre Hardman, a documentary and commercial photographer who had a studio in Liverpool for decades. Don McCullin is probably the most inspirational photographer I can think of, I was lucky enough to work with him last year and after all he has seen and done he is still a real gentleman.

What is your current or next project?

I am about to start working on a series of portraits of vegans (I am vegan myself and am always fascinated by the comment 'but you don't look like a vegan' - an invitation to a photo project if I've ever heard one!).



ANDREW MORRIS

Andrew Morris graduated from the Photography in the Arts course in July 2013.

Four months later, he was announced as the winner of the *Wales International Young Artist* award. His work, titled 'What's Left Behind?', shows the interiors of homes that had been repossessed or whose owners had died, and is a project that he started whilst studying at the university. The competition, run by British Council Wales, was judged by some of the country's leading art experts.



He also regularly works with the university's student union, covering any photography work that they need from sporting events to PR shoots. In addition, he has also just started working on a theatre based project in Cardiff called 'Blue/Orange', covering all promotion material and production images.



ALEX HERRIOT

What were the most important things you learned while studying here?

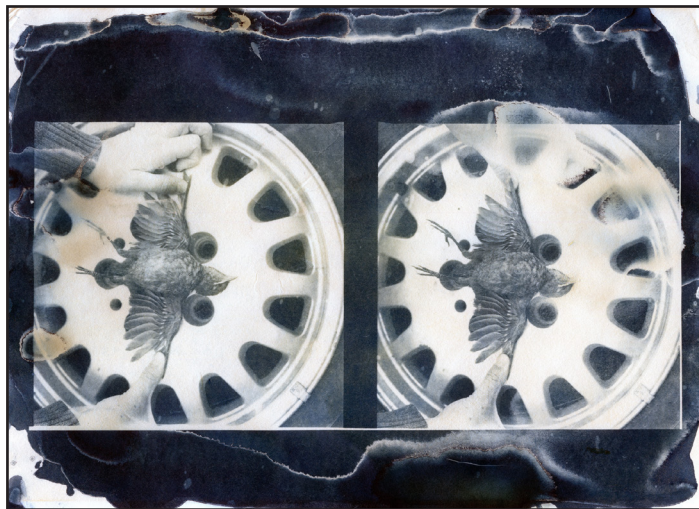
What I gained from my degree was essentially how photography is such a diverse tool for visual language. The degree program certainly turned around my perhaps naive impressions of how to approach photography when I was studying at FE level and this has become a key part of my own teaching practice, to encourage students to stop thinking literally and create images that are diverse, visually exciting but also have a strong conceptual meaning.

What is the most important thing you've learned since?

To work in the Photography industry whether its in education or as a practicing photographic artist. It's essential to keep up your own practice and to keep expanding your knowledge of contemporary photographers/artists etc. Otherwise you remain static and your practice and your teaching becomes stale. If your not inspired then you simply cannot inspire others.

What was the first step you made or offer you received after graduating?

I progressed onto the MA photography program, and from there, I gained a place on the PGCE art & design program at Swansea Institute. I saw education as a valuable career prospect and also as a valid way to enable me to support and continue my practice. Within a month of graduating I worked for a short period of time at the Dragon Arts centre, following that I was employed at Neath Port Talbot college, teaching on the HND and A-level course. Within a year I was offered a full time contract, initially working



as course director of the Foundation degree in Creative industries, over the years I have become Subject leader for A - level Photography and am now working as Deputy Head of School of Creative Visual & Performing Arts. This role has given me the opportunity to expand on the skills gained from my degree; marketing is key part of this role and the knowledge and experience from learning about cur rating and presentation on the degree program has played an essential part.

What inspires you in your work/practice?

What inspire me is my students, seeing their potential and how they see the world photographically. watching their perseverance as they battle with processing film for the first time to creating images that are diverse and innovative.

What photographers do you most admire?

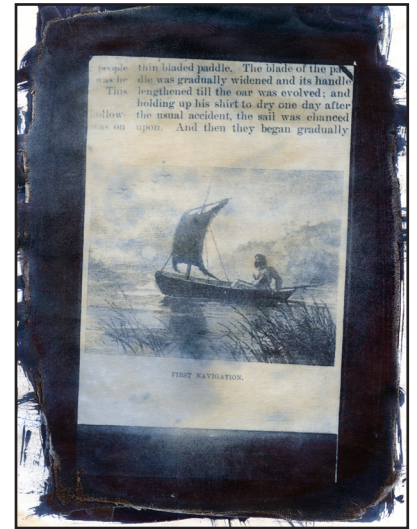
Trente Parke, Joel Peter Witkin, Eugene Meatyard, Duane Michals and Guy Bourdan

What is your current or next project?

I continue to work predominantly with traditional processes such as cyanotypes. My work currently explores the themes of memory and the macabre which has recently been exhibited as part of Colony 13 project based in Cardigan.

What are the biggest changes/ challenges to photography that have occurred during or after your period of study?

Engaging students in the traditional processes. The A-level program I have developed does not allow the AS students to access a digital camera for several weeks. To confront them with a cardboard box and ask them to make a camera, dumbfounds them, but also once they see the results they gain an appreciation of darkroom practice and shooting on film, and the fact they need to really think before they take a photograph I find is particularly important especially in the snap happy culture that has come with digital photography.



CHARLOTTE BELL

Please describe your current occupation or job title and company/organization.

Head of Logistics/Head Registrar, Counter Editions.

Responsibilities include: Liaising with framers, artist studios, suppliers, couriers, managing inventory/database, managing technicians, handling of prints, art fair organisation and overseeing the image archive.

Founded in 2000 by Carl Freedman and Matthew Slotover, Counter Editions commissions and publishes prints and multiples by leading contemporary artists. Counter Editions have worked with over 25 leading artists, including five Turner Prize winners, and have collaborated with major institutions such as the Serpentine Gallery and the Hayward Gallery. Editions have recently been produced Mario Testino, Tracey Emin, Nadav Kander, David Shrigley and John Stezaker.

What were the most important things you learned while studying photography at Swansea?

Theory and research play a huge part in moving my practice forward, and it was at my interview for Swansea Met that a prospective lecturer first mentioned a piece of theory that has influenced my practice ever since. The lecturers are skilled in spotting the intuitive investigations students explore and assist in moulding a more informed practice without compromising the individuality of the student's artistic voice. Core parts of the course, such as group critiques offered us the chance to present recently produced work or ideas to our peers and welcome input. One-to-one meetings with lecturers anchored our practices and challenged us to think of our work in the context of art history and professional artistic practice.

What was the first step you made or offer you received after graduating?

My first related job role after completing my course was teaching photographic workshops to survivors of human rights abuses at the Helen Bamber Foundation. Along side this I also took on a curatorial apprenticeship at a fine art gallery and a gallery assistant internship at a commercial photography gallery.

What inspires you in your work/practice?

I get most enjoyment in my work handling art works, photographing the production process at printers or artist studios and ensuring that the work is appropriately cared for during production, transportation and installation. In my personal practice I am inspired by applying critical theory to the work of commercial/fashion photographers and producing work that challenges the construction of the fashion image.

Who do you most admire (i.e. photographers/artists/curators etc.)?

I admire the work of John Stezaker, Thomas Demand, Michael Fullerton, Wolfgang Tillmans, Richard Learoyd, Philip Lorca-Dicorcia, Rineke Dijkstra, Nikki S.Lee and Bettina Von Zwehl. I'm also interested in the constructs within work made by Cindy Sherman, Ryan Oliver, David Guttenfelder, Boris Mikhailov, Jeff Burton, Steven Klein, Araki, Purple magazine, V magazine and advertising campaigns by Vivianne Westwood, Dolce and Gabanna, American Apparel and Calvin Klein.

What is your current or next project?

I am currently producing a large-scale portraiture project investigating the link between theatricality and the vacant gaze throughout art history and popular culture.

JOHANNE LIAN OLSEN

Please describe your current occupation or job title and company/organization.

I'm currently enrolled on a Masters Programme at the Royal Danish Academy of Fine Arts, where I study Visual Communication. For the fall semester of 2013 I have a six month placement as an design intern at Designbolaget in Copenhagen. Parallel with this I am working as an freelance designer/photographer for the Architecture School, Copenhagen, and various food producers in the city where I do packaging design and product photography.



What were the most important things you learned while studying photography at Swansea? If possible, please mention significant projects or modules that influenced your practice.

Although acquiring technical knowledge is something I have had great use of in my work, to me the most important thing I learned at Swansea Met has been the theory behind photography. Working as a designer, and especially when working within fashion, I use artists and their use of this media as a reference when talking with clients. In addition to this, the final major project gave me time to find my visual language and discover who I was as an artist.



What was the first step you made or offer you received after graduating?

After graduation I got accepted into the Royal Danish Academy of Fine Arts in Copenhagen.

What inspires you in your work/practice?

With a background in both photography and graphic design, they tend to inspire each other. Combining graphic shapes, colours and straight photography can sometimes create great results.

Who do you most admire (i.e. photographers/artists/curators etc.)?

I admire artists that are inspired by everyday objects and showcase them outside of their original context, such as Sara Cwynar.



What is your current or next project?

My next project is designing a book for a fashion brand which features great photography from all over the world.

JONATHAN SZYMANSKI

"I enjoyed my time in Swansea and studying at the university. It opened my eyes to a different way of thinking, working and functioning as a photographer. For anyone out there thinking of going in to commercial photography, I must recommend assisting as many photographers as possible. There are so many ways to light and shoot people/products/places, building up a network of support and contacts is an ongoing process, I'm still trying to figure it all out!"

Please describe your current occupation or job title and company/organization.

Photographer (self employed) trading as 'Jonathan Szymanski Photographer' and 'Greyscale Photography' www.greyscale.co.uk



What were the most important things you learned while studying photography at Swansea?

From a technical viewpoint most helpful has been traditional colour printing, developing and processing; understanding principles behind correct colour management within the chemical process has been a transferable skill to current digital practice. From a personal point of view, the course offered freedom to express yourself and to experiment. A highlight were the regular 'crits', where you had to learn to defend, discuss and explain your work, this helped me to build a thick skin and a more rounded view on my photography.

What was the first step you made or offer you received after graduating?

I took on the PGCE Art course at the Institute (1st year it had been run there, was a roller coaster ride going back to secondary school!) It was a great help as once qualified I could teach part time whilst I built up commercial photography clients.

Who do you most admire (i.e. photographers/artists/curators etc.)?

There are a couple of commercial photographers that I have assisted since leaving Swansea, Duncan Loughrey and Leon Pearce. Both are highly technically skilled commercial photographers and I have learnt a great deal from them about how to run a business and also how to light people and products.

What is your current or next project?

Shooting stills for the 'Premier Inn' corporate food menu.

LUCILLE LAGIER

Lucille graduated in 2000, before studying for a masters degree in Paris. Since 2004 she has worked as a co-director/curator at Atelier de Visu, France's state-funded photography gallery, based in Marseille. Lucille also co-ordinates workshops and residencies at the gallery, including an annual four-week workshop in which selected students are invited to Marseille to work alongside photographers from other international photography schools under the tutorage of Magnum photographer Antoine D'Agata. The residency results in an exhibition at Atelier de Visu and a book publication.



LUCY LLEWELLYN

Lucy works as Art and Fiction Editor at the publishing company, Parthian Books. For the External Project during her final year, Lucy worked with Parthian producing photographs for (and helping to design) several book covers. Due to the success of this exchange, the company offered her a position as photographer/designer on graduating in 2003. Lucy has continued to excel and was recently promoted to editor. She is now in a position to offer advise and work experience to current students and is a visiting tutor for the 3rd year External Project.

MARIE HELGESEN

Please describe your current occupation or job title and company/organization.

1st year Master student at Valand Academy of Art, University of Gothenburg, Sweden.

What were the most important things you learned while studying photography at Swansea?

I learned that by working hard, and taking the course seriously, you get the help you need to further improve yourself. Personally, I found the tutorials and smaller group meetings the most helpful and inspiring. Lectures by both tutors and guest lecturers were something I always enjoyed.

What was the first step you made or offer you received after graduating?

Joined a creative group of people with connections to a gallery in Oslo. We worked towards putting up an exhibition together.

What inspires you in your work/practice?

Anything; other artists, music, movies, people, texts, lyrics, random objects, sounds...

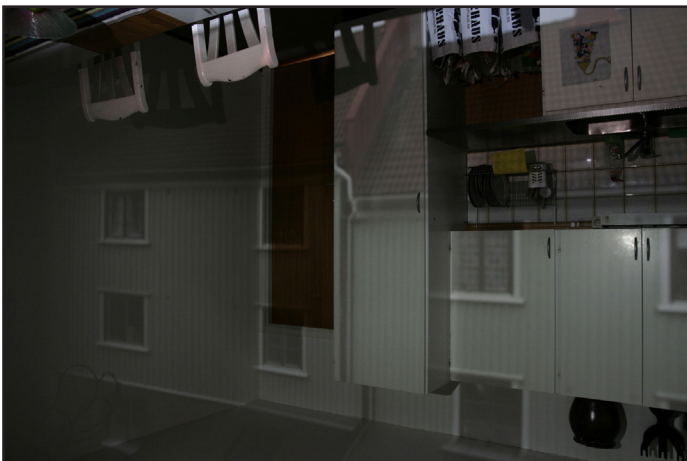
Who do you most admire (i.e. photographers/artists/curators etc.)?

I admire Marina Abramovic, most of all because she has managed to push limits (and herself) constantly during her long career. She seems quite fearless in what she does and I like that. There are of course so many more but it would be a long list.



What is your current or next project?

I am working on a project I call Lighthouse where I photograph the inside of houses with the Camera Obscura installed in each room. This is still work in progress. I am going to photograph the rooms with a large format camera, so there will be a camera within the camera. On impulse I tried to turn the image upside down, making the outside world the right way. I prefer them like this. Photography is so much about contrasts and opposites; light is dark, dark is light, up is down and left is right. I am emphasizing this by turning the image. Ultimately the plan is to project these images on gallery walls to give the impression of standing in several different rooms all at the same time.



OSSI PIISPANEN

Please describe your current occupation or job title and company/organization.

I am a freelance photographer trading as Ossi Piispanen Photography Ltd. Most of my work is retouching, e-commerce photography, lighting assistant, fashion photography but I still work on my personal projects on my free time.

What were the most important things you learned while studying photography at Swansea?

The university's major project module was very important for me, I tried everything and I found experimenting and seminar groups very useful. Constructive criticisms in a big group is useful in a process of defining your interest and style in photography.

What was the first step you made or offer you received after graduating?

By entering my photography to numerous competitions and exhibitions I got my first post graduate showcases. Once you have your first few contacts it gets a lot easier. I found interning sad but essential for your first steps to be a professional, you might not get much money but you will meet people and befriend people during these experiences. Every contact is important, and networking and self promotion (online and in person) is essential.

What inspires you in your work/practice?

I would like to do a good job whatever I do, creating photos that look like i took them.

Who do you most admire (i.e. photographers/artists/curators etc.)?

I admire a lot of people, generally photographers who get booked for a job because of their unique work.

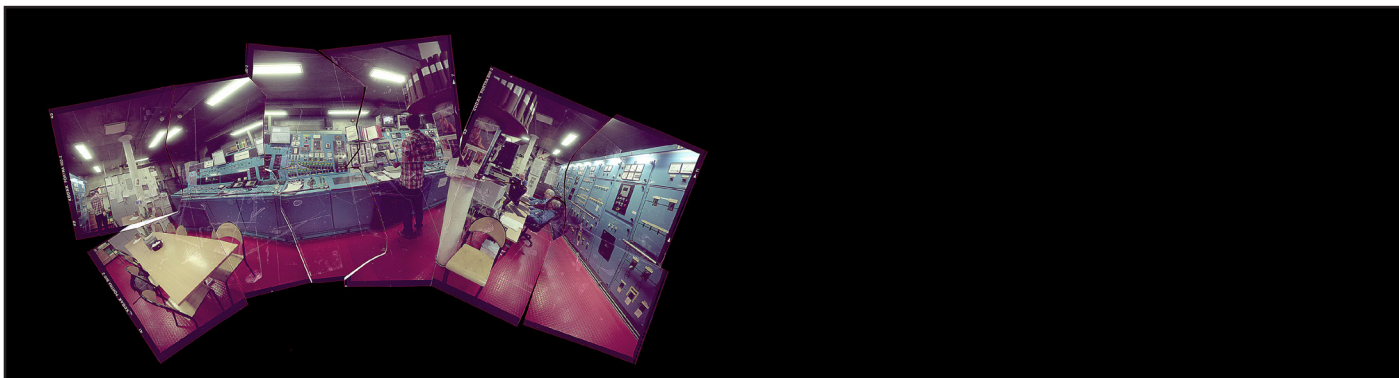
What is your current or next project?

I am currently photographing warehouse communities in north-east London. It is my first "documentary" based series which has taken me 18 months now, and I will hopefully finish it next year.



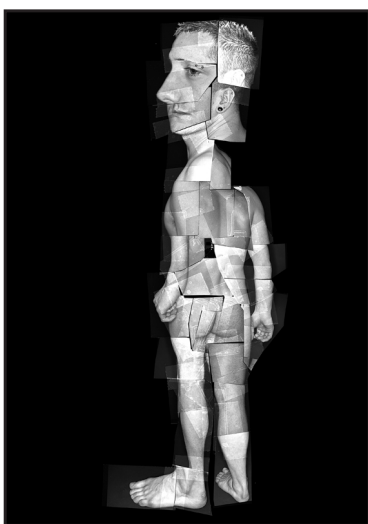
PAAL EKERN

"The one thing I probably liked best about the university was the open door policy practiced by the staff. For me it meant that I could see tutors from different courses at the faculty for tutorials and by doing this I got a lot of interdisciplinary and theoretical input."



Please describe your current occupation or job title and company/organization.

I am currently a second year MA student at Valand Academy of Arts at the University of Gothenburg as well as a self-employed practicing artist.



What were the most important things you learned while studying photography at Swansea?

While studying in Swansea I first and foremost learned to trust my own artistic enquiry and visual approach. I feel that especially the tutorials with the staff helped develop my personal artistic expression as well as help me contextualize my work theoretically and in relation to contemporary photographic art practice. During my studies I also met a lot of really good friends and as a group of students we helped each other out through critical discussions about our work. I still have contact with a lot of my friends from Swansea. Some of them just socially, but a lot of them also professionally as we have projects running together and as we have exhibited together after university.

What was the first step you made or offer you received after graduating?

The first offer I got after graduating was to be a part of an exhibition showcasing emerging artists in Wales as the only graduate from my year at Ffotogallery. As I was an overseas student I had to move back home to Norway after attending the course in Swansea so my first steps was to orientate myself within the arts scene in Oslo as well as join a creative network of artists and plan my further studies within the field.

What inspires you in your work/practice?

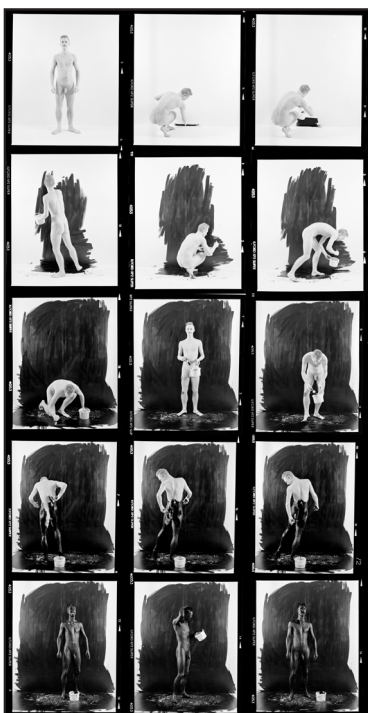
It's hard to pinpoint what inspires me the most in my artistic practice, as ideas seem to come from the oddest places. However my work is theory driven and often process based so one could say that in many cases my practice takes inspiration from theory and that it is slowly formed through the creation process of each piece which is driven by an urge to respond to the theory I'm inspired by.

Who do you most admire (i.e. photographers/artists/curators etc.)?

I am not much of an admirer of specific artists per se but at the moment I am inspired by the work of Sigurdur Gudmundsson, Yves Klein, Jackson Pollock, Yoko Ono, Vito Acconci, Valie Export, Marina Abramovic and Tehching Hsieh. I also read a lot and some of the writers that inspire me the most at the moment are Jacques Lacan, Jacques Ranciere, Rosalind Krauss, Johanna Lowry, Amelia Jones and Boris Groys.

What is your current or next project?

At the moment I am working on several different projects simultaneously which include exhibitions and books as well as my master thesis. However, the project that takes up the most time is my exam show. It will be a solo exhibition with the working title 'Black Hole/Blank Canvas' that will take place in spring next year. For this project I am examining the possibility of creating meaningful darkness within the white cube through a series of performances during the exhibition period. It is quite hard to explain this project at the moment but the aim is to start of my exam, which in many senses is the private view, with an empty white cube and throughout the exhibition period stage a series of performances that create darkness or also blackness in the gallery. Throughout the exhibition period all performances will be documented and this documentation as well as a book will be exhibited in a series of group shows in retrospect of my solo show.



ANNA KURPASKA

Anna Kurpaska graduated in 2010. Her project, The Visit, was exhibited as part of the Cardiff International Photography Festival, Diffusion in 2013 and published in Source magazine.

"I like to think that I'm able to find inspiration in simple, even the most banal aspects of my life; however keeping up with work of other photographers whom I particularly appreciate certainly helps to get new ideas and stay motivated."



ANNI SKILTON

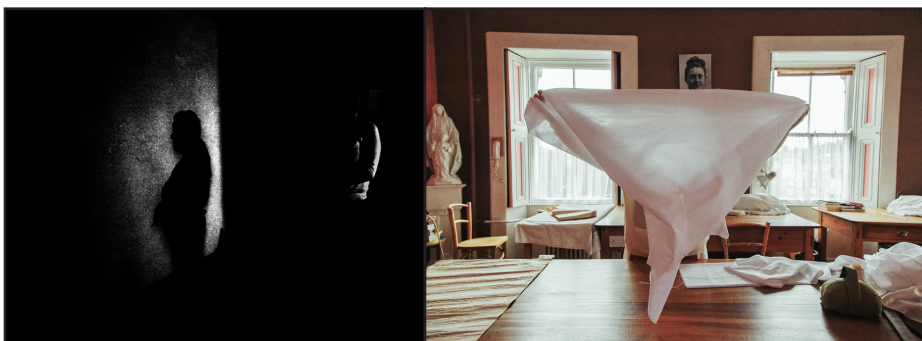
Anni Skilton graduated in 2004. She is one of several Photojournalism graduates who have gone on to specialize in medical photography.

"After university I secured a position with the Royal Glamorgan Hospital in Llantrisant as a Trainee Medical Photographer. This was a fixed term, 18-month contract that provided training and the funding to complete a Post-Graduate Certificate in Medical Illustration whilst working as a professional photographer."

CONOR O'LEARY

Conor O'Leary graduated in 2009 and is working as a freelance photographer in London. He is, alongside other projects, working on a long-term series about religion in Ireland.

"I think one of the most important things I learned was that there are fascinating stories to be found on the street you live on and you don't need to travel far to meet people with interesting lives. I learned you should surround yourself with like-minded people, people who share the same enthusiasm towards the medium as you do."



JONATHAN BROWNING

Jonathan Browning graduated in 2005. He works as a freelance editorial photographer based in Shanghai, China.

"Next project? I would like to do a project about the Chinese High speed Railway in connection with its first line that is under construction in the restive province of Xinjiang. It's a massive feat and puts any project to shame in Europe or UK, but what makes it visual is its through an area that has high altitudes, deserts and many minorities of China. This would be a self-led story. In the coming weeks I will hopefully be doing a cover story with Spiegel on the 'Chinese Dream' which I have been helping research."

JONATHAN MORRIS

Jonathan graduated in 2009. His major project, the documentation of teenagers that gather in the centre of Swansea, coincided with the development of a book, Nu Fiction and Stuff, published by Parthian Books. After approaching the editor, Jonathan collaborated with them to provide access and updates to his work via Flickr and his blog before the final edit was confirmed. The book was published in July 2009. He is continuing his projects and studying for a Masters in Photojournalism at University of Westminster.

www.jonathanjk.viewbook.com

MIKKO TAKKUNEN



Mikko Takkunen graduated in June 2009. He was runner-up in the Photographer category of the 2009 Guardian Student Media Awards, nominated to the Joop Swart Masterclass in 2010 and named 'Young Photographer of the Year, 2010' by the Society of Finnish Press Photographers. Selected clients include Helsingin Sanomat (Finland), Finnish Refugee Council, International Herald Tribune, The Financial Times and New York Times. He runs the blog, Photojournalismlinks.com: a site highlighting photojournalism activity on the web. Mikko has also written articles for the British Journal of Photography and his work was showcased by Getty Images' Reportage – Emerging Talent. In 2013 he accepted a position as an Associate Picture editor with Time Magazine, the World's most widely read news resource and has now moved to New York to work from Time Magazine's headquarters.

"I stopped working as a freelance photographer when I started working as a photo editor for time.com. I'm incredibly inspired by the talent and drive that my colleagues and superiors at Time's photo department have. I keep leaning from them on a daily basis. The department is one of the most legendary in the business, and I count myself lucky to be working with such amazing group of people."

"I'm currently working as an associate photo editor at time.com with special emphasis on covering international (outside the US) news. The site gets over 30 million unique visitors a month and I'm working as part of the time.com photo team to make sure our readers see the best possible photos alongside the articles and in stand-alone photo galleries."

"Swansea Met has terrific facilities with the traditional black and white dark rooms, state-of-the-art digital darkrooms, and a camera store, from where students can take out film, digital, and lighting equipment. The Dynevor campus library has a large collection of photography books that are great assets for any photography students both in terms of research and inspiration."

PAUL READ

During the year of his graduation in 2006, Paul was shortlisted for the Ian Parry Award and won The Guardian Student Photographer of the Year Award. Now based in Manchester, Paul works on editorial, commercial and event photography. He also continues to work on self-initiated documentary projects the latest of which is featured here. With the help of funding from Arts Council England, Paul devised the project Foola - Inside Britain's Most Remote Inhabited Island, a documentation of an island in the Shetlands that is 'a home to 26 residents and has no shop, no pub and a school with only two pupils.' The exhibition will tour nationally from Autumn 2009.

www.paulreadphotography.com



REBECCA REES

Rebecca Rees graduated in 2005 and, having started as a picture editor for Condé Nast, is now the Group Photo Editor for Harper's Bazaar (Arabia).

RICHARD BAYBUTT



Since graduating in 2004, Richard has been based in London working on magazine commissions and personal projects. A long-standing interest in photographing and engaging in BMX biking and extreme sports has led Richard to specialize in this area although he also tackles commercial, portrait and fashion commissions. The featured image is from a self-initiated project: a road trip by motorbike to the Alps to snowboard. Three different magazines have published this project not, as Richard feels, just because of the quality of the work, but because the film-based, black and white, panoramic aesthetic is an original take on the subject. Richard's clients include Relentless Energy Drinks, Cycling Weekly and The Daily Telegraph.

www.richardbaybutt.com

