

XFUNS_Please introduce yourself to XFUNS readers.

I work and live Camden, Maine located in the Northeast US. I came to this area 7 years ago to continue my studies as a photographer and decided to make this small coastal community my home. This past year has been spent rebuilding a 100-year old home that includes a new studio space. Recently, I have been chosen as a contributing photographer for Millennium Images a licensing firm that is committed to representing innovative photographers with a focus on contemporary photography.

XFUNS: Please share with us your earliest influences that let you into the field of photography?

I think I had a natural curiosity about specific scenes or subjects before I started to seriously photograph. As a student, I was encouraged to view other artists work. During that time I experienced the energy and atmosphere in photographs that I wanted to convey. I was exposed to many images all different, and each unique. With this experience, I was convinced that I could eventually develop images that approached what I wanted to communicate.

XFUNS_What is the main concept that you wish to convey in your work?

The concepts and ideas change throughout each project. I attempt to expand beyond subject matter and often want images to touch on the imagination. I have always been attracted to images that seem to reveal the mystery of human presence and at the same time speak to the individuality in each of us. I have been interested both visually and conceptually in exploring ideas of perception in contemporary society.

XFUNS: Can you tell us a little about your studies and how this shaped your work?

Who inspired you the most back then?

My formal education in photography was at The Maine Photographic Workshops and Rockport College in Maine USA. There I learned both craft and the importance of developing a personal vision. I had exceptional instruction. As I gained the skills and appreciation for the craft my expressive range increased. The printing of an image could be adjusted to influence the statement. I learned that making photographs is about exploring ideas and individual creation from concept to completion is rewarding to the artist and adds depth of meaning to the viewer. I agree that in general the history and technique of the medium can be taught, I was fortunate to have the right individuals for that foundation. Bringing students to find their own photographic vision is something that cannot be taught. For this reason I am grateful for my experience as a student where I would receive subtle hints at most on what direction to continue. Eventually your own work takes you to the next step and hopefully points you in another directions. Three teachers Brenton Hamilton, Jan Rosenbaum, and Elizabeth Greenberg.

XFUNS_What stimulates your creativity?

Many things. The natural world, my partner Cyndi, the stillness of morning and night. When I feel less distracted and more present with my immediate surroundings and personal thoughts. Thoughts of extremes - near and far, large and small. Light. Water. Motion.

XFUNS: How did you select colour or light when taking photos?

As a student I shot and printed with Black and White materials. My intention was to become a better printer and spend more time in the darkroom. That experience helped me to appreciate the different tonalities a fine art print can have. While I am still interested in Black and White work I primarily work in color.

XFUNS: We saw meaningful and just can't stop thinking in front of your images, is that you tries to tell something in there or as your wish to convey something to the audiences?

Presently I am interested in a sense of energy and exploring the concept of time. My intention is for the viewer to experience a charged scene or sense of place.

XFUNS: As we know you have won some "Black and White awards and "Golden light awards" could you share with us how to gain a good photo of "black & white" and light shot? XFUNS: As the question above; could you tell us how did you develop the light shooting?

In terms of a good or successful image it may be the point of view the photographer takes, the quality of light, or how light reveals the subject. My instructors told us "you have many choices to make when creating an image". Light was emphasized. Light reveals form. Some images have a feel to them regardless of the subject. A sequence of images that have a similar feel and flow with one another is more interesting.

XFUNS: Could you please share a memorable creating experience you had with us?

Photography is full of unexpected surprises. That's why it's probably good to carry a camera around. Whether I am out shooting, developing film or making a print, I am often surprised at the results. Most of the time (especially in the beginning) I'm disappointed, that's normal. Most of my memorable experiences have happened in the darkroom or shooting at night when I had no idea how something would translate into a final print.

XFUNS: Please share with us your view on contemporary photography?

Cross-cultural ideas about art, especially photography fascinates me. Technology has allowed for more individuals to share work with larger audiences. We share our concerns through the images we make. Through imagery we have the ability to make connections. As new technology is introduced, new artistic expression becomes possible. Many serious B/W printers have stopped traditional printing in the darkroom and now work digitally. This transition allows more time to be outside making pictures and exploring ideas. I am always interested in seeing new work, student work, publications, and galleries, all of it.

XFUNS: There strong light elements in your works, how do you consider your works as a part of "Abstract Art print"?

Yes, many of my images may not relate to a concrete object. I do consider the work abstract as well as conceptual. That is exploring ideas of a feeling or experience. Ideally throughout a cohesive body of work, rather than a single image.

XFUNS: What would it be when friends talk about you (your character)?

That's a tough one; my girlfriend of four years is sitting across the room from me and I'm asking her for an honest reply. Her response: kind, generous, compassionate and hard working.

XFUNS: Which artists or people do you admire most? Why?

One of the first photographers I responded to was Emmit Gowen. Specifically, circular images that reminded me of memory and how we see images in our mind. Joel Sternfelds photographs of wildfires that were described as "energized with minimal composition". The photographs of Nan Goldin, which reveal people in intimate spaces, yet reflect a sense of distance and isolation. I believe in depth of meaning, that we should be open to a deeper understanding of what's presented to us. Photographers: Minor White, Brad Cole, and Paul Caponigro whose art possesses a spiritual inquiry. Small scenes that show much more. Photographs that reflect what the world feels like. Other favorites Sugitmoto, Callahan, Siskind, Meatyard, and Shore. Many contemporary artists too numerous to mention.

XFUNS: What new projects are you working on currently and what's the next big thing?

Exploring the properties light over time in an image. A collaboration with photographer Cyndi Prince involving printing on sustainable materials. Pinhole projects that have been in my thoughts this past year. I am fascinated by the medium itself. The thought of visual information that can be observed with a lens as opposed to our natural vision. The visual perception and how we retain information. Images dealing with sustainable energy - wind, Sun, current.

XFUNS: Please drop some suggestions to people who want to join contemporary/experimental photography?

A foundation of craft and knowledge of materials may be helpful to some people - just so you can get on with making pictures. It's not essential. Make lots of pictures. Live with your pictures on the wall. Group them, arrange, and make connections. Experiment with different cameras or lenses if possible. They don't have to be expensive. Most of my images are made with inexpensive, used cameras and often with plastic lenses. Your individual experience of the world is authentic. Your personal vision is original and unique. Your intuition is essential.

Personal Website: www.scottstoughton.com

Favourite Magazine - SHOTS

Favourite Museum: Each time I visit a museum something is gained. In 2005 I visited the Guggenheim to see a photography show entitled "works of the hand". It was a private collection of photographic works dealing entirely with the subject of "hands". Works dating from beginning of the medium to the most contemporary. Artists from different parts of the world exploring and creating images representing a familiar subject in such unique form. All of the images belonged, Old and new. I felt the artists were exploring the same ideas and shared the similar concerns when making their art.



Scott Stoughton

- Age 年齡：40
- Horoscope 星座：Virgo 處女座
- City 城市：美國 Camden 市
- Favourite Magazine/Book 最喜愛的雜誌/書籍：On being a photographer, by David Hum and Bill Jay, SHOTS magazine, David Hum, 與 Bill Jay 的《On being a photographer》：《SHOTS》雜誌
- www.scottstoughton.com



光影的溫暖訴說

Scott Stoughton is from Camden, Maine. He thinks of the concepts and ideas change throughout each project. Stoughton attempts to expand beyond subject matter to an awareness of spiritual elements. He often wants images to touch on the imagination and reveal the mystery of human presence, while being mindful of the individuality in each of us.

Recently, Stoughton has been chosen as a contributing photographer for Millennium Images a licensing firm that is committed to representing innovative photographers with a focus on contemporary photography.

來自美國緬因州的 Camden 市的 Scott Stoughton 認為概念與想法在每個計畫裡都會有所變動。Stoughton 試圖超越一般的議題，直達精神元素的覺醒。他通常要求影像喚起想像力，揭示人類存在的秘密，同時仍關切著我們每個人的個別性。

最近，Stoughton 被選為 Millennium Images 的供稿攝影師；Millennium Images 是一家專門以當代攝影為業務內容的代理授權公司，矢志代理銷售創新攝影師的作品。

1 | 2
1. CARMEL CALIFORNIA
2. CYNDI

✕: Please introduce yourself to XFUNS readers.

I work and live Camden, Maine located in the Northeast US. I came to this area 7 years ago to continue my studies as a photographer and decided to make this small coastal community my home. This past year has been spent rebuilding a 100 year old home that includes a new studio space.

✕: Please share with us your earliest influences that let you into the field of photography?

I think I had a natural curiosity about specific scenes or subjects before I started to seriously photograph, even if I couldn't convey it early attempts. As a student, I was encouraged to see other peoples work whether we wanted to or not. During that time I experienced the energy and atmosphere in photographs that I was striving for.

✕: Can you tell us a little about your studies and how this shaped your work? Who inspired you the most back then?

My formal education in photography was at The Maine Photographic Workshops and Rockport College in Maine USA. There I learned both craft and the importance of developing a personal vision. As I gained the skills and appreciation for the craft my expressive range increased. The printing of an image could be adjusted to influence the statement. I learned that making photographs is about exploring ideas. Individual creation from concept to completion is rewarding to the artist and adds depth of meaning to the viewer. I had exceptional instruction.

I agree that in general the history and technique of the medium can be taught. Bringing students to find their own photographic vision is something that cannot be taught.

For this reason I am grateful for my experience as a student where I would receive subtle hints at most on what direction to continue. Eventually your own work takes you to the next step and hopefully points you in another directions. Three teachers Brenton Hamilton, Jan Rosenbaum, and Elizabeth Greenberg.

✕: What stimulates your creativity?

Many things. The natural world, my partner Cyndi, the stillness of morning and night. When I feel less distracted and more present with my immediate surroundings and personal thoughts. Thoughts of extremes - near and far, large and small. Light. Water. Motion.

Each time I visit a museum something is gained. In 2006 I visited the Guggenheim to see a photography show entitled works of the "hand". It was a private collection of

photographic works dealing entirely with the subject of "hands". Works dating from beginning of the medium to the most contemporary. Artists from different parts of the world exploring and creating images representing a familiar subject in such unique form. All of the images belonged. Old and new. I felt the artists were exploring the same ideas and shared the similar concerns when making their art.

✕: We saw something meaningful and just can't stop thinking in front of your images, is that you tries to tell something in there or as your wish to convey something to the audiences?

Presently I am interested in a sense of energy and exploring the concept of time. My intention is for the viewer to experience a charged scene or sense of place.

✕: As we know you have won some "Black and White awards" and "Golden light awards" could you share with us how to gain a good photo of "black & white" and light shot? XFUNS: As the question above; could you tell us how did you develop the light shooting?

In terms of a good or successful image it may be the point of view the photographer takes, the quality of light or how light the subject reveals. My instructors told us "you have many choices to make when creating an image". Light was emphasized. Light reveals form. Some images have a feel to them regardless of the subject. A sequence of images that have a similar feel and flow with one another is more interesting.

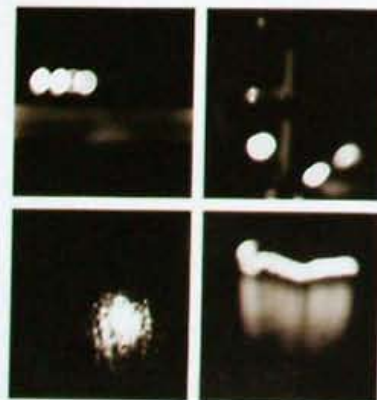
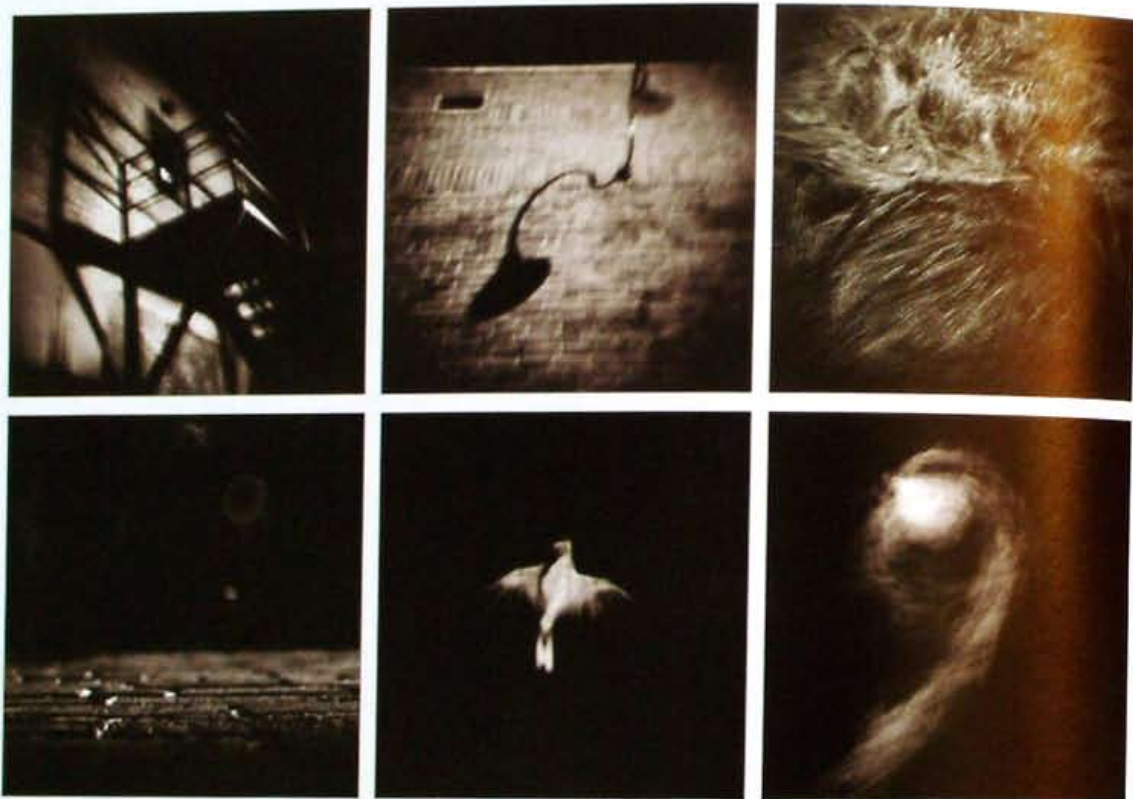
✕: Please share with us your view on contemporary photography?

Cross-cultural ideas about art, especially photography fascinates me. Technology has allowed for more individuals to share work with larger audiences. We share our concerns through the images we make. Through imagery we have the ability to make connections. As new technology is introduced, new artistic expression becomes possible.

✕: The strong light is the key element in your works, how do you consider your works as a part of "Abstract Art print"?

Yes, many of my images may not relate to a concrete object. I do consider the work abstract as well as conceptual. That is exploring ideas of a feeling or experience. Ideally throughout a cohesive body of work, rather than a single image.





1 2 3
4 5 6
7 8
9 10

11
1. ROCKLAND MAINE
2. ROCKLAND MAINE 2
3. MARSH
4. ROCKLAND MAINE 2
5. BRD
6. LUNAL
7. NOCTURNAL SERIES 7
8. NOCTURNAL SERIES 10
9. NOCTURNAL SERIES 1
10. MOONLIGHT
11. GLEESBORO FERRY

✕: What would it be when friends talk about you?
That's a tough one, my girlfriend of four years is sitting across the room from me and I'm asking her for an honest reply. Her response: kind, generous, compassionate and hard working.

✕: Which artists or people do you admire most? Why?

One of the first photographers I responded to was Emmet Gowen. Specifically, circular images that reminded me of memory and how we see images in our mind. Joel Sternfeld's photographs of wildfires that were described as "energized with minimal composition". The photographs of Nan Goldin, which reveal people in intimate spaces, yet reflect a sense of distance and isolation. I believe in depth of meaning, that we should be open to a deeper understanding of what's presented to us. Photographers: Minor White, Brad Cole, and Paul Caponigro whose art possesses a spiritual inquiry. Small scenes that show much more. Photographs that reflect what the world feels like. Other favorites Sugimoto, Callahan, Sekind, Meatyard, and Shore. Many contemporary artists too numerous to mention.

✕: What new projects are you working on currently and what's the next big thing?
Exploring the properties light over time in an image. A collaboration with photographer Cyndi Prince involving

printing on sustainable materials. Pinhole projects that have been in my thoughts this past year. I am fascinated by the medium itself. The thought of visual information that can be observed with a lens as opposed to our natural vision. The visual perception and how we retain information. Images dealing with sustainable energy - wind, Sun, current.

✕: Please drop some suggestions to people who want to join contemporary / experimental photography?

A foundation of craft and knowledge of materials may be helpful to some people - just so you can get on with making pictures. It's not essential. Make lots of pictures. Live with your pictures on the wall. Group them, arrange, and make connections. Experiment with different cameras or lenses if possible. They don't have to be expensive. Most of my images are made with inexpensive, used cameras and often with plastic lenses. Your individual experience of the world is authentic. Your personal vision is original and unique. Your intuition is essential. ✕

✕: 請向《XFUNS》的讀者介紹你自己。

我住在美國東北部維爾州的 Camden 市，也在當地工作。七年前我來到這地區繼續我的攝影師訓練課程，之後便決定將這個海岸小社區當作自己的家。過去這一年都花在改建我的百年老屋住家，重建後將包含一個新的工作室空間。

✕: 請讓我們分享引導你進入攝影這個領域的早期影響力？

我想，在我開始認真地拍攝照片前，我已經對一些特定的場景或對象產生了天然的好奇心；雖然在一開始，我無法在作品中適當地表達我的想法。學生時代，老師們總是鼓勵我們欣賞他人的作品——不管我們樂不樂意。在那段時間裡，我開始感受到攝影作品中的能量和氛圍，而那正是我先前費盡苦心想營造的。

✕: 請聊聊你的求學經驗，以及這些經歷如何影響你的作品？那個時候最能夠給你帶來靈感的事物為何？

我正式的攝影訓練，來自美國的維爾州攝影工作坊與維爾州的 Rockport 大學，在那裡我學到攝影的技巧與發展個人觀點的重要性。當我的攝影技術有所增進，得到一些鼓勵與讚美之後，我發現我創作表達的範圍也隨之擴展。你可以在沖放照片時調整一個影像，藉此影響、改變你的表現方式。我學到了原來攝影其實就是探索概念。從概念到完成作品的個別創作經驗，對藝術家來說才是有意義的，同時對觀賞者來說，他們也可以從中獲得一個更深刻的觀賞經驗。在求學過程裡，我獲得了非常明確的指引。

一般來說，我認為一個特定創作媒介的歷史與技巧，可以透過傳授而學得；然而引導學生找到他們自己的攝影觀點，這是一般的教學課程無從達成。就這一點來說，我對我求學經驗充滿了感恩，因為在那段時間裡，我得到了許多精妙的建議，引導我可以繼續前進的方向，尤其必須感謝以下這三位老師：Brenton Hamilton、Jan Rosenbaum 與 Elizabeth Greenberg。

✕: 哪些事物可以啟發你的創作靈感？

許多事情。自然世界，我的伴侶 Cyndi，寧靜的清晨與夜晚。當我覺得專心一致不受干擾，與我的周遭環境及個人感受融為一體時。對極限的思考——遠與近、大與小、光、水、運動。

每次我造訪美術館總是有所收穫。2005 年我參觀古根漢美術館，看到一個叫做《手》的攝影展。那是一個私人收藏的攝影作品展，只處理一個主題：「手」。這些作品有的來自攝影術剛問世的時候，有的則是當代攝影作品。來自世界各地的藝術家，用這獨特的藝術形式探索、創作再現這個再令人熟悉不過主題「手」。所有的影像不論新舊在這展覽中相輔相成、相得益彰。我感覺到這些來自不同時代、不同國家的藝術家的確在探索著相同的概念，在創作他們的作品時，共享著相同的藝術考量。

✕: 我們可以在你的攝影作品裡感受到某種深刻的意涵，讓我們忍不住停在你的作品前駐足神想，你是否想在作品中向觀眾訴說些什麼？或是你試著表達什麼？

目前我對感受能量與探索時間的概念最感興趣。我的目的就是讓觀賞者感受到一個充滿能量的場所，或對一個場所的感官知覺。

✕: 就我們所知，你獲得了許多著名攝影獎項請如：「Black and White (黑白攝影)獎」和「Golden light (金色之光)獎」，可以請你跟我

們分享一下你是如何拍出好的黑白作品？還有你以光線為主題的作品是怎麼拍出來的？此外，也請你讓我們分享你沖放光線拍攝作品的技巧。

說到好的、或成功的照片，或許最重要的就是攝影師取景的角度、光線的質、或光線如何揭露出拍攝主題。我的指導老師告訴我們：「創作影像時，你必須做很多的決定。」特別是光的元素。光可以揭露出形狀。有的影像創造出一種特殊的感覺氛圍，拍攝的主題為何則無關緊要。系列的影像必須有著相似的感覺，有一種內在的、流暢的連貫性，使人覺得觀賞照片的過程變得越來越有趣。

✕: 請讓我們分享你對當代攝影的觀感？

藝術的跨文化概念——尤其是關於攝影方面的總是讓我著迷不已。科技讓更多的個別創作者得以與更廣大的觀眾分享他們的作品。藉由我們創作出來的影像，我們分享著共同的觀感與考量。經由圖像，我們獲得了聯繫的能力。新的科技被引入出來，讓更多新的藝術表達形式成為可能。

✕: 光線的元素在你的作品中非常強烈，你如何看待你的作品被視作「抽象藝術相片」的一份子？

是的，我的許多影像或許無關於一個具體的對象。我構思作品時，的確傾向於抽象、概念化。我的作品是在探索某些感覺或經驗的概念。概念貫穿整個作品系列，裡頭的個別影像不應該被視作獨立的作品。

✕: 朋友眼中的你？

這問題很難。我交往四年的女友現在就坐在我對面，在房間的另一端；我請她給我一個誠實的回答。她的回答是：善良、寬厚、有同理心、工作認真。

✕: 你最仰慕哪些人物或藝術家？為什麼？

最早幾位感動我的攝影師之一是 Emmet Gowen，尤其是他的圓形構圖影像讓我想起記憶，以及人類是如何在腦中看到影像的。Joel Sternfeld 的野火攝影

作品曾經被形容為「以極端結構創造出來的豐富能量」。Nan Goldin 的攝影作品在私密狹窄的空間裡舉世出拍攝對象，卻仍給你一種距離的距離感。我相信意義的深度，我相信我們應該更深入地瞭解它呈現給我們的現實。Minor White、Brad Cole 與 Paul Caponigro 的作品帶著對精神性的追求。簡潔、狹小的場景，可以展現更多的意義。我也喜愛能夠反映出對世界的感官感觸之作品。其他我欣賞的攝影師還有 Sugimoto、Callahan、Sekind、Meatyard 與 Shore。有太多我喜愛的當代攝影師無法一一細數。

✕: 目前進行中的計畫？下一個計畫？

在單一影像中探索時間中的光之屬性。還有一個與攝影師 Cyndi Prince 的合作計畫，關於在替代性的材料上沖放照片。過去一年來，Pinhole (針孔) 計畫一直繫繞在我腦中。這個拍攝媒介 (針孔攝影) 令我著迷，尤其是感覺也可以由我們自然感覺相反的鏡頭觀察、捕捉到的這一點，非常地吸引著我。我們從視覺感知裡獲得視覺資訊，而攝影影像處理其他替代性的能量，比如說電、陽光、與風流。

✕: 可以跟那些想進入當代/實驗攝影世界的人分享你的可貴經驗？

對於攝影材料的認識與技巧等基礎知識，或許對某些人來說很有幫助；這可以幫助你認識攝影到底是怎麼一回事，熟練攝影的技巧。然而，我覺得拍攝大量的照片並非必要。你也可以將你的照片貼在牆上，讓它們重新活起來。將它們組成一個作品群組，安置它們，找出這些照片之間的關連性。此外，盡量地用不同的相機和鏡頭做實驗。你不需要昂貴的相機器材來拍出好照片。我的大部分照片都是用便宜、二手的相機和塑膠製的鏡頭拍出來的。最重要的是，你對世界的個別性經驗才是最真實可靠的。你的個人觀點也是最原創、最獨特的；你的直覺就是讓你拍出好照片的關鍵。✕

