

FLUX ACADEMY · A SCHOOL FOR SEEING

MODULE 3 · LEARNING TO SEE

Breakdown I — Seeing

BY DANTE SISOFO

LESSON 016



Seeing Is the Whole Game

- Seeing is a trainable skill
- What catches you → the decision → why it works
- You can install a way of looking



Read a Scene Like a Photographer

- Spot the shot in the ordinary
- Recognize a juxtaposition forming
- Read a scene before you lift the camera



The Photo Exists Before the Click

- The frame is decided in the seeing
- Pressing the shutter is the last step
- Untrained eyes walk right past it



Three Muscles of Seeing

- Spotting the shot in an ordinary moment
- Recognizing a juxtaposition forming
- Reading a whole scene and setting the stage



Follow the Light, Not the Event

- Something has to catch you first
- Often it's a quality of light
- Light is the invitation, not the subject



Let the Background Become Your Stage

- What catches you second is the backdrop
- Relate your subject to that backdrop
- Synthesize content with form



Position, Simplify, Wait for the Gesture

- Move your body to separate the subjects
- Simplify the chaos in the frame
- Then wait for the gesture and freeze it



Sometimes Seeing Is Just Staying

- Not every frame is a lightning strike
- Some scenes have to ripen
- Stay long enough for the moment to arrive



Find Your Anchor

- With chaos in front of you, pick one thing
- That element becomes your anchor point
- Feel the juxtaposition forming



Why the Anchor Holds It Up

- Composition comes alive in layers, in thirds
- Gesture and color carry the energy
- Remove the anchor and the frame falls flat



Reading a Whole Scene

- Clock everything before you shoot
- Subjects, background detail, the gazes between
- Understand the scene, then decide



Set the Stage Back to Front

- Build the frame from the background forward
- Lock the clean backdrop and its details
- Set the stage, then hold and wait



Wait for the Frame to Complete

- The missing piece walks in
- Everything you prepared pays off
- Being there is the work



The Pattern Underneath All Seeing

- Something catches you → light, color, gesture
- You decide a relationship → anchor, backdrop, stage
- You position and wait → then click



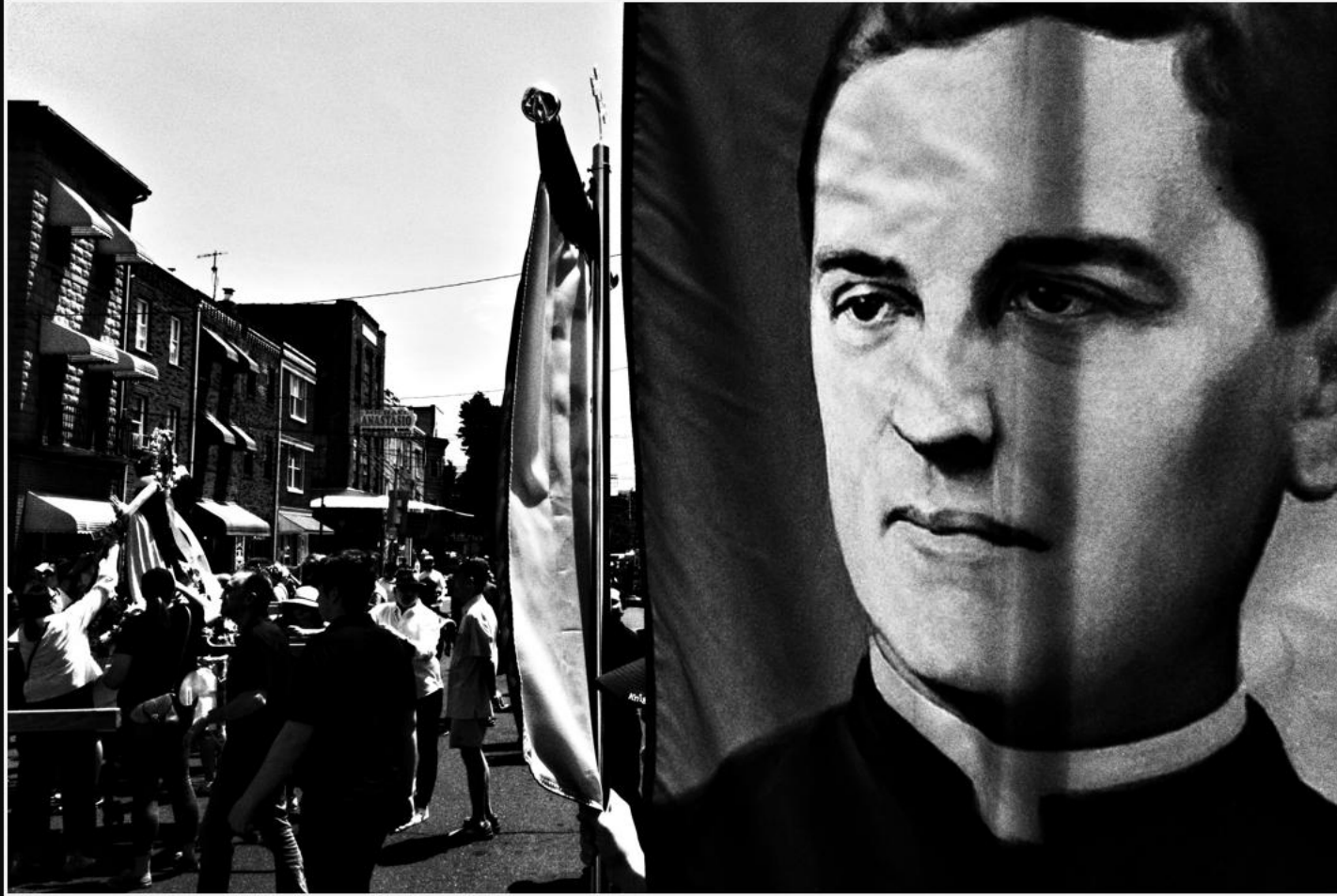
Seeing Is a Physical Act

- Photography is a physical game
- You're not just looking — you're responding
- Move your body to make the frame



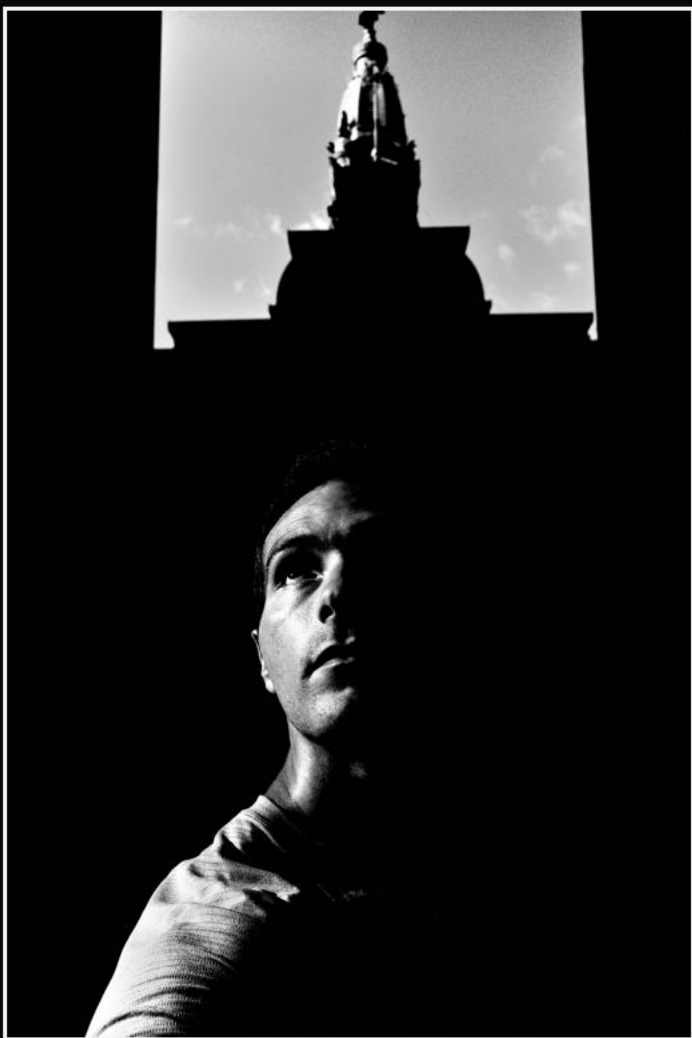
Break Down Your Own Frames

- Pick 3 of your own photos
- For each: what caught me? what did I decide?
- Why does it work — or why doesn't it?



The Long-Stay Scene

- Pick one ordinary scene and stay
- Set your stage back to front
- Wait for the element that completes it



Follow the Light, Not the Subject

- Go out and hunt light first
- Then wait for content to enter it
- Let the quality of light pull you in



Snapping Before You've Seen

- Shooting on reflex with no relationship
- No anchor, no stage, no decision
- A snapshot, not a photograph



Leaving Before the Scene Ripens

- Walking away before the frame completes
- Forgetting that patience is part of seeing
- The missing piece arrives if you stay



Putting Module 3 to Work

- Closes the "Learning to See" module
- Mundane, juxtaposition, tourist-at-home — applied
- From theory into real seeing



Where Seeing Becomes Composition

- Next: Composition Is Physical (Lesson 017)
- Seeing tells you where to stand
- The eye decides; the body builds the frame



Catch, Decide, Position, Wait

- Seeing: catch → decide → position → wait
- Find the anchor, set the stage, stay
- The photo is made before the click