

FLUX ACADEMY · A SCHOOL FOR SEEING

MODULE 4 · COMPOSITION

Composition Is Physical

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LESSON 017



Composition Is Physical

- Composition isn't an abstract idea
- It's your body, in space, in time
- You compose with your legs, not theory



What You'll Walk Away With

- Compose by moving your body
- Read foreground, middle ground, background
- Trust the gut over the rulebook



Order Out of Chaos

- The street is fast and chaotic
- Our job: put order to the chaos
- Form turns a moment into a photo



Theory Won't Save You

- You can't think your way to a photo
- Diagrams are fluff until you walk
- Praxis beats philosophy



Com = Together, Position = To Place

- The word means "to place together"
- You place yourself against the scene
- Subject, background, light, moment



You See With Your Body

- Not a brush, not a pencil — your feet
- Drop low, step left, slide right, raise up
- It's a dance, not a calculation



Instinct, Not Intellect

- You're not hunting vanishing points
- The shutter press comes from the gut
- Two eyes open, camera down



Layering Is the Natural Outcome

- Layering isn't a trick — it's positioning
- Foreground, middle ground, background
- Don't force complexity; feel simplicity



Separating the Planes With Your Body

- Three planes: near, middle, far
- Eye level flattens them into one wash
- Raise or drop to pop the silhouettes



Every Scene Has a Sweet Spot

- The sweet spot is always there
- It's rarely obvious
- You find it by practice, not theory



A Visual Puzzle You Solve With Your Body

- Foreground, subject, background float free
- You lock them in — not in Photoshop
- With your legs, eyes, gut, timing



Bring the Draw Right Up to the Camera

- Find the thing that draws you in
- Get close, place it against the camera
- Closeness builds depth and locks the frame



Get Low to Feel the Energy

- Drop to the subject's own level
- A near figure fills the foreground
- Low angle pulls the viewer in



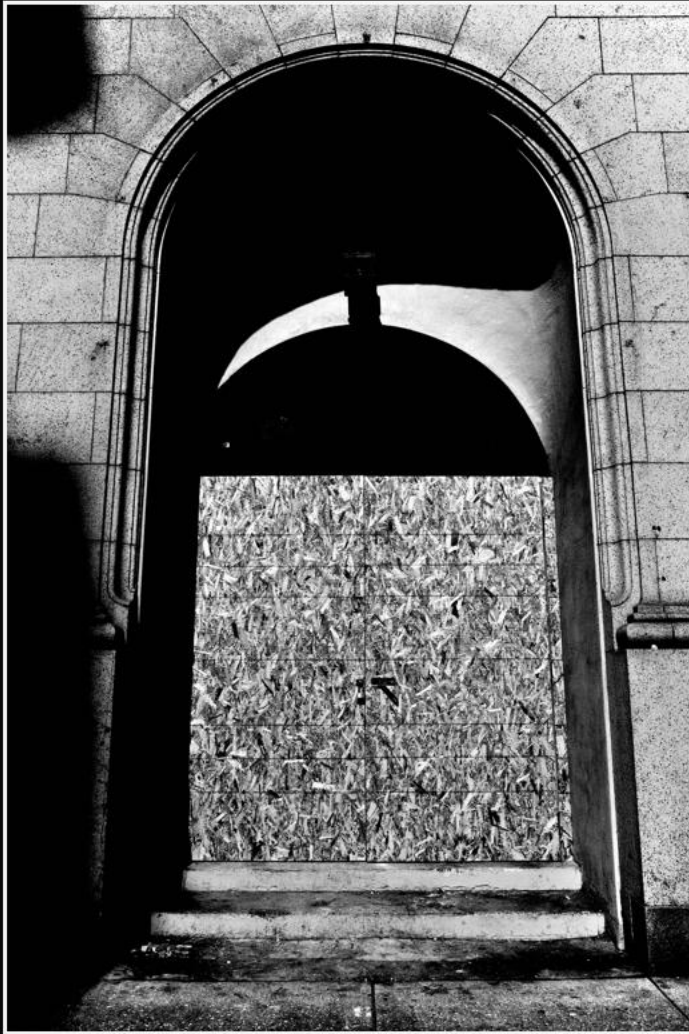
Working Back to Front

- Sometimes set the stage, then wait
- A sign or shape anchors the frame first
- Wait for a subject to complete it



Position and Perspective Decide Everything

- You own where your body stands
- A low angle clarifies form and gesture
- One step changes the whole picture



Let Go of the Noise, Keep It Raw

- You don't need thirds or Fibonacci spirals
- The frame reflects your body and gut
- Let life bleed in — alive beats sterile



The Two-Eyes Drill

- Walk with the camera down
- Read life with both eyes first
- Move your feet before you raise it



Work One Sweet Spot

- Pick one scene, stay with it
- Shoot it from low, high, left, right
- Compare frames — feel the sweet spot



Shooting From Eye Level

- Eye level flattens everything together
- The subject melts into the background
- The fix is always: move your body



Composing in Your Head (or in the Crop)

- Don't overanalyze thirds and lines
- Don't "fix it later" by cropping
- Move your feet, compose in-camera



From Seeing to Placing

- Lesson 016 was about seeing the scene
- This lesson is about placing yourself in it
- Seeing finds it; the body locks it in



Toward Simplicity

- Next: Simplicity, Abstraction & Negative Space (Lesson 018)
- Same physical instinct, stripped down
- Use the body to subtract, not just stack



Move. Trust. Click.

- Composition is physical, not theoretical
- Solve the puzzle with legs, eyes, gut, timing
- Don't overthink it — move your body, trust your gut