

FLUX ACADEMY · A SCHOOL FOR SEEING

MODULE 4 · COMPOSITION

Working the Scene

BY DANTE SISOFI

LESSON 021



Build the Frame, Don't Grab It

- A strong photo is built, not snatched
- Lots of clicks, lots of time
- Don't leave until the scene leaves you



Work a Scene Like a Craftsman

- Stay, position, and refine on the spot
- Use your body as the composition tool
- Build a frame in passes, not one press



One Click Leaves the Photo Behind

- The single-click habit kills good frames
- The real photo is a few steps and clicks away
- Mechanics are what close the gap



The Work Happens Between Clicks

- The magic isn't in one shutter press
- It's in the moving and refining between them
- Craft is repeatable; luck isn't



Stay: Don't Leave Till It Leaves You

- Don't leave the scene until the scene leaves you
- Exhaust the possibilities before you walk
- Leave when the energy dies, not when you're nervous



Patience: Let the Moment Arrive

- Sometimes you simply wait
- Set up, then let the scene come to you
- The picture doesn't run on your schedule



Positioning: Your Body Is the Tool

- Your physical relationship to the scene matters
- A few steps changes the whole composition
- The frame is often two steps to the side



Drop Low, Step Back, Change Angle

- Drop low, step back, shift right
- Each move re-stacks the elements
- Reposition constantly, observe, react



Persistence: Keep Shooting, Keep Refining

- Keep shooting, keep adjusting, keep refining
- Don't take one shot and move on
- Sometimes you return week after week



Make Multiple Passes

- Each pass tests a new position or moment
- Compare passes; let the best one rise
- Volume on one scene, not scattered



Solve the Visual Puzzle

- Photography is a visual puzzle
- Find the pieces, fit them together
- Arrange yourself until they lock



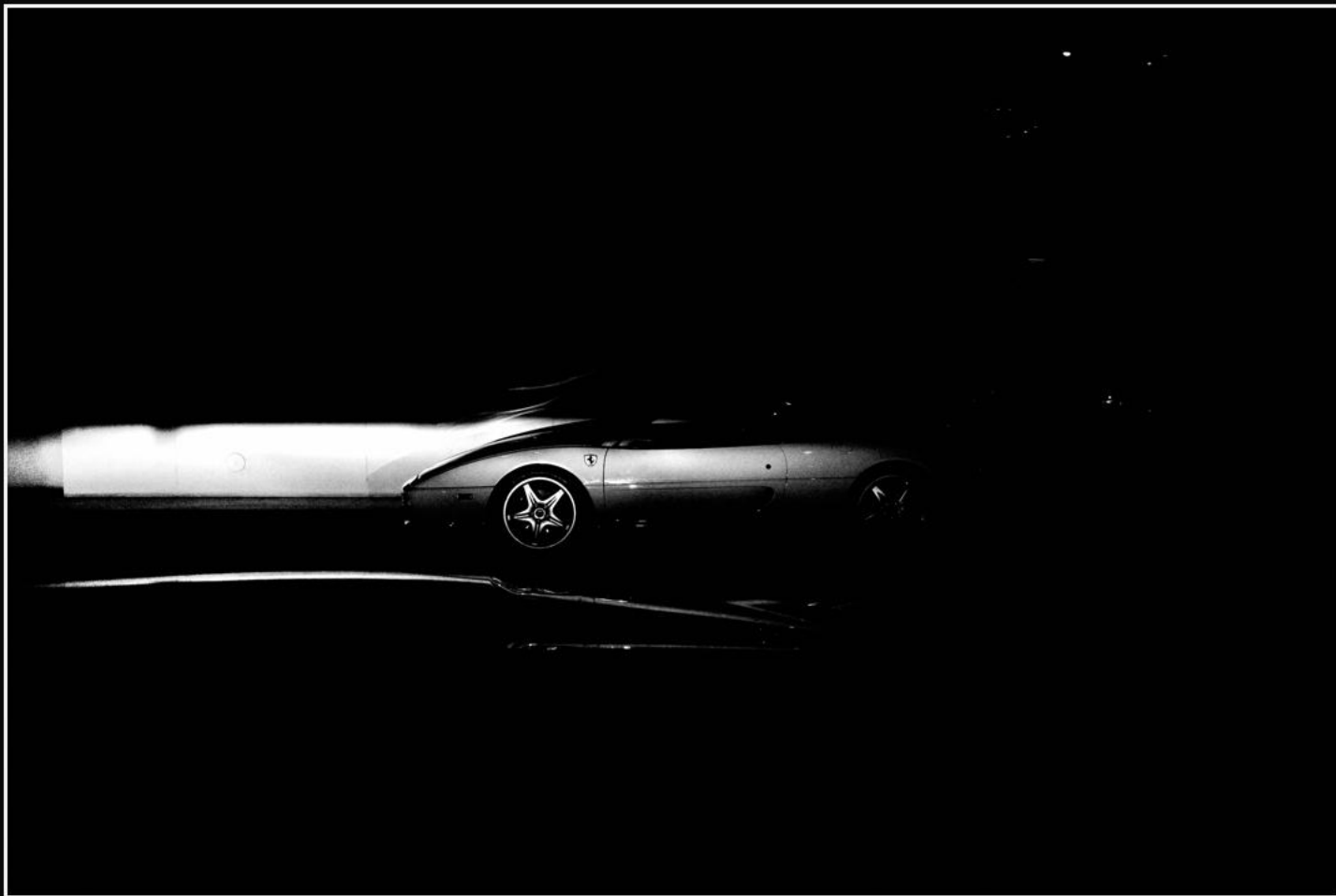
Return Until the Scene Delivers

- Some scenes take many returns
- Most visits give you nothing
- The frame is built, not grabbed



The Contact Sheet Shows the Build

- First frames fall flat
- Reposition — a step to the side
- Structure and shadow snap into impact



Position First, Then Wait

- Notice a pop of color and striking light
- Position carefully before anything happens
- Wait for the gesture that completes it



Drop Low to Emphasize Emotion

- Read the dust, the light, the gestures
- Drop to a low angle deliberately
- Observe, anticipate, react



Get Physically Close

- Position your body as close as possible
- Closeness fills the frame with impact
- Use the rule of thirds to balance it



Know When to Move On

- The energy dies, the light shifts
- Don't overstay a dead scene
- Trust your gut, then go find the next



Shoot One Scene Fifteen Ways

- Pick one scene with potential
- Make 15–20 frames, moving for each
- Compare: which position made it?



Read Your Own Contact Sheet

- Review the whole run, not just the keeper
- Watch how each move strengthened it
- Learn the build so you do it faster



One Click, Flat-Footed

- Taking one shot and walking away
- Shooting head-on from one position
- Forgetting photography is physical



From Breaking Rules to Building Frames

- Lesson 020 freed you to break the rules
- This lesson is the disciplined work after
- Freedom plus mechanics makes the frame



Next: We Break One Down

- Next: Breakdown II — Composition (Lesson 022)
- We deconstruct a worked scene step by step
- See the mechanics inside a finished photo



Stay, Move, Refine, Repeat

- Build the frame — stay, position, refine
- Make multiple passes; read the contact sheet
- Don't leave the scene until the scene leaves you