

FLUX ACADEMY · A SCHOOL FOR SEEING

MODULE 4 · COMPOSITION

Breakdown II — Composition

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LESSON 022



Composition Is a Set of Decisions

- A frame is built from decisions
- The problem → the move → the resolve
- Composition is physical, not theory



Read the Decisions in a Frame

- See the problem a scene hands you
- Name the move that resolves it
- Understand why the move works



Order Out of Chaos

- The street hands you chaos
- Composition is how you order it
- Decisions, not luck, make frames



The Three Questions

- What is the compositional problem?
- What decision resolves it?
- Why does that decision work?



Composition Is Physical

- A photographer positions their body
- Composition derives from your legs
- Move your feet, not your lens



Uplifting a Simple Subject

- The problem: a quiet, simple subject
- On its own it doesn't sing
- How do you make it resonate?



The Decision: Let It Echo

- Compose the relationship, not the subject
- Find a shape or gesture that mirrors it
- Wait for the rhyme to line up



Why It Works: The Rhyme

- Repetition gives the eye rhythm
- Frame-within-a-frame contains the subject
- A simple gesture goes a long way



Ordering a Chaotic Scene

- The problem: too much going on
- A subject lost in background clutter
- No separation, no read



The Decision: Drop and Separate

- Lower your body to change the backdrop
- Separate the subject from the clutter
- Anchor one strong figure in front



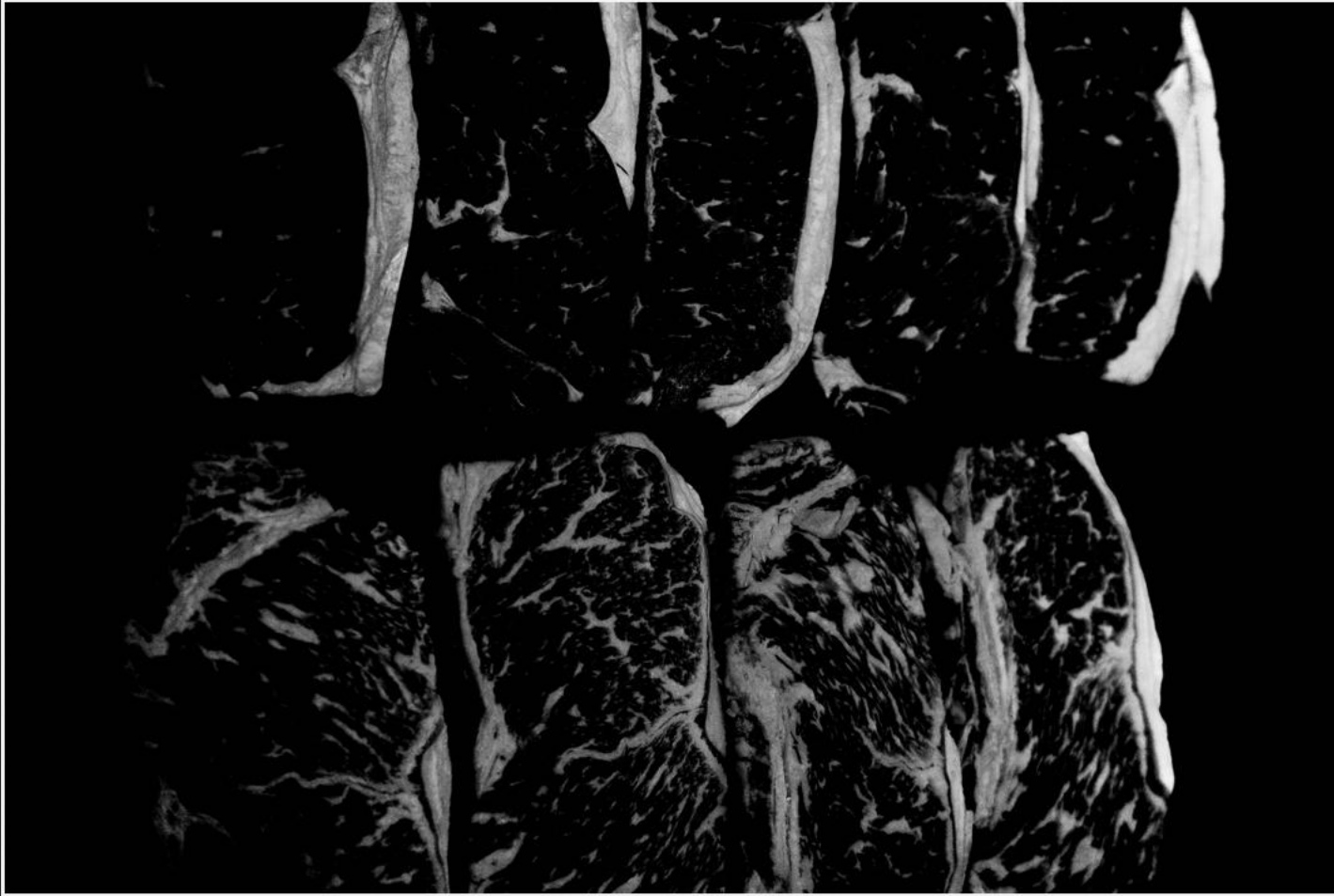
Why It Works: A Clean Read

- One clean subject orders the chaos
- Open space = negative space, breathing room
- A successful composition is easy to read



Framing to Exclude

- The problem: a scene that could turn busy
- Use an opening as a natural frame
- Choose what to leave out



The Decision: Frame and Balance

- Place your subject cleanly on one side
- Add a counterweight on the other
- Keep the background simple and ambiguous



Why It Works: Simplicity

- What you exclude matters as much
- Balance left–right so the eye rests
- Simplicity creates timelessness



Diagonal Tension

- Anchor opposite corners of the frame
- One element upper-left, another lower-right
- Contrast separates the figures



Work Back to Front

- Anchor the background first
- Wait for the foreground to fill in
- Set your stage, plug in the pieces



Gesture Placement Is a Decision

- Find the gesture that draws you
- Position it close to the camera
- Then build structure around it



Run Your Own Breakdown

- Pick three of your own frames
- For each: problem, decision, payoff
- Write the sentence out loud



Test the Counterfactual

- Ask: what if I hadn't dropped low?
- What if I'd cut the counterweight?
- The "what-if" reveals the decision



Crediting Luck, Not Choices

- "I got lucky" hides the decision
- Cropping later isn't composing
- Move your feet, not your lens



From Working to Reading

- Lesson 021 taught working the scene
- This lesson reads the result
- Working and reading feed each other



Toward Layering

- Notice how many moves relied on layers
- Next: Introduction to Layering (Lesson 023)
- Foreground, middle ground, background



Problem, Decision, Payoff

- Every strong frame solved a problem
- The decision was usually physical
- Problem. Decision. Payoff.