

## **FLUX Weekly Witness #8 – Dawson's Small Town Indiana Visual Diary**

What's poppin', people? It's Dante.

Welcome to this week's Weekly Witness, where I look at the work that you submit to me in the Flux community.

This week we have a beautiful body of work from Dawson. The title of the submission was:

*"Do this one, Dante."*

Got you, man.

If you want to submit work for review, head over to Flux, upload 36 photographs, and I may review your work in a video like this.

These photographs were made over the past week in Indiana, and right away you can feel the environment they're made in. Dawson is photographing in a small town, and that context matters.

Whether you're photographing in a rural town or in the middle of New York City, there is always interesting subject matter available to you. The challenge is learning how to see it.

### **The Beauty of Noticing**

The photographs that immediately grabbed my attention were the photographs of plants.

What I appreciate about them isn't necessarily the subject itself.

It's the fact that they reveal attention.

When you're out photographing consistently, you begin to notice things.

You notice the overlooked details.

You notice the small moments.

You notice textures, patterns, dewdrops, and the subtle formations of everyday life.

The dewdrops and patterns on the Dracaena plant are things most people walk past without a second thought. But photography gives us the opportunity to stop and contemplate them.

And that's something I really appreciate about this work.

You're finding beauty in the mundane.

## **Photographing People With Intention**

One thing I wanted to point out as feedback is the difference between the photographs of objects and the photographs of people.

There are a few frames where a person is clearly visible, but the photograph feels disconnected from the subject.

The frame feels more like a snapshot than an intentional photograph.

And I think that often comes from hesitation.

Sometimes when we're photographing people, we photograph from a distance emotionally rather than engaging with the moment.

I want to encourage you to push through that.

If you're interested in making photographs of humanity, interaction goes a long way.

More courage. More engagement. More intention.

Those things can completely transform a frame.

### **Your Strength: Seeing the Mundane**

The strongest photographs in this body of work are the ones focused on the environment.

The infrastructure.

The alleyways.

The abandoned spaces.

The discarded objects.

The textures.

The plants.

These photographs tell me more about what life feels like in your town than the photographs of people.

You have a strong sense of composition when you're working with inanimate subjects.

When you're photographing textures, glass, walls, plants, or objects, there's a confidence in the way you're arranging the frame.

That confidence shows.

## **Beauty and Decay**

One spread in particular stood out to me.

On one side we have the beauty of a plant covered in dewdrops.

On the other, the beauty of decay.

A building slowly falling apart.

A structure disappearing with time.

I've been thinking a lot about this lately.

How photography can elevate decay.

How it can reveal beauty in things that are disappearing.

There's something deeply human about that.

Buildings crumble.

Leaves die.

Everything changes.

And yet those moments can be incredibly beautiful.

This spread captured that feeling perfectly.

## **Graphic Impact**

One of my favorite photographs from the series is the poster image.

The face dominates the frame.

The composition is centered.

The graphic impact is immediate.

It's simple, but it works.

The cross appearing in the frame adds another layer and creates a stronger visual statement.

Sometimes photographs succeed because of complex storytelling.

Other times they succeed because of pure visual punch.

This is one of those photographs.

### **Composition Choices Matter**

There were a few photographs where the subject itself was interesting, but the framing could be stronger.

One example was a tower photographed horizontally.

That scene was asking for a vertical frame.

The shape of the subject naturally leads the eye upward, and a vertical composition would reinforce that movement.

Not every photograph wants to be horizontal.

Not every photograph wants to be vertical.

Learning to recognize which frame best serves the subject is an important skill.

## **Photographing People More Intentionally**

There were a few moments where people appeared in the frame, but the photographs felt made from a distance.

Stealth photography is completely valid.

I do it all the time.

But even when photographing discreetly, there is still intention.

There is still composition.

There is still a decision being made about what matters inside the frame.

I would encourage you to continue pushing yourself toward stronger engagement with human subjects.

Not necessarily confrontation.

Just intention.

That alone can elevate the work dramatically.

## **A Strong Closing Photograph**

The final photograph featuring the man holding the knife is one of the strongest photographs in the series.

You can feel the interaction.

You can feel the intention.

Even without seeing the subject's face clearly, the photograph communicates something.

One thing I would have considered is moving even closer and isolating the hand itself.

The gesture of holding the knife is the most interesting part of the frame.

Removing some of the surrounding information and focusing entirely on that gesture could make the image even stronger.

Still, it's one of the standout photographs in the sequence.

### **Favorite Photographs**

The photographs that resonated with me most were:

- The Dracaena plant photograph
- The electrical infrastructure photograph
- The abandoned area photograph
- The dewdrop image paired with decay
- The poster portrait
- The final photograph of the hand holding the knife

These photographs combine strong form, texture, geometry, and atmosphere.

More importantly, they reveal attention.

They show someone actively observing the world around them.

### **Final Thoughts**

Overall, great work.

I appreciate the attention to detail.

I appreciate the focus on small moments.

And I appreciate the way these photographs give us a glimpse into life in a small town in Indiana.

My biggest piece of feedback is simple:

Photograph people with the same confidence that you photograph objects.

The compositional understanding is already there.

Now it's about bringing that same level of intention into your photographs of humanity.

Keep going.

And if you'd like feedback on your work, feel free to submit a set in the Flux community.

I'll see you in the next one.

Peace.