

Flux Weekly Witness #14: Stop Thinking About Composition

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

Welcome to **Flux Weekly Witness #14**, where I look at the photographs that you submit to me in the Flux community.

Today we're looking at **Yakuno Kalvinzal**, whose photographs were made throughout **Mecklenburg-Vorpommern, Germany** between **March and June 2026**.

I love the description they included with the work:

"Stop thinking about composition and press the damn shutter, my brothers and sisters. Much love goes out to all of y'all."

I love that.

If you'd like to make a body of work like this yourself, click the link in the description to create your own Flux Issue. Build a zine from 36 photographs and submit it directly to me for review.

Letting Go

Right away we have this opening frame where the photographer appears in the background walking perfectly alongside the sidewalk.

It's a playful introduction.

Considering the description, I'm curious how this idea of letting go and trusting instinct plays out throughout the rest of the work.

You can already see moments where there is some compositional awareness—using poles, gestures, and framing—but there are also photographs where everything becomes much more chaotic.

The blur.

The awkward placement of the subject.

The spontaneous framing.

You can feel someone responding instinctively rather than trying to construct a perfect composition.

Mystery Wins

These next two photographs immediately grabbed my attention.

The frame on the left is incredibly mysterious.

There's a barefoot leg.

Someone bent over.

A milk carton.

And then, hidden in the background, what appears to be the shadow of a cat cast against the truck.

I absolutely love this photograph.

It's strange.

It's ambiguous.

It asks questions instead of answering them.

Beside it we have a beautiful photograph of cherry blossoms.

I always enjoy seeing nature mixed into bodies of street photography.

You don't have to photograph only people.

When something beautiful pulls your attention, photograph it.

Preserve that beauty.

Looking From the Ground

This centered composition of the broken skateboard immediately caught my eye.

There's something funny about it.

The worn skateboard.

The Velcro shoes.

Even the tree appearing to grow from the chimney creates this strange visual illusion.

Whether intentional or accidental, those spontaneous alignments are often what make photographs memorable.

Energy Through Movement

The skateboarding photographs have so much energy.

Fisheye perspective.

Fast movement.

Loose framing.

People gesturing.

Tricks happening mid-frame.

Everything feels immediate.

You can tell these weren't overthought.

They were simply lived.

A Childlike Perspective

One of my favorite photographs in the entire body of work is this low-angle image looking through the fence with the dandelion in the foreground.

The fallen fence.

The clouds.

The sky.

It almost feels like seeing the world from the perspective of a child crawling through the grass.

I honestly don't even know why this image resonates with me so much.

It just does.

Sometimes that's enough.

Photography isn't always logical.

Sometimes instinct is the explanation.

Adventure

Then we have someone climbing this tower.

I love this frame.

You immediately feel the sense of exploration.

Maybe they were simply out skateboarding with friends.

Maybe they wandered into this forgotten place.

Either way, you feel that adventurous spirit throughout these photographs.

There's something really beautiful about documenting the quieter outskirts of a town instead of only busy city streets.

Quiet Observations

As we continue, we move between roadside moments, weeds growing around infrastructure, food stops, movement from inside the car, and flashes of everyday life.

Then we arrive at another really interesting pairing.

Earlier we saw the mysterious leg.

Now we have another close-up of exposed skin paired with this isolated bubble.

These photographs begin speaking to one another.

There are several images throughout this body of work that really stay with me.

The flower.

The bubble.

The mysterious shadow.

Those photographs linger.

Gestures Matter

This photograph of several hands petting what looks like a sheep is wonderful.

Two children's hands.

One older hand.

Three completely different gestures coming together in one frame.

It's quiet.

Simple.

But emotionally rich.

The same thing happens with the photograph of someone gently holding a tiny baby bird.

These aren't dramatic moments.

They're subtle.

And that's exactly why they're powerful.

The emotional energy comes from paying attention to the smallest gestures.

Everyday Tension

There are flowers.

Farmland.

Quiet rural landscapes.

Then suddenly we arrive at this photograph of a man underneath a train.

Immediately there's tension.

You instinctively wonder what's happening.

Nearby we return to another blurred black cat framed against flowers.

Again, that spontaneous energy keeps showing itself throughout the work.

Learning to Let Go

The tilted street scenes.

The umbrellas.

The awkward framing.

The unusual negative space.

Everything supports the photographer's original statement.

Stop overthinking.

Press the shutter.

Trust your instincts.

That philosophy runs through the entire body of work.

Finding Beauty Everywhere

An empty bench becomes interesting because of graffiti and flowers.

An ordinary piece of street infrastructure suddenly feels like an art installation.

Bubbles drift through the frame while a man searches through his bag.

A parent carries a child home.

These quiet observations build the rhythm of the project.

Final Thoughts

We finish with a wonderful closing frame.

A police car passes by.

An officer stands below.

Above, a crowd of onlookers watches from the windows.

It's a strong ending.

Overall, I found this body of work genuinely exciting.

There are several photographs here that I'll remember.

Especially that mysterious frame with the cat's shadow, the barefoot leg, and the milk carton.

Beautiful.

Weird.

Exactly the kind of photograph that stays with you.

Thank you for submitting your work.

If you'd like to submit your own photographs for review, click **Create Flux Issue** in the description below.

You can upload your own 36-frame body of work and maybe I'll review it here on the channel.

Thanks for watching.

I'll see you in the next video.

Peace.