

Flux Weekly Witness #16: Photographing Pure Chaos at the Arsenal Victory Parade

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

Welcome to **Flux Weekly Witness**, where I look at the photographs you submit inside the Flux community.

Today we're looking at a body of work from **Michael Tuck**, photographed on **May 31st, 2026**, during Arsenal's Premier League victory parade in London. The goal was simple: capture the chaos and joy of the day.

Looking at these contact sheets, it's immediately obvious we're dealing with an environment full of energy, motion, and emotion.

Chaos Is Good for Street Photography

Right off the bat, look at the crowds pouring out of the train station.

The density of people immediately tells you what kind of day this was going to be.

These kinds of events are fantastic for street photography because you're constantly surrounded by:

- Gestures
- Facial expressions
- Emotion
- Unpredictable interactions

When there's this much commotion, stronger photographs naturally begin to appear.

Gesture Carries the Frame

I really like this opening image.

We have the man holding the smoke bomb overhead while the building fills the background nicely. The pole splits the frame down the middle, creating structure inside an otherwise chaotic scene.

Then you begin noticing the smaller relationships.

The girl looking toward the main subject.

The building adding depth.

The smoke creating atmosphere.

There's a lot happening without the frame feeling completely out of control.

Small Gestures Matter Too

Some moments don't need huge action.

This portrait of the man wrapped in the blanket, quietly looking back while wearing headphones, is almost the opposite of the surrounding celebration.

Gesture doesn't always have to be loud.

Sometimes a simple glance is enough.

That quiet tension becomes the entire photograph.

I actually appreciate moments like this because they slow the sequence down.

Solving Visual Chaos

One of the biggest problems with photographing crowds is visual noise.

How do you bring order to complete disorder?

Michael solves that problem repeatedly throughout this edit.

Dropping to a lower angle.

Looking downward from above.

Using open sky behind smoke.

Separating subjects from busy backgrounds.

Changing perspective becomes the solution.

Smoke, Emotion, and Separation

One of my favorite photographs is the frame where the smoke surrounds the man covering part of his face.

The outstretched arm already creates a strong gesture, but the smoke introduces mystery.

Then Batman casually appears in the background.

There are multiple layers pulling your eye through the frame without becoming distracting.

That's what makes it work.

Perspective Creates Better Photographs

Another standout image shows the man standing above the crowd with the smoke bomb.

The camera looks downward, allowing the subject to separate cleanly from everyone below.

You still feel the density of the crowd.

But now your eye knows exactly where to look.

That's a really smart compositional decision.

Looking for Simplicity

As the sequence progresses, we begin seeing quieter photographs.

Scarves.

Portraits.

People moving through tunnels.

Small details that balance the louder celebration.

This shift gives the series rhythm instead of repeating the same image over and over.

Layering Done Well

One layered frame really stands out.

Working from front to back, every subject remains clearly separated.

The smiling man.

The person looking back.

The figures inside the window.

Nothing overlaps unnecessarily.

This is a strong example of how layering should work in busy environments.

My Favorite Photograph

If I had to choose one image from the entire series, it would actually be the man sitting on top of the fence.

It has almost nothing to do with football.

The eye covered by the hand.

The dangling feet.

The rough texture of the fence.

The large empty sky.

Everything simplifies into one powerful gesture.

If you remove the noise of the parade, this photograph still stands completely on its own.

That's what makes it memorable.

Final Thoughts

Excellent work, Michael.

Thanks for submitting this body of work.

If you'd like your work reviewed in a future episode, every issue of Flux includes a contact sheet and manifest.

Generate your own issue by uploading **36 photographs** through the **Flux Generator**.

Your photographs will be organized chronologically, timestamped automatically, and assembled into your own printable Flux issue.

I'll see you in the next one.

Peace.