

**ADVANCED STREET
PHOTOGRAPHY
COMPOSITION**

ERIC KIM // 2020 // OPEN SOURCE

Painting x Photography



**“A photograph is a stab with a knife,
painting is meditation.”**

(Gist of what Henri Cartier-Bresson said)

been sufficient!

He would send his negatives to New York and seldom saw the results before the editors sent him pages ripped from Life, Harper's Bazaar, Paris Match, the Saturday Evening Post, and the New York Times magazine. 'What I like, you see, is the stalking,' he explained of his lack of interest in the finished product, 'I have no use for the meat'. He once said that the German philosopher's Eugen Herrigel's Zen in the Art Of Archery (a book given to him by Georges Braque) had been a huge influence on him; it advises the reader to loosen conscious control – to be the bow and to imagine the arrow hitting the target – and might be read as a manual of his receptive technique. All a photographer needed to be, he said, was patient and open to chance, to have a questioning gaze and a good sense of form. The resulting images have a detached classicism that frames a moment in which an intimate detail reveals itself, as it did, for example, when a cigar-chomping figure puffed out his double-breasted plumage for the camera on the steps of the New York Court House.

Cartier-Bresson hated being called a globetrotter: 'Once I have arrived in a new country, I feel almost like settling down there so as to live on proper terms with the country,' he said. He didn't like to rush, and habitually walked thirty or forty kilometres a day in search of inspiration. He hated flying – 'a silly way of travelling, most unintelligent if not unsafe' – and maintained that planes would create 'generations of little cretins, especially in our line of work.' His 1952 book was appropriately called Images à la sauvette ('Images on the Run'). Released in English as The Decisive Moment, it almost single-handedly kept the foundering Magnum afloat.

Capa died in 1954, after treading on a landmine in Indo-China, and Chim was shot in Egypt two years later. Cartier-Bresson continued to uphold Magnum's original spirit, sternly reproaching the office for its creeping commercialism. In 1970, having divorced Mohini, he married the photographer Martine Frank and, at 64, found himself a father. Copy Look Up Share... e, unable to prowling the streets, Cartier-Bresson quit photography and devoted himself to his first love: drawing and painting. A photo, he said, 'was like a stab with a knife, but painting was like meditation'.

'Oop! The Moment!' he exclaimed of the creative fraction of a second when you took a picture, 'Once you miss it, it is gone forever.' He died in 2004, age 95.

Study the Masters of the Master

Henri Cartier-Bresson and Andre Lhote (and surrealists)



Andre Lhote

Teacher of Henri Cartier-Bresson



A. LHOTE. 12





(Salon des Artistes Indépendants)

A. LHOTE



A. LHOTE



Henri Cartier-Bresson

Our benchmark

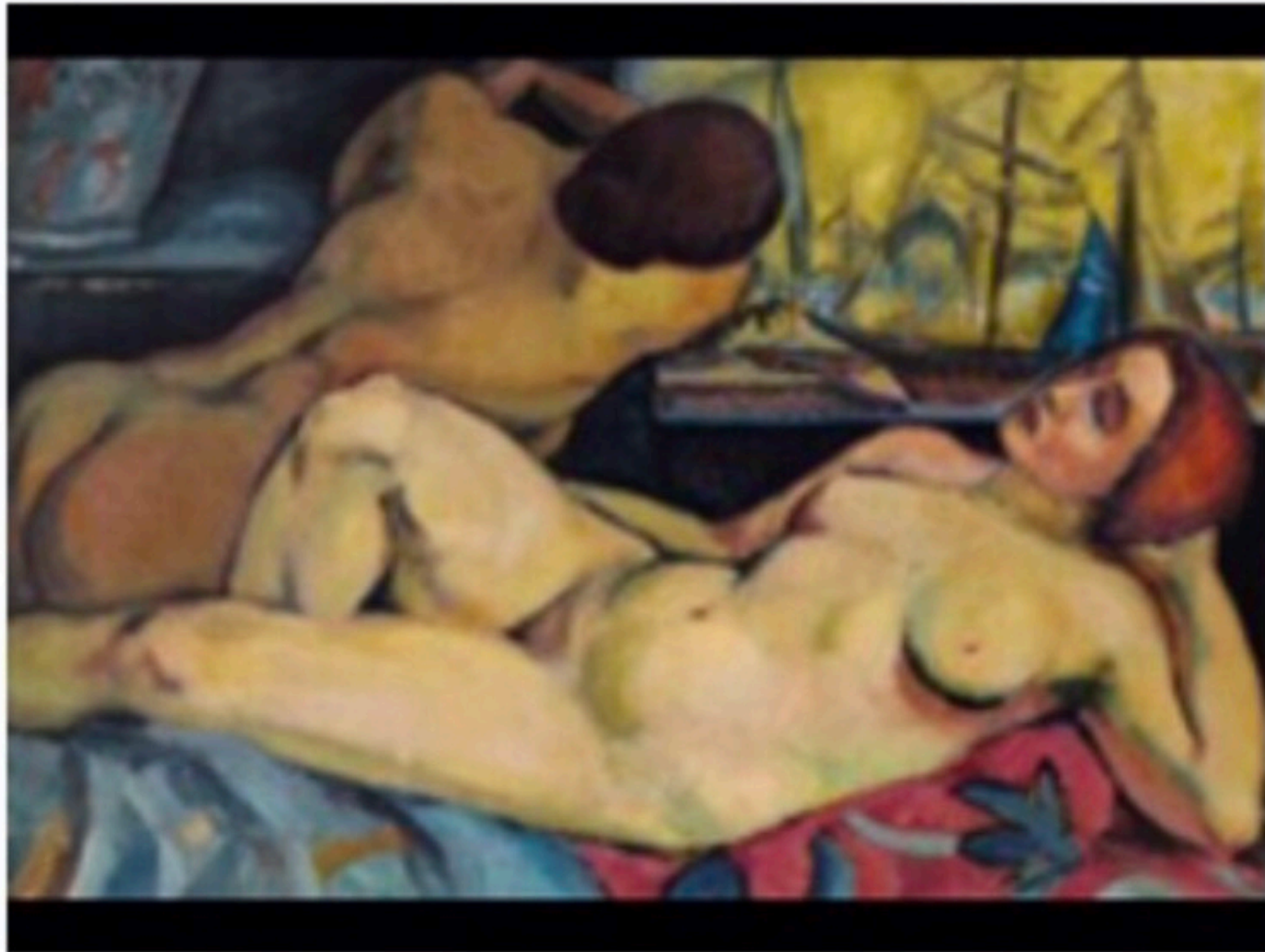






Simple and Effortless

**The Secret of Inspiration (all is iterations
of what you've seen in the past)**

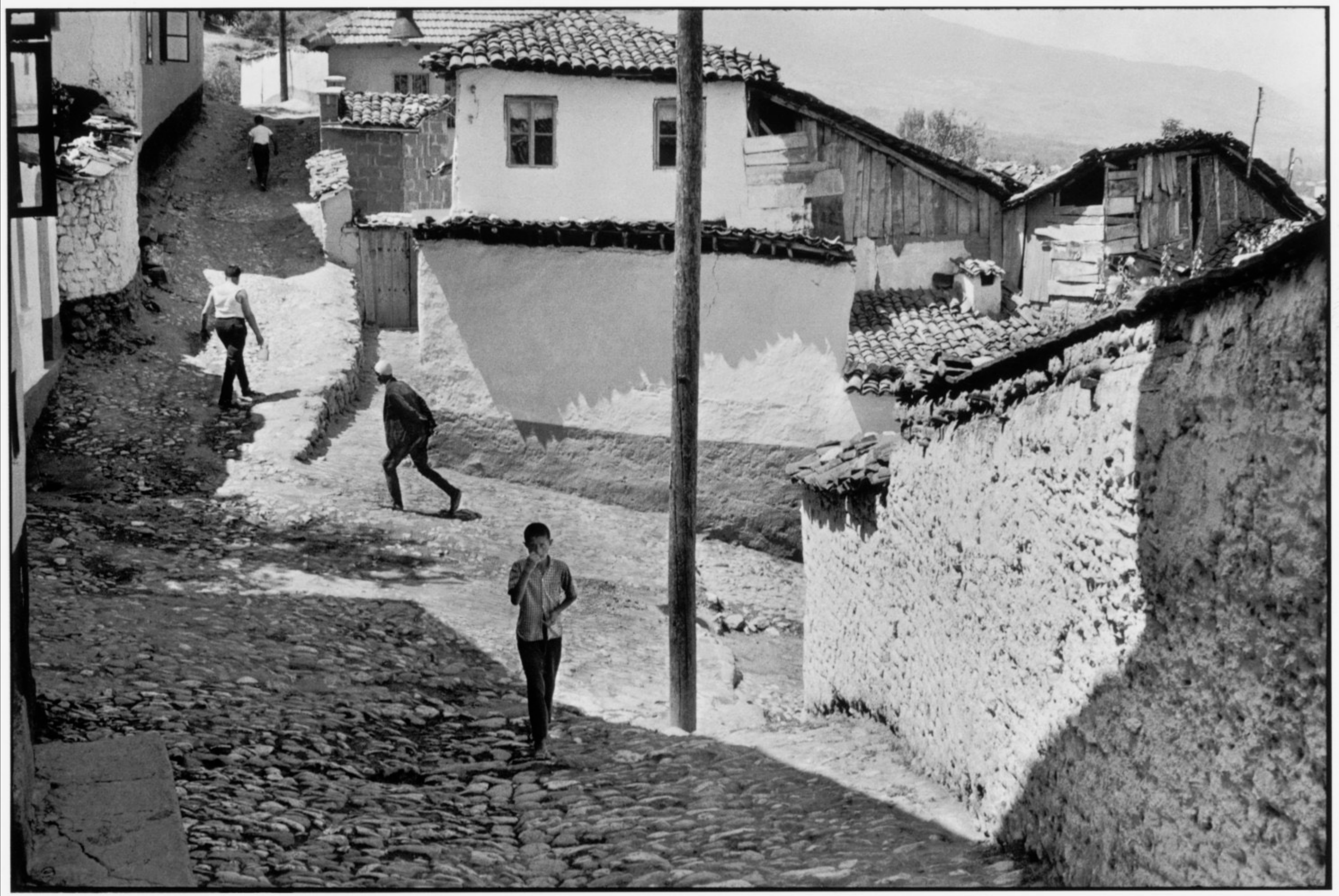


Andre Lhote vs Henri Cartier-Bresson

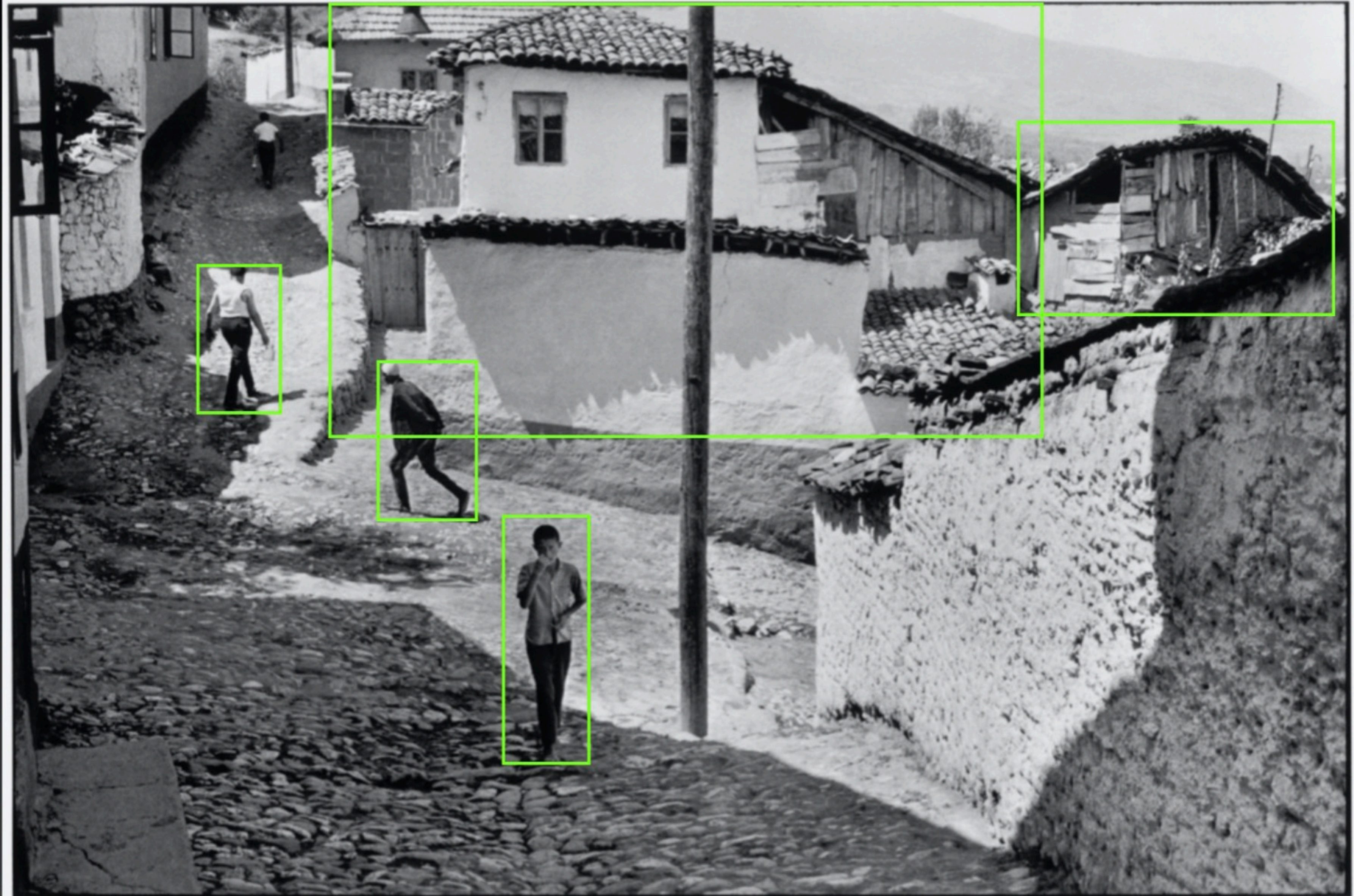


Andre Lhote vs Henri Cartier-Bresson

AMBITIOUS COMPOSITIONS (BEYOND BASIC)



Google Cloud a Vision AI

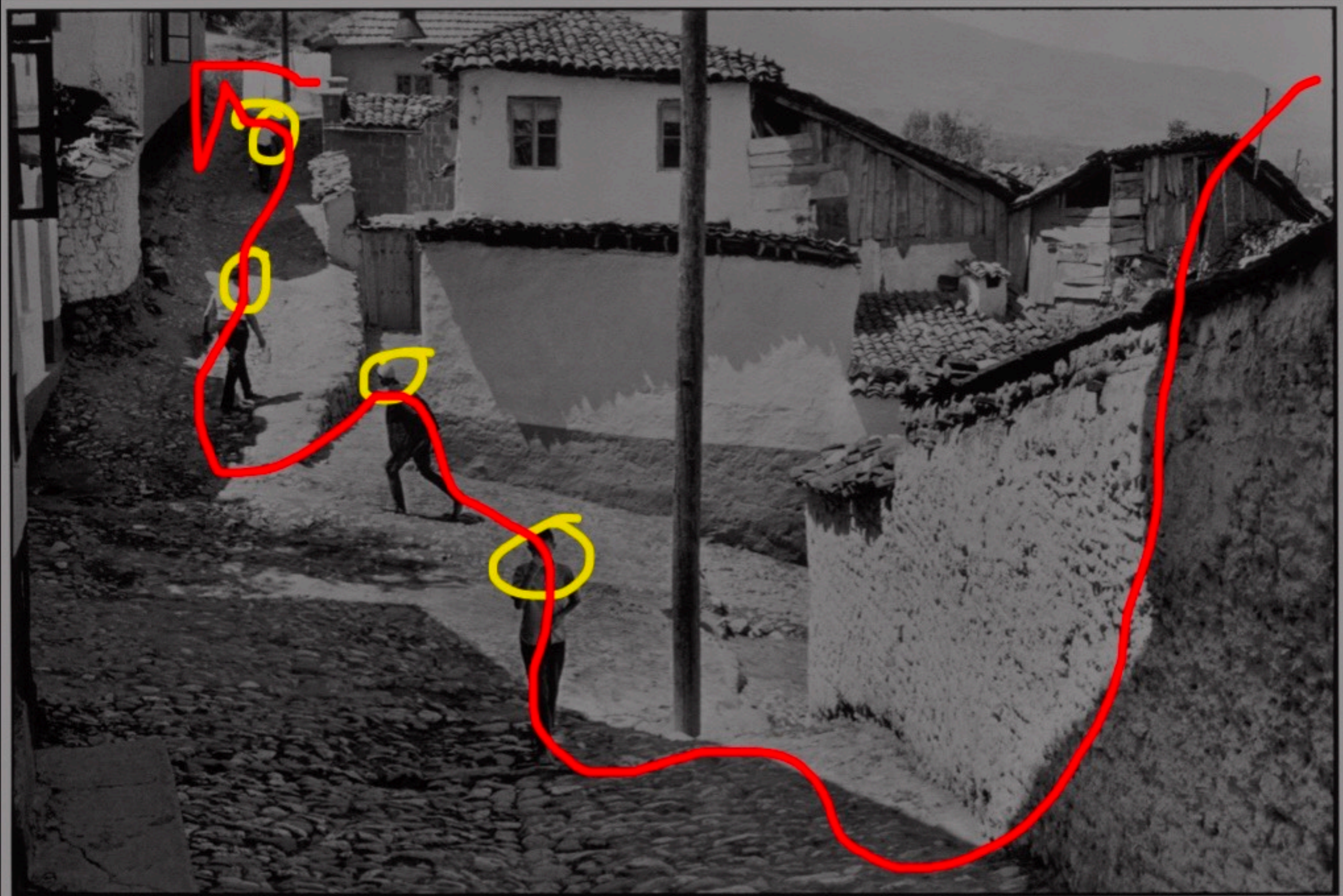


1E58C04D-1D4F-4433-8BC4-757D62B12478.jpeg

Circle the Head



Connect the Heads



Consider the Background







What Direction is Everyone Walking?

Draw arrows (vectors) of movement of subjects



**How is the Frame Divided?
(Percentages or proportions)**

$\frac{1}{2}$ | $\frac{1}{2}$







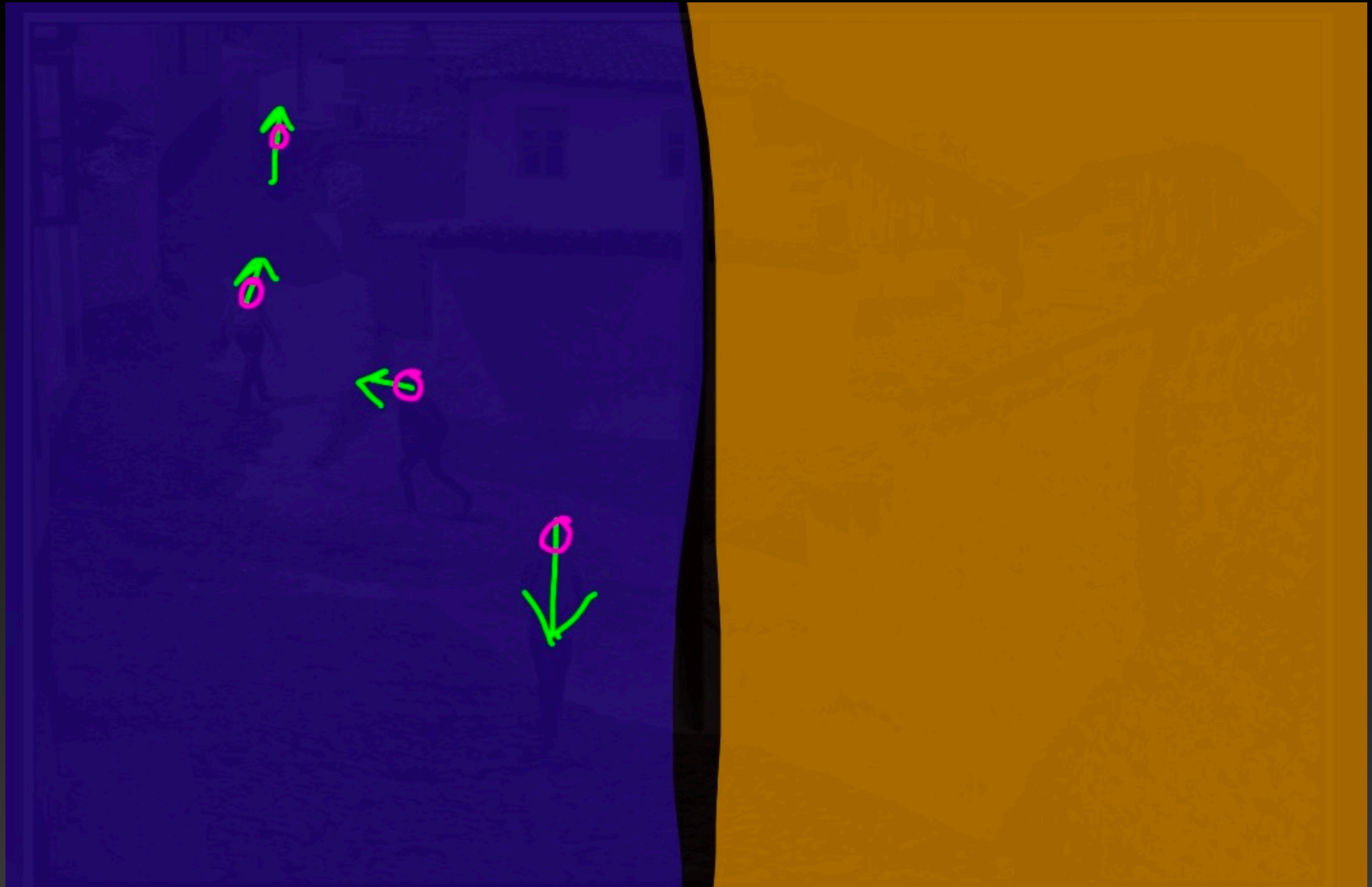


Lower Opacity

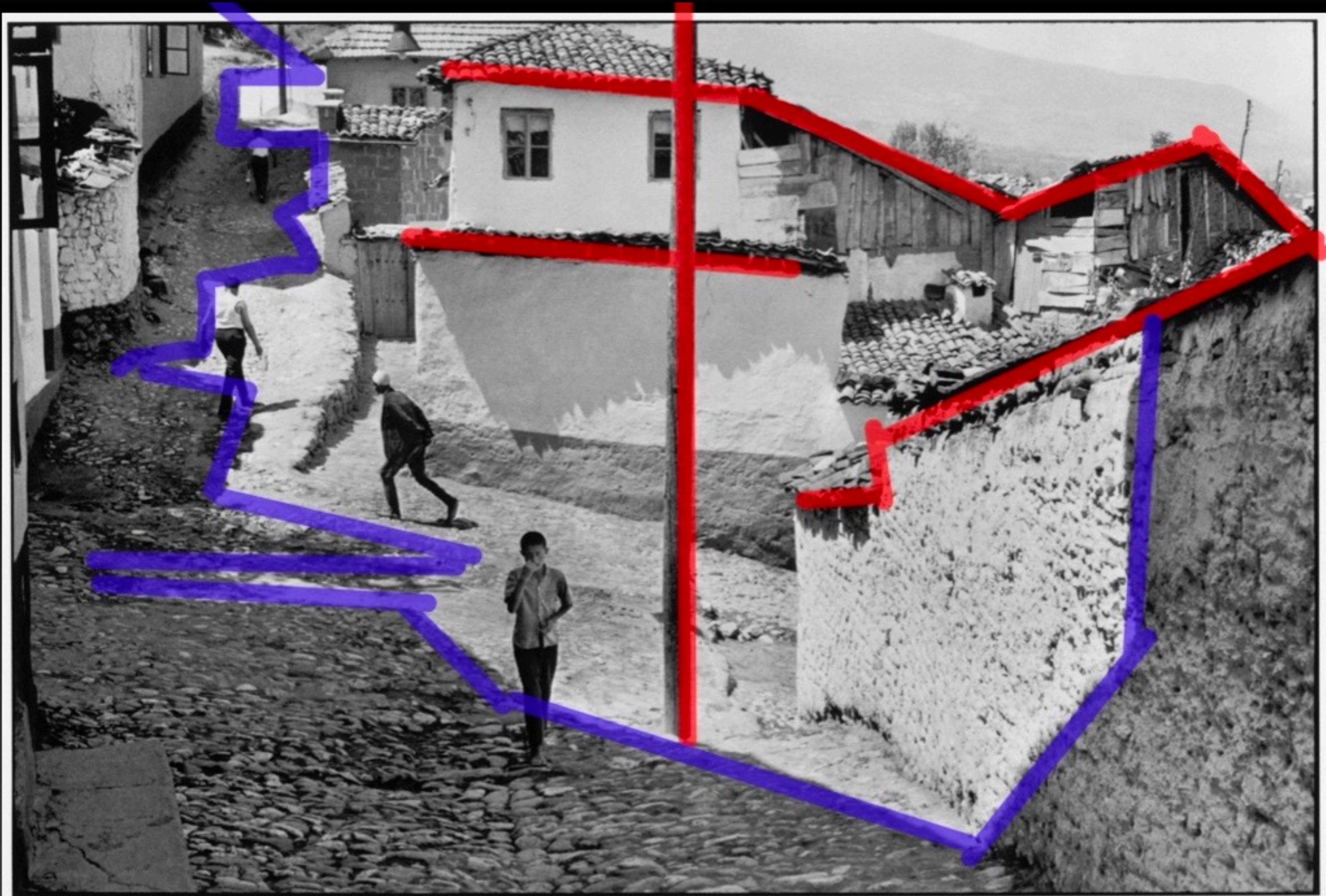
50.%,



50.%,



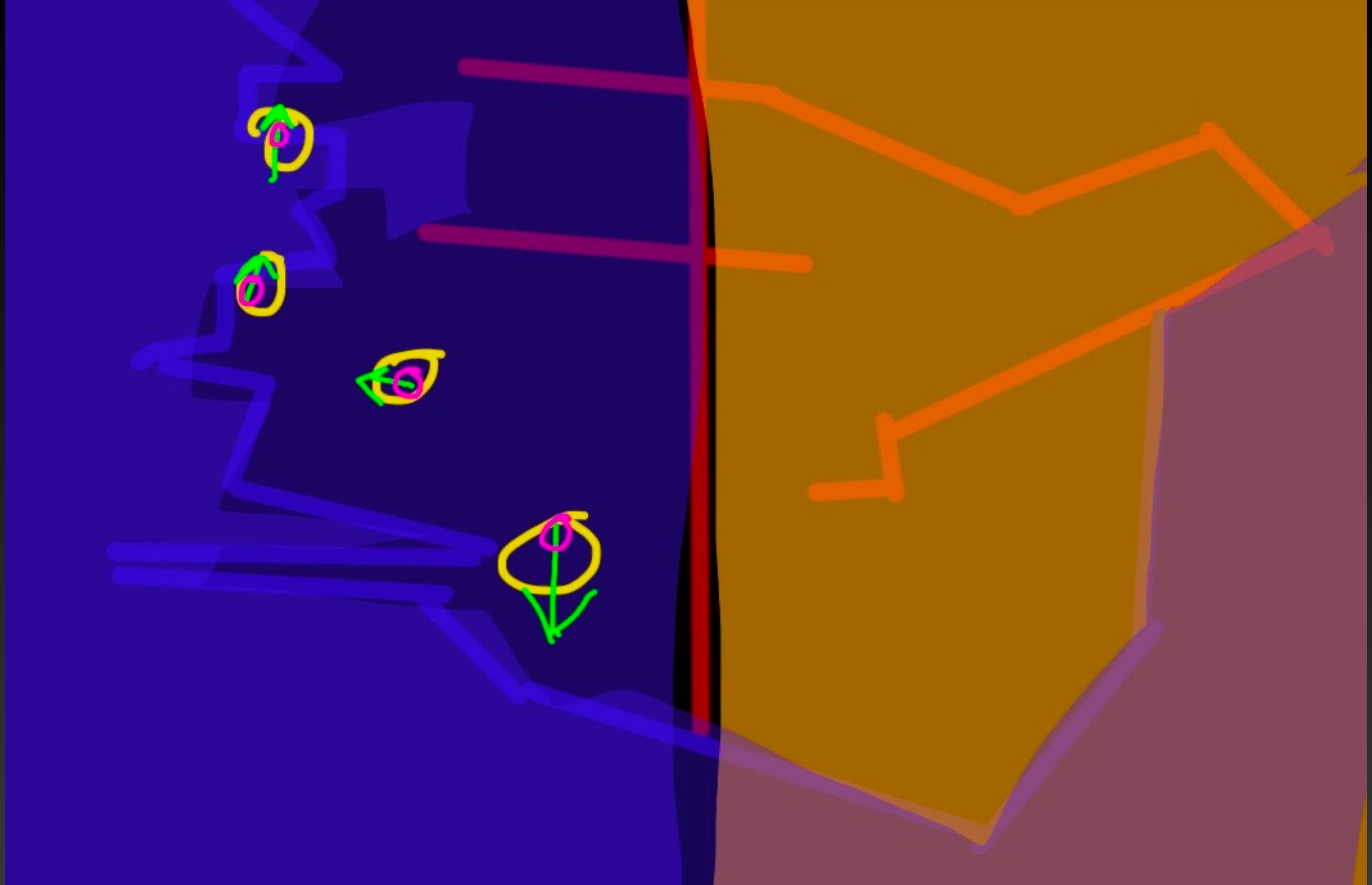
**Draw Lines in the Background
(depth, perspective, composition)**



Start Bringing it all Together



Remove Background



Then Bring it Back!



Can You See it Without the Aids?



Intentionality vs Accidentally making Great Compositions?



Shooting Head-On



SANTO

+L.A.+

DOPE

47th St

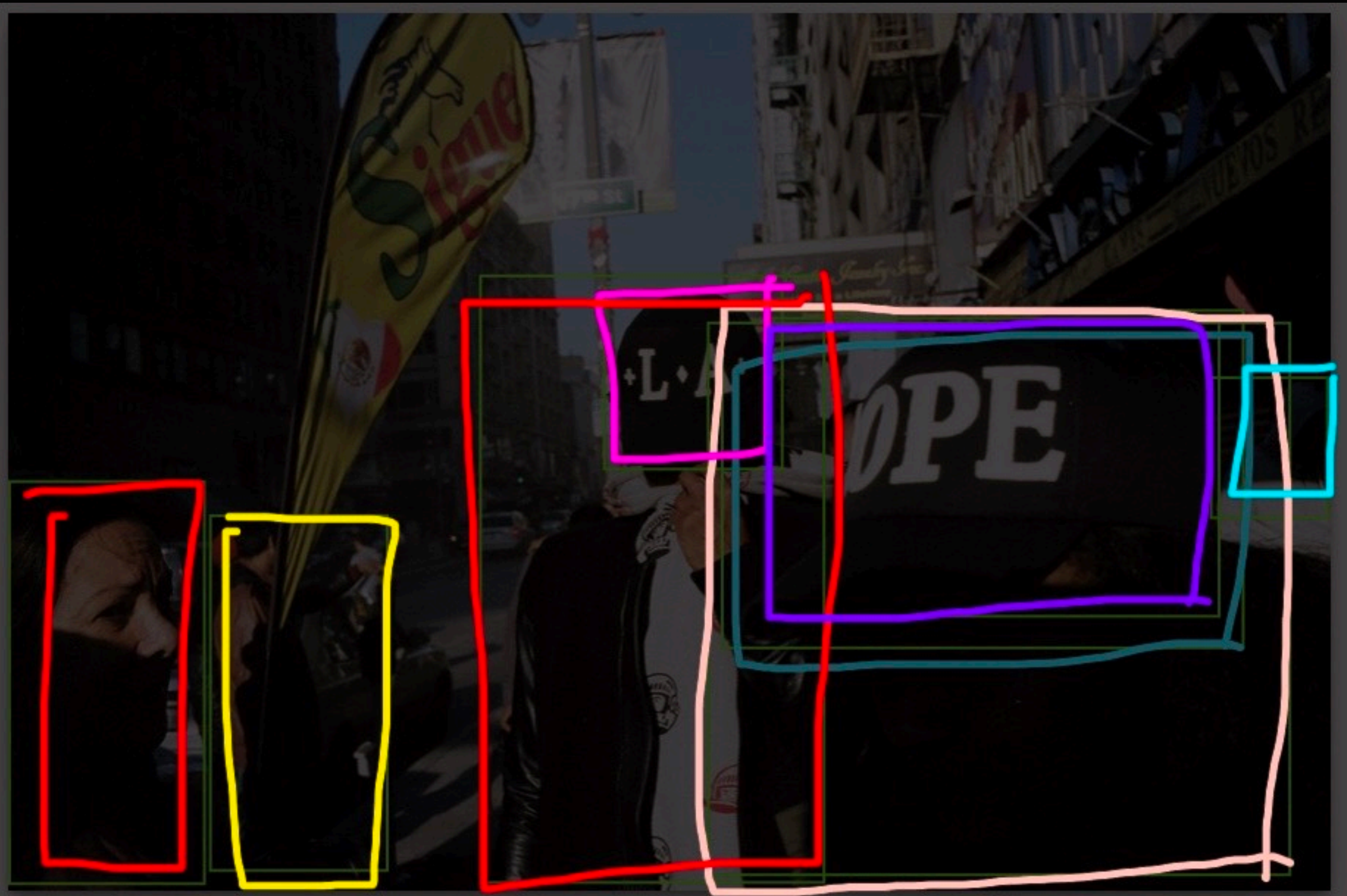
L.A. Center Jewelry Inc.

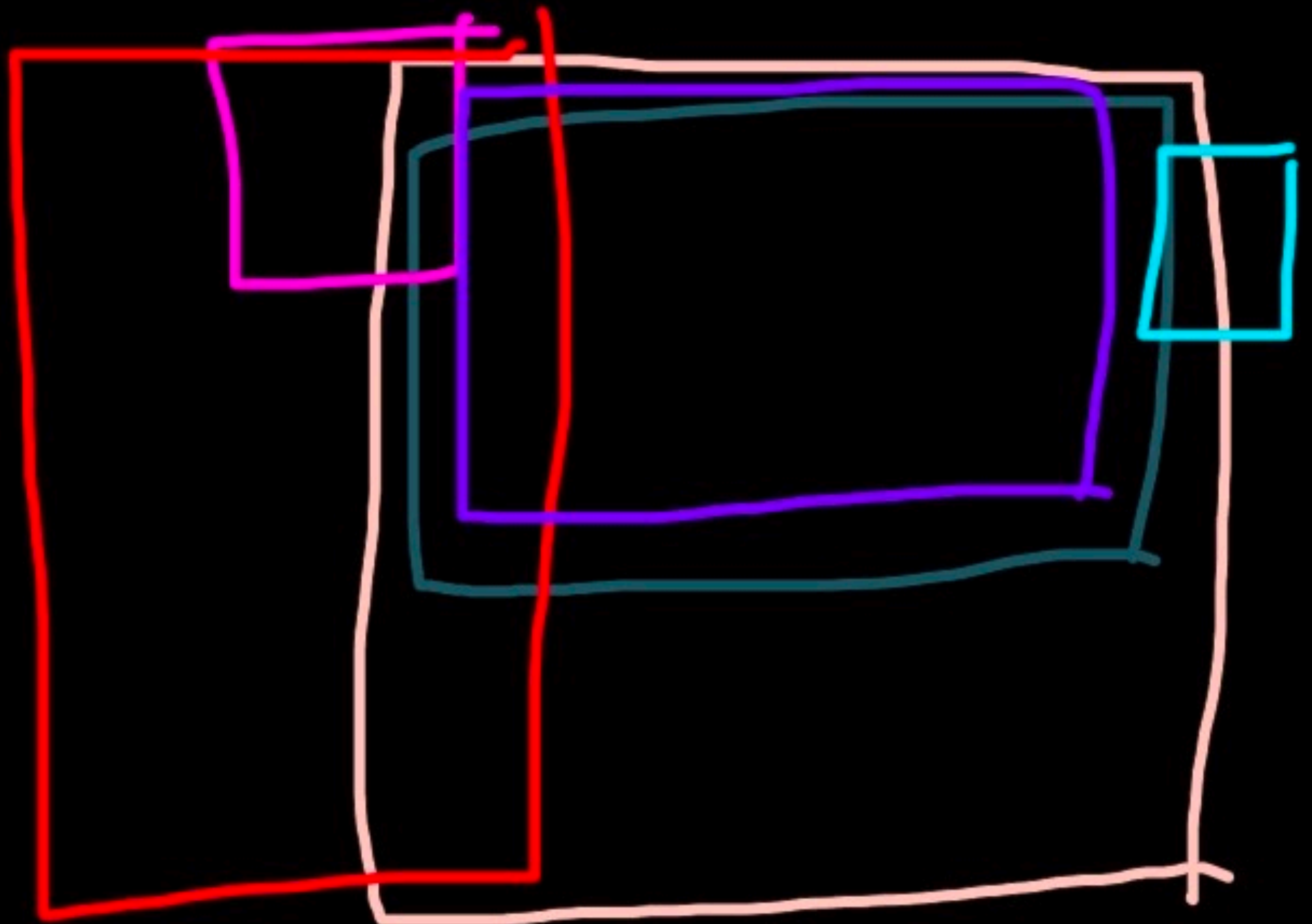
Jewelry for a Lifetime

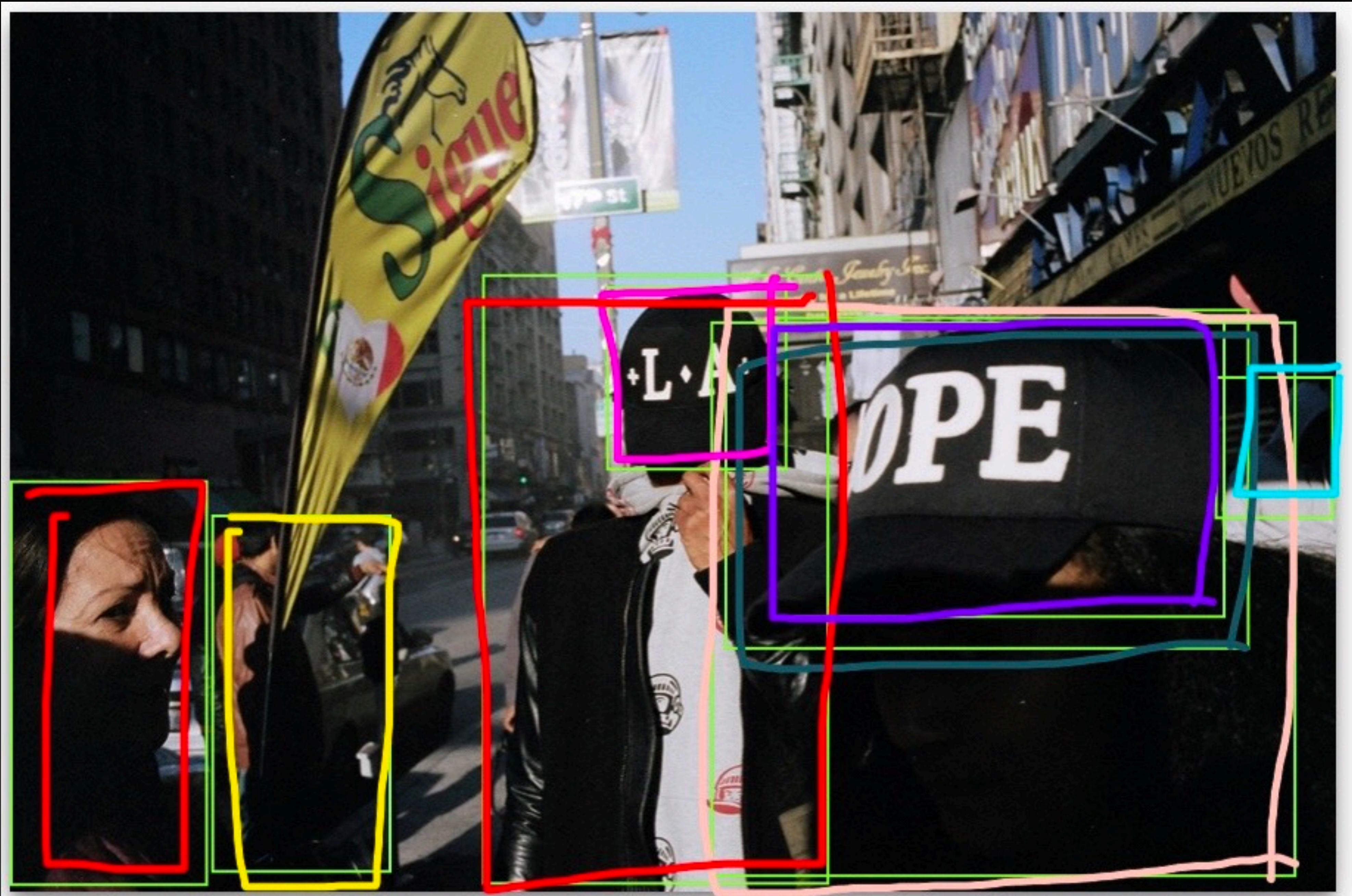
Free Parking

NUEVOS RE



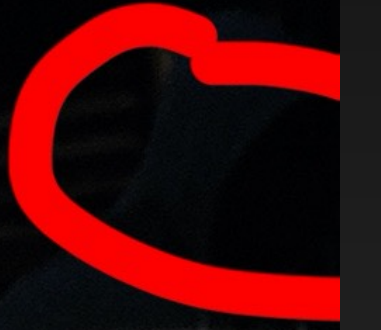
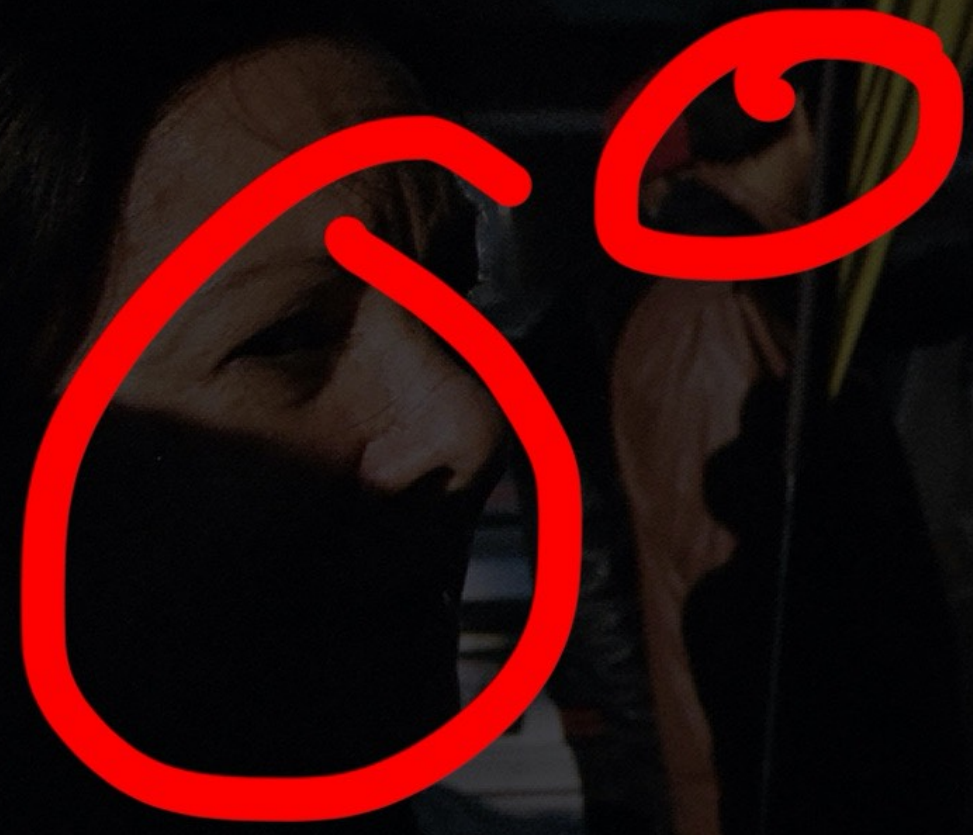








Circle the Heads





X

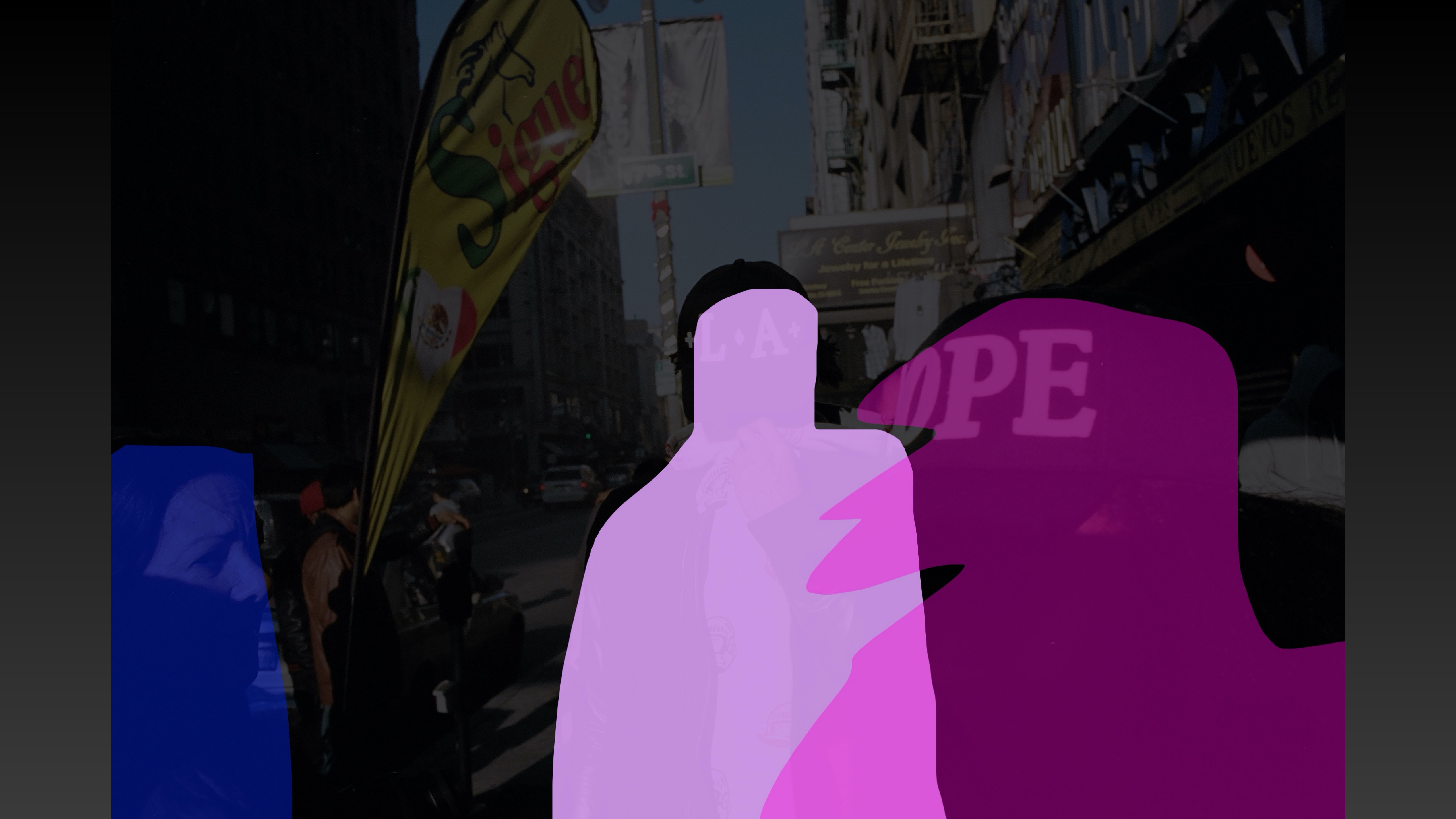
X

X

X

X

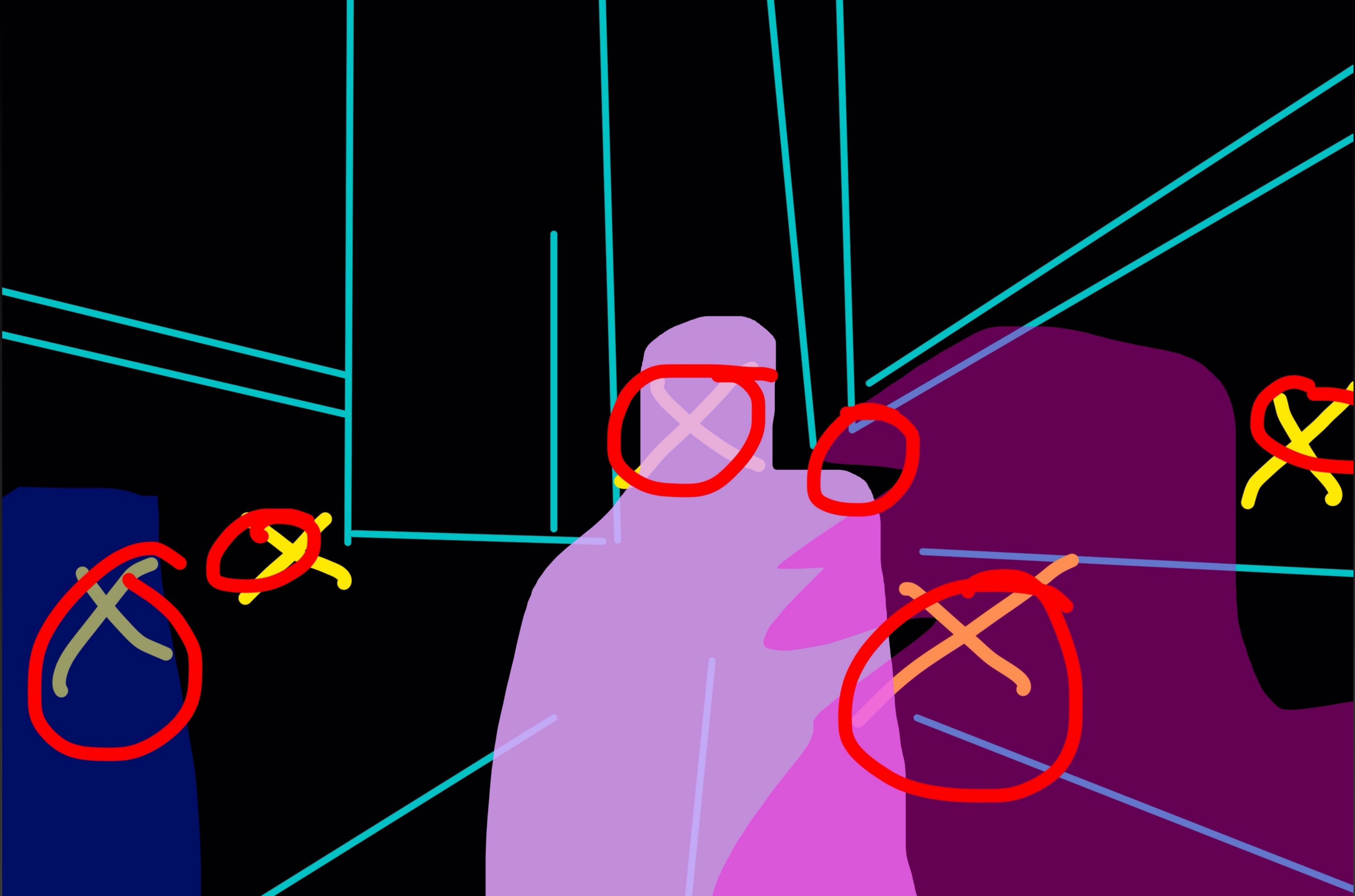
Bounding Shapes



**Draw the Perspective
Background Lines**



**What's the Visual Gist of the
Composition?**



Think in Threes

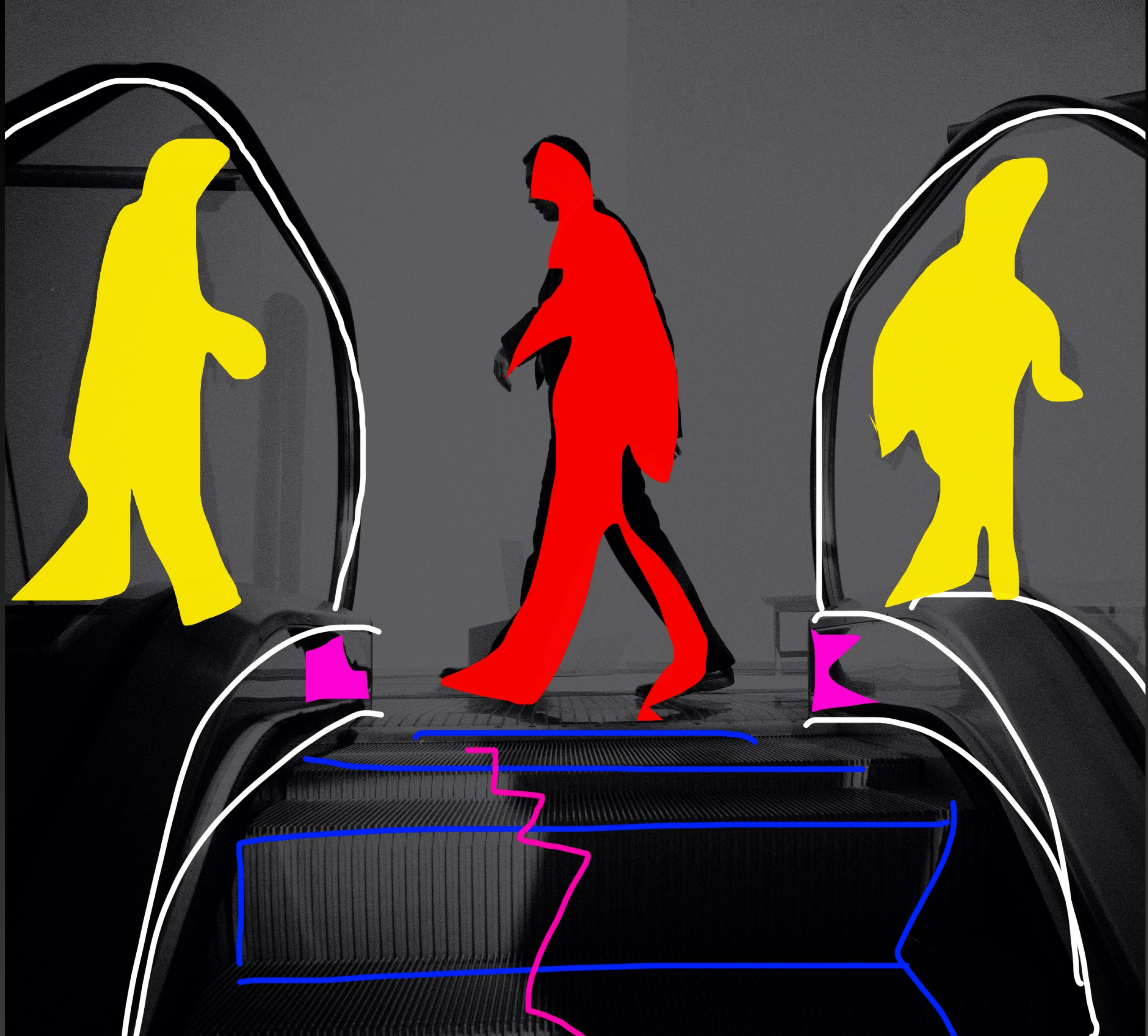
In praise of triangular compositions

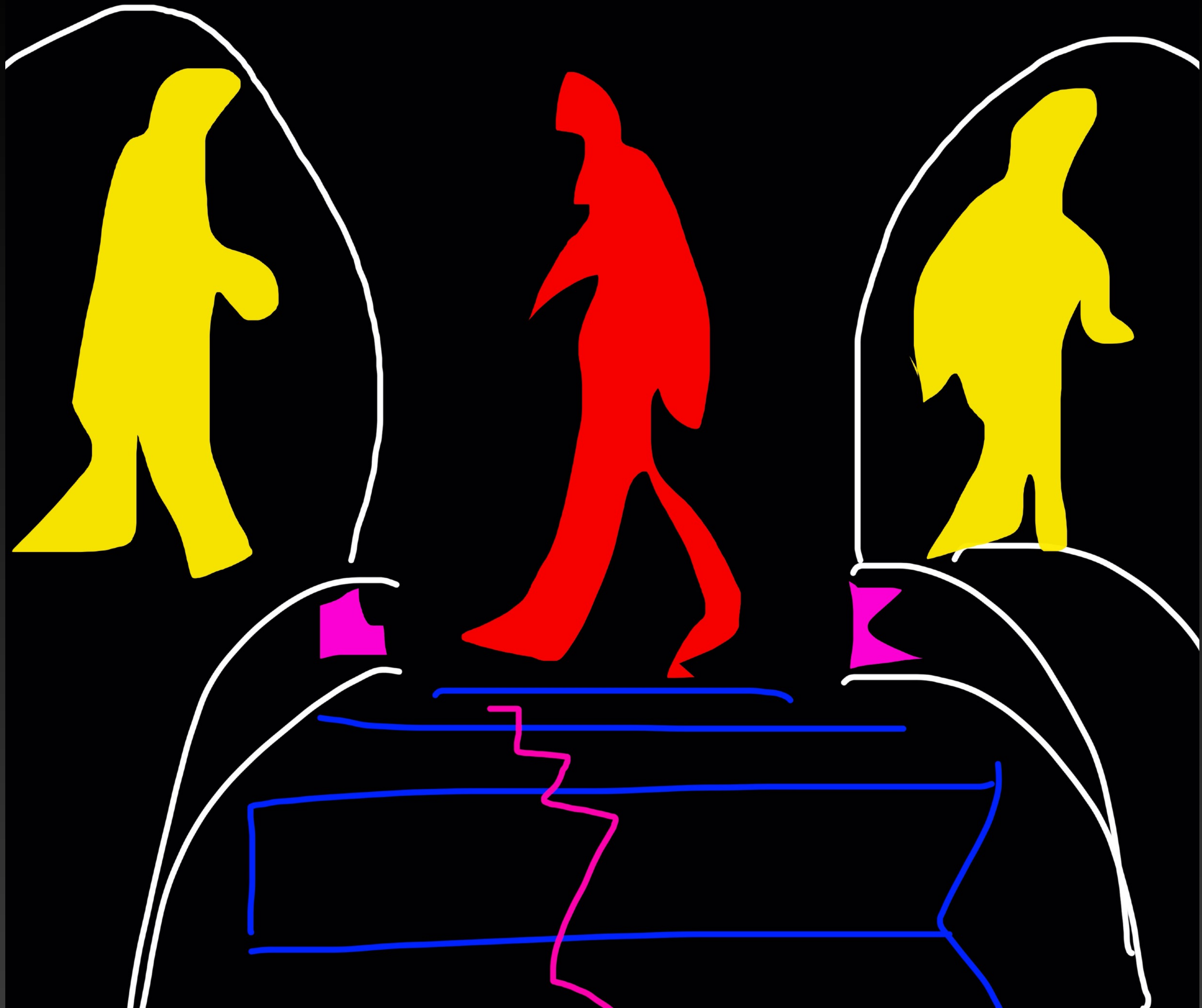




The Cherry on Top





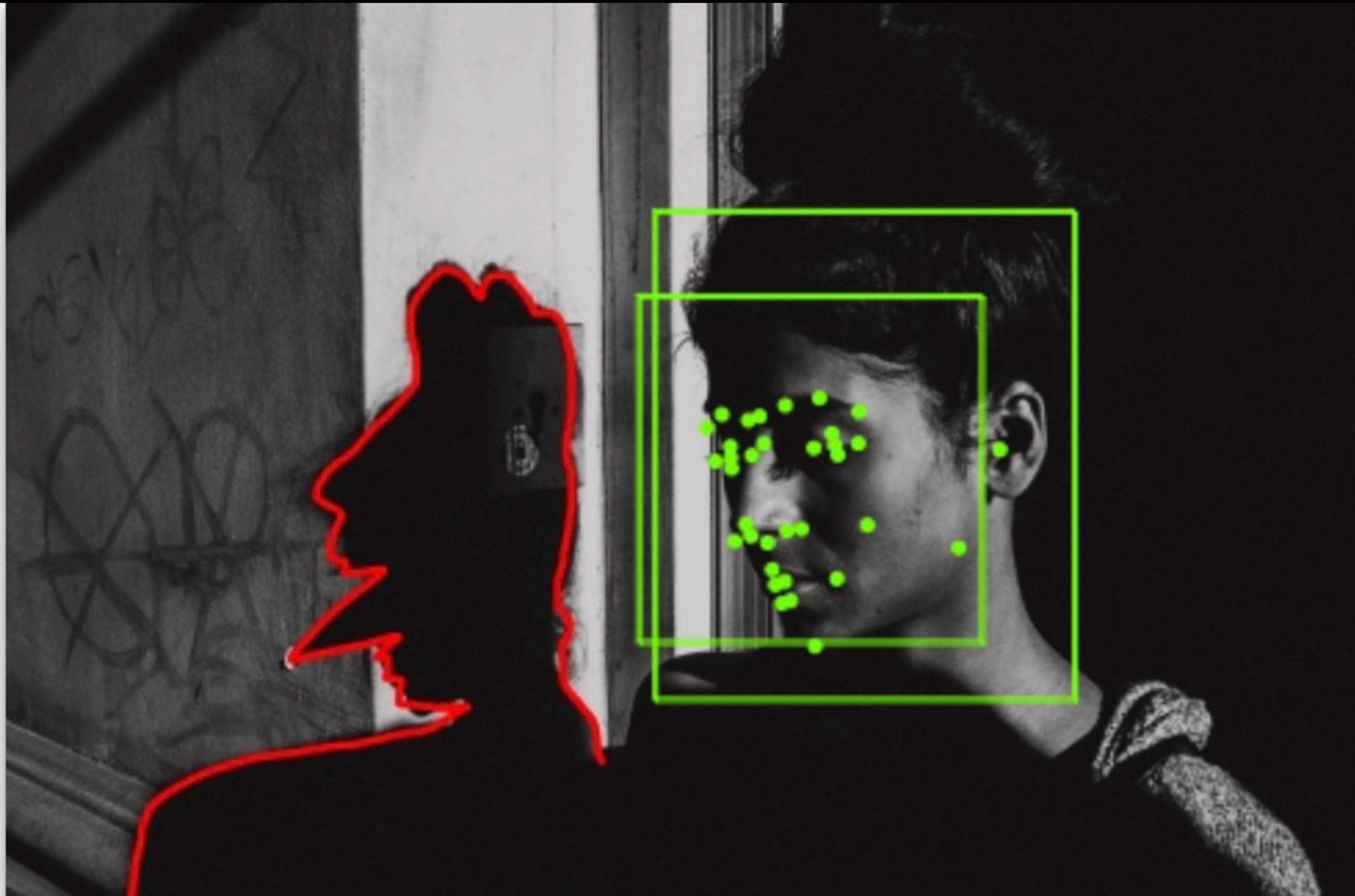


Think Shadows





Face Mapping (Google AI Vision)



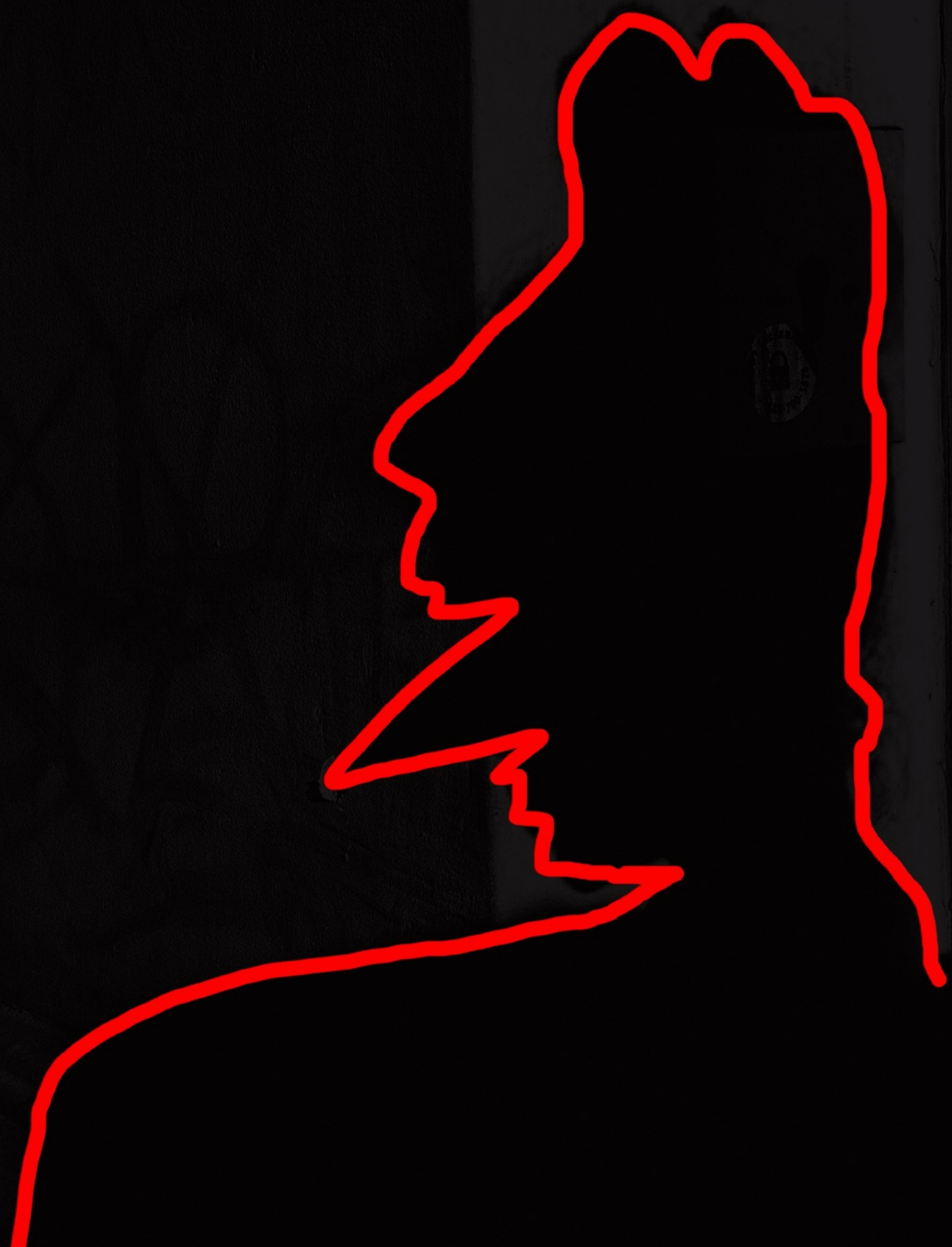


45570B00 D0AA 4506 B56D 7ED455050000 in

Trace the (real) subject



Push the Darkness

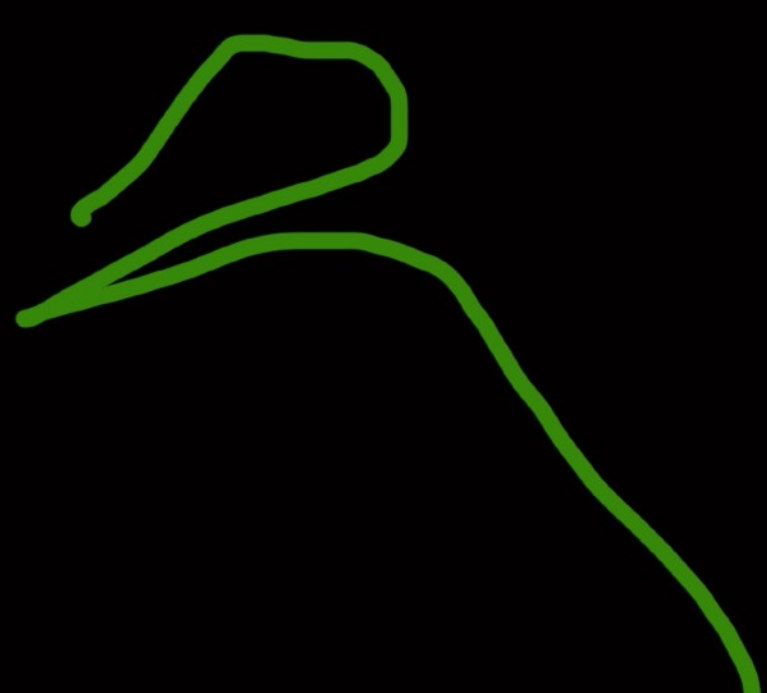
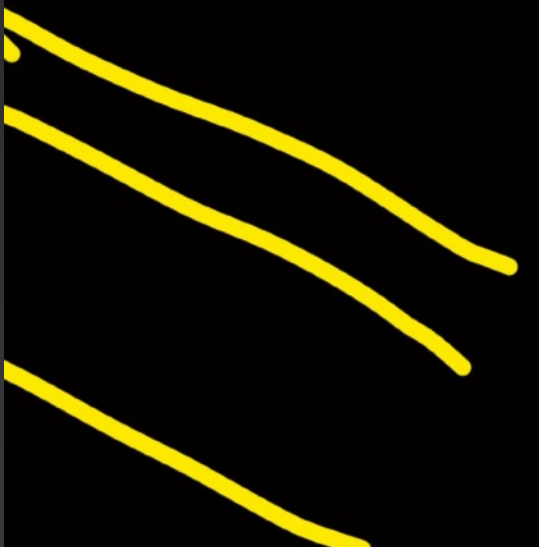
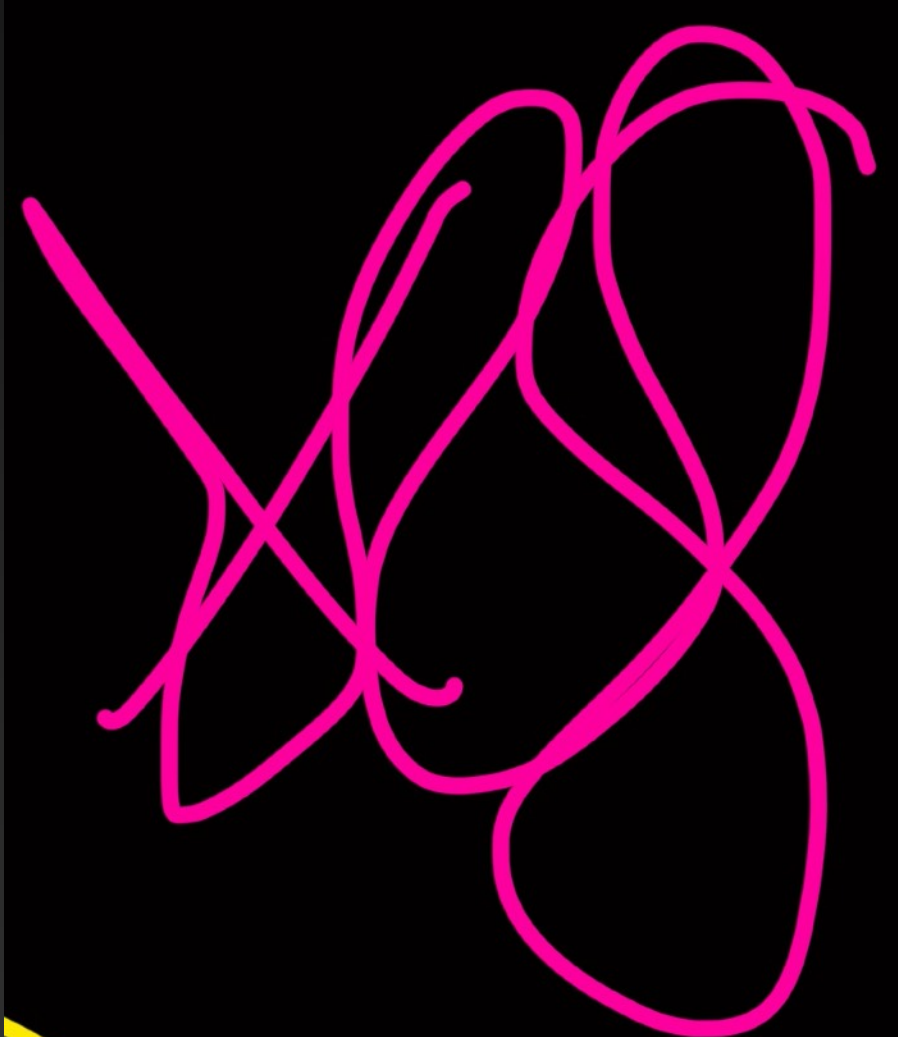


Draw the Details



Think about the inverse

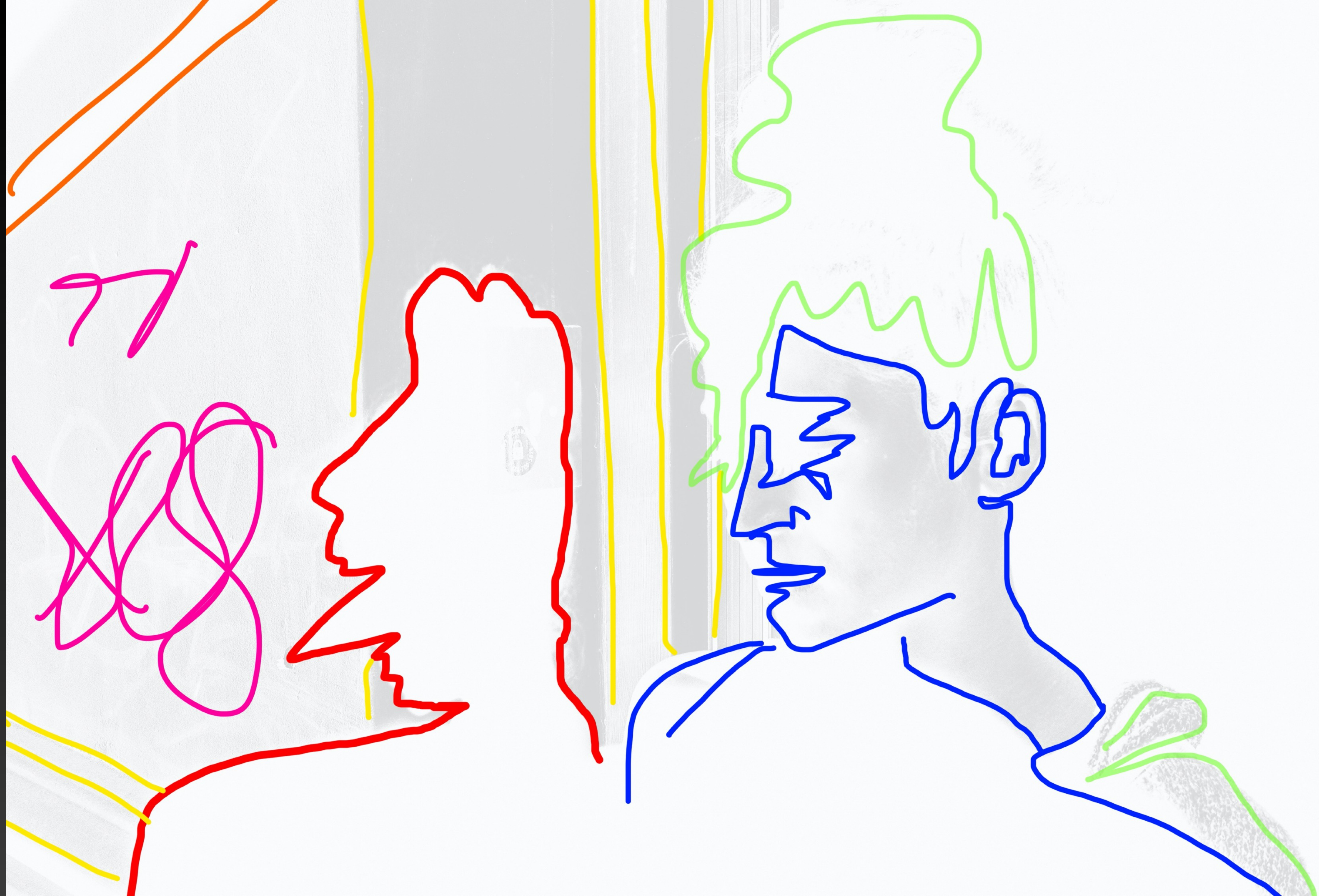




Invert



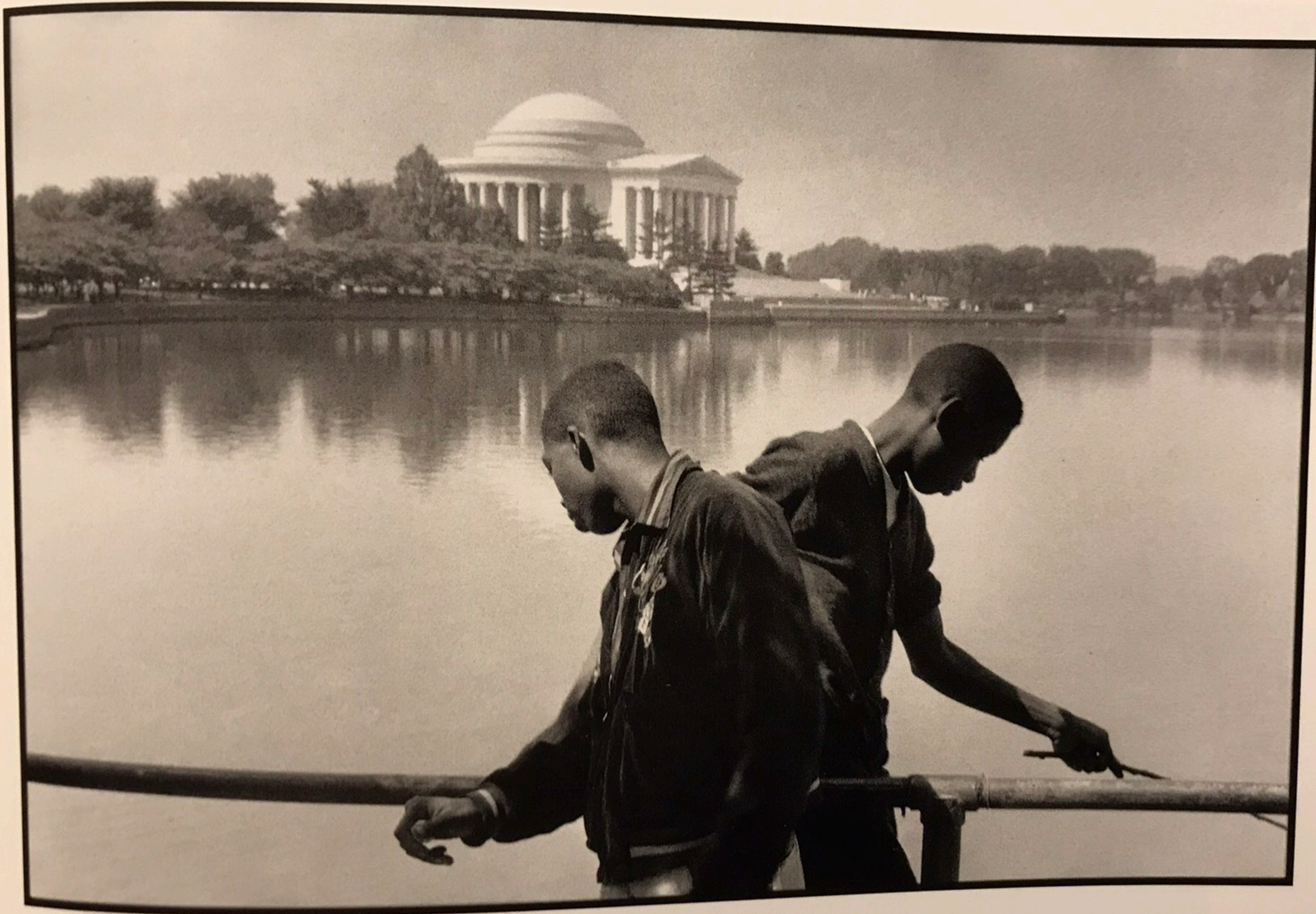
Outline and fade



Duality

Yin and Yang Composition



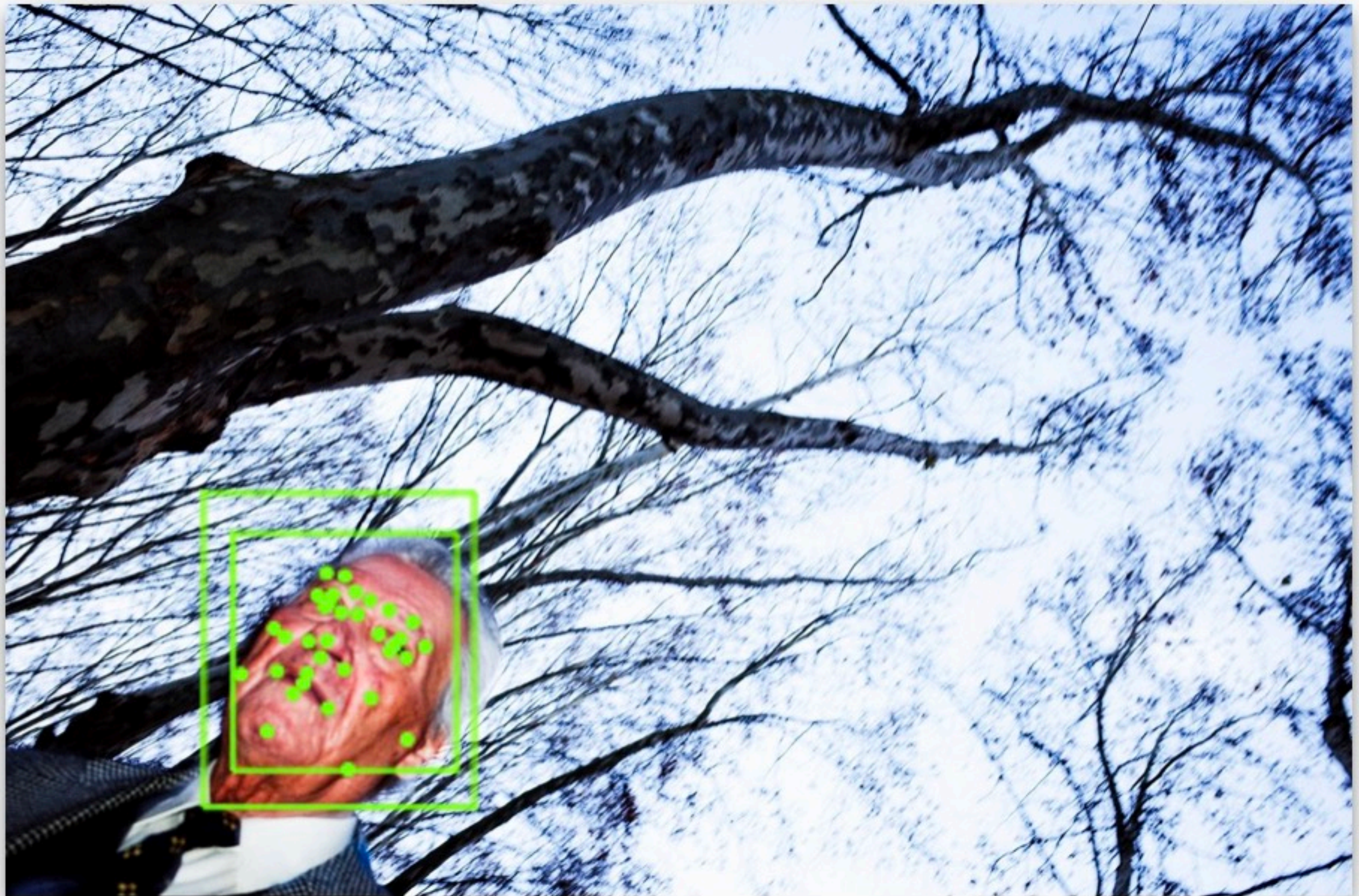


Off Center

Put your subject in the extreme corner of the frame

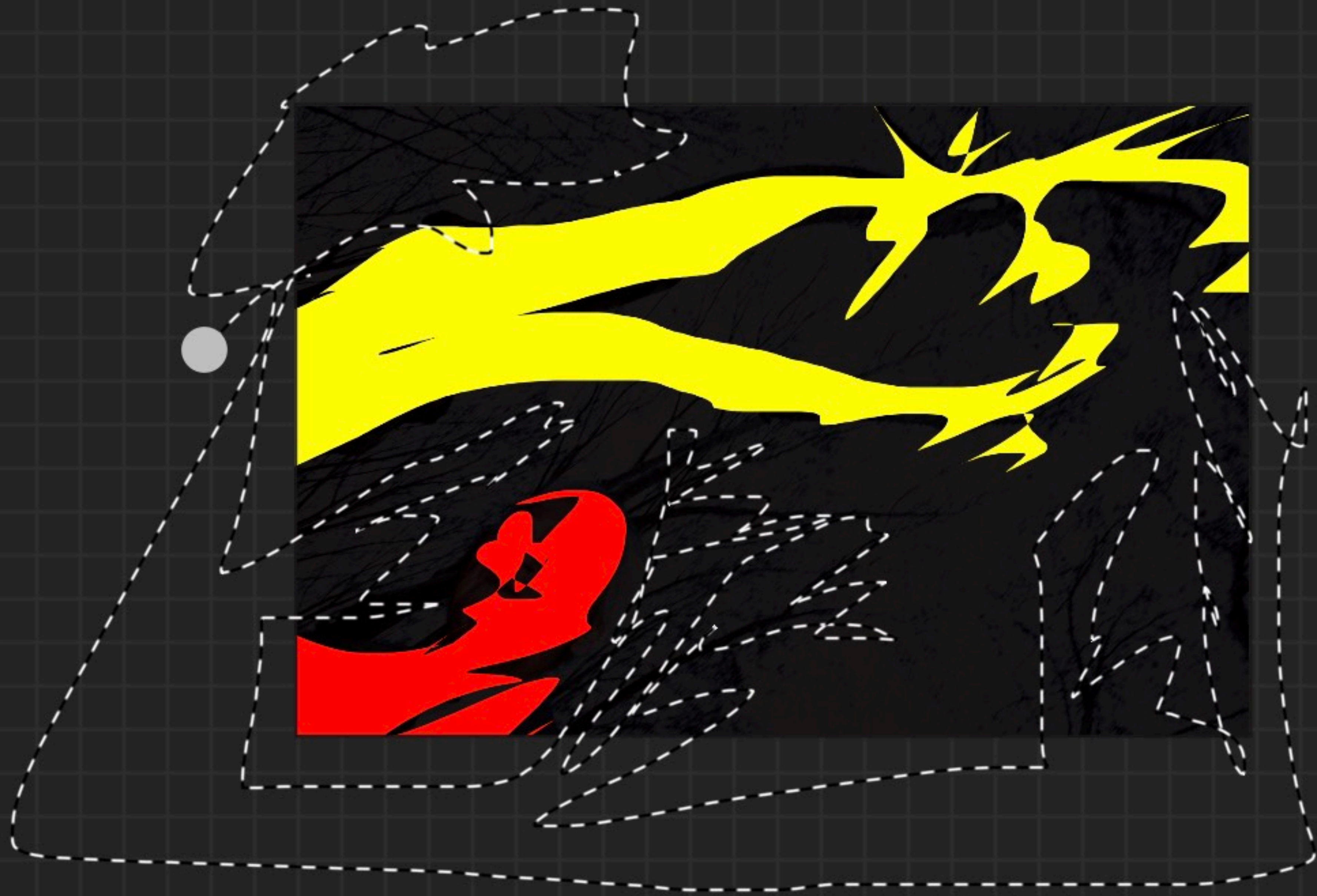
Or in other words, symmetry is for suckers.





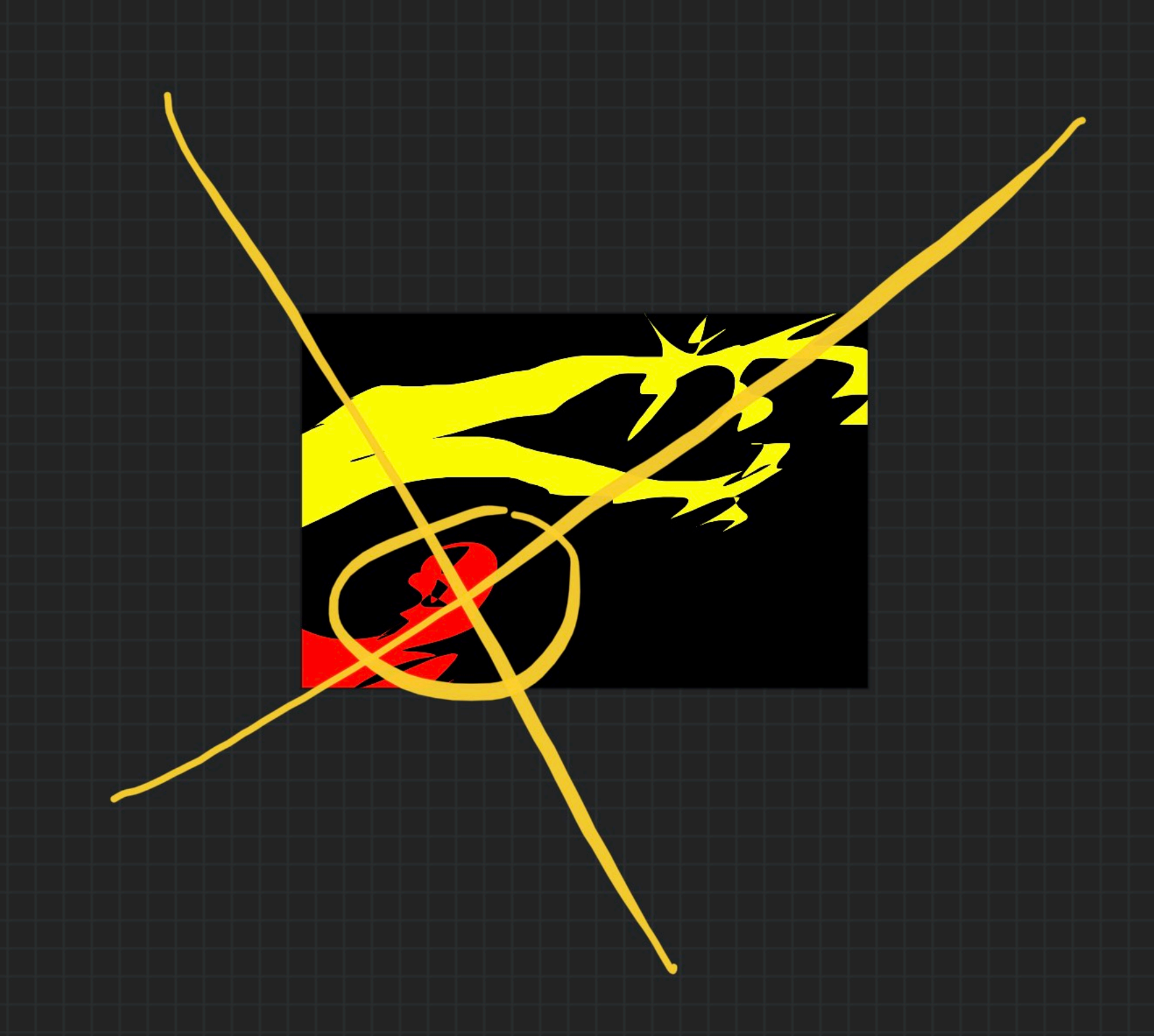


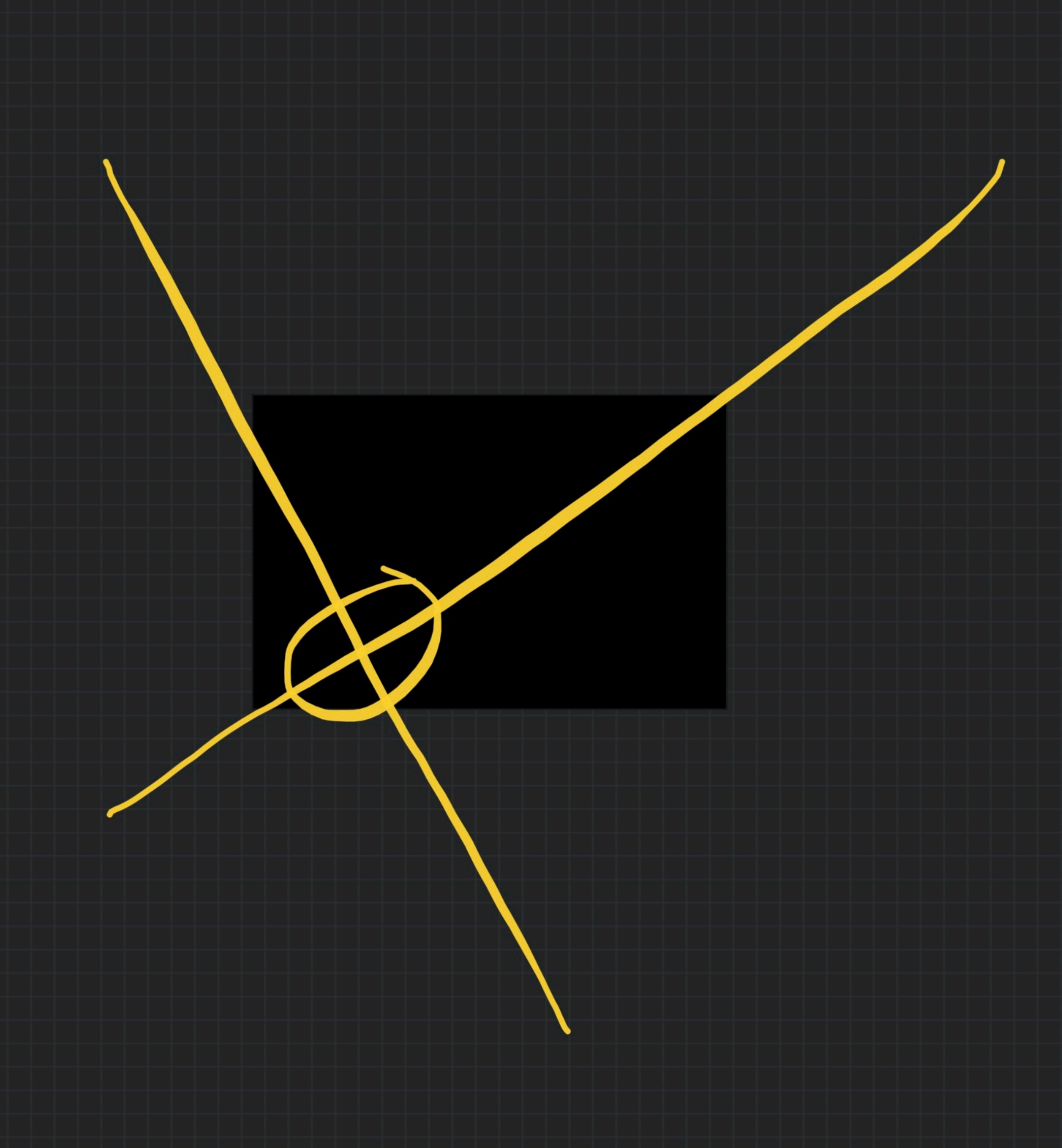






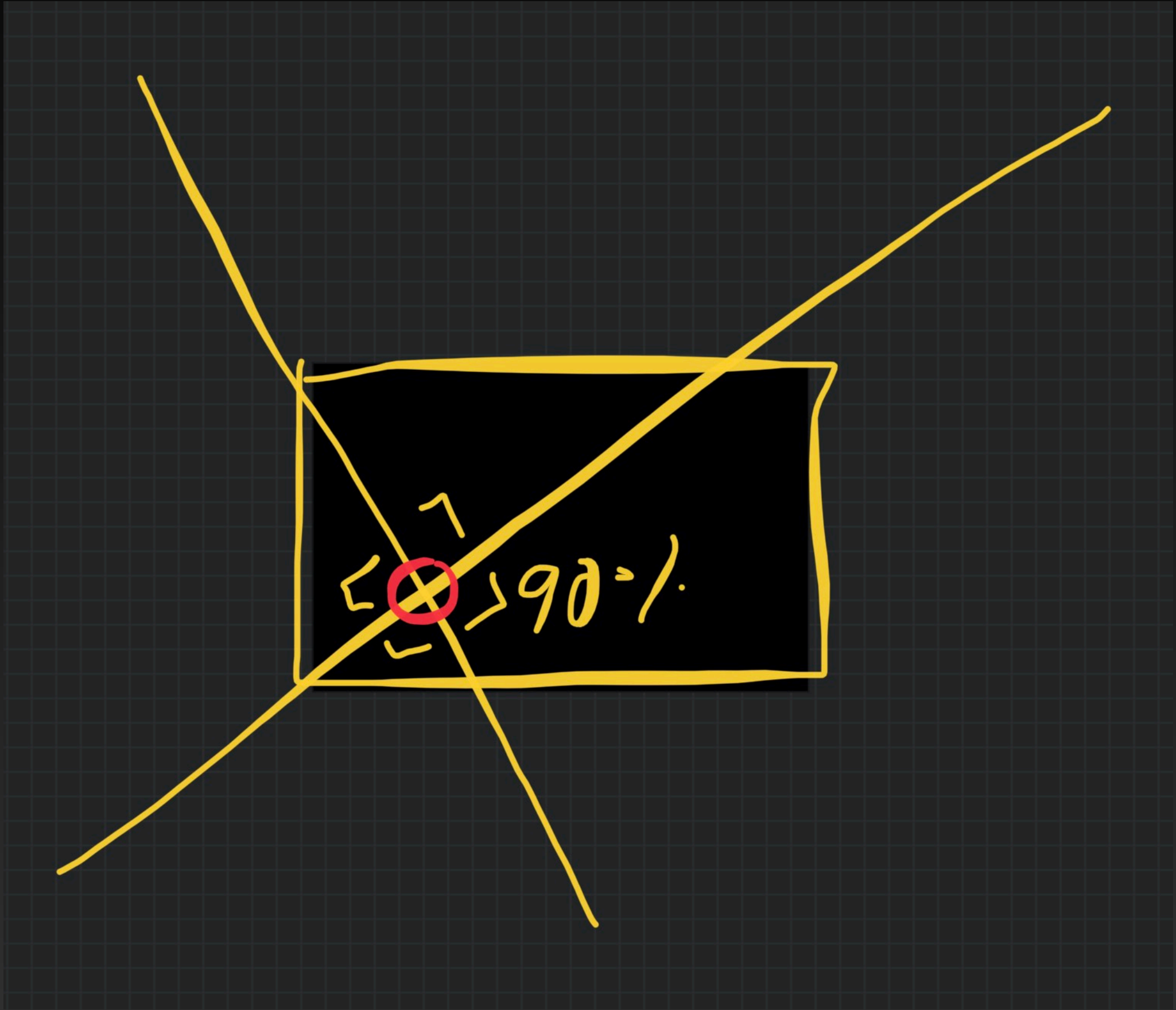
Golden Triangle





Think perpendicular

The intersection, and 90 degree angles all around

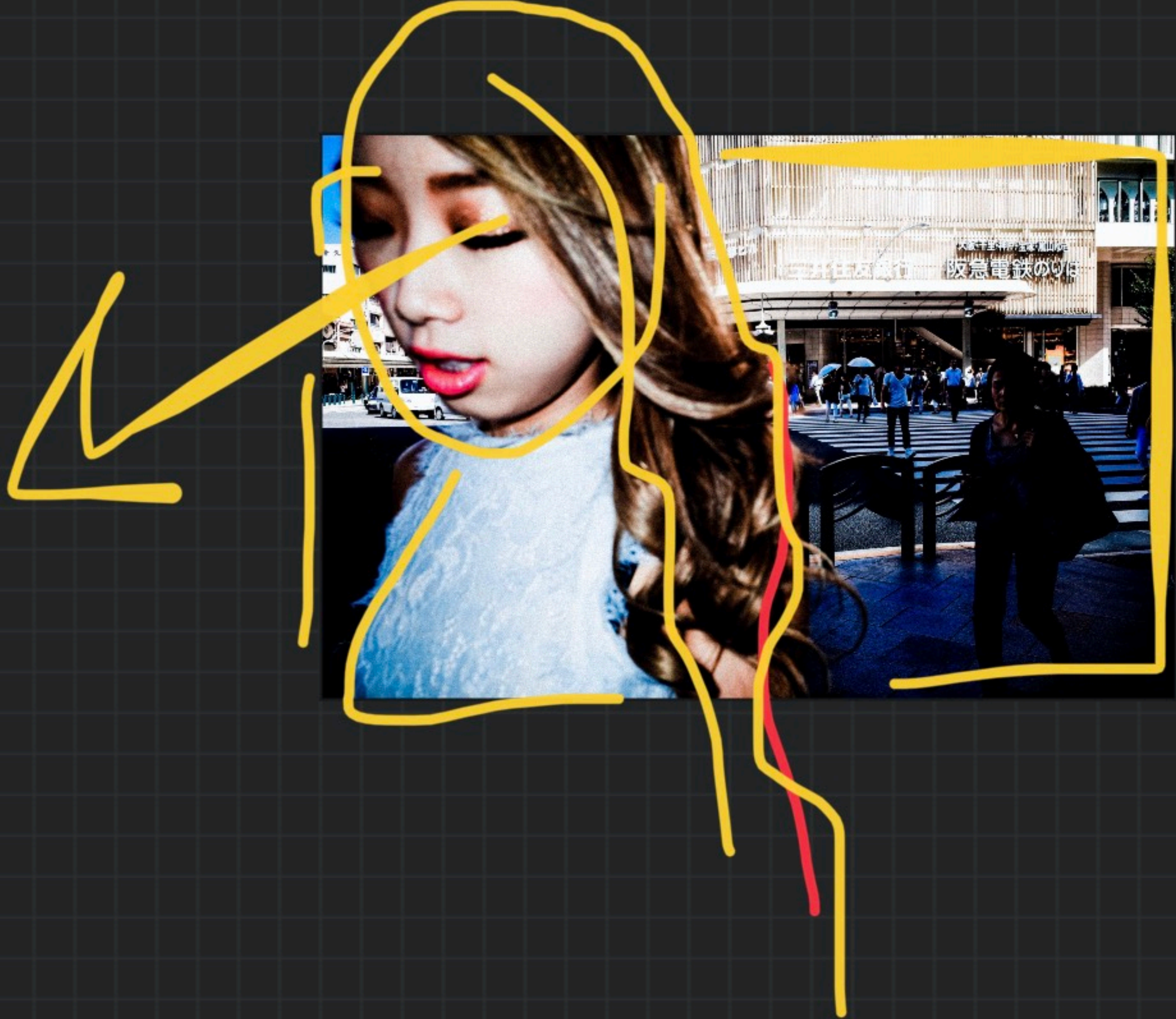


Subjects Exiting the Frame





3A70DAD7-EED7-42DB-9C20-F6A55A9D2964.jpeg

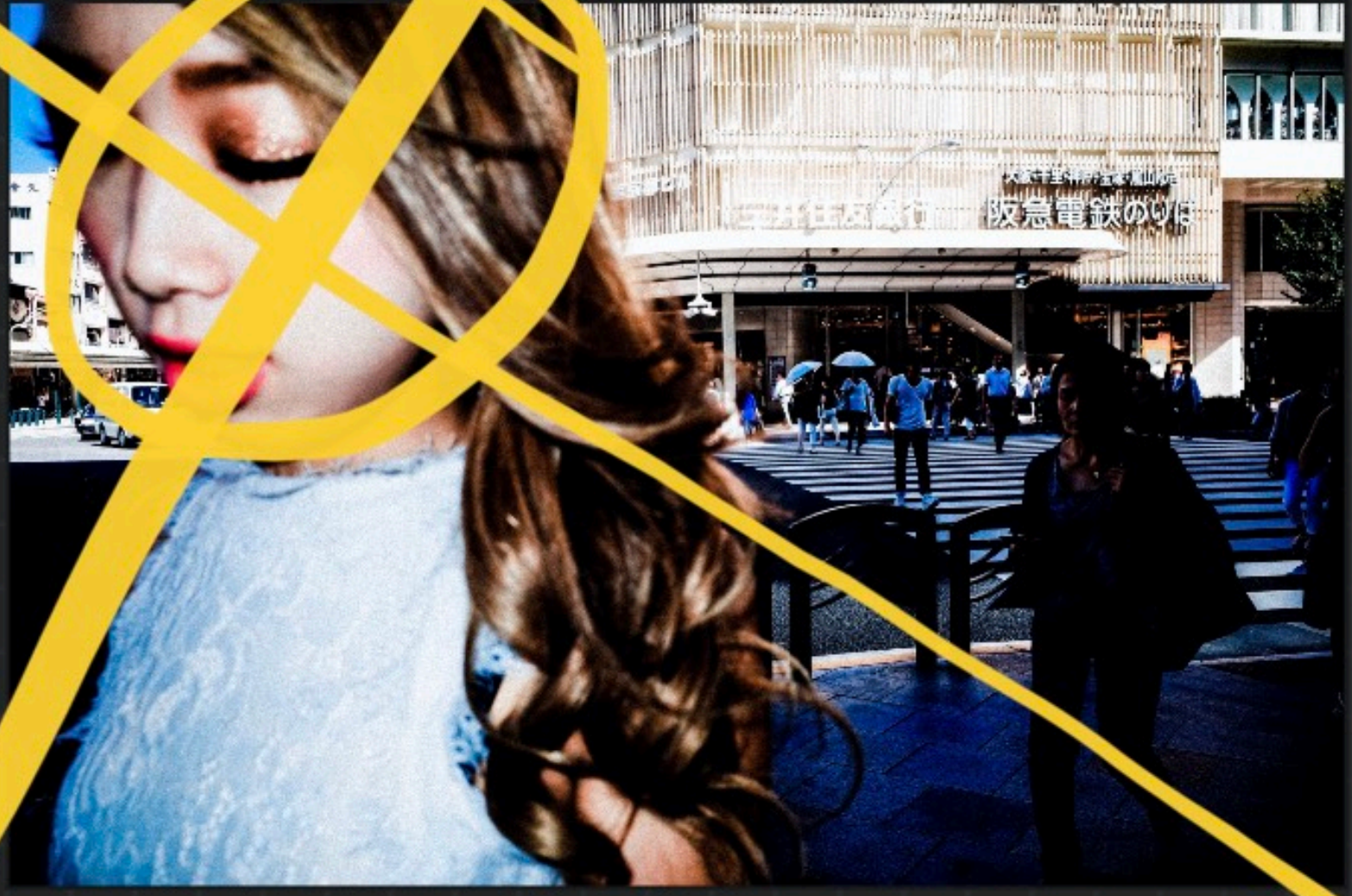


**Testing your compositions with
Golden Triangle
(try different directions)**



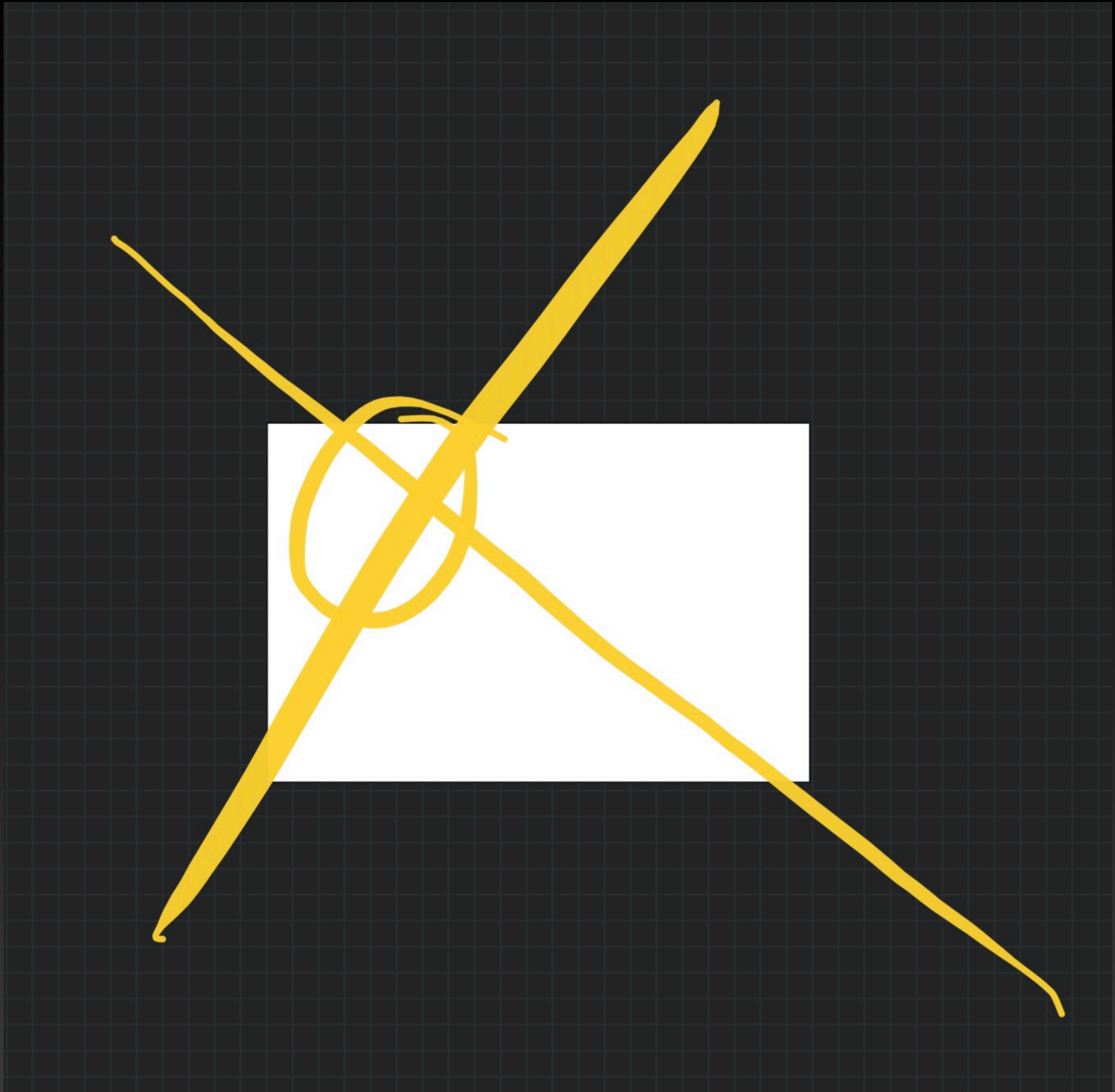
Not quite.

Let us try the other direction



Bingo!

Remember, dynamic compositions (which inspire movement)



Subject entering the frame



