

# MOVEMENT

Suspended | Motion Blur | Visual Flow

## INSTRUCTIONS

1. Brainstorm and review how to capture "MOVEMENT." Blur, Panning, Action, Movement, etc.
2. *Take at least 10 photos.....showroom quality* (composition terms must be evident)
3. Edit your photos on your phone: crop, play with the filters, rotate the image(s)
4. Submit to Canvas

### SUSPENDED

Perhaps the most obvious type of movement in photography, suspended movement illustrates one of the camera's most remarkable attributes: the ability to freeze a literal split second, to capture details imperceptible to the human eye. It's the mid-action pause: hair flying, arms flailing, dust kicking, waves crashing. Get your subjects running, jumping, twirling, tossing, shaking, skipping, leaping. Great implied movement suggests the seconds that will follow the suspended moment, giving a viewer a strong sense of what would happen if the scene "unpaused."

### MOTION BLUR

Often associated with poor technique or inadequate lighting conditions, motion blur can be a striking representation of dynamic energy when incorporated deliberately. Remember that motion blur, usually produced at very slow shutter speeds, can come from either side of the camera: when, between the time the shutter opens and the time the shutter closes, either a) you move or b) an element within your frame moves. That means you might seek out opportunities in which you can capture a subject's movement amidst the stillness of the setting (a tripod can be helpful!), or you might introduce movement to a motionless setting (as by panning). And remember, motion is not confined to living subjects; it happens all around us in ways we may not always recognize: clouds move through the sky, shadows and light move across the floor, leaves rustle, curtains billow in the breeze ....

### VISUAL FLOW

What is "flow" in art? Visual flow takes the viewer's eye on a graceful, often gently meandering, visual journey through your photographic composition. Flow is dynamic, continuous, and unforced (Van Gogh's "Starry Night"). Lines, especially curved or undulating lines, are of particular value in creating visual flow as they draw the eye across or throughout the frame. Repeating elements can establish rhythm and build momentum to carry the eye from one point to the next. And progressive gradations – of color, of size, of light, of shape – are especially powerful in gently coaxing the eye through a photograph. Any time the eye is naturally and predictably encouraged to move, you have visual flow.

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