

For Victor Burgin (b. 1941), composition is 'a device for retarding...recognition of the frame' (Burgin, 1980, p.56). Looking back at some of your compositional exercises from earlier in Part One, would you agree that in the less successful shots there is the feeling of a 'cropped view' rather than a 'transparent window to the world'? Alfred Stieglitz's (1864–1946) cloudscapes, the *Equivalents*, illustrate Burgin's point. They don't appear to be composed at all; instead they're 'equivalent' in that any section of the sky would seem to do as well as any other. Because there's no sense of composition our eye is drawn to the edges, to the frame. The sense of a cropped rather than a composed view is what makes the *Equivalents* so uniquely photographic – 'a naked function of the cut' (Foster et al., 2004, p.147).