

INFLUENCES

FLUX exists in a lineage. This is where it comes from.

HERACLITUS

The philosophical root.

You cannot step in the same river twice.

Applied to photography:

You cannot make the same photograph twice.

The photographer enters the stream of becoming.

Each walk is different.

Each frame is unrepeatable.

Each day is new.

The photograph is not merely an image. It is a timestamped fragment of becoming.

EUGÈNE ATGET

The primary photographic inspiration.

Atget walked Paris and documented streets, doors, windows, architecture, people, storefronts, infrastructure, and disappearing urban life. He worked daily, systematically, and directly. His work became powerful over time because he preserved a vanishing world.

FLUX continues this spirit through modern tools.

Atget	FLUX
Large wooden camera	Ricoh GR
Tripod	Handheld
Glass plates	High contrast JPEG
Slow process	Automated pipeline
Darkroom	Zine generator
Physical archive	Digital + physical archive

The spirit is the same:

Walk the world.

Photograph what is there.

Preserve time.

PROVOKE

FLUX is inspired by Provoke magazine (Japan, 1968–1969) through:

- roughness
- high contrast
- grain
- anti-perfection
- photography beyond language
- printed matter
- urgency
- immediacy
- rejection of polished photographic norms

The photograph does not need to explain itself. The archive does not need to become a literary narrative. The chronological sequence allows the work to exist as evidence, rhythm, and trace.

FLUX does not force photographs into stories. It lets the chips fall as they may.

FLUX is photography before explanation.

ON KAWARA

The precedent for time-based daily practice as artwork.

On Kawara's date paintings transformed the daily record of a date into a systematic body of work. The accumulation was the work. The discipline was the content.

FLUX extends this logic into photography: the daily record of seeing, accumulated chronologically, becomes the archive.

ROMAN OPALKA

A precedent for the archive as life project. Opalka's continuous counting – a lifelong commitment to a single systematic act – mirrors FLUX's commitment to continuous photographic publishing.

BERND AND HILLA BECHER

Systematic, typological, serial photography. The Bechers photographed industrial structures – water towers, cooling towers, blast furnaces – in a consistent frontal style, building a comprehensive archive of disappearing industrial forms.

FLUX inherits their systematic approach, their commitment to seriality, and their sense that the archive is the artwork.

DAID ■ MORIYAMA

The visual DNA.

Moriyama's high contrast, grainy, blurred, immediate street photography – photographing at speed, photographing compulsively, treating photography as a physical practice – is a direct ancestor of FLUX's visual language.

The RICOH GR is the descendant of the camera he made famous.

WALKER EVANS

Evans treated documentary photography as an archival act. His FSA project produced not just images but a systematic record of a time and place. The archive was always as important as any individual image.

THE CONCEPTUAL ART TRADITION

FLUX also connects to artists who worked with time, repetition, archives, dates, and systems. The work is the system. The system is the statement.

This tradition asks: what if the discipline itself were the artwork?

FLUX answers: it is.

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