
MANIFESTO

WHAT IS FLUX

FLUX is an open chronological photography publishing protocol.

Photographs are preserved in the order they were made.

The archive is the artwork.

The goal is to eliminate friction between:

CAPTURE

SELECT

SEQUENCE

PUBLISH

ARCHIVE

Each issue becomes part of a continuously expanding visual record of time.

THE CORE SENTENCE

You cannot make the same photograph twice.

The light changes.

The body changes.

The street changes.

The photographer changes.

Each photograph is a fragment of becoming.

Each issue is a record of movement through time.

THE OBJECT

A FLUX issue feels like:

- a file
- a report
- a case document
- a municipal record
- evidence
- a field report
- a document of lived reality

The manila folder is important.

The office printer is important.

The staple is important.

The plain paper is important.

The small text is important.

The bureaucratic document aesthetic is not accidental.
FLUX uses the visual language of bureaucracy and turns it into art.
The FLUX object critiques bureaucracy while adopting its form.

THE CONTRADICTION

Disposable and permanent.
Cheap paper. Preserved time.
Ordinary material. Sacred through sequence and context.

ANTI-BLOAT

A small percentage of people physically maintain the city:

- construction workers
- plumbers
- carpenters
- landscapers
- cleaners
- electricians
- laborers
- people who build and repair things

Meanwhile much of modern society is trapped in managerial layers, administration, screens, abstraction, and bureaucracy.

FLUX responds by returning to:

- walking
- seeing
- printing
- touching
- making
- physical documents
- direct experience
- real places
- embodied perception

FLUX is anti-bloat.
FLUX is anti-friction.
FLUX is anti-perfection.
FLUX is pro-life, pro-body, pro-seeing, pro-making.

WHAT FLUX IS NOT

FLUX is not Instagram.

Instagram is about attention, likes, feeds, performance, identity, engagement, algorithmic visibility.

FLUX is about chronology, memory, archive, physical output, presence, continuity, daily seeing, preservation.

Instagram is social media.

FLUX is archival media.

OPEN PROTOCOL

FLUX should become open and upgradeable.

Not a closed social platform.

Not the next Instagram.

Not a startup.

More like:

- open protocol
- open publishing system
- open archive format
- open photographic workflow
- open-source cultural infrastructure

People should be able to use it, fork it, improve it, generate their own zines, publish their own archives, contribute fixes, build on top of it.

INSTITUTIONAL STATEMENT

For curators, galleries, and institutions:

FLUX is a photographic publishing system that transforms daily image-making into chronological archives. Each issue preserves photographs in the order they were made, using metadata, timestamps, contact sheets, and printable zines to turn ordinary photographic practice into a physical and digital record of time.

FLUX treats the archive as the artwork. Rather than isolating single masterpieces, it preserves the flow of photographic seeing through chronological sequence, metadata, and reproducible printed matter.

FLUX is a post-digital photographic protocol combining street photography, metadata, automation, zine publishing, and archival practice. It creates a bridge between the physical and digital image, turning photographs into timestamped documents of becoming.

FOR NORMAL PEOPLE

FLUX helps photographers turn their daily photos into printable chronological zines.

Or:

Shoot photos. Upload them. FLUX turns them into a zine.

Or:

FLUX is a way to photograph life as it changes.

TAGLINES

- You cannot make the same photograph twice.
 - The archive is the artwork.
 - Photography as a way of being.
 - Publish the flow.
 - Preserve becoming.
 - Shoot. Sequence. Publish. Move on.
 - A photographic protocol for life in motion.
 - Chronological photography for a world in flux.
 - The river is shared. The seeing is not.
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FINAL DEFINITION

FLUX is a system for photographing life in motion.

It begins with walking.

It continues through seeing.

It preserves photographs chronologically.

It transforms metadata into poetry.

It turns the archive into the artwork.

It rejects perfection.

It embraces becoming.

It makes photography physical again.

It makes publishing automatic.

It allows the photographer to move on.

Keep seeing.

Keep publishing.

Keep moving.

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