

Flux Photobook Breakdown: My Tokyo Visual Diary

Yo, what's poppin', people? It's Dante.

Today I want to share with you behind the scenes of my Flux series that I'm producing using Blurb. These are trade books — 5x8 softcover — printed on black and white paper that feels closer to actual text paper, like something you'd find in a Penguin Classics book.

And that's intentional.

The philosophy of Flux comes directly from Heraclitus.

“You cannot step in the same river twice.”

Everything is changing. Everything is in motion. Everything is in flux.

The Philosophy Behind Flux

We are changing constantly — biologically, mentally, spiritually.

Cells regenerating. Muscles growing. Time moving forward.

Closer to death.

That idea unlocked something for me:

You cannot make the same photograph twice.

Light is always changing. Life is always changing. The street is always changing.

And that creates endless curiosity.

The Visual Diary Approach

This work comes from a **visual diary mindset**.

And when I say I don't take photography "seriously," I mean:

- No rigid project
- No predefined theme
- No forced narrative

I'm just documenting what I encounter.

A stream of becoming. Making new photographs every day.

The goal is to stay in a **perpetual flow state**.

Why Tokyo?

Flux Volume 1 was born in Tokyo.

I spent 13 days there with no expectations. No plan. Just a hotel in Shinjuku.

That's it.

I brought two cameras:

- Ricoh GR III
- Ricoh GR IIIx

And that compact, pocketable system changed everything.

It allowed me to photograph my everyday life — naturally, intimately, honestly.

The First Spark: Faces in the Light

One of the first things that struck me was the **faces**.

At Shinjuku Station, people emerging from light.

I noticed a sliver of light hitting a face in one frame — and that became a thread.

Faces in the light.

That idea carried the entire book.

Sequencing the Story

The story wasn't planned. It emerged in review.

I began to see patterns:

- Faces
- Light and shadow
- Real vs artificial faces
- Isolation within chaos

Eventually, two characters appeared:

- The boy
- The girl

And I started weaving a subtle dialogue between them.

Building Visual Rhythm

The sequence moves like this:

- Abstract introduction (hand holding a book)
- Architecture and space
- Faces emerging
- Chaos of Shinjuku
- Intimate moments

The story is built through repetition and variation.

The boy appears. Then the girl. Then both.

A rhythm forms.

Technique: Light, Compression, and Chaos

One image in particular pushed me:

Using the Ricoh GR IIIx (71mm crop), I positioned myself with the sun behind me.

I compressed the scene.

And in one spontaneous frame:

- A face partially hidden
- Another face revealed behind

- Layers of ambiguity

Spontaneity guided by intention.

The Paper Matters

The black and white paper is not perfect.

- Blacks aren't fully rich
- You see streaks
- The texture is raw

But that's the point.

It feels like a diary.

The imperfections enhance the emotion.

Entering the Night

As the book progresses, we move into nighttime Shinjuku.

Here I experimented with:

- Slow shutter speeds
- Motion blur
- Ghost-like figures

The ghosts of Shinjuku.

Energy. Chaos. Movement.

Details of Masculine and Feminine

I started isolating details:

- Lips
- Cigarettes
- Fingernails
- Piercings

Breaking the human form into fragments.

Still maintaining that dialogue between masculine and feminine.

Abstraction and Emotion

As the sequence continues:

- Images become more abstract
- More emotional
- Less literal

It's no longer about composition.

It's about feeling.

Closing the Loop

The book ends where it began:

The boy and the girl.

Together again.

A quiet, intimate resolution.

A full circle.

Final Thoughts

Flux is not just a photobook.

It's a system.

A way of living.

A way of seeing.

Photography as a daily act of awareness.

That's pretty much all I have to say about this work.

Appreciate you for being here.

Peace.