

FLUX Submission Review #1 – Miguel Monforte

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

Today we're doing a **Flux Submission Review**, where I review the work you submit and give feedback to help you move forward—especially when building your first book.

This is the first review from Miguel.

First Impressions

Miguel, first off—I want to give you your flowers.

You've been making **a lot of strong frames**, and I genuinely enjoy what I'm seeing.

Two images in particular stand out:

- The emotion feels **natural and unforced**
- There's a strong **contrast in feeling**
- Frustration / anxiety / mystery
- Paired with ambiguity (trash blowing between trees)

When I see these **side by side**, they start to *speak to each other*.

This is where sequencing begins.

This is the beginning of building a **visual diary that feels cohesive**.

Shooting with iPhone + Provoke

You mentioned you're using the **Provoke app on iPhone**.

Honestly—I love that.

If it feels:

- Easy
- Natural
- Frictionless

Run with it.

Don't overthink gear.

Energy vs Stillness (Your Core Strength)

I'm noticing a **dichotomy in your work**:

- Fast-paced energy
- Quiet, still, meditative frames

Example:

- Action / movement / chaos
- vs.
- Footprint on the ground (stillness, calm)

These contrasts are powerful.

This contrast is what creates poetry in your photography.

The “Observer Problem” (Distance in Your Work)

You mentioned feeling like:

“I’m not really there... people are just walking by.”

I agree.

Some images—especially across the street—feel **distant**.

But here’s the key:

There are TWO types of distance:

1. **Physical distance**
2. **Emotional distance**

Even when you’re physically close...

- The image can still feel emotionally far
- It can feel like a **snapshot**
- Not enough intention in:
 - Subject placement
 - Background relationship
 - Framing

Key Principle

Getting close is NOT physical. It’s emotional.

Practical Challenge (Do This)

I want you to try this:

- Approach strangers
- Talk to people
- Ask for permission to photograph

Even if it's uncomfortable.

Why?

Because it will:

- Unlock new ideas
 - Build emotional connection
 - Change how you see people
 - Influence your candid work later
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Strategy Shift

Don't only rely on:

- Fast
- Candid
- Reactive shooting

Also try:

- Slowing down
- Observing a scene
- Engaging directly

Example:

- Someone waiting at a bus stop → talk to them
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Abstraction vs Substance

You're leaning into:

- Light
- Shadow
- Abstraction

That's good.

But:

Some frames lack substance

Example:

- Empty stairwell
 - Visually interesting
 - But **says nothing**
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Strong Counter Example

The image where you include yourself in the light:

- Strong
- Engaging
- Personal

I would absolutely include this in your book.

Emerging Theme (Important)

I'm sensing a theme:

- Commuting
- Transportation
- Movement through the city

Your work moves between:

- Action
 - Anxiety
 - Stillness
-

Book Direction Idea

Lean into your commute.

Constraint idea:

Only photograph during your daily commute.

Why this works:

- Gives structure
- Creates consistency
- Builds a cohesive body of work

Example:

- Metro shots
- Walking transitions
- Waiting moments

Books You Should Study

1. Ray K. Metzker – City Lux

- Study **light and abstraction**
- Learn how to simplify scenes

2. Tod Papageorge – Passing Through Eden

- Shot entirely in Central Park
- Strong example of **working within constraints**

Key observations:

- Not overly close
- Quiet observation
- Still emotionally powerful

This is the model for solving your “distance problem.”

Composition Insight

Study Papageorge for:

- Framing
 - Subject placement
 - Emotional connection without proximity
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Additional Frames from Your Blog

I pulled two extra images from your blog

Why?

Because I think:

You have something here.

Observations

- Interior shot (quiet, personal)
- Exterior shot (movement, commute)

This creates a contrast:

- Inside vs Outside
 - Stillness vs Motion
 - Calm vs Anxiety
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Final Direction

You're close.

Now it's about:

- Refining
- Repeating
- Building consistency

Your Next Step

Focus on:

Your daily commute as a contained project.

Shoot it daily.

Let it evolve.

Build a body of work from it.

Closing

Miguel—keep pushing.

You're on the right path.

You've got the eye.

Now it's about:

- Intent
- Consistency
- Direction

Looking forward to seeing more of your work in the Flux community.

Peace.