

FLUX Weekly Witness #7: Miguel Monforte's Holy Week Visual Diary

What's poppin', people? It's Dante.

Welcome to **FLUX Weekly Witness #7**, where I look at the photographs that you submit to me in the FLUX community.

Today is an exciting day because I received a book from **Miguel Monforte: *FLUX Volume 1***, where he photographed **Holy Week in Samper de Calanda, Spain**.

This book is a visual diary of that experience—photographing the processions, the drums, the landscapes, the family gestures, religious symbols, and everyday moments in his town.

So today, we're going to look through these black-and-white photographs together.

The Cover

We have a cover that Miguel made using a collage across the front and back.

There's an extremely playful, personal energy here.

You can see the procession of religious figures walking down the path, and this flower is a really nice touch. I enjoy the collage approach on the cover. It feels eccentric, energetic, and personal—an introduction to the diary-like nature of the work.

Opening the Book

We have the title page with *FLUX Volume 1* and this beautiful tree in the landscape. You can even see the moon in the frame, which is a lovely detail.

Opening with a full-bleed spread gives us an introduction to the environment. We see a beautiful church in the distance and a path leading us into the scene.

Along the outskirts of the town, we begin gathering contextual information through landscape photographs, architecture, and railroad elements.

Establishing the Place

Here we have two photographs of the same scene.

Same location. Different approach.

Different compositions.

I like the way Miguel moves between diptychs and full-bleed spreads throughout the book.

We see figures walking into the distance as silhouettes, subtly foreshadowing the procession that unfolds later in the work.

One photograph that really stood out to me uses framing in a fascinating way. Whether it's one image split across the spread or two separate photographs working together, it gives us contextual information about the landscape while showcasing those beautiful rolling hills in the background.

I love the use of light and shadow here, along with the solitary man working in the fields.

The textures are beautiful.

To be frank, I think all of the imperfections and textures around us can become elevated through the way we look at them as photographers.

You can tell Miguel has a sensitivity to those elements.

Sacred Landscapes

As we move deeper into the work, we encounter a diptych that I absolutely love.

The textures, natural forms, and shapes feel sacred.

While we're moving toward Holy Week, these landscapes almost feel biblical.

The combination of a full-bleed image on one side and a framed image on the other makes excellent use of the spread.

There's even a tiny airplane visible in the sky.

What I enjoy most is the ambiguity.

These landscapes feel detached from space and time.

You can't immediately tell where they were made, and that mystery makes them some of the strongest photographs in the book.

There's something about the ambiguity and mystery of these landscapes that makes them incredibly powerful.

Entering the Procession

Now we see the town from a distance.

A small place surrounded by vast rural landscapes.

Soon figures begin entering the frame and moving us toward Holy Week.

There's a photograph of people playing soccer that introduces movement and repetition. Across multiple spreads, Miguel demonstrates a strong sense of layering, timing, and spatial awareness.

Then we get a full-bleed photograph of a drum.

You can almost hear the streets.

You can feel the procession arriving.

The energy of the image fills the page.

As we turn the page, we encounter more drummers, but with greater context. Faces become visible. Streets emerge. The atmosphere becomes more tangible.

The procession is now fully present.

Light, Shadow, and Ritual

We encounter Roman soldiers wearing helmets, photographed with beautiful use of light and shadow.

The crushed backgrounds and bright highlights elevate what could otherwise feel mundane.

Light transforms the scene.

Then we arrive at a spread that requires turning the book.

I love this.

The physical interaction with the book mirrors the energy of the photograph itself.

We see ghostly figures in motion, a solitary figure standing behind them, and drums mysteriously emerging from the scene.

Very cool.

Very energetic.

The sequencing works beautifully.

Faces and Emotion

The next spreads move closer.

We get a tighter crop of a face paired with another frame, creating something that feels almost abstract despite remaining firmly documentary.

Then comes a reveal.

One face on the right.

Turn the page.

Another face on the left.

It's a simple sequencing decision, but it creates emotional impact.

There's power in the gaze.

The drummer on the left, holding a drumstick, feels present and alive. Even the distortion in the foreground adds intrigue.

Simple gestures can elevate a frame and create emotional resonance.

Fragments of Holy Week

We move from strong portraiture into geometry and light.

The compositions become highly refined.

Then we encounter a simple but emotional photograph of a boy looking downward while light falls across figures in the background.

There are blurry, imperfect fragments of the procession.

A glowing halo around Mary.

A solitary figure standing beside a brick wall.

More light and shadow.

What I find interesting is Miguel's ability to balance geometry and structure with spontaneity and energy.

He understands shape, form, and light—but he's also willing to embrace chaos.

Playfulness

There are photographs built around shadow play and hand gestures that introduce a playful energy.

Then we see a child on a swing.

Despite the emphasis on geometry and light throughout the project, the work never feels rigid.

It remains alive.

There's joy in it.

I even love the small detail of the feet appearing in the top-left corner of the frame.

Inside the Church

Now we move inside the church.

Families gather.

People observe.

Life unfolds around the rituals.

One particularly strong photograph shows a man speaking in the foreground while an older man sits in a chair behind him.

The window frame anchors the composition beautifully.

Excellent use of structure and relationships within the frame.

Then we see a sleeping man indoors paired with a dog sitting in a window.

The contrast between the two photographs creates a compelling visual dialogue.

Returning to Nature

Toward the end of the book, we return to the natural world.

Beautiful botanical photographs echo the imagery we saw earlier.

These recurring visual motifs help weave the work together.

I noticed that immediately, and I really appreciate it.

The botanicals are simply beautiful.

Then we encounter another pair of photographs that feel connected to the opening landscapes.

Instead of looking at the vastness of the environment, we're now focusing on its details.

You can almost feel the wind moving through the frame.

There's a serenity and ethereal quality to these photographs.

The contrast is fantastic.

Deep shadows on one side.

Bright open space on the other.

And finally, a wide landscape brings the visual diary to a close.

Final Thoughts

Miguel, really great work.

I'm super happy this book arrived.

There are strong landscapes, thoughtful sequencing, beautiful use of light and shadow, and a genuine sensitivity to texture and atmosphere throughout.

The project feels personal.

It feels rooted in place.

And most importantly, it feels lived.

Thank you for making it, man.

I appreciate it.

That's pretty much it for today's video.

I'll see you in the next one.

Peace.