

Flux Weekly Witness #17: Learning to See in High Contrast Black & White

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

Today we're looking at some photographs from **Harry Adderhold** in today's **Flux Weekly Witness**.

These photographs were made on **June 21st** during what Harry describes as a simple Sunday stroll. The difference this time is that his Ricoh had never been set up like this before. This was his first attempt shooting with the **High Contrast Black & White** workflow.

Welcome to the Flux Weekly Witness system.

This is what it's all about—**responding to life with instinct**.

Trust Your Instincts

Right away, this first photograph makes you stop.

What is even happening here?

Is he balancing the sign on his hand? Throwing it toward the camera?

It's a strange moment, and that's exactly why it works.

You can immediately feel the photographer responding instinctively instead of trying to force photographs.

High Contrast Reveals Texture

As we move through the sequence, the high contrast black and white profile really starts doing its job.

Clouds become dramatic.

Brick walls become textured.

Light and shadow begin separating objects naturally.

When you configure the Ricoh this way, you begin seeing the world differently.

Instead of chasing color, you're looking for:

- Light
- Shadow
- Texture
- Form

Those visual elements become much stronger.

Small Gestures Everywhere

I really like these simple responses.

The reflection inside the car window.

The donkey.

The teddy bear with the hands reaching toward it.

Out of the two, I definitely prefer the teddy bear photograph.

The identity of the person disappears, leaving only the gesture.

The composition naturally guides your eye vertically toward the subject, making everything feel clean and intentional.

Don't Forget to Engage With People

Not everything has to be candid.

This portrait of the gentleman has so much character.

I think it's important to remember that street photography isn't only about being the fly on the wall.

Sometimes it's about approaching someone.

Starting a conversation.

Making a portrait.

Telling the story of the people who make up your town.

Beauty Exists Beyond People

One thing I really enjoy throughout this body of work is the attention given to objects and architecture.

Construction sites.

Sculptures.

Weathered stone.

Infrastructure.

The wear and tear of everyday surfaces becomes incredibly beautiful when photographed in high contrast black and white.

As much as we're out photographing humanity, don't forget to photograph the artwork already surrounding you.

Layering Done Right

This layered frame is one of the strongest photographs in the edit.

The foreground.

The middle ground.

The background.

Everything separates cleanly.

The gestures pull your eye across the frame while the sidewalk, brick wall, and contrast naturally divide the image into readable layers.

This is a great example of layering in street photography.

Physical Proximity Creates Impact

There's one extremely close portrait that immediately stands out.

I don't even know whether it's a poster or a real person.

But that's not really the point.

Its impact comes from proximity.

Sometimes the strongest photograph simply comes from moving physically closer to your subject.

That closeness changes everything.

Looking Beyond the Obvious

One thing I appreciate is how Harry doesn't only photograph obvious moments.

He notices:

- Birds against dramatic skies
- Cracked glass
- Fountain sculptures
- The back of someone's neck
- Tattoos
- Feet
- Bottles on the ground

People often say photographing the back of someone's head is boring.

I don't agree.

Here, the necklace, the rose tattoo, and the surrounding space are enough to carry the photograph.

The Scene Matters Too

One of my favorite photographs isn't dramatic at all.

Two people standing in front of a wall covered with posters and graffiti.

Neither subject is doing anything extraordinary.

But together with the graphic shapes, textures, typography, and placement inside the frame, the entire composition becomes interesting.

Sometimes the scene elevates ordinary gestures.

Final Frame

The last photograph finishes the sequence perfectly.

A laughing face behind textured glass.

The repeated dots across the window.

The doorway.

The windows behind.

The laughter immediately catches your attention, but it's the texture and depth surrounding the gesture that make the photograph memorable.

It's a strong way to finish the series.

Final Thoughts

Harry, great work.

Thanks for submitting these photographs.

If you'd like your work reviewed in a future episode, create your own Flux issue using the **Flux Generator**.

Simply upload **36 JPEG photographs**, and they'll automatically be organized chronologically, timestamped, and assembled into your own printable Flux issue.

Submit it, and you might see your work featured here on the YouTube channel.

Thanks for watching.

I'll see you in the next one.

Peace.