

The Power of Photographing the Ordinary | Flux Weekly Witness #11

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

Welcome to **Flux Weekly Witness #11**, where I look at the work submitted by members of the Flux community.

Today we're looking at **Flux 5** by **Brad Pickle**, made from **June 23rd to June 28th** in Alabama.

Brad has been working with a creative constraint: **the square format**.

We looked at his work a couple of weeks ago, so I figured this would be the perfect opportunity to check back in and see how his photography is evolving.

Learning to See Differently

I can immediately see that the way Brad is looking at life is transforming.

He's focusing on:

- Light and shadow
- Geometry
- Shape and form
- Texture
- The quiet, mundane details of everyday life

Rather than fighting against where he lives, he's using it to his advantage.

There is no excuse not to start creating, no matter where you live.

Whether you're photographing leaves, your own shadow on a wall, or a simple fence, there's infinite possibility if you're willing to look closely.

Elevating the Ordinary

Throughout this body of work, Brad finds beauty in simple things.

A fence becomes an exploration of texture.

A bird in flight becomes a small visual surprise.

A one-way sign transforms into an abstract composition through the use of the square frame.

Instead of documenting objects as facts, he's arranging shapes, letters, stickers, contrast, and negative space into something visually engaging.

Simple compositional decisions elevate otherwise ordinary moments.

Playing With the Camera

One thing I really enjoy is that Brad isn't photographing in only one way.

Sometimes he's working with crisp geometry.

Other times he's introducing motion blur.

The railroad becomes an abstract wash of texture.

Lights streak across the frame.

Reality starts becoming something more dreamlike.

He's beginning to experiment with the camera itself—allowing the way it interprets light and motion to become part of the photograph.

He's finding ways to make something from nothing.

That willingness to play is incredibly important.

The Strength of the Square

The square format is clearly helping Brad make more intentional compositional decisions.

When people think of square photographs, they often imagine simply centering a subject.

Brad isn't doing that.

Instead, he's activating:

- The corners
- The edges
- The negative space
- The balance between light and darkness

The compositions feel dynamic because every part of the frame is working together.

Negative space becomes just as important as the subjects themselves.

Returning With Fresh Eyes

Many of these locations are places Brad has photographed before.

That's what makes this project so interesting.

He's returning to the same streets, the same churches, the same fences, the same buildings—but he's seeing them differently each time.

Sometimes he photographs from low to the ground.

Sometimes he looks upward.

Sometimes blur becomes the subject.

Sometimes texture becomes the story.

That's the real power of visual diary photography.

You don't need new places.

You need new ways of seeing.

Composition as a Strength

One of Brad's strongest qualities is composition.

The square format seems to be sharpening that instinct even further.

Whether he's photographing architecture, windows, posters, shadows, or weeds growing through concrete, every image feels carefully arranged.

Geometry, shape, and texture all work together.

Even mundane scenes begin carrying a sense of mystery.

Subjective Reality

Photography doesn't have to document reality exactly as it exists.

When you frame a window...

Arrange shadows...

Photograph graffiti...

Or isolate a reflection...

You're creating your own interpretation of reality.

That's what these photographs are doing.

They're not simply showing what Alabama looks like.

They're showing how Brad experiences Alabama.

His own shadow appears throughout the work.

His hand enters the frame.

Those small gestures remind us that these photographs are personal observations
—not objective documents.

Look Again

One image literally contains the words:

"Look Again."

I love that.

Because that's exactly what this kind of practice teaches us.

Walk the same street.

Come back tomorrow.

Look again.

You'll always find something you missed.

My Favorite Photograph

One of my favorite images in this sequence is a photograph of what appears to be a doorway or window.

There's a reflection of clouds across the glass.

The photograph feels mysterious.

Ambiguous.

It's difficult to immediately understand what we're looking at, and that's exactly why it works.

The mystery invites you to stay with the image a little longer.

Final Thoughts

Brad, I really want to give you kudos.

The square format is clearly helping you become more intentional.

Your compositions are getting stronger.

You're embracing blur.

You're activating the edges of the frame.

You're allowing everyday spaces to become something extraordinary.

Most importantly, you're approaching photography with a playful energy.

You're not taking it too seriously.

You're simply using photography to remain present.

And I think that's exactly where meaning lives.

Print Your Own Flux Zine

If you'd like to explore Brad's work yourself, you can download the PDF from the link below and print it at home.

Everything is designed to work with a simple monochrome laser printer.

Just print the pages, fold them, and staple the front cover.

I've also built a tool that automatically creates these zines for you.

Go to:

<https://flux.dantesisofo.com>

Open the **Tools** tab and use the **Flux Zine Generator**.

Simply:

1. Upload 36 photographs.
2. The generator creates a printable PDF automatically.
3. Download it.
4. Print it at home.

The photographs are arranged chronologically with the date, time, photographer name, and your own title.

When you're finished, click **Submit**.

If I enjoy the work, I'll print it out and feature it here on the channel.

You can also join the **Flux Community Discord** by clicking the **Join** button on the YouTube channel.

Otherwise, submitting your work will also give you access to the community.

Brad—thank you again for submitting another body of work.

Keep it up.

I'm loving where this project is going.

I'll see you all in the next video.

Peace.