

Detaching From Outcomes in Street Photography

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

This morning I wanted to talk about detaching from photographing anything specific — and why letting go of outcomes has fundamentally improved my photography.

When I think about improvement, I don't think about better photos in a linear sense. Improvement is subjective. For me, improvement derives from the **process** itself. It comes from walking more, seeing more, photographing more, and spending time out there on the street.

That's the only place improvement actually happens.

Improvement Lives in the Process

You don't improve by thinking about improvement.

You improve by doing the work.

By being out there. By walking. By observing. By making frames. And over time, something starts to shift internally — your perception, your instincts, your intuition.

Improvement isn't a checklist. It's not a measurable output. It's something that emerges naturally from time spent engaging with the world.

Letting Go of Preconceived Ideas

By detaching myself from anything specific that I'm trying to photograph, I've found peace with the process.

I'm no longer tying myself down to a preconceived idea of what street photography is supposed to be. I'm not limiting myself to moments, gestures, facial expressions, or "decisive moments" anymore.

Instead, I'm just exploring.

That's where flow begins.

Photographing Everything

Over the past three years, I've been photographing strictly in high-contrast black and white. And that choice unlocked an entirely new way of seeing.

I started photographing everything.

Buildings. People. Textures. Lamp posts. Puddles. Stickers. Ordinary scenes. Reflections. Chaos. Quiet moments.

I stopped limiting myself to only photographing people or "moments."

And that's when creative flourishing really began.

Flow State and Authentic Expression

As I enter the flow state and make more frames, I start discovering my authentic expression as an artist.

The more I make, the more I learn about myself — how I see, how I respond, how I move through the world.

That discovery doesn't come from thinking.
It comes from **doing**.

By removing the burden of expectation, I allow myself to play. And through play, something honest emerges.

The Flux Archive

On my site, there's a tab called **Flux**.

It's an archive of over **13,000 photographs** I've made over the past three years. Everything is chronological. There's a timeline where you can visit any year, any month, any day, and see exactly what I photographed on that date.

It's a visual diary. A record of presence.

When I open a random day — like February 11, 2024 — I land on the chaos of a Chinese New Year celebration. Crowds. Noise. Movement. Disorder.

And the question people always ask is:

What are you looking for?

Order and Chaos

When I'm in chaotic environments, I'm not looking for anything specific.

I might position myself on the outskirts. I might isolate moments. I might look for separation. But I'm not hunting for a particular gesture or expression.

I'm simply allowing life to deliver moments to me.

There was a moment where a man stood next to me, smoking a cigarette. He glanced toward me. The background separated cleanly. Everything aligned.

I clicked the shutter.

That wasn't planned. That wasn't hunted. That was instinct.

Embracing Play and Spontaneity

When you detach from outcomes and embrace play, the photographs you make become more interesting.

You stop judging what's "worthy" of a photograph.

A puddle becomes interesting. Reflections become interesting. Light bouncing off a bus stop becomes interesting.

Those cliché moments you used to avoid?

They become doors to curiosity.

When you photograph purely for yourself — without attachment — your inner child takes over.

And that's where the real work comes from.

Curiosity as the Only Rule

The only thing I cultivate on the street is curiosity.

That childlike curiosity that wants to explore, tinker, make mistakes, and play.

Sometimes I intentionally put my camera into macro mode and photograph balls of light just to see what happens. Sometimes I make “mistakes” on purpose.

I don’t shy away from exploration.

I don’t shy away from pushing boundaries.

That’s how growth happens.

Everything Is Photographable

I genuinely believe everything is photographable.

But it requires an open mind — free of preconceived notions.

When you see this way, the mundane becomes fascinating. Life becomes rich. The world opens up.

Street photography, to me, is about embracing the ordinary nature of life and allowing surprise to emerge.

Instinct Over Control

There's a fine line between order and chaos.

I have a rational understanding of composition, focal length, positioning, and framing. That knowledge exists.

But when I click the shutter, I let go.

I respond instinctively and allow the chips to fall as they may.

The photograph often surprises me — and that surprise is the point.

Detachment Is the Key

Street photography is unpredictable. You can't control outcomes. You can't force great photographs.

All you can control is being there.

Being present. Being ready. Being open.

When you detach from projects, themes, checklists, and expectations, you free yourself.

And paradoxically, you come home with better photographs.

Final Thoughts

Improvement doesn't come from chasing results.

It comes from curiosity.
From walking.
From seeing.
From photographing more.

Detach from outcomes. Let go of trying to say something. Let go of trying to make something great.

Just be there.

When the moment arrives, you'll be ready.

Peace.