

## Why I Don't Shoot Street Photography Projects

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

Today I want to talk about **why I don't shoot street photography projects**. These are my personal ideas and philosophies — everyone operates differently, and I'm simply sharing what works for me and why it allows me to photograph more prolifically.

### Projects vs Freedom

The question is simple: should you photograph for a project, or should you photograph freely?

For me, the ethos of street photography is about **following curiosity**, not going out with preconceived ideas of what you'll find or what you're supposed to photograph.

If a project exists, I believe it's born *after the fact* — after you've already gone out there and done the work.

**Do first. Think later.**

### Photograph First, Meaning Later

I don't go out thinking about books, themes, galleries, or shows. I simply go out and make new photos every day.

When I detach from outcomes completely, I start making more frames. And when I make more photos, my success rate increases naturally.

*Freedom increases output.*

## **Curiosity Over Checklists**

I don't follow checklists.  
I don't hunt for specific shots.  
I don't limit what I'm allowed to see.

When you're looking for something specific, your vision narrows. When you're open, you see everything — details, buildings, people, light.

I respond to my gut.  
I press the shutter instinctively.  
Photography becomes presence.

## **Projects Create Pressure**

Projects create pressure.  
Pressure limits freedom.

When freedom is removed, output drops. When output drops, growth slows.

Street photography is volume photography. It requires time, walking, repetition, and reps.

The decisions of what to keep or ditch come later. That part is secondary.

## **Kill the Mystique**

Street photography doesn't need mystery.

We don't need photographers showing only their "best work." Street photography is an evolving dialogue with the world — the process matters more than the highlight reel.

I share everything.

On my Flux archive, you can see every single day of my photography for years straight — the failures, the bad days, the confusion.

Consistency reveals clarity.

### **The Edit Comes Later**

Authentic expression is revealed in editing — *after* you've shown up and made the work.

But the only way to get there is by pressing the shutter.

Photography is action.

The more you think, the less you do.

### **Showing Up Is the Project**

I show up regardless of conditions.

Snow.

Rain.

Clouds.

Showing up *is* the work.

My goal is simple:

***Never miss another sunrise again.***

## **Archive Over Project**

My operation is simple: **archive Philadelphia.**

Not a theme.

Not a project.

Not a book idea.

I want to photograph the entire city — the details, the people, the buildings, the light — every single day.

I move like a flâneur. I observe everything. I photograph freely. Over time, an archive emerges.

## **Life Is the Project**

The goal isn't a finished body of work.

The goal is waking up with vitality, curiosity, and love for life — and letting photography follow naturally.

That's my project.

No mystique.

No pressure.

No outcome obsession.

Photography is how I say *yes* to life.

## **Final Thoughts**

I don't photograph for projects because life itself is the project.

Waking up grateful.  
Moving my body.  
Pressing the shutter.  
Showing up daily.

That's it.

Hopefully these thoughts helped you understand why I don't shoot street photography projects and how I think about freedom, output, and curiosity.

Thanks for watching.  
I'll see you in the next one.

Peace.