Flux Archive 025 — Treat Your Life as the Project

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

Welcome to today's Flux Archive session number 25, where we look at photographs that I've made across my black-and-white photography journey.

Here we have some photographs made from May to July of 2025.

Here we have some of the work, as you can see, and we're just going to dive in and start talking about photography.

Consistency

The thing that I'm thinking about today is consistency.

I think it's one of the most important aspects of this practice, which is street photography.

When I go through the work and look through thousands of images that I've made over the past four years, it's pretty startling.

I made nearly 400,000 pictures in just the past four years.

If there's anything that I've learned from that, it's that in order to find anything of quality, I believe that it's important to extract from quantity.

Consistency is most key when it comes to practicing street photography.

You can go out there every single day for a week straight and find nothing. For a month. For a year.

There's something about this grueling aspect of street photography.

If you're limiting yourself with the amount that you're photographing—*I'm only going to take a picture if I see something interesting*, or *I'm just going to photograph when there's an event going on*—you're limiting the practice.

Here we have photographs of an event in South Philadelphia, and obviously there's lots of energy.

I'm photographing this man with a cigarette. We've got a character. We've got this man here working in the market.

The kind of energy in these photographs is what we seek as street photographers.

But simultaneously, when I wake up in the morning and go for my morning walk, and I walk through nature simply catching the sunrise, I make a photograph.

If I see a little piece of trash that intrigues me, like here we have this child's drawing, I make a photograph.

My Life Is My Photographic Practice

I'm never separating my personal life and my personal photography these days.

My personal life, my life itself, is my photographic practice.

I think that is why I'm able to achieve this kind of output with quality.

You can see these photos here. We have images of flowers, images of clouds, and I'm just not limiting myself now.

I'm not separating time throughout my life to go and make a picture and to go and live my life, or for me to walk through a park, or for me to look at the clouds.

Everything that I'm experiencing in life is now a part of my photographic practice.

For instance, here I'm walking along the outskirts of the city because I was intrigued by this new bridge that was constructed.

We have this suspension bridge extending from the Schuylkill River banks. We have a boardwalk and a new trail that opens up and extends, and I just went out to check it out within the first day or so that it opened.

Then I saw this child playing, and I made this frame of this child playing upon that little part of the bridge.

It's not like I was going for this walk seeking out something or looking for a moment to photograph.

I was just going out there.

I was going for a walk, and I was curious about this new location on the outskirts of the city.

Then I just happened to make a photograph.

I'm waking up early, going for my morning walk, looking at the river, and I just happen to have my camera and make a photograph.

None of these photographs are made from the place where I'm *trying* to make pictures, if that makes sense.

I'm not dedicating time in the day to make photographs this way.

Treat Your Life as the Project

That's why this is so important for me to share.

When you're in that flow state of always photographing, always looking and noticing, and **you treat your life as the project**, then when the moment arises where there is something interesting, you're ready.

You're prepared.

The camera is an extension of your body.

You're able to respond intuitively and instinctively.

When there is an event going on, when there is something interesting, when you see the girl playing upon the sculpture with the dramatic gesture, you can make the photograph.

You know where to position your body.

You know how to synthesize the content with the formalities.

You know how to separate the subject from the background and create a photograph that makes it impactful.

You have the instinct.

You're ready.

> ***It's because of consistency that I'm able to nail the kind of shot that I'm seeking to make.***

But it comes from a detached state where I'm really not trying.

I'm not looking.

I'm just living my life, bringing the camera for the ride, and photographing with consistency.

Then the next day, I'm going for a trip to the zoo with my family, noticing the beauty of the turtle, and making a photo.

I'm not separating my identity as a photographer and me living my life.

I treat photography simply as a way for me to experience life more deeply.

Cultivating Instinct

The point is, with consistency, you'll actually start cultivating that instinct—that sort of gut feeling when you see something, when you notice something.

But it requires you to let go of the fact that what you're photographing is interesting or not.

Because you never really know if a mundane moment will actually make an interesting photo.

> ***You kind of have to chip away at life and chip away at these things to then reveal something.***

Here we have a prime example of how I'm experiencing my life and integrating photography.

I got a splinter in my hand, and I didn't have tweezers, so I went to my mother.

I made a photo of her through the mirror as it was kind of abstracting her face, and then simultaneously a photograph of my hand and my mother's hand helping me.

I think because I've integrated photography this deeply within my personal life, when it comes time for me to go out there and experience the world and photograph on the front lines, I'm able to nail the shot.

I'm able to synthesize the lighting with the timing.

I'm able to respond to my instincts.

I'm ready to create a composition that is impactful and to place the subjects in the position that's just right.

I have that instinct locked in.

At the moment something is occurring, I'm ready to position my body, to frame the moment, to make the photo.

Always Photographing

It's because I'm always photographing.

It's because I'm always noticing.

I'm always analyzing.

I'm always in the moment, making the effort to click the shutter.

I don't hesitate.

I'm making hundreds of thousands of frames.

That's my personal way of exploring life and photography.

I encourage you to let go of all these old-school basic notions in photography that tell you to only photograph if something's interesting and make sure you have all this intention behind your photography.

> ***What if we let go of this idea of control and just allow the surprise of life to deliver you something?***

That's my personal philosophy.

I love relinquishing control.

I love embracing the unknown, embracing serendipity, and allowing these surprises to come to me through clicking the shutter more.

That's the only way you're going to discover new things.

That’s the only way you’re going to discover new ways of making a frame.

It’s through actually putting in the practice of consistently photographing.

Flux

Those are my thoughts of the day.

Here’s the contact sheet at the back of every Flux issue.

If you would like to create your own Flux issue, visit the Flux generator, where you can upload 36 photos.

Your photographs will be automatically timestamped and chronologically sequenced. You can print out the PDF yourself or submit it directly to me.

If I enjoy the work, I’ll add it to the Flux catalog, print the work out, and review it here with a commentary on my YouTube channel.

Otherwise, if you’d like to join the Flux Discord server community, just click the Join button on the YouTube channel and you can gain access to that server.

With that being said, thank you for watching today’s video, and I’ll see you soon.

Peace.