

## Street Photography Breakdown Part 18

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

Welcome to *Street Photography Breakdown, Part 18*, where we break down five photographs, exploring the behind-the-scenes moments and the mindset behind how each photo was made.

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- **The Separation Wall (Shu'fat Refugee Camp, East Jerusalem)**

We begin with a striking image of a boy throwing a baby stroller against the wall separating Israel from the West Bank.

*"You can manifest any photograph of your dreams into reality by going out there with intention."*

This moment didn't happen by chance. I returned to the same location—**Shu'fat Refugee Camp**—over and over again while I was studying abroad at Hebrew University in 2017. At first, the media coverage and fear-based images nearly kept me away.

But I detached from the noise, walked through the checkpoint, and approached the area with **childlike curiosity**.

*"When you detach from the outcome and don't take yourself too seriously, doors open—even in the most unexpected places."*

I spent weeks walking along the trash-filled stretch by the wall, and finally, this boy appeared—frustrated, throwing a stroller against the concrete divide. The stroller, a symbol of **innocence**, clashing with the **looming shadow of division**.

- I angled my body at 45° to get **leading lines** and **depth**

- I waited for **gesture and timing**
- I layered in **texture, sky, and shadow**

The result? A mysterious, emotionally loaded composition that says more than a documentary shot ever could.

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- **Cemetery in Nablus (Balata Refugee Camp)**

This was probably one of the most dangerous places I've photographed.

***"There were gangsters everywhere—with knives and guns visible. I never went back."***

Still, I caught a moment of innocence amidst the chaos: a young boy **standing on a gravestone holding a toy gun**.

This juxtaposition of *youth and death*, of *play and permanence*, struck a deep chord. Behind him—gravestones, palm trees, simple buildings, and lush greenery that grounded the moment in a real place and time.

***"The contrast between the childlike posture and the weight of the setting creates impact."***

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- **Donkey in Jericho**

This one started with a question: *How does Jericho dispose of trash?*

I followed smoke on the outskirts of town and stumbled upon a clean backdrop. A boy and his donkey appeared.

- I built the frame **back to front**: mountains and smoke first
- Then waited for the **foreground** to align

The magic was in the boy *hiding behind the donkey*—his **eyes peeking out** in playful mystery.

***"It's the moment in between that adds life—not the obvious interaction, but what lies behind it."***

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### • **Wheelie in Baltimore**

Golden hour. Pennsylvania Avenue. A man doing a wheelie down the street.

***"To make it dynamic, I had to go beyond the obvious."***

So I placed a man with a **cane in the foreground**, gesturing toward the viewer. Add in:

- **Sun flares** from golden light
- **Foreground layers** and **gesture**
- **Street energy** from the people in the middle ground

It wasn't a clean shot, but the **intuition, movement, and light** elevated the photo.

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### • **The Newspaper Man in Philadelphia**

Now listen—I usually *hate* juxtaposition/illusion photos. The contest-type shots where people line stuff up.

***"I think those kinds of photos are terrible... but this one, I had to make."***

It was the **Final Call** newspaper. Muhammad Ali's face on the cover. The man holding it? Wearing a suit, just like Ali in the photo. Their **collars aligned perfectly**. His **hand holding the paper, Ali's face**, the whole thing just clicked.

But I didn't stop there:

- I used **rule of thirds** to place the main subject
- In the background: **two people eating, an orange barrier, skyscrapers under construction**
- A gritty, urban **Philly street scene** in full complexity

*"The best photos have a hero moment—but also a side story that adds depth."*

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## Final Thoughts

We all have our personal tastes in street photography. I may dislike illusions, but sometimes—*sometimes*—they work. And that's what this series is about: sharing **my real thoughts, instincts, and breakdowns** from the field.

If you're vibing with these videos and insights, feel free to visit [dantesisafo.com](https://dantesisafo.com).

Check out the **Start Here** page for more street photography resources, and head to my [YouTube channel](#) for the full lecture playlist.

*"Hopefully you learned something today. Stay curious, keep walking, and trust your intuition."*

**Peace.**