

Street Photography Breakdown Part 20

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

Welcome to the **final episode** of the *Street Photography Breakdown* series, Part 20. In this finale, we break down **five photographs**, diving deep into the behind-the-scenes of how each image was made. I'll be discussing not only my technique, but also the philosophy that drives me to press the shutter—so you can apply these thoughts to your own personal photography.

• **Girls Playing in Baltimore**

This scene was all about **playfulness**—both in subject and spirit.

"Photography has everything to do with how you engage with humanity out there in the open world, on the front lines of life."

- On the right: a girl's **legs hanging from a tree**, filling half the frame
- On the left: her sister smiling, holding onto the tree trunk
- In the background: grass and a simple Baltimore building

Using the **Ricoh GR**, I held the camera high to isolate and **separate the subjects**. I split the frame in half with intention, making a relationship between the joy on the left and the gesture on the right.

"Go out with curiosity, but also understand the visual relationships between foreground and background."

- **Carnival at Penn's Landing (Philadelphia)**

A woman inside a ticket booth. A Ferris wheel in the background. It's a simple juxtaposition that drew me in immediately.

"The world is a visual puzzle—and photography is how I solve it."

- Left: tired woman in a blue shirt, hand on her head
- Right: **Ferris wheel**, vibrant and full of color
- Center: ticket booth splitting the frame
- Color harmony: blue shirt of the woman + blue light from Ferris wheel

By instinctively applying the **rule of thirds**, I positioned the woman and Ferris wheel in opposition. Photographing at night is rare for me, but this one worked because of the composition and timing.

- **Boy Through the Window (Philadelphia)**

I saw the boy's head press against the window—looking up at his mom—and I knew I had something.

- Dropped to a **low angle** to separate his face from the triangle of light
- Middle: the **gesture** of the boy in center
- Left & Right: reflections of the **Masonic Temple** and the **outside world**

"Photography is physical. Drop lower, shift position, align the pieces—then shoot."

I even went inside to show his mom. A genuine, playful interaction. One I remember vividly.

- **Palestinian Youth Hangout (Jericho)**

This was made during my time in Jericho, hanging out with a boy named **Yahya**—his name even shows up above his head in the graffiti.

"Sometimes, just spending time earns you access—and lets you become a fly on the wall."

- Foreground: tense gesture of a boy holding a bottle
- Background: Yahya on a **bed frame** with another bottle
- Setting: an in-between space—half barn, half open-air hangout
- Backdrop: **Palestinian flag**, graffiti, chair, bed

This one came together with instinct. Left and right split, foreground and background aligned, subtle gestures enhanced by a gritty environment.

- **Cigarette Smoker on JFK Blvd (Philadelphia)**

This one is *raw*. One of my **first Ricoh GR2 photographs**, made around late 2015.

- Right: chaos—**ambulance**, bystanders, police, someone collapsed
- Left: a man **calmly smoking a cigarette**, glasses sliding down his nose

"By introducing a strong foreground gesture, the background chaos takes on a whole new energy."

I stepped out of my house. Saw this scene on my block. Got **close**. Stayed **patient**. And then—*click*. A gritty, powerful example of street photography born from proximity and courage.

Closing Thoughts – The End of the Series

That wraps up the *20-part Street Photography Breakdown* series. We've gone through **100 photographs**, each with a story, a technique, a mindset.

You can find all these posts at dantesisafo.com on the **Start Here** page, where you'll also see my full lecture playlist and other resources for your photography journey.

"Even if one photo or one idea inspired you, then I feel I've done my part."

I made this series because **I wish I had something like this** when I was starting out. A guide—not of gear—but of *how someone thinks and works the street*. That's what I wanted to give to you.

"Photography has fueled my love for life itself—and if it can do that for you too, then this all means something."

What Street Photography Means to Me

- It's about **adventure**
- It's about walking into the unknown
- It's about putting **order to chaos**
- It's about living outside the four corners of your room
- It's about **recognizing the beauty in the mundane**

"Set your body in motion—without preconceived notions of what you will find. Go out there and explore."

Thanks for being part of this. See you in the next video.

Peace.