

Street Photography Breakdown: Part 7

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

Today we're going to be discussing my street photographs in today's *Street Photography Breakdown, Part 7*. My goal with these videos is simple:

To share everything I've learned along the journey—giving you behind the scenes insights, breaking down compositions, and offering advice that you can apply to your own practice.

Example 1: Children of Mumbai

I was exploring this new village nestled in the **beautiful hillsides of Mumbai**, a random place I ended up with a local photographer. Interestingly, he told me he'd *never* ventured up this hill. That's where my eagerness kicks in. I believe it's the **duty of a photographer** to explore the uncharted—not just hit the hot spots.

I followed a pipeline, and then this scene unfolded naturally. I got **as close as physically possible** to my subjects. On the left side, we have a boy's eye revealed—adding mystery and intrigue. That eye pops, especially when seen alongside the boy next to him holding a popsicle stick.

"By being physically close in proximity, you can create a photograph with more impact."

On the right, we've got a group of girls standing in front of a **doorway**—adding depth. And the **clean backdrop**—that wall, the laundry line—just makes the chaos easy to read.

- **Foreground:** Revealed eye of the boy
- **Middle ground:** Popsicle stick gesture
- **Background:** Doorway, laundry line, simple wall

"If you want to make order from chaos—get close. Start creating relationships intuitively."

Example 2: Swimmers in Mumbai

I love photographing near water. Oceans, lakes—doesn't matter. Water always gives you a **clean backdrop** and a minimal stage.

Just like the boy's eye earlier, I made another decision here—this time to include a **hand** on the right side of the frame. When I shoot, I see in layers:

- **Foreground:** That hand
- **Middle ground:** Kids playing
- **Background:** Skyline, smoggy sky, water rushing

"Work the scene. Move your body. Make more photographs, not fewer."

I caught this boy just about to **fall back into the water**, arms outstretched. All of this comes from **patience and awareness**—lining things up and waiting for that **decisive moment**.

"The water provides you a minimalist backdrop to work with, making a photograph of chaos easy to read."

Example 3: Breakdancer on Market Street

This was made on a **beautiful summer day**. Outside the convention center, dancers were tossing and turning across the concrete.

I noticed one man doing **backflips**, over and over. That's when I knew—**pattern recognition** is key. You've got to see the behavior and anticipate it.

So I lined up my shot.

- **Foreground:** Dancer mid-flip
- **Midground:** Two bystanders adding depth
- **Magic:** The **shadow** of the dancer revealing the full form we can't see due to his legs being cut off

"The man almost looks like he's hanging from a string."

All framed against **deep shadows, leading lines**, and elegant contrast.

Example 4: Backflip in Zambia

Different context. These kids were **making bricks** when I arrived. Then—spontaneously—they started performing flips for the camera.

I got down **physically low** to the ground and fired the shutter as this boy leapt into the sky.

- **Foreground:** Running boy, head cropped
- **Middle ground:** Flipping boy with arms and legs outstretched
- **Background:** Clean blue sky, golden sand

"Photography requires you to be physical—to solve the puzzle with your body."

To me, **joyous moments like these uplift humanity**.

"The goal of a photographer is to treat the people in our frames like heroes."

Example 5: Sleeping Man in Hanoi

One of the last photos I made in Hanoi. This man was sleeping on his motorcycle—a common sight there.

I got in **close** and framed him so that **half the photo is his body**, arms over his forehead.

What caught my eye was the **advertisement** behind him—a **hand stirring espresso**.

"There's this dichotomy between the sleeping man and the energetic gesture of espresso being stirred."

It's as if he's sleeping in a restaurant, but he's actually in front of an ad. The *hands* echo across the frame—from man to graphic.

"Hands and gestures are what trigger me to press the shutter."

Final Thoughts

If you learned something in this video, check out my site:

👉 dantesisofo.com

Free resources for you:

- **PDF of my contact sheets**
- **"How I Mastered Street Photography"** video
- **Breakdown of the photo books that inspired me**
- **Ricoh GR Guide**
- **POV playlist from Mumbai**

Watch the behind-the-scenes process and **stay tuned for the next video**.

Peace. 🕊️

—Dante