

## Street Photography Breakdown: Part Four

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

Today we're going to be breaking down five of my photographs in today's *Street Photography Breakdown, Part Four*.

So without further ado, let's jump right into example number one.

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### **1. The Palestinian Girl with Cat**

In 2017, I studied abroad in Jerusalem and spent six months traveling all throughout Jericho.

Upon my return that summer, I volunteered at a kibbutz in Haifa. I didn't really like it—so I packed my bags in the middle of the night and took a bus from Haifa all the way back down to Jericho.

I wound up living there alone for about 2–3 months, spontaneously, *without any prayers or predestinations in mind*.

This photograph was made during that time in 2018.

I was invited by a mother into her home—one of the only Christian families I met in the village, which was interesting in itself. I immediately recognized the mosque in the background, the cinder blocks, and the simplicity of the scene. Of course, the obvious focal point was the girl holding the cat.

***"It was just a beautiful, cute moment."***

The composition is minimalist. She's gazing out to the left.

We've got:

- the tire on the left
- the cat
- the empty hole in the wall

- the slanted laundry line
- and that beautiful mosque in the background

Each detail tells part of the story.

When you return to a place, become familiar with it, and show your face consistently—**your interactions become more genuine**, more human. That's what opens the door to moments like this.

***"Photography is everything to do with how you engage with humanity out there in the open world."***

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## **2. Amaz Boat Ride**

Amaz was my homie. We'd hang out every single day, bike to nearby villages, and take boat rides.

He worked in transportation on Lake Benguelu, and I met him during my Peace Corps service.

On one of these rides, as he was washing his face, I saw something special. I almost hung my camera off the side of the boat to separate his gesture from the background.

***"A lot of the times, I'm triggered by gestures—by hand movements."***

That hand over his eyes—**it added mystery**. On the right side of the frame, another man's arm is outstretched, also covering his face. That interplay between both gestures made the composition.

The clouds. The light. The shrubs.

It's just a simple boat ride—but the **gesture** tells the story.

***"Photography is very simple. Photography is everything to do with how you engage with humanity... on the front lines of life."***

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### 3. The Zambian Fisherman

I worked in aquaculture during my time in the Peace Corps, so I was always around fishermen near Lake Benguelu.

The background here?

- Clean horizon line
- Blue sky
- Boats
- Popping colors

That day, I noticed a dog standing on one of the wooden boats. I placed him in the left foreground.

Then, two fishermen stood tall in the midground.

And way off in the distance—a *small boat, departing into the lake.*

Just a simple, tranquil lake scene with layers and detail.

Nothing was forced. I was just *present.*

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### 4. Catfish in Philadelphia

From Zambian fisherman to Philly fisherman.

This one happened on a bike ride. I always bring my camera—even when I'm just riding to clear my head.

Along the Schuylkill River, near Fairmount Park, I spotted a guy struggling with a fish.

People were watching him.

So I dropped my bike, ran down the stairs, and started shooting.

***"The catfish... looks almost miraculous in a way."***

I leaned my camera over the railing and caught the moment mid-air.  
The catfish, silhouetted against the sky—**it looks like it's leaping from the heavens.**

There's also a man in the background, looking out, balancing the frame.  
The architectural details in Fairmount Park, the art museum peeking out—you'd think you were in Rome.

***"The miracle in Philadelphia."***

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## **5. Street Barber in Mumbai**

Early mornings in Mumbai, I'd walk through Sassoon Docks photographing fishermen.

Just outside the dock, I found a street barber.

There was a guy getting his beard trimmed—and I started shooting.

I made relationships:

- The man getting the trim on the right
- Another barber bending over in the center
- Smudges on the wall behind his head (a striking detail)
- His gaze toward the man getting trimmed
- And finally, **a woman passing by with fish on her head**, in a vivid red dress

***"I'm very aware of my foreground, my background, and how I can combine different things coming my way."***

By being patient and waiting, I set my stage—working from *back to front*.

I knew something interesting would enter the frame.

And when she passed, everything came together.

Clean background. Smudges. Towels. Subtle color notes.  
Just *being there*—working the scene at 5 or 6 AM. That's it.

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## Final Thoughts

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***"Hopefully something I taught you today can help you learn and apply some of these ideas into your practice."***

Thanks again for watching.

**Peace.**