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CONCEALMENT

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BETTER DAYS

DODHO MAGAZINE



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07 ISSUE

COVER BY MASSIMILIANO BALO

THE BEST PHOTOGRAPHERS AROUND THE WORLD



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07 ISSUE

ANDREA TORREI



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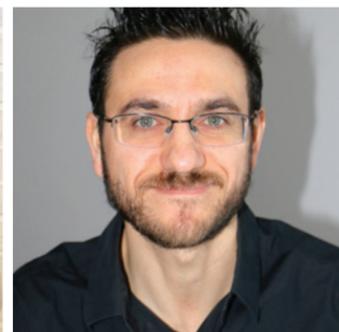
MARYAM FIRUZI



SEUNGGU KIM



MASSIMILIANO BALO





07 ISSUE COVER



MASSIMILIANO BALO

[instagram.com/massimilianobalo_](https://www.instagram.com/massimilianobalo_)
ITALY

Massimiliano Balo' was born in Italy. He works and lives in UK. He is a self-taught artist and photography is his passion since he was young however he has begun to make digital art in 2013 when he received his first Honorable Mention at the 3rd Annual Mobile Photography Awards.

From then on his works have been appreciated artistically by international expert juries winning important photographic competitions including the Sony World Photography Awards as a shortlisted in 2017. For his way of creating art he recently exhibited in Italy for an exhibition entitled Face 2.0 at "The BID" gallery.

His photos create a sense of mood, atmosphere, dream like and drama scenario.

The designs lead the eye up, down, and throughout the frame in a way that makes the viewer feel as though they may have walked by these scenes and not noticed them. His photos blur the line between art photography, painting, and historical photos from the pictorialist movement.

His visual observations are clearly important characters in his stories. He ask that the viewer be sensitive enough to look deeply at his images, to see the details he has included in the frame and to consider the how the haunting environments relate to the size and texture of the organic forms. Most of his compositions are abstract.

They focus on shapes with little indications of scale and orientation. They are full of observations and questions about inner life and mystery!

"The Mummy" is a work part of an ongoing project called "The Colleagues".

In this project I try to shoot faces of people I work with and through simple editing applications I creating abstract portraits and sometimes surreal.

"The Mummy" is a kind of a creature coming over here from another dimension where they don't see our reality but they perceive it only through their sophisticated senses of feeling.

*P***IC T. KUNSMAN**

*L***IE DAVIES**

*S***EUINGGU KIM**

*A***NDREA TORREI**



ANDREA TORREI

HOME WILSON

instagram.com/andreatorrei



ANDREA TORREI

HOME WILSON

instagram.com/andreatorrei
ITALY

The project explores the fragile side of life and the strong resilience of the community of Wilson, North Carolina, US.

The World's Greatest Tobacco Market" says the title of a book, Wilson was indeed a prosperous trading center of tobacco, with a growing population employed in different thriving activities, a vibrant and bustling downtown as old pictures recall, and a railroad connecting the small and wealthy town to the major cities of the east coast.

Like most southern towns, Wilson experienced the Jim Crow laws, a policy of segregation entrenched in social customs and practices reminding African Americans of their place in a white society. Despite the many social conflicts, Wilson was home to all and the town enjoyed decades of prosperity. But this is the past.

As in many mid-size towns across the United States, the economy declined, countless activities were relocated, the town emptied as people moved away leaving others behind torn between alienation and a sense of belonging. Today, empty storefronts line most of the streets and unemployment, alcoholism and drug addiction are widespread.

Many are homeless and quite few families live in old trailers or in rooms'houses often overcrowded. The train station splits the town in two sides giving the impression that Jim Crow is not that far removed from the present day.

Waves of immigration reshaped the town creating new neighbourhoods and adding new challenges to the community. What is the future of Wilson? What are the expectations of people? Is still Wilson home?

Despite the limited funding, many are the initiatives to address homelessness to house families and individuals in the greatest needs. Hope Station and Wesley Shelter, non - profit organizations incepted by private citizens, provide, among other things, advocacy, support and counseling, and impressive is the high number of caring volunteers involved in the activities. The two institutions work in partnership with churches, civic groups, organizations and schools, in a common effort to fulfill the mission.

Multiple agencies are working on to combat the problem of drug addiction increasing the availability and access to treatment programs while The Flynn Home of Wilson, operating since 1969, is a transitional house for men in recovery for alcohol and drug addiction providing a secure and supportive environment and connecting them to resources for training and job placement. An after school program is run by The Salvation Army boys and girls club which takes care daily of hundreds of children of low income families and just before Christmas delivered 535 bicycles under the Salvation Army's annual Angel Tree program.

The community steps up to the plate. Wilson reacted, reinventing itself tackling all the challenges, the old and the new ones building bridges to the new comers and leaving no one behind.

A mosaic of different experiences and backgrounds tied all together with a strong sense of solidarity, an unshakable hope and, above all, an untouched faith.

The body of work is part of my project Home Wilson made during my artist residency in December 2018 run by Eyes On Main Street. I interviewed old time residents, several immigrant families that just settled down, families living in trailers or in rooms's houses and several volunteers working daily in the charity initiatives.

ABOUT ANDREA TORREI

Born in Italy and based in Rome, graduated in Political Science in Florence, Andrea Torrei worked for several ngo's (non governmental organizations) in the social and humanitarian field traveling in many developing countries. Always interested in photography, only recently she decided to pursue her passion documenting what she knows and loves most, ordinary people in their daily life with special attention to gender issues and local culture.

Her body of work spans from street to documentary photography working mainly on personal projects. Her work was showcased in several group exhibitions in Italy and abroad.

















ELLIE
DAVIES

FIRES

elliedavies.co.uk



ELLIE DAVIES

FIRES

elliedavies.co.uk
UNITED KINGDOM

Ellie Davies (Born 1976) lives in Dorset and works in the woods and forests of Southern England. She gained her MA in Photography from London College of Communication in 2008.

Davies is represented by Patricia Armocida Gallery in Milan, Susan Spiritus Gallery in Newport Beach, California, A.Galerie in Paris and Brussels, Brucie Collections in Kiev and Crane Kalman Brighton Gallery in the UK.

Davies recently launched her newest series 'Fires, 2018'. Fires 2 has been selected Winner of the Urbanautica Institute Awards 2018: Nature, Environment and Perspectives. The Fires series was also selected Winner of the 12th Julia Margaret Cameron Award: Professional Landscapes and Seascapes category and the 12th Pollux Awards: Professional Fine Art Series Winner.

In 2018 Davies' had solo exhibitions at A.galerie Brussels and Patricia Armocida Gallery in Milan.

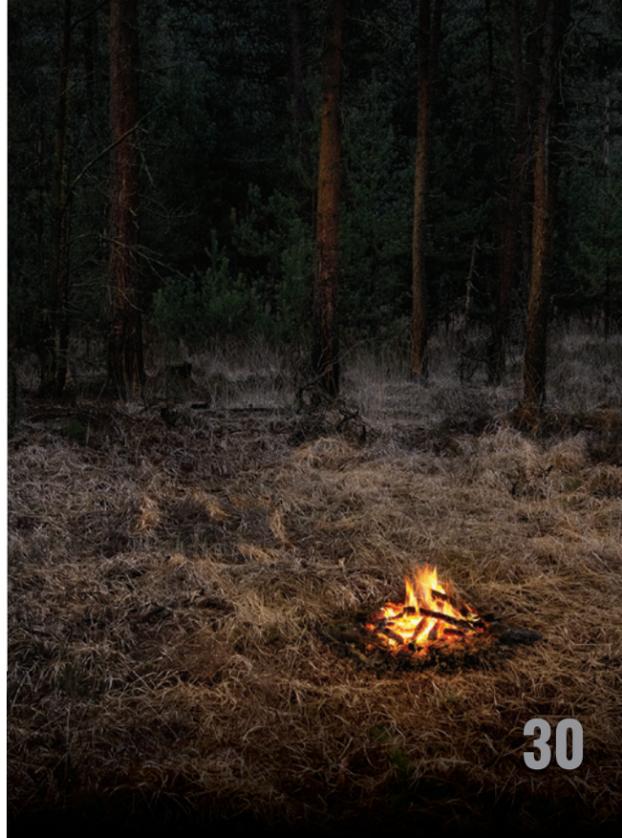
Her work was exhibited for the first time in India at Gallery 1AQ in New Delhi as part of India Arch Dialogue 2018: Moments in Architecture in early 2018. Other solo exhibitions include Into the Woods at The Roe Valley Arts and Cultural Centre in Northern Ireland in April 2017, and at Crane Kalman Gallery in London in summer 2016.

Stars 8 was awarded 'Fine Art Single Image Winner' in the Magnum Photography Awards 2017 and in The Celeste Prize 2017 and was exhibited at The Photographers Gallery in London and Bargehouse OXO London in October 2017. Davies was also a Selected Winner in AI-AP's American Photography 33 (2017) and Landscape Winner in PDN's The Curator Awards 2016. The six winning artists were exhibited at Foley Gallery in New York in 2016. Her Stars series was also selected for the Aesthetica Art Prize 2016 and received The People Choice Award. Photo Festivals and Touring Exhibitions include Noorderlicht Photography Festival 2017, The Singapore International Photo Festival 2016. And latterly Noorderlicht Photography Festival 2013, Recontres d'Arles 2013 in Arles in France and at China House Malaysia in 2013, and the Singapore International Photo Festival 2012. The Open to Interpretation Landscape Exhibition toured the USA including Gordon Parks Gallery, St Paul, Minneapolis, and Newspace Centre for Photography, Portland, Oregon. Forest Stories Touring Exhibition travelled to The Russian Museum Summer Gardens in St. Petersburg, then to Krasnodar. Central Park, Krasnodar, Russia, and to Illinskii Forest Museum, Perm, Russia during 2014.

Interviews and photo features include BBC Radio 3, National Geographic, Lens Culture, The Guardian, Gardens Illustrate,

This is Colossal, Lense France, Aesthetica Magazine, The LA Times, Huffington Post, On Landscape, AnOther Magazine, Slate, FOTO Magazine Poland, The Plus, Sodium Burn, Cercle Magazine France, F-Stop, Mull It Over, Urbanautica Photo Stories, Two Way Lens, Fraction Magazine, and It's Nice That. Her work has been featured in Interior Design Magazine USA, Aesthetica Magazine, FOTO, Blow Magazine, Dodho, Doc! Magazine, Lumina Journal, British Journal of Photography, Bear Deluxe, Fuzion Magazine, La Repubblica Italy, Dazed and Confused, Photo+ Magazine South Korea, Conscientious, Silvershotz, Lens Culture, Art Ukraine, Entitle Magazine, and Le Monde Magazine amongst others. Publications and cover images include Le Magiciennes de la Terre: L'art et la Nature au Feminin by Virginie Luc published by Les Editions Ulmer Paris in 2017 and Matter and Desire published by Chelsea Green, Vermont USA, in 2017. Also, Arboreal, A Collection of New Woodland Writing, published in December 2016 by Little Toller Books, features images and cover by Davies and Into The Woods by Ellie Davies, a self-published photobook made by Bob Books with text by Miranda Gavin.

Davies' work is held in private collections in the UK, the US, Central and Eastern Europe, South Korea, Hong Kong, Russia and The United Arab Emirates. WUD: Four Fictional Walks in the Woods has been added to the collections of the National Art Library at the Victoria and Albert Museum in London, The Library Project Bookshop, Dublin, The Glasgow School of Art Library, and is stocked in Foyles London.



A photograph of a forest at night. In the center of a clearing, a small fire of logs is burning brightly, casting a warm, orange glow. The forest is dense with tall, thin trees, and the ground is covered in dry, brown grass and twigs. The overall atmosphere is quiet and somewhat mysterious.

ABOUT ELLIE DAVIES

Fire, not only a common thread that unites humanity but a universal continuity linking modern man to the earliest inhabitants of Britain's woods and forests.

With deeply symbolic narratives spanning the human and natural world, it brings together the opposing themes of life and death, creation and destruction, love and loss, nature versus culture, and numerous other mythologies and meanings that we ascribe to it.

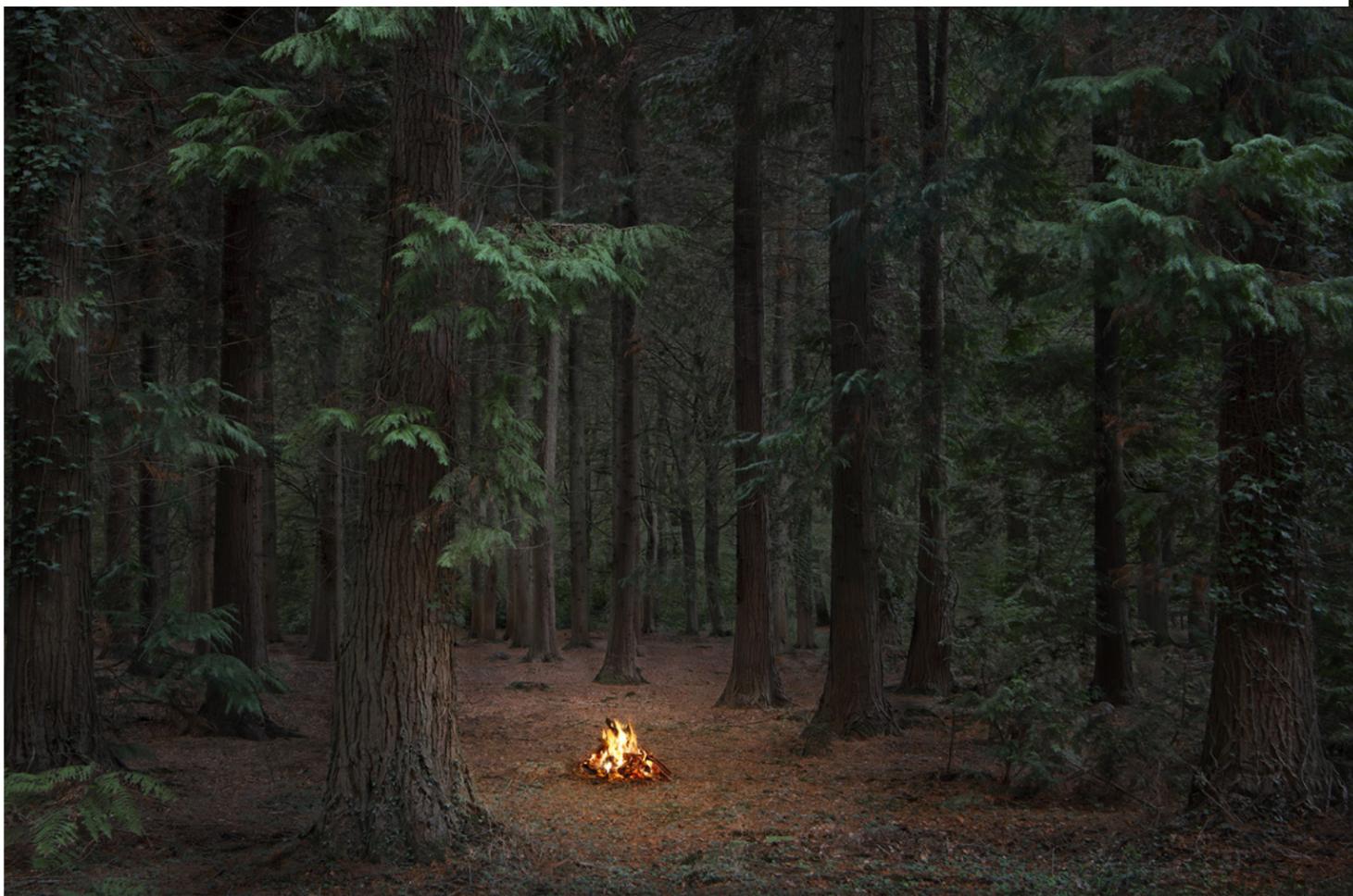
The small fires present in these images cast the forest in a warm light, holding back the dark, bringing a sense of safety and comfort not only transforming the forest but temporarily altering it. A man-made fire however must be built and lit, tended and fed. Its mere presence implies the existence of people, and the human narrative remains despite their absence. The viewer is left to weave their own experience into the woodland, invited to enter, to sit down, to be silent and still; to become a part of the wood and for a time to find a place within it.











MA
ELLIE
ANDR
SEUNGO



ERIC KUNSMAN

Felicific Calculus

erickunsman.com



ERIC KUNSMAN

FELICIFIC CALCULUS

erickunsman.com
USA

The felicific calculus is an algorithm formulated by jurist and reformer Jeremy Bentham (1748–1832) for calculating the moral rightness of an action by balancing the probable pleasures and pains that it would produce. Bentham, a utilitarian philosopher, believed this calculus could, in principle, help determine the moral status of any considered act.

In 2017, I relocated my studio to a different part of Rochester, NY. Colleagues immediately started making comments along the lines of: "...that area's a war zone." My experience with the new neighborhood was positive, so I wanted to discover what visual cues others might be seeing as indicators of a dangerous environment. Several people had mentioned the number of payphones in the area, inferring that only criminals use payphones these days.

There really were a lot of payphones in my neighborhood.

I began documenting them, and quickly saw that far from being used by criminals, these phones served as a lifeline for some of the poorest residents in the area.

Looking deeper, I found the story behind Rochester's payphones reflected an unusually altruistic 'felicific calculus' by Frontier Communications. Instead of focusing on profits, they had decided to maintain the payphones in poorer neighborhoods for the good of the community. Many policy makers have opted to view payphones as a social indicator of crime, unfortunately leading to ignorant or even dangerous decisions.

In Detroit, Michigan, politicians had all public payphones removed without studying or surveying their actual use. They simply assumed the criminal connection. This decision was based on a further assumption that everyone today must own a mobile phone. Decision-makers lacking facts or any real understanding of issues facing citizens from a different economic class just acted on a misperception.

Witnessing that type of reflexive judgement from my colleagues drove me to educate myself. I photographed payphones and mapped their locations, then overlaid them with census maps showing economic status, ethnicity, age and sex, and the city crime map. There was an immediate, direct correlation between the poverty level and location of the payphones. Areas with the most payphones coincided with Rochester neighborhoods where the average family incomes are lower than \$20,000 annually. There was also no correlation with high crime neighborhoods.

Through Felicific Calculus I hope to challenge negative perceptions of social markers that conflate poverty

with crime. Though they are relics to most of us, payphones remain important for residents trapped in lower economic circumstances.

ABOUT ERIC T. KUNSMAN

Eric T. Kunsman (b. 1975) was born and raised in Bethlehem, Pennsylvania. While in high school, he was heavily influenced by the death of the steel industry and its place in American history. The exposure to the work of Walker Evans during this time hooked Eric onto photography. Eric had the privilege to study under Lou Draper, who became Eric's most formative mentor. He credits Lou with influencing his approach as an educator, photographer, and contributing human being.

Currently, he is a photographer and book artist based out of Rochester, New York. Eric works at the Rochester Institute of Technology (RIT) as a Lecturer for the Visual Communications Studies Department at the National Technical Institute for the Deaf and is an adjunct professor for the School of Photographic Arts & Sciences. In addition to lectures, he provides workshops on topics including his artistic practice, digital printing, and digital workflow processes. He also provides industry seminars for the highly regarded Printing Applications Lab at RIT. His photographs and books are exhibited internationally and are in several collections. He currently owns Booksmart Studio, which is a fine art digital printing studio, specializing in numerous techniques and services for photographers and book artists on a collaborative basis.







Eric holds his MFA in Book Arts/Printmaking from The University of the Arts in Philadelphia and holds an MS in Electronic Publishing/Graphic Arts Media, BS in Biomedical Photography, BFA in Fine Art photography all from the Rochester Institute of Technology in Rochester, New York.

There's no "given," formula for what demands Eric's focus as a photographer. Eric is as drawn to the landscapes and neglected towns of the American southwest as he is to the tensions of struggling rustbelt cities in the U.S. northeast. Always Eric is attracted to objects left behind, especially those that hint at a unique human narrative, a story waiting to be told. Eric's current work explores one of those relics: working payphones hidden in plain sight throughout the neighborhood near his studio in Rochester, NY. Associates suggested they signified a high crime area. This project's shown Eric something very different.







MARYAM

FIRUZI

Concealment

maryamfiruzi.com





MARYAM FIRUZI

Concealment

maryamfiruzi.com

IRAN

Concealment of the human body has always been a significant consideration in societies from the dawn of civilization up to the technological age.

The objectivity involved in this issue becomes problematic when it comes to the subject of women. The covering and the clothing of the female body depend on the cultural origins, social caste, and the political and religious environments pertinent to that woman. In the case of Iranian women, it is more paradoxical.

Through the course of history in Iran, the issue of female covering has gone through much toing and froing. This is especially true in the last hundred years, during which time Iranian women were first banned from wearing the veil in public, to the present time when the wearing of the hijab is an obligation.

My feeling is, being forced to conceal myself is not natural. I wish nature had done his work in the first place and had covered me with its elements.

ABOUT MARYAM FIRUZI

Maryam Firuzi is a multimedia artist who works and lives in Tehran. Though her academic education was in Cinema (B.A) and Film Study (M.A), graduating from the Art University in Tehran in 2016, her field of artwork is not confined to filmmaking. She also works as a freelance art photographer and fine artist who likes to examine and experience the medium in which she is working. Before going to Art University, Maryam had a long journey of self-discovery, trying at first to be a professional painter, then shifting to Persian calligraphy, in which she achieved a Master certification, and finally moved on to creative writing. Many of her poems and short stories have been published in Persian magazines online. During her studies in cinema, she recognized the vast fields of art involved, and decided not just to dedicate herself to one area, but tried to combine the conventions of each.

Her last solo exhibition, “Reading for Tehran Streets”, is a combination of storytelling, poetry, and staged photography with social and cultural allusions in the form of staged photography; this collection of photography won the Alfred Fried Peace Award in September 2018. Her Master’s thesis, which was selected as the best thesis of the year, 2015, “Self-reflexivity in Iranian Cinema”, was a theoretical effort to question the media before starting to create within it.



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MASS

ELLIE

AND

SE



SEUNGGU KIM

Better Days

seunggukim.com



SEUNGGU KIM

Better Days

seunggukim.com
KOREA

Korea has been developed rapidly over 40 years, which caused a lot of social ironies. One of the ironies is long working hours with very short period of break. During vacation, Koreans try their best to enjoy it, but due to lack of time to travel, they spend time mostly around city. Therefore, the leisure places around Seoul and suburb try to make something interesting to entertain their customers. By doing so, all of the western and Korean cultures are mixed together. The "Better Days" describes Korean spectacles from the way they enjoy their short break.

ABOUT MARYAM FIRUZI

Born and raised in Seoul, Korea in 1979, Seunggu Kim lives and works in Seoul, South Korea. And he majored in photography in SM university and studied visual art at Korea National University of Arts. He would like to describe how we are living. He thought photography could show our 'real world'. He wanted to balance the unnatural elements in the rectangle frame

and describe that we are getting used to the social ironies of reality.

Exhibitions have included Artbit Gallery, Post Territory Ujeong-guk, Song Eun Artcube, Aperture Gallery in New York, Format Photography Festival in Derby, Three Shadows Photography Art Centre in Beijing, Gyeonggi Museum of Modern Art, Art Sonje, Song Eun Art Space, Seoul Museum of Art, Seoul, Korea.

Awards and Grants include Filter Space, Chicago, The Finalist of 2018 Art Photography, Lens Culture, Korean Photographer's Fellowship of the year, KT&G, The Seoul Foundation for Arts and Culture, Korea, GoEun Art and Cultural Foundation, Korea, SongEun Art and Cultural Foundation.



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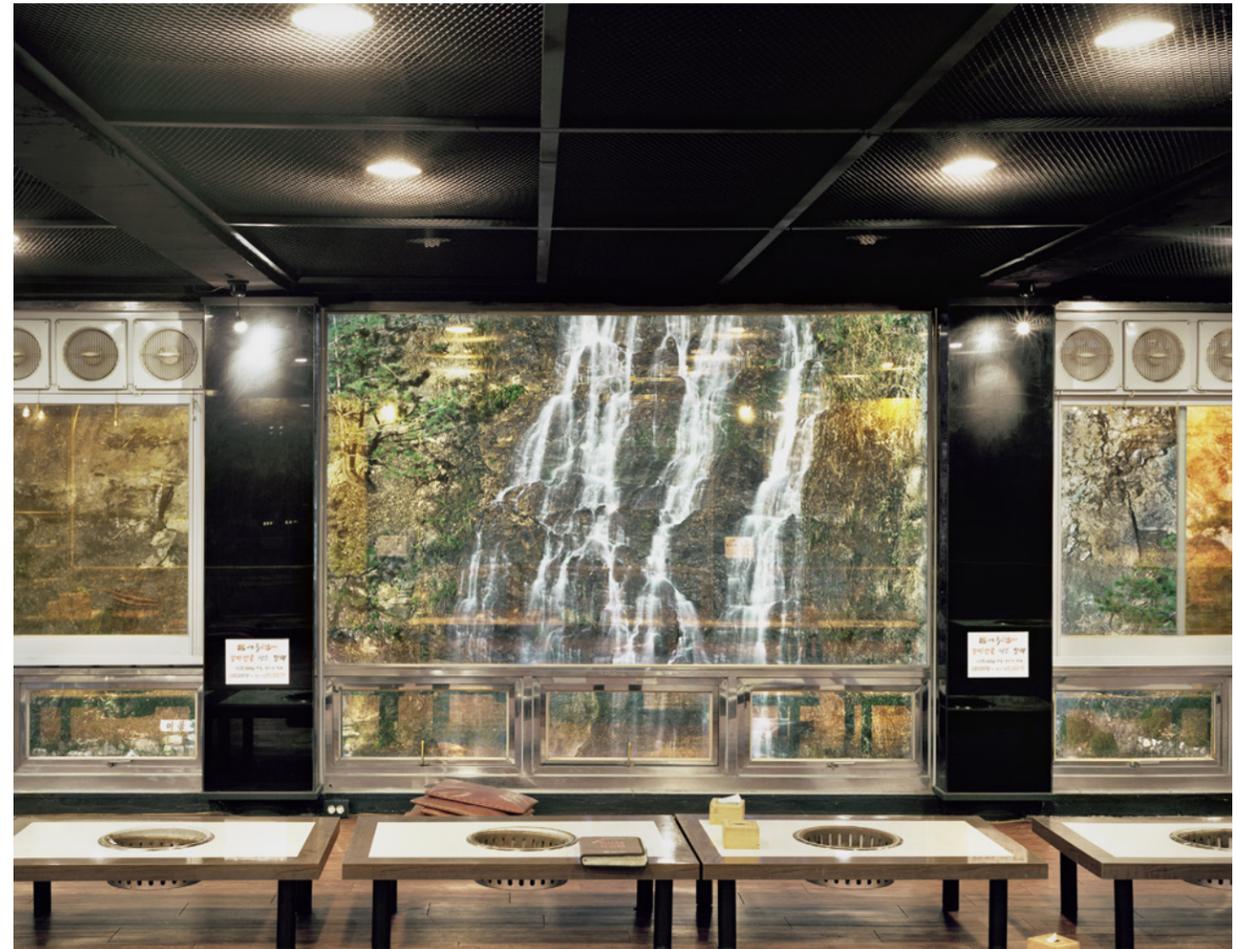














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