

dodho

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MEDITATIONS

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DODHO MAGAZINE



MARCH 2020

11
ISSUE

COVER BY OVI D. POP



OUR MANTRA

A magazine made by photographers for photographers. A magazine where the reader is also a writer, where the viewer is also the creator. An open, free and independent magazine and at the same time, an incredible and powerful promotional tool. An instrument taking the discourse of thousands of photographers far beyond the social networks and be able to find real opportunities for the artist, opportunities making him grow and advance on his way to his personal goal. We want to be a meeting point between the different photography worlds, a link between galleries, agencies, festivals and photographers. A meeting point so that both worlds do not turn their backs but enrich one another.

We aim to create a unique and collective space where we can gather the best documentary and artistic projects of the current photographic panorama. We want everyone having the opportunity to enrich their content through their projects and reflections, through their unique views, their incursion into the spaces where life develops. We want everyone feeling free to propose and to express their opinion and in return, their contact enriched by a collective inspiration immense source thanks to a joint project from all and for all.

OUR STORY

Dodho Magazine is an independent international magazine, born out from necessity and with the vocation to promote the work and projects of professional and emerging photographers from around the world.

Dodho Magazine was launched in April 2013 based on the idea of giving voice to thousands of photographers from all over the world. As a result of our passion and enthusiasm, we dared to undertake this beautiful but steep path, becoming today one of the most visited portals of photography on the web. These first years have been incredible, and we are proud to have given the dissemination they deserved to hundreds of incredible stories and their photographers. All of them are now part of our community, making possible our dream of living and breathing within photography. Dodho Magazine is what for our philosophy should be a real photography magazine, an independent medium for amateurs and professionals.

OUR MISSION

The photography diffusion and promotion as a means of artistic expression and a documentary tool of our-time history.

A photographic expansion tool allowing us to share and grow together; an authentic inspiration box containing infinite points of view, a cooperation instrument that is working thanks to the community's each member engagement. Our mission is to bring together in a unique and collective space the best of contemporary photography with a high-quality edition, a careful content selection and to disseminate this testimony among thousands of photographers, galleries and photography agencies visiting our pages every day.

OUR VISION

Because photography is a vital need for us, just like the air we breathe, we need images and stories to be able to continue existing.

Dodho Magazine is published in two independent channels, our online version from where you are reading these lines, and the printed version, published quarterly and that you can find in our store. Also, we continue to develop new fostering channels and new ideas to continue promoting new talent as only we know how to do it. Our team is constantly seeking new photographers with talent and stories deserving to be told to the world. To develop new alliances adding value and allowing us to grow day by day. The experience, the knowledge, the technical and artistic quality of each one is undoubtedly the components that add value to our project. From Dodho Magazine, we are committed to the photographic careers of each of the photographers whose work and history we have published. For us, it is vital that the right people hear their voice. For this reason, we will continue working to develop new formulas for the dissemination of talent.

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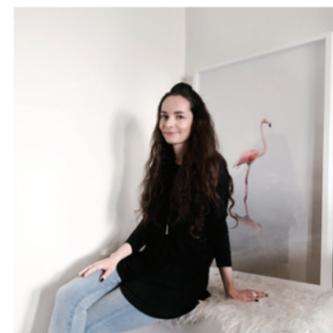
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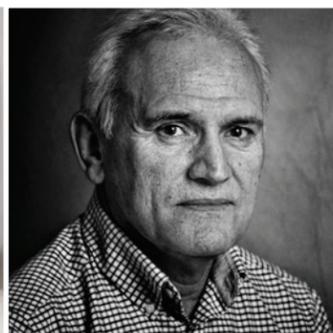
OVI D.POP



ALICE ZILBERBERG



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HENRY FERNANDO



ANDREA TORREI



**ALICE
ZILBERBERG**

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**OVI
D.POP**

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ROMANIA

I was born in Oradea on the 9th of April, 1973. I prefer portraits, nudes, aerial and street photography. I had managed to issue seven illustrated editions of the Bihor County monographs, illustrating the most representative sites in the county. I also issued six editions of the Travel Guide Book of Bihor County.

In 2013 my photographic activity took a turn towards artistic photography and I managed to become a EAAFR (The Association of Romanian Artist Photographers) artist and E.FIAP/s artist, managing to obtain 1.040 prizes (285 gold medals) in 71 countries.

I had several individual photography exhibitions in Oradea, Cluj Napoca, Hajduszoboszlo, Bruxelles, Cernăuți.

From 2016 I started the first authorized Photo School in Oradea with the authority of the Ministry of Work and the Ministry of Education from Romania.

ENRY **FERNANDO**

ICE **ZILBERBERG**

ANDREA **TORREI**

PATTY **CARROLL**

OXE **INAZIO KILIES**

ALICE ZILBERBERG

MEDITATIONS

alicezilberberg.com





ALICE ZILBERBERG

MEDITATIONS

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CANADA

Alice Zilberberg is an internationally acclaimed, award-winning artist, recognized by curators, collectors, and art patrons across the globe. Born in Tallinn, Estonia, and raised in Israel, she currently resides in Toronto, Canada. A graduate of Ryerson University's Photography program, she began her artistic practice by painting: a verve which remains very much present in her digital works. The winner of numerous prestigious competitions, her accolades include 1st place titles in competitions such as the International Photography Awards, the Julia Margaret Cameron Awards, and the Fine Art Photography Awards.

In 2013, she was the youngest artist to date to participate in the Waddington's Art Auction. Her work has been displayed in galleries across North America, Europe, and Asia; she has been interviewed and featured in publications and platforms such as MTV, Breakfast Television, CBC, and PHOTO+ Magazine in Korea.

For over a decade, Zilberberg developed her own distinctive technique for creating her digital paintings, where photography is only the beginning of the final artwork. The works are comprised of many photographs, and carry variety of elements such as colour, toning, manipulation, and painting. She often travels across the globe to record different backgrounds and elements for her creations. Works take months to complete, with every detail meticulously inspected for perfection. With a poetic style of expression, the meanings of her images unravel through metaphor and symbolism that aim to inspire the viewer to look inward. For the past several years, her repertoire has explored themes pertaining to the human condition, namely personal identity, emotional intelligence, relationships, and emotionality.

MEDITATIONS

In this series, Zilberberg creates animal montages as an expression of self-therapy. As an urbanite, functioning day-to-day in a fast-paced, built environment can be emotionally unsettling. The artist regrounds herself in the sense of calm issued by these animals. These creatures reinstate a presence, a tranquility, and a grander perspective.

The works are an amalgam of many photographs from different locations around the world, put together seamlessly by the artist in post-production. Their minimal aesthetic is metaphorical of striving for simplicity. Rather than ruminating on the past, or hypothesizing the future, Zilberberg's works invite a meditative state, encouraging the viewer to stay still and find happiness in the moment.







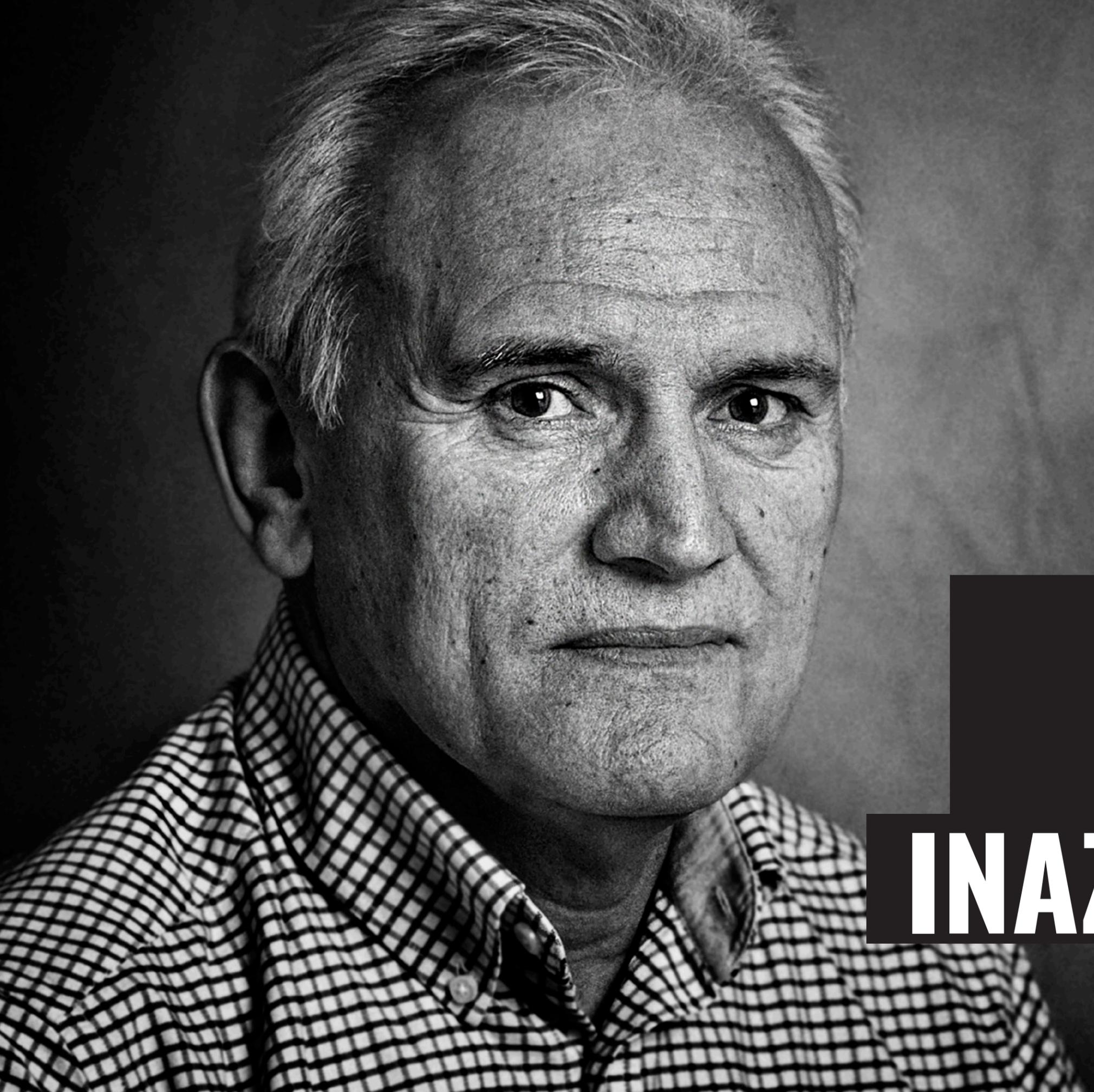








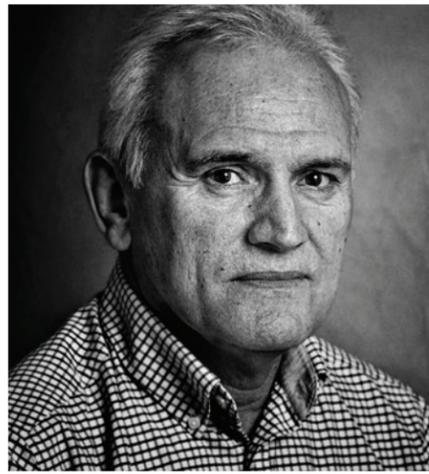




JOXE INAZIO KUESTA

ROHINGYA REFUGEES

1x.com/member/joxeinazio



JOXE INAZIO KUESTA

ROHINGYA REFUGEES

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SPAIN

We arrived at Teknaf, in the district of Cox's Bazar (Bangladesh) at noon, and that same afternoon we left for the refugee camps. It was raining, and the moto-rickshaw carrying us broke down halfway. I told Salim, the guide who accompanied me, we could go there next day; but he said no, that the clothes and the rest of the objects we were carrying on must be delivered on the same day, that the next day would not make sense. I asked him why, and he told me the following day was Eid Mubarak, the end of Ramadan, the time when people wore new clothes. As soon as we arrived, we entered a cabin serving as a shop, and after calling those in need, who were mostly older women and widows, we began delivering the gifts. I was impressed with the strength with which they grabbed and held what we were giving them.

Typically, the houses were built with wooden posts, intertwined with reeds and canvas covers.

It was the rainy season, and the aisles between the houses rows were a stream of water or an authentic quagmire. Some houses were flooded and with the roofs destroyed. They invited me in to see and photograph the conditions in which they lived. Some houses were clean and neat but without any comfort. In one of them, a woman, surrounded by her relatives, complained of sharp gut pain and cried of helplessness because she had no money to go to the doctor. I remember one couldn't breathe inside the houses because of the heat and humidity. In one of them, the family's granny began to fan me when she saw I was breathing hard. The situation overcame me, and I left the house.

They were festive days and the children laughing and screaming had fun oblivious of everything; the boys played with toy guns and the girls, dressed as princesses, swayed in a kind of craft Ferris wheel. This was in sharp contrast with the grief I felt when I heard the widows speak sadly about how they lost their husbands in the shootings with the Burmese army. How to forget the scene of the man showing me the bullet impact on his friend's back. The father with his son at his house door with the saddest look I have ever seen, or the buckets' rows to collect tab water the children carried along with the wood for the fire of their homes!

In the most populated areas, there were medical centres called "Aid Stations", in which the involvement of those working there tried to compensate for the means shortage to attend all the patients who arrived. In one of those areas, I saw how nurses measured the arms contour to the children to verify if their growth was appropriate. And right next to it, a lot of mothers with their children sitting on the floor.

I asked what they were doing, and they told me they were waiting for their children receiving their breakfast. It was at that moment that I couldn't stand it anymore, and turning around so that no one could see me, I started to cry.

In 2017, and according to UN researchers, more than 700,000 Rohingyas were expelled from Myanmar by the national army. In 2019, the leader of the Myanmar Government and Nobel Peace Prize winner Aung San Suu Kyi, defending the Myanmar army, denied in person and before international justice the Rohingya genocide.

In 2018, I had the opportunity to visit the Rohingya refugee camps, and after spending a few days with them, I can only say I will always carry them in my heart.

ABOUT JOXE INAZIO KUESTA

I am an amateur photographer with a passion for street and documentary photography. I studied economics and business and I work as a civil servant for the Government of the Basque Country. Photography has not been my lifelong hobby. In fact, it all started off after some travel experiences. It was back september 2005 that I traveled to the north of India. My photographic gear that time was a compact camera, and when back home I took a look at my pictures I noticed that it was not what I saw: most of the pictures were blurred, and so on. In november that year I went to Syria and it happened all the same. The pictures did not look as what I recalled from those places. That was the main reason why I attended a photography course organized by a non-profit organization called "Sociedad Fotográfica de Gipuzkoa" in Donostia-San Sebastian (Spain).



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PATTY
CARROLL

ANONYMOUS WOMEN
pattycarroll.com



PATTY CARROLL

ANONYMOUS WOMEN

pattycarroll.com
USA

Patty Carroll has been known for her use of highly intense, saturated color photographs since the 1970's. Her most recent project, "Anonymous Women," consists of a 3-part series of studio installations made for the camera, addressing women and their complicated relationships with domesticity. By camouflaging the figure in drapery and/or domestic objects, Carroll creates a dark and humorous game of hide-and-seek between her viewers and the Anonymous Woman. The photographs were published as a monograph, *Anonymous Women*, in 2017 by Daylight Books, and the current series is a new monograph, published in 2020 by Aint-Bad as *Anonymous Women: Domestic Demise*.

The Anonymous Woman series has been exhibited internationally and has won multiple awards including Carroll being acknowledged as one of Photolucida's "Top 50" in 2104 and 2017.

Her work has been featured in prestigious blogs and international magazines such as the Huffington Post, The Cut, Professional Photographer, and BJP in Britain.

Her work has been shown internationally in many one-person exhibits in China and Europe, as well as the USA. (White Box Museum, Beijing, Art Institute of Chicago, Royal Photographic Society, Bath, England, among others.) She has participated in over 100 group exhibitions nationally and internationally, and her work is included in many public and private collections.

After teaching photography for many years, Carroll has enthusiastically returned to the studio in order to delight viewers with her playful critique of home and excess. She is currently Artist in Residence at Studios Inc. in Kansas City, Missouri.

ANONYMOUS WOMEN

My work is about entangling women and home, leading to the phrase "housewife." All of the photographs are reimagined interior spaces of rooms filled with décor and objects, engulfing a lone figure of a woman, camouflaged, often with only bits of her visible.

She is both a victim of her obsessions, activities and circumstances as well as the invisible creator of such; both satisfying and problematic, pathetic and humorous. Current identity politics do not acknowledge invisible suburban women who, although considered privileged, are constrained by the perfection and expectations of former times.













HENRY **FERNANDO**

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OXE **INAZIO** **KILIES**



HENRY **FERNANDO**

CARAVAGGIO ON THE STREET



HENRY FERNANDO

CARAVAGGIO ON THE STREET

CANADA

Through their clouded eyes, and the deep lines on their weathered faces, they tell a story of common human experiences – hardship, contentment, delight and sadness.

I purposely isolate my subject in the frame, without clutter or distraction, and looking straight at the camera. The resulting images show the individual's presence, and they compel the viewers to look at them directly, making them difficult to be ignored. My work reflects just a sliver of the reality of human existence -- not the destitute or the wealthy, but the 'being' of everyday, hard-working people. Caravaggio on the Street project spans over years, over many different countries. This project is the most humble way I can share my work.

My project is inspired by the works of Michelangelo Merisi da Caravaggio, whose paintings combine a true to life observation of the human state, both physical and emotional, with a dramatic use of lighting.

This is on-going series of portraits of individuals who I photographed on the streets during my travels. They are the faces of ordinary people going about their daily routine, briefly interrupted to pose for a portrait. Only a moment of connection with my subjects allowed me to capture their essence, and through their eyes, a peek of their inner soul. Although they are from different cultures, religions and ethnicities, each of the individuals portrayed share a uniquely mortal connection with each other, a common thread of life lived, and a universal kinship of the spiritual soul.

Rooted in my contemplative approach to photography, I try to see each individual just as they are, neither beautiful, nor ugly, but who they are meant to be.



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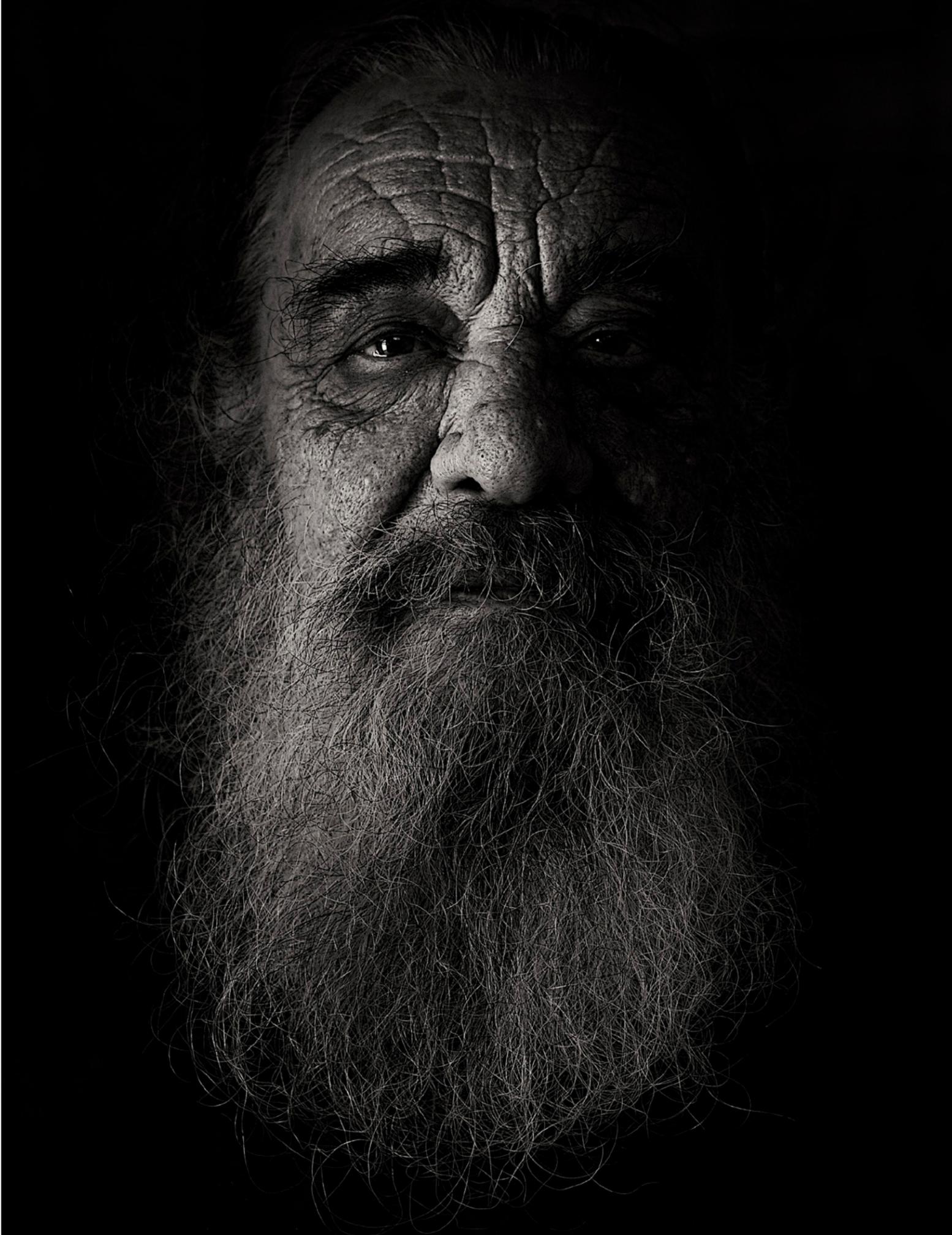
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ANDREA TORREI

LAND OF PEACE

www.andreatorrei.com





ANDREA TORREI

LAND OF PEACE

andreatorrei.com
ITALY

The project explores and documents the daily life in one of the remote places in Ethiopia.

Harar city is a Muslim enclave in a predominantly Orthodox country. 368 are the alleys of the “forbidden city” and its almost five-metre-high walls were erected around the 16th century as a defensive response to the neighbouring Christian Ethiopian Empire. For some, it is the fourth holy city of Islam closed to outsiders/Non Muslims for hundreds of years before it was integrated into Ethiopia in 1887.

The french poet Arthur Rimbaud was one of the very few Europeans ever to set foot in the city in 1880 along with the british explorer Sir Richard Burton who entered it some years earlier disguised as arab merchant. But today Muslims and Christians and different ethnic groups (Oromo, Harari, Argobba, Somali and many others) share the same space in peace with a high degree of religious respect.

In 2002–03, Harar received indeed the UNESCO Cities for Peace Prize for urban harmony. In a day where religious and ethnical violence is so loud, Harar is a place and a story of peace and hope.

In a day where religious and ethnical violence is so loud, Harar is a place and a story of peace and hope.

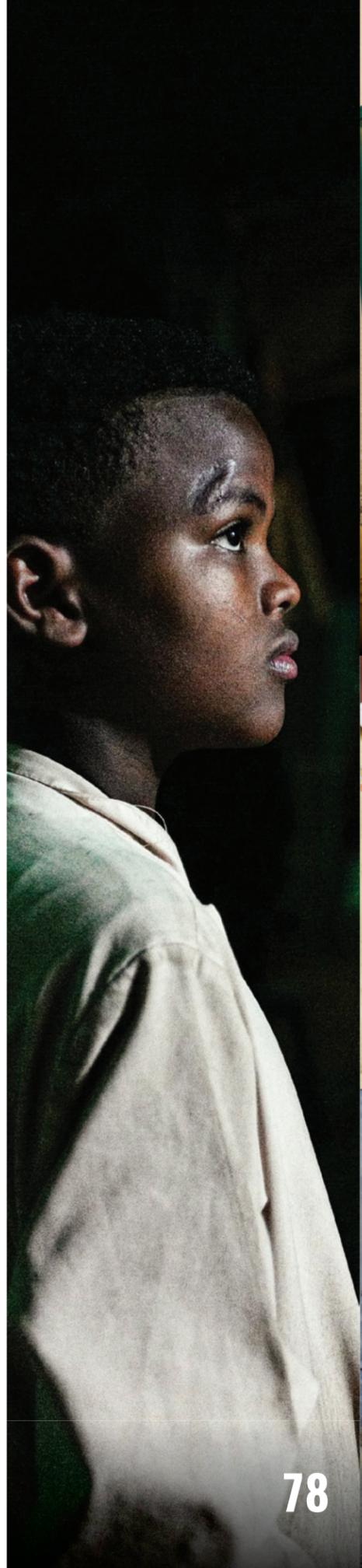
This is my second travel to Ethiopia since 2008 and I went back, this time with my camera. Harar Jugol, Dire Dawa and many small villages in between are the set of my project that focuses on the beauty and struggle of every day life.

All the pictures are moments of pure and immediate reaction rather than a conscious plan, they are my response to the strong and peaceful energy of Ethiopia.

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.



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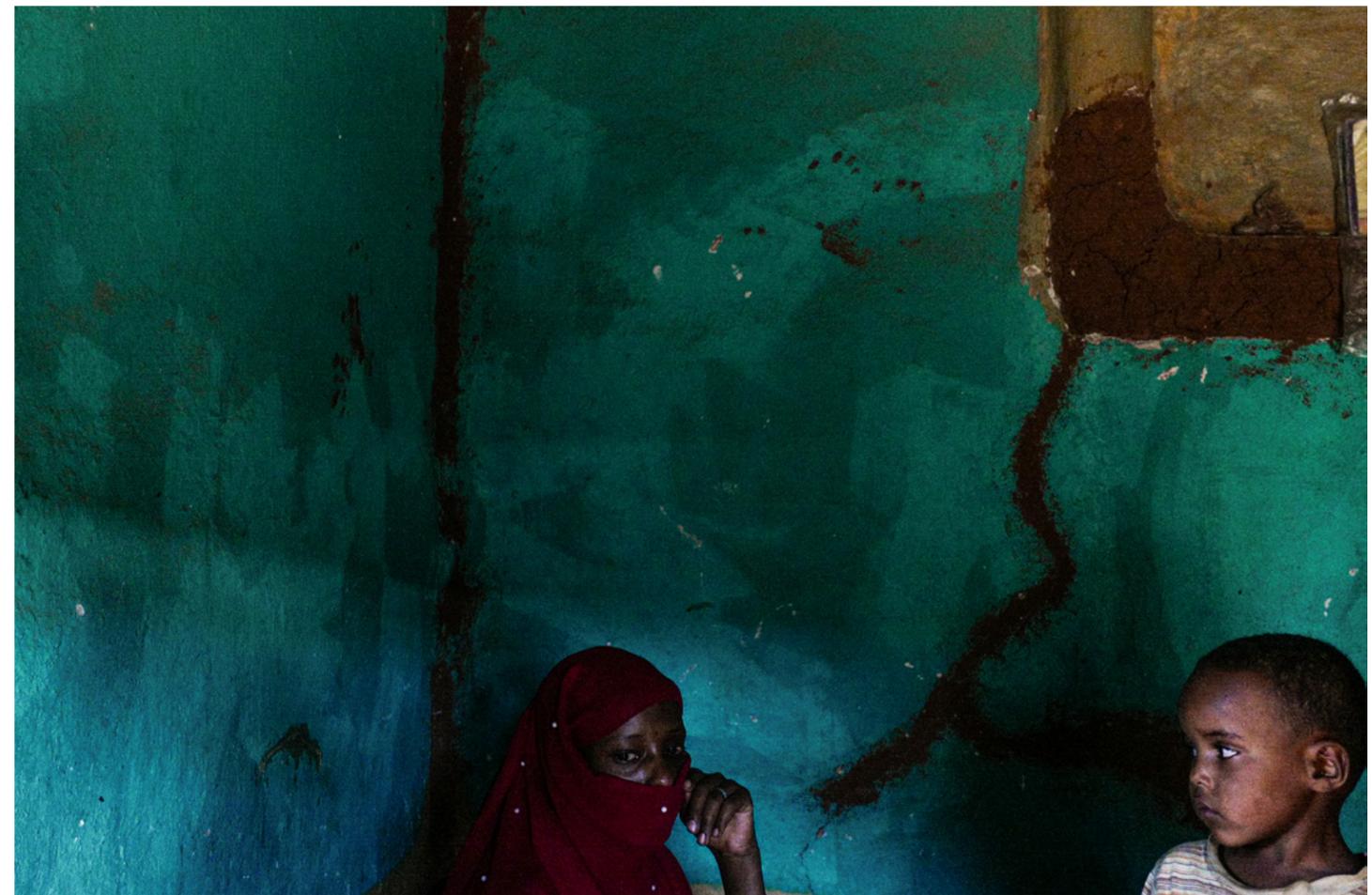
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on
LINE PHOTOGRAPHY
MAGAZINE PHOTOGRAPHERS
AROUND THE WORLD