

# dodho

A woman with a towel on her head and smoke coming from her mouth.

**DIANE MEYER**  
BERLIN

**XUAN-HUI NG**  
METAMORPHOSIS

**MARIUS SURLEAC**  
THE INVISIBLE MAN

**MIKE POTTS**  
UNDERWATER

**BOB NEWMAN**  
SHADOWS OF EMMETT TILL

DODHO MAGAZINE



SEPTEMBER 2022

# 22

ISSUE

COVER BY FOTEINI ZAGLARA



## 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.

DIRECTION DEPARTMENT  
contact@dodho.com

DESIGN DEPARTMENT  
submission@dodho.com

ADVERTISING DEPARTMENT  
advertising@dodho.com





XUAN-HUI  
NG

24



MIKE  
POTTS

60



MARIUS  
SURLEAC

42

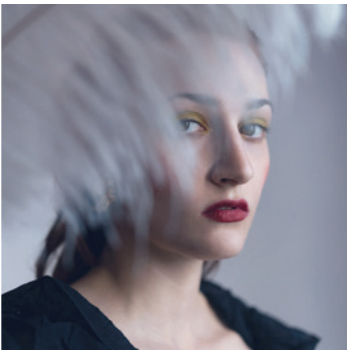


BOB  
NEWMAN

80

# 22 ISSUE

FOTEINI ZAGLARA



DIANE MEYER



XUAN-HUI NG



MARIUS SURLEAC



MIKE POTTS



BOB NEWMAN







# FOTEINI ZAGLARA

[foteinizaglara.com](https://foteinizaglara.com)  
GREECE

Foteini Zaglara is a 1995 born (self)-portrait artist from Athens ,Greece. She has studied at the University of Ioannina, in the department of Early Childhood Education.Her work explores concepts of fantasy and surrealism and photography has given her the opportunity to tell stories and to dive deep into the world of emotions.She has distinguished herself in many photography competitions (1st Greece National Award at Sony Photography Awards 2022) and her work has been exhibited in USA and Europe





# DIANE MEYER

BERLIN

[dianemeyer.net](http://dianemeyer.net)

USA







DIANE  
MEYER  
BERLIN

dianemeyer.net  
USA

My work has long been defined by explorations into the physical, social and psychological qualities that characterize place. These investigations have taken various forms throughout my career including an installation based around the notion of the American West as an invented, mythological space; a large scale photography based project focusing on transportation issues and carless-ness in Los Angeles, a series of installations taken in the sleeper car of a cross-country, several site specific installations in various cities related to local histories and, a new project about rising sea levels in Venice.

Recently, I completed a series of 43 hand-sewn photographs that were taken along the entire roughly 100 mile circumference of the former Berlin Wall. When I first arrived in Berlin, I started to following the part of the wall as a means of exploring the city, and I was interested in the ways in which the wall still felt very present even though it was no longer physically there.

Sections of the photographs have been obscured by cross-stitch embroidery sewn directly into the photograph. The embroidery is made to resemble pixels and borrows the visual language of digital imaging in an analog, tactile process.

In many images, the embroidered sections represent the exact scale and location of the former Wall offering a pixelated view of what lies behind. In this way, the embroidery both reveals and conceals the wall and appears as a translucent trace or ghost in the landscape of something that no longer exists but is a weight on history and memory. I am interested in the porous nature of memory as well the means by which photography transforms our understanding of the past. By referencing the aesthetics of pixelization, a connection is being made between forgetting and file corruption.

The images were taken in the city center as well as the outskirts of city where I followed the former path of the wall through suburbs and forests. I was particularly interested in photographing locations where no visible traces of the actual wall remain but where one can still see subtle clues of its previous existence. These clues include incongruities in the architecture that occurred as new structures were built on newly opened land parcels, changes in streetlights, or newer vegetation. Often the embroidered sections of the image run along the horizon line forming an unnatural separation that blocks the viewer. This aspect of the sewing emphasizes the unnatural boundaries created by the wall itself. The sewing, which is soft and domestic provides a literal contrast to the concrete of the wall and a metaphorical contrast to its symbolism.

Diane Meyer received a BFA from New York University, and an MFA from University of California, San Diego. She currently lives in Los Angeles where she is a Professor of Photography at Loyola Marymount University.

Solo exhibitions include those at the Griffin Museum of Photography; 18th Street Art Center, Santa Monica; AIR Gallery, NYC, Society for Contemporary Photography, Kansas City; Griffin Museum of Photography, MA; Klompching Gallery, NYC and the Encontros da Imagem Festival, Portugal. Her work has been included in numerous group shows in the US and abroad including those at the George Eastman Museum, Rochester; Robert Mann Gallery, NYC; Regina Anzenberger Gallery, Vienna; The Brattleboro Museum of Art, Vermont; The Hood Museum, NH; Kunstagentur Dresden; Große Rathaus, Landshut; Diffusion International Photography Festival, Wales; Schneider Gallery, Chicago; Field Projects, NYC; Fotogalerie Friedrichshain, Berlin; Galerie Huit, Arles; Susan Laney Contemporary, Savannah; and Marshall Contemporary, Santa Monica.

Her work is in the permanent collections of the George Eastman Museum; Clarinda Carnegie Museum, the Hood Museum, and the Museum of Contemporary Photography, Chicago. She is represented by Klompching Gallery.



10



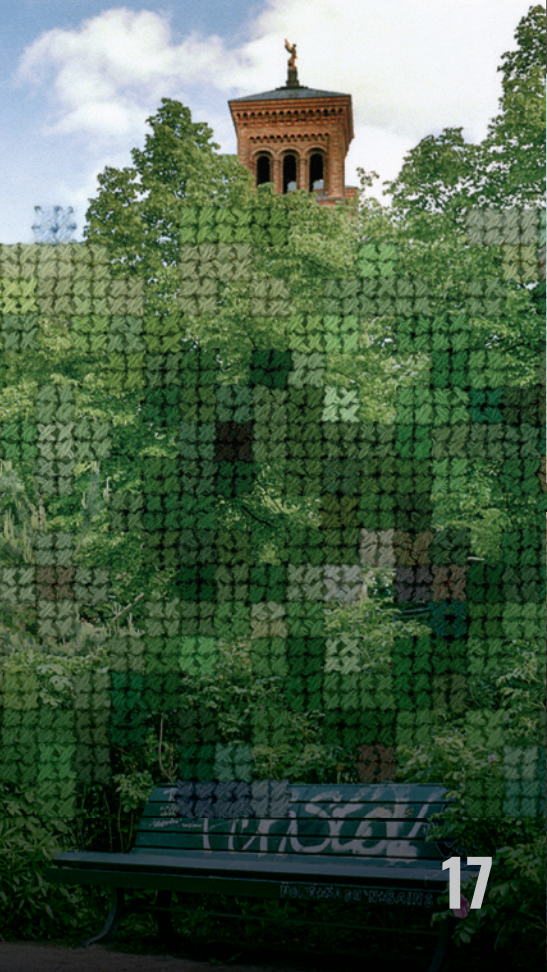
15



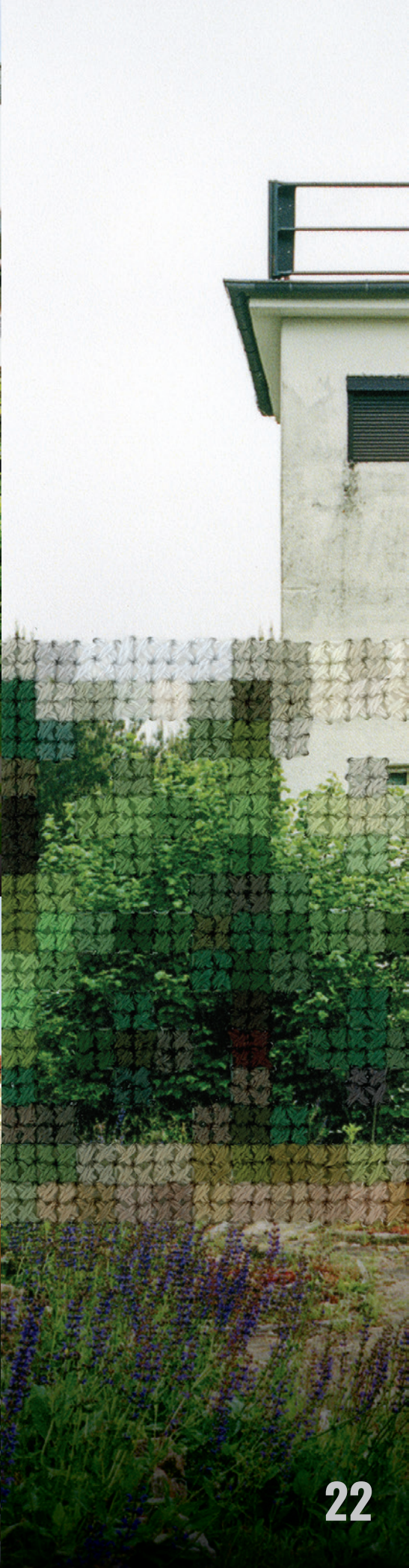
19



17



21



22













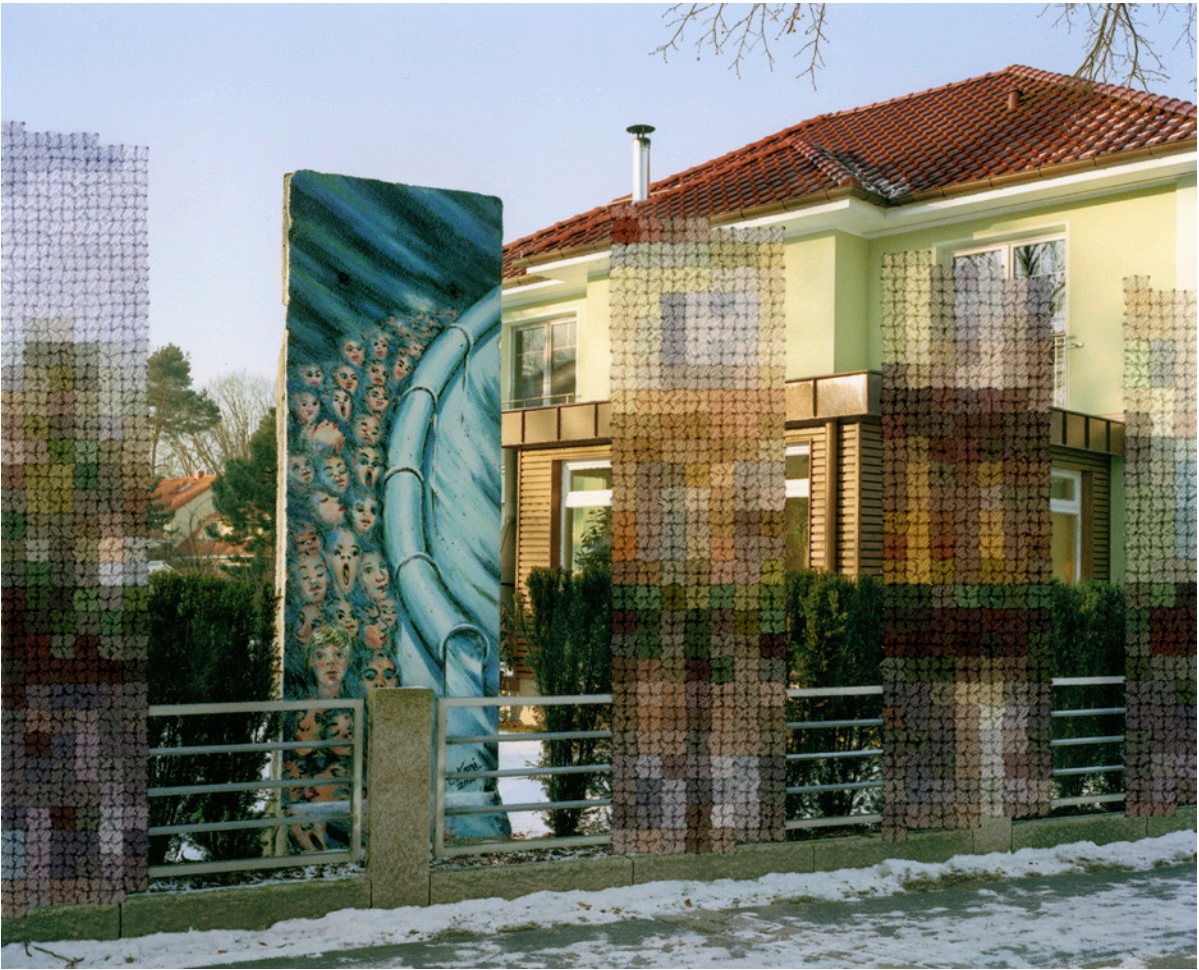
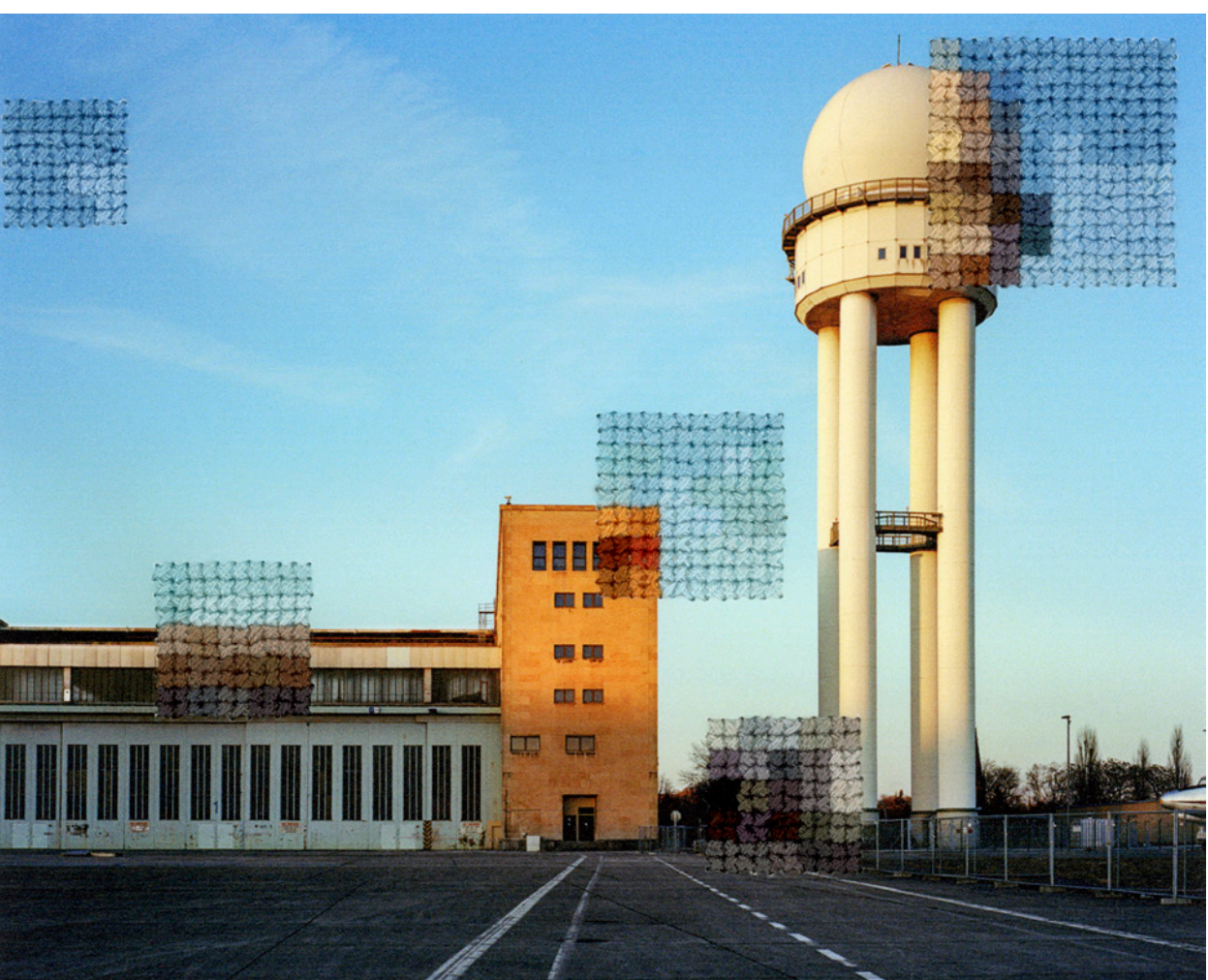


















# XUAN-HUI NG

## METAMORPHOSIS

[xuanhuing.com](http://xuanhuing.com)

JAPAN







# XUAN-HUI NG

## METAMORPHOSIS

xuanhuimg.com  
JAPAN

Hokkaido is the second largest and northern most island in Japan. It produces many agricultural products like potatoes, wheat, corn and soybean. It is home to volcanic mountains, lush forests, rolling fields and expansive lakes. The distinct seasons and significant temperature swings between night and day give rise to breathtaking natural phenomena like mist, frost and diamond dust.

My first trip to Hokkaido was during winter as a child. I was enchanted by its snow-capped mountains and quiet winter forests. The profound impression of this place stayed with me into adulthood, and I longed to return. Now when I visit, it conjures a nostalgia for those simple childhood memories. Wanting to be closer to Hokkaido, I relocated to work in Tokyo about ten years ago and eventually left my finance job.

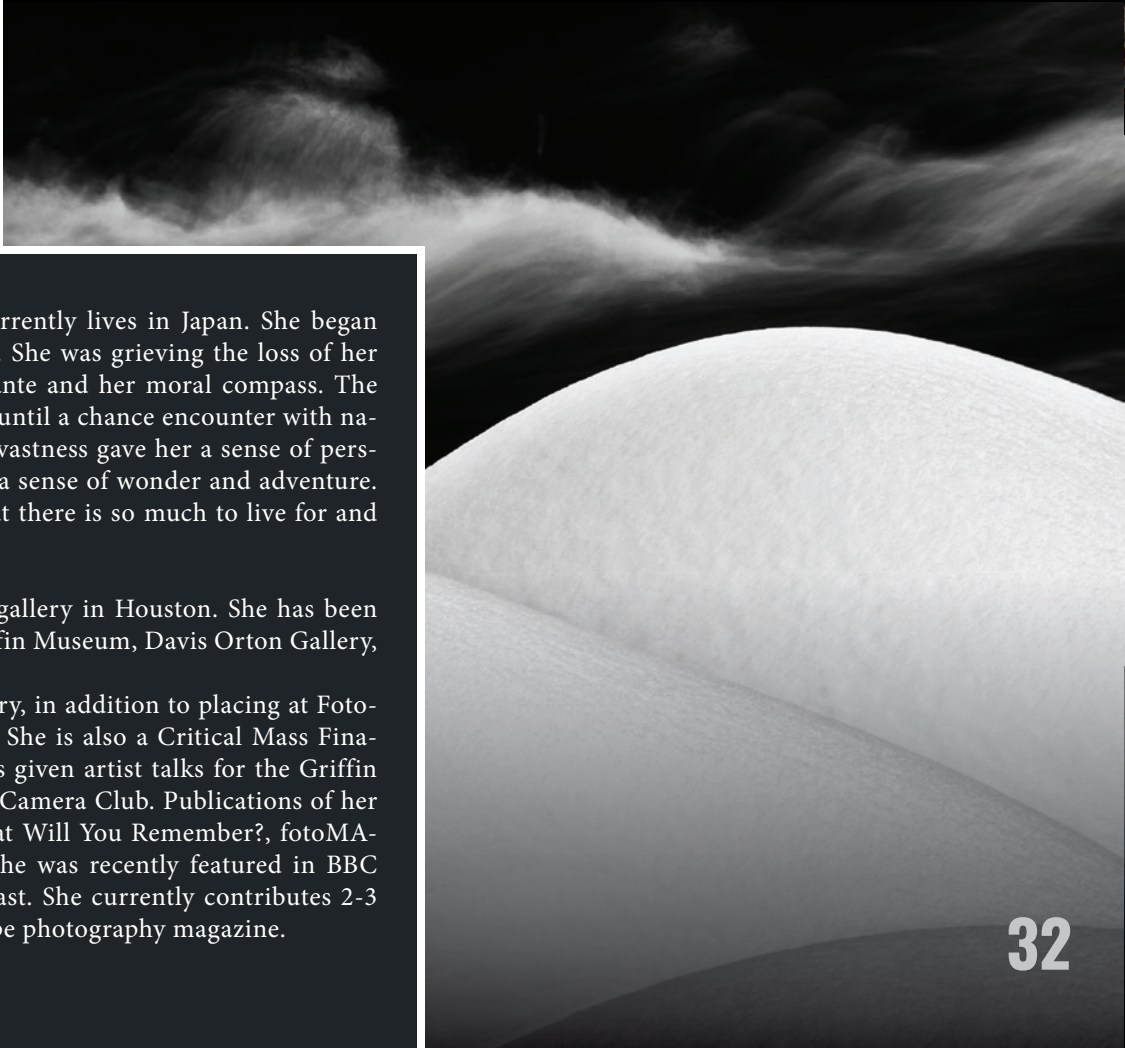
Whenever I am in Hokkaido, my mind clears, my heart rate slows and my smiles return. The images of this project were, in essence, a chronicle of my healing as well as my growth as a photographer. Photographing nature distracted me from my unhappiness and gave me a sense of purpose.

The Chinese idiom “ ” speaks to the importance of fortuitous timing ( ), favorable conditions ( ) and the human resolve ( ) to our endeavors. This is especially true for my photography because my images are a collaborative effort with nature.

Some natural phenomena like diamond dust are difficult to come by as they demand a confluence of multiple factors, e.g., clear sky, extremely low temperatures, high humidity, and calm, windless conditions. As global temperatures warm and the weather becomes increasingly erratic, diamond dust and sun pillars are becoming even rarer. I fear that there will come a day when this amazing phenomenon may become extinct, and it is this very concern that has driven me to photograph in greater earnest these days. Although the urge to photograph had initially stemmed from an almost desperate desire to prolong the serenity that nature brought, over time I began to enjoy simply being immersed in nature, marveling at its beauty and being grateful for yet another serendipitous encounter. The images that I have made there through each season reflect the sometimes unexpected or surprising changes that I have experienced. Being in Hokkaido has made this possible. I bear its imprint, artistically and temperamentally. This magical place has enabled me to rediscover myself, and recalibrate the pace and direction of my life.

Xuan-Hui Ng is from Singapore and currently lives in Japan. She began photographing as a form of self-therapy. She was grieving the loss of her mother, who had been both her confidante and her moral compass. The loss plunged her into a downward spiral until a chance encounter with nature set her on her path to recovery. Its vastness gave her a sense of perspective while its beauty reignited in her a sense of wonder and adventure. It reminded her that life is beautiful, that there is so much to live for and to explore.

Ng is represented by Foto Relevance, a gallery in Houston. She has been selected for juried exhibitions at the Griffin Museum, Davis Orton Gallery, Southeast Center for Photography, Texas Photographic Society and A Smith Gallery, in addition to placing at Fotonostrium’s 17th and 18th Pollux Awards. She is also a Critical Mass Finalist (top 200) for 2021 and 2022. She has given artist talks for the Griffin Museum of Photography and Lakeshore Camera Club. Publications of her work have been featured in include What Will You Remember?, fotoMA-GAZIN, PetaPixel and ON landscape. She was recently featured in BBC World Service’s Cultural Frontline podcast. She currently contributes 2-3 articles annually to ELEMENTS landscape photography magazine.

































# MARIUS SURLEAC

THE INVISIBLE MAN

[mariussurleac.ro](http://mariussurleac.ro)

ROMANIA







# MARIUS SURLEAC

## THE INVISIBLE MAN

mariussurleac.ro  
ROMANIA

Unexpressed emotions, hidden from the eye of the crowd, waiting to be found, like a gold nugget in the mud, sitting, unattended but pulsing, pumping every second until someone could sense that vibe. Solitude right there, like a smooth sound wave in an ocean of noise, one step away to vanish, one step closer to be noticed, serene ... as the movement of leaves on sidewalks in the autumn. How many times we venture the streets diving in our own thoughts, floating away in our own vast universe that only the universe itself could fit into.

His/Her dream becomes mine as I try to imagine, looking into one's self from a distance, carefully watching every gesture which soon will fly away like a thought. Everyone's pain, everyone's belief will be shared with the others at a certain moment, if there will be eyes to see it. Maybe each one of us will be someone's subject and may we share the same thoughts with the others.

These photos are just mere observations, reflections within parallel worlds intersecting in various circumstances. These examples are about us, about our solitudes in an agitated world, in which the personal time turns into tiny frames, short flashes of reflection, loose identity, blurred, gloomy.

The geometries around these subjects are the guiding lines to enhance, to isolate, to make it obvious, gaussian distributions between young and old, women and men, individual and crowd, etc. Seeing all this through the lens could make one happy, could trigger new emotions, could change people; at least this does for me. Being unobtrusive allows you to get closer to the raw nature of people, to blend in, to see them as natural as possible, to taste the candidness of the moment. The minimalism, the simplicity of the constitutive elements, the movement of the stillness, all play their roles and enhance everything – and then, who knows, maybe someone will stop and stare at the frames and find that solitude whispering, breaking all the silence.

I'm a Romanian bioinformatician, photographer & writer. My photos have been published in magazines and curated galleries such as 1x, One Eyeland, Vogue Italia, 100ASA, PiART, Terra Quantum, National Geographic – Your Shot, FineArt-Portugal, Photographize Monochrome, Worbz, BLUR Magazine, Marika Magazine, JaamZIN Magazine, Monopix, Eye Photo Magazine, Zebra Monochrome Magazine.

I have been featured on Photographize and JaamZIN Creative magazines, and I am part of the New York Photography Awards jury panel.

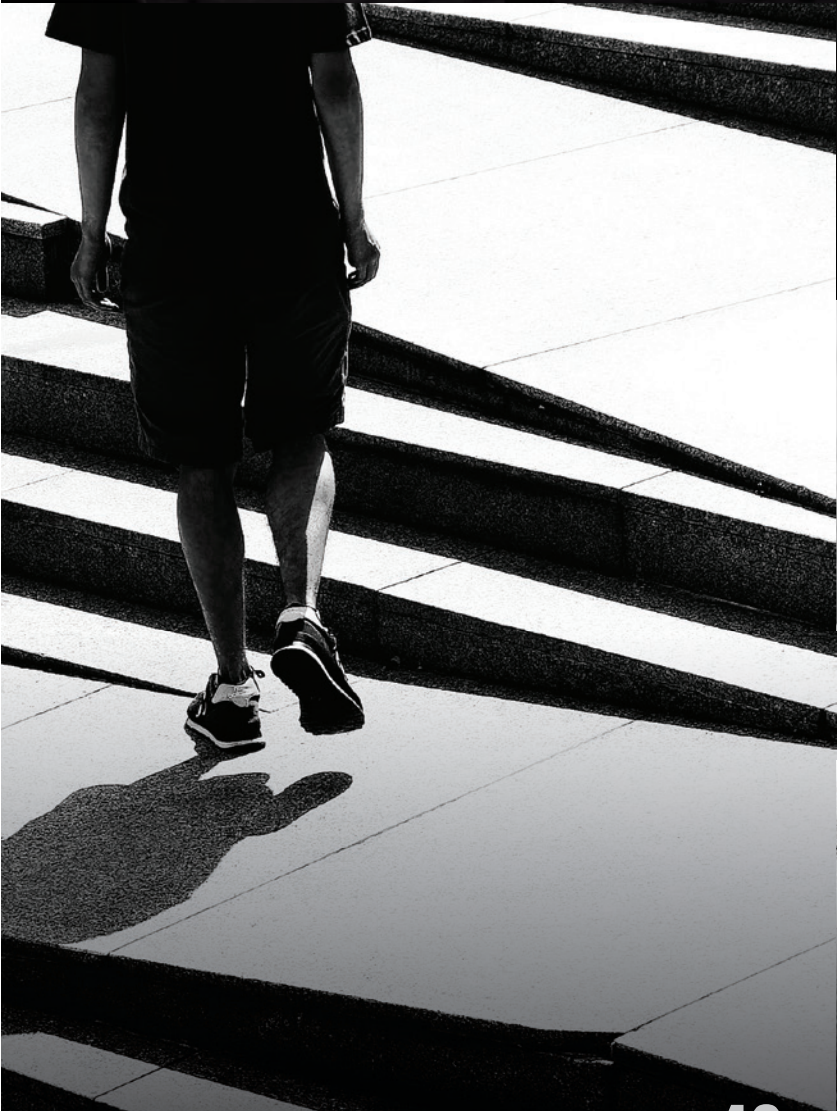
I have been awarded and finalist in various contests such as: ND Awards, MonoVisions Photography Awards, Monochrome Photography Awards, ipa (International Photography Awards), mifa (Moscow International Foto Awards), tifa (Tokyo International Foto Awards), bifa (Budapest International Foto Awards), Chromatic Awards, International Color Awards, One Eyeland Photography Awards, New York Photography Awards, London Photography Awards, Muse Photography Awards, Architecture Masterprize, TZIPAC Zebra Awards.

8 times Winner (Gold, Silver, Bronze medals), 12 Honorable mentions, Finalist in 5 contests.

My main interests are in abstract, architectural, street, macro and wildlife photography. I am an autodidact, I like to experiment, to try something new and to see if I feel comfortable with that photographic style, then experiment again and again, and learn something new every day.



46



49



53



57



59

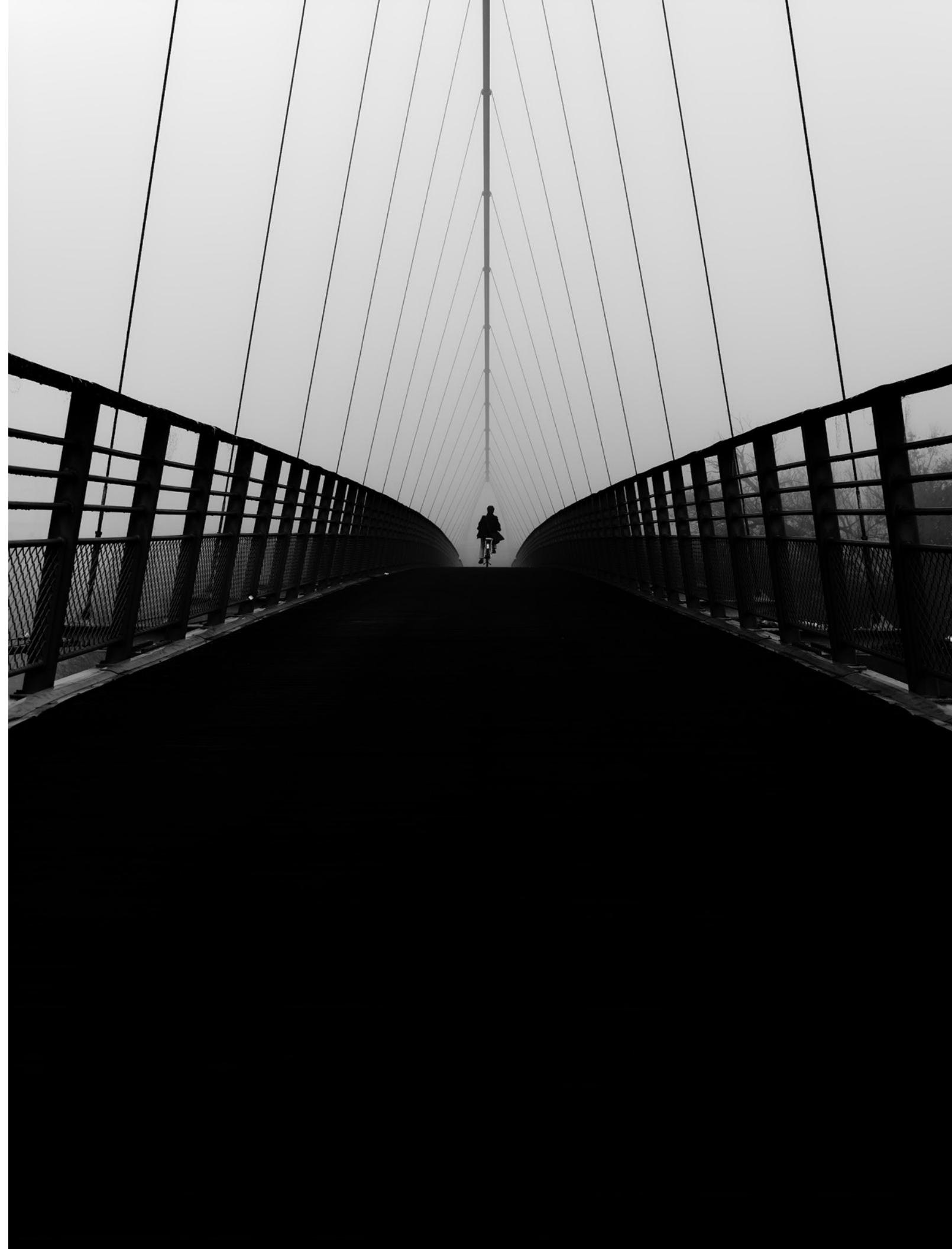








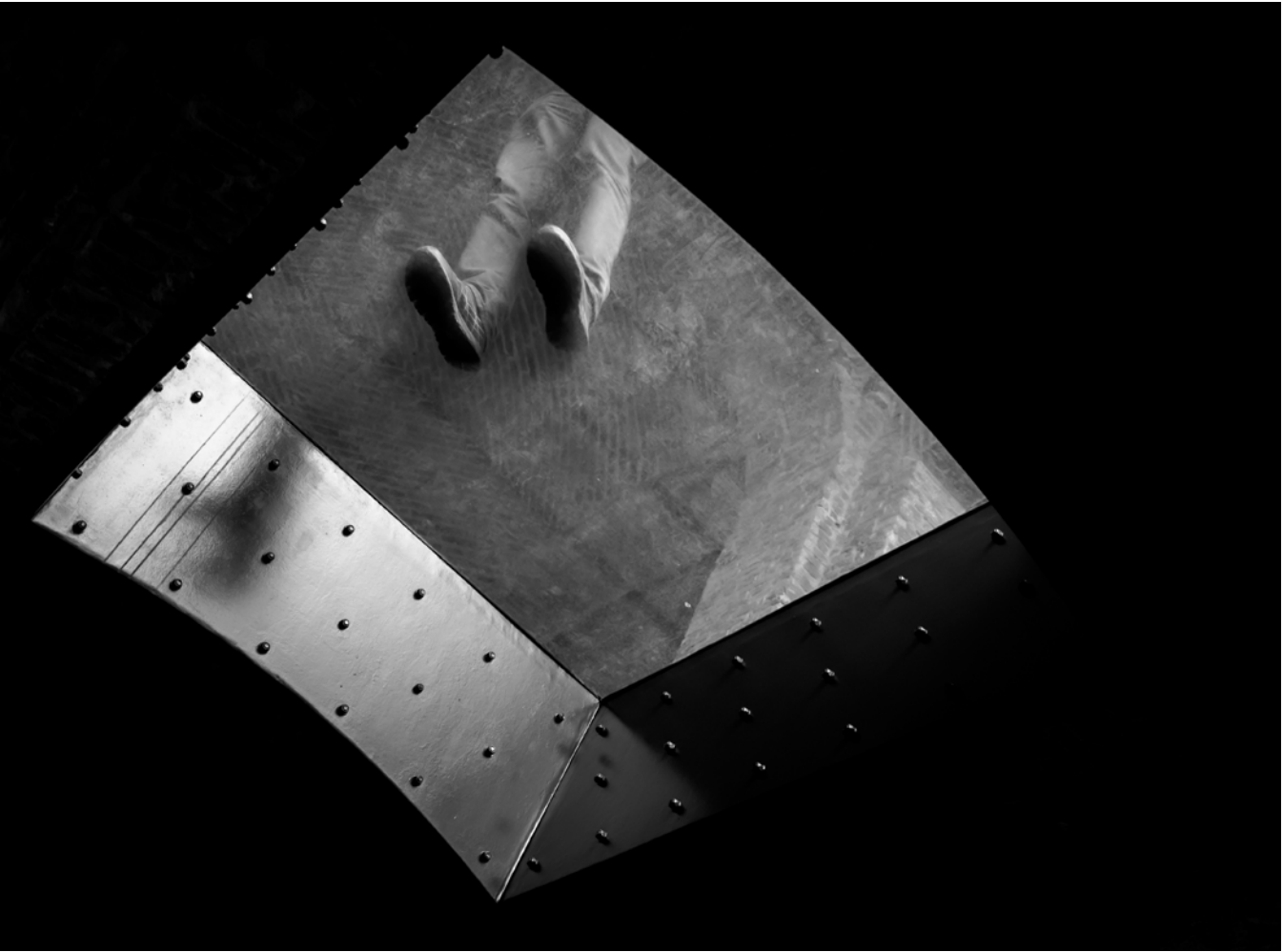






















# MIKE POTTS

UNDERWATER

[mrpvisionaries.com](http://mrpvisionaries.com)

USA







# MIKE POTTS

UNDERWATER

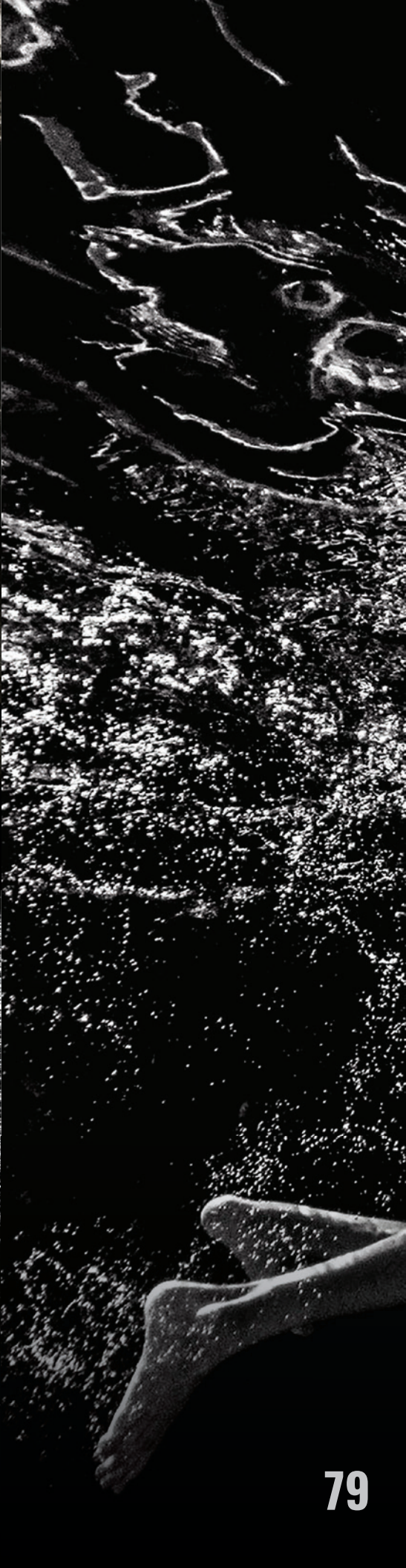
mrpvisionaries.com  
USA

In my underwater work I seek moments of sublime peace (that fine line where the conscious and subconscious meet) and the creative chaotic (where energy is released that fine line is broken and the potential becomes kinetic).

I see the water as a metaphor for a dream medium and I try to meet my subjects on that boundary and hope that we are able to take the viewer from tranquil peace to a burst of creation and back again.

Mike grew up in Pennsylvania and in 2005 moved to Arizona where he's rarely cold and doesn't have to shovel snow or cut grass. He graduated from Bucknell University with a major in English and a minor in Chemistry and still wonders what to do with them. He worked at Barnes & Noble for four years and currently pays the bills as a nuclear medicine technologist.

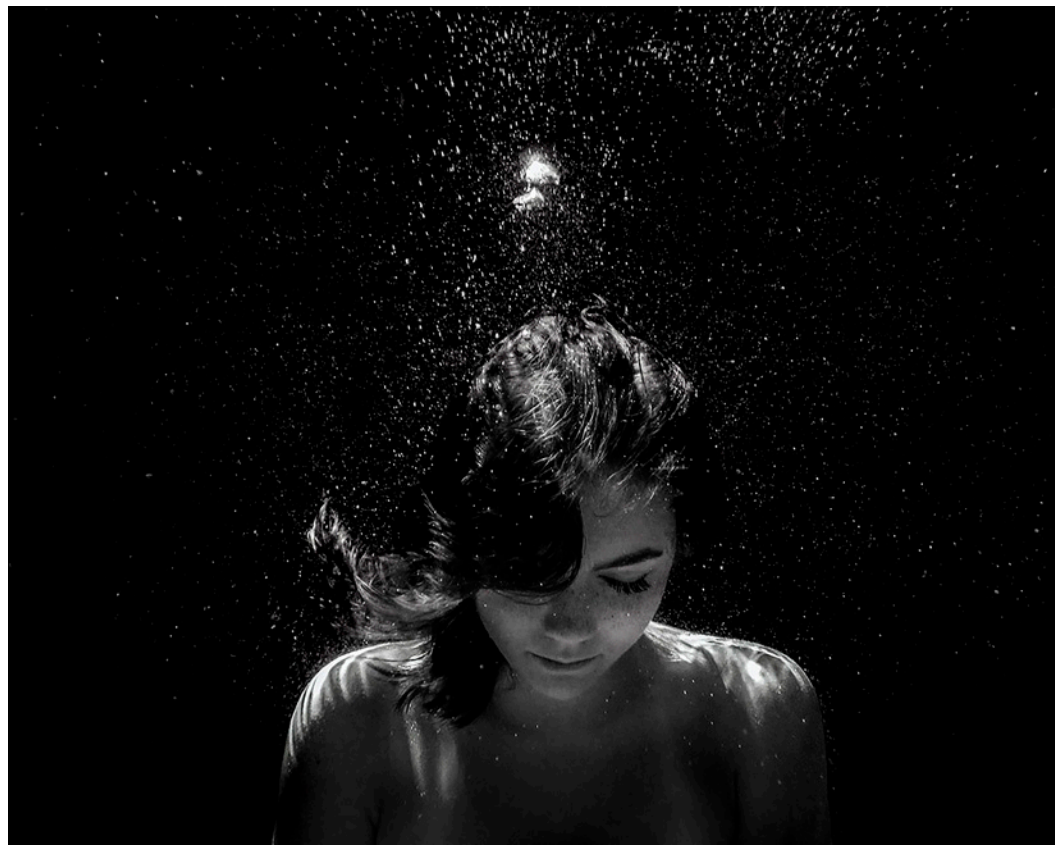
This lets him photograph on the side without having to resort to living on ramen and sleeping on friends' couches. The rest of his time is devoted to various cats (2 indoor and 3 outdoor + the occasional guest as of the time of this writing.) His ultimate dream would be to visit Mars. In the meantime he keeps making pictures.



















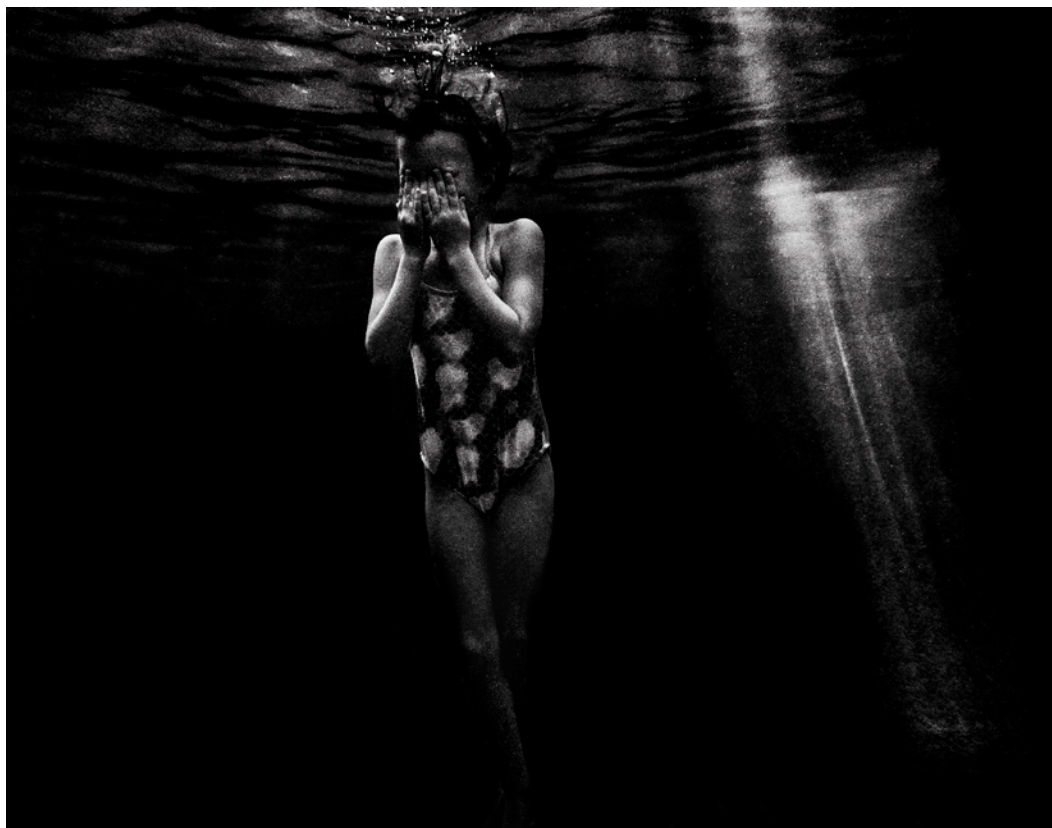


















# BOB NEWMAN

SHADOWS OF EMMETT TILL

[bobnewman.com](http://bobnewman.com)

USA







# BOB NEWMAN

SHADOWS OF EMMETT TILL

[bobnewman.com](http://bobnewman.com)  
USA

I was raised in a small town in northwest Oklahoma in the 1950s. Though I did not realize it until I was an adult, it was a Sundown town. Black people were not allowed to stay overnight within the city limits. Lots of towns in the South were like that at the time. While I am not aware of any Blacks being mistreated or injured in my hometown, though that did sometimes happen in other locations.

Growing up, I had no concept of what it was like to live in the Mississippi Delta, where Emmett Till went to visit his family in August of 1955. I was five years old when Emmett was murdered and I was insulated from interactions with Black people until later in life.

In the 1950's, Jim Crow laws were still in effect in the Delta. Those laws affected every aspect of life for Black Americans in the South. Direct eye contact was forbidden and Black citizens had to walk in the street rather than share the sidewalk with white citizens. Under no circumstances could a Black person assume an air of equality with a white person.

Fast forward to 2014, when I made my first trip to the Delta and stepped into

the Tallahatchie County courtroom in Sumner, Mississippi, where the 1955 trial of Emmett's killers took place. (They were found "not guilty" but later confessed to kidnapping and murder.) I was inspired to learn more about what happened to Emmett and how it impacted the Mississippi Delta of today.

As a white man, I have wanted to see things as viewed from the Black perspective. Consequently, it has been a daunting task to tell the story of the Delta in a thoughtful way while depicting the dignity of those who have live and have lived there, both Black and white. I cannot know what it is like to be Black. But I do know what it felt like to stand on the Black Bayou Bridge where he was thrown into the Tallahatchie River with a 75-pound cotton gin fan tied around his neck and to see the bullet ridden sign marking the site on the river where his body was found. I am horrified to think how terrified Emmett must have been on that dark August night in 1955. That threatening undercurrent of darkness and menace remains and will not let go.

The Mississippi Delta has been called "The Most Southern Place on Earth," a region of layered histories that collide with each other on a daily basis. It's a place that defines America and Americans like no other part of the country – a culture entwined with slavery, poverty, and political and economic oppression. It is the land that gave birth to the creative genius of Muddy Waters and B.B. King, and to the horror of the Civil Rights-era murder of young Emmett Till.

These images and my Shadows of Emmett Till book seek to probe that complex past: picturing the energy of a landscape that has bred both hatred and creativity, interrogating the whiteness that has always held power in its grip in a place that is predominantly Black, and observing the many ways the shadow of Till's murder still hangs over the Delta. This is work that breathes the Delta air and seeks to frame the region and its people in a 21st-century context, at a time when white America may be starting to finally come to terms with the sins of its past.

The Mississippi Delta stretches from Memphis to Vicksburg. Hard times, hot humid weather, flooding, and destitution are facts of life. Since 2014, I've photographed in over 40 towns and roamed countless miles across the land.

Though segregation is no longer present, there are Black and white barbershops, churches, and cemeteries, even in small towns. Black and white people to interact but separation is still evident. In some ways, Mississippi is frozen in time.

While photographing, more than once, I've stood on the Black Bayou Bridge where Emmett's body was thrown into the river and have worked to make a photo that honors him and his legacy. Again and again, I see the past spilling into the present. As I photograph the remnants of Emmett's time, I am finding troubling parallels with George Floyd and so many others. By and large, the people in the Delta have been friendly and open to being photographed. This series of images provides a glimpse of what life is like in the Mississippi Delta of today and what remains of Emmett Till's time.

For those who might want to take a deeper look, my book, Shadows of Emmett Till, was published this fall by Kehrer Verlag – Heidelberg; it is available on my website: [www.bobnewman.com](http://www.bobnewman.com), through Kehrer Verlag ([www.kehrer-verlag.com](http://www.kehrer-verlag.com)), and in good bookstores.

Bob Newman is a retired physician, who for the past 15 years, has been working as a professional photographer engaged in long-term projects. His career in medicine, with a practice that served disadvantaged communities, guides his work as a visual storyteller. He is drawn to collaborating with members of marginalized communities to document the challenges they face and the richness of their cultures.

He was recently chosen as a Finalist for the 2022 Critical Mass competition. International Photography Awards (IPA) selected him as Deeper Perspective 2021 Photographer of the Year and as a Jury Top Five Selection.

He received LensCulture's Critic's Choice Award and was named a 2021 Finalist for Photolucida Critical Mass and The London International Creative Competition. Independent Photographer included his images as part of the "2021 Through 10 Compelling Photographs" Retrospective.

In 2020, he was named to the Critical Mass Top 50, Short Listed in the Portrait of Humanity Competition, named a Finalist in the Fresh Annual Summer Exhibition, and selected as Portrait Finalist at the Head On Photo Festival (Sydney, Australia). International Photography Awards (IPA) selected thirteen of his images for awards including Jury Top 5, First Place and Honorable Mentions.

He participated in VII Photo's 2018-2019 Masterclass in Warsaw and the 2019 Eddie Adams Workshop. Additional awards received in 2019 recognizing the quality of his images include Travel Photography of the Year Finalist and International Photography Awards Best of Show & 1st Place Awards.





























NEWMAN DIANE MEYER  
S SURLEAC MICHAEL P  
LARA BOB NEWMAN DI  
HUI NG MARIUS SURLE  
S FOTEINI ZAGLARA BOE  
YER XUAN-HUI NG MAR  
EL POTTS FOTEINI ZAGI  
AN DIANE MEYER XUAN  
URLEAC MARIUS SURLE  
S FOTEINI ZAGIARA BOE



@dodhomagazine



