

dodho

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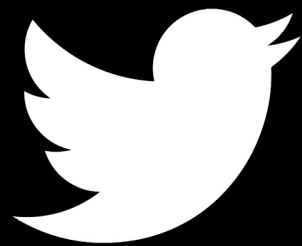
DODHO MAGAZINE



DECEMBER 2022

23 ISSUE

COVER BY PATRIZIA BURRA



@dodhomagazine

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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RENATA DUTRÉE



JEANETTE MAY



NIKO WORKS



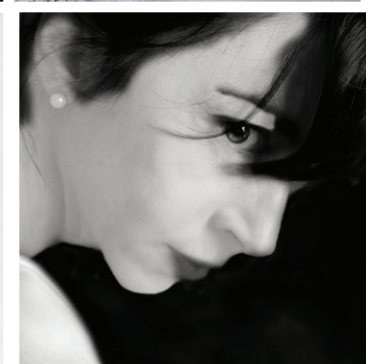
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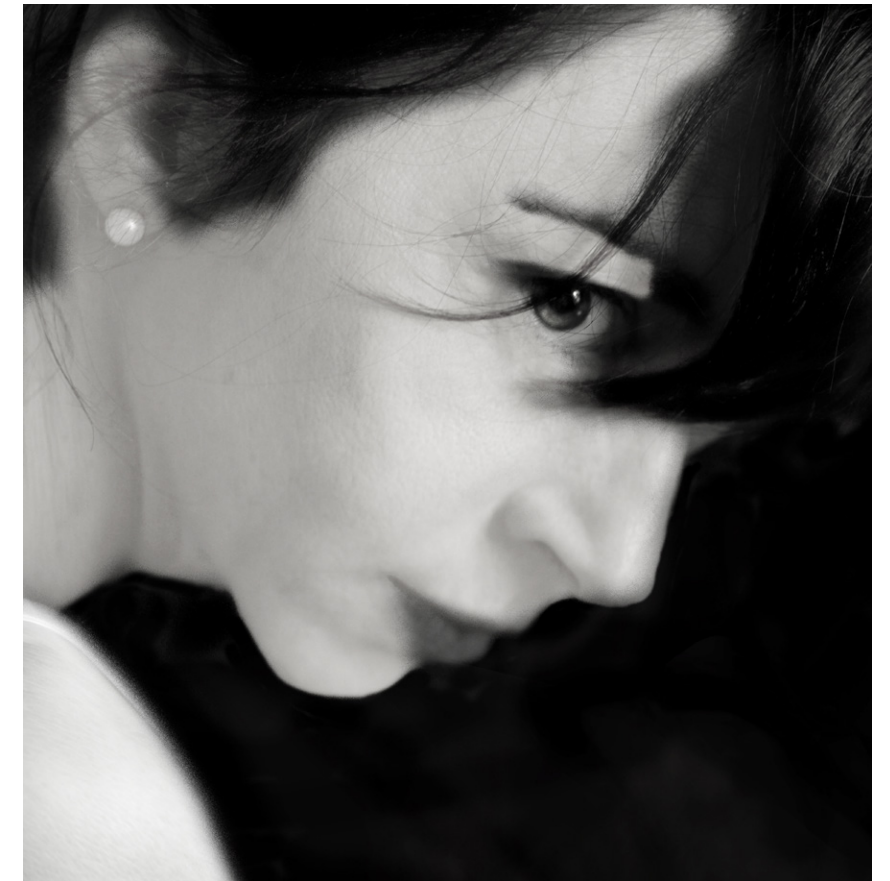


GEORGI GEORGIEV



PATRIZIA BURRA





PATRIZIA BURRA

patriziaborra.com
ITALY

Patrizia Burra, Master Qualified European Photographer, is an Italian professional photographer specializing in “Fine Art”. Winner of numerous prestigious international awards, she can be defined as a Master in Portrait and digital art.

Patrizia, is one of the most prominent photographers in the contemporary Italian scene. When photography and painting meet, dissolving into each other, Fine Art photography takes shape. And it is precisely this fascinating expression of the visual arts that Patrizia Burra deals with, gathering consents all over the world.

In January 2019 Patrizia Burra received the prestigious recognition from “World Photographic CUP” - WPC to be one of the ten best photographers in the world. She was also the only photographer to represent Italy among the 36 participating Nations.

RENATA **DUTRÉE**

PRIDE AND PREJUDICE

renatadutreephotography.com

NETHERLANDS





RENATA
DUTRÉE
PRIDE AND PREJUDICE

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NETHERLANDS

This ongoing series of studio portraits of young men is intended to challenge the viewer with social constructs that are centered around masculinity and femininity. Gender bias, gender roles and stereotypes can affect everyone negatively. In our society the normative narrative of “male” is tough and assertive and “female” equals tender and weak. Manhood needs to be proven continuously and can be lost. Research demonstrates that men too face backlash if they don’t adhere to masculine gender stereotypes.

Showing vulnerability, displaying empathy, expressing sadness and acting nicer can lead to lower status, less income and potential career derailment. With my “female gaze” I only see beautiful people, who can dress, think or act in a traditionally feminine manner and still be anything they want. There is no correlation between expressing femininity and someone’s competence.

When I was a resident in dermatology it struck me that so many people apparently led double lives. Seemingly ordinary men and women hid secrets from those closest to them: their families, friends and co-workers.

They kept their sexual orientation or the abuse a secret and were caught in a web of lies, risks and shame. Ever since I’ve been fascinated by the duality of what we present to others and what we keep hidden.

It hurts me to see that so many people have to live under the yoke of racism, homophobia, and misogyny and will inevitably have to face an immense amount of discrimination in our society. When people are chronically treated differently, unfairly or badly, it can have effects ranging from low self-esteem to a higher risk for developing stress-related disorders such as anxiety and depression.

This marginalization causes grief and anguish. Yet not being able or allowed to talk about these experiences has consequences for one’s self-image and self-esteem. It is difficult to accept yourself and develop a positive self-image when society looks down on you because of your sexual orientation or gender identity, your skin color or because you are a victim of sexual abuse.

With my images I both hope to arouse the viewer’s curiosity about the other and create awareness of the presence of suppressed grief and anguish. On the surface there is this seductive beauty, hidden underneath this however is a deeper layer, a photographic study of an inner life, of human emotions. It is an invitation to take a step back, zoom out and see life from a higher vantage point than your own, without prejudice.

If we are able to change our value judgments, I strongly believe it will reduce the seemingly insurmountable differences between people and races. For me it is not about being idealistic, but about being hopeful.

“And what really matters – quoting Henri David Thoreau– is not what you look at, but what you see.”

Hopefully my work also offers solace to viewers who might experience my imagery as something close to life as they know it.

Renata Dutrée is a Dutch Fine Art photographer and former dermatologist, who creates classical Fine Art portraits and Still lifes. She is inspired by the great artists in painting and sculpture of the previous centuries, especially the Greek and Roman period, the Renaissance and the Golden Age. In the period following her graduation from the Photo Academy in Amsterdam (December 2019), she created series with a strong personal signature. She has won numerous international awards with her inclusive and intimate photographs (e.g. Lensculture, LifeFramer, 17th Julia Margaret Cameron Award) and her artworks were exhibited internationally.

Dutrée uses light with references to symbolism, religion, art, and history. In her artworks she intertwines personal stories and emotions of the models with past experiences as a medical doctor. She explores ways to portray humanity in a different way, by giving space to expressing an inner life, one that is kept hidden and giving it significance and legitimacy.

“I’m fascinated by the deeply hidden pain of traumas in our minds and hope to reveal something about their existence via my photography. The recurring themes in my work deal with hiding and/or revealing and the feminine versus the masculine. Duality is key, dark versus light, exterior versus inside, strength versus vulnerability, past versus present, wanting to be seen versus not daring to show yourself. My work evolves around this yin and yang balance of life and I think my photography helps me to express myself on a deep emotional level.”

By creating aesthetically pleasing compositions and powerful, yet somewhat mysterious imagery, she can connect a dark and sometimes disturbing past to the present with subtlety and great sensitivity. The narrative often gently unfolds in the expressions of the subjects or in their postures. There are things unrevealed, stirring underneath the surface and giving the viewer a glimpse of the darkness within, evoking feelings of longing, escape and might-have-beens.

















JEANETTE MAY

CURIOUS DEVICES

jeanettemay.com

USA





JEANETTE MAY

CURIOUS DEVICES

jeanettemay.com
USA

Jeanette May’s still lifes reveal our complicated relationship with obsolete technology by juxtaposing the seductive designs and the inner workings of Curious Devices. Her photographs display a reverence for finely crafted merchandise, industrial design, and scientific wonders.

The technological tableaux span antique stereoscopes and art deco clocks to Bluetooth headphones. Each object’s style, color, and construction epitomize a period of both aesthetic and technological advancement. Just as 17th century still life paintings reflect the abundance afforded a prosperous culture, May’s Curious Devices acknowledge the fleeting nature of earthly pleasures.

The original vanitas still life celebrated the new wealth of the Dutch in the 17th century. Their paintings exemplify the advantages of fortune and international trade: silk fabrics, porcelain dishes, Venetian glass, silver goblets, and cultivated flowers. By including skulls and references to time, vanitas paintings may also signify the inevitability of death.

21st century still lifes exist in the form of advertising imagery; the newest gadget is carefully styled and photographed to convince potential owners of technological prowess. Perhaps more than death, we fear becoming Luddites.

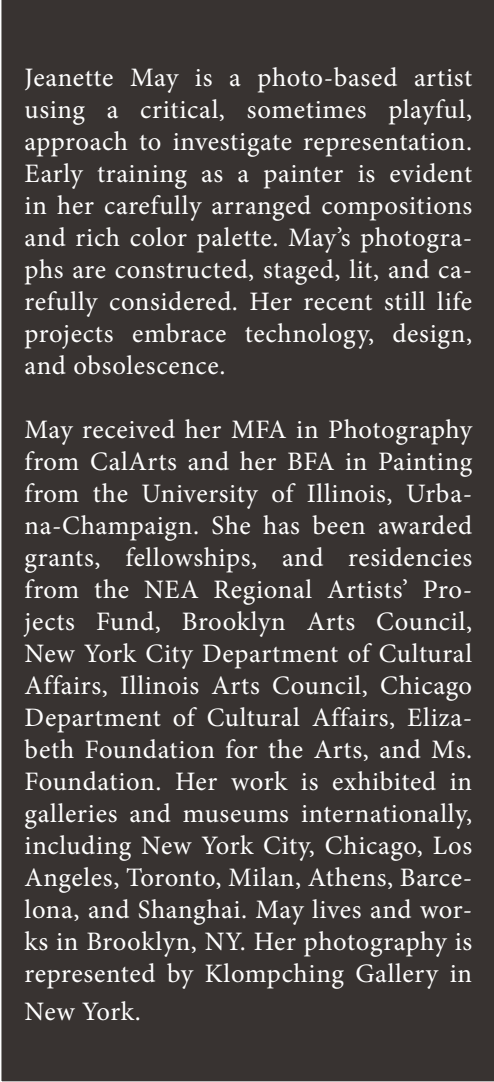
Curious Devices furthers May’s exploration of beautifully designed vintage technology begun in her earlier Tech Vanitas series. Surrounded by rich silks and damask wall coverings, arrangements of domestic wares once again suggest vanitas still life paintings with their air of craft guilds and affluent homes.

May’s curiosity leads her to open some of the devices, exposing the archaic gears of movie projectors and the enigmatic architecture of circuit boards. Other objects are clearly broken and in desperate need of repair. What becomes of the beloved tech that stops working or can’t be updated? Adding screw drivers and other tools underscores our desire to revive the damaged or deceased, as well as a culture of designed obsolescence.

May creates her still lifes by sourcing commonplace technology from recycling centers, flea markets, collectors, friends, and electronics stores. Each photograph includes at least one example of optics, audio, communications, lighting, and time—fundamental technologies undergoing rapid change in contemporary culture.

In May’s photographs, time is indicated by an assortment of new and vintage clocks, which also references the hourglass and skull found in vanitas paintings. Electronic light is both a relatively new technology and evidence of a human presence in these illuminated scenes.

In an era overflowing with manufactured products, the temptation of worldly goods takes on new meaning. Also, how do we regard Dutch opulence built from slavery and exploitation, and under what conditions has our own collection of gadgets been assembled? Curious Devices examines the present and the past of technology without easy answers but rather, like the Dutch vanitas painting, with a sense of wonder and trepidation.

















NIKO WORKS

A JOURNEY THROUGH INDIA

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INDIA





NIKO WORKS

A JOURNEY THROUGH INDIA

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INDIA

Once upon a time, in a land not so far away (Modern day Lumbini) lived a benevolent prince born to the chief of the shakya clan. Trained in wrestling, swimming, and archery, entertained by dancing girls, and instructed by wise brahmins the prince's life floated on every possible luxury, however his soul drowned in a mysterious sadness.

Something as persistent as his own shadow drew him into the world outside the palace walls. One day while exploring the streets the prince encountered three simple things: a sick man, an old woman and a corpse being carried to the burning grounds.

Deeply affected by this parade of suffering the prince resolved to search for the answers to the problem of life. After exchanging his fine clothes for the simple robes of an ascetic and cutting his long gracious hair the prince silently left the palace and began his long journey through India. He decided to begin his search in one of the harshest regions of central India, the desert cities of Rajasthan.

Expecting to learn more about human suffering by observing the hardships of the people in this desert land the prince was extremely surprised to instead find it a land of maharajas and majestic forts, of sand dunes and camel trains, of glittering jewels, vivid colors, and vibrant culture. Here he found joy amidst hardship but no answers.

The prince then traveled east following the sacred River Ganges until he reached the holiest city of India. Varanasi, an abode of the divine but also a sanctum of death.

Making his way through the city the prince came across thousands of old and ailing pilgrims awaiting their last breath on the ghats of the mighty river eager for moksha (Liberation from the cycle of life and death).

Here he found hope through death but again no answers. Uncertain, unwilling, and unable to find the answers to the problem of life the prince continued his journey north towards the hidden valleys of the Indian Himalayas.

On the way however he curiously noticed a tiny vine growing out of the soft soil. The vine bent over rocks, curled within cracks, twisted through bushes, and finally extended its tender leaves into the warm sunlight. Suddenly a realization struck the prince. He noticed that the essence of life is not within us but rather around us.

The people we meet and the places we visit shape our choices and the way we see the world. Throughout his journey the prince had met countless people, from musicians to farmers, from boatmen to priests and they had all taught him something new about himself.

His journey had taken him to unusual and unexplored places which made him realize that the answer he had so desperately been seeking was ultimately within the journey itself. 'A journey through India' is a collection of photographs of a similar journey of self-discovery I took through India in the summer of 2021

Ever since I learnt how to drive, I have been exploring remote villages of India to interact with people and cultures which are very different from mine. For this reason, photography has become a great excuse to take a deeper look and given me the ability to share these unique visuals with the rest of the world. Environmental portraits I believe are the best way to tell a person's story as it not only emerges the viewer into the scene but also conveys what it felt like to be with the person in the frame.

Therefore, since a few years I have been on a mission to document stories of people working in unique and challenging environments and those who live in close bond with nature throughout India. My journey so far has been life changing and I have had the opportunities to take some incredible and rare photos.

Having the right approach and being able to communicate with most of the people in the language they understand has proved a great asset for me and helped me with my goal of creating one of a kind and impactful photographs



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TAKAKO KIDO

SKINSHIP

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JAPANS





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JAPAN

“Skinship” is a Japanese word that describes the skin-to-skin, heart-to-heart relationship between a mother and a child or family. Through an experience of loving touch, a child learns caring for others. Japanese skinship is considered to be important for strengthening the bond of family and also for the child’s healthy development.

Because the idea of skinship was perfectly natural to me as Japanese, only after I was arrested in New York because of family snapshots of skinship, did I realize how unique and shocking it could be in other cultural contexts. Living in both Japan and America showed me a clear cultural comparison and paradox.

Back in Japan, I gave birth to my son in 2012. There was no boundary between our bodies; a symbiotic union. There was a feeling of oneness. Somehow I started making self-portraits amidst the chaos of everyday life. Photographing my son growing up and enjoying skinship also enabled healing my old wound.

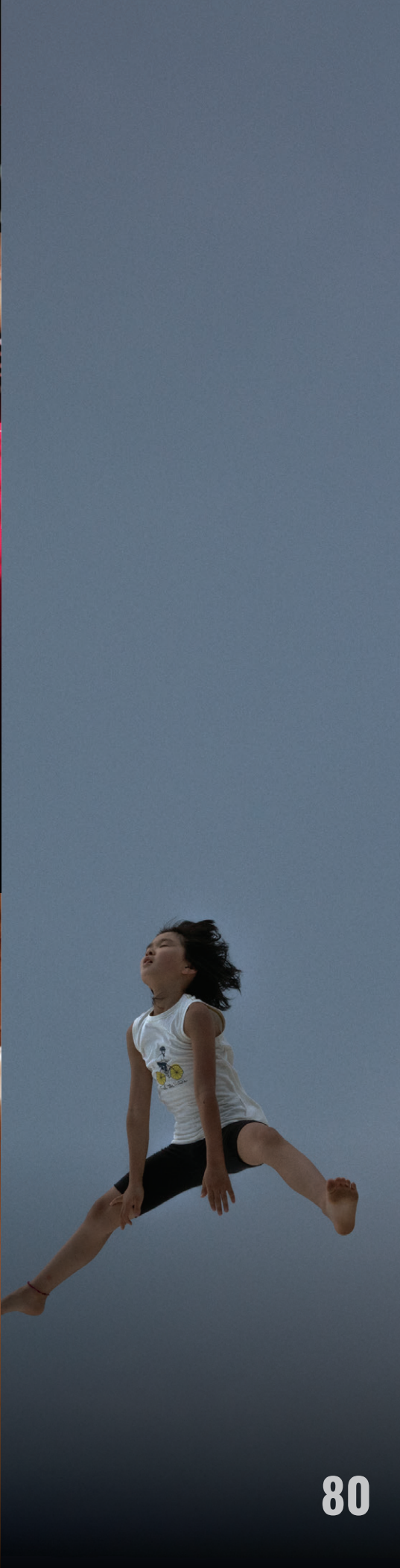
Child-rearing is new and nostalgic at the same time. As I parent my child, I re-experience my own childhood,

which is both happy and sad. As I see my son grows, I accept my aging and realize it’s not long until I have to say goodbye to my parents. When I was a kid, my late beloved grandmother told me when she saw me cry at the idea of her death that I would be ok because we would go in order. I couldn’t accept it at that time. But now as a mother, I understand what my grandmother told me and the cycle of life and death.

Takako Kido was born in Japan in 1970 and received a B.A. in Economics from Soka University in Japan in 1993. After graduating from the International Center of Photography in 2003, she remained in New York working as a B&W printer and retoucher. She returned to Japan in 2008 and currently lives in her hometown, Kochi.

She has exhibited work internationally, at Foley Gallery in New York, USA, Sprengel Museum Hannover in Hannover, Germany, Noam Gallery in Seoul, Korea, Tagajo City Library, Miyagi, Japan, Marute Gallery, Kagawa, Japan, Newspace Center for Photography, Oregon, USA. Her work has also been featured in publications and web magazines including IL FOTOGRAFO, CLAN magazine, Musee magazine, PhotoVOGUE, Kochi Newspaper, NHK World-Japan.

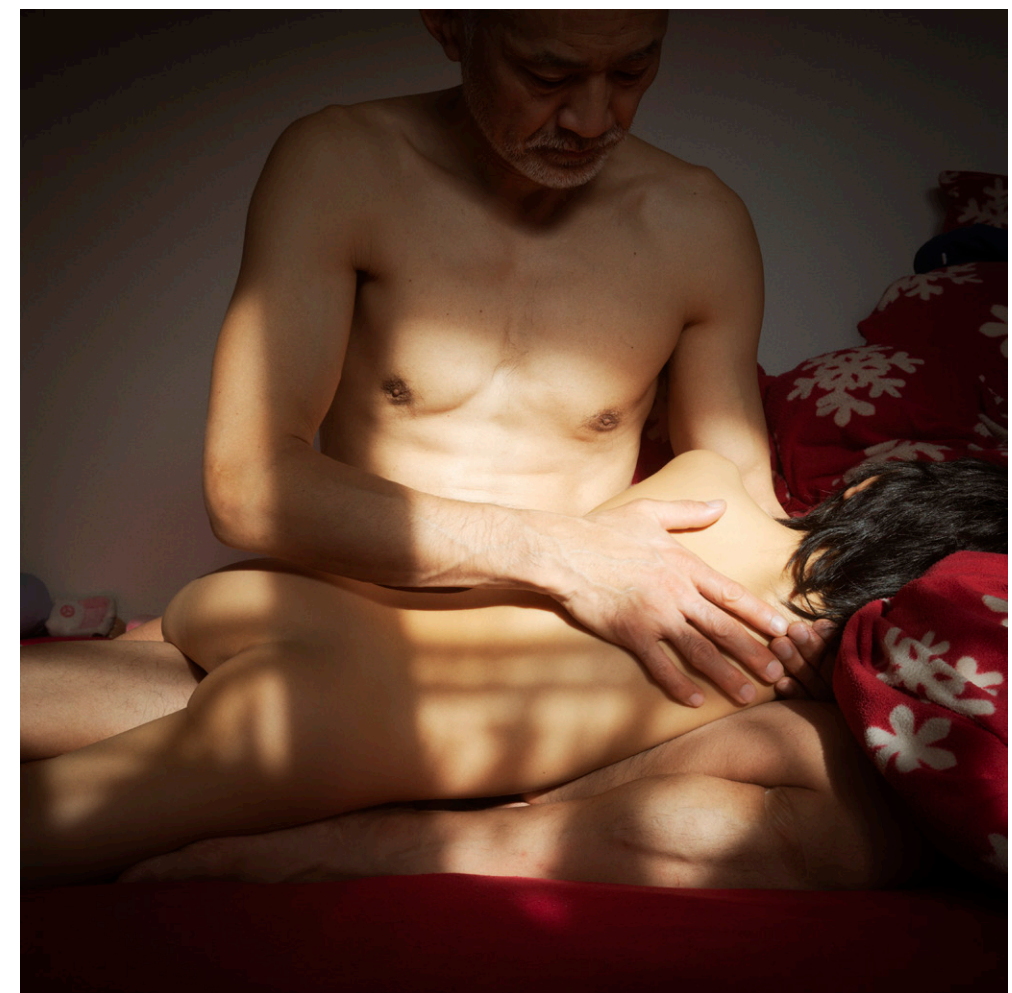
She was one of a Photolucida Critical Mass 2021 Top 50 photographers and also a finalist of Gomma Photography Grant 2021. In 2022, she received a grant from Women Photograph. Recently her work was awarded the 3rd place for VONOVIA Award fur Fotografie 2022 in Germany and selected for LensCulture Summer Open 2022 winner.



















GEORGI GEORGIEV

THE MAGICAL HIDDEN WORLD

georgigeorgiev.photography

BULGARIA





GEORGI
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These photos are one of my personal best from the past few years. Most of them are from one place where I spend every spare moment to take photos. It is a place where my family have a village house located between the Black Sea and Strandzha Mountain where I have the opportunity to take photos among the beautiful meadows surrounded by the old oak forests.

All photos have been taken in natural environment and on natural light. I use photoshop for post processing to add my artistic point of view.

My name is Georgi Yordanov Georgiev. I was born in 1986.I live in Sofia ,Bulgaria. I started with photography when I was in the University. I am graduated in Ecology in Sofia University, Faculty of Biology. During the expeditions and researches I started to take photos of the small animals and their habitats. From hobby photography become a way of living for me. I want to show the beauties of this hidden world in the way I feel it and I see it.

I am awarded and finalist in many international photography competitions such as: Fine Art Photography Awards (FAPA); International Photography Awards (IPA); Neutral Density Photography Awards (ND Awards); One Eye-land Photography Awards; Motif Collective; Umbra International Photography Awards; BG Press Photo; FIAP, PSA, GPU - Gold, Silver, Bronze medals from different international competitions. My photographs have been published in many international web articles and curated web galleries. I also like to travel and love street and travel photography but my big passion is macro photography.



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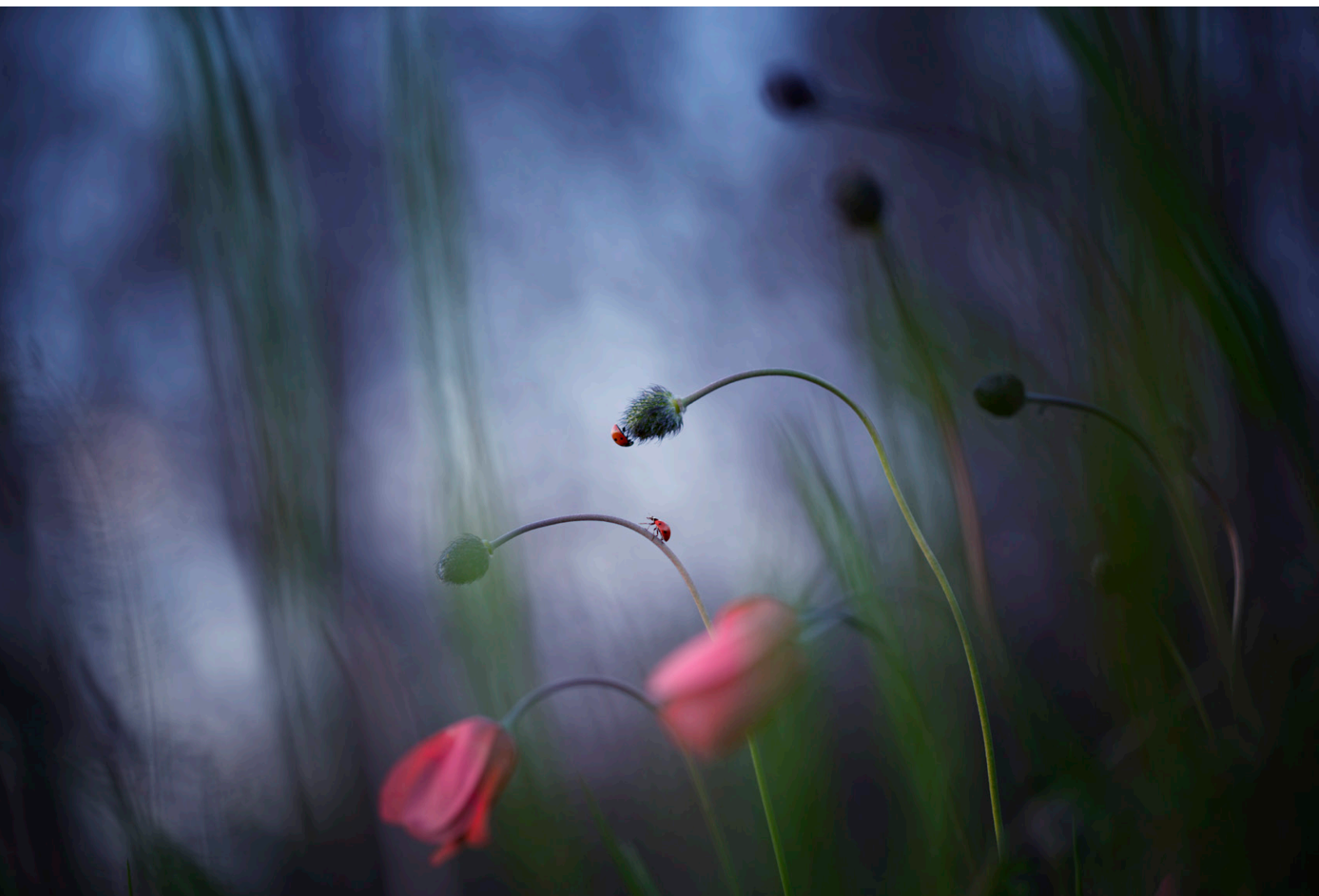


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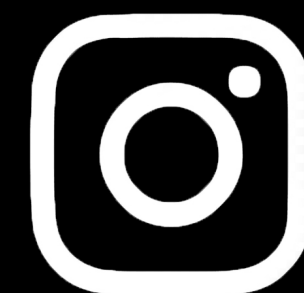








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