

# dodho

**JERRY TAKIGAWA**  
BALANCING CULTURES

**ELISA MILLER**  
THE OTHER

**NADIDE GOKSUN**  
MY FATHER'S TOYS

**AMADEUSZ SWIERK**  
THE MIRACLE DISTRICT

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OUTER DARK

DODHO MAGAZINE



JUNE 2023

**25** **ISSUE**

COVER BY LIZ LONG



# 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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ELISA  
MILLER

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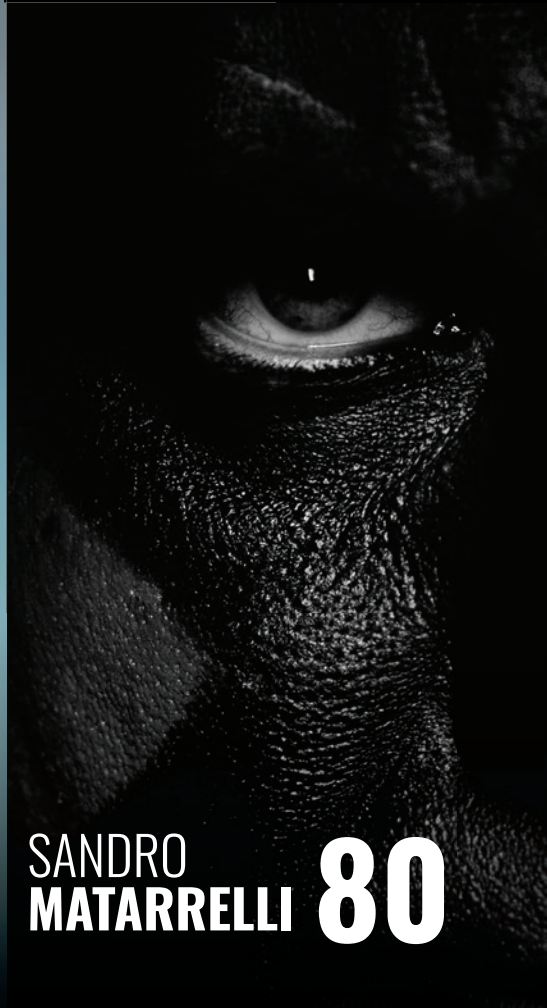
AMADEUSZ  
SWIERK

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NADIDE  
GOKSUN

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SANDRO  
MATARRELLI

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# 25th

JERRY TAKIGAWA



ELISA MILLER



NADIDE GOKSUN



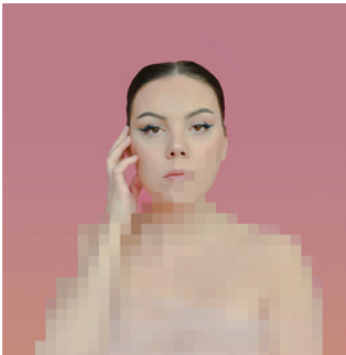
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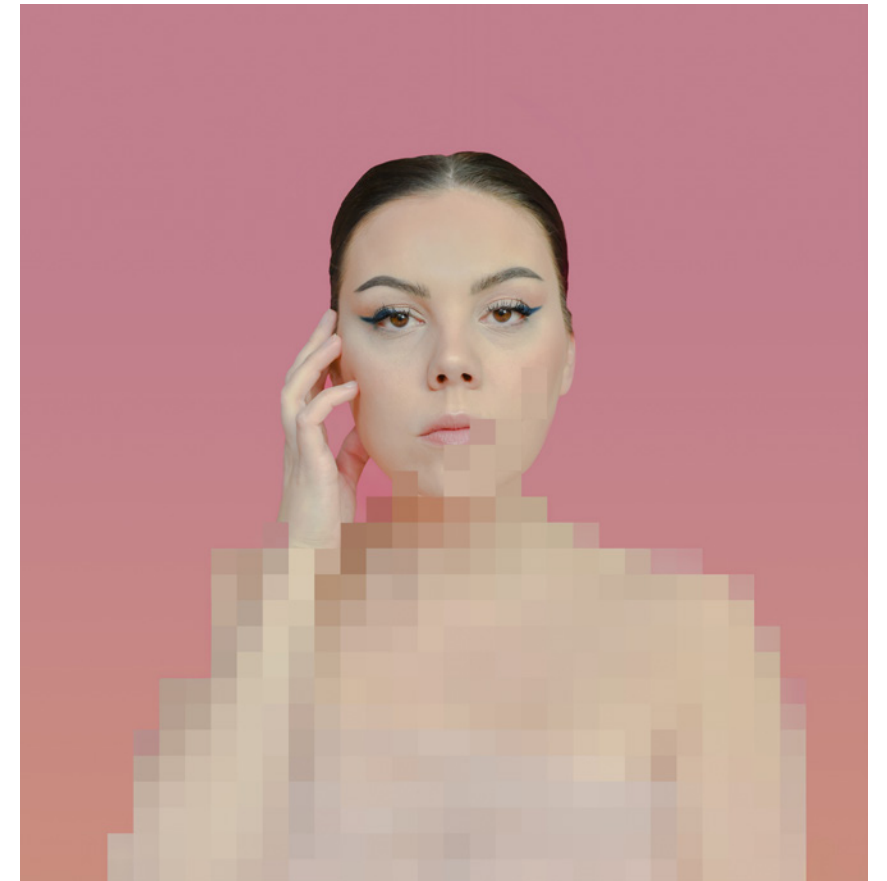
SANDRO MATARRELLI



LIZ LONG







## LIZ LONG

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

Liz Long (b. 1989) is a self-taught, internationally exhibited, award-winning photographer residing in Colorado. Most recently, she has placed in the top 10 photographers in the BBA One Shot Award in Berlin and has won 3rd place in Conceptual Photography in the 12th Annual International Photography Competition by the Florida Museum of Photographic Arts. Her work has been featured in over 20 galleries & competitions internationally.

After years in a career as an occupational therapist specializing in neurological rehabilitation, Liz pivoted and began her photography career. She integrates her medical experience with grief, physiology, and the overall human experience in many of her pieces. With a primary focus on conceptual portrait and still life photography, her work boasts a minimalistic and playful aesthetic while exploring weighty themes.



# JERRY TAKIGAWA

BALANCING CULTURES

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

USA







JERRY  
TAKIGAWA  
BALANCING CULTURES

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

Jerry Takigawa’s *Balancing Cultures*, is an award-winning photography series about the artist’s family’s experience, before, during, and after the WWII American concentration camps. Awakened by a discovery of old family photographs taken in an Arkansas concentration camp, Takigawa was compelled to speak out in contrast to his parents’ fearful silence on the matter. He created a visual journey through collaged photographs using artifacts, documents, and memories, resulting in a distinctive telling of one family’s journey from immigration to incarceration, and re-assimilation. The stories contained in his narrative humanize the historical record. Takigawa gives voice to the story his family kept hidden through a unique Japanese practice known as “gaman” (enduring the seemingly unbearable with patience and dignity). The process of researching and creating these images informed and augmented Takigawa’s understanding of what happened in the past—and of human rights abuses today.

These personal images are an expression of the misjudgments and injustices that result from hysteria, racism, and economic exploitation.

Decades have passed since Executive Order 9066 was enacted. Many Americans are only now learning of this travesty. There is no scientific basis for race; race and racism are social constructs. *Balancing Cultures* recalls a dark chapter in American history—censored in part by the victims’ fear that if their voices were too loud it could happen again, and America’s propensity to evade historical accountability. Takigawa says, “I raise my voice today because it is happening again. Today, we see renewed violence against Asian Americans and *Balancing Cultures* is a reminder that what underpins the grave social, political, and environmental landscape we face today is racism, hysteria, and economic exploitation. If silence sanctions, communication is resistance.

Jerry Takigawa is an independent photographer, designer, curator, and writer. Takigawa is a recipient of many honors including the Imogen Cunningham Award; nominated for the Santa Fe Prize; twice nominated for the Prix Pictet; Critical Mass Top 50; the Clarence John Laughlin Award; LensCulture’s Fine Art Photography Awards, Finalist; NY Center for Photographic Art, Humans, First Place; CENTER Awards Curator’s Choice, First Place; the Rhonda Wilson Award; Foto Forum Santa Fe Annual Photo Award. LensCulture’s Critic’s Choice Award, Top 10. Exhibited internationally, his work is in the permanent collections of the San Francisco Museum of Modern Art; the Museum of Fine Arts, Boston; the Brooklyn Museum; the Crocker Art Museum, Sacramento; the Santa Barbara Museum of Art; the Library of Congress; the Japanese American Museum of Oregon; and the Monterey Museum of Art. He studied photography with Don Worth at San Francisco State University and received a degree in art with an emphasis in painting. His monograph, *Balancing Cultures*, was published by Dayo Press in 2021. Takigawa was born in Chicago, Illinois, and lives and works in Carmel Valley, California.

His visits to Japan stirred up his life as he found his first and true passion: street photography. After wandering around in Tokyo, night after night, he found that he had a profound hunger for capturing rural settings. These scenes, exploring the intercourse between colours and composition, were just there in front of him, on live display. Instead of having to paint or draw them, the aesthetic he was searching for was captured by camera around every corner. He spends as much time as he can on photo trips, feeding his love for involuntary, unintended beauty in the backstreets and alleyways of Asian cities.



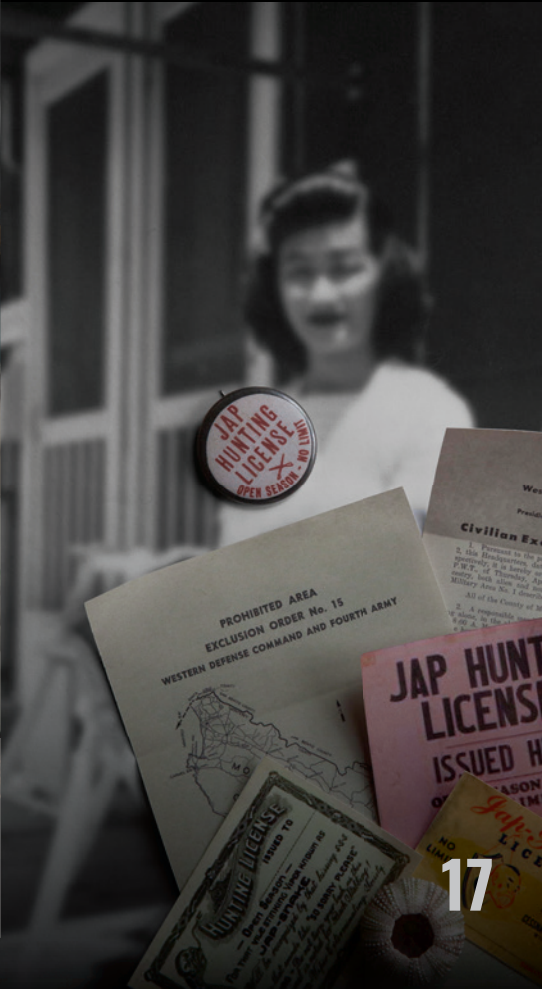
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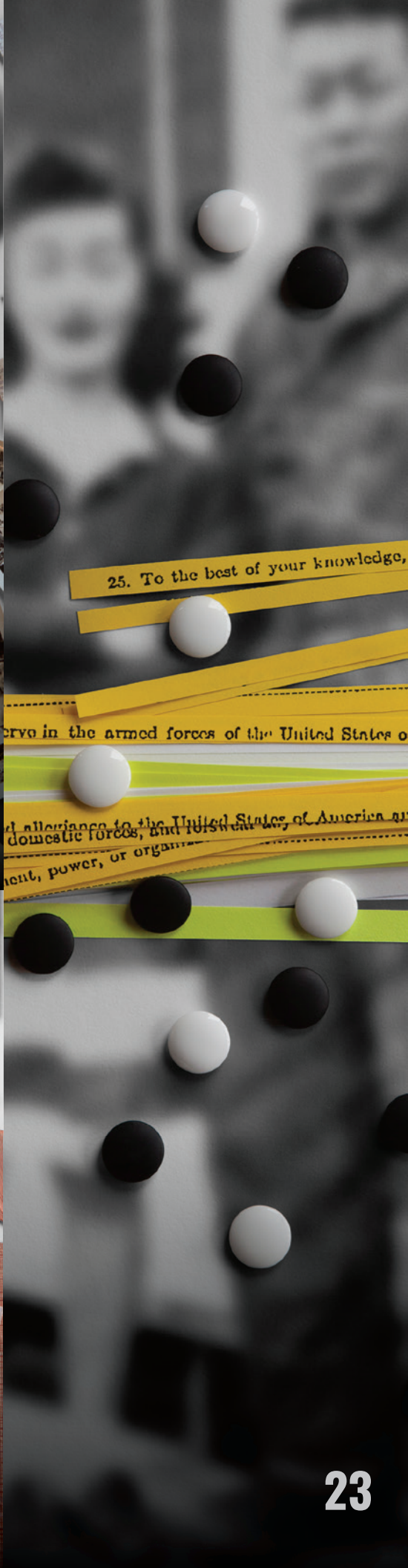
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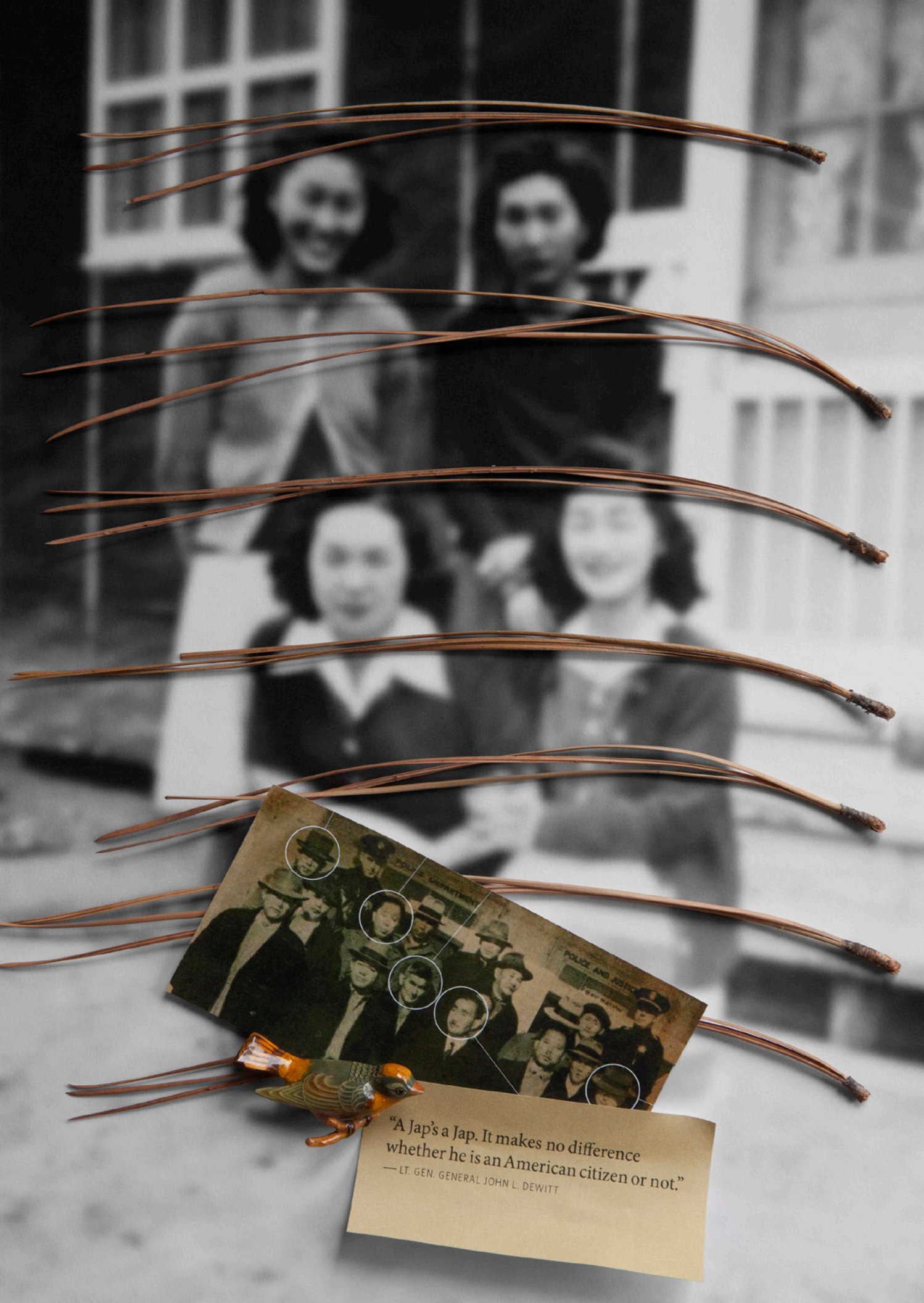


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WRA-137

UNITED STATES WAR RELOCATION AUTHORITY  
CITIZEN'S INDEFINITE LEAVE

This is to certify that  
**NOBUKO CLARA TAKIGAWA**  
a United States citizen residing  
within **Jerome**

Relocation  
Area is allowed to leave such area on **Nov. 16**

and, subject to the terms of the regulations  
of the War Relocation Authority relating to the issuance of leave for departure from a relocation area and subject to any special conditions or restrictions set forth on the reverse side hereof, to enjoy leave of indefinite duration. The holder's first destination is **Chicago, Illinois**

**18425** *David L. Taylor*  
Project Director

*Nobuko Takigawa*

UNITED STATES WAR RELOCATION AUTHORITY  
CITIZEN'S INDEFINITE LEAVE

This is to certify that  
**YUTAKA TAKIGAWA**  
a United States citizen residing  
within **Jerome**

Relocation  
Area is allowed to leave such area on **Oct. 22**

and, subject to the terms of the regulations  
of the War Relocation Authority relating to the issuance of leave for departure from a relocation area and subject to any special conditions or restrictions set forth on the reverse side hereof, to enjoy leave of indefinite duration. The holder's first destination is **Chicago, Illinois**

**10877** *David L. Taylor*  
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*James Yutaka Takigawa*

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Chicago, Illinois

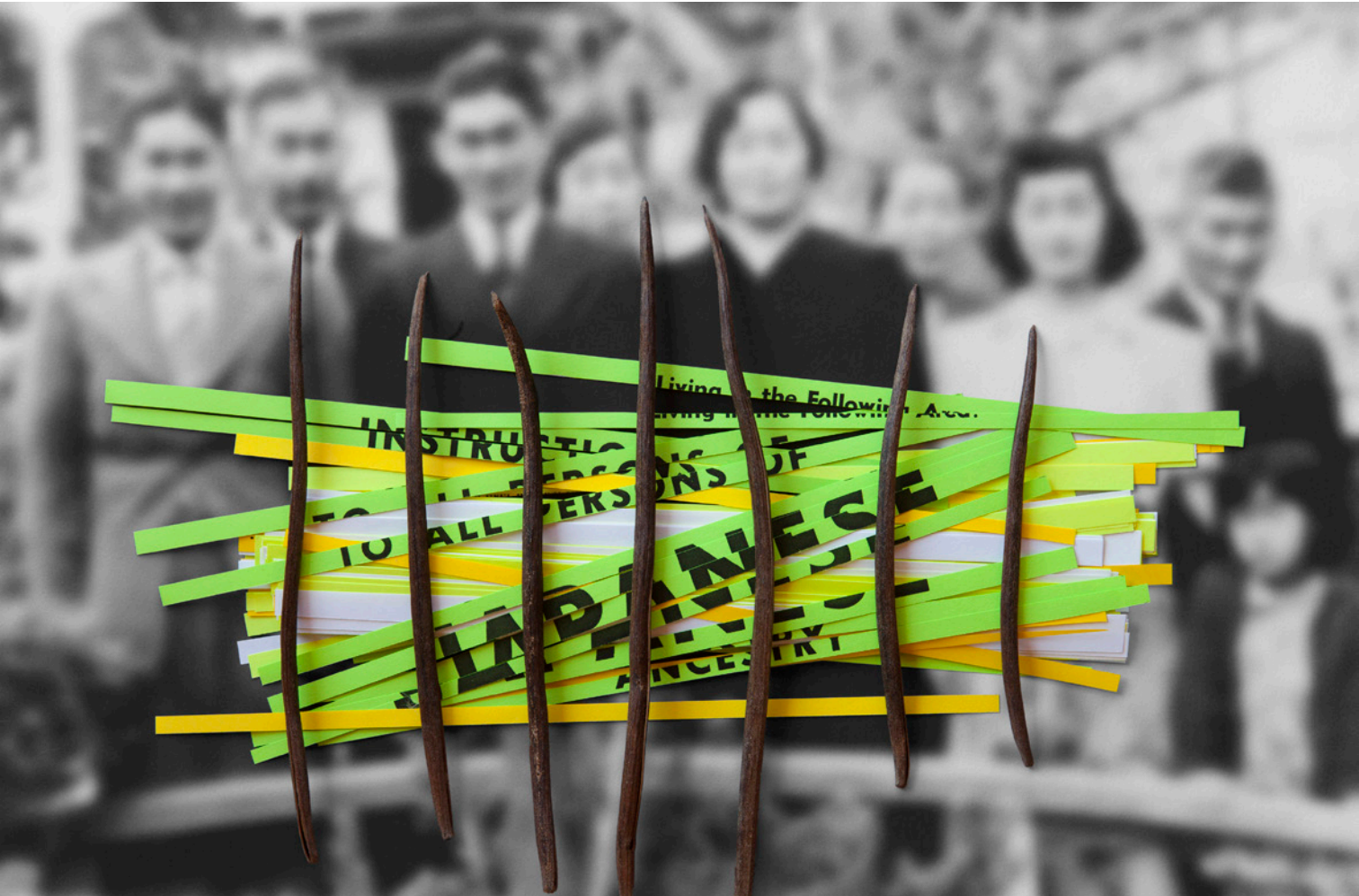
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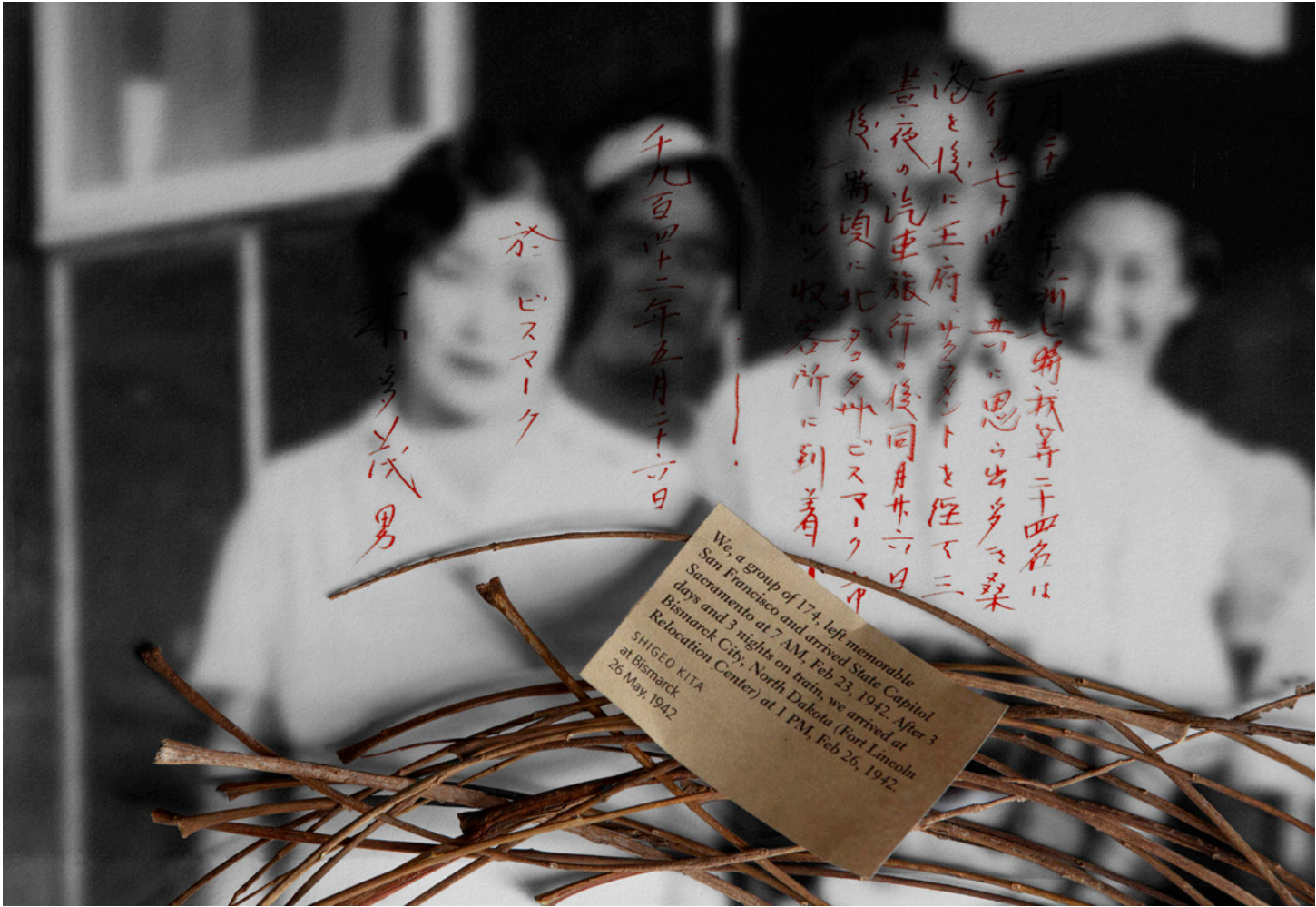
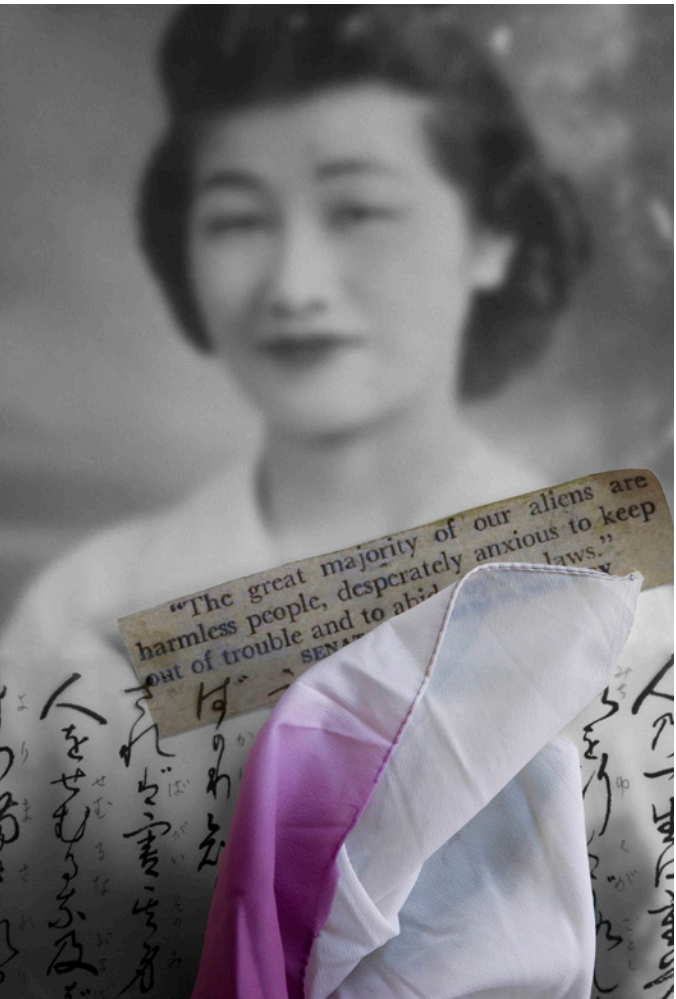














# ELISA MILLER

THE OTHER

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

UNITED KINGDOM







# ELISA MILLER

## THE OTHER

elisamillerstudio.com  
UNITED KINGDOM

The Other poses questions of identity and invites us to consider the limited possibilities of expressing one’s true self. Limitations that we can feel due to society, our domestic situation, or even us. The modern world is still a difficult place for women, alas.

Taking inspiration from the famous quote of French author Jean-Paul Sartre “Hell is other people”, these staged photos explore our self-limiting beliefs and our desire to fit in, and the gap between our true selves and what we are expected to be. I invite us to imagine what it might feel like if we were able to express freely without fear of judgment or condemnation, to look beyond the boundaries we’ve set for ourselves and have the courage to become who we really are. What if hell isn’t actually other people - but the things we do to ourselves?

This body of work is organised into different series or chapters where I explore various aspects of the feminine psyche through my female perspective. My work is both engaged and feminist, intended to prompt the viewer to reflect on how our patriarchal society has deeply influenced and restricted women’s roles in modern society.

I believe that photographs taken by women of women can serve as a tool to challenge perceptions and contribute to a broader understanding of our society and our psychology.

### Alarm Call

“As with many days, Betty begins her day by cleaning the house. She takes a cigarette break and gets lost in her thoughts.”

Alarm Call started with the book by Betty Friedan “The feminine mystique” written in 1963, describing the assumptions that women would be fulfilled by their housework, marriage, sexual lives, and children. But as we know now, there is no “one size fits all” destiny for women, and Friedan wanted to prove that women were unsatisfied and could not voice their feelings. The busy phone line represents Betty’s inability to be heard by anyone. This is an alarm call. In this society built by men, she feels helpless and frustrated. The ending (the photograph called alarm call) could also be seen as a Mary Poppins-like escape, a flight away from reality where nothing else can be done. The despair of not being aligned with who she is and who she wants to be forces her to escape reality in order to bear it.

### Dolly’s Diner

The idea came with Amy Winehouse: she dreamt of owning a 1950s diner called Dolly’s Diner as a teenager. My character, Irene, has a somewhat inverted story. She came to Hollywood with dreams of success but ended up working as a waitress in a local diner. She soon realises that her past, demons, self-imposed limitations, and pain all come along for the ride. Before long, she finds herself trapped in a life she doesn’t want. The grass isn’t always greener on the other side. This is a reflection on the patterns that shape our lives. Like a letter to her younger self, she attempts to reclaim her shadow and overcome the patterns.

Dolly’s Diner also speaks out against the prevalence of sexual abuse, which is widely known in the film industry and many other spheres.

### Murder, My Sweet

Taking inspiration from the film noir of the 1940s, “Murder, My Sweet” explores the complex emotions of jealousy and insecurity. These emotions stem from deep-seated fears and negative self-perceptions.

Jealousy is an emotion that is linked with a lack of self-esteem. It is often driven by a feeling of inadequacy and fear of losing something in our lives, whether it be attention, affection, or love. Jealousy can be one of the ultimate forms of self-sabotage, as we see reality through our own distorted lens. In my story, my character Diana becomes her own worst enemy, pitted against an imaginary, more seductive, confident, and attractive woman: the one wearing an anklet. The films noir of the 1940s reflected the disillusionment felt in the country, particularly by soldiers returning home and women losing their jobs at the end of the war. In parallel, this story also deals with the fear of losing something that is very precious to us.

Elisa Miller is an award-winning French photographer who is based in London. She tells visual stories using a vintage and colorful aesthetic to explore questions of identity, self-perception, and the representation of women. Self-taught, Miller began experimenting with photography after moving to London in 2017.

Her work delves into the impact of societal pressure on women and the images that lie beneath the surface, using light, color, and elaborate settings to explore the female psyche through a cinematic lens.

Awarded “Fine art photographer of the year” at the Px3 in 2022 and “People Photographer of the Year” at the prestigious International Photography Awards in 2021, she also received several other international recognitions in the past three years. Her work has been published in magazines in the USA, UK, France and Australia, and shown at collective exhibitions in London, Paris, Budapest and Tawaian.



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# NADIDE GOKSUN

MY FATHER'S TOYS

nadidegoksun.com

TURKEY







# NADIDE GOKSUN

## MY FATHER’S TOYS

nadidegoksun.com  
TURKEY

As an artist, I am inspired by the memories and objects that connect me to my past. “My Father’s Toys” is a deeply personal project that explores the cherished wind-up toys from my father’s collection that played such a significant role in my childhood.

As a little girl, I was captivated by the intricate details and whimsical movements of these toys. However, they were always just out of reach, as my grandmother carefully guarded them while my sister and I watched in awe. These toys represented a world of magic and imagination, and I longed to touch them and bring them to life.

Years later, after my father passed away, I became the keeper of this enchanted collection. Through my photographs, I seek to capture the nostalgia and wonder of these beloved toys, and to honor my father’s memory by exhibiting their images.

In my images, I aim to evoke a sense of longing and unfulfilled desire - the feeling that some experiences and connections can never be fully realized. Yet, at the same time, I celebrate the enduring power of these objects to evoke joy and wonder, and the timeless beauty of childhood imagination.

Ultimately, “My Father’s Toys” explores themes of love, loss, and the power of memory to transcend time and space. I hope that my images will transport viewers back to their own childhoods, and inspire them to embrace the magic and wonder of the world around us, just as my father’s toys did for me-

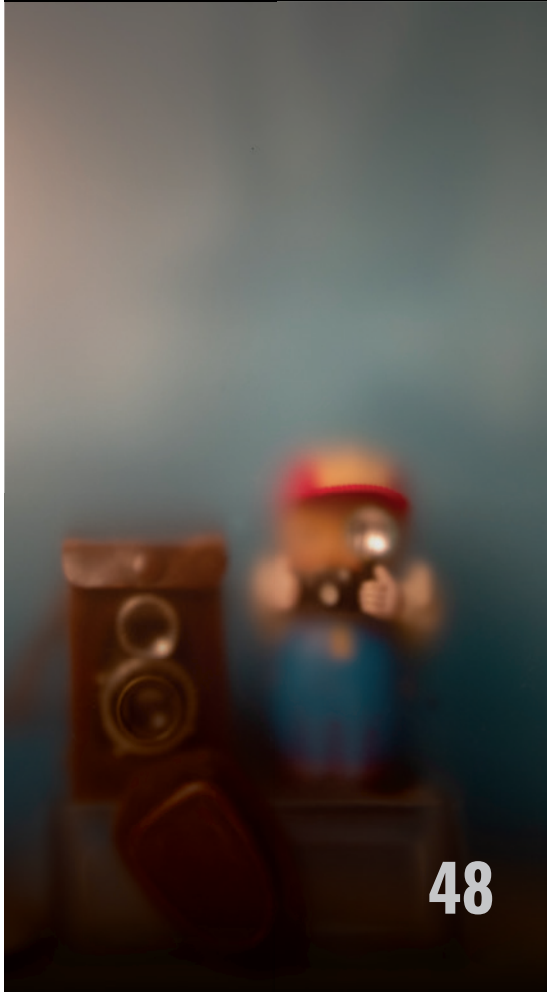
Nadide Goksun (b. 1967) is a Turkish/American artist working primarily with photography and ceramics. She is a graduate of the Bogazici University in Istanbul, the Sungshin Women’s University in Seoul and participates on the ICP Continuing Education Program in New York.

Goksun’s work has been exhibited in several group exhibitions including Foley Gallery’s Exhibition Lab in NYC, Photo Review’s 36th Annual International Photography Competition, Head On Photo Festival, Sydney-Australia, Julia Margaret Cameron Awards, Barcelona-Spain, Lens Culture’s 250 New Examples of the 21st Century Street Photography among others.

Her first solo show “Swimmers” has been exhibited in Bondi Beach, Sydney on the Head On Photo Festival in 2021. Her artwork has been reproduced in The New York Times, PDN (Photo District News), ArtAscent International Art and Literature Journal, Pastiche Magazine and All About Photo Magazine publication. She currently lives and works in New York State



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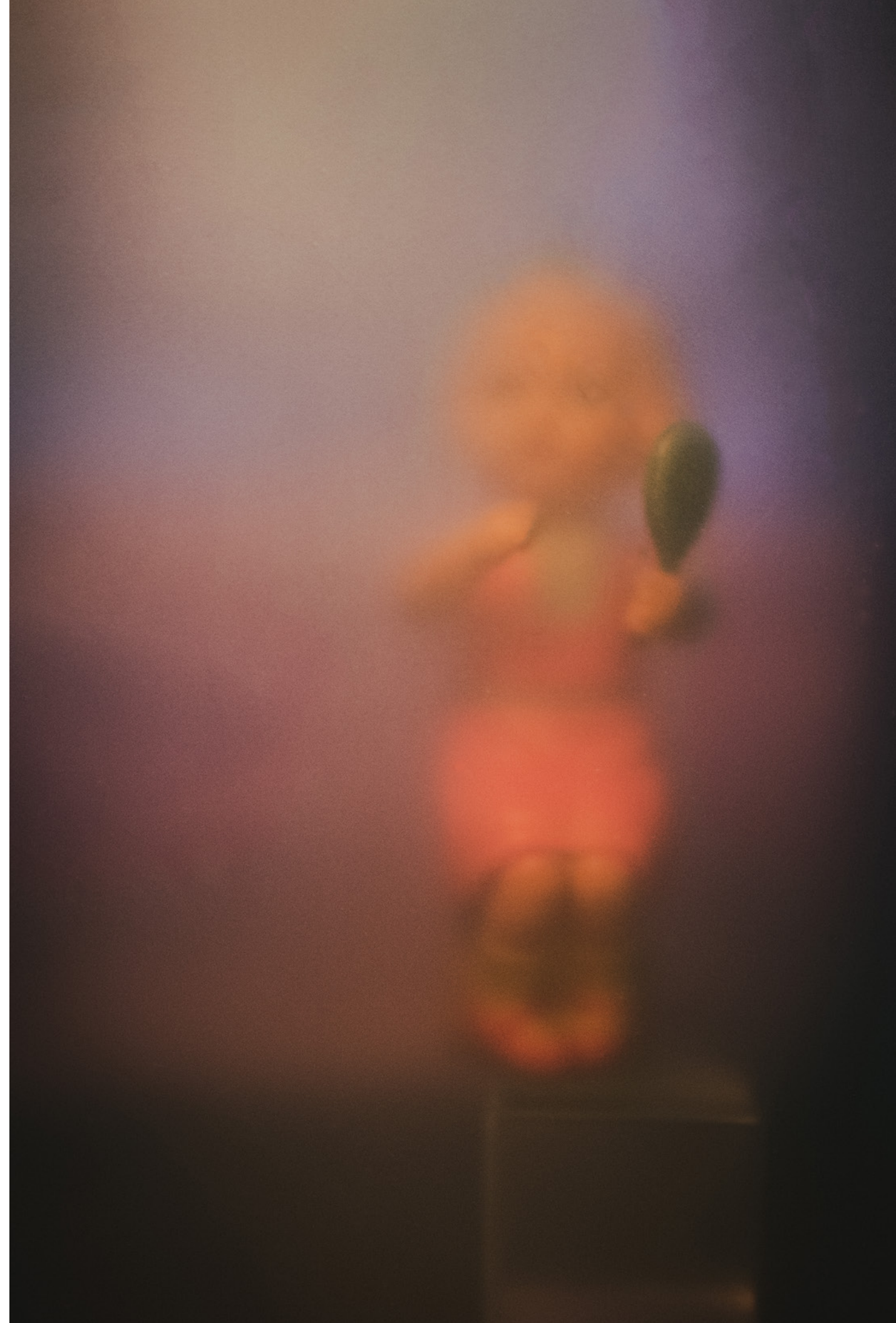


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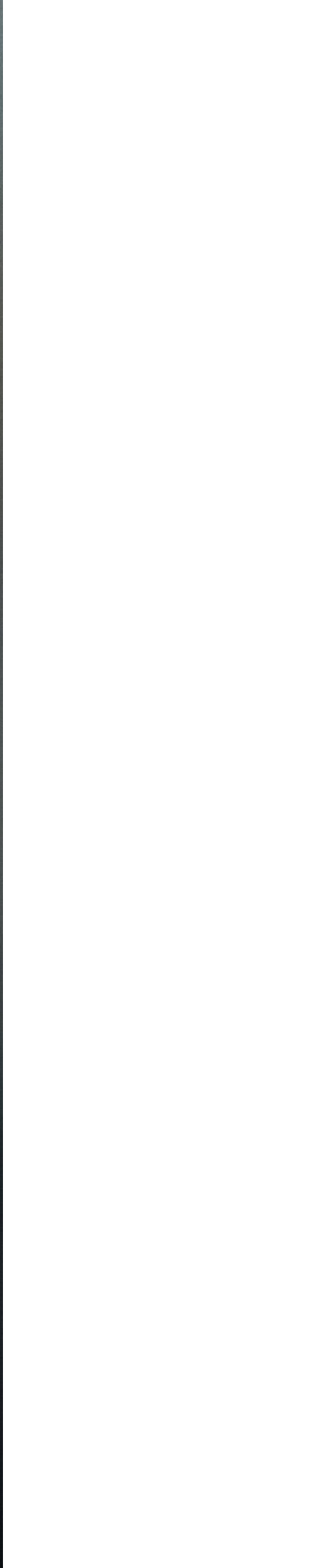




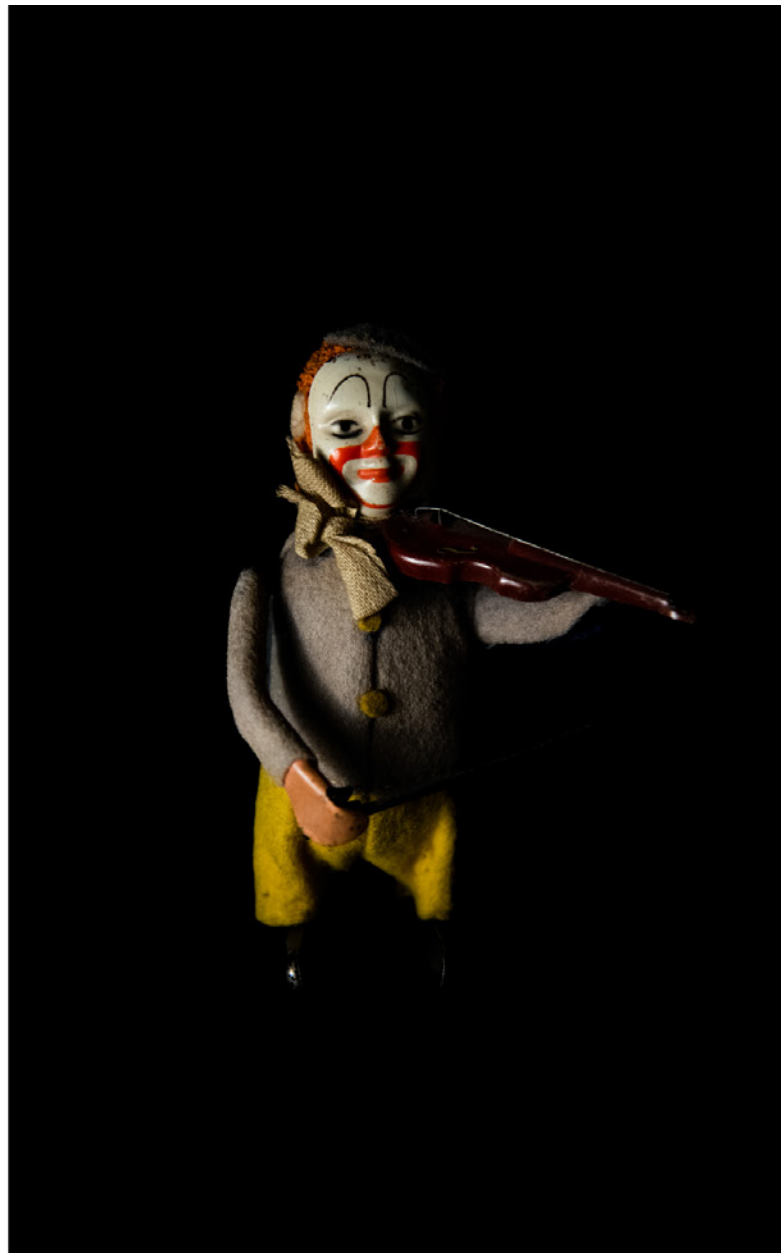




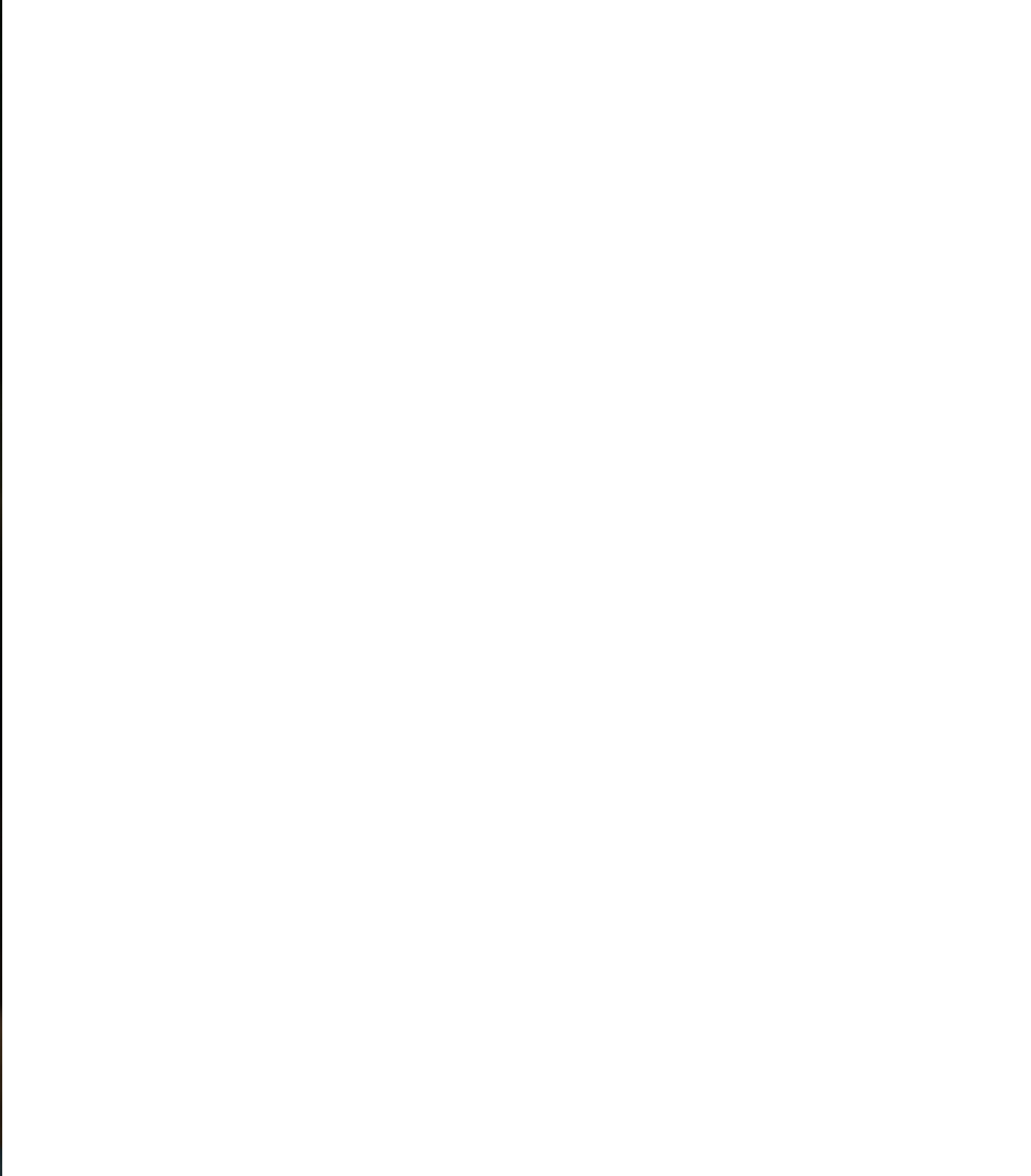














# AMADEUSZ SWIERK

THE MIRACLE DISTRICT

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

POLAND







# AMADEUSZ SWIERK

## THE MIRACLE DISTRICT

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POLAND

Thieves with hearts of gold. Ex-cons with souls full of artistry and music. Families trying to live a normal life. In an average small Polish town from behind the curtain, welcome to the Miracle District, where the poverty mingles with pride painting a picture full of bitter charm.

I discovered Zakaczawie by coincidence. Gray, neglected tenement buildings full of people, high unemployment and crime rates, poverty. But there is something unique about this place and it is its legend. Such a social melting pot developed tough people with extraordinary biographies, and their community twenty years ago gave inspiration for a famous theatre play - „Ballad of Zakaczawie”. Despite bad stereotypes and grim appearances, it’s thriving social life quickly drawn me in. I started to discover these people, by simply approaching them without prejudices, trying to understand them as fully as possible.

Zakaczawie (eng. za-catch-a-vie; the name comes from the little river Kaczawa) is a district of Legnica, a hundred-thousand people city in southwestern Poland, some 100 kilometres from the German border

It should have been unremarkable, but after World War II it had the dubious pleasure of stationing some 60,000 Soviet soldiers, who dictated its life. During these difficult times, which ended very late in 1993, Zakaczawie became a refuge centre for Poles’ native life. Among the Polish families and strong Romani community relocated into the district by Communists, small businesses, cafes, pubs and cultural venues thrived, despite the dark shadow of the Soviet garrison.

When the Curtain fell and the Soviets finally went away, the town of Legnica finally breathed a sigh of relief. Zakaczawie district wasn’t especially lucky though - left out by dynamics of Polish capitalism, o and falling into disrepair. The “Miracle District” nickname of Zakaczawie gained a bitter and ironic edge, but generations of its citizens still retain a strong sense of community. Contemporary Zakaczawie is a living witness of the winds of change, the whims of history putting the social microcosm of its citizens to new tests.

Almost every city has at least one similar place, where people suffer from social and economic exclusion. This project aims to show that among the very visual poverty and dilapidation of rough neighbourhoods, there are humans – families, friends, lovers – trying to live their best

Amadeusz Świerk (born in 1995) is a documentary photographer based in Wrocław, Poland. Amadeusz strives to be an honest witness of the world. His work is often oriented on minorities – social, ethnic, religious and based on genuine experience of other human, his culture and society. Amadeusz tries to raise awareness about excluded, underrepresented environments, giving voice to people and topics who lack it, bygoing beyond appearances. He worked in Europe, Middle-East, Asia and Africa. Engineer by trade, photographer and east-oriented explorer by heart.

Interested in ethnicity and natural way of living, he has spent a couple of months following nomads in Asia and Africa. He works a lot locally - he made a long-term project about the informal subculture of people escaping civilization, grown around wooden hut in the Polish Karkonosze mountains. Currently, he is focusing mostly on social issues; (in) famous district in the small Polish town of Legnica, opioid addicts and Ukrainian war aftermaths







Youngsters hanging in front of a local soccer club spot. Zakaczawie is the origin of many Miedź Legnica ultras. The mural says “Adventure Seekers”.





On Corpus Christi day, a catholic procession led by altar boys is hiding from the rain in one of the tenement house gates. Faith is an important aspect of life for Zakaczawie citizens. On Christmas Day in 2013, a local parish allegedly experienced a miracle – during a mass, a holy host turned red.



Malwina with her son Jamal – district’s well known residents. They settled in an abandoned apartment, but got evicted some months later. They are still looking for a suitable place to live. Mixed families are a rare curiosity in Polish towns.



Grzegorz, a Zakaczawie native, plays in the garden with his son, Kuba. In the old days he was a professional thief. Later in life, he settled down and focused on the family, trying to gain more custody time with his sons from a past relationship.



Brothers Dawid and Adrian playing together with their friend, Kaspian. Most children spend their free time playing outside in the old fashioned way. Their families usually cannot afford expensive entertainment such as vacations or video games.





Staszek, a talented guitar player and an old thief who spent many years in various “nursing homes”, as he calls prisons. Nowadays, he is doing small handyman jobs for a living.





Young girls spending lazy time in the backyard of one of many dilapidated tenement houses of Zakaczawie.



The improvised puppy transport on Kartuska street.



Dawid and Marcel are playing cops and robbers in the abandoned building, which was the secret police station in the Communist era. Most of these kids' colleagues will eventually leave the country looking for a better life abroad. Others will either choose a criminal path, or do the opposite – pursue careers in uniformed services.



Kajtek is well known in Zakaczawie (and the rest of Legnica for that matter), mostly for his entertaining nature and helping poor children of the district, despite him having a lead role in Legnica's criminal underground of the 80's and 90's. He also spent many years in prison. Due to the cancer he has, the last 14 years he had to spend mostly at home.





Mike and his step brother Kuba playing video games in their family's apartment in Zakaczawie.





Some Zakaczawie citizens decorate their apartments with old trinkets to keep the memories alive.



Kajtek is visiting his colleagues during his first outing to the town in many years. He is hugging his blind friend Sławek, who he hasn't seen for a long time. The guys meet in a basement workshop, where they often have some drinks and play music.



Dawid, Jamal and Kewin playing on the backyard's carpet hanger. Jamal is probably the only black child in the whole district, however his friends do not pay attention... yet.





Old friends Basia, Krysia and Waldek lively gossiping in front of their tenement house.





In the 80's, Krzysztof served in the Polish contingent during the Afghan-Soviet war. One day, the deadly bullet hit and killed his friend, who was just half a meter away. The memories from Afghanistan still haunt him.





Both born and raised in Zakaczawie, Gosia and Grzegorz were involved with the district's criminal underworld. When they recall their past, there's more sentiment than shame. It was, after all, the time of their lives.



A black and white close-up portrait of a man with a beard and mustache, wearing a dark beanie. He is looking directly at the camera with a serious expression. The background is dark and out of focus.

# SANDRO MATARRELLI

OUTER DARK

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ITALY





SANDRO  
MATARRELLI  
OUTER DARK

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

Sandro Matarrelli was born in Switzerland on 8 June 1976 from Italian emigrated parents. He spent the first 10 years of his childhood in Switzerland. Back in Italy, the difficulty of having to overcome the trauma of a new life leads him to develop a certain innate propensity for everything related to art and creativity. However, he continued his studies following another great passion of his, technology, graduating as a computer expert. After that, having to carry out his compulsory military service, he decides to enlist as a volunteer in the Italian Army, a choice which then became a life given that he continues to serve as a non-commissioned officer in the Italian Army to this day. His work has taken him to the main theaters of war over the last 30 years, bringing together and understanding, among other things, people, cultures and realities that have enriched his personal experiences.

Although he had always been fascinated by the world of images, the encounter with actual photography is recent. In the summer of 2019 he decides to enter the world of photography with personal studies and then enroll in a basic course.

From there he never stopped, first following an advanced course and then completing his studies with a professional course. The passion and desire to explore the world of photography push him to constant updates through various courses and workshops, which have shaped his natural propensity towards the world of Street Photography. In 2022 he joined the Magazzino 120 and Collettivo 42 photography groups of Viterbo (Italy) which push him to the new challenge towards a search for authorial photography.

“Outer Dark” is summed up in Mark Twain’s phrase that says “Everyone is a moon, and has a dark side which never shows to anybody”.

This project is an intimate journey, a journey that requires a certain courage because looking inside is never easy. The search for a balance between light and dark, between tension and peace in a silence that is noise deafening. Along the road of life the mind gets lost in illusions pareidolytics and then rediscover herself more lucid and aware than ever. Sometimes the darkness we have inside surrounds us, knowing how to manage certain states mood can become an opportunity for growth, transformation and lighting.

Darkness is not necessarily negative or positive. Depends how you live it and what you do with it. It can be a challenge or an opportunity, a pain or a joy. The important thing is not to be afraid of it but to face it with awareness and courage.



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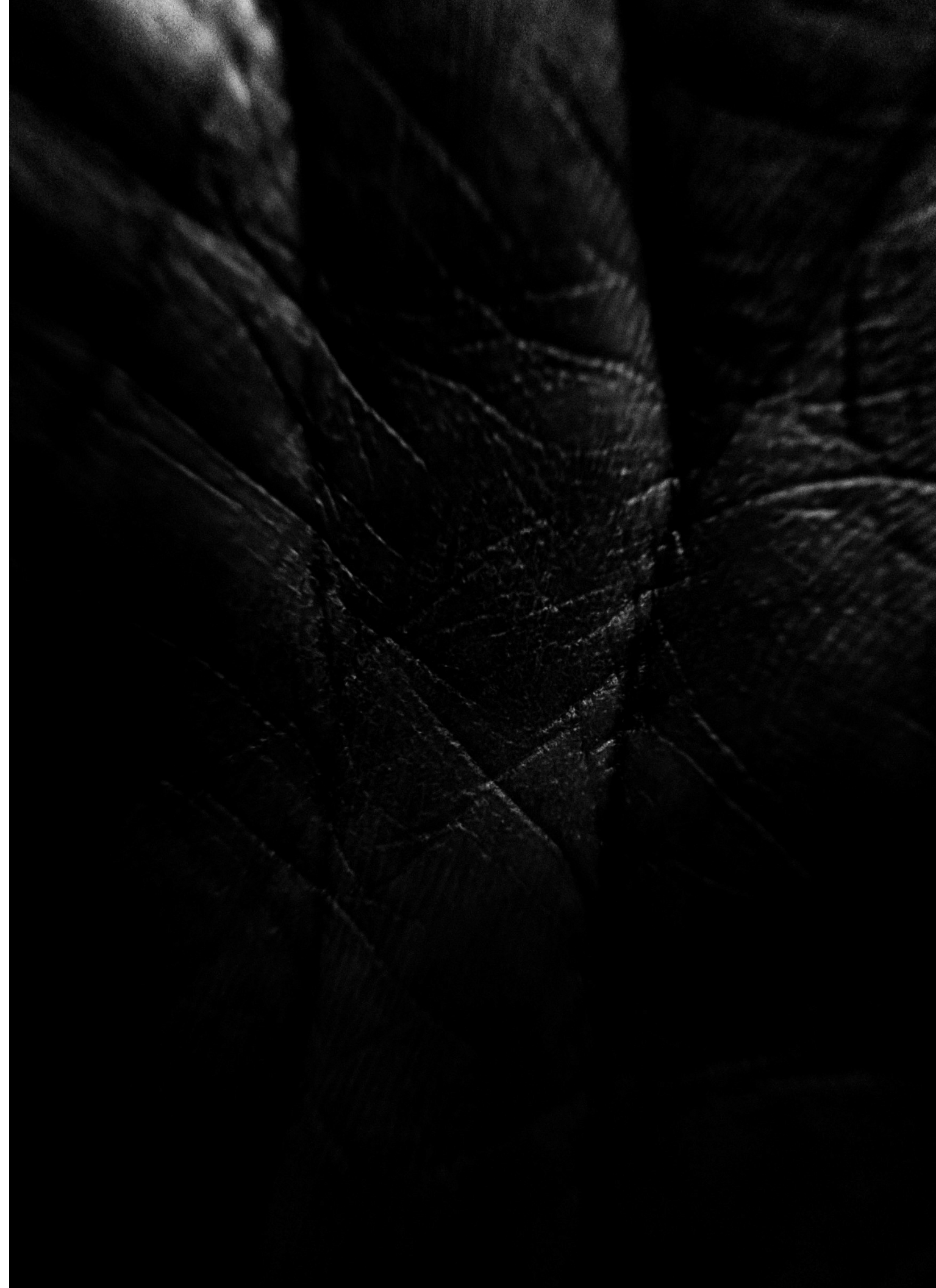


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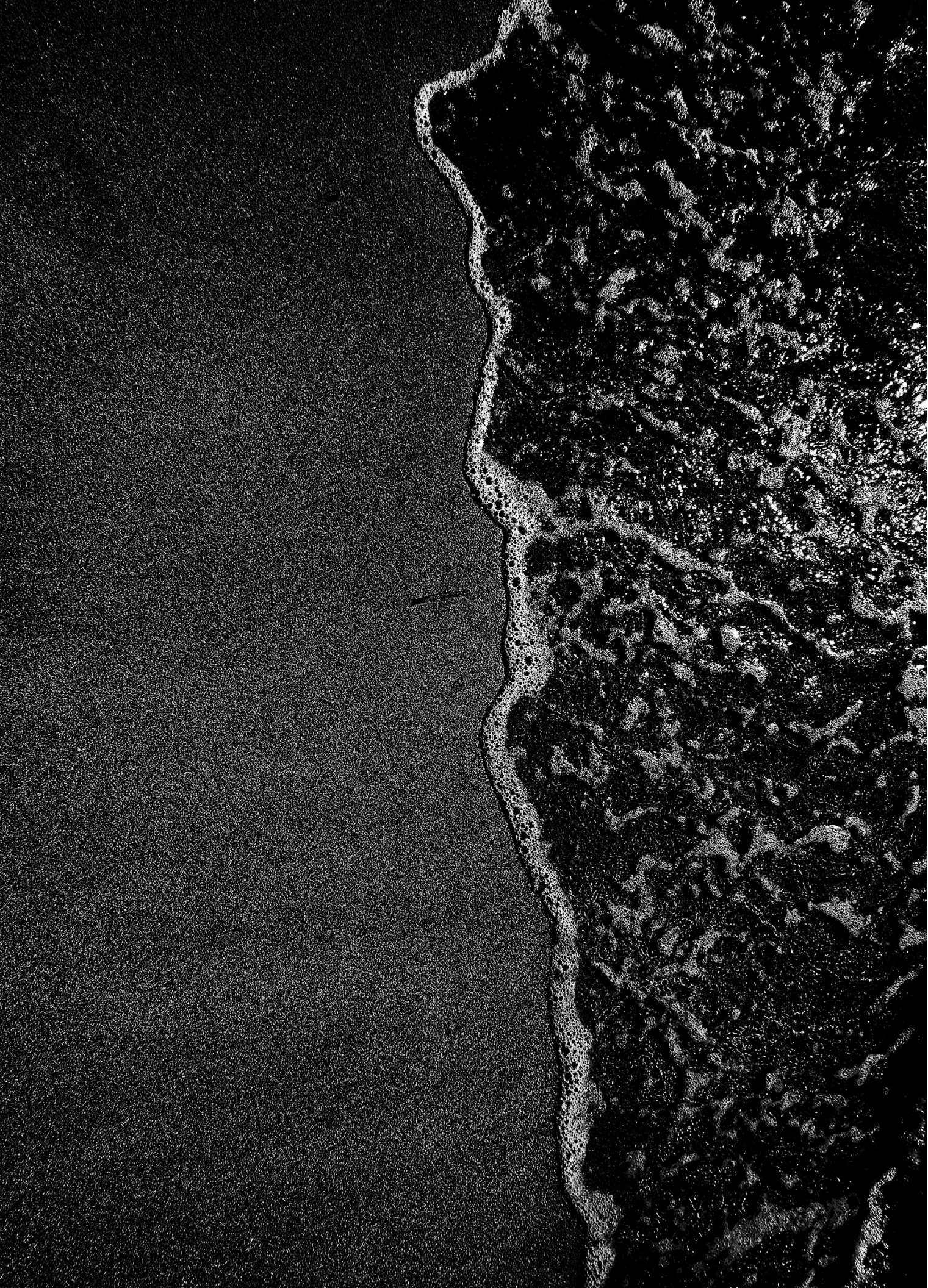












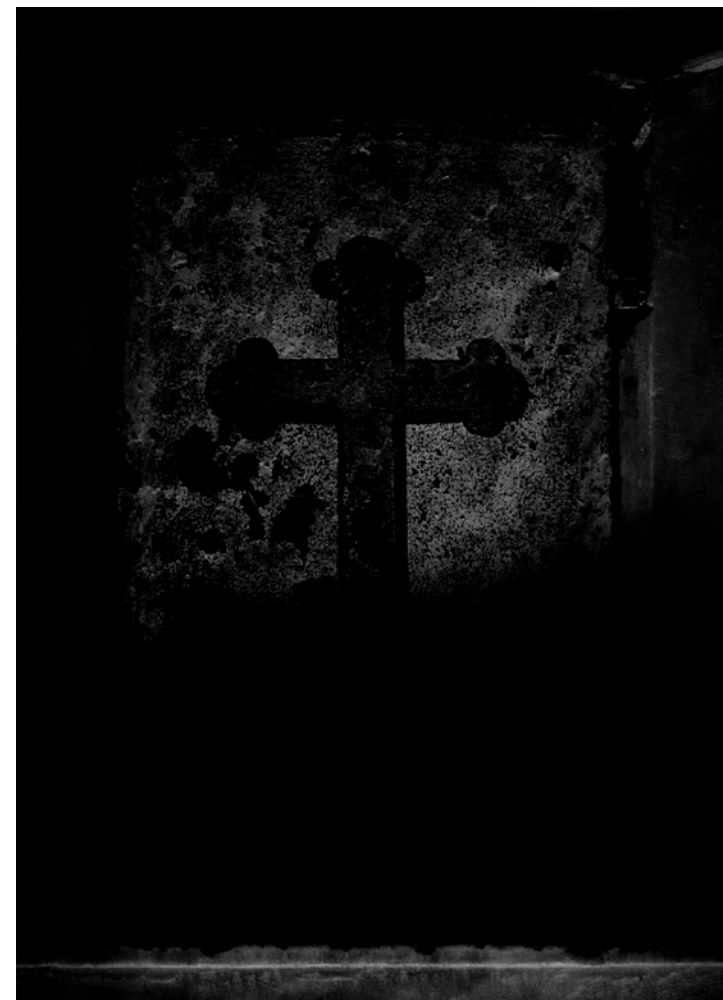














AMADEUSZ SWIEK ELISA MILLER SANDRO MATARRELLI  
LIZ LONG JERRY TAKIGAWA NADIDE GOKSUN  
MATARRELLI LIZ LONG JERRY TAKIGAWA AM  
SWIEK ELISA MILLER SANDRO MATARRELLI LI  
RY TAKIGAWA AMADEUSZ SWIEK ELISA MILLER  
E GOKSUN NADIDE GOKSUN SANDRO MATARR  
LONG JERRY TAKIGAWA AMADEUSZ SWIEK ELIS  
R NADIDE GOKSUN SANDRO MATARRELLI AM  
SWIEK ELISA MILLER NADIDE GOKSUN LIZ LON  
TAKIGAWA AMADEUSZ SWIEK ELISA MILLER



