

# dodho

**MICHAEL SEIF**  
WATER SPIRITS

**AUGUST LANGHOUT**  
SUNKEN BEAUTY

**KP MADHAVAN**  
A LIFE LESS ORDINARY

**JULIE DERBYSHIRE**  
ALL WE FIND, ALL WE LEAVE BEHIND

**ANDREJ VERZOLA**  
THE SORROWS OF THIS FIELD ARE YOURS

DODHO MAGAZINE



JUNE 2025

**33** **ISSUE**

COVER BY PAUL KROH





**@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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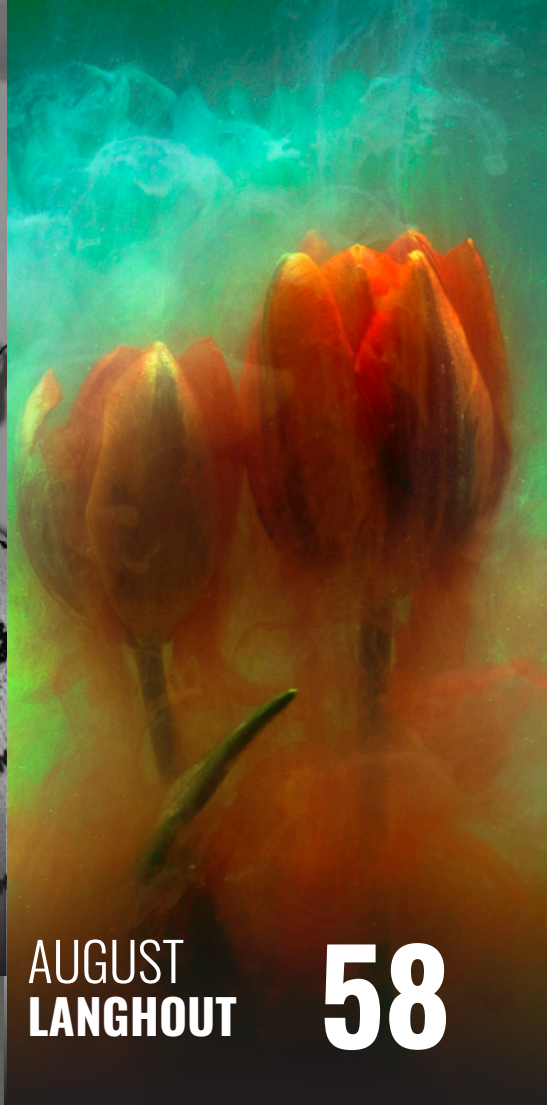
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# 33<sup>rd</sup> ANNUAL

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# PAUL KROH

krohenzo.com  
NETHERLANDS



Paul Kroh (1972, Netherlands) is a self-taught photographer specializing in fine art and art nude photography. His work is known for its stillness, simplicity, and deep respect for the human form. Through his images, he explores the balance between aesthetics and emotion, between vulnerability and strength.

Remarkably, Paul only picked up his first camera in 2019. Entering the world of photography later in life, he quickly immersed himself in the craft. Through dedicated self-study, hands-on experimentation, and an intuitive sense of light and composition, he developed a distinctive and recognizable artistic voice in a short amount of time.

His photographic style is intimate, minimalist, and quietly expressive. Working closely and respectfully with his models, Paul approaches the human body as a landscape of story, beauty, and presence. His images are an invitation to reflect – not just on the subject, but on the act of looking itself.

In 2024, Paul gained international recognition by winning 3rd place in the Art Nude category at the International Photography Awards (IPA). His work has also been selected and published by the prestigious Dodho Magazine and exhibited through BBA Gallery (Berlin), earning him praise in the contemporary fine art scene.

His first major solo exhibition, planned for 2023, was canceled due to societal pressure – a telling sign of the ongoing tensions around nudity in public art. Undeterred, Paul continued his work with conviction. From November 22 to December 21, 2025, his photography will be featured in a large-scale solo exhibition at the ECI Cultuurfabriek in Roermond, showcasing over 120 works that reflect his vision, growth, and artistic integrity.

Paul Kroh does not create to convince, but to invite. His images are quiet provocations – calling for attention, contemplation, and a deeper encounter with form, humanity, and the stillness in between. Photography is about the emotion you feel and not about the perfect picture....





# MICHAEL SEIF

WATER SPIRITS

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

USA





MICHAEL  
SEIF  
WATER SPIRITS

michaelseifphotos.com  
USA

Michael Seif’s first attempt at photographing the nude began in 1969, as a result of a workshop with Lisette Model at the New School in New York City. When Ms. Model saw a photograph Seif had made of a friend’s feet, she said “Flesh. You should be doing flesh.” Excited by the encouragement of the great photographer, Seif set up a small studio to photograph the nude, but when he compared those first nude photographs with the photographs of Edward Weston and Ruth Bernhard he didn’t feel he was contributing anything new with his own photographs, so moved on in different directions with his photography.

More than 30 years after that first attempt, Seif was swimming in an abandoned quarry where everyone swam and sunbathed nude. Set deep in the woods, the quarry is flooded with water darkened by leaf tannins. The bodies of swimmers and sunbathers are highlighted by the sunlight, accented by the darkness of the water, and stand in contrast to the various textures of granite. The setting and the people presented beautiful images that brought back the words of Lisette Model, and Seif once again began photographing “flesh.”

Photographing down through the water’s surface softened outlines, elongated limbs, distorted torsos, created ambiguities - is the model floating, flying, or falling? How far down does that dark water descend?

Fortunately for Seif, in 2002, Elaine Crossman opened her Vinalhaven, Maine New Era Gallery. She liked Seif’s early work, encouraged him, and helped him with his photography project. For more than two decades, Crossman has been a tremendous support.

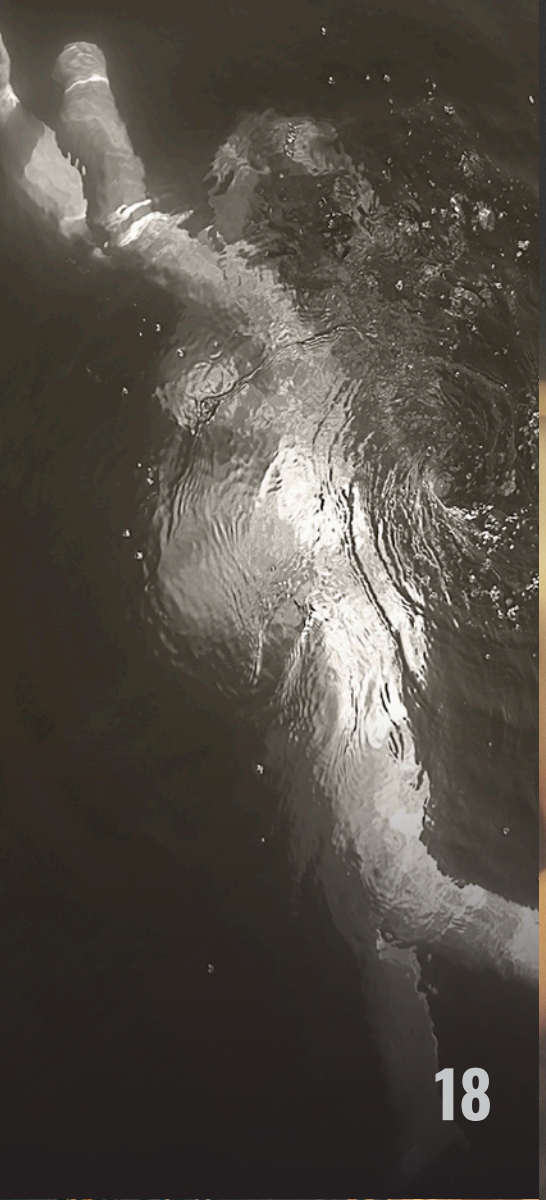
Since he began photographing the figure in nature, Seif has been fortunate to work with a number of people who are comfortable in their own skins, who project that feeling of comfort, and who have made him feel privileged to photograph them in beautiful natural settings.

These models have been decades-long partners in what Seif sees as very much a collaborative effort. “It’s impossible to communicate while taking the photographs,” Seif says, “so first we discuss the objective for each session. Then it is up to the models to be as creative as possible as the water separates me from them.” All models bringing their own ideas, their own experiences, and their joy in being alive and at home within their own bodies.

Seif learned photography in lectures, workshops, critiques, with Larry Fink, Lisette Model, Karin Rosenthal, Ernst Haas, and many others. He also studied photographs themselves – and took courses at the School of the Museum of Fine Arts in Boston and the New School in NYC. His photographs appear regularly in the New Era Gallery in Vinalhaven, Maine, which represents him.

Over the years, Seif’s photos appeared several times in Dodho. Once was the October 2017 issue with The Most Popular Photographers Published in Dodho Magazine. His photo essay was entitled “60s NYC.”

Michael Seif has self-published two photography books, both available on Amazon: Water Spirits and 60s New York City.



































# ANDREJ VERZOLA

THE SORROWS OF THIS FIELD  
ARE YOURS  
GEORGIA





ANDREJ  
VERZOLA  
THE SORROWS OF THIS FIELD  
ARE YOURS

GEORGIA

After Russia invaded Ukraine I moved from Poland to Georgia: one more country that had experienced an invasion by Russia in 2008. Given the circumstances of the past three years, Russian imperialism and aggression toward its neighbors have become deeply personal issues for me. While living in Georgia, I have met many people affected by the Russian invasion. This experience has driven me to explore the topic of the currently occupied Georgian territories and the realities of life of those living right next to them.

In 2008, Russia invaded Georgia and occupied two of its regions. One of these regions is known as South Ossetia. The line of contact between Georgia and South Ossetia stretches around four hundred kilometers, with over ten thousand people living in its immediate vicinity on the Georgian-controlled side. The population of this so-called “Zone of Fear” mostly consists of farmers living in small, semi-abandoned villages. After the war, many residents of these lands left, but some chose to stay as they felt deeply connected to their lands. Those living near the line of occupation suffer from systematic expansion carried out by the Russian military authorities.

Quite often the territories taken away by Russian border troops are the most precious for the locals: their pastures, churches, and cemeteries. The goal of the occupants is to make the locals feel disconnected from their roots and intimidated. Since 2008, there have been around four thousand registered cases of illegal detention and imprisonment of Georgian citizens by Russian and South Ossetian authorities.

I spent nearly a year and a half traveling through regions adjacent to the line of occupation and talking to people for whom detentions by Russian border troops have become part of daily life. My project tells the stories of some of the individuals who were captured by Russian forces near the line of occupation and were subsequently held in detention centers and prisons in Tskhinvali. Some of my protagonists were arrested only once, others more than three times. For each of my subjects, life has been divided into “before” and “after” the arrest: a trip to a once-familiar pasture or a visit to the grave of a loved one could lead to a new detention and prison term. Some have lost their health due to brutal beatings, and a few have paid with their lives for crossing the line of occupation.

ABOUT

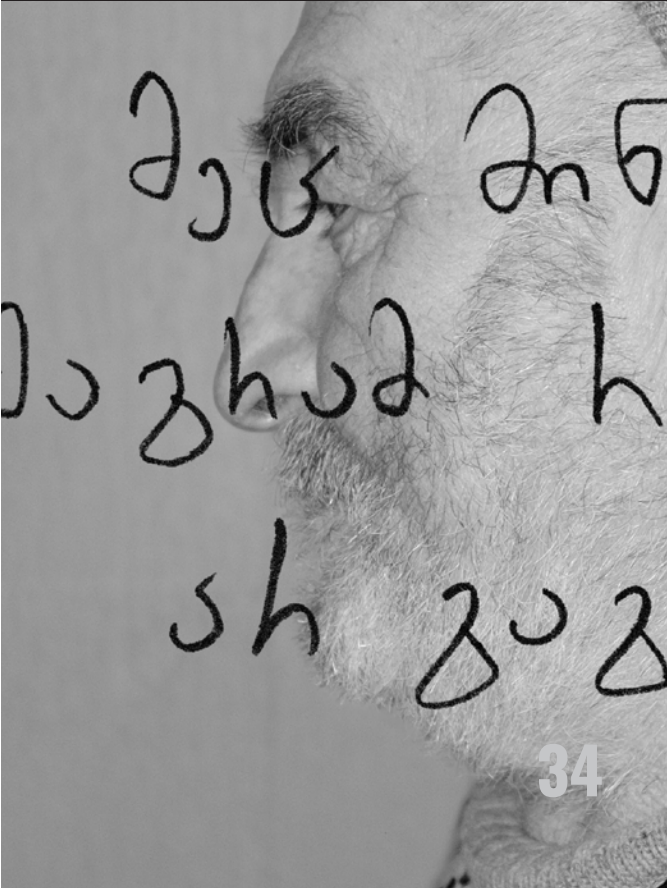
Andrej Verzola was born and raised in Saint Petersburg, Russia. After finishing high school, he moved to Poland to study cinematography at the Łódź Film School. Following his studies, he worked in commercial and music video productions before transitioning to text-based media. He currently divides his time between Tbilisi, Georgia, and Berlin, Germany, where he focuses on several long-term photographic projects, primarily exploring Russian imperialism and the legacy of the USSR in post-Soviet states.



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Երբ չգտնեմք համար չենք  
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# JULIE DERBYSHIRE

ALL WE FIND, ALL WE LEAVE BEHIND

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

UNITED KINGDOM







# JULIE DERBYSHIRE

PORTRAITS

[juliederbyshire.com](http://juliederbyshire.com)  
UNITED KINGDOM

This project was made during a recent artist residency at Pouch Cove Foundation in remote Newfoundland, Canada. Using a makeshift still life table covered with a paper tablecloth in the live/work space that became my home during my stay, I created still life compositions using objects I found in the studio, food items and whatever foliage I could forage each day in the rough wasteland directly outside the building. The still life genre holds a fascination for me, I have always reflected on the stories that objects hold.

Each day of the residency, I enjoyed making simple compositions referencing the symbolism of early vanitas paintings, a reminder to the viewer of the fragility and transience of life. Placing found objects in conversation with each other and shooting subject to the vagaries of the ever-changing natural light in this remote coastal area, I put together a series of quiet tableaux.

‘All We Find, All We Leave Behind’ focusses on the layering of history of a place, both in its original life as a school with shelves bulging with old books and more recently as a temporary home to the many artists who inhabited the space before me to make their own artistic work.

The studio resonated with the traces of all those people whom I would never meet (dusty leafed through books, paint on pots, sea shells and pebbles collected by the coast nearby) and told a story of past and present. I too left behind my own objects for the next artist to find.

## ABOUT

Julie Derbyshire, born UK, living and working in London; studied MA Photography (Distinction) at London College of Communication (University of the Arts London) (2016-2017); BA Photography (First Class) at University of Westminster (2011-2015). Solo exhibition: ‘Possession’ at One Paved Court, Richmond (2019); selected group exhibitions include: Women in Art, ECAD Gallery at Cromwell Place, London (2023); Photo London with ECAD Gallery (2022); 6th Biennial of Fine Art & Documentary Photography at Gallery FotoNostrum, Barcelona (2021); ‘Circle’ with Pollen Collective at Gallery at 44 Great Russell Street, London (2021); 14th Julia Margaret Cameron Awards at Gallery FotoNostrum, Barcelona (2020); Tokyo International Foto Awards at ICA Gallery, Tokyo (2018); Arte Laguna Prize Finalists Exhibition at Arsenale, Venice (2016). Recent awards include: 20th Julia Margaret Cameron Awards, Honourable Mention (2023); PX3 Prix de la Photographie, Honourable Mention (2021); 16th Julia Margaret Cameron Awards, Runner-up (2021); Travers Smith Art Awards (2021); Photofusion Prize (2017). Residency: Pouch Cove Foundation Artist Residency Program, Newfoundland Canada (2022 and 2024).



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# AUGUST LANGHOUT

SUNKEN BEAUTY

[augustlanghout.nl](http://augustlanghout.nl)

NETHERLANDS







# AUGUST LANGHOUT

SUNKEN BEAUTY

[augustlanghout.nl](http://augustlanghout.nl)  
NETHERLANDS

**Where beauty dissolves and memory lingers — a visual meditation on transformation and release.**

A flower opens in silence. Submerged in water, surrounded by pigment, smoke, and ice, it drifts like a memory slowly taking shape. What begins as vivid and familiar gradually dissolves. Edges blur, colors bleed, structures distort. In this stillness, the image detaches from reality.

Sunken Beauty is a visual journey through emergence, decay, and disappearance. The series invites slow looking. The flowers—at times clear, at times obscured—shift from tangible to abstract. Some images are layered through multiple exposures; others are built from frozen textures or flowing pigment. What begins as beauty becomes an unfolding process of transformation. Exploration is central to this work. I create intuitively yet deliberately—experimenting with movement, liquid, and light. My style is layered, both visually and conceptually. Structures emerge from organic reactions; colors blend into suggestive forms. Each piece holds traces of time, chance, and control.

As a viewer, you're invited to linger. Recognition fades into wonder. What exactly are you seeing? What remains visible, and what slips away? Rather than offering instant clarity, this series encourages drifting—getting lost, questioning, and sensing. It invites you to look again, and then again.

At times, birds appear—shadows of freedom. Sometimes the flower seems to break away entirely from its origin. In the end, only traces remain: color, form, texture. The flowers don't vanish; they transform—into light, into quiet, into a whisper of what once was.

Sunken Beauty is an ode to impermanence, but also to imagination. A reflection on how beauty lies not only in perfection, but in movement, in letting go, in forgetting—and in what continues to resonate, deep beneath the surface.

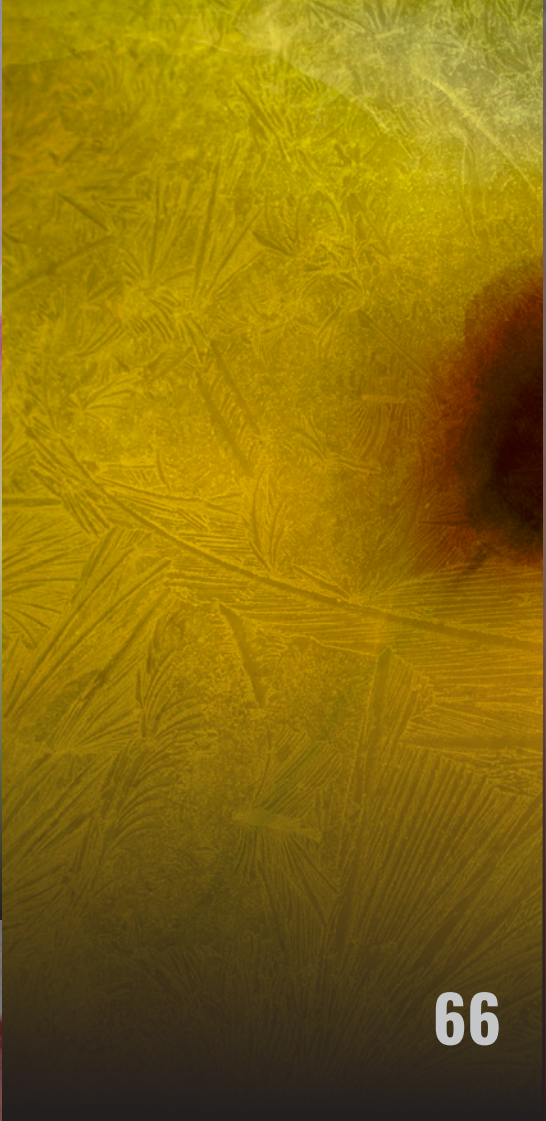
August Langhout (1961) is a self-taught Dutch photographer whose work explores the fragile tension between memory, atmosphere, and the natural world. With a background as a technical advisor, Langhout has developed his visual language over recent years through in-depth collaborations with renowned Dutch photographers at Fotofabryk in Leeuwarden. His intuitive, layered approach to visual storytelling blends technical precision with emotional depth.

Inspired by Impressionism and the ephemeral beauty of nature, Langhout often merges multiple images, textures, and tones—blending fragments of reality into emotionally charged memoryscapes. Through color, reflection, and abstraction, he transforms landscapes and still lifes into immersive, dreamlike environments. The final layer in this process is the use of fine art paper, which becomes a tactile surface between the image and the viewer—reinforcing the emotional resonance and visual depth of his work.

Langhout's style is defined by layered compositions and painterly aesthetics. By embracing chance, fluidity, and impermanence, he captures fleeting moments of light and transformation. His work invites quiet reflection: to pause, to look deeper, and to dwell in the subtle poetry of the in-between. Langhout's photography has received international recognition, including a Category Win at FineArt Photography Award 2025 (FAPA) , and awards from the EPA, IPA, ND Awards. His work has been featured in the Dutch photography journal Pf Magazine, and appeared in an online showcase by Dodho Magazine in April 2025.



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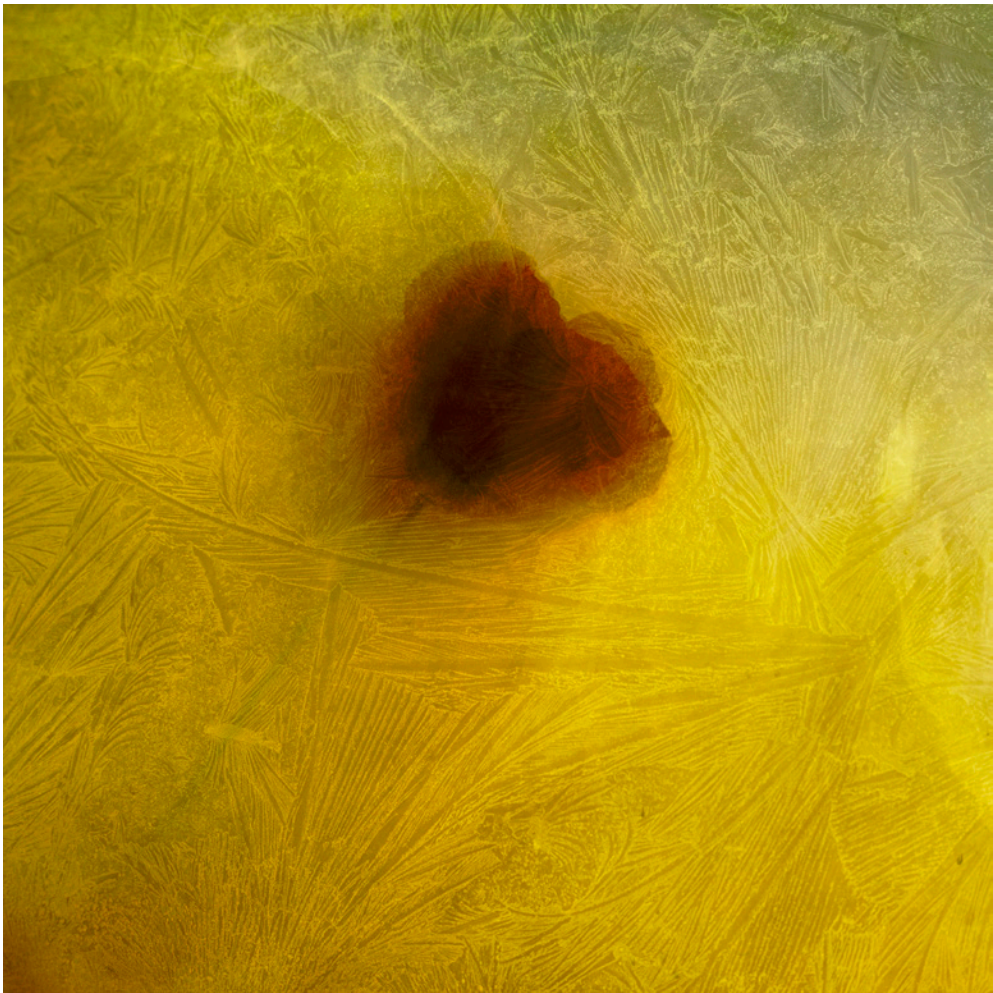
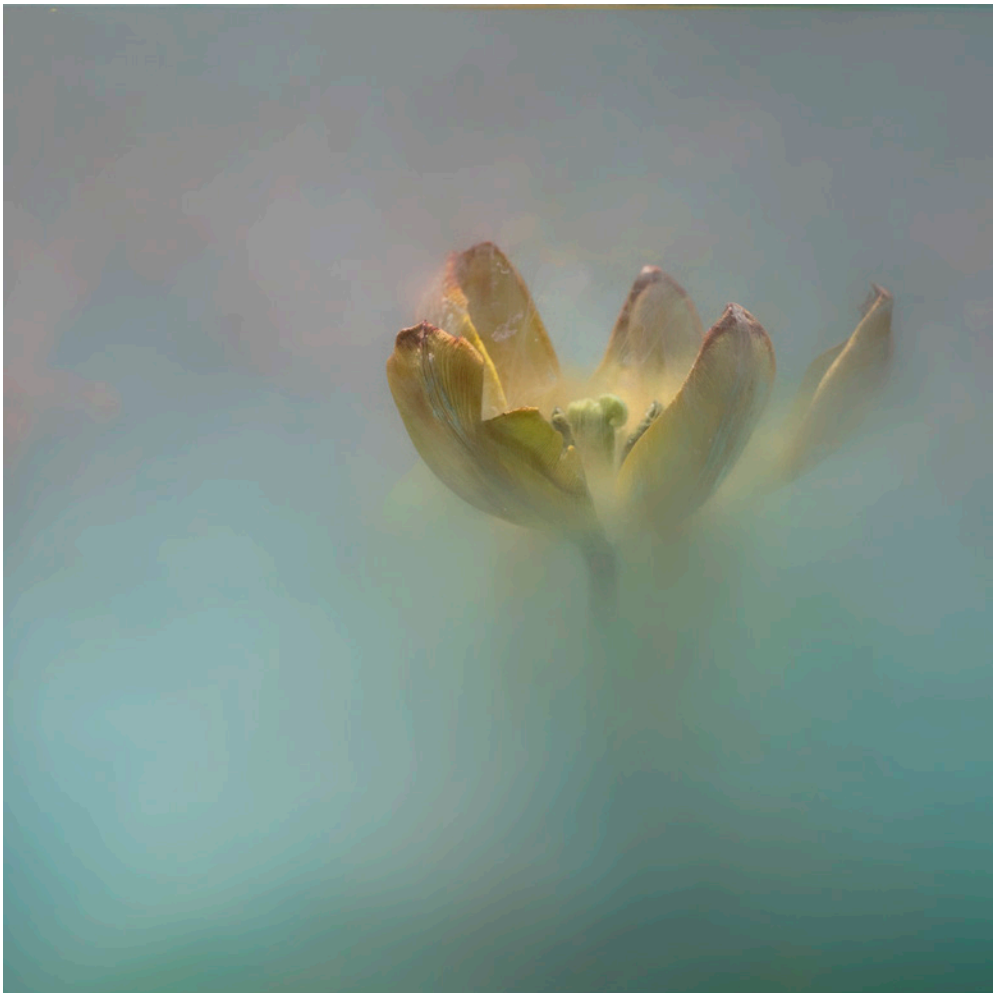












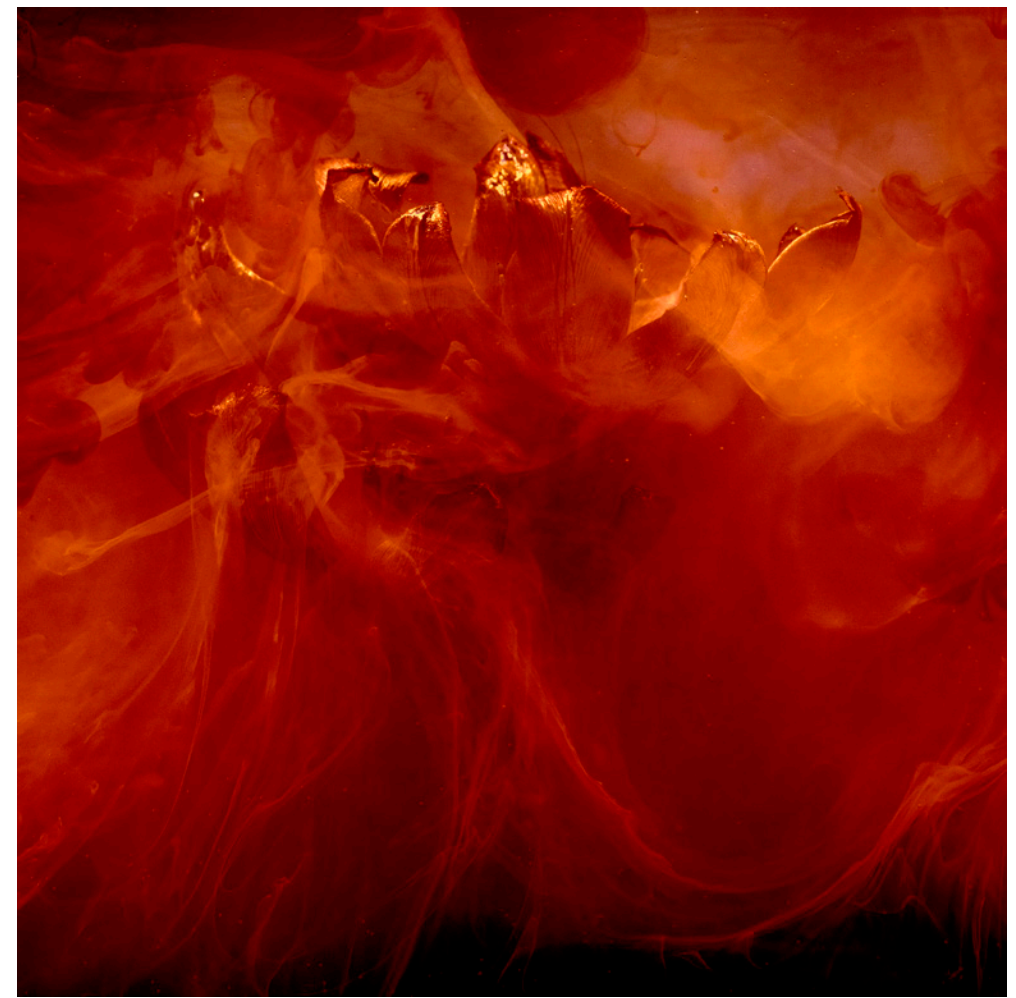














# KP MADHAVAN

A LIFE LESS ORDINARY

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

USA







KP  
MADHAVAN

A LIFE LESS ORDINARY

kpmphotos.com  
USA

A Life Less Ordinary is a year-long fine art photography odyssey across the American West, exploring the mythic interplay between solitude, transformation, and wild nature.

It is created in the style I call Cinematic Solitude—a visual approach that blends emotional atmosphere, scale, and storytelling to reflect the inner journey. From moonrises over Yosemite to stormlight along the Pacific, each image mirrors an interior passage as much as a geographic one.

This style centers the human spirit not as a conqueror of nature, but as one quietly shaped by it. These landscapes are not trophies; they are thresholds. Within them, I seek to honor the emotional resonance of solitude, the fleeting grace of light, and the quiet tension between impermanence and presence.

The series aspires to do more than document beauty—it aims to create modern visual myth. By infusing mood, atmosphere, and storytelling, I invite the viewer to step not just into place, but into feeling. And thus, my objective is to craft art that transcends location and becomes a lived experience.

ABOUT

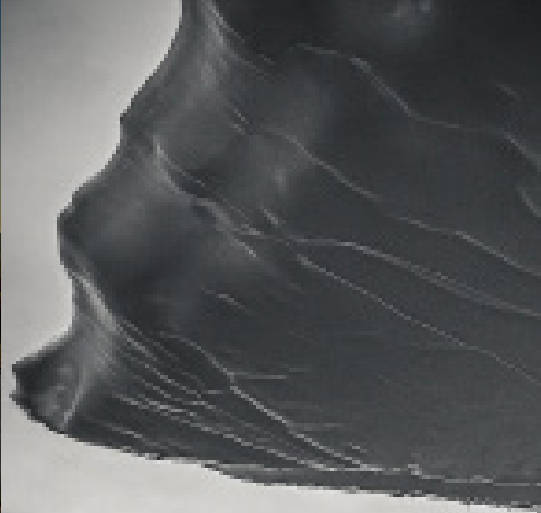
KP Madhavan is an award-winning fine art landscape photographer, adventurer, and storyteller whose work explores the emotional weight of solitude within epic natural environments. He blends atmosphere, scale, and introspection into a visual style he calls Cinematic Solitude—a fusion of melancholy, optimism, and mythic immersion.

His photography has been exhibited at SoHo Photo Gallery in New York (solo and group shows), as well as juried exhibitions at PhotoPlace Gallery in Vermont, USA. His images and essays have appeared in Landscape Photography Magazine, and he was recently recognized by the Fine Art Photography Awards and LensCulture Critics’ Choice.

Currently on a year-long journey across North America for his project A Life Less Ordinary, Madhavan seeks to elevate his work to elite artistic levels through competitions, gallery placements, and published features. With each image, he aims to evoke not only the awe of the land—but also the quiet power of the human spirit in communion with it.



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MADHAVAN JULIE DERBY  
ANGHOUT MICHAEL SEIF  
ERZOLA KP MADHAVAN  
UGUST LANGHOUT MICHAEL  
NDREJ VERZOLA KP MA  
SHIRE AUGUST LANGHOUT  
AUL KROH ANDREJ VER  
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