A woman with dark hair, wearing a red patterned shirt and a green apron, is eating spaghetti from a green bowl. She is holding a fork with spaghetti on it. The background is a green wall with the word 'dodho' written in large white letters. The woman is standing on a dirt ground. A small white bottle of 'ECO CRÈME LÈVE SUCRÉE' is on the ground near her feet.

TREVOR COLE
PASTORAL PEOPLES AND
PRACTICES

RALF DREIER
BY THE SEA

JOSEF BÜERGI
XINJIANG - THE WILD WEST
OF CHINA

RODRIGO LODI
A VERY UNPORTRAIT
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TRAJECTORIES

DODHO MAGAZINE



SEPTEMBER 2025

34 **ISSUE**

COVER BY SOPHIE COOL

DODHO MAGAZINE
www.dodho.com

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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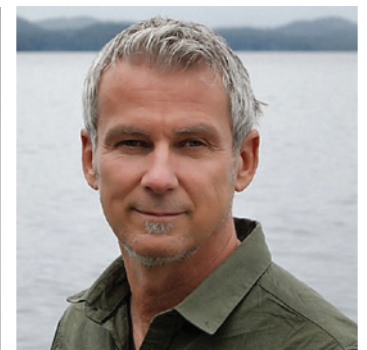
TREVOR **COLE**



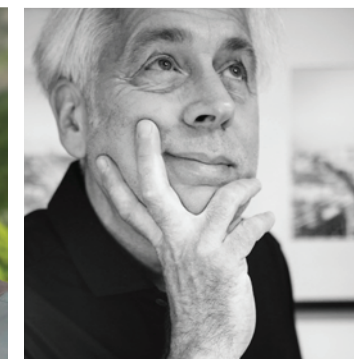
RALF **DREIER**



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SOPHIE **COOL**



SOPHIE COOL

curvephotographie.com

FRANCE

Sophie Cool was born in Paris in 1972. A midwife by profession, she also holds a diploma in Audiovisual Production and Image Techniques.

In 2011, she published *I Killed My Brother in My Mother's Womb*, a play that explores the possibility of existing in opposition to a binary society.

Today, she works as a photographer, focusing primarily on portraiture. Her work examines the human body and the boundaries that can—and perhaps should—be transgressed. Her artistic approach involves reshaping the limits of the body and rendering them permeable to new possibilities.

The photograph *Les Pâtes* is part of a series entitled *Everyday Objects or Resisting Guilt*. In this project, she plays with and subverts the societal expectations imposed on women and families—expectations to conform, to fit into molds, to shelve their freedom and vital energy.

Her work poses questions: Do we see the person—or the weight of social conditioning? Are we even looking in the right place? She invites us to imagine a reality where we can be the heroes of our own daily lives. Portraits—and even more so, self-portraits—allow her to stage both the order and the chaos of our societies, along with the representations we construct of them.

“I’d rather be hated for who I am than loved for who I am not.” – Kurt Cobain



TREVOR COLE

PASTORAL PEOPLES AND PRACTICES

trevcole.1x.com

IRELAND





TREVOR COLE

PASTORAL PEOPLES AND PRACTICES

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IRELAND

The series Pastoral Peoples and Practices illustrates how many communities are inextricably connected to their livestock and beasts of burden. The peoples of the Ilemi Triangle (the Omo Valley of Ethiopia, Central and Eastern Equatoria, and Northern Kenya) are all pastoralists. Their bond with their animals is deeply tied to their environment, and their subsistence farming systems leave only a small ecological footprint.

This region is highly vulnerable to climate change, and the impacts of drought have desiccated their environments. Cattle, sheep, and goats are their livelihoods, and all their wealth depends upon them. The animals are used in barter for guns, as dowries for wives, for blood as nutrition, for milk as part of the daily diet, and occasionally they are slaughtered for meat.

The Mundari of Central Equatoria and the Kara of the Omo share many traits and traditions.


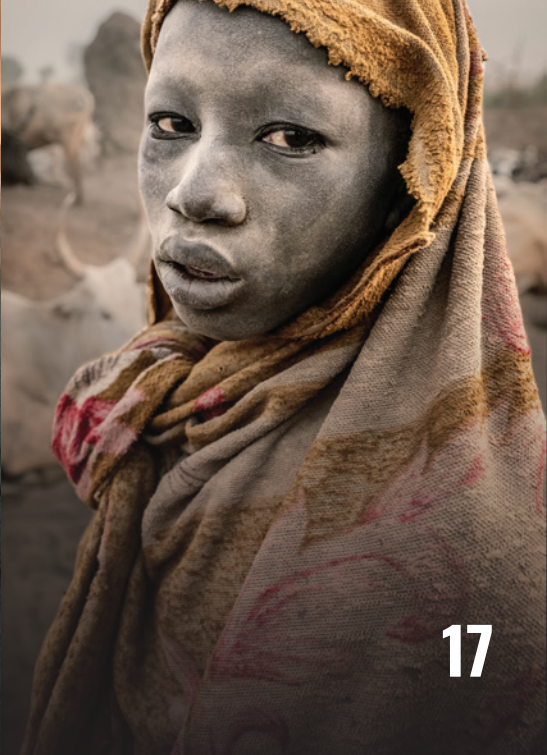
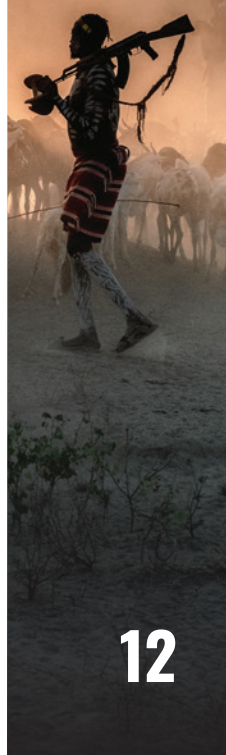
They often practice transhumance, moving their herds in response to rains and fresh grazing. They take blood from their cows—sometimes mixing it with milk, sometimes drinking it directly from a calabash. The Mundari gather fresh dung each morning, dry it, and use it to fuel their fires. The ash from these fires is then used to massage their Ankole Watusi cows, protecting them from tsetse flies and mosquitoes. They also cover themselves with ash for the same purpose, giving them a ghostly appearance as they herd cattle and fade into the nebulous haze of smoke rising from the fires.

The Kara keep their goats and sheep close to their villages, which in recent years have become increasingly arid due to climate change and the damming of the Omo River, once essential for flood-recession cropping. When herded, the goats raise clouds of dust that are visually striking but also a sign of advancing desertification.

Like the Hamar and Bashada, they practice the Bula, or bull jumping, which marks the coming of age for young men. An initiate must prove his readiness for manhood by successfully jumping over rows of cattle six times in succession. Their connections with their animals are inimitable, as are their interactions with the environments in which they live.

Trevor Cole is an international travel photographer and photo tour leader based in Donegal, Ireland. Born in Derry, he spent much of his career teaching geography in international schools in Singapore, Togo, Italy, Ethiopia, and Brazil—a path that strengthened his connection between geography and photography. His work focuses on culture and landscapes, seeking to transform the ordinary into the extraordinary while underscoring the importance of building a more sustainable world.

He leads small-group photo tours in Ireland as well as in Scotland, Iceland, Ethiopia, Namibia, Chad, South Sudan, Eritrea, and India, combining cultural immersion with expert photographic guidance. His images have been published in National Geographic, Lens Magazine, Forbes, The Times, Africa Geographic, and other international outlets.



















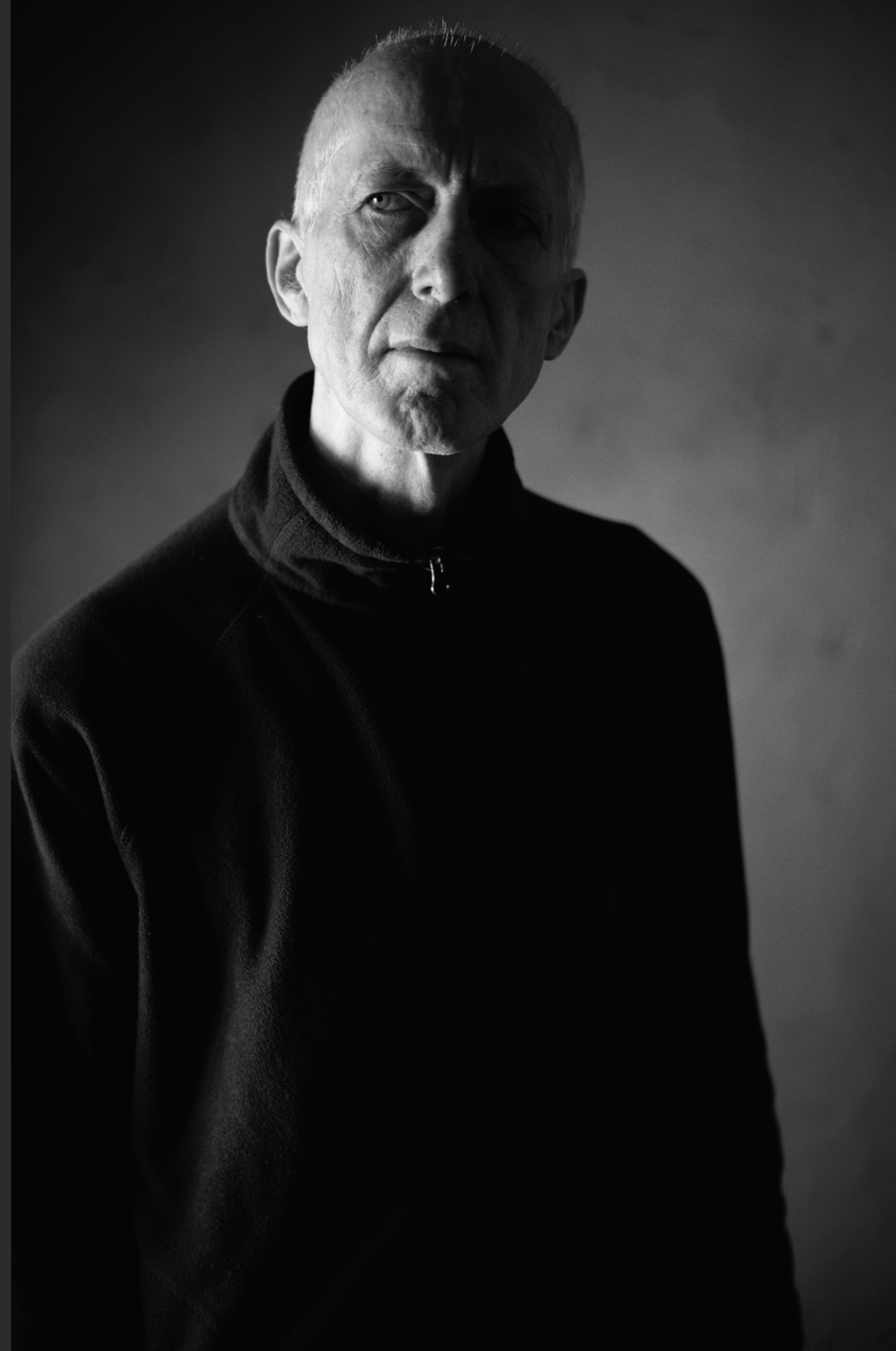


RALF DREIER

BY THE SEA

galerie-farblos.de

GERMANY





RALF DREIER

BY THE SEA

galerie-farblos.de
GERMANY

The By the Sea project began 25 years ago, at a time when he was still at the very beginning of his photographic development. He did not yet have a clear idea of the direction in which he would grow as a photographer, and he had not even thought about working on projects. But even then, he was always drawn to the sea perhaps because his home, then as now, was far away from it. A visit to the sea was never just a trip, but always a journey, and always something very special. As his enthusiasm for photography grew, it seemed natural to combine these two passions. Little by little, the By the Sea project was born.

Over time, his idea of what the sea means to him and how he wanted to portray it became increasingly clear. In addition to the rough side of the sea, which can at times feel quite frightening, it was above all the gentle side that gave him a sense of infinity and shaped both him and his photography. He seeks to convey this calm, relaxing feeling one that takes hold of him whenever he looks at the sea through his images.

Today, he travels to the sea as often as his schedule allows. While he once enjoyed traveling farther afield to reach the most spectacular destinations, he

has since learned that he can also find his motifs in Central Europe. When traveling, he tries to avoid the peak season; outside of the summer months, the coasts are far less crowded, and the weather suits his preferences. To prepare for a trip, he begins planning months in advance, searching for suitable accommodation and identifying as many motifs as possible in the surrounding area. These motifs often determine the holiday destination itself. Once on location, the planning continues with tide tables and weather forecasts. The great challenge lies in harmonizing the position of the sun, the weather, and the tides so that the envisioned image can be realized.

The motifs for the By the Sea project can be broadly described as “everything touched by the sea.” This may include rocks standing a hundred meters out in the water or cliffs washed by the waves. But often it also involves man-made structures, such as piers or groynes for coastal protection. He then seeks to depict these motifs in a minimalist way, using large amounts of negative space to convey the desired atmosphere of calm. The By the Sea project has been his most important work for over 25 years, and he is delighted to be able to share it with a wider audience here.

ABOUT

Ralf Dreier began his photographic journey in the 1970s, initially using his father’s camera. What started as a playful approach later grew into a personal passion when he discovered photography as a serious form of artistic expression in the late 1990s. He was drawn early on to black-and-white photography, working with analogue 35mm and medium-format systems and developing and enlarging his films independently in the darkroom.

A turning point came at the end of 2006, when he transitioned to digital technology. He remained committed to black-and-white photography, but the possibilities offered by digital methods allowed him to explore new ways of creating images. In recent years, his focus has increasingly shifted toward minimalist black-and-white photography, with a clear emphasis on architecture and landscapes. His work is characterized by a reduced visual language, strong structures, and carefully defined, sharply contoured lines.



















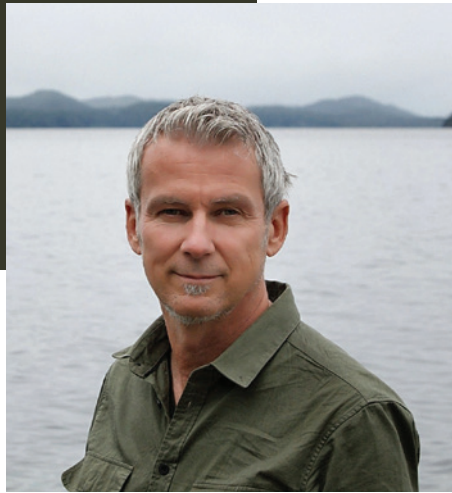
JOSEF BÜERGI

XINJIANG - THE WILD WEST OF CHINA

josefbuergi.com

SWITZERLAND





JOSEF BÜERGI

XINJIANG - THE WILD WEST OF CHINA

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SWITZERLAND

Xinjiang, a vast and captivating region in the far west of China, is often described as the country’s “Wild West.” It is a land of dramatic contrasts, where soaring snow-capped mountains give way to sprawling deserts, and ancient Silk Road cities coexist with modern metropolises. The region is a melting pot of cultures, predominantly home to the Uyghur people, a Muslim Turkic-speaking ethnic group with a distinct identity, but also a blend of other groups such as the Han, Kazakhs, and Tajiks.

At the heart of Xinjiang’s unique character is Kashgar, a city that feels closer to Central Asia than to Beijing. As a major trading post on the historic Silk Road, Kashgar has for centuries been a hub of commerce and cultural exchange. Its ancient Old Town, with labyrinthine alleys, traditional mud-brick houses, and vibrant markets, evokes a timeless atmosphere. The city’s famous Sunday market, though now a more modern affair, remains a testament to its trading past. Kashgar’s livestock market is one of the largest in Central Asia, attracting farmers, herders, and traders from across the region. It is a vibrant and captivating spectacle, a living testament to centuries of trade and cultural exchange along the ancient Silk Road.

The market is a cacophony of sounds, smells, and sights. Hundreds of animals—sheep, goats, cattle, horses, and even camels—are bought and sold, creating a bustling and energetic atmosphere.

Further south, nestled in the Pamir Mountains, lies Tashkurgan, a remote town with a history as rich as its surroundings. Situated at an altitude of over 3,000 meters above sea level, Tashkurgan is a key stop for travelers heading toward the border with Pakistan. The town is known for its ancient Stone City, a fortress with a history of over 2,000 years, and for its unique Tajik culture, whose people are closely related to those in neighboring Tajikistan and Afghanistan. Connecting these high-altitude outposts is the legendary Karakoram Highway, often called the “Eighth Wonder of the World.” This engineering marvel snakes through some of the most rugged and beautiful terrain on the planet, linking China with Pakistan.

Following an ancient Silk Road route, the highway is a breathtaking journey through towering peaks, deep gorges, and picturesque valleys, offering a glimpse into the raw power of nature and the ingenuity of human construction.

In stark contrast to the historical and rugged landscapes of the south is Urumqi, the bustling capital of Xinjiang. While it has a history as a garrison city, today Urumqi is a modern and rapidly developing metropolis.

It is the most remote major city from any ocean in the world. The city serves as a crucial economic and transportation hub for the region, connecting it with the rest of China and Central Asia. Urumqi’s unique blend of cultures is evident in its lively markets, such as the Xinjiang International Grand Bazaar, and its diverse cuisine, which combines traditional Uyghur flavors with influences from across China.

ABOUT

Josef Büergi born in 1965 in Stans, Switzerland, Josef Buergi began working with photography around 2000. He studied engineering at the Bale Institute of Technology and now works full-time as a project and team leader for the local government. A self-taught photographer, he developed his knowledge independently while also studying the work of the masters. Music photography, along with travel, has become one of his greatest passions.

His photography focuses on music, culture, landscapes, and wildlife—images that reflect a spatial and temporal journey through life. He seeks quiet moments and light in whatever context he finds himself. An eclectic photographer, he enjoys diversity in his imagery; his work ranges from travel and landscapes to portraits. He believes photography can capture those inimitable moments and inspire us to make positive change in the world. Through his travels, he has cultivated and refined his photographic style.



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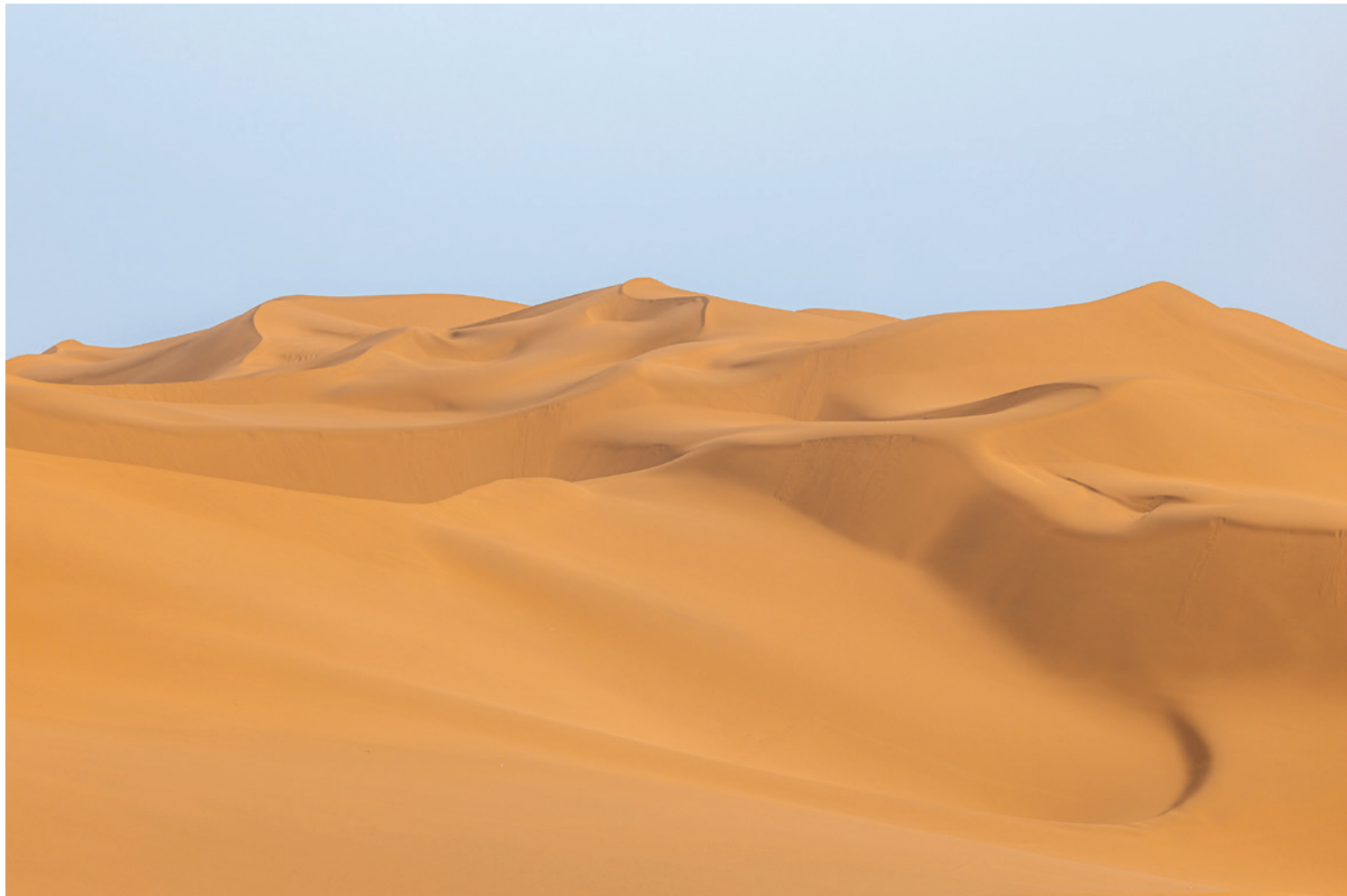
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RODRIGO LODI

A VERY UNPORTRAIT QUESTION

[instagram.com/rlodi](https://www.instagram.com/rlodi)

BRAZIL





RODRIGO
LODI

A VERY UNPORTRAIT QUESTION

instagram.com/rlodi
BRAZIL

What beauty makes your eyes close?
What beauty, when it fades, still leaves
you life? What beauty does your soul
whisper as the body forgets?

What nourishes your reflection, your
desire to be more than what fate has
designed? Which of your beauties will
remain in your daughter? What beauty
does not dim your light?

What beauty lies in your portraits?
Will it be the same when everything
becomes dark?

As an artist, he sees photography as a
medium that complements poetry—one
that invites people to think and feel dif-
ferently about a subject or concept. Por-
traits, for instance. And beauty.

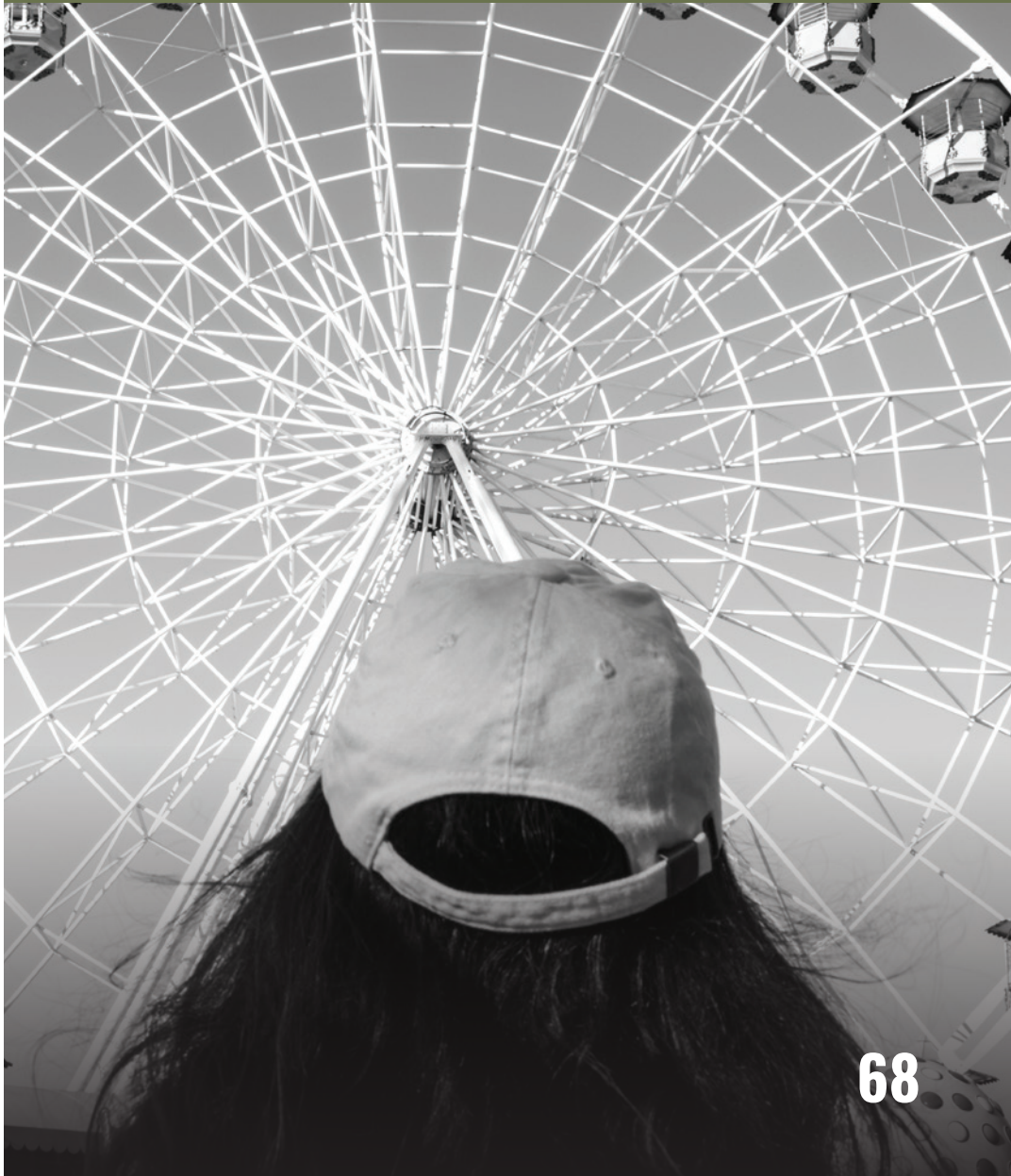
This series is intended to question
the true meaning of beauty in life and
the many forms in which it can be ex-
pressed. It is also part of a future book
project, inspired by travels and every-
day moments with his own family.

ABOUT

Rodrigo Lodi is not a photographer. He is a poet who writes what he sees and feels, turning perception into words that reveal images no camera could ever capture. His language flows through the eyes, a poetry that comes from the outside in.

He walks, because walking is his poetry. He carries a blue thirst, searching for the unforeseen in someone’s eyes. Between poetry and photography, he remains simply himself—blue, blue, blue, whispered as slowly as a gesture.

Born in the mountains of Minas Gerais, Brazil, Lodi began writing in his 30s and took his first photographs in his 40s. These late beginnings marked the moment he truly started noticing his place in the world and the urgency to translate emotion into form, whether through verse or image. His work inhabits the threshold between silence and expression, between what can be said and what can only be shown.



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JÁNOS KENESEI

TRAJECTORIES

jkenesei.com

HUNGARY



JÁNOS KENESEI

TRAJECTORIES

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HUNGARY

Places we long for. Places we avoid. Places we’ve walked through or only heard stories about. Real or imagined, remembered or forgotten—these are the places that shape our dreams. In Trajectories, I explore environments that evoke something beyond the surface—otherworldly spaces that stir thought, emotion, and imagination. Every photograph becomes a kind of portal, revealing something new each time I return to it.

I’m drawn to portraying places that feel suspended in time, that seem to exist both here and elsewhere. Sometimes it’s a lush garden, a quiet cemetery, an abandoned interior. In this series, it’s a lifeless, barren landscape—stripped of vitality yet charged with the presence of something intangible.

These are the landscapes of inner journeys, places that mark the trajectory of our mental, emotional, and spiritual paths in search of answers to the most fundamental questions about origin, life, and our existence in this universe.

This sequence of images was captured in Iceland, an otherworldly terrain, volcanic, barren, austere, and yet ceaselessly evolving a landscape that might just as well belong to another planet or arise solely from our imagination.

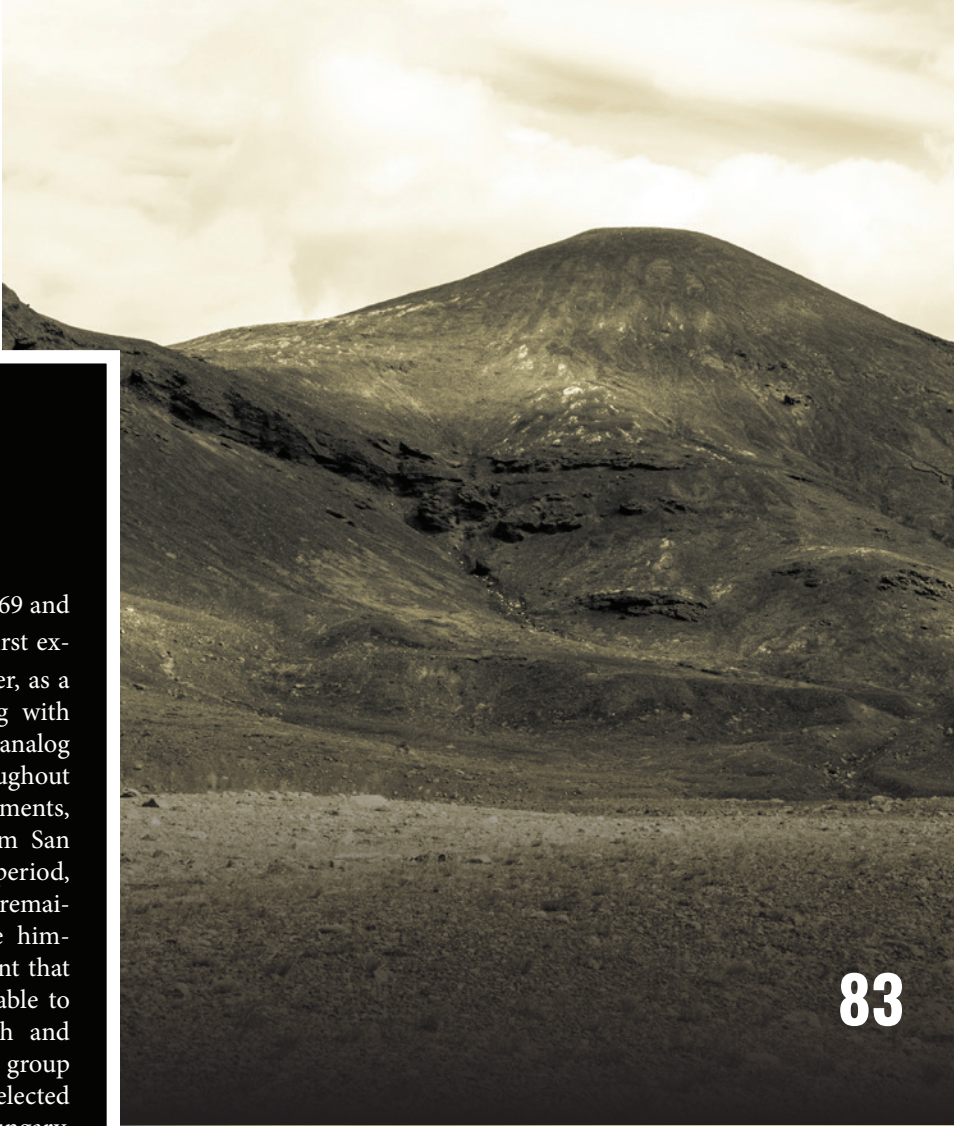
The interplay of creative and destructive forces gives rise to formations that, in many places, beautifully and with mathematical precision trace the lines and trajectories that reveal how this environment has evolved in space and time.

ABOUT

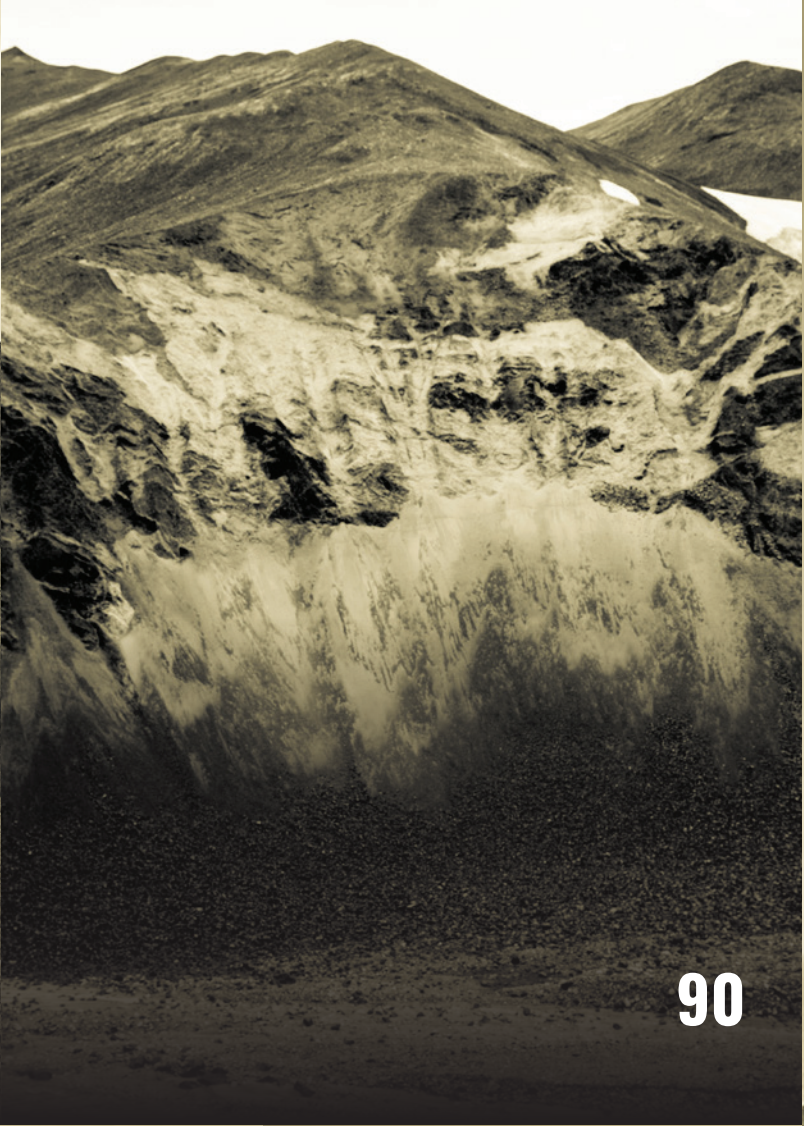
János Kenesei was born in Hungary in 1969 and holds a degree in technical physics. He first explored drawing and graphic arts, and later, as a university student, began experimenting with photography using a medium-format analog camera, guided by his own ideas. Throughout his family and professional commitments, he spent considerable time abroad, from San Francisco to Kuwait City. During this period, he produced only digital images, which remained stored away until he could devote himself more fully to creation, a turning point that came in 2024. Since then, he has been able to pursue photography with greater depth and intensity. He has participated in several group exhibitions, with his work regularly selected for the Esztergom Photo Biennial in Hungary.

As a viewer, he is interested in every subject presented visually, but as an artist, he seeks to engage with fundamental questions that explore existence, matter, the universe, space, and time. He considers the greatest challenge to be how to visually express these intangible questions, whether spiritually or scientifically explained yet still unresolved. He finds answers partly in depicting spaces, locations, and objects that deviate from the everyday world, representing the unusual, the dreamlike, the otherworldly, and the meditative, often carrying a melancholic tone.

For him, the aesthetic of the image is as important as its message, and he feels most at home working in monochrome. While he uses digital cameras for some projects, his current practice focuses primarily on analog image-making and intaglio prints created with an etching press. These processes both expand and constrain the possibilities of experimentation, being bound to the physical medium and highly manual methods. In choosing photography as his form of expression, he was most inspired by the work of Sally Mann.



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COLE RALF DREIER JOSI
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