dodho

ANA MARÍA ROBLES
COLORS OF PAPUA

DIMITRIS SIDERIDIS
SOIL IS OUR MOTHER

CHUNG CHAK
THE WALLS

MARTIN MIKLAS
A JOURNEY OF THE FISH - SARDINHA

ANDREA AGOSTINI
NÒSTOS

DODHO MAGAZINE

MARCH 2024

28 ISSUE

COVER BY ERIK TOMASAK

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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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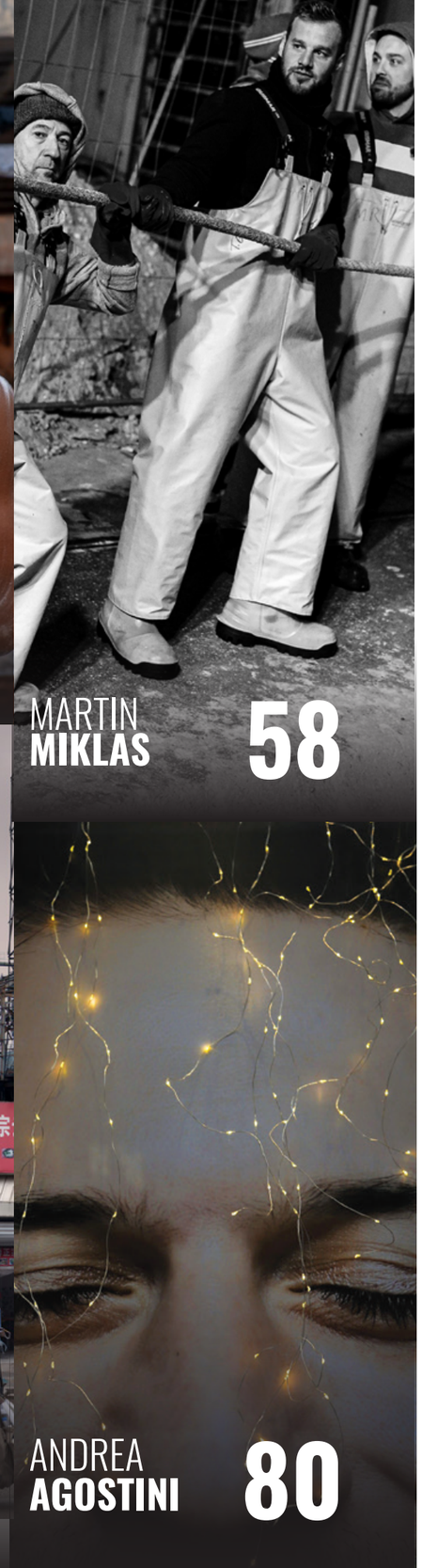

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28 ISSUE

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ERIK **TOMASAK**

ERIK
TOMASAK

SLOVAKIA

Erik Tomasak, a 32-year-old from a small town in Slovakia, has embarked on a remarkable journey that lies at the heart of Europe. For nearly two decades, he has delved deep into the realm of photography, a field that harmoniously blends with psychology and various other sciences. His career commenced as an extreme sports photographer, establishing a foundation for his obsessive-compulsive disorder (OCD) level of composition. As time progressed, he ventured through diverse genres, including documentary, architectural, product, and high-end advertising photography. Nevertheless, his perpetual intrigue has remained with portraiture and the essence of human beings.

In recent years, Tomasak has had the honor of lecturing at prestigious universities, has overcome burnout, served as an ambassador for global photo brands, and has unveiled a new dimension of portraiture - Portrait 2.0 (Quantum Portrait), marking the convergence of art and science in his career.

Photography has served as his compass in understanding the concept of duality, unveiling a realm that exists between worlds - a place of delicate balance or flow. It has guided him to various intriguing locations, teaching him to seek them out fearlessly and find paths to them. This journey has challenged him to step out of his comfort zone and broaden his consciousness. He has come to perceive time as the fourth dimension, reshaping his worldview and facilitating meaningful connections with people.
Photography has also been his mentor in recognizing his identity and perspective on the world. It has opened doors to new relationships and granted him a sense of freedom, continually pushing him to leave his comfort zone and expand his horizons.

Tomasak never envisioned dedicating his life to photography, but a few years ago, he realized how deeply his life is intertwined with this phenomenon. Additionally, photography has taught him about the contrasts of success and failure. Through creativity and self-expression, he discovered the profound significance of conscious living and the spaces in between.

Tomasak has uniquely combined his knowledge, resulting in a multidisciplinary discovery beyond photography. Working with leading specialists for several years, they have sought to understand and apply a new method that captures an authentic facial expression - emotion. Portrait 2.0 diverges from traditional portraiture in terms of facial expressions, which are split into conscious and unconscious or subconscious categories. The moment a camera is pointed at a person, a conscious facial expression is triggered, while unconscious facial expressions unlock a greater potential, engaging muscles beyond conscious control. Facial expressions are crucial for non-verbal communication, revealing a person's current emotions.

The advent of new mirrorless technology, combined with knowledge in psychology and other fields, has enabled the capture of genuine facial expressions for the first time. P2 photography transforms into the unique perspective of the human eye, capable of conveying a wide range of emotions on an emotional level. Thanks to mirror neurons, observers can empathize and feel the emotions depicted in a photo, connecting visual perception with emotional experience.

This breakthrough in facial communication paves the way for varied applications in art, science, psychology, technology, education, marketing, and ethics. The essence of Magical Realism imbues Portrait 2.0, enhancing the project with depth and uniqueness. For Tomasak, photography continues to reveal new perspectives, shaping his understanding of the world and himself. His story stands as a testament to the transformative power of photography.

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ARGENTINA

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ARGENTINA

If there is anything that can impact the senses, it is the crowded Goroka Festival. It is the world's largest tribal gathering, with hundreds of warriors and representatives from over 800 tribes inhabiting Papua New Guinea participating. More than 100 tribes travel each year from remote locations to the city of Goroka in the PNG highlands. From the Sepik River, from the jungle, from the coast, and from the islands, dressed in their finest traditional, ancestral regalia, they travel with pride to display their dances, songs, identity marks, and sense of belonging.

The festival began in 1950 as a proposal to reduce tribal confrontations, improve coexistence, and respect the traditions of the different communities throughout Papua. Wars and fights are a constant among these ethnic groups, but nowadays, tribal confrontations are less frequent, though they still persist. It is celebrated in September, coinciding with the country's Independence Day. It is an avalanche of colors, faces, dances, smiles, and sounds. They are very meticulous in their paintings and in the assembly of their costumes. Many of their ornaments are inherited from their ancestors and are passed down from generation to generation.

There is a fusion between humans and nature. Some tribes paint their faces with yellow, red, white, and black colors, accompanied by head ornaments, which can be wigs made from their own hair. In their decorations, they mix fibers from tree bark, leaves and flowers from their surroundings, feathers from birds of paradise, black feathers from cassowaries, blue from crowned pigeons, green and yellow from tricolor lories, white from cockatoos, necklaces of shells as treasured objects from the marvelous sea that surrounds them, appliqués of bright green beetles brought from the jungle, leathers from the marsupial cuscus endemic to Papua, teeth from dogs and wild animals as an expression of fierceness or as a representation of forest spirits.

The goal is to have a fierce appearance carrying axes, spears, and arrows as intimidating elements towards enemy tribes. Since 1975, the year they gained independence from Australia, this festival is held annually. It not only raises awareness of the country, but at the same time, it is a demonstration of the way of life of each tribal group. Cultures with different worldviews are entering Papua, so their world, their languages, and customs are threatened by globalization, which is advancing very rapidly these days. In this series, she shows some portraits that can exemplify just a small portion of the expressions of the Papuans at this event of contemporary Papua.

ABOUT

She is Ana María Robles, a Veterinary Doctor and also a Social Psychologist (she loves nature in all its forms). She has practiced veterinary medicine with great dedication, attending to her patients in the clinic.

She has produced medicines for animals based on the needs that arose in daily clinical practice, and social psychology has helped her connect with the owners of her patients and with the world. Today, photography is her passion. In 2000, she began to study photography focused on anthropology and nature.

She has participated in numerous contests, won international awards, been published in national and international specialized magazines (Hong Kong, Portugal, USA), and has exhibited her photographs with great pleasure.

She has had the opportunity to travel extensively through her country and the world. She considers herself a traveling photographer in search of cultures that still retain their traditions, take pride in them, and have been little changed by our Western ways of life. These cultures are threatened by globalization, which is advancing very rapidly. She has learned a great deal from them. She seeks to show their customs, their ways of relating, their joys and sorrows, which in all cases are those of everyone, only in different environments or realities. In this search, she has also experienced the pain of injustice and powerlessness, but in all circumstances, she tries to find beauty.

The moment of relating to people from other latitudes and feeling that we can communicate and respect each other is magical. She has always had magnificent experiences because the simplest people open their homes and offer themselves without reservation. For this aspect of photography, she is absolutely grateful. Arriving in Papua New Guinea was the realization of a project she had long had in mind. Papua is a country that has changed a lot in a few years. It went from being an unexplored primitive tribal country to making profound structural changes in its society in the last 60 years. It is one of the countries with the greatest cultural diversity in the world.

Up to 848 different languages have been recorded, of which 836 are still spoken, although only three are recognized as official languages. Most people live in villages that subsist on agriculture and hunting. Some tribal conflicts persist, but in remote villages, she has been able to experience life in total communion with nature. She shares her experience of these realities, so different from ours and so valuable, because they speak of the history of evolving mankind, his worldview, his relationship with nature, placing us in a world that may sometimes seem strange to us, but is valuable and deserves respect.

DIMITRIS
SIDERIDIS

SOIL IS OUR MOTHER

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GREECE

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GREECE

In an age when technology has infiltrated every aspect of life, including sports, traditional Indian wrestling resists the modern way of training and adopts a monastic lifestyle. The traditional form of wrestling known as kushti dates back thousands of years and holds a special place in India's sporting culture.

Hundreds of young men and teenagers from mostly poor rural areas move to the city of Kolhapur every year with the goal of becoming kushti champions. Doing so will bring prestige, fame and money – but it's an arduous journey.

The wrestlers train for years several hours a day, seven days a week, in tough conditions.
Once warmed up, they dive into the sunken pit and practice kushti, a traditional and popular form of wrestling played on red soil mixed with a number of ingredients – from camphor, coconut milk and turmeric to ghee, lemon juice and herbs. Sharing tiny spaces, they all cook together in groups and sleep on the floor. United by their shared dream, they forge deep bonds that transcend the boundaries of a wrestling pit.

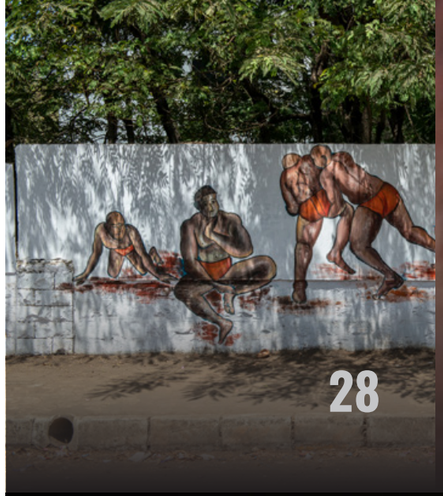
ABOUT

Dimitris Sideridis is a Greek photographer/photo editor/filmmaker/visual artist whose award-winning work has appeared in some of the world's biggest digital publications, among others. He is the founder of Imagefields Lab, an artistic initiative focused on covering issues of sociological and anthropological significance through mixed media.

He is a contributor with CNN and Al Jazeera providing images and copy for travel features and covering diverse topics related to the refugee crisis, politics and culture. In 2020, "Rafael Trejo–Dukes on the Ropes", his self-published photo-book about a legendary boxing gym in Havana, won the Gold Award at PX3 in the category Professional/Documentary and also in 2021 the Silver Award in Moscow International Foto Awards at the same category.

His work has been honored at a number of prestigious competitions with awards and mentions, while his images have been exhibited both in Greece and internationally. He holds a MA in Photography and Visual Language from the Middlesex University of London.

THE PHOTO SERIES "SOIL IS OUR MOTHER" IS THE CULMINATION OF A MONTHS-LONG JOURNEY THAT STARTED IN EARLY 2023. IT IS PART OF A WIDER PROJECT THAT ALSO INCLUDES A DOCUMENTARY FILM THAT IS CURRENTLY IN POST-PRODUCTION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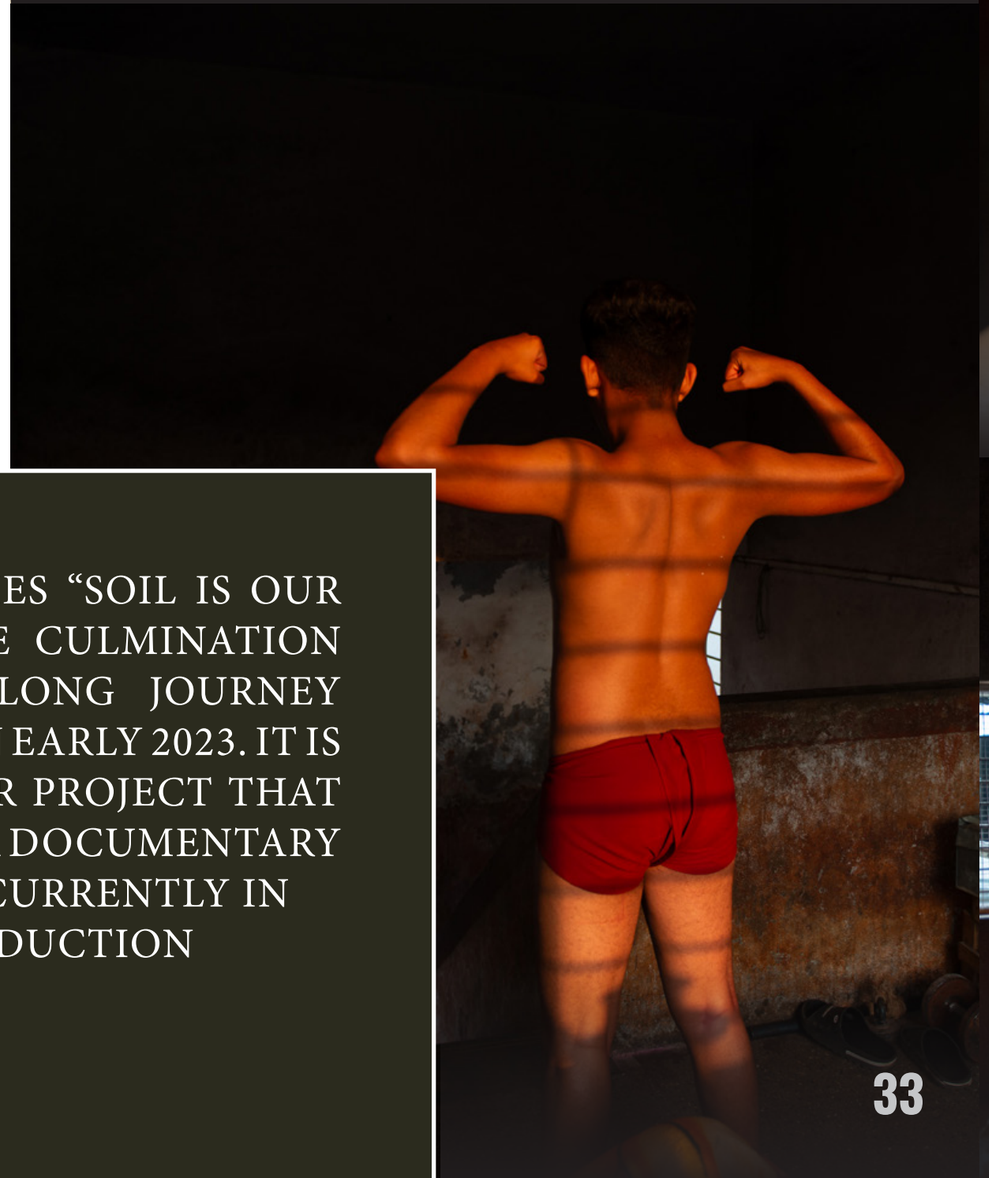
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CHUNG CHAK

THE WALLS

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THE WALLS

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The Great Wall was built to protect and to unify its people who lived behind the wall. However, it came at the cost of over a million civilians. In modern society, walls still serve their primal role as shelters, but they have also become the cradle of aspirations for families.

As society progresses, the process of removing older walls becomes an expected part of urban development. Yet, this transformation often leading to the relocation of those with fewer choices. Reflecting on my family's experience in Hong Kong in the 70s, the government relocated my parents from the city center to a housing project on the outskirts. My father complained but Hong Kong blossomed, and my family stood as proud bearers of its success.

Observing numerous urban redevelopments in Beijing, I photographed random walls being torn down and reconstructed them into harmonic entities, symbolizing the conflicting concepts of individual and collective identities and interests. These images serve as a poetic documentation of present-day Beijing while evoking memories of my childhood in Hong Kong.

As a photomontage artist with formal training in graphic design, I have discovered my voice through semiotic interpretation. My creative goal is to explore how different levels of meaning can be expressed through image layers. I consider my imagery as visual poetry, engaging viewers to become actively involved. I find pleasure in the montage process as it allows me to randomly connect unrelated persons, events, and environments. Despite these subjects are unrelated in reality, they are permanently bound within my artwork. This approach grants me absolute power to control and design. Conceptualizing and resolving solutions are as rewarding to me as seeing the final result. Furthermore, I am a street photographer who thrives on discovering spontaneous inspirations within our environment.

Having grown up in Hong Kong and lived in the US throughout my adult life, my work consistently explores how human beings interact with their surroundings. I draw inspiration from cultural clashes, gender expectations, history, and the feeling of alienation. My aspiration is for my work to foster greater tolerance and understanding among individuals who are different from one another.

Currently, I serve as a professor at The College of New Jersey, with a portfolio that includes approximately twenty-five solo exhibitions both in the United States and internationally. The series "Walls" marks my first large-scale project since concluding a four-year administrative role at the college.

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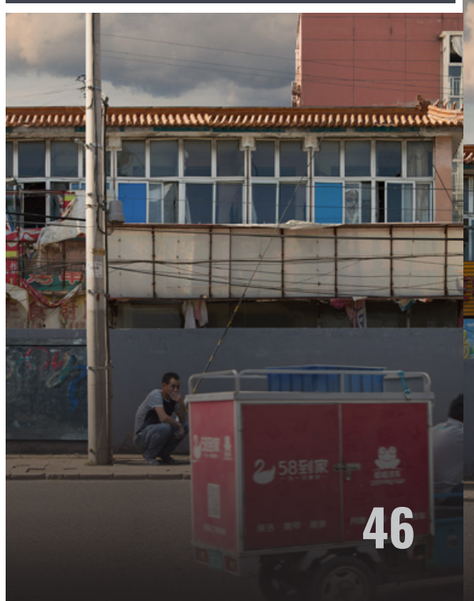

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If you are looking for a unique and compelling story about the fishing industry in Portugal, you should look no further than the story of the sardines. It is a story of tradition, struggle and hope in the face of adversity. It's a story that is unique to Portugal, but one that has universal relevance in today's world.

Journey of the Fish became also my own journey in the sardines' pathway exploring all the aspects along the way from south to north and east of Portugal as well as from history through presence looking up towards the future.

The Sardines fishing industry in Portugal has a rich history dating back centuries. It has been an important source of livelihood for many coastal communities and a staple food source for many people. However, in the 20th century, the industry began to modernize and expand, leading to overfishing and the depletion of sardine stocks. This has had significant social, cultural, economic and environmental impacts on the communities that rely on the fishery. The decline of sardine stocks has led to a decline in the number of jobs in the fishing industry, causing economic hardship for many coastal communities and a loss of traditional knowledge and skills related to sardine fishing.

The story of Sardines fishing industry in Portugal is a story of how modernization, overfishing and disregard for the environment can have dire consequences on the local communities and the ecosystem. But it is also a story of resilience and hope, as the local communitiesand authorities are working together to revive the industry in a sustainable way. It allows you to dive deep into the fascinating story and explore the challenges and opportunities that lie ahead for the Sardines fishing industry in Portugal.

ARTIST STATEMENT

In the realm of the vast and ever-shifting oceans, where mystery and beauty intertwine, lies an industry of profound significance: the fishing industry. It is here, amidst the ebb and flow of tides, that I have embarked on a long-term photographic project, driven by a deep fascination and a sense of responsibility for the issues plaguing our oceans.

I aspire to generate a profound emotional response that transcends mere aesthetics. Compositions seek to immerse viewers in the world beneath the surface, inviting them to explore the enigmatic beauty and the precarious state of our oceans. I aim to foster a deep sense of connection, nurturing a responsibility towards the marine environment and fostering a collective call for sustainable practices.

It is my hope that these visual narratives will inspire viewers to question, to engage, and to take meaningful action, for the wellbeing of our oceans, the communities that rely on them, and the future of our planet.

In the ever-evolving dialogue between art and environmental activism, I believe that images have the power to evoke change. Together, let us navigate the depths, expose the challenges, and illuminate a path towards a more harmonious relationship with the oceans that sustain us all.

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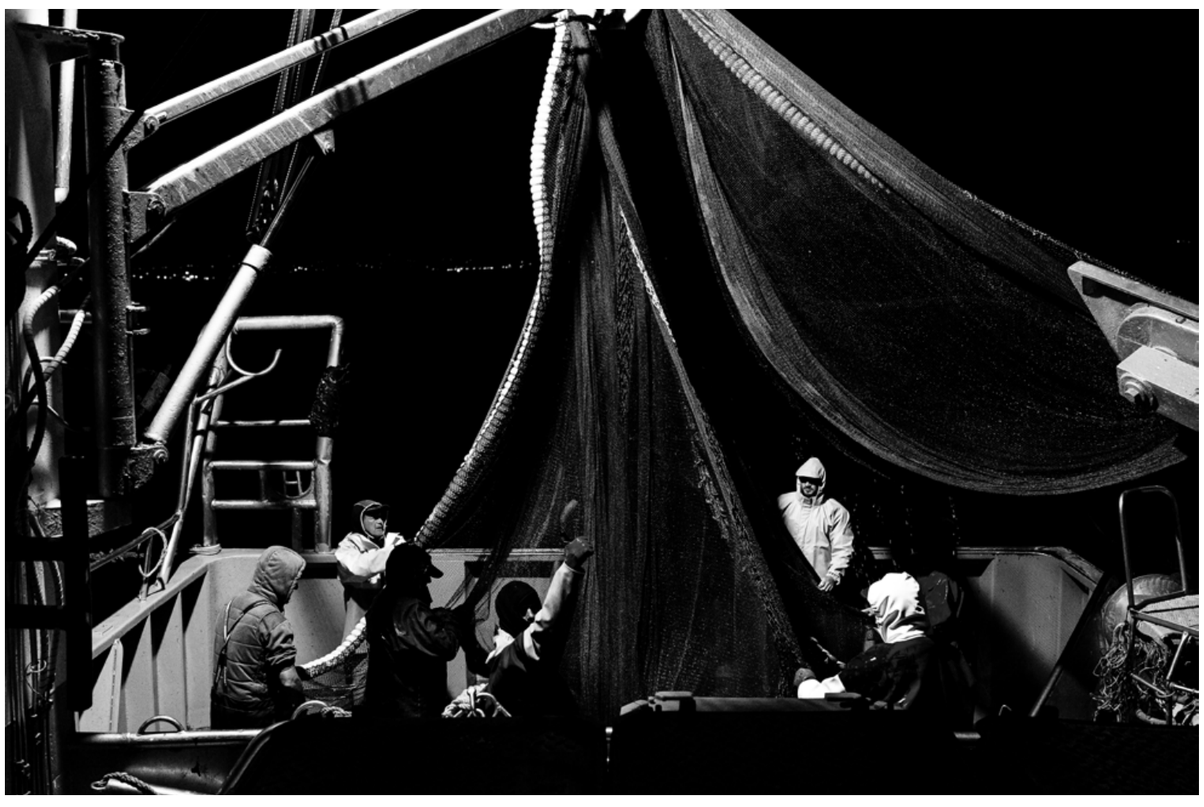

IN THE
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ANDREA
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ITALY

ANDREA **AGOSTINI**

NÒSTOS

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ITALY

My journey home, to the landscapes ofmy youth – those places where I was once a heartfull of blindness and anger – is a questforreconciliation with the past. It's a pilgrimage to the roots of my being, a mosaic of memories, dreams, thoughts and loved ones transformed by the magic of imagination. You will witness the traces of the past, the ghosts that still linger in the shadows, but they are no longer menacing. They are simply a part of the story.

I grow up in a small village in the north of Italy. A place where time seemed to stand still. I used to call it "nowhereland": an unknown place unworthy of any interest. I left home when I was 18, leaving everything – and everyone - behind. But the pandemic changed my plans, forcing me to go back to my village after so many years. Maybe it was time to deal with the past.

I decided to spend my free time wandering the countryside, the alleys, the old farms and the waterways, exploring faces and places I couldn't remember anymore.

I told myself: "Find a way to make peace with the past. Remember it. Hold on to your memories and then translate that world through the lens of your camera.

Discover the beauty you couldn't see when you were younger and angry and blind. Draw on that wealth of dreams, suggestions, and sleepless emotions. Create a new balance between spaces and memories."

So, these are the memories I tried to forget for a long time. I am now aware that somewhere there was beauty and there was life, and I was there.

I was just too young and stubborn to be able to see them.

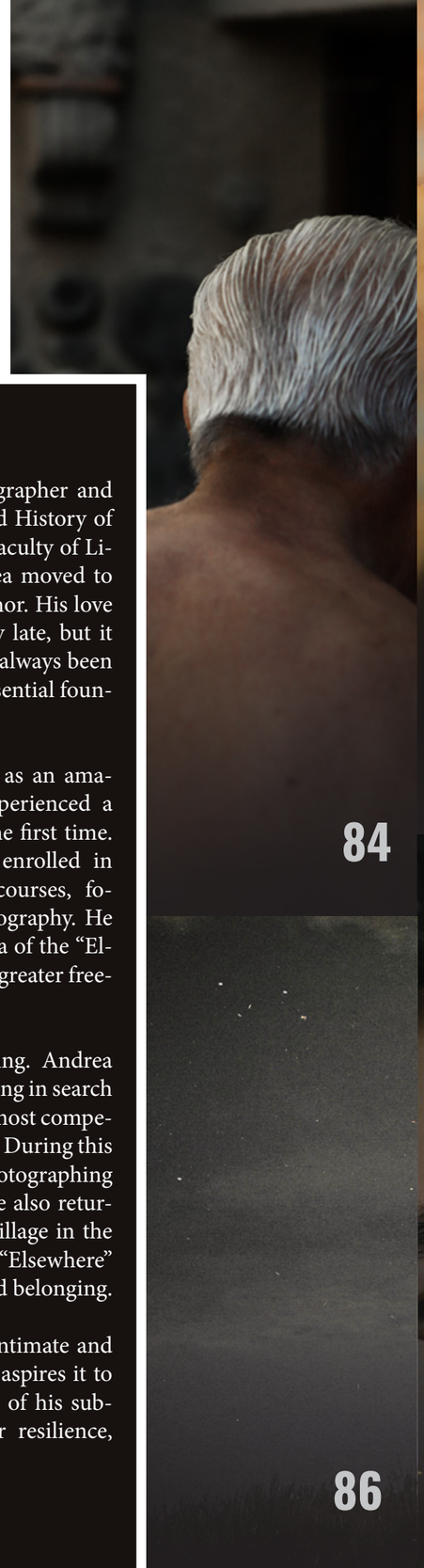
ABOUT

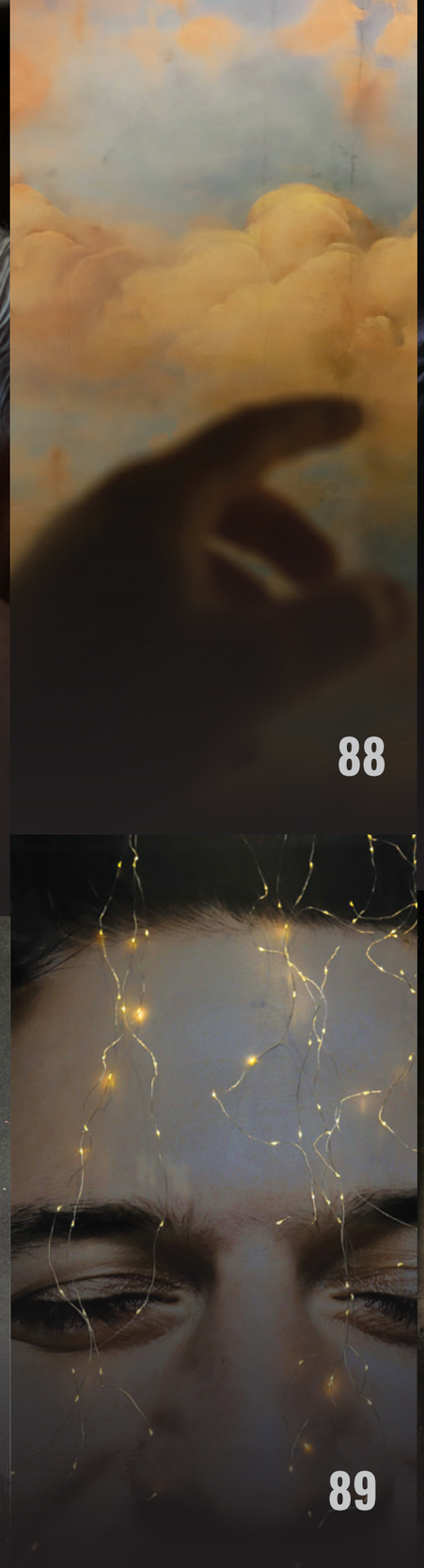
Andrea Agostini is an Italian photographer and storyteller born in Venice. He studied History of Cinema at the University of Padua, Faculty of Literature. After his graduation, Andrea moved to Rome to work as a documentary author. His love for photography blossomed relatively late, but it was inevitable. The art of cinema has always been his passion, and photography is its essential foundation.

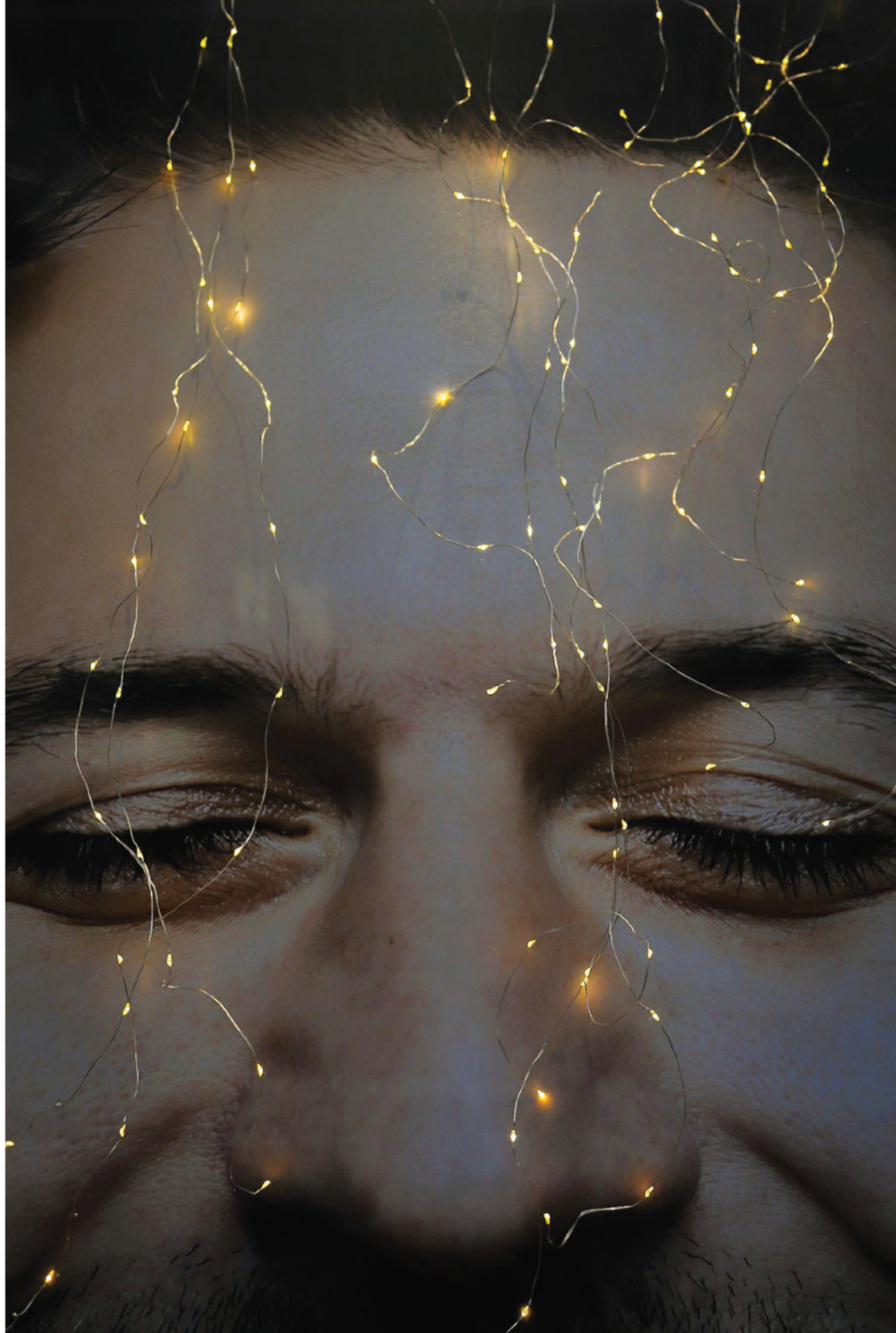
In 2012, while Andrea was working as an amateur photographer in Africa, he experienced a profound love for photography for the first time. Upon returning to Rome, Andrea enrolled in various photography schools and courses, focusing on reportage and street photography. He has always been fascinated by the idea of the "Elsewhere." To Andrea, it represented a greater freedom of action and discovery.

But the pandemic changed everything. Andrea realized he spent so many years traveling in search of distant stories, when all along, the most compelling stories were right in front of him. During this time, Andrea began to focus on photographing his life in the hinterland of Rome. He also returned to his home country – a small village in the north of Italy - to rediscover his own "Elsewhere" and explore the themes of identity and belonging.

Andrea's photography is now more intimate and personal – or, at least, that's what he aspires it to be. He strives to capture the essence of his subjects, their vulnerabilities, and their resilience, always looking for a gentle poetic.







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