

dodho

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DODHO MAGAZINE



DECEMBER 2019

10 ISSUE

COVER BY ARI JAAKSI



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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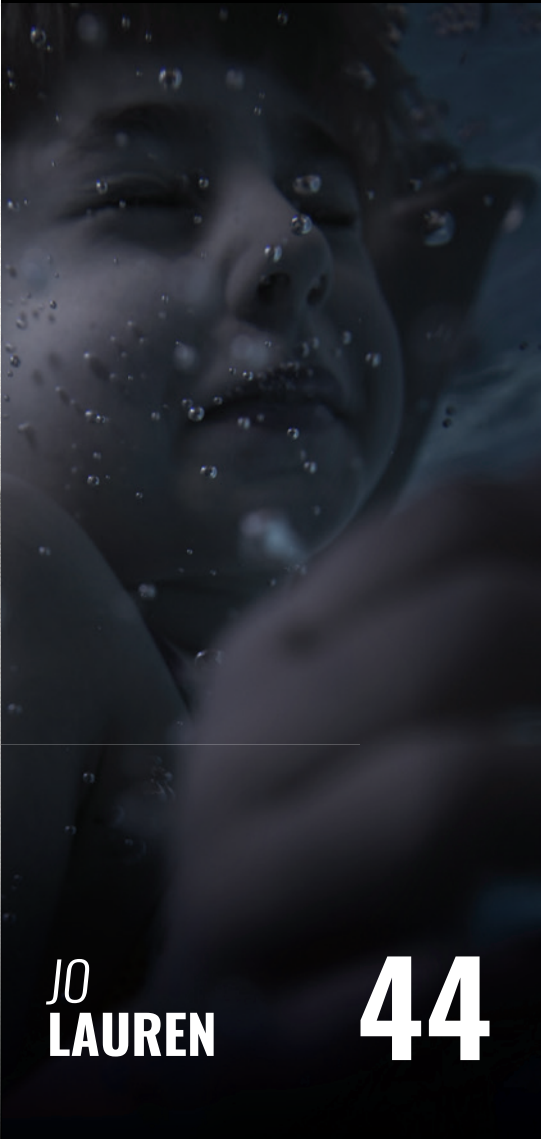
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10 ISSUE R O V E C O V E R



**ARI
JAAKSI**

FINLAND

This November was one of the darkest in recorded history. For the entire month, Finland had only 17 hours of direct sunlight. The remaining 703 hours were either night time or cloud covered. November also brought the first fragile snowflakes that reflected the little light there was. But with this limited light, what was lost in quantity, was gained in quality!

To me, November is the best time for photography. I'm captivated by its beautiful darkness, wet streets, introverted people, and naked trees. So whenever the weather got miserable I grabbed my camera and headed out to the streets. Artificial light sources created interesting structures and the city was new and interesting. It is this newness that draws me outdoors regardless of cold and wet.

Street photography is a demanding art form. It requires not only visual skills but also speed and flexibility. One must anticipate things before they happen and be ready to shoot at the right moment.

So in the city, I had already noticed this beautifully lit wall a night before. When I approached it I saw a woman with an umbrella walking by. And as it sometimes happens, she stopped at a perfect spot. She stood there just a few seconds, enough for me to take two pictures. This is the first one -- for the second one I was already a bit too late. The darkness of this November made street photography even more demanding than usual. Black nights forced me to use my equipment to extreme. I used my tried and true Hasselblad camera, medium format black and white Ilford Delta 3200 film pushed all the way to ASA 12500. That allowed me to shoot in wet November nights and gain beautifully rough and grainy pictures. Just like I experienced the streets.

My name is Ari Jaaksi, and I come from Finland. I've already done many things in my life. I've lived in many parts of the US and in Europe, have 2 children, I've been married for the same lady for 30 years, I've been a part of the executives in companies such as Intel, Hewlett Packard, and Nokia, created digital products that have sold in millions. I have a Ph.D. in software engineering and an MSc in Education, and I'm an adjunct professor at the local university.

I started analog photography fairly recently. I fell in love with old cameras and black and white film. I feel I can express myself with that media and capture moments filtered through my life experience in traditional large- and medium format films. It has been rewarding to see recognition of my work through awards and exhibitions. But I also feel I've barely touched the surface of photographic expression. To me, analog photography provides a means but also the limitations; both so necessary for any art!

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IRISH TRAVELERS

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USA

These series of images reflect my personal interactions with the Travelers I met at various halting sites, and illegal encampments in Galway and Limerick, outside of Dublin, and at the annual horse fair in Ballinasloe.

I first encountered the Irish Travelers through a photographic trip to Killaloe, County Clare. Although they have a savory reputation for violence and criminal behavior, I found them to be generally friendly, approachable, and tragically misunderstood. I think it's important to document the Travelers as we know them today, to collect a photographic record of a unique people and their traditions before they disappear. Although there is great interest in the Travelers outside of Ireland, they remain invisible to the Irish citizens who consider them a nuisance to society.

Nevertheless the travelers are desperate to have their stories of heritage and hardship told, to be respected and understood for where they've come from and who they are now. As a woman and as a non-Irish citizen, I've been able to connect with the Travelers in a unique way. I offer no threat nor judgement, just curiosity & a willingness to listen and understand them.

The Irish Travelers who were once referred to as "tinkers" or "gypsies" are an insular ethnic group that has lived on the fringes of mainstream Irish society for centuries. They live an itinerant lifestyle, with long traditions and gender-based roles that have been passed down from generation to generation. The Travelers today still speak the secret Traveler language, a dialect alternately known as Shelta, Gammon, or Cant, which includes elements of Irish Gaelic, English, Greek, and Hebrew. Sons commonly take over jobs or enter trades their fathers and grandfathers have practiced for hundreds of years. Daughters are encouraged to marry early, and families of eight to twelve children are not uncommon. Discrimination however is wide spread, school dropout rates are high, domestic violence is rampant, and suicides are ever increasing.

Yet the lives of the Travelers are slowly changing in many positive ways. Recently recognized as an Indigenous Ethnic Group by the Irish Government, Traveler families are finding it easier to live in government-serviced halting sites rather than continue their nomadic lifestyles. Teenagers are trying harder to stay in school, graduate, pursue careers outside the Traveler community. Young women are waiting longer to marry and have children. Bit by bit, for better or worse, the Travelers are being assimilated.



















DINA GOLDSTEIN

10 COMMANDMENTS

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DINA GOLDSTEIN

10 COMMANDMENTS

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CANADA

Its grounding piece, Lincoln, depicts the 16th and most popular President in the aftermath of the Sandy Hook Elementary School shooting. His towering figure barely fits in the otherwise empty school corridor littered with children’s clothes, glass shards, bullet shells and blood stains. Yet the sense of mourning and loss emanating from the scene renders him small and defeated. By extension, the imagery renders small the constitutional principles on which The United States were founded. Coupled with the 6th Commandment “Thou shalt not kill”, the piece evokes the President’s own public assassination and further underlines the country’s ongoing issues of gun violence and gun policy.

Using her established cinematic methodology, Goldstein blocks the Lincoln scene meticulously, each segment, each prop strategic and symbolic, coming together after a months-long pre-production process.

30 | Dina Goldstein

All the while capturing in the singular still image a hint of the storyline that forms the greater narrative sequence of the series.

That narrative seeks to examine the socio-political makeup of America through its political icons - the presidential figures that mark the most notable and controversial chapters in American history. Each tableau features a President portrayed through the prism of their politics, popularity and/or notoriety, further contextualized by a contemporary backdrop, and assigned one of the moral and ethical postulates of the Ten Commandments. These, often humorous, narrative juxtapositions deconstruct the layers of political deceit, exposing latent hypocrisies and challenging the integrity of a system that is supposed to be a model of democracy and social progress. In the context of the series, Lincoln reaffirms the gravitas that lightness and humour in other pieces may inadvertently obscure.

ABOUT DINA GOLDSTEIN

Dina began her career over 25 years ago as a photojournalist, evolving from a documentary and editorial photographer into an independent artist focusing on large-scale productions of nuanced photographic tableaux. Her work is highly conceptual and complex, incorporating cultural archetypes and iconography with satirical narratives inspired by the collective unconscious and the human condition. The vivid and provocative still imagery emerges through an entirely cinematic technique, with Dina’s established methodology following a precise pre- to post production process.

Leaning into the visual language of pop surrealism, she stages narrative compositions that expose the underbelly of modern life, challenging the notions of cultural influence and inherent belief systems.

Goldstein was inspired by personal events when she created the highly conceptual ‘Fallen Princesses’, 2007-2009. The series questions the “happily ever after” motif created by Disney and Western society. These critical works are revered online, at exhibitions and within education. Goldstein’s fascination with the theme of disillusionment is evident within her second major body of work ‘In the Dollhouse’, 2012, a 10 part sequential narrative that takes place inside a very pink adult sized Dollhouse belonging to Barbie and Ken. Alongside her trademark tradition of finely detailed productions, we are drawn to the dark elements of the unfolding narrative. Dina has won numerous awards such as the Arte Laguna Grand Prize, which invited her to attend a residency in India that inspired ‘Gods Of Suburbia’, 2014, a most complex photographic initiative. The work is a visual analysis of religious faith within the context of the modern forces of technology, science and secularism. In 2016 Dina released Modern Girl, a series inspired by Chinese advertising posters of the 1930’s. Modern Girl examines identity, gender roles, diasporic cultures, and consumerism. Snapshots From The Garden Of Eden, 2017 is Goldstein’s most recent series, commissioned by the Contemporary Jewish Museum Of San Francisco for the exhibit Jewish Folktales Retold: Artist as Maggid has recently been exhibited at the Jewish Museum Of Venice. Dina Goldstein was awarded the Prix Virginia in 2014, an International Prize for Women, and invited to Paris where an exhibit was mounted. Dina continues to independently produce new works and to show internationally at commercial and public galleries, art centers, festivals and museums. Goldstein’s latest series The 10 Commandments is based on her observations of the sea changes roiling America since the election of Donald Trump in 2016.





Donald Trump





Barak Obama



Harry S. Truman



George W. Bush



Ronald Reagan





Richard M. Nixon





John F. Kennedy

A black and white portrait of a woman with long, dark, wavy hair, looking slightly to the left. She is wearing a dark top with a white ribbed collar. The background is a light-colored wall with a dark vertical element on the left and a circular object on the right.

JO LAUREN

PORTFOLIO
jolaurenphotography.co.uk



JO
LAUREN
PORTFOLIO

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UNITED KINGDOM

I am a photographer from Mersea Island, often influenced by my surroundings. Having always lived in this place, I have a deep connection with it, acting as a constant source of inspiration for my work. My images draw together concepts of place and memory, exploring narratives which combine the imagined and the real. It considers how narrative and perspective play a role in the interpretation of the photograph. I am interested in investigating the relationship between photographer, sitter and viewer and place, as part of my ongoing investigation into the contingent nature of truth.

I graduated with a BA(Hons) in Photography from Norwich University of the Arts in 2018 and I am currently studying an MA in Photography.

I have been successful in competitions in the past few years such as the Moscow International Foto Awards, the Association of Photographers Awards, Editor's Choice for the British Journal of Photography and the Batsford Prize. Places where my work has been published include Wotisart Magazine and Average Art Magazine. My work has been exhibited in locations such as the Old Truman Brewery, The Printspace Gallery and Mother London. I held my first solo exhibition in Mersea Island in 2018.

Connection between the person and space around them is explored throughout my practice. The way in which they interact with the often sublime landscape explores ideas of a dystopian world; a potential for our future in the grips of the current environmental crisis. The subjects are isolated, and open-ended narratives intend to unsettle. In this way, I am drawn to a cinematic approach to story-telling through stills. I am always seeking new places to create work in, as well as revisiting memories; places lost and found.

An interest in 'place' being somewhere of significance and 'space' having not been previously experienced led me to question whether a photograph can have elements of both the familiar and the unfamiliar. Research into Freud and his concept of the 'Uncanny' is a recent source of inspiration for my work. In contemporary society, we become familiar with places we have never been to through imagery, and a world of 'post-truth' prevails.

Exploration of whether the viewer creates their own understanding of and familiarity with locations which are presented in a semi-imagined way is something which interests me. This comes from a personal perspective.

Many locations are reminiscent of my childhood; a tree in my Grandparent's garden or a shed which belonged to my Great Grandfather, for example. Applying layers of memory and new perspectives to the photographs allows the viewer to develop an open and personal interpretation.

The images are often semi-staged; planned and directed to an extent, with space for movement and interaction. It can be the unexpected moments which become the most engaging and interesting.

Truth is something which I find difficult to comprehend and therefore fascinating to explore. Perspective makes it difficult for a universal truth to exist. With something as subjective as a photograph, how can truth ever be measured and does it even matter?



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USA

Through my urban sprawl series, I want to photograph the in-between state found in the American landscape. So I capture places of transition, borders, passages from one world to another: am I leaving a city or entering a new environment?

In my artwork there is no judgment, no denunciation, only the picture itself. If I could sum up the common theme of my photos, it would be about emptiness, about silence. My pictures try to extract from the mundane urban landscape a form of estheticism. Where most people only pass through, I stop and look for some form of poetic beauty. I like repetition, I like series, and I like driving around.

This generic title, “Urban Sprawl Emptiness”, was imposed by the seriality and the repetition of my subjects of predilections: the deserts of the American West and their poetic and chaotic processions of motorway interchanges, the cities without centers, the residential zones without inhabitants.

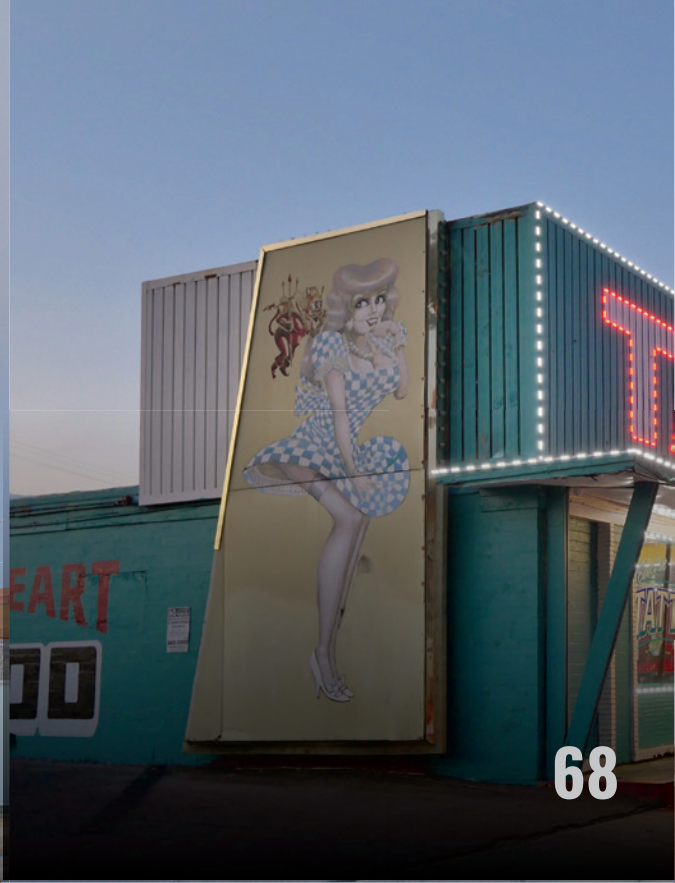
66 | Emmanuel Monzon

I have the feeling that the extension, the identical and omnipresent reproduction of the trace of the humans on this territory, ultimately shrinks the world. The square is above all the rigor almost ascetic. This framing guides and defines my line of work, it is a choice of voluntary restriction, which obliges me not to return entirely in the codes of the photograph, and limits my field of action in a deliberate way. It allows me to focus on the subject, to put it at a distance, to create a soft tension. Symbolically I find that the square format sends back an image of stability, solidity, and neutrality, it wants to be objective. This format forces me to make choices, to be more rigorous. In a way, it creates boundaries to my field of action. The square symbolizes the stop, or moment taken, an idea of stagnation of solidification. It is the perfect balance, and imposes its structure on my images, and puts order in my composition.

I believe that the expansion of the urban or industrial landscape in the American natural landscape has redefined this space and has become itself a “non-place.” The transition from one site to the next: You have arrived and at the same time you have never left.

ABOUT EMMANUEL MONZON

Emmanuel Monzon is a photographer and visual artist based in Seattle, WA. He graduated from the Academy of Beaux-Arts in Paris, France with honors. His work has been featured throughout the US, Europe and Asia (through exhibitions, selections and various awards). Through his work, he explores and questions the signs of urban sprawl in our visual field. His photographic process is being influenced by his background as a plastic artist















HAL GAGE

Glacial Silt Patterns
www.halgage.com





HAL GAGE

GLACIAL SILT PATTERNS

halgage.com
USA

From an early age, Hal Gage showed a love of art and music. In high school and college he studied drawing, painting, and music theory and ultimately public communications with an emphasis on television broadcasting. In 1977, Gage was introduced to photography by his painting mentor, thereafter focusing his interest on photography.

Gage has mounted dozens of solo exhibitions and been in hundreds of group exhibitions between 1979 and the present. In 2004 he mounted his first museum exhibition, “Ice: a personal meditation.” It subsequently toured the state of Alaska to museums in Fairbanks, Homer, Juneau, and finally to Portland, OR. In 2011 Gage mounted two followup series titled “Strangers: Tidal Erratics of Turnagain Arm” and “Ice Abstractions” that toured in Alaska. Most recently the series, “Flow: Glacial Silt Patterns” is touring Alaska. It was featured in the LensWork anthology, Seeing in Sixes, and several exhibitions and competitions nationally and internationally.

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Hal Gage has published 5 books of his work: Ice: a passage through time; Strangers: Tidal Erratics of Turnagain Arm; Gravel Quarries: Alaska; Urban Dance; and Train Trip. Gage has won several national and international awards including the Sony World Photography Award in landscape photography. He has twice been honored with a Rasmuson Foundation Individual Artist Fellowship, and produced four public art commissions in Alaska and Washington. His work has been exhibited extensively throughout Alaska, and has shown in Canada, Eastern and Western Russia, England, Germany, East Asia, and numerous venues throughout the United States. He lives with his partner the writer Jean Ayers, in Anchorage, Alaska.

STATEMENT
GLACIAL SILT PATTERNS

Over eons, glaciers travel from mountain tops in their slow, unrelenting march to the seas. Grinding rock to powder and carving valleys in their wake, they create the landscapes we see today. These “rivers of ice” scoured rock and soil from valley walls carrying that debris in its icy grip. At the terminus moraine all these elements commingle, suspended in the melt waters of the receding glacier.

There is beauty here, but these intrinsic abstract forms are indirect evidence of the global ramifications of this alarming trend. Their swirls and sinews change by the millisecond. Patterns in the flowing mud and silt are the vanishing fingerprint of a glacier. These transitory images are all that is left as the ice disappears and the waters dry up—leaving just a hint of the glacier that once was.



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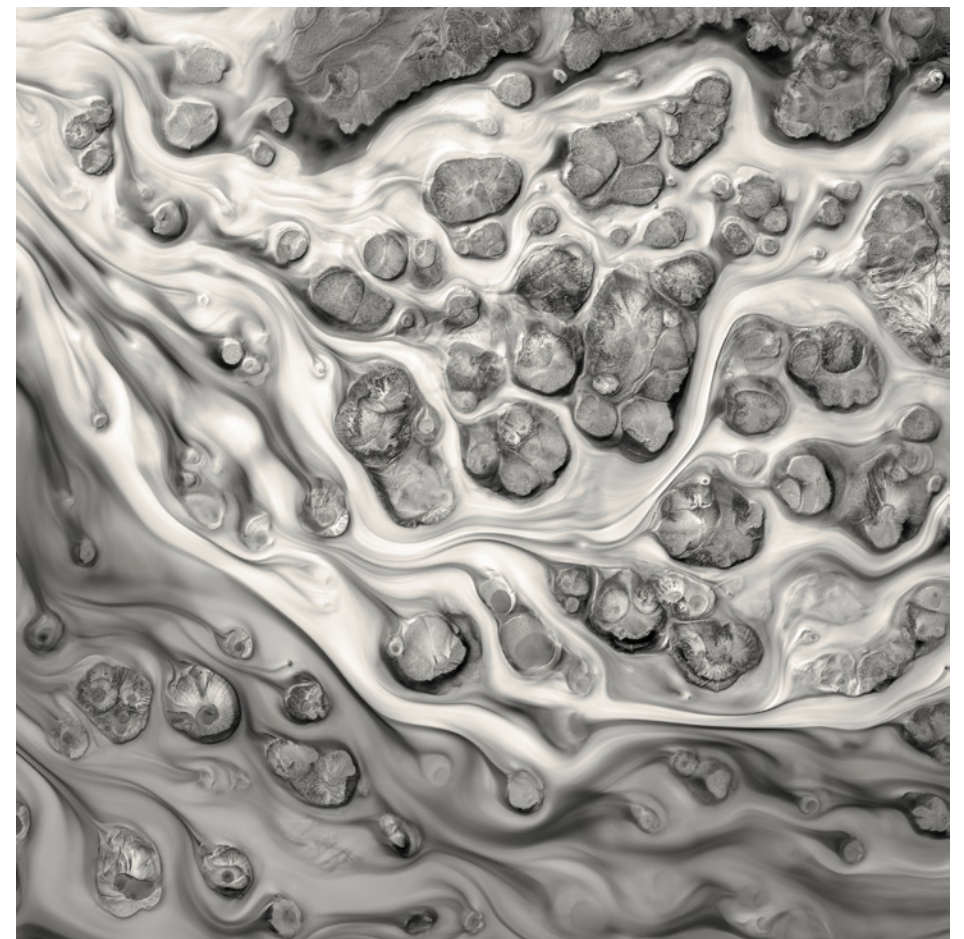
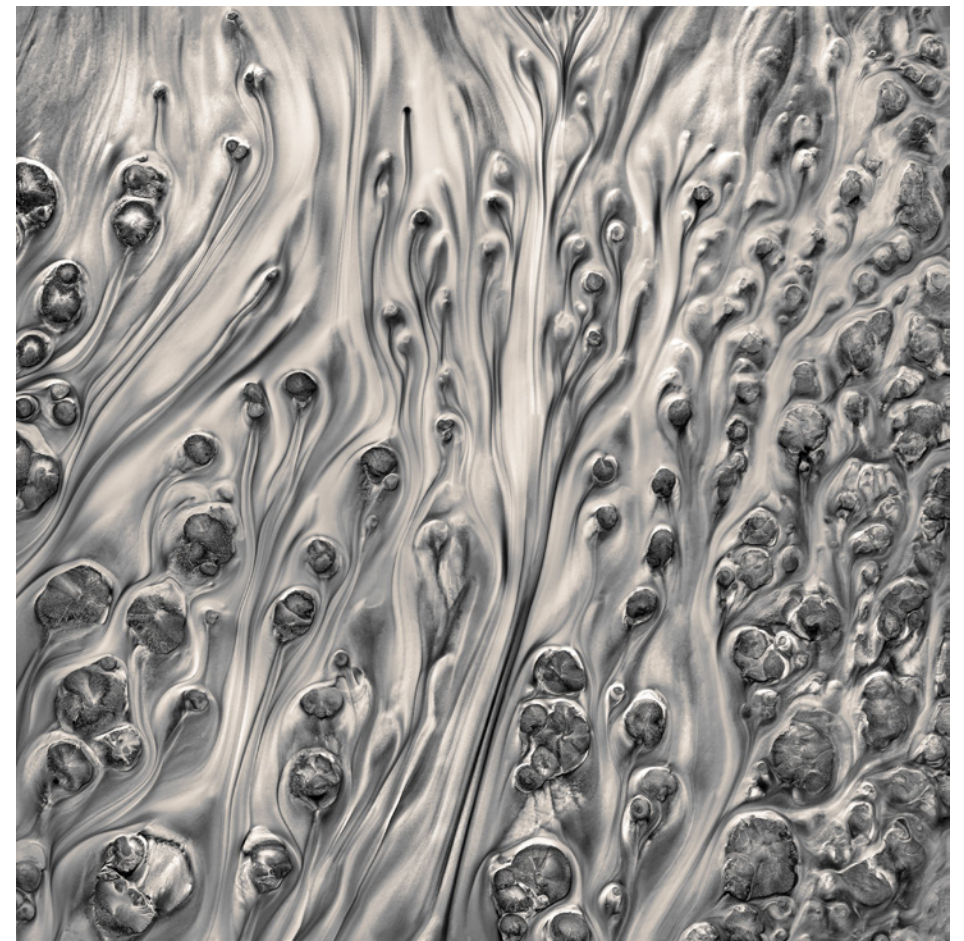
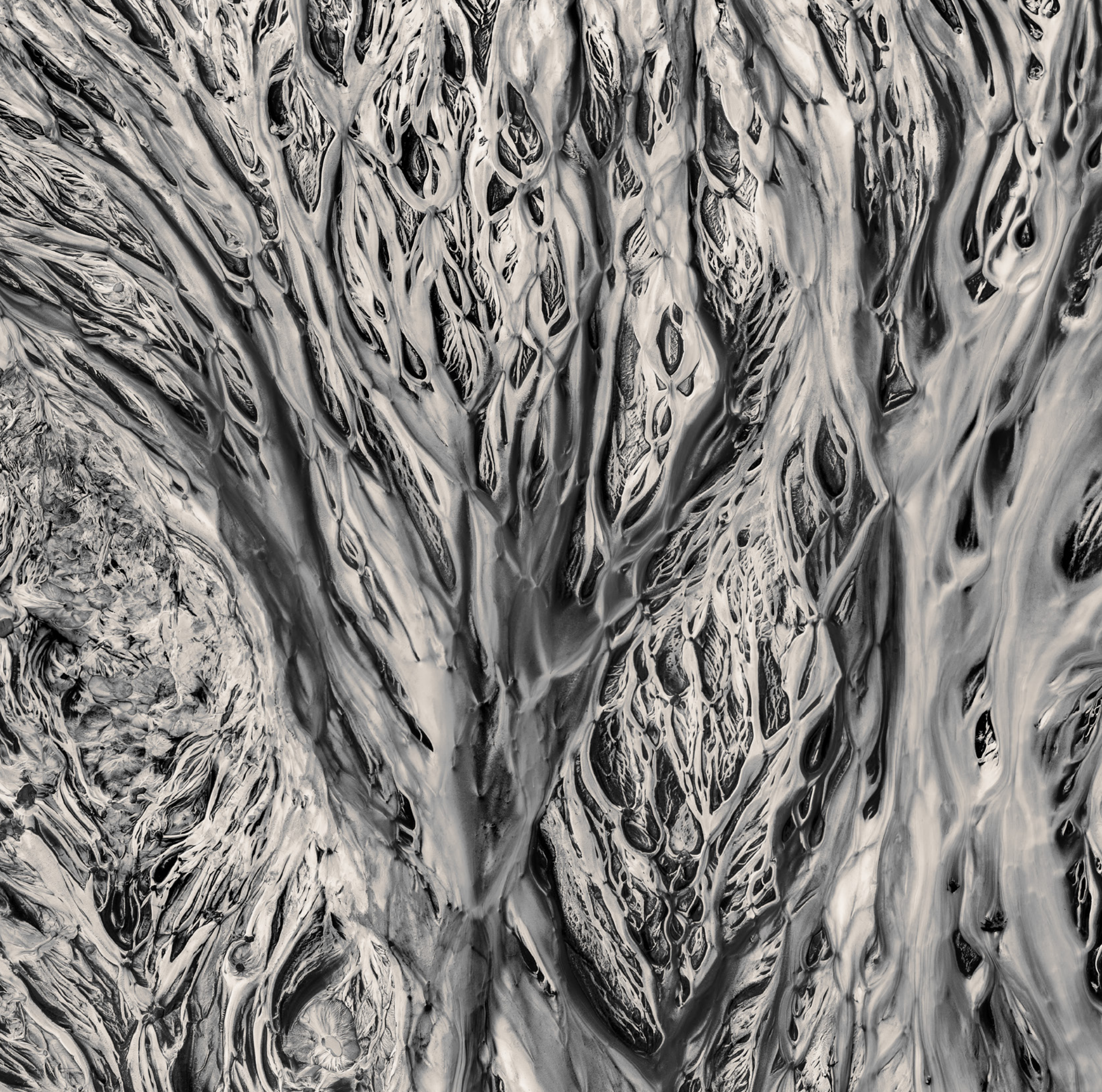
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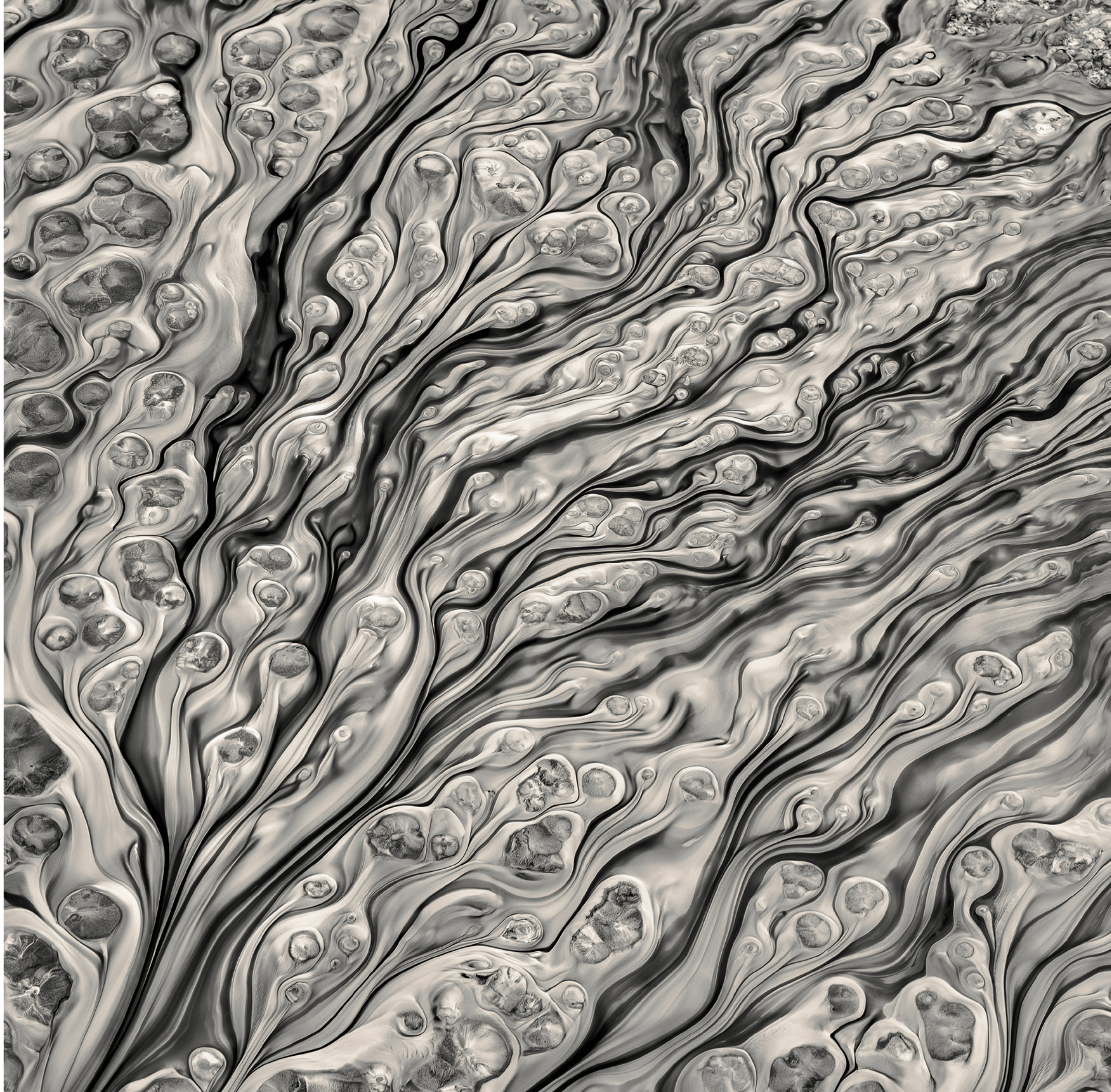
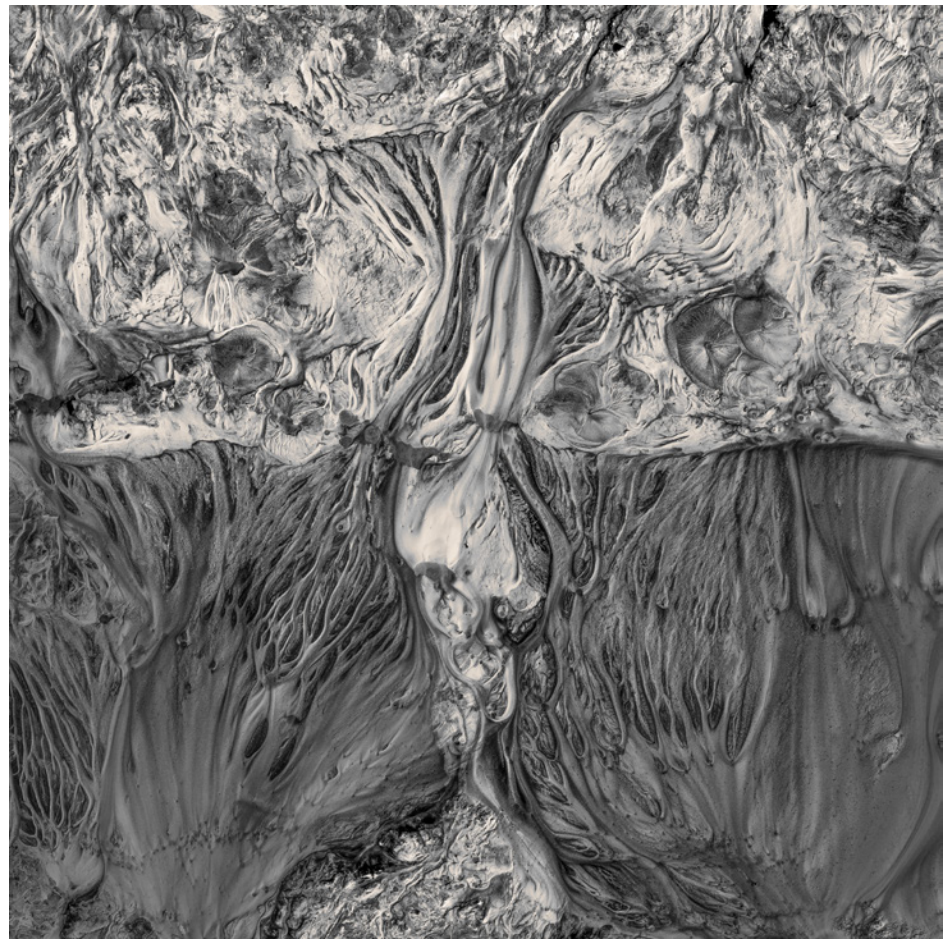
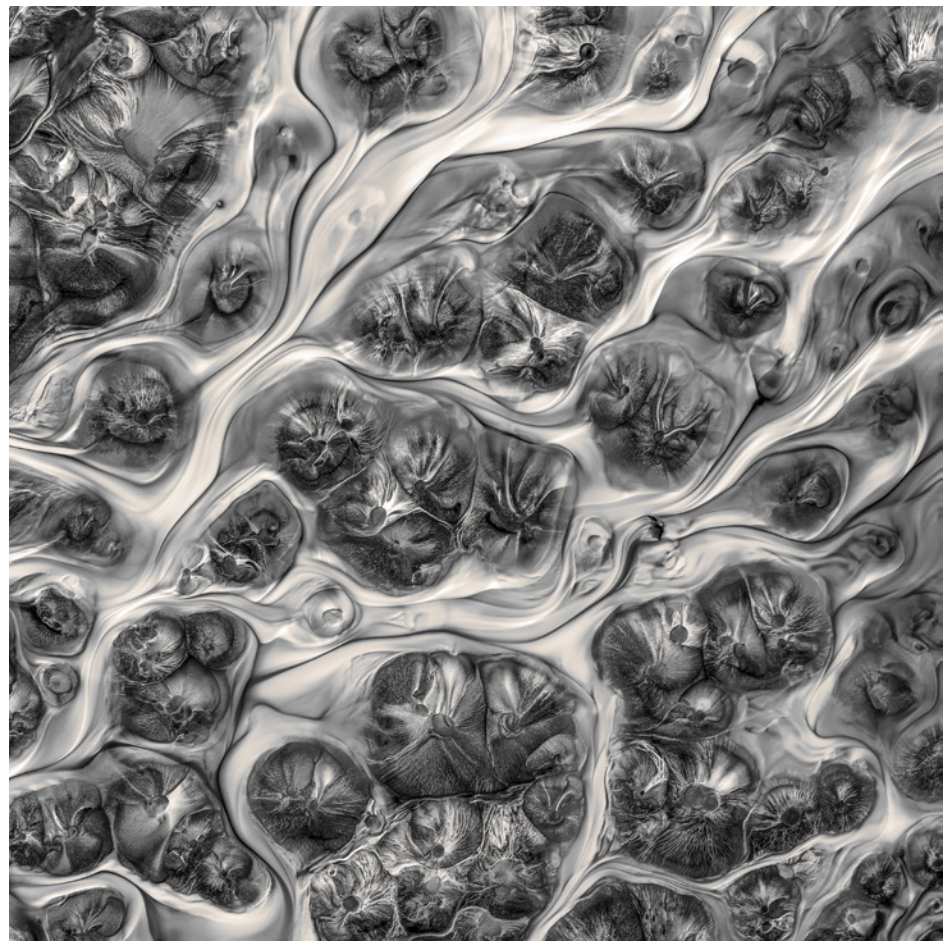
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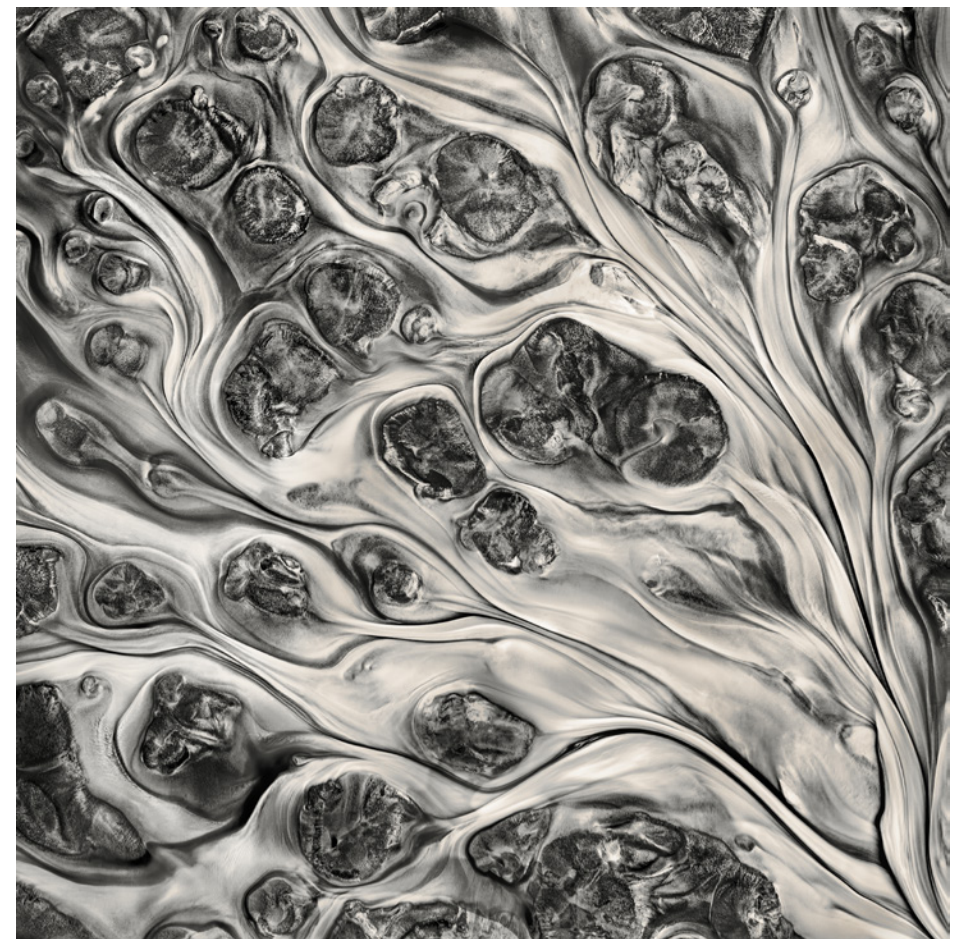
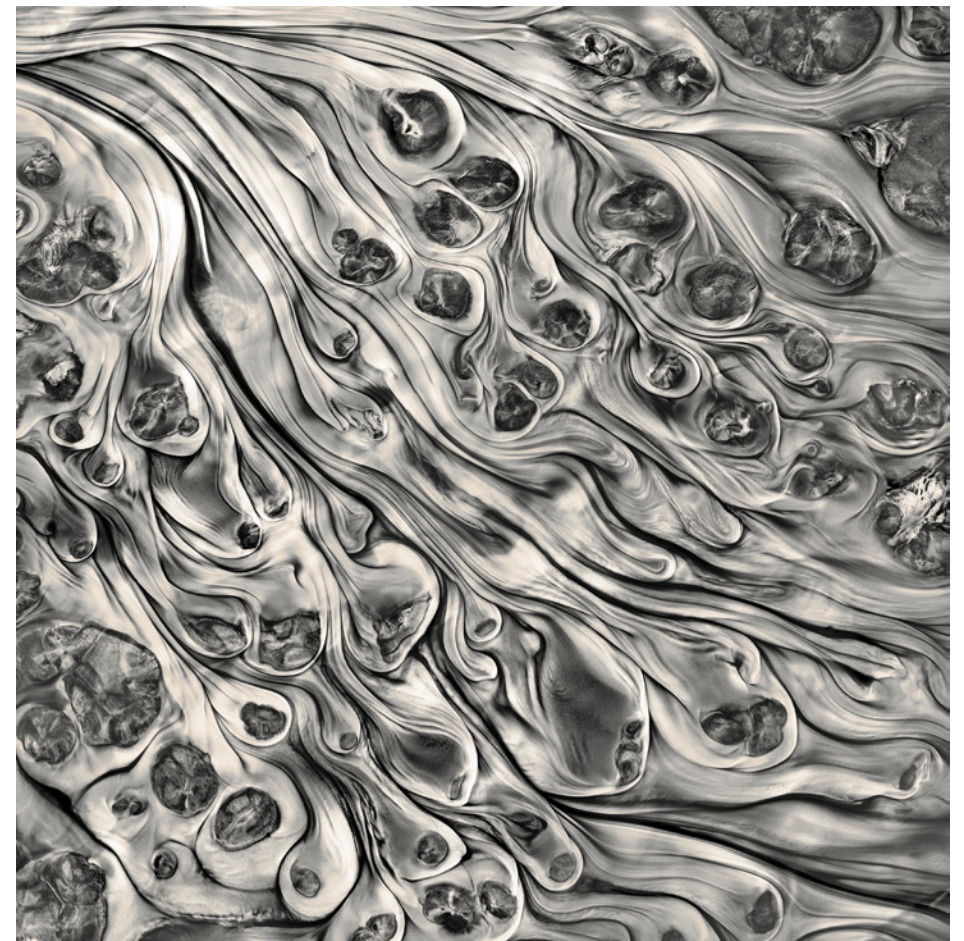
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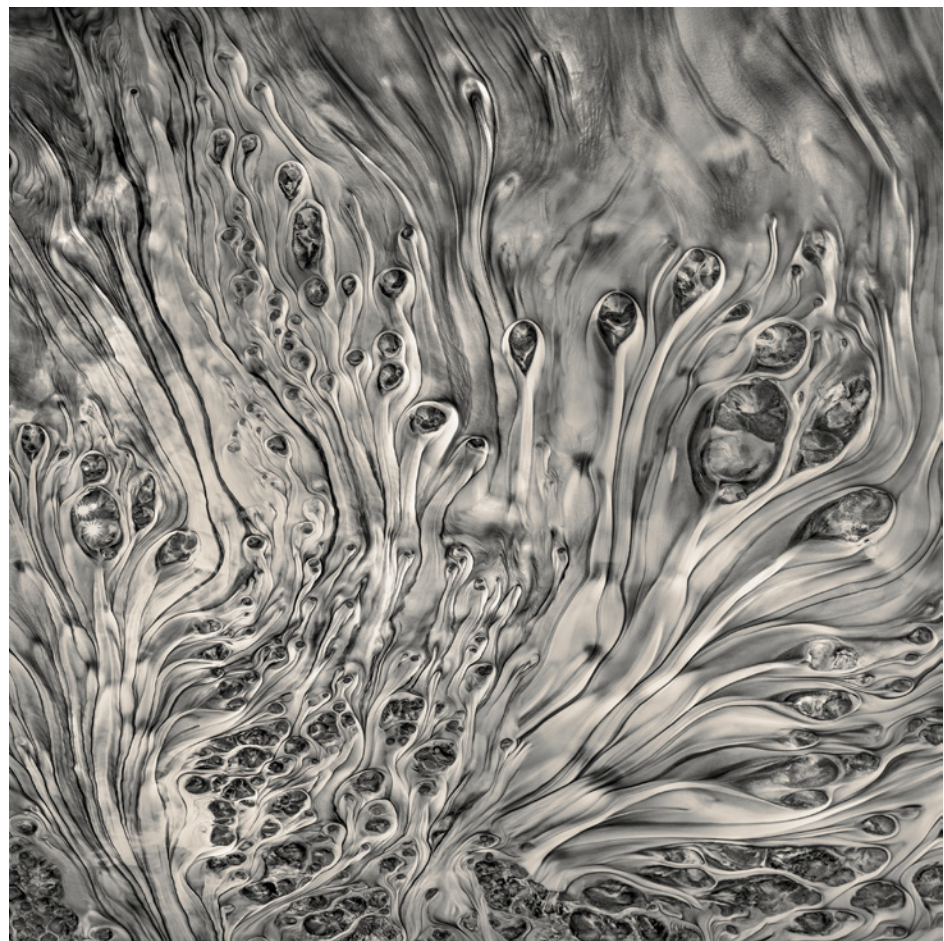
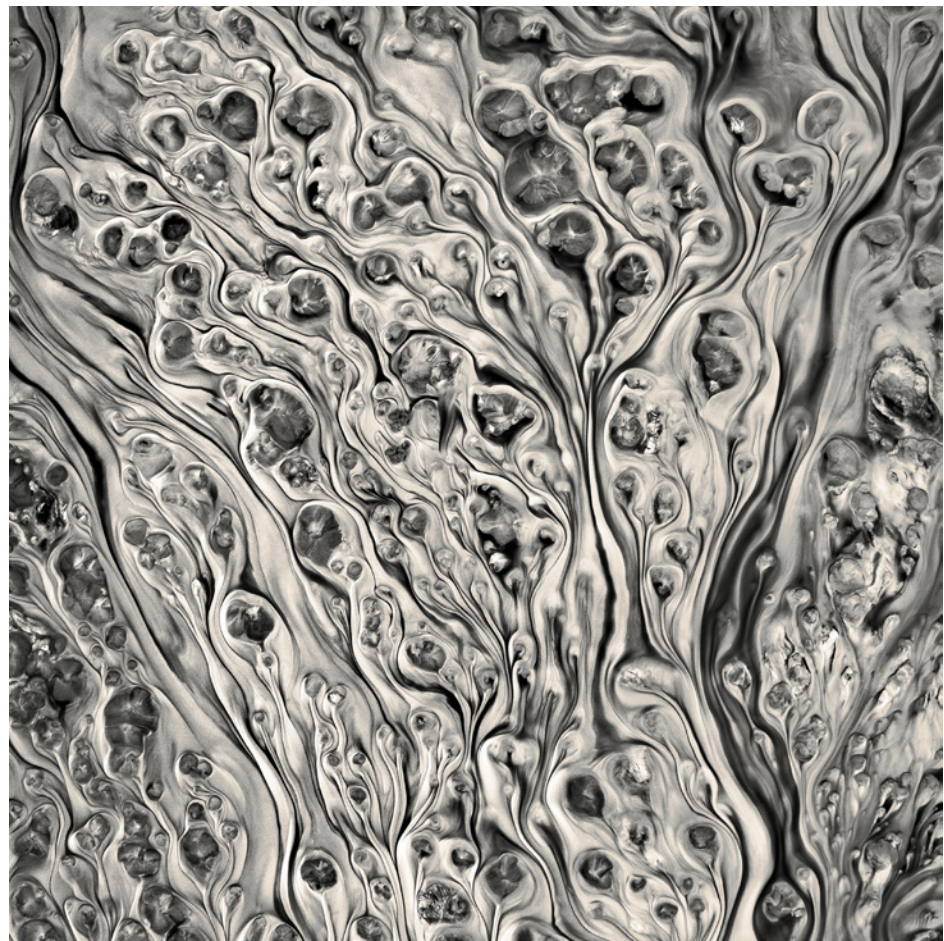












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AROUND THE WORLD