

dodho

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DODHO MAGAZINE



SEPTEMBER 2019

09 **ISSUE**

COVER BY TODD ANTONY

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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09 ISSUE COVER



**TODD
ANTONY**

toddantony.com
UNITED KINGDOM

Born in New Zealand, based in London and shooting worldwide, Todd Antony is a multi-award winning photographer whose diverse skill set leads to some equally diverse commissions and personal projects. He has been working as a photographer for 16 years and is represented in the UK, U.S. France and Australia. His work has featured in numerous awards, including the AOP Awards, Communication Arts Photo Annual, Creative Review Photo Awards, American Photography Awards, and has been included multiple times in Lurzer's Archive '200 Best Advertising Photographers Worldwide'. His work has been exhibited in London, the USA and France, and his commercial clients include amongst others, Samsung, Sony, Shell, Audi and the BBC.

ZHOU YULONG

THE DEPARTED





ZHOU
YULONG
THE DEPARTED

CHINA

When my grandfather passed away that year, I stood beside him. The weeping people had gone, and there were only the two of us. He lay there as if he were asleep, and I stood in a trance in a dream. I was very confused, and I wondered why he was lying down and I was standing up. I thought of many religious paintings, east or west, that tell an inconclusive story almost historically. The living and the dead constitute vertical and horizontal opposition, full of game and symbiotic beauty.

In the well-known historical images, the deaths of those people show very different power in their time, place and political environment. I tried to take some photos to create fake testimonies in the form of virtual history and recreate the so-called truth. The impenetrable wall between these “truths” and the photographic texts, our beliefs today, and our faith in the known world, are the most suspicious mysteries.

Death, as a part of the truth, can never speak for the truth, it is discarded in the truth. Whether active or passive, it is in this abandonment that history constructs its own logic, thus completing a real illusion of the absence. I was so intrigued by this that I tried to testify for a mystery case, only to get caught up in it.

The progress of human science and technology is like a bullet shot into the future space and time, which is an irreversible and inevitable death. Photography carries this kind of death and brings us back to the past, but can never escape the absurdity and nothingness of the living. Everything we create will eventually become a history of chaos, where the truth lies hidden, admired or spurned by others. It was as if I were standing next to my grandfather, cold and frozen, and the blood in his body was running feverishly in mine. He didn't seem to leave because of me. The dead become my ghosts, spinning in an infinite criss-cross of the vertical and horizontal.

When I tried to recreate the images of the dead, I seem to be the one who offers up to the sacrifices as well as the departed. History is like this: “they can not express themselves, they can only be expressed by others.” -Karl Marx.



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ZHOU YULONG



TODD **ANTONY**

CLIMBING CHOLITAS

toddantony.com



TODD
ANTONY

CLIMBING CHOLITAS

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UNITED KINGDOM

I’m originally from New Zealand but have been living and working as a photographer in London for the last 15 years. Growing up in NZ, the outdoors is pretty much part of your DNA. It’s coded in there somewhere directly after Rugby. So when I’m out shooting on location I’m at my happiest. If that location happens to be somewhere far flung, and a bit isolated, then all the better. I’ve always said there’s beach people and mountain people, and I’m most definitely the latter. Don’t get me wrong, I’m very adept at lying on my back on a sandy sun lounger with a beer close to hand. But there’s something about being up a mountain. The sheer scale, and perspective it can give you I find really calming and inspiring.

Commercially, I specialise in advertising photography. But each year I try to undertake 1-2 personal projects to keep myself fresh from a creative standpoint. I get to go out and create work purely the way I want to, answering only to myself.

The last 5 or so years these projects have lead me down the path of shooting various subcultures and groups around the world. The lesser known the better. I’m fascinated by these small and compelling groups who have a unique perspective on life and the way they approach it. Aside from being creatively cathartic, shooting these projects helps to land me more ad work, and in turn the ad work helps finance the next project. It’s a perfect little symbiotic relationship. I’ve been to Japan to shoot Dekotora truck drivers, Reindeer racing in Lapland, and most recently to Bolivia to shoot the “Cholitas Escaladoras”. The Climbing Cholitas. A group of Aymara indigenous women who are breaking stereotypes and shifting perceptions.

In January of this year they summited the 22,841ft peak of Mt Aconcagua. The highest mountain outside of Asia. And did so eschewing traditional climbing clothing in favour of their traditional, vibrant, billowing dresses, and using their traditional shawls to carry equipment rather than backpacks.

The word “Cholita”, as these indigenous Aymara women of Bolivia have long been known, is a diminutive of the pejorative Spanish word chola, meaning mixed-race or, pejoratively, “halfbreed”. But these woman have now reclaimed it as a badge of honour. As recently as 10 years ago, Bolivia’s indigenous Aymara women were socially ostracised and systematically marginalised. These women, recognisable by their wide skirts, braided hair and bowler hats, suffered racial discrimination and were banned from using public transport and entering certain public spaces. While these woman have been advocating for their rights since at least the 1960’s, their movement was further invigorated by the 2005 election of Evo Morales.

Bolivia’s first Amerindian president. Since then the majority indigenous population have seen greater recognition and autonomy. In 2014, after years of helping mountaineers achieve their summit goals, eleven of these female Aymara porters and cooks strapped on crampons and swapped their high bowler hats for helmets to start climbing peaks themselves, all while wearing their traditional wide, puffy skirts and plaited hair. Though they managed several impressive summits in their four year stint, all in traditional Aymara dress, the women had one main objective all along. Since the beginning, the Cholita climbers-goal was to stand atop Aconcagua. Now, after countless years of portering and cooking, and four years of preparing on lower peaks, five of the Cholita climbers have summited the peak. Lidia Huayllas Estrada, Dora Magueño Machaca, Ana Lía Gonzáles Magueño, Llusco Alaña and Elena Quispe Tincutas successfully scaled Aconcagua in January of 2019. Dora and Ana Lía are mother and daughter, and when talking to them both, Ana Lía said that when they are on the mountain together they are not just mother and daughter, but best friends.

The shoot itself through up some new challenges for me. El Alto in Bolivia sits on a high plateau 1600ft above the city of La Paz. From a distance the city’s densely packed 2 and 3 story brick houses almost look like they are flowing up to the plateaus cliff edge before cascading down its precipitous face like water flowing over a waterfall, down to La Paz below it. In places the houses seemingly defying physics and gravity as they stake their claim on the cliffs face. El Alto, as the name eludes too, sits at an oxygen neglecting 13,615ft in altitude. Our flight rolled into the airport at around 1am and this lack of oxygen becomes very quickly apparent.



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Unloading your camera cases off the baggage carousel onto your trolley suddenly becomes a slightly odd experience in that it feels like you've broken into a light jog in order to achieve this most Herculean of feats. The next few days are spent in La Paz acclimatising, and nights are spent being impulsively woken up every few hours trying to catch your breath as your body adapts to the lack of altitude.

5 days later, in the pre dawn light, we set off for Huayana Potosi mountain (Pronounced “why-na”) along with the climbing Cholitas. As Huayana Potosi comes into full view, just as the first rays of morning light begin to kiss it's upper slopes, we pull off the road and the Cholitas ask us to join them in a Challa / Pachammama offering ceremony, to afford us safe passage on the mountain over the coming days. With a small fire smouldering, we each offer the Pachammama some Coca leaves, tucking them under a small rock, before pouring some alcohol onto it, and taking a small swig as well. It's basically local fire water that could likely strip paint if needed. And imbibing it at 6am blows your head off. When I'm working on projects like this, obviously the photography is the primary reason for being there. But what makes each shoot special, and memorable, and keeps me wanting to find the next subject, is the people. Having the privileged opportunity to spend time with them and get a small glimpse into their unique lives is something absolutely immeasurable, and photography provides me the key to be able to open those doors. During the shoot we had one of the most picturesque lunches ever, as we all sat at foot of Zongo glacier, the summit of Huayana towering above us, and had an Apthapi (communal meal) together. We didn't all speak the same languages as each other, but in a way the shared experience provides a large part of the conversation. My producers would translate when any of us wanted to ask questions directly, but other times you find yourself able to work out what is being said by picking up the occasional word in conjunction with a tone of voice or a laugh. As humans we have an amazing ability to communicate without necessarily speaking, and I think there's probably a lesson in that.











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DEADLINE: NOVEMBER 30, 2019



ANA MARIA ROBLES

WHITE NILE
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ANA MARIA ROBLES

WHITE NILE

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ARGENTINA

In a hollowed trunk as a way of the canoe, we cross one of the White Nile branches. Rushing river leaves, among its branches, fertile islands occupied by a community living in subsidiaries sharing everything, utensils, blankets, instruments and collaborating in the ancient daily chores. It is the “Mundari” territory, nomadic shepherds of the Nile.

In the morning, little by little, the cows are released and slowly go to shepherd within the island. The children are those who gathering the manure and lighting the fires. They are born and grow among cattle, feed on their blood and milk, clean themselves with their urine. Early, they are dressed in blankets, covered in ash, grooming.

At dusk, hundreds of Ankole cows return to the camp after grazing, called by the sound of drums. They enter the environment of fog, dust and smoke produced by burning manure fires.

Each one has its place, tied to a small stake, they gather around the fire and are meticulously massaged with ashes, including their large antlers, as a protection against insects, in a ceremony of total intimacy with the animal. They are sacred intermediary cows of their Gods and on them depends their livelihood, their social position, their dowry to form a family. South Sudan, the youngest country in the world, has suffered an endless war since 1956. Since they managed to become independent from Sudan (2011), which was supposed to be a peace process, they have entered a civil war and the tribal rivalries are still deep. Politics seems to maintain this situation, and people die and migrate from one of the poorest and most unstable countries. According to United Nations data, more than two million people have been displaced, and many others have died.

In that environment, I experience unknown realities, not spread, hidden, witnessing the survival of an ancient culture, but threatened by its transformation or disappearance. I here present images of this proud and mostly peaceful people. They allowed me to share their daily lives, permeate myself with their smoke and hospitality.

ABOUT ANA MARIA ROBLES

Thanks to my Mallorcan mother coming to Argentina being very young, I was born here in Buenos Aires, and I have grown up between the countryside and the city.

I am a Veterinary Doctor (I love nature in all its forms) and a social psychologist. I am currently practising veterinary medicine, producing medicines for animals and social psychology has helped me to connect with my patients’ owners and with the world.

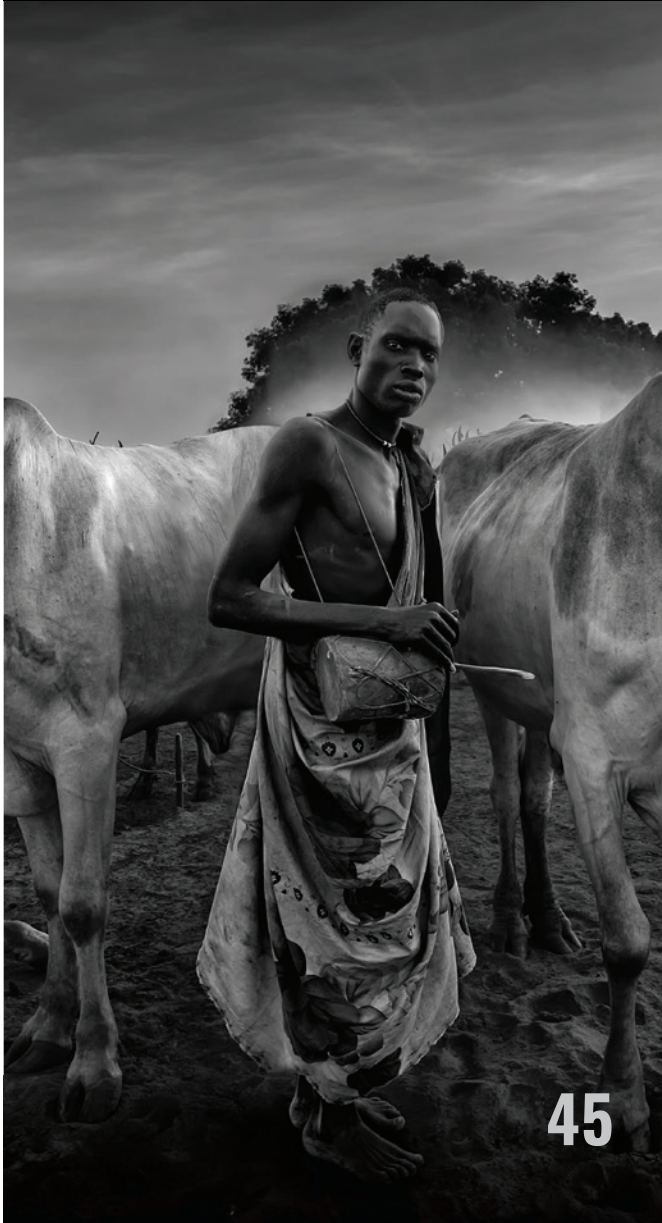
In 2000, I began to study photography, passionate and focused on anthropology and nature. I have had the opportunity to travel a lot across my country and through the world. (America, Africa, Asia, Oceania and a little bit through Europe) I consider myself a travelling photographer in search of cultures still preserving their traditions, feel pride and have been little modified by our western forms. These cultures are threatened by globalization that is moving very rapidly through these times. I have learned a lot from them. I like to know and be able 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 that search, I have also experienced the injustice or impotence pain, but in all circumstances, I try to find beauty.

The moment in which I interact with people from other latitudes and feel we can communicate and respect each other is magical. I’ve always had great experiences because the simplest people open their homes and offer themselves without qualms. I am profoundly grateful to that part of photography. I like the Black and White expression, I like to play with the lights, it gives character to the photographs. I have participated in numerous competitions; I have won international awards and I have exhibited my photographs with great pleasure.

During March of this year, I was able to complete the project of touring part of South Sudan, a country devastated by war and the tribal rivalries still persisting. Despite this, numerous tribes resist almost intact as many years ago. I am currently working on this, in contact with representatives of the UN, trying to contribute my experience in support of the long-awaited peace.



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EFRAT **SELA**

A DAY AT THE BEACH
efratselaphoto.com



EFRAT
SELA
A DAY AT THE BEACH

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ISRAEL

It all started about 13 years ago when a dear woman named Tzvia invited a Palestinian family to a private family event. At the end of the event, the Palestinian father asked how far the sea was, and she replied that it wasn't far and could be seen. And so it was, the family that never saw the sea, the children who did not know what a sea was, went crazy for joy and happiness. In a brief moment and without much effort, a dream came true, a dream that Israelis take for granted every day. All along the country, not far away, there is always a beach that you can visit to enjoy the sunset, to relax in the summer, to surf the waves even in the winter days. It is always an amazing experience and is an integral part of life of the Israeli people.

On that day, Tzvia realized that it was not similarly accessible to residents of the West Bank. Although the sea is not too far away from them, it is unreachable. There are borders and barriers and crossing is not permitted.

This was the starting point for a women's project- "Min El Bahar" - "Women of the sea". Tzvia and several of her friends, Rachel, Riki and Amira, believed it should be possible for Palestinians to access the sea, and together they founded the "Min El Bahar" Association, which overcomes governmental barriers and hosts as many families as possible from the West Bank, especially women and children.

They work very hard to get the necessary permits for a fun day at the Tel-Aviv beaches during summer vacation. After a lot of logistical work, buses fill up with women and children, every time one bus from a different village. For most of them, it's the first time they see the sea. Thirteen years during each summer, hundreds of families have hosted. The day started with a fun morning at the beach, lunch together, children's activities, and women's discussion groups.

The human connection is formed immediately, usually without knowing the other's language. No more is needed than reaching out a hand and smiling. For a moment we all forget that the meeting is between neighbors without neighborly relations, a meeting against the backdrop of decades of conflict managed by politicians who do not bring solutions and sometimes the opposite, increasing the gap and distance. For many years, on both sides, the residents have been divided by systems that strengthen the enmity and hatred, and yet, at the moment of the encounter, magic is created and hardened hearts soften.

The shared experience at sea allows the participants to bridge the gaps, rejoice in singing together, dance and play, and hear the stories of the other side, to learn and know the other and to hope. They make new connections and friendships, get a hug, and give a hand.

The women of the sea group, with the help of many volunteers who take part in the activity and enable it over the years, manage to maintain a new world, a parallel world, a world of giving, joy, and hope. Managing seeds of hope for the future of our child, experiencing moments of sanity and understanding that can truly be otherwise, live and let live.

I have volunteered for two years to support this important activity and at the end of each day I see how the hosted families take a piece of the dream home. Perhaps for them, it will never be possible to come back. I see they are taking selfies with the sea, or collecting small seashells, or writing prayers in the sand...

When I go home, I am always excited, with a big smile that lingers for hours. I am already waiting for the next trip to the sea with more potential friends. Yet at the same time I feel my heart ache. I know that our lives as Israelis and Palestinians could be different if only we could all see each other not as enemies but as humans with complex backgrounds and needs, yet ones who ultimately wish for peace and friendship.



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I born and live in Israel, I am a designer and photographer I experimented with art from an early age and the camera was one of the tools of expression I employed. While I studied design at the academy, the camera accompanied me in my search for ideas. In recent years, I have focused on people, social issues and cultures, largely because of my own personal growth. I naturally combine my aesthetic sense and my interest in people in my photographs.

Today photography is a need, it come out from curiosity and an urge to dive deeper into what is happening around me, to touch the truth of life. Exit my comfort zone. To deal with difficult issues that strike me emotionally. I am part of a very political society, a melting pot of cultures, religions and opinions. I choose my documentary projects from an emotional place, from criticism, issues that I can't stay Indifferent, in the other hand I like to flow with what happens on the street.

I am fascinated by the human experience in all its formats, looking for man's interaction within society and culture. I look for stories, be it an individual or a group, captivated by different and unknown worlds. Through the lens, I investigate and study the place, its culture and people, I do street, culture and documentary photography.

This curiosity brings me to places that without my camera, I would not have ever been exposed to. The camera is the direct physical link between the eye and the soul, whereby photos reflect the reality from their point-of-view and at the same time tell a story about me and what I would not ever have seen, were it not within range of my lens. My photos deal with people and through them; I define and clarify my place in this world.





LEILA, FORÉS

BETWEEN BACKSTAGE



LEILA, FORÉS

BETWEEN BACKSTAGE

SPAIN

The project “Between backstage” starts in 2015 when the Ballet school I attended in my childhood gives me a pass to be able to mix among its students in the previous moments before the grand exhibition. A single function, to which I have the privilege of attending every two years. It is an open project, which will continue an upcoming appointment in 2021.

I am attracted to the dancers’ representation which they are preparing for, or they have just finished. It is usually intuition that guides me more than detailed planning of my expectations. Above all, I am interested in capturing emotions and hidden feelings barely suggested or even perceived. Apply a look recreating that world lived without reflection, without too much awareness of what is happening, because the vital energy of those moments is concentrated on what will happen or what has just happened.

Anxiety, shared responsibility, even stage fright, but also the satisfaction perplexity. And above all, the reflection of an inner world makes them live in solitude as if a wall not perceived isolate them from each other. The dancers share the stage without perhaps sharing a vital reality. How these feelings and emotions work is what has made me return every time to the subject, perhaps because it is a beautiful reflection transmuted by the beauty of the situation, of life, and of human relationships.

ABOUT LEILA FORÉS

Leila Forés was born in Benicarló, on the Spain east coast in 1972. A school workshop made her discover the magic of the darkroom and made her decide pursuing Higher Studies on Image and Photography in Valencia. After her studies, she fails to live on photography, and that produces a rejection towards it lasting 15 years, in which she is dedicated to the fashion trade. Now, she continues combining both activities. In 2012 she ignores digital photography, and her curiosity leads her to retake it, training online and self-teaching. It is there when she discovers a new expression line and develops a personal style with some intimate and reflective themes, working them in digital and giving them form so that they are visually confused with the film. Her higher volume work she develops it through her image to express feelings surrounding her day-to-day. The diagnosis of her father’s illness was a turning point, and photography helped her take refuge in a parallel and creative world to free her fears and anguishes.

The exclusive use of B&W, the blur, the movement, accentuate the emotional look and the essence in compositions and play of lights. Since 2013, when she began to spread it, her work has been awarded internationally on numerous occasions. So that she receives the Gold Medal at the Daguerre Hall in Paris (2015). She won the 9th Pollux Awards (2017), Bronze Medal in Fine Art Portfolio TIFA (2017), she was the winner of Fine Art series at Mono-visions Awards (2018). She has participated in collective exhibitions in galleries and art fairs in Berlin, Barcelona, Madrid and Tokyo.



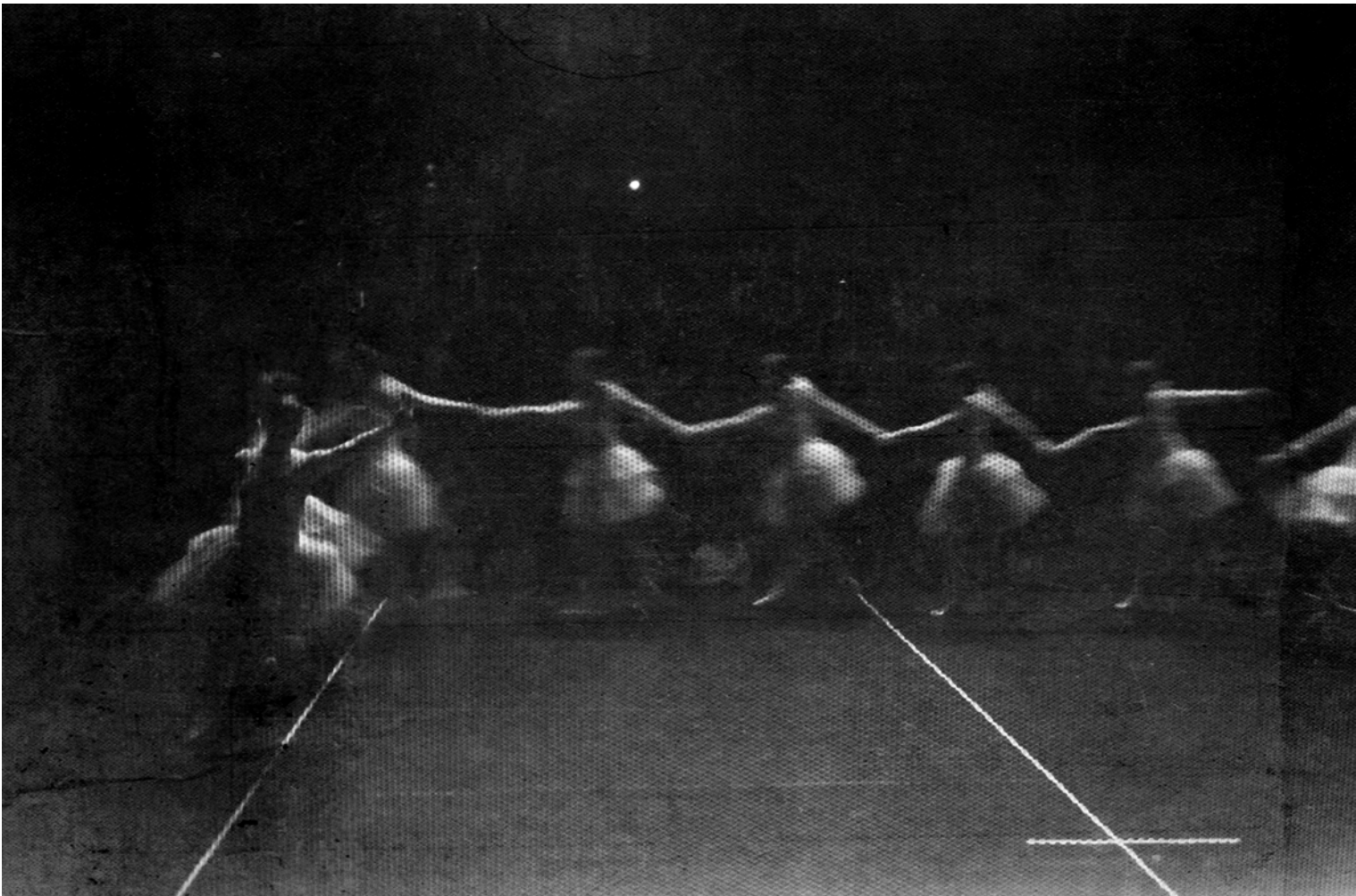


LEILA FORÉS











DAVID GODICHAUD



DAVID
GODICHAUD
SO CONEY!

davidgodichaud.com
FRANCE

“WE DON’T HAVE TO LOVE EACH OTHER, BUT WE TOLERATE EACH OTHER”. NEW YORK GENTLEMEN’S AGREEMENT.

Coney island isn’t only Wonder Wheel and burger shops. It is also and before New York’s beach where all communities from Manhattan, the Bronx, Brooklyn and the Queens are merging during summers to escape the heat. I remember the first time that I walked on this stripe of sand and how much fascinated I have been by attitudes and styling of new yorkers. That gave me envie to photograph them immediatly!

Beach is a place of a singular strangeness. Symbol of happyness and elsewhere, it is like a blank page full of freedom given to imagination. But it is also a location of sociability where bodies behave respecting precise codes. Coney Island is, in that way, a wonderful mirror of New York’s society. It is like a transparent city where all communities can stage themselves with their specific norms but without daily constraints.

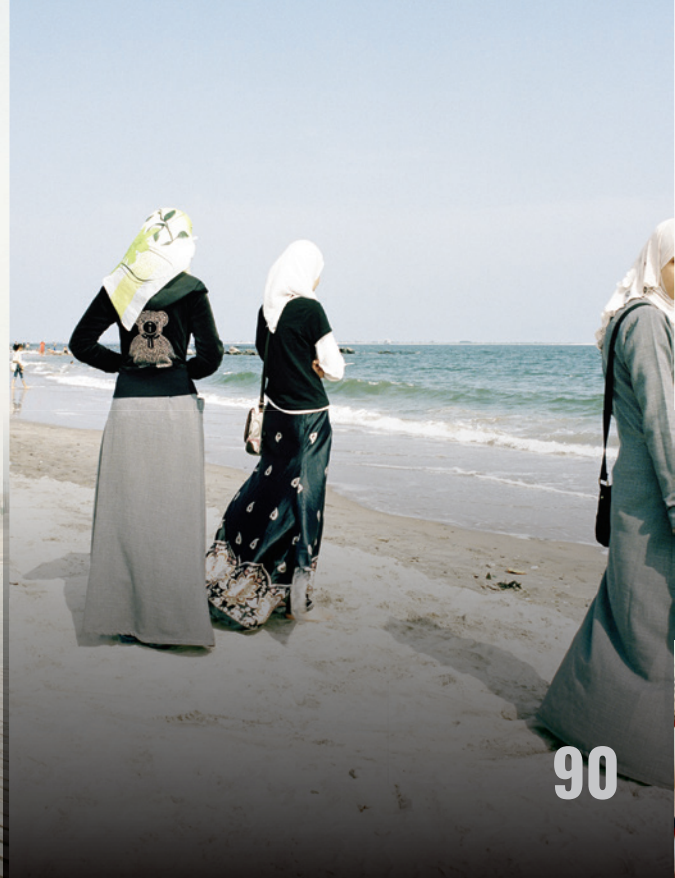
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“So Coney!” is a street photography project first which tends to depict new yorker’s way of life: it shows how all communities can live together and tolerate each others on this unique strip of sand that is coney island. But those images are also portraitures, able to unveil individual intimacies thanks to my beloved Hasselblad, to the magic and power of this finitude of earth that is called the beach.

ABOUT DAVID GODICHAUD

David Godichaud was born in Fontainebleau (France) in 1973. He started a carreer of photographer ten years ago, after graduating in Science Research first and from the photojournalism program of the International Center of Photography in New York next. Based in Normandy (France), David is a freelance photographer working both with assignments, commissioned works and exhibitions in galleries. His author’s work, quite always implemented with analogue camera Hasselblad, is very much inspired by the reality of the street and also intimate places, like timeless Gentlemen’s Clubs. Attitudes of people and dress codes are very much important to him. In 2012, Polka gallery in Paris and Francoise Huguer awarded a street fashion photography prize to him. He has been teaching photography to stylist students of fashion school Istituto Marangoni Paris since.

Newly father for the first time, David started to develop more personal works besides his ongoing street photography projects. He is looking for a gallery nowadays to represent him as a photographer, to publish his monographs in books and share the developments of futher ideas. After being at the foreground of his life during years, his passion for the sea and sailing is still very alive nowadays.













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on
LINE PHOTOGRAPHY
MAGAZINE PHOTOGRAPHERS
AROUND THE WORLD