

# dodho

MASSIMO RUSSO  
MARIA HURRICANE

OLGA STEINEPREIS  
STRANGER

NORM DIAMOND  
PORTFOLIO

ERIKA VAITKUTE  
THE TURNS

TOMMY GOGUELY  
CONDENSATES

DODHO MAGAZINE



DECEMBER 2023

27 ISSUE

COVER BY ALAN BROOKE



@dodhomagazine

## OUR MANTRA

A magazine made by photographers for photographers. A magazine where the reader is also a writer, where the viewer is also the creator. An open, free and independent magazine and at the same time, an incredible and powerful promotional tool. An instrument taking the discourse of thousands of photographers far beyond the social networks and be able to find real opportunities for the artist, opportunities making him grow and advance on his way to his personal goal. We want to be a meeting point between the different photography worlds, a link between galleries, agencies, festivals and photographers. A meeting point so that both worlds do not turn their backs but enrich one another.

We aim to create a unique and collective space where we can gather the best documentary and artistic projects of the current photographic panorama. We want everyone having the opportunity to enrich their content through their projects and reflections, through their unique views, their incursion into the spaces where life develops. We want everyone feeling free to propose and to express their opinion and in return, their contact enriched by a collective inspiration immense source thanks to a joint project from all and for all.

## OUR STORY

Dodho Magazine is an independent international magazine, born out from necessity and with the vocation to promote the work and projects of professional and emerging photographers from around the world.

Dodho Magazine was launched in April 2013 based on the idea of giving voice to thousands of photographers from all over the world. As a result of our passion and enthusiasm, we dared to undertake this beautiful but steep path, becoming today one of the most visited portals of photography on the web. These first years have been incredible, and we are proud to have given the dissemination they deserved to hundreds of incredible stories and their photographers. All of them are now part of our community, making possible our dream of living and breathing within photography. Dodho Magazine is what for our philosophy should be a real photography magazine, an independent medium for amateurs and professionals.

## OUR MISSION

The photography diffusion and promotion as a means of artistic expression and a documentary tool of our-time history.

A photographic expansion tool allowing us to share and grow together; an authentic inspiration box containing infinite points of view, a cooperation instrument that is working thanks to the community's each member engagement. Our mission is to bring together in a unique and collective space the best of contemporary photography with a high-quality edition, a careful content selection and to disseminate this testimony among thousands of photographers, galleries and photography agencies visiting our pages every day.

## OUR VISION

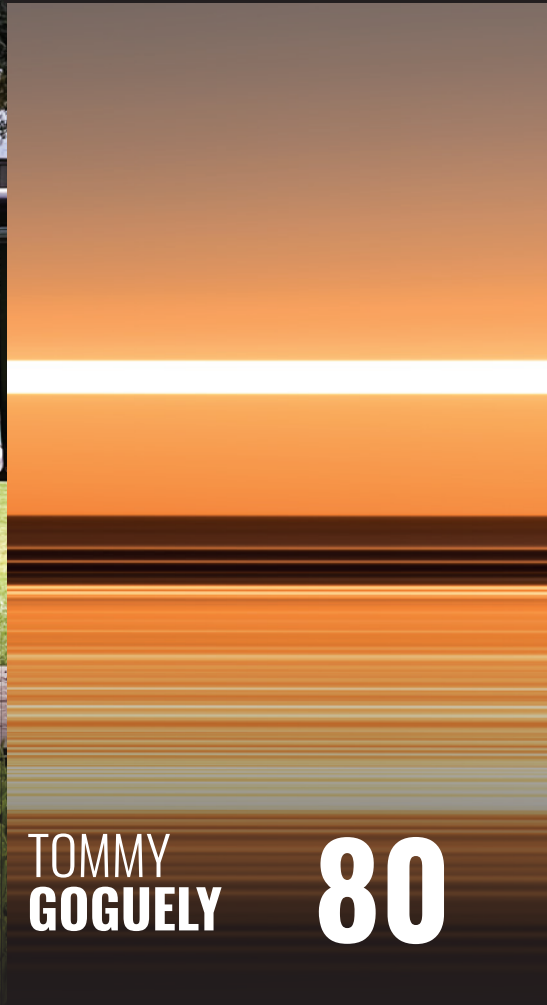
Because photography is a vital need for us, just like the air we breathe, we need images and stories to be able to continue existing.

Dodho Magazine is published in two independent channels, our online version from where you are reading these lines, and the printed version, published quarterly and that you can find in our store. Also, we continue to develop new fostering channels and new ideas to continue promoting new talent as only we know how to do it. Our team is constantly seeking new photographers with talent and stories deserving to be told to the world. To develop new alliances adding value and allowing us to grow day by day. The experience, the knowledge, the technical and artistic quality of each one is undoubtedly the components that add value to our project. From Dodho Magazine, we are committed to the photographic careers of each of the photographers whose work and history we have published. For us, it is vital that the right people hear their voice. For this reason, we will continue working to develop new formulas for the dissemination of talent.

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OLGA  
STEINEPREIS **24**

ERIKA  
VAITKUTE **58**

MASSIMO  
RUSSO **6**

NORM  
DIAMOND **42**

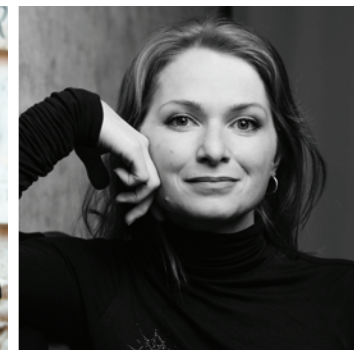
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GOGUELY **80**

# 27 ISSUE

MASSIMO RUSSO



OLGA STEINEPREIS



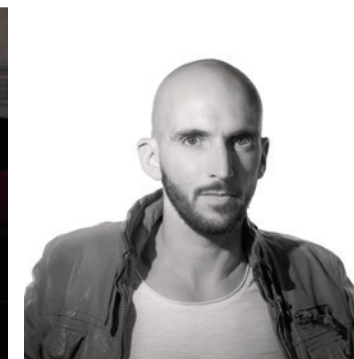
NORM DIAMOND



ERIKA VAITKUTE



TOMMY GOGUELY



ALAN BROOKE



# ALAN BROOKE

alanbrooke.art  
FRANCE

Alan Brooke is a fine art photographer based in Aix Les Bains, France. After 15 years working at sea, he started a career in photography shooting stories for local news organizations in Hull, northeast England. It was a rocky start but before too long he began creating sports features for magazines and national news media. This led to photographing athletes for advertising agencies, and meeting his wife-to-be on a shoot for Speedo. Together they moved to Bourg Saint Maurice in the French Alps to photograph winter sports. Raising two very athletic children, and continuing to work with world class athletes, he developed an ever deepening respect for their hard work and sacrifice.

The idea of showcasing and celebrating athletic skill and movement had been geminating for some time. In 2017 he pursued a personal project to photograph the French aerobic gymnastics team, of which his son, Samuel, was a member. Following a scandalous feud between the gym and the federation, the world's best team was about to be disbanded and he wanted to have a visual record of their extraordinary skills. This was the catalyst that led to the creation of the APEX Collection\*, of which the image of the Gymnastics Front Swing (front cover) is a part. Looking to build on this work, many more images have now been shot and added to the collection mostly relating to sports that we'll be seeing at the 2024 Olympic Games in Paris.

In a world captivated by tales of extraordinary human abilities, APEX is an extensive collection of images that shines a spotlight on the boundaries of human sporting achievement. The images go beyond everyday sports photography by inviting you to explore the power and fragility of the human form; representations of time spent pushing the limits of our capacities, mental, physical and emotional.

Behind each image is a story of sacrifice, discipline, and a profound sense of purpose that transcends the ordinary. The strength of the APEX collection lies in isolating each athlete from the competitive context, allowing viewers to witness the seemingly effortless grace that can only be attained with years of purposeful practice and commitment. We take an intimate look at the performance of each individual, revealing the broader implications of human activity as a metaphor for our resilience and our relentless pursuit of excellence.

\*The entire APEX Collection may be viewed at [www.alanbrooke.art](http://www.alanbrooke.art)





# MASSIMO RUSSO

MARIA HURRICANE

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ITALY



# MASSIMO RUSSO

MARIA HURRICANE

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ITALY

Photography has been part of my world since I was a boy but when I bought my first camera in 2015, that simple passion turned into something more concrete. Every new travel opportunity excites me, whether it's short or long it doesn't matter, the important thing is for me to be able to grasp the essence of the experience I'm living by interpreting it. I like to tell stories through photographs. I love color photography, I believe in their expressive power and I really appreciate the authors who have made and who make wise use of them.

I attended a photography school which allowed me to learn more about authors and photographic genres. Among these, documentary photography and portraiture are the ones that I feel closest to my way of observing the world. I participated in workshops, attended in-depth focuses on photographic narrative and reportage with both Italian and international masters.

Since 2021 I have been a member of Collettivo.21, an Italian collective of street photographers, characterized by the territorial differences of its members and is engaged in in-depth projects on the territory.

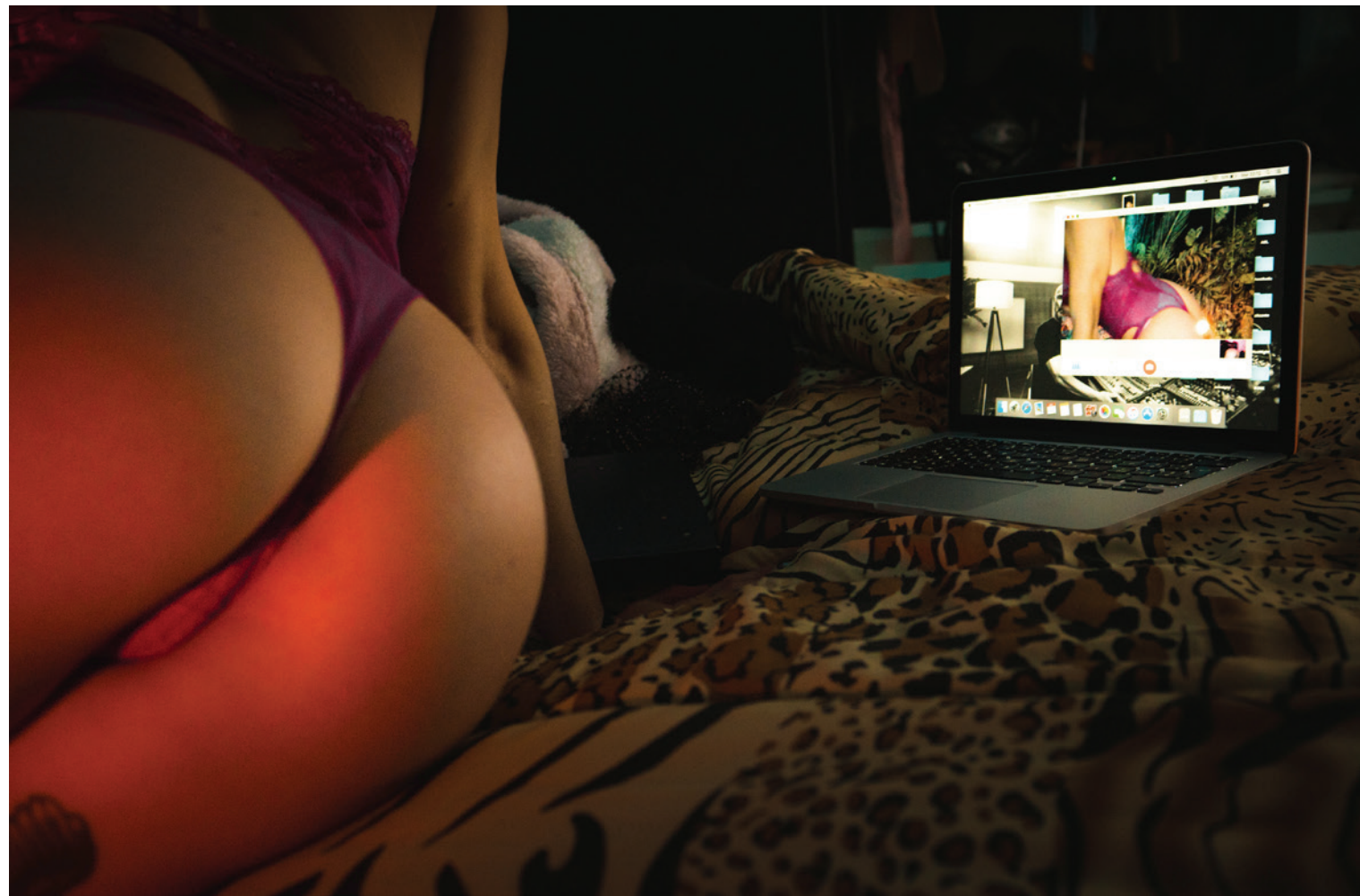


“I look for the simplicity of everyday life, that normality that turns out to be extraordinary in the eyes of those who are predisposed to understand it.”



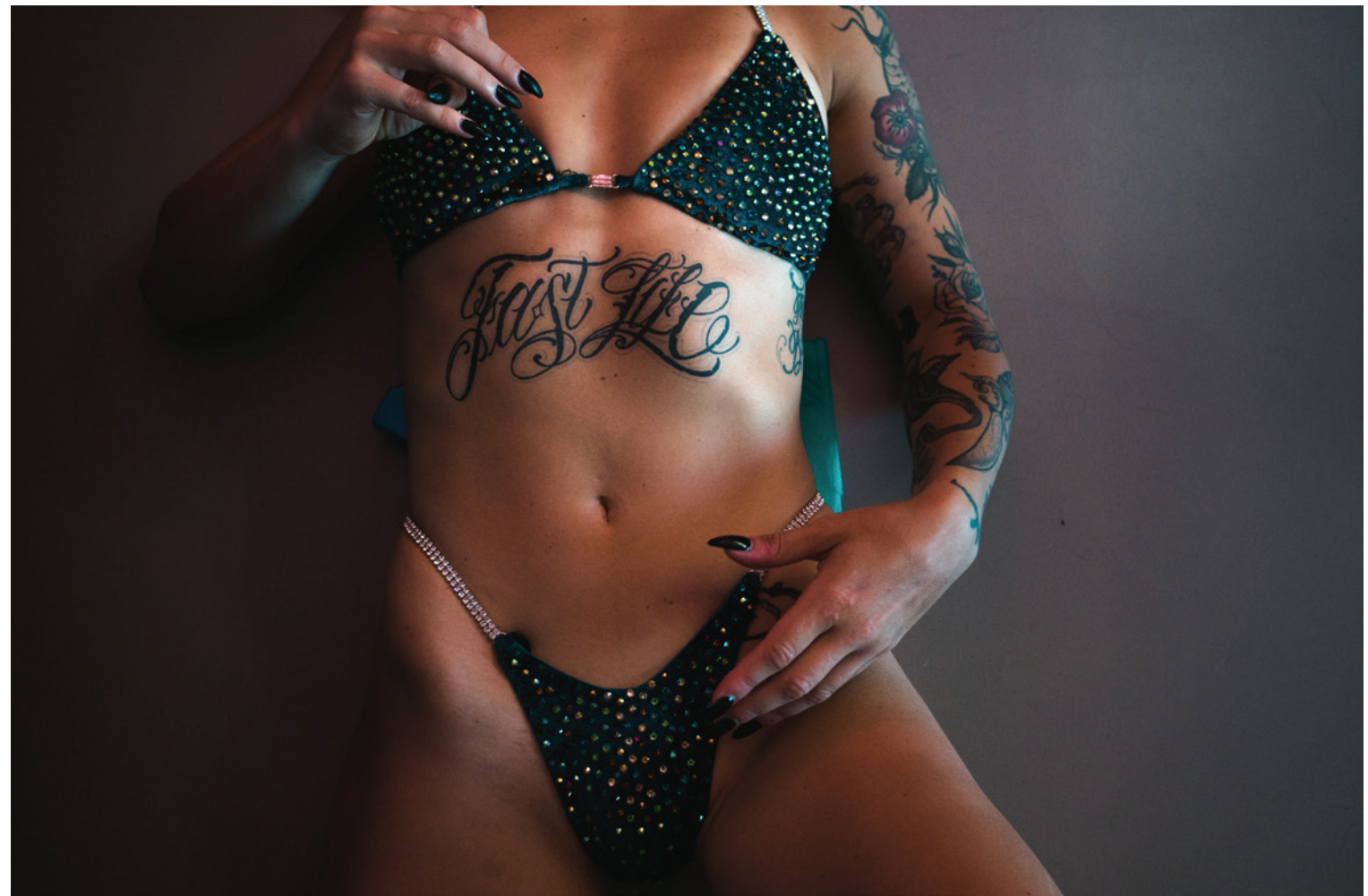
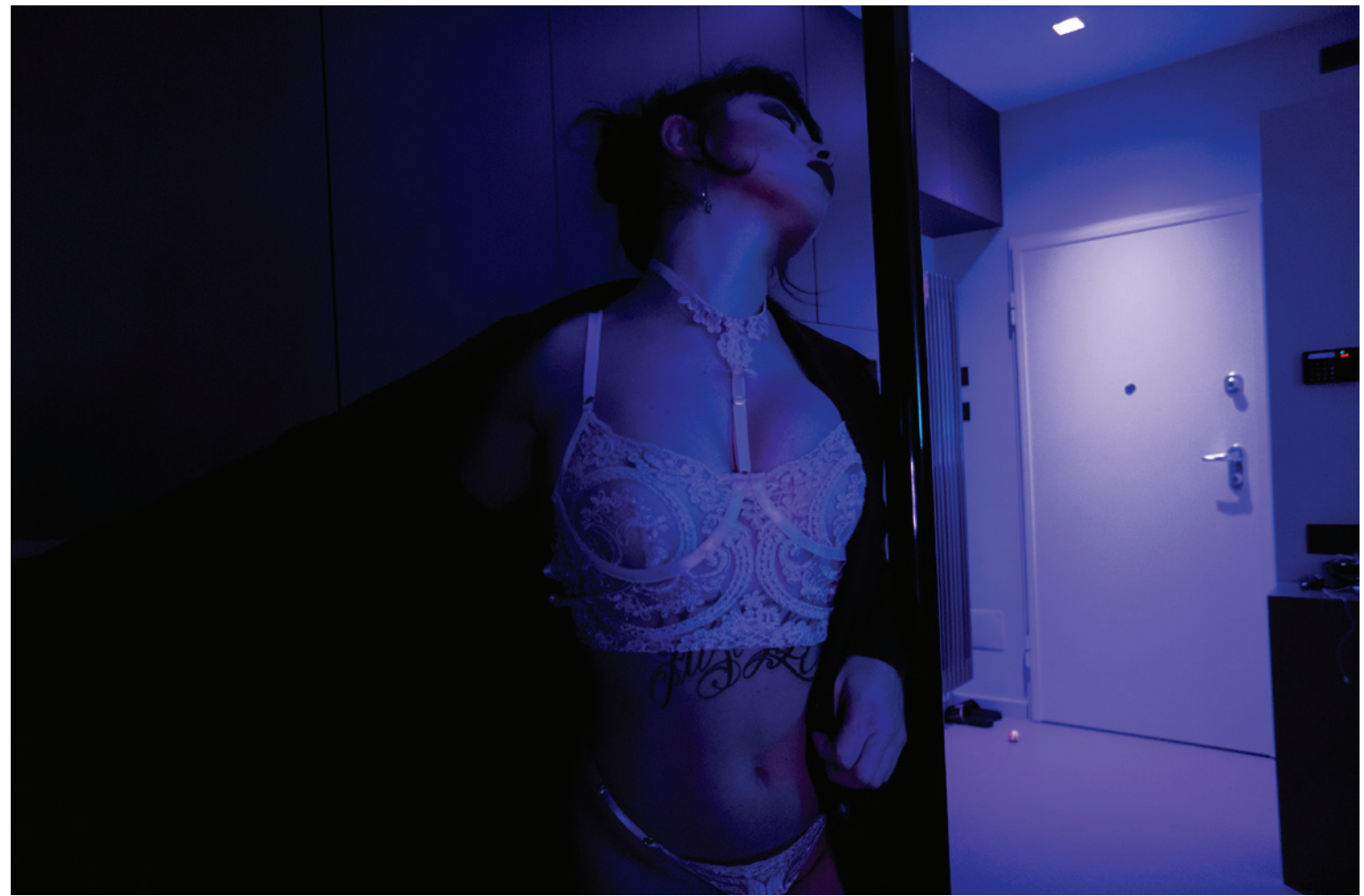


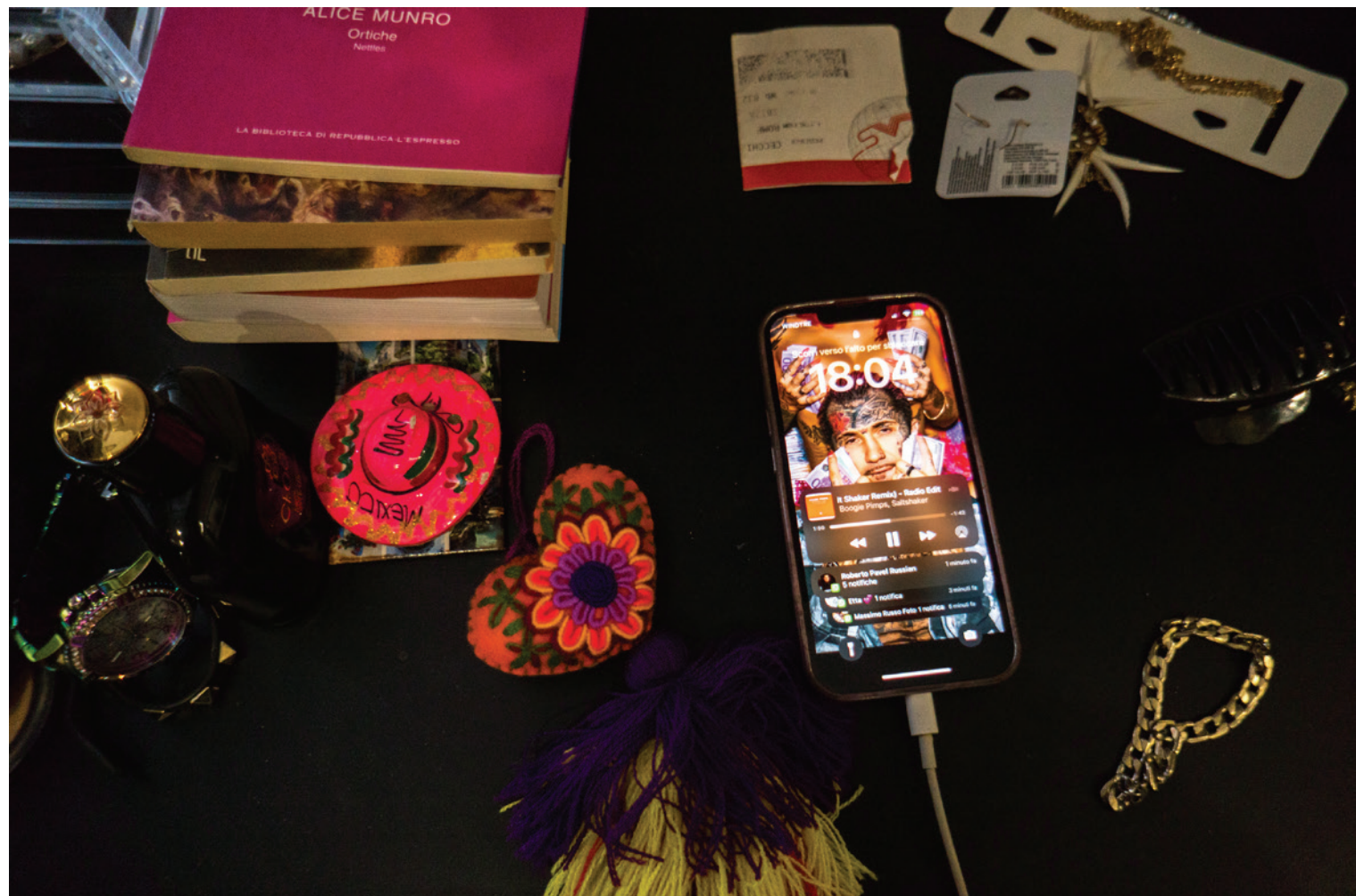


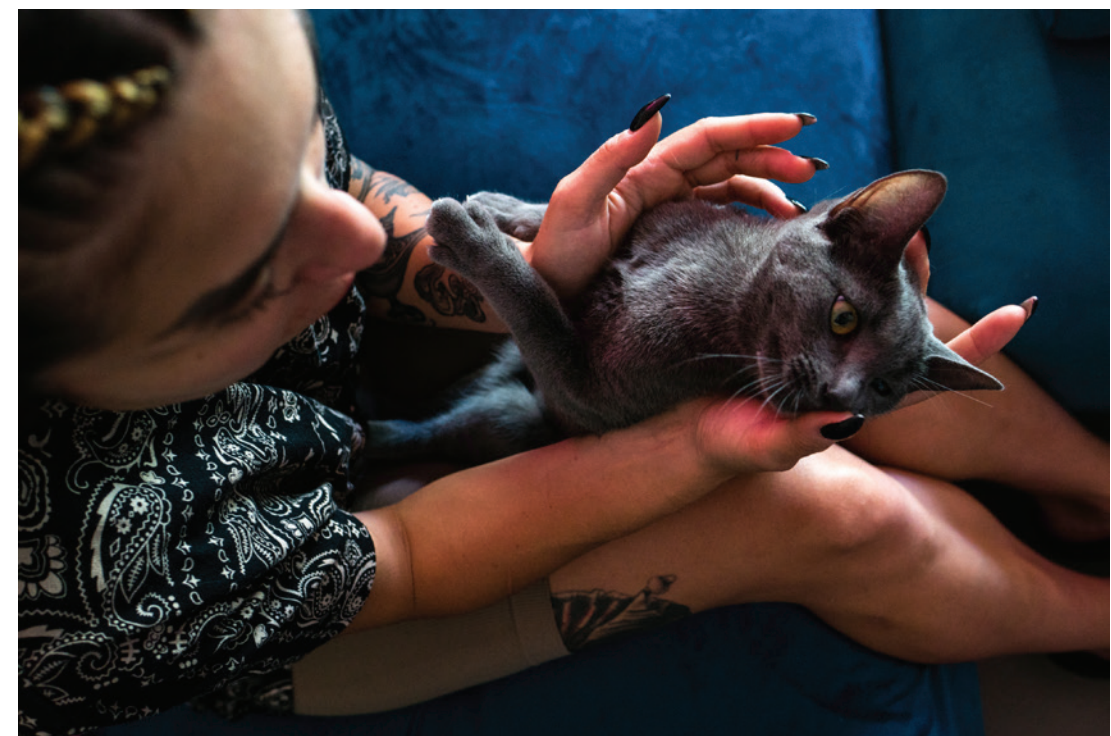




**WBC**









# OLGA STEINEPREIS

STRANGER

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RUSSIA



# OLGA STEINEPREIS

STRANGER

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RUSSIA

What do you see when you look in the mirror? Do we truly see ourselves as we really are, and do others perceive us in the same way as we see ourselves in the mirror? This is a fascinating process that involves the brain and its ability to adapt and interpret visual information. The brain can introduce certain distortions into the image we see in the mirror. It has the capacity to “fill in” details that might be blurry or partially hidden. Can it also include smoothing asymmetries in our faces or even accentuating our best features, especially if we have a strong desire to appear more attractive? Our visual apparatus is so closely intertwined with the brain that it’s challenging to discern where one part of visual information processing begins and another ends, and to what extent it is subject to this processing.

I capture self-portraits and explore distortions in reflections and the images that arise when a standard image is refracted. At what point is it still clear that there is a human figure in the reflection? Is that person still me, or is it already a stranger looking back at me? For my experiments, I use mirrors of various sizes and their combinations, as well as different liquids that can refract the image.

## ABOUT

Russian born Olga Steinepreis lives in Freigericht, Germany since 2013. She studied Computer Aided Design at the Southern Federal University. She has always been fascinated by photography. Olga’s body of work is defined by the art photography genre. Olga consistently explores the intersection of art and photography, seeking to uncover and emphasize the symbiotic relationship between these two creative ways of expression. In 2022-2023 she studied at The School of Photographic Arts by Elena Sukhoveeva and Viktor Khmel (Krasnodar, Russia). In 09.2023 she won a study grant by The Academy of Documentary and Art Photography FOTOGRAFIKA (St.Petersburg, Russia) and continues her education.

She became a finalist and category winner in many competitions e.g. Lens-culture Black and White Photography Awards 2022, Fine Art Photography Award 2022/2023, Kuala Lumpur Portrait Photo Awards 2023, The Prix de la Photographie, Paris (PX3) 2023 and others. Recently, one of her projects was shortlisted by the Bar-Tur Photo Awards. Her works were exhibited in Paris (France), Munich (Germany), Glasgow (Scotland) and other cities.

“I’ve been on maternity leave for 9 years with three children of mine and initially my work reflected mainly the beautiful moments of my motherhood, but eventually I began to ask me the question “who am I?” besides being a mother and a wife. I reflect on topics that others also face. My daily grind seems endless and it absorbs me. At the same time, it inspires me to think about whether it should be so or not? Or maybe this is the life itself? It seems that if I don’t shoot, a few more years will pass unnoticed, and when my children grow up and leave to live their lives, I will have a neat and tidy house and emptiness inside. Creativity helps me to look at myself from the outside, as if watching a movie, and fill this void. It helps me not to dissolve and become an inconspicuous application in the house. I take self-portraits and reflect on gender, motherhood and childhood.”



28



30



33



35



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# NORM DIAMOND

PORTFOLIO

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

USA





# NORM DIAMOND

## PORTFOLIO

[normdiamondphoto.com](http://normdiamondphoto.com)  
USA

Early in 2023, the U.S. Surgeon General stated what I already knew: that many of us live a life of “loneliness, isolation, and lack of connection.” I think sadness and emptiness are words that could be added.

I had come to this realization one afternoon ten years earlier while visiting Chicago. In a roadway underpass, I saw the words “Help Me” painted on a concrete wall next to an image of a fish out of water. I was struck by the setting and the light, but mostly by the plaintive message. It seemed to succinctly express the unsettling aspect of the human condition that the Surgeon General subsequently described. I spent some time lingering in that spot, contemplating it, photographing it.

That image and its message marked the beginning of this ongoing body of work, Dark Windows. Sometimes shot in low light or at night with incidental lighting, and sometimes in bright daylight, the photographs capture stark, raw, and solitary moments: the lonely view from inside my old childhood living room, a man pensively staring at his own reflection through an antique attic mirror, a lone rower in a scull on San Francisco Bay.

I am often asked why my pictures are so dark and why I avoid photographing beautiful things. My long career as an interventional radiologist played a large role in shaping what I photograph. My colleagues and I used imaging guidance to perform invasive procedures that enabled patients to avoid much more invasive surgeries. It is a stressful field with a high burnout rate, but very gratifying. When I worked, I was too busy concentrating on what I was doing to fully understand the fear and anxiety I knew my patients were experiencing. Retirement enabled me to become much more open to what I had missed. I began photographing scenes that spoke to the emotions I saw in others and eventually in myself.

I looked to my childhood as another source for my rendition of the Surgeon General’s message. I grew up a Jewish kid in the middle of the Midwest corn belt, with a father I could not please, and an inability to fit in with my peers. It was a setup for isolation that followed me as I grew older. With the help of others, I found the strength within myself to get by and succeed. I have had a long, happy marriage and two children I love and nurture. Yet, the feelings of isolation that I experienced reside just beneath the surface of my consciousness. When I go out with my camera, I photograph scenes that harken back to those feelings.

Norm Diamond is a fine art photographer based in Dallas, Texas. For over thirty years he worked as an interventional radiologist, a specialty closer to surgery than radiology. He retired knowing he would become a photographer. After studying with many great teachers, including a mentor, Diamond realized that his images reflected the feelings he had never been able to express before – about his early family life and what he saw and felt as a physician. Themes of memory, loss, and isolation weave through his photographs. “Dark Windows” comprises such images from the past ten years.

During this time, Diamond also embarked on two shorter-term projects that embody similar themes. In the first he visited hundreds of estate sales, photographing the poignancy, irony, and humor he found in the possessions offered by one generation to the next. He photographed at the sales themselves and bought inexpensive items he photographed in his studio. *What Is Left Behind – Stories from Estate Sales* became a monograph published by Daylight Books in 2017.

In Doug’s Gym, he chronicled the last six months of a dilapidated, yet somehow beautiful old gym in downtown Dallas. The physical decay intrigued him as did its octogenarian owner, Doug Eidd, a character from a bygone era, who had owned the gym for fifty-five years. German publisher Kehrer Verlag published *Doug’s Gym: The Last of Its Kind* in February 2020.

Diamond has received many honors including being named a finalist for Photolucida’s Critical Mass competition in six different years. His work has been shown in several solo gallery exhibitions as well as many group shows including the Ogden Museum of Southern Art, the Griffin Museum of Photography, the University of Southern Mississippi Museum of Art, among others. The Sixth Floor Museum in Dallas acquired his photographs from the 50-year commemoration of President Kennedy’s assassination.



46



49



52



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78















# ERIKA VAITKUTE

THE TURNS

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LITHUANIA





# ERIKA VAITKUTE

## THE TURNS

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LITHUANIA

I firmly believe that the present is a gift to be cherished, shared, and savored. Creating self-portraits is my means of existing in the present moment.

To me, art represents a sanctuary that cradles our collective history, our deep-seated roots, and the myriad memories and emotions of centuries past. It's a realm that understands our language and our silence, resonating with sound and touch. The contours of artistic expression are omnipresent, wherever we find ourselves.

I extend a heartfelt invitation to infuse art into our everyday existence and encourage people to perceive it as a reflection of our unbreakable connections, urging them to peer into my photographs and kindle their imagination. I aim to act as a bridge between the tales of the past and the future narratives crafted by the viewer's imagination. I see creativity not merely as an endless production of novel and exciting things, but as a means to reshape the treasures we already possess.

When we feel compelled to create something new, we should ask ourselves: How can it stand the test of time?

How can its story endure, not just for one or two seasons, but for multiple lifetimes? I see that the things in our lives—be they any physical form—lack real material worth. Their true value lies in the stories they evoke, stories we can share and build upon together.

This is how everything we cherish can transcend time and become timeless, not in some distant future, but in the present moment. We have the power to fashion moments, piece by piece, without reservations, and I hold the conviction that a touch of enigma lends a beautiful essence to the journey.

Erika Vaitkute, also known by the pseudonym bu.ku.ku., is based in Vilnius, Lithuania. She is a photographer with a passion for capturing portraits, intricate details, and compelling stories. She also enjoys collaborating with brands that share her aesthetic vision.

As a self-taught photographer, she is propelled by the desire for inspiration, the joy of creation, and the freedom to express herself, nurturing the blossoming of imagination. Art, for her, is an invitation into daily life, a mirror reflecting an unbreakable connection to history and emotions. Art comprehends her language, her silences, and gently touches the soul.

In her photography journey, she has engaged in collaborations with a variety of companies and individuals spanning across different sectors, including portraits, art, design, fashion, special events, and short videos for brand identities. These partnerships have taken her to various corners of the globe, from Lithuania and Spain to Turkey, Taiwan, USA, France, Australia, South Korea, Japan, Russia, Sweden, and the UK. What unifies them is not a tangible element but an intangible essence—a shared feeling. It's the stories these brands evoke that we can collectively embrace and build upon, forming the true value they hold.

As an individual artist, she has taken part in numerous exhibitions, showcasing her photography in Sweden and collaborating with painter Nikoleta Sekulovic in London on a project for the Rebecca Hossack Art Gallery; photographs she created for brands in Stockholm and Istanbul were published not only in local media but also in the globally renowned Milk Magazine.

Although she tends to avoid self-promotion, opting for her work to convey her message, she holds the conviction that the genuine essence of her creations emerges from the stories they evoke. Her objective is not to assert her personal identity, but rather to open the door to the viewer's imagination. She firmly believes that the true value lies in the narratives these images inspire—stories that we can all collaboratively embrace and develop together.

























# TOMMY GOGUELY

CONDENSATES

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

FRANCE





# TOMMY GOGUELY

CONDENSATES

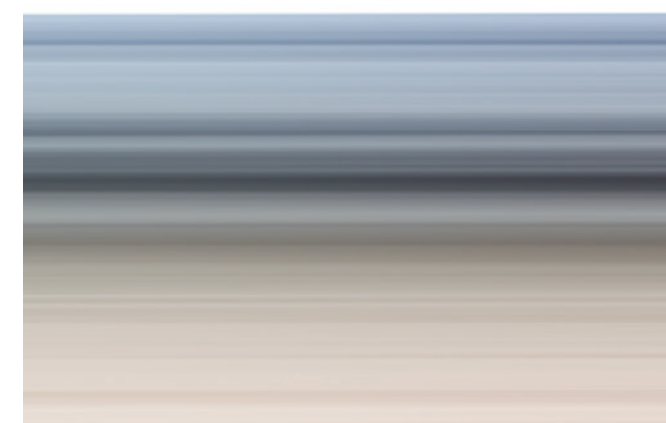
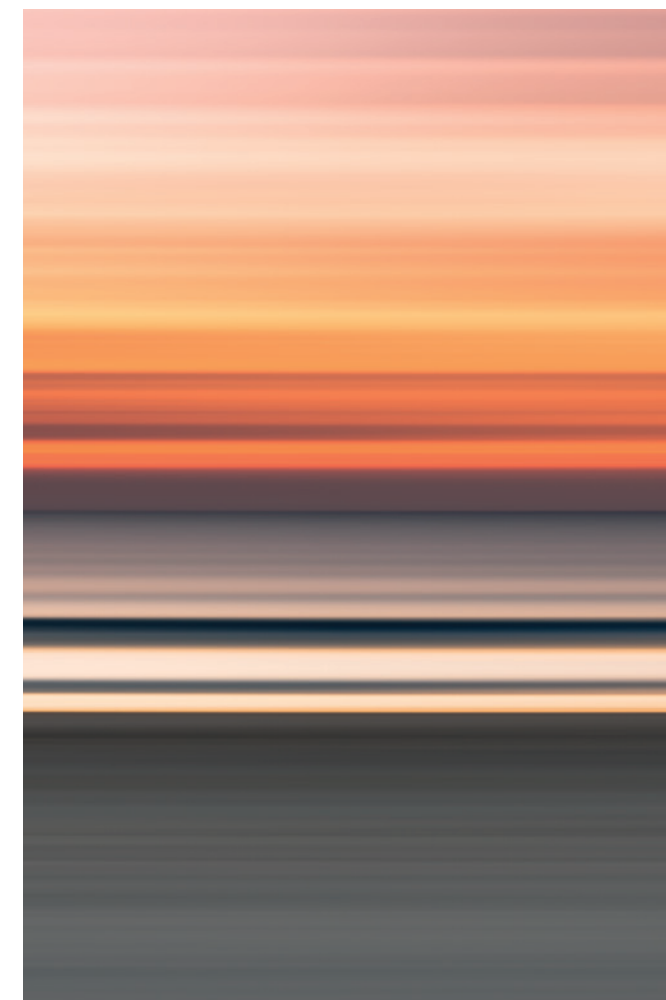
[tommygoguely.com](http://tommygoguely.com)

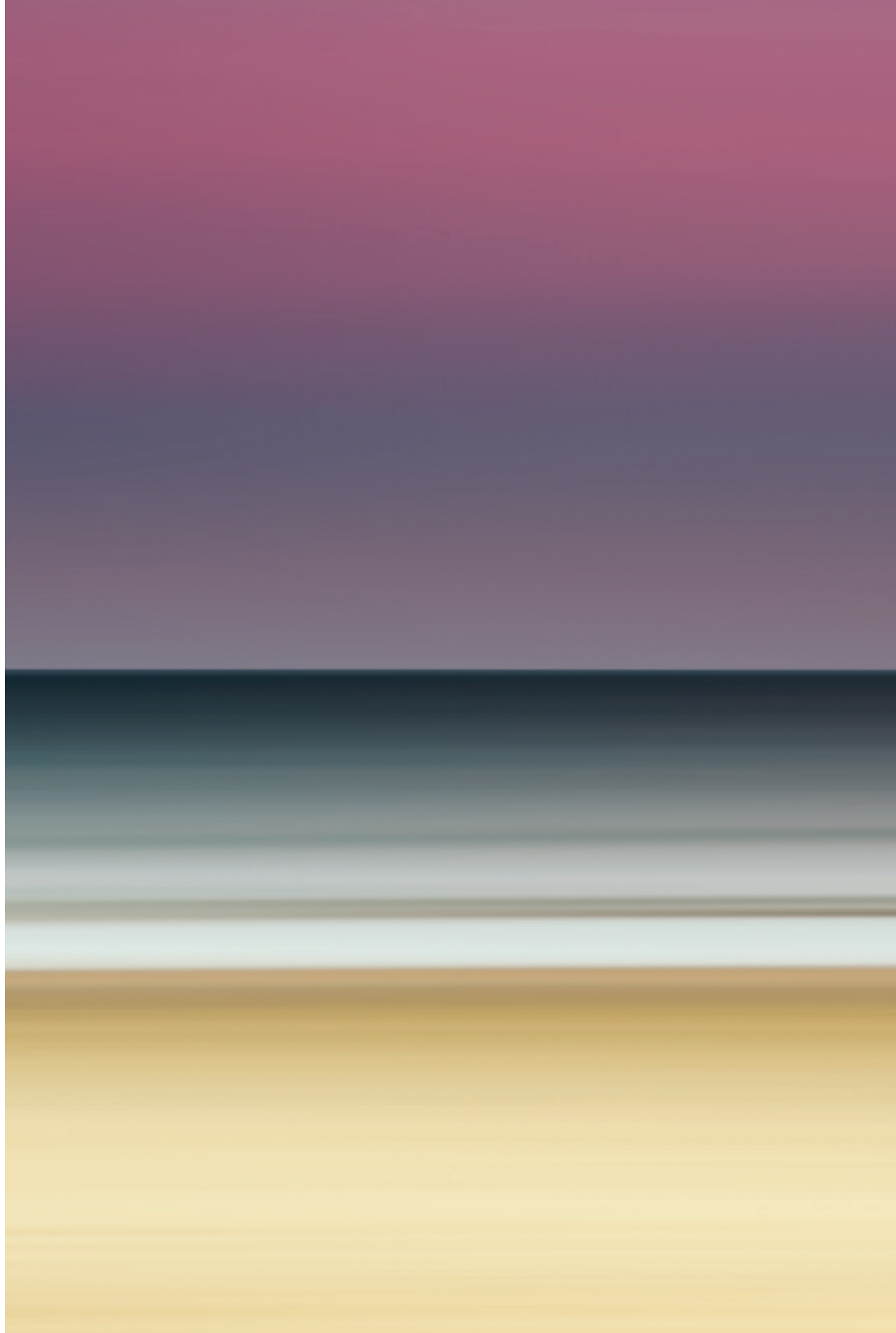
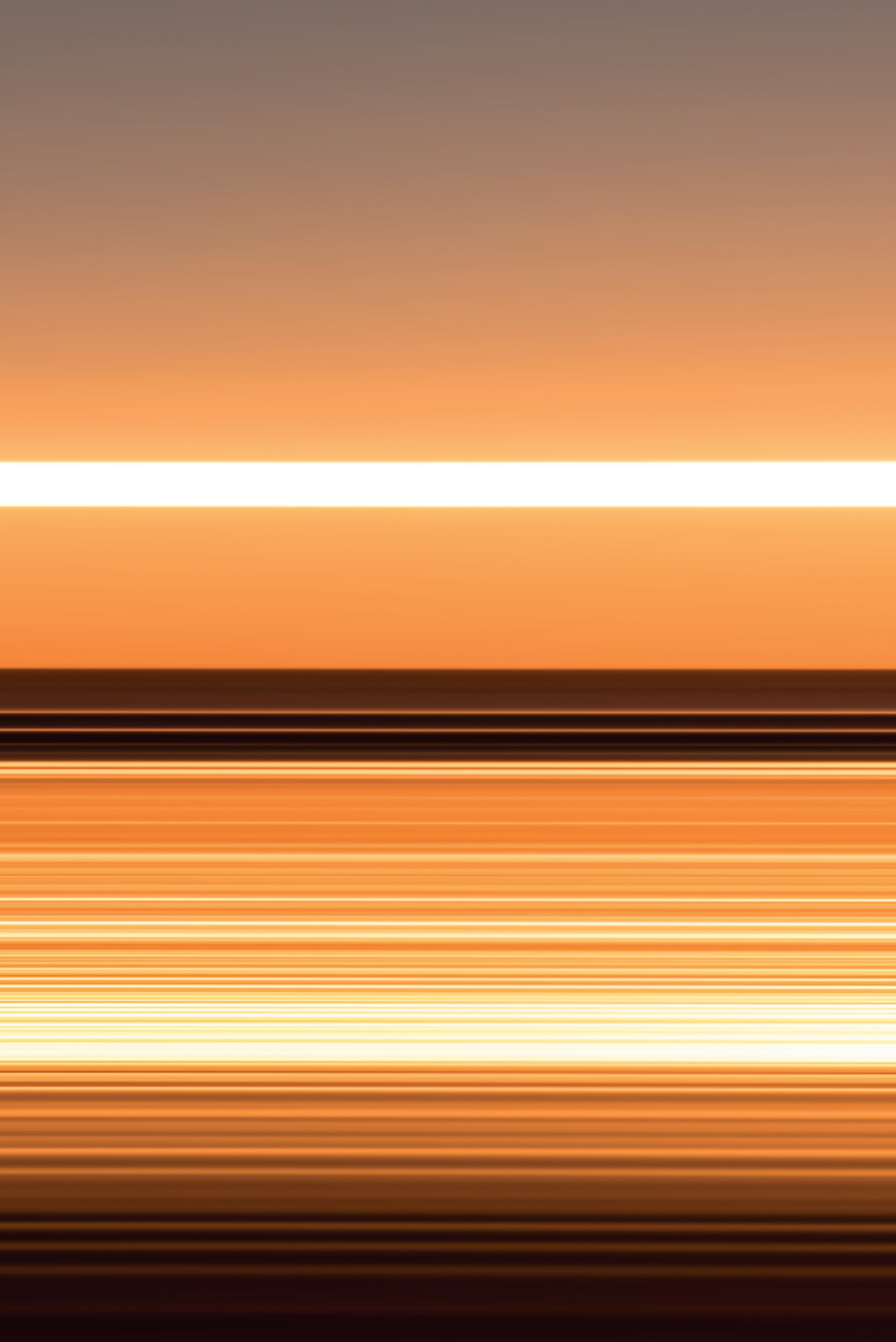
FRANCE

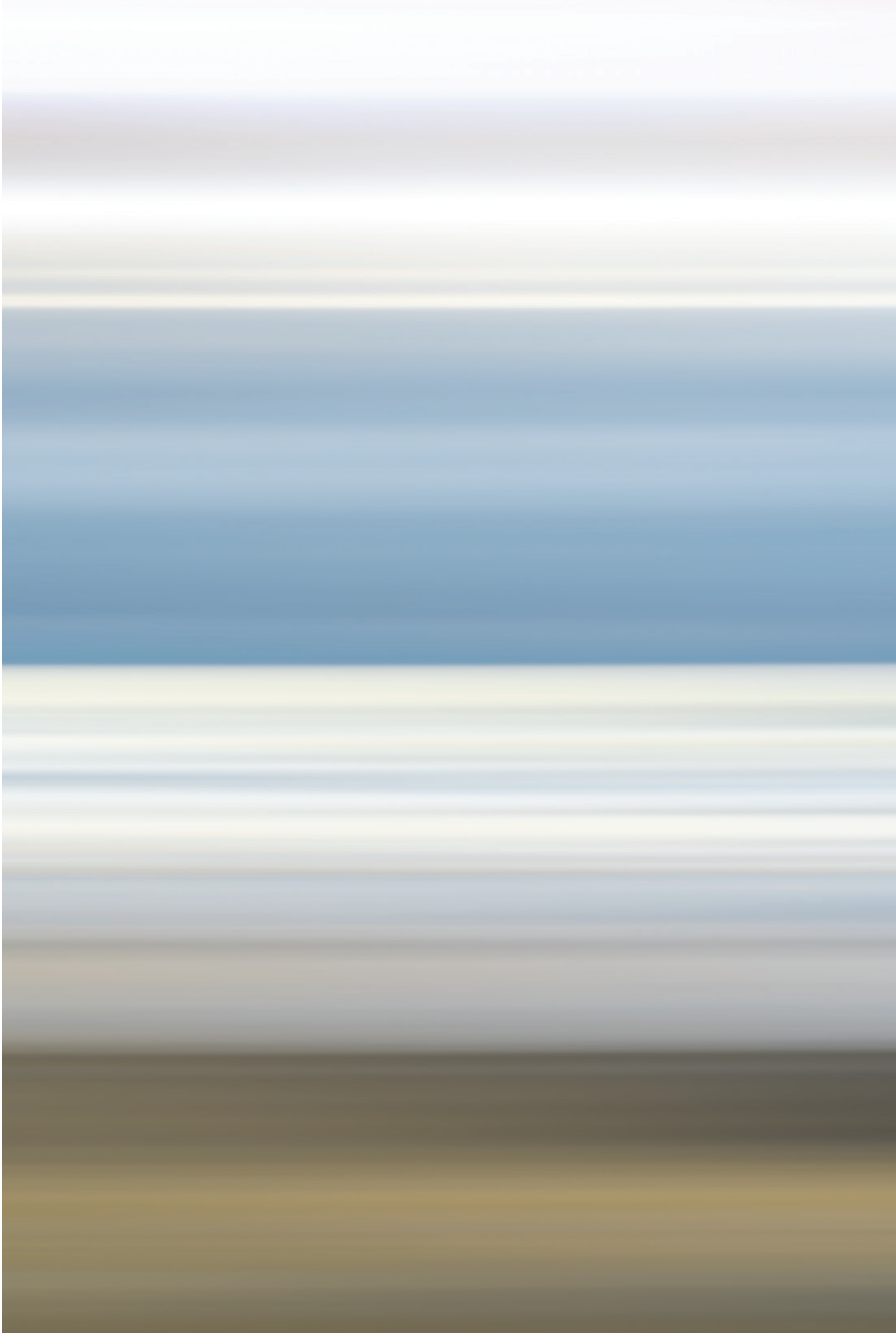
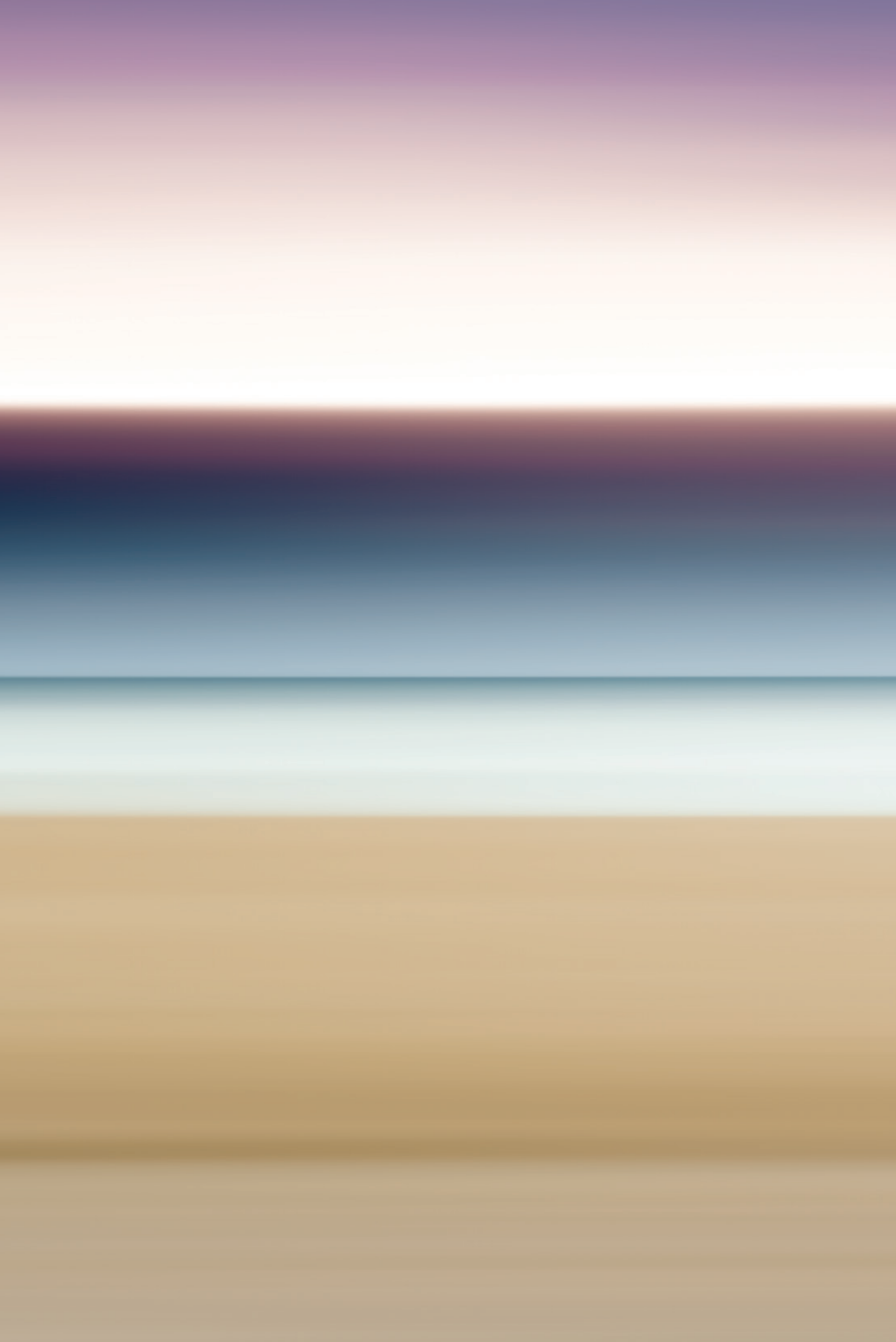
This series consists of multiple photographs, all taken from the exact same location, but at different dates and times. Long exposures were used while rotating the camera 180 degrees along the horizon line, in order to capture the entire seascape in a single image. As a result, the whole panorama is condensed into an abstract composition that invites contemplation

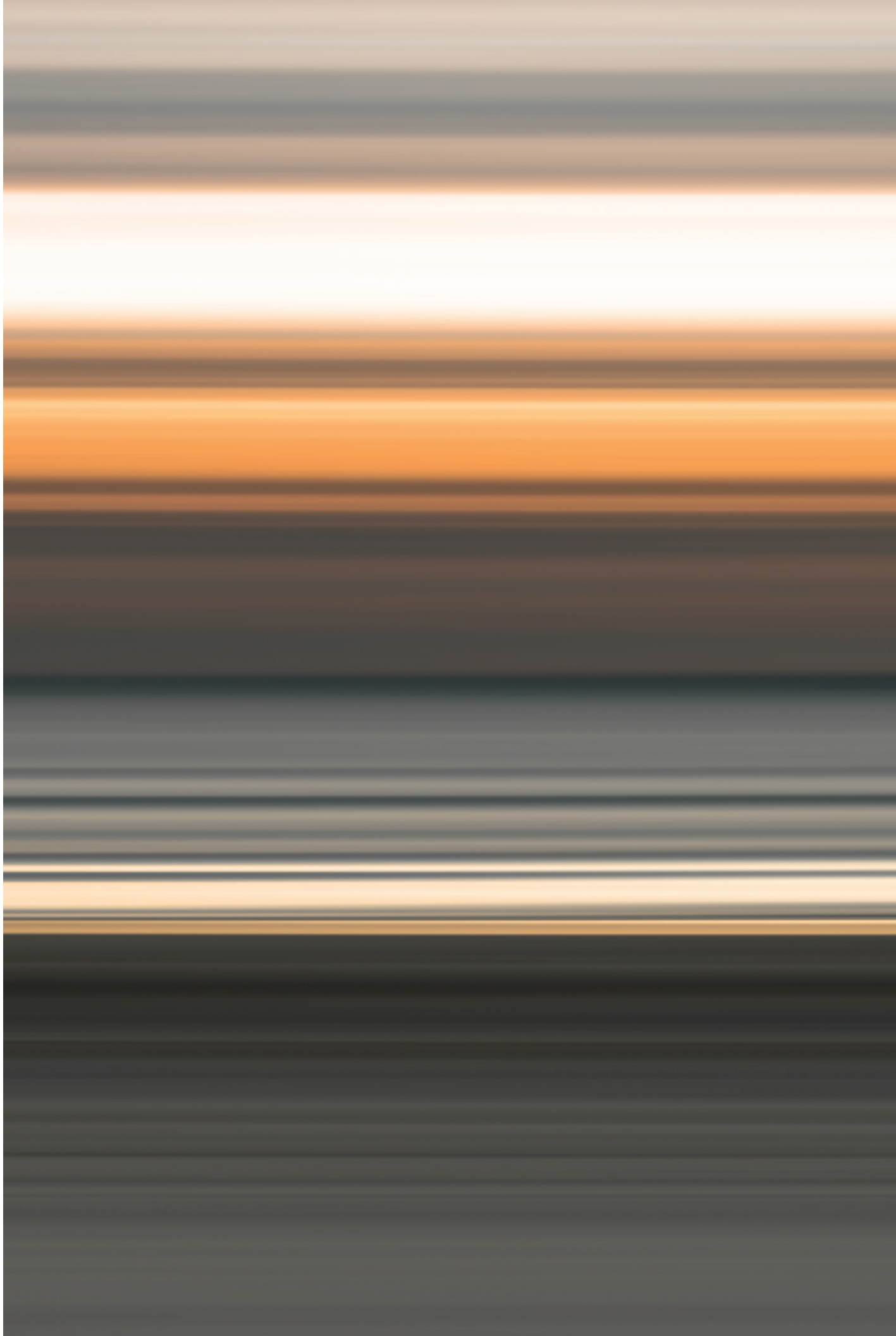
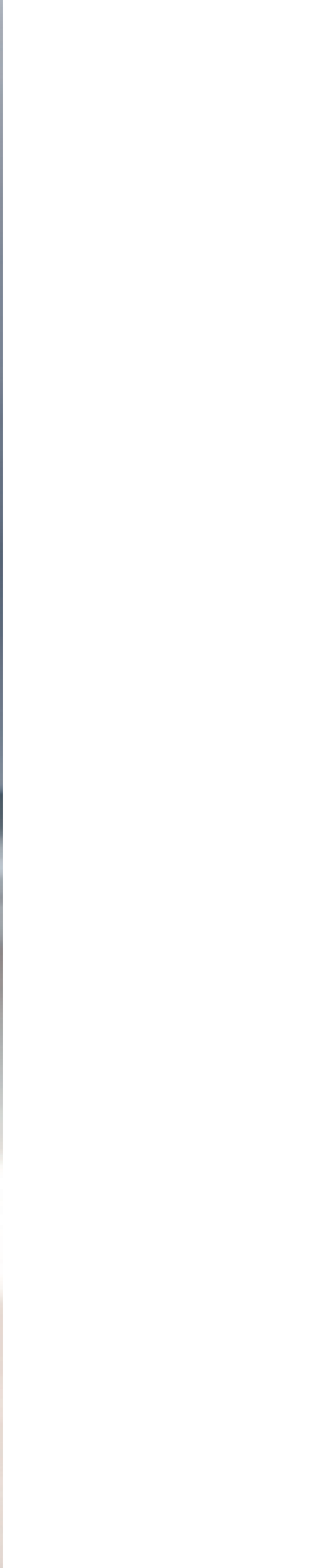
Born in 1984, Tommy Goguely lives and works in Bordeaux, France. A graduate in fundamental physics and holder of a master's degree in aeronautical engineering, he started photography as a self-taught amateur. After a three-year course at the Bordeaux School of Fine Arts, he began to develop an interest in photography theories and, since then, conceives his images primarily as a means to fuel the reflections about the evolution of the photographic medium by the prism of today's digital society. Originally coming from a scientific background, his practice retains traces of it and he frequently comes up with experimental processes and techniques. Although he only recently began exhibiting his work, he has already been featured in group shows across several European countries















A VAITKUTE ALAN BRO  
SSO NORM DIAMOND C  
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