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BETA

developments in photography



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AL DAGHARI Saleh #36
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ALTMAN Ben #19
ANDERSON Lewis #28
ANDERSON Ri #22 & #50
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BACON KIDWELL Angela #5 & #16
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KOURAKOU Antigone #45
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MATHIESON Malcolm #44	RUOTED Robert #5	VICTOR Eric #46
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MC DONALD Laurence #58	SARINANA Joshua #28	VUKOBRATOVIC Rina #4
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MC KEAN Charles #56	SCALONE Steve #41	WAGENSTEIN Oded #31
MC KIECH Murray #43	SCHAFER Rod #2	WALLS Rob #20
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PAYNE Christopher #19	SMALLMAN John #17	ZHAO Zengyi #21
PEACOCK Barbara #58	SPENCER Jack #43	ZIMBEROFF Tom #60
PENG Abbey #25	STALLER Jan #20	ZUPCO Ion #47
PENG Xiangjie #21	STAPLES Tamara #39	



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A group of indigenous people, likely from a Pacific island, are shown in a natural, forest-like setting. The image is dark and moody, with a large, bold, yellow title 'KOUTAVILI' overlaid in the center. The people are wearing traditional headgear and have dark skin. The background is filled with dense foliage and trees.

KOUTAVILI



This is the Boazi tribe of the Middle Fly District of Western Province in Papua New Guinea. Within the tribe there are 6 clans - 3 water (turtle, barramundi & pelican) and 3 land (crocodile, pig & cassowary).

The stages of the initiation include the house where everyone comes out of in a line. This is when a boy comes of age. He is allocated his clan, learns the details of the tribe and is painted for the first time in warrior colours.

The next stage is the pig hunting ceremony (essentially taken over from tribal warfare), this includes the tribe gathering in the forest and a number of rituals before going off to war or, in this case, hunt. This includes chants and firing of arrows into the air.

Meanwhile, in the pig house, the women prepare bags of sago which are hung up. On return from the hunt with the pigs there is a ritual of chants and hitting the base of the house with a club. There is then a lot of traditional singing and dancing. Last is the final initiation in the man house after which you become a fully initiated man in your clan.

Following the final initiation the pigs are killed and all clans share in the feast. Then the final singing and dancing goes all night, ending at first light the next day. I was present for this part and extremely fortunate to be given permission by the chief to document the people and energy.

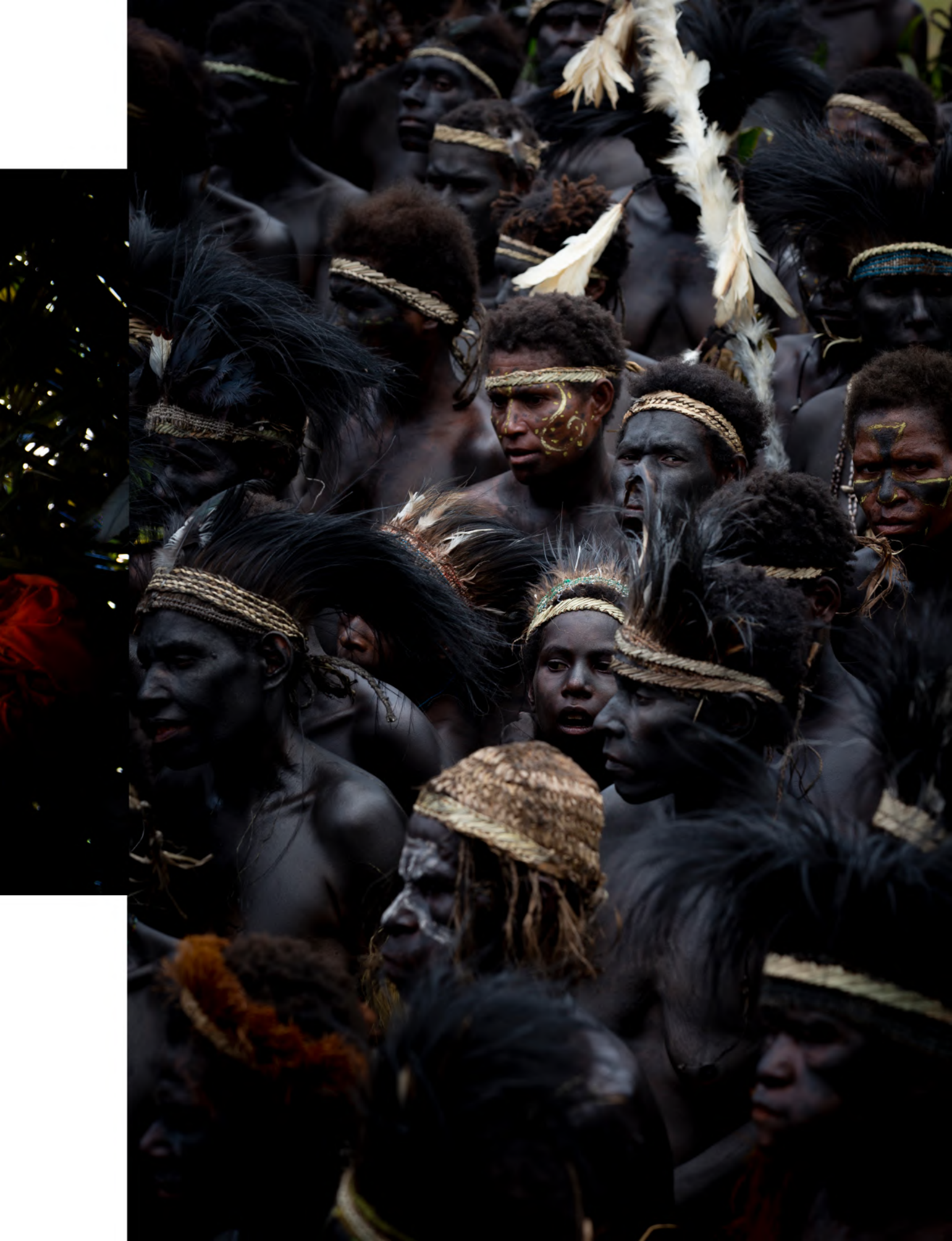
The chief initiation process spans over 5 years. This ceremony also included the final stages of a chief's initiation.

LYNTON CRABB

































A group of indigenous people, likely from Papua New Guinea, are shown in traditional attire. They have dark skin and are wearing intricate body paint, including white and yellow designs on their faces and chests. Some are wearing tall, dark headdresses made of feathers or hair. They are holding long, thin spears. The background is dark and out of focus, suggesting a natural setting.

Born in Melbourne, Australia, Lynton Crabb's childhood was spent in India and Papua New Guinea. After completing high school he returned to Melbourne to study photography at RMIT University before embarking on his career as a professional photographer. Working internationally, Crabb has created images for clients in the advertising and design industries and been commissioned to shoot projects for many recognised companies and government institutions. Balancing Crabb's commercial work, his personal projects often involve an interest in social issues and include major exhibitions about Papua New Guinea, Alzheimer's Disease and Urban Youth. Crabb's work is often quirky and personality driven. The mood of his imagery is distinctly raw, authentic and three-dimensional. His ability to form a good rapport with his subject and his clever use of angles and light, form the basis for his graphic and engaging images.



I know how I got here, but I don't know how to leave

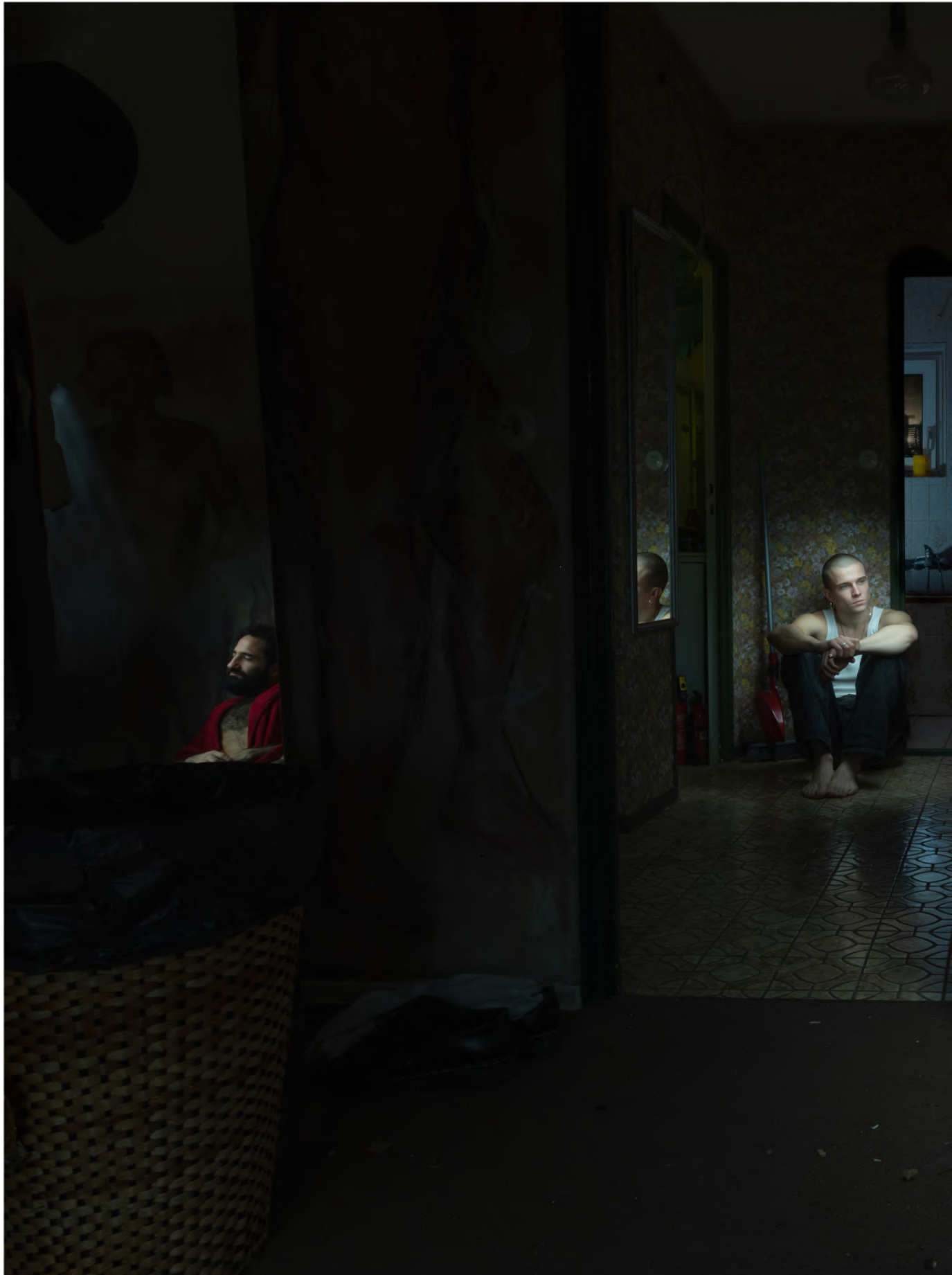
This series encapsulates my feeling that, for us as humans, the best days might be behind us. It is an exploration of the disappearance of optimism, a new deep melancholy.

Working through crisis after crisis on an international level, feeling unsafe, while being more and more detached in my personal life leaves me with a deep longing for easier days. In my work I imbed this feeling into the allegory of a party: I want to hold on to the fun, knowing the music has long stopped and the vibe has passed its zenith. A colorful farce that is crumbling under my feet. These are studies of isolation, woven deep into Berlins subculture, creating a universe of escalated parties while bringing them to a halt.

These are staged scenes, lightpainted into the dark moments. The slow process and long exposures let me sit with my protagonists in a moment of stillness.

LARA WILDE











































Lara Wilde explores the intersection of raw emotion and the complexities of the world. Her work investigates the space between presence and absence, capturing moments where time seems to hold its breath. Rooted in a deliberate stillness, her approach invites the viewer to engage with the emotional current of her subjects. Her images maintain a distinct tension between a documentary heart and a staged, cinematic execution.

Based in Berlin, Wilde has a background in audiovisual media and psychology. Recognitions include the ND People Photographer of the Year and the Vonovia Award. Her work has been shown at Somerset House London, Kunstmuseum Bochum, and Kommunale Galerie Berlin.

In this rapidly changing world, we often chase superficial material pleasures and fleeting earthly thrills, overlooking the quiet peace deep within ourselves. Swamped by endless chores, we grow used to rushing amid constant noise, forgetting to slow down, ground ourselves and reflect.

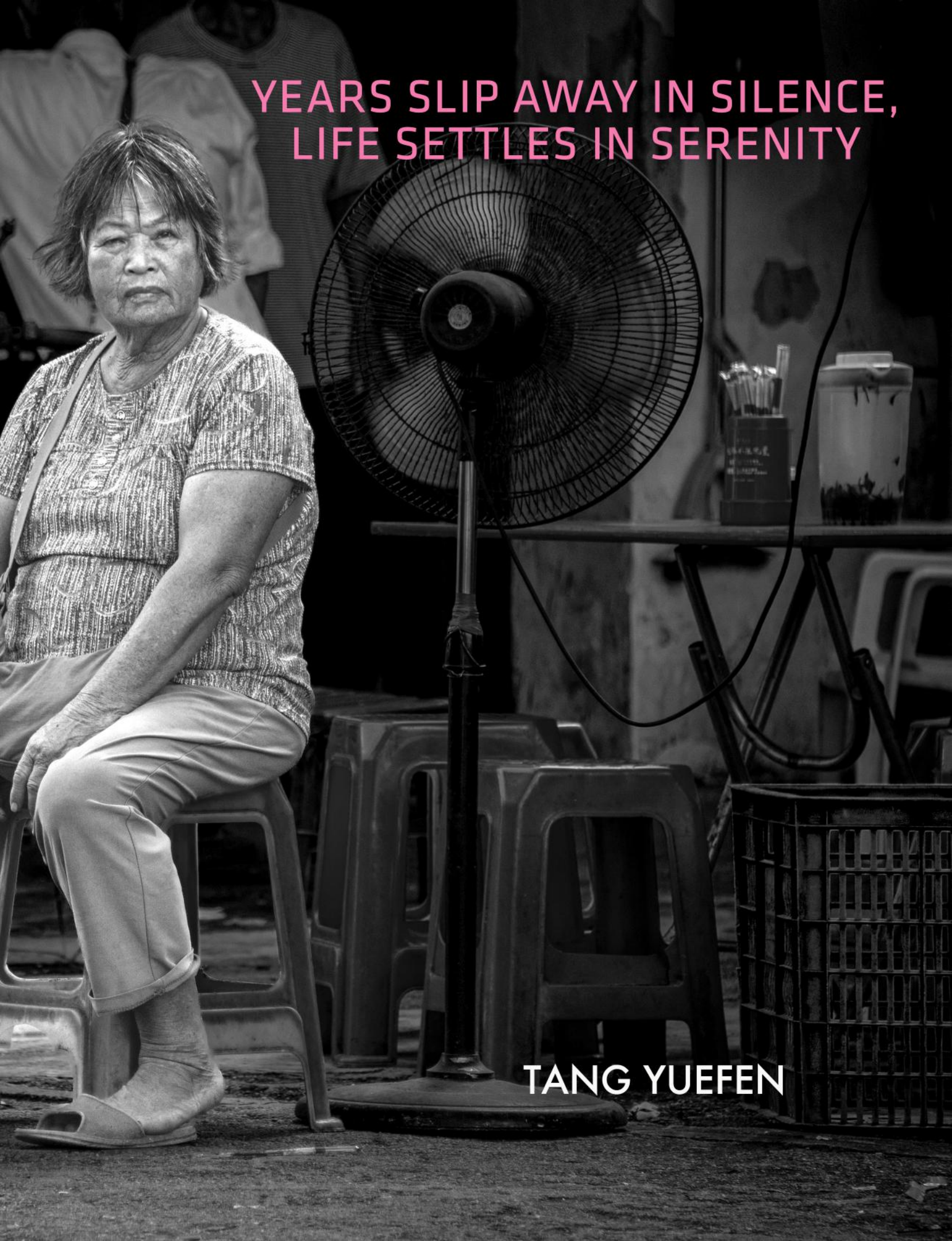
Time drifts by without a sound. In these quiet hours, pause to listen to the whispers of your heart—tranquil living resides in every single breath you take. Every fleeting glimpse freezes faint glimmers of daily life, reflecting our subtle, unique outlooks on existence. No harsh, helpless reality can snuff out our longing for beauty, nor our burning wish to craft a better life. Success and failure are never dictated by lucky dates or divination. Not every effort yields an equal reward. Timing and fortune are unseen forces at play, and waiting is a valid choice in itself.

Heaven watches over all mortal beings; luck comes to each in its turn. To eat one's fill, drink well and fall asleep without worry is contentment so complete it dissolves endless cravings. As the years roll onward, days and hours slip away, yet they leave behind a wealth of cherished memories. Over glasses of wine, we recount old tales and muse on what lies ahead. We retreat from the racket of the world into stillness, leaving traces of ourselves within these quiet moments. These unremarkable trivialities of daily life weave lasting joy and fulfillment through the passage of time, persisting endlessly through all seasons.

Life wears countless faces; may we stay upbeat and magnanimous. Where there is joy, there is always song.

On this day, I visited the village market in Sijiu Town, Taishan. No fancy goods or boisterous entertainments fill this place—only a slow pace of life that stands in stark contrast to the hurried rhythm of cities. Time ticks slowly here, steady as a clock's second hand. I lost myself in two full hours of shooting, as if sinking into a languid current of time that can never be retraced.



A black and white photograph of an elderly woman with short, dark hair, sitting on a plastic stool. She is wearing a patterned short-sleeved shirt and light-colored trousers. To her right is a large, vintage-style electric fan on a stand. In the background, there is a table with a container of pens and a large plastic jug. The scene appears to be outdoors or in a semi-outdoor setting. The text "YEARS SLIP AWAY IN SILENCE, LIFE SETTLES IN SERENITY" is overlaid in pink at the top.

YEARS SLIP AWAY IN SILENCE,
LIFE SETTLES IN SERENITY

TANG YUEFEN







有眼无珠

广东省食药安办(省市场监管局)



























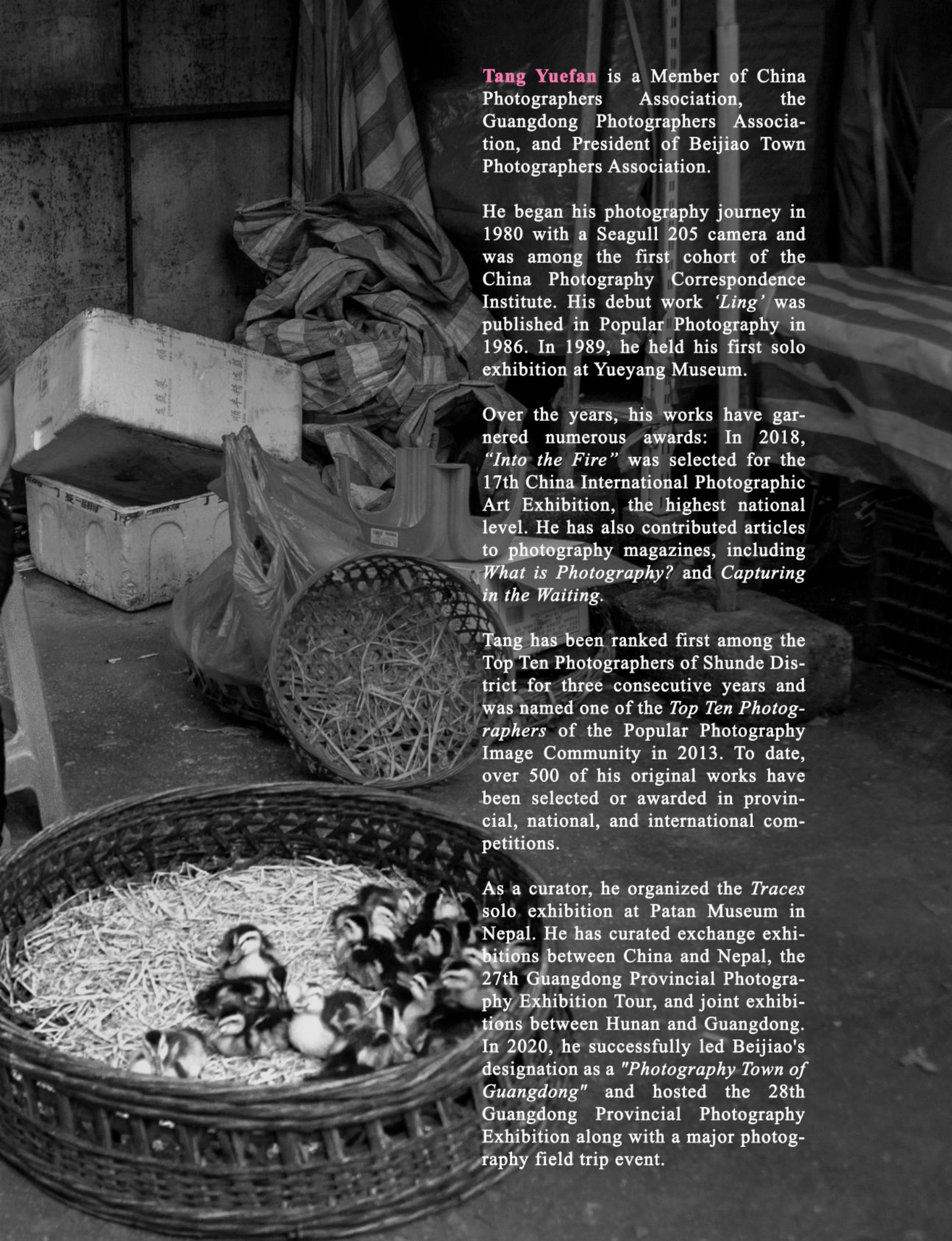












Tang Yuefan is a Member of China Photographers Association, the Guangdong Photographers Association, and President of Beijiao Town Photographers Association.

He began his photography journey in 1980 with a Seagull 205 camera and was among the first cohort of the China Photography Correspondence Institute. His debut work '*Ling*' was published in Popular Photography in 1986. In 1989, he held his first solo exhibition at Yueyang Museum.

Over the years, his works have garnered numerous awards: In 2018, "*Into the Fire*" was selected for the 17th China International Photographic Art Exhibition, the highest national level. He has also contributed articles to photography magazines, including *What is Photography?* and *Capturing in the Waiting*.

Tang has been ranked first among the Top Ten Photographers of Shunde District for three consecutive years and was named one of the *Top Ten Photographers* of the Popular Photography Image Community in 2013. To date, over 500 of his original works have been selected or awarded in provincial, national, and international competitions.

As a curator, he organized the *Traces* solo exhibition at Patan Museum in Nepal. He has curated exchange exhibitions between China and Nepal, the 27th Guangdong Provincial Photography Exhibition Tour, and joint exhibitions between Hunan and Guangdong. In 2020, he successfully led Beijiao's designation as a "*Photography Town of Guangdong*" and hosted the 28th Guangdong Provincial Photography Exhibition along with a major photography field trip event.

BUNKER



Bunker is a research project that led me, between 2018 and 2023, to trace the remains of the fortifications of the Alpine Wall, a vast network of defensive infrastructures designed by the Fascist regime in the late 1930s along Italy's northern border. Focused on the region of South Tyrol, and thus on the border between Italy and Austria, the project presents these imposing structures eighty years after their construction and thirty years after their dismantling, examining their relationship with the contemporary natural and social landscape. The bunkers are presented here as a culturally complex legacy: at once emblematic architectures of the twentieth century and, at the same time, monuments to human fragility, relics of an era marked by nationalist ideologies, but also by unexpected, dreamlike forms of dwelling. The project was published as a book in 2025 by Hartmann Books.

Opera 6 bis, Perca



Opera 1, Fortezza

VINCENZO PAGLIUCA



Opera 23, Rienza–Naz–Sciaves



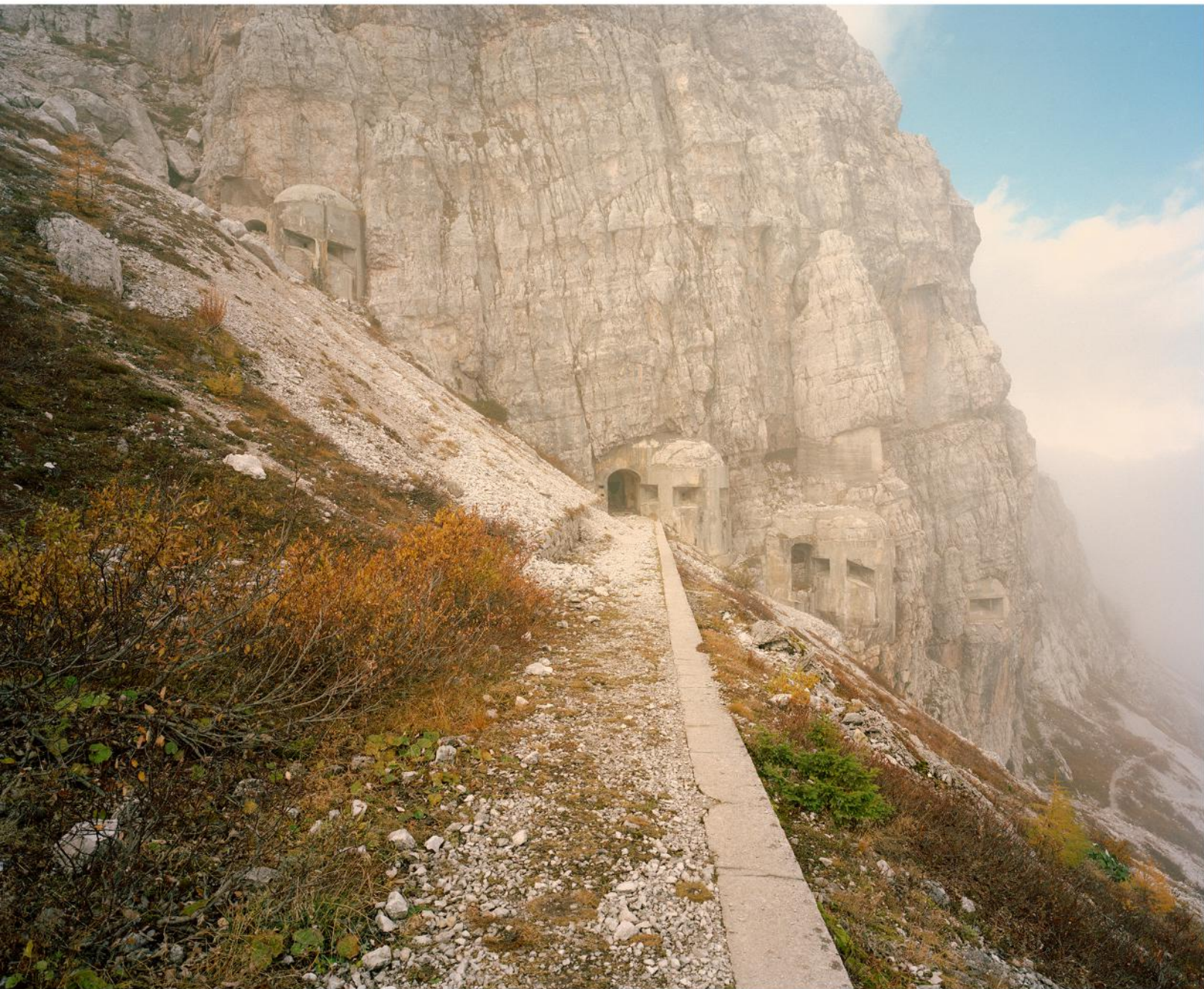
Opera 5 bis, Perca



Opera 2, Braies



Opera 1, Chiusa di Rio



Opera 10, Passo Monte Croce



Opera 9, Passo Monte Croce



Opera 37, Bolzano Sud



Opera 13, Passo Monte Croce



Opera 5, Fortezza



Opera 7, Rasun-Valdaora



Opera 1, Anterselva



Opera 3, Passo Monte Croce



Opera 19, Passo Resia



Opera 24, Rienza–Naz–Sciaves



Opera 10, Rasun-Valdaora



Opera 6, Rasun–Valdaora



Opera 7, Rasun-Valdaora



Opera 1, Dobbiaco



Opera 3, Bolzano Sud



Opera 8, Passo Monte Croce



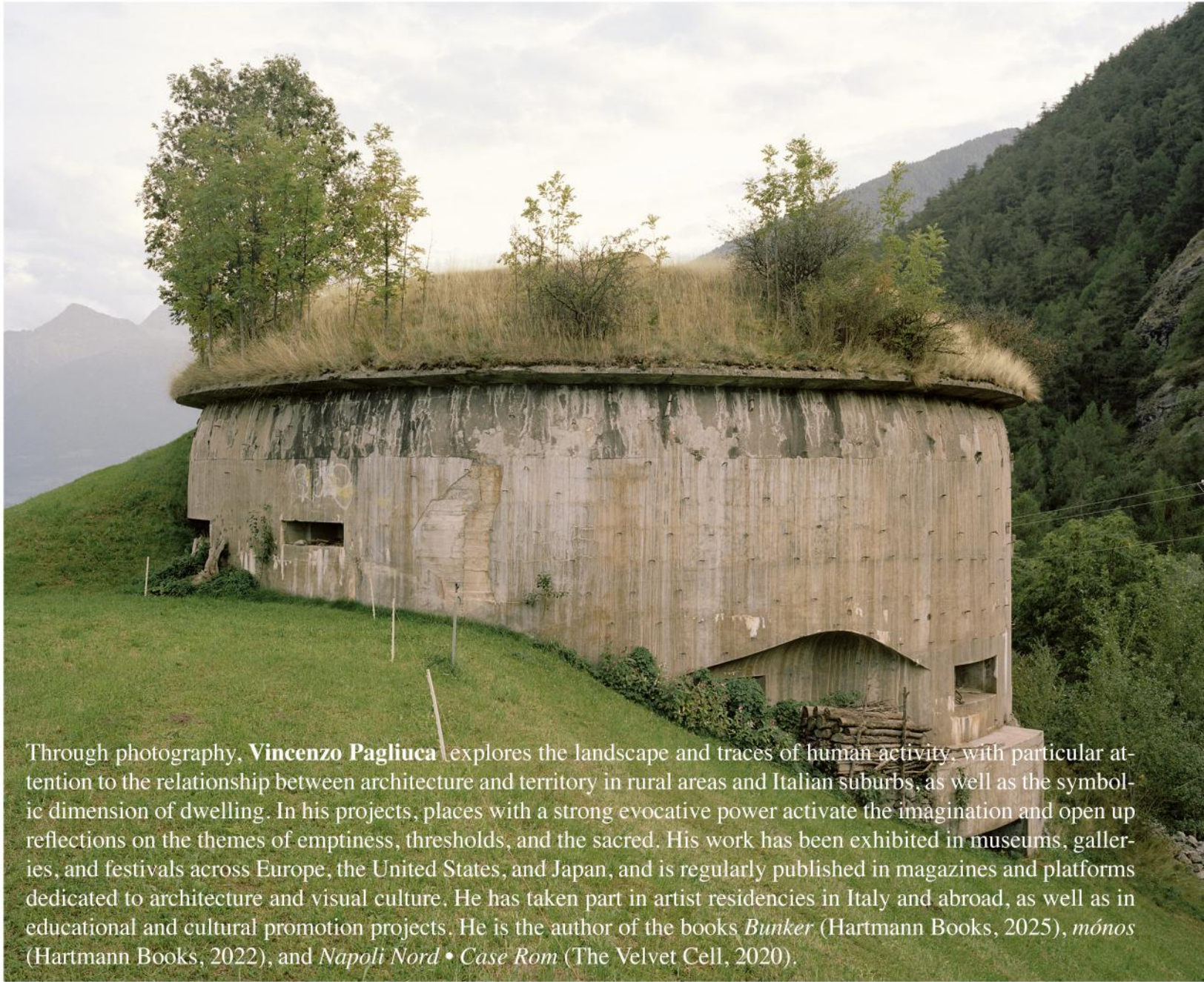
Opera 14, Bolzano Sud



Opera 20. Malles-Glorenza



Opera 4-4 bis, Perca



Through photography, **Vincenzo Pagliuca** explores the landscape and traces of human activity, with particular attention to the relationship between architecture and territory in rural areas and Italian suburbs, as well as the symbolic dimension of dwelling. In his projects, places with a strong evocative power activate the imagination and open up reflections on the themes of emptiness, thresholds, and the sacred. His work has been exhibited in museums, galleries, and festivals across Europe, the United States, and Japan, and is regularly published in magazines and platforms dedicated to architecture and visual culture. He has taken part in artist residencies in Italy and abroad, as well as in educational and cultural promotion projects. He is the author of the books *Bunker* (Hartmann Books, 2025), *mónos* (Hartmann Books, 2022), and *Napoli Nord • Case Rom* (The Velvet Cell, 2020).

Opera 8, Malles–Glorenza

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