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The international photography contest, Passepartout Photo Prize, launched in January 2020 designed to support the development of talented artists from all over the world by awarding 1,000 euros in monetary prizes every year, organizing exhibitions in a fine art gallery in the heart of Rome, publishing annual catalogues, and providing other opportunities such as featuring them in our partners’ magazines.

Our mission is to be the “passe-partout” – which means a master key and also a framing method to enhance the power of the artwork within - of photographers and visual artists around the world. To do so, it was important for us not only to award the best artists, but also to create the catalogue and the exhibition to inspire others.

The passe-partout, with its thickness of paper frames the images it contains, reminds us that photographs are physical objects. At this time in history when most photographic images created digitally remain in the virtual realm, we felt the need to create a contest that would give visibility to the authors with a real exhibition. In a book and in a physical gallery, we could observe the photographs not as pixels but as printed images and art objects. Passepartout Photo Prize embraces innovative and original approaches to contemporary photography, and welcomes various artistic languages applied to the photographic image, including, but not limited to and fusion of different genres. In order to make a comprehensive selection among widely diverse submissions, we collaborate with various professionals in the contemporary art and photography industries. Our jury consists of photographers, editors, gallerists, curators and educators and they bring broad perspectives into our selection process.

The annual exhibition takes place in Rome, Italy, for two weeks to be seen. We are grateful to have 28 Piazza di Pietra Fine Art Gallery as a partner, enabling us to present the works of our best artists in such a prestigious venue, being located in the historic center of Rome where local and international visitors and art collectors gather.

Lastly, we would like to thank all the participants of the Passepartout Photo Prize of the 3rd and 4th editions and our partners. Without them, we couldn’t create this catalogue and the exhibition.

We hope you enjoy our latest catalogue and to become a part of our community.
At each edition, I am fascinated to discover the new languages that are making their way into the current photographic landscape with tenacity and ambition.

It is interesting to observe images and photographic projects from all over the world and to note how the geographical and cultural origin of the authors is clearly reflected in the aesthetics of their works, creating a distinguishable and distinctive stylistic code.

Edition after edition, the imprint that Passepartout Photo Prize leaves becomes more and more precise and punctual: from the selection of the photographs to the choice of the authors in the catalogue and in the exhibition, the entire contest is taken care of down to the smallest detail, thanks also to consolidated teamwork and the involvement of outstanding jurors.

I greatly appreciated the winner of the fourth edition with the work, “Paradise”, the French photographer Maxime Riche, whose delicacy in recounting the fire that destroyed the city of the same name in California, one of the most devastating and longest fires in history.

The archaeology of the burnt places is enhanced by the author through the use of infrared, used as an aesthetic ploy to resolve a complex narrative which the photographer achieves with great respect for the tragic nature of the events.

The empathy that arises when observing the portraits makes the image they represent even more human, leaving the mark of a heavy experience and the bitter taste of hijacked lives.

An important contribution to the emotional impact of the work is also made by the wealth of testimonies collected by the artist.

In recounting a scenario of dark devastation, “Paradise” leaves a door open to hope: The strong connection to their homeland motivates people from those places to rebuild their homes and their stories there.
The work portrays an intolerable situation accepted with parsimony. It is the story of a character who lives in the middle of a civil war. Beyond violence, the image narrates how its inhabitants assumed the events as everyday. The image is built according to a golden scheme from the Fibonacci spiral. It was assembled in the format of the rectangle of sacred proportions. It represents the beliefs that limit us to think that everything is possible by sowing ourselves in the realities that our perception accepts as absolute, blinding us to the rest of the infinite possibilities and the fact that we are ourselves responsible for transforming our reality.
The System of Objects
Rapunzel

Headdress
Tekov

Bridal Headband
Vajnory

Rapunzel

Headdress
Tekov

Bridal Headband
Vajnory
The words that she wrote
The Sunken Place

YIANNIS TRIFONOPOULOS / GR /
“Like a Knife in the Sun” focuses on the point of contact between Eros and Thanatos, the convergence between love and death, the impossible desire of continuity and its inevitable disintegration: this fascination is the dominant element in eroticism. Through physical and digital manipulation of her own photographs and archival images, Chiara Benzi explores that liminal zone between a burial, deadly and loss idea and an idea of eroticism and sexuality, that common denominator between the celebration of life and its transitory and ephemeral condition.

Creating a visual itinerary of the path to the pinnacle of pleasure that we, as human beings, can experience only with the grief of its loss, and consequently has to be shredded as this encounter is already dead.

“Eroticism, it may be said, is assenting to life up to the point of death”. Georges Bataille, Eroticism, 1957.
Bombori a bassa frequenza
When Venus Meets Saturn
La coleccionista de conchas
Urban sprawl emptiness
Clipping Suburbia - Japan
It begins to fade

I will be happy to see you again
Prima del tempo
WINNER EXHIBITION PRIZE
4TH EDITION

Rope Swing

Brothers
WINNER EXHIBITION PRIZE
4TH EDITION

Erlangen

Grohn

Seligenstadt
Flowers

Armchair

Jumper

MARTIN LAU / GB /
I remember those summer holidays.
Just leave me be

LUDOVICA BASTIANINI / IT / LUDOVICA BASTIANINI

Just leave me be
untitled
(Coachella Valley Preserve, California)

road cut
(Spoon Lake Private Property, Montana)
IZABELLA PROVAN / US / Floating
IZABELLA PROVAN / US / Low Well

Depths
Sunshine Turns Soil in the Commons Community Garden

Michael Farmer
Barbour County, Alabama

HONORABLE MENTION
3RD EDITION

Jawbone / JARED RAGLAND / US

Peyton Walker County, Alabama
## SHIT YOU DON'T NEED

Appraise: Rubbish Bin

<table>
<thead>
<tr>
<th>Item Description</th>
<th>Cost</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Book was never read</td>
<td>HKD 100</td>
</tr>
<tr>
<td>2. Unwanted Christmas gift</td>
<td>HKD 100</td>
</tr>
<tr>
<td>3. Excessive food in fridge</td>
<td>HKD 300</td>
</tr>
<tr>
<td>4. Too much online shopping</td>
<td>HKD 0.5</td>
</tr>
<tr>
<td>5. Plastic bag for grocery shopping</td>
<td>HKD 50</td>
</tr>
</tbody>
</table>

## THINGS YOU COULD DO

- Shop locally
- Shop in eco-friendly grocery stores
- Bring your own shopping bag
- Support sustainable fashion brands
The name we hold
HONORABLE MENTION
4TH EDITION

Outro Mundo

Duologues
In and outside

All your faces are mine
WINNER EXHIBITION PRIZE
4TH EDITION

VALERIO POLICI / IT /
Astrid Reischwitz / US / Four Did Not Return

Filling the Blank
On November 8, 2018, the megafire Camp Fire ravaged Paradise, California, killing 89 in 4 hours. In all symbolisms since the Promethean myth, mastering fire has given man power and well-being. But megafires no longer spare any region of the globe and keep confronting us with our own fragility.

In 2020, the North Complex Fire burned a few miles away from Paradise and the Dixie Fire consumed 963,000 acres in 2021, starting on the same hills crisscrossed by power lines.

I traveled to Paradise in 2020 and 2021 to meet those who have decided to rebuild their “paradise” in a place that now seems brutally inhospitable. To account for the intensity of emotion heard in my conversations with survivors I use an infrared film, whose blazing colors break into the tenuous normality of their new life. “Flashbacks” of the inferno, they serve to recall the memory of the flames seared on their retinas as they rebuild in the shadow of the next disaster.
Navigating between documentary and fiction, the tale of Paradise gives us a glimpse at the next place that will have to go through healing after a disaster whose causes are, increasingly, human. It suggests our ever greater disconnect from nature.

Paradise
HONORABLE MENTION
4TH EDITION

Checkpoint Charlie

Former Wall
Area Near Lichterfelde Süd
Former Guard Tower
Off Puschkinallee

Griebnitzsee

Brandenburg Gate
Odysseus' Clepsydra

WINNER
EXHIBITION
PRIZE
4TH EDITION
Odysseus’ Clepsydra
Rumpus Room

Snuggies, Remote and Buck
HONORABLE MENTION
4TH EDITION