ABOUT THE PRIZE   ↓   JURY   ↓   CURATOR'S VOICE   ↓

001   002   005

PHOTOGRAPHERS   ↓

Stephen Goldstein  008  Federico Masini  041  Lee Tsz Wah  092
Rigoberto Torres  010  Emiliano Bossoletti  042  Mayuko Hirata  094
Frank Lassak  012  Simone Roscher  044  Luca Iovino  096
Passadore Maxime  013  Claudia Amuedo  046  Nina Welch-Kling  098
Jonathan Brooks  014  Emmanuel Monzon  048  Christianne Bueno  099
Jesse Egner  016  Enrico Modena  050  Adrienn Józán  100
Li Sun  017  Alain Schröder  052  Sabrina Komár  102
Su Kui  018  Tanya McGeever  053  Franziska Ostermann  105
Katy Otto  020  Nick Tauro Jr.  054  Valerio Polici  106
Tris Bucaro  021  Gianluca Galtrucco  056  Christos Palios  108
Michele Hernandez  022  Nikita Karpov  060  Astrid Reischwitz  110
Cecilia Bonilla  023  Lee Day  062  Emilio Chiofalo  114
Lidia Vives  024  Giorgia Bisanti  064  Alexandra Mavrofridi  115
Petra Lajdová  025  Olivier C. Mériel  066  Maxime Riché  116
Clair Robins  026  Silvia Simonetti  068  Luigi Mosca  120
Claudia Fuggetti  027  Declan Young  070  Diane Meyer  122
Linnea Backe  028  Isabella Convertino  074  Makis Makris  126
Steve Braun  030  Krista Svalbonas  078  Annette Burke  130
Yiannis Trifonopoulos  032  Martin Lau  080  Parisa Aminolahi  134
Mateo Ruiz Gonzalez  034  Ludovica Bastianini  082  Austin Cullen  138
Chiara Benzi  036  Christopher Young  086  Alexander Komenda  142
Stefano Compagnucci  038  Izabella Provan  088  Jeff Evans  145
Chun Wang  040  Jared Ragland  090

CONTACTS & CREDITS   ↓

147
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”, is 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.

ROBERTA FUORVIA
CURATOR OF THE PRIZE
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.
HONORABLE MENTION
3RD EDITION

Dream Control 18
Umbrella In The Sky

Space Invaders
Beholders No.34

Beholders No.29
HONORABLE MENTION
4TH EDITION
The System of Objects
Golden Age
Ecce Homo III
Brizna
Shelter in space

/ CECILIA BONILLA
/ GB
The words that she wrote
Extra-Solar
LINNEA BACKE /
NO /

028
WINNER EXHIBITION PRIZE
4TH EDITION

STEVE BRAUN / DE /

Torii
The Sunken Place

YIANNIS TRIFONOPoulos
GR

033
“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.
Like a Knife in the Sun
Bombori a bassa frequenza
Gaze
They Return
To Their Earth
EMILIANO BOSSOLETTI / IT /

Catch the sun III

Catch the sun I
When Venus Meets Saturn
WINNER
CSF ADAMS PRIZE
3RD EDITION

La coleccionista
de conchas
Urban sprawl emptiness
HONORABLE MENTION
3RD EDITION

Tourist
Asteroid
Clipping Suburbia - Japan
It begins to fade
I will be happy to see you again
Prima del tempo
Untitled 2
HONORABLE MENTION
3RD EDITION
WINNER
EXHIBITION
PRIZE
4TH EDITION
ISABELLA CONVERTINO / US /

Stop Sign

Belt
I remember those summer holidays.
I remember those summer holidays
untitled
(Coachella Valley Preserve, California)
road cut
(Spoon Lake Private Property, Montana)
IZABELLA PROVAN / US /
Sunshine Turns Soil in the Commons Community Garden

Michael Farmer
Barbour County, Alabama
SHIT YOU DON´T NEED

Address:
Rubbish Bin

1. Book you never read  HKD 100
2. Unwanted Christmas gift  HKD 100
3. Excessive food in fridge  HKD 300
4. Too much online shopping  HKD 300
5. Plastic bag for grocery shopping  HKD 0.5
6. Low Quality clothing  HKD 50

THINGS YOU COULD DO

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

Duologues
Outro Mundo
Self-portrait After Chemotherapy

Pomegranate

Slugs
In and outside
All your faces are mine
WINNER EXHIBITION PRIZE
4TH EDITION

Valerio Polici

Interno
ASTRID REISCHWITZ / US /

Shadow and Light
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.
Checkpoint Charlie
Brandenburg Gate
Odysseus' Clepsydra
Snuggies, Remote and Buck
WINNER
EXHIBITION
PRIZE
4TH EDITION
AUSTIN CULLEN / US / Panoramic Diorama

WINNER EXHIBITION PRIZE
4TH EDITION
Portrait of “Jimmy” Bi

“Jimmy” Bi in the Reeds
Mural at school
Fallen Bird