

The photography “Best Frame Award” seems to arise from a relatively simple concept; the search of a good photographic detail inside the thousands of images that compose a film. Anyhow, as it goes deeper it becomes an internal search in the visual memory of each of us, refined or not, to reach out for a trail that goes beyond the film flow. Naturally, each of us will play with our own memory to try to select such image; the memory takes snapshots of the reality more faithfully than the record process. In the meantime, we’ll have selected certain images which are not merely cropped out imaged from the film flow but images that come to have a life of their own by interpreting, from the authors and from us, a single moment, a sole idea, a particular concept or a personal research. Giving birth to an image that may well be a genuine photograph, born as such or composed by light, by photographer’s mind, taught by the film director. Such selected frame, disconnected from the film, is as much the fruit of our mind as it is product of the eye of a cameraman, under the supervision of a director, and maybe even framed and lit by a director of photography. It doesn’t matter. We leave it up to you to find out who’s the real author of such picture. This approach turns out to be a challenge between film’s message and that of photography, in an interesting and strange dualism. Such photos created by this strange alchemy, are not only cropped out frames of a film, but pictures created by a mind, as any other photo that we commonly would ironically call it, a real picture.