



FOR IMMEDIATE RELEASE:

HONORABLE MENTION WINNER OF PX3, Prix de la Photographie Paris

JAMES COOPER OF UNITED STATES WAS AWARDED IN THE PX3 2015 COMPETITION.

PARIS, FRANCE

RIX DE LA PHOTOGRAPHIE PARIS (PX3) ANNOUNCES WINNERS OF PX3 2015 COMPETITION.

James Cooper of United States was Awarded in category for the entry entitled, "*Agriculture Series*." The jury selected winners from thousands of photography entries from over 85 countries.

Px3 is juried by top international decision-makers in the photography industry: Carol Johnson, Curator of Photography of Library of Congress, Washington D.C.; Gilles Raynaldy, Director of Purpose, Paris; Vivienne Esders, Expert près la Cour d'Appel de Paris; Mark Heflin, Director of American Illustration + American Photography, New York; Sara Rumens, Lifestyle Photo Editor of Grazia Magazine, London; Françoise Paviot, Director of Galerie Françoise Paviot, Paris; Christine Ollier, Art Director of Filles du Calvaire, Paris; Natalie Johnson, Features Editor of Digital Photographer Magazine, London; Natalie Belayche, Director of Visual Delight, Paris; Kenan Aktulun, VP/Creative Director of Digitas, New York; Chiara Mariani, Photo Editor of Corriere della Sera Magazine, Italy; Arnaud Adida, Director of Acte 2 Gallery/Agency, Paris; Jeannette Mariani, Director of 13 Sévigné Gallery, Paris; Bernard Utudjian, Director of Galerie Polaris, Paris; Agnès Voltz, Director of Chambre Avec Vues, Paris; and Alice Gabriner, World Picture Editor of Time Magazine, New York.

ABOUT Px3:

The "Prix de la Photographie Paris" (Px3) strives to promote the appreciation of photography, to discover emerging talent, and introduce photographers from around the world to the artistic community of Paris. Winning photographs from this competition are exhibited in a high-profile gallery in Paris and published in the high-quality, full-color Px3 Annual Book.

Visit <http://px3.fr>

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About the Winner:

"It may be assumed that the achievements within a particular medium are the more satisfying aesthetically if they build from the specific properties of the medium." Siegfried Kracauer, Theory of Film. By using just a camera and film, and not altering the film image in printing a photograph, what kind of images can be made? Artist friends would say to me, snickering a little, "what can a camera do in making art - it is just a camera." Then one of them asks for help in making an image with a camera (a backlit telephone pole with just the foot pegs lit). We made the image, showed it at Otis (College of Art and Design), and people said, "Wow, that's cool." Really the image should be an experience. It should shift you. Make you smile maybe. Or something, hopefully intended. And, an image made with film has a feel to it. The photograph should be an accurate record of what the camera and film captured, with the absolute minimum disturbance of the captured image during the processing and finishing stages. A transparency film image processed through standard chemistry is the paradigm for an un-manipulated image. So, just a camera and some film.

About the Agriculture Series (ongoing) - A plowed field, visually lyrical, undulating rows, seemingly barren, from which a crop arises, or a grove which in time is harvested. Then sometimes plowed again. Straight lines of tress, grapes, vegetables, fruit. A mostly denuded, except perhaps for a few sentinel tress left standing, plowed hill. Countless numbers of large leaves standing on the ground dancing in the wind. Barns, machines, pipes, laborers. The overwhelming scale of the farming infrastructure. Mechanization and life. Over and over.

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