

17^e / *th* Festival ***International*** **du / *of photojournalism*** **photojournalisme**



PERPIGNAN

2005

27.08

11.09

pro-week

29.08 au 4.09



PERPIGNAN

Editorial

Visa pour l'Image–Perpignan has always supported reporters, photojournalists, and others as well, taking a stance on the restructuring of agencies when that jeopardized so many jobs, and also defending freedom of expression, their freedom so that we can have reports on what is actually happening around the world, reports which so often, alas, are filtered and distorted before they reach us.

Reporters travel the world all year long and are finding it increasingly difficult to gain access to areas where events occur; this is particularly the case in the Middle East.

Only too often they have become hostages, their lives at stake for pressure and negotiations, and sometimes lost, simply in their bid to do their job.

They have no personal fortunes, their wealth being in their hearts and generosity; they have no political ideology as their one belief is in reporting news, conveying knowledge and truth; yet they are a target, easy prey as they are often out there in the middle of the action, but they are certainly not rash or suicidal. Too many have been held captive, too many innocent people have been charged, while intolerance shamelessly prevails over their neutrality, and all they can do is wait for such injustice to run its course.

We can count the days and months each one of them is missing, and we do it for each and every one of them.

Time does not move at the same speed for them when in captivity, isolated, wondering what the next day will bring.

We may find it almost impossible to cope with the waiting, yet how much worse it must be for them?

I can only hope that my cries of outrage denouncing such barbaric behavior are heard by the hostage-takers, being conveyed by the power of the media here at Visa pour l'Image in Perpignan, and that they will realize just how horrific their actions are.

This sense of revolt we feel will provide us with even greater strength to pursue our joint endeavor, working through this festival, fighting for free and truthful reporting.

Guy Peron



Iraq, the reelection of George W. Bush, Ukraine, Lebanon, Darfur, Chechnya, the death of John-Paul II and of Yasser Arafat, the bomb attacks in London, in Charm El-Cheikh the evacuation of the settlements on the Gaza Strip, and so it goes on. The list is certainly not exhaustive. Year in, year out, it's the same: so many news stories around the world, often dramatic and very grim.

Some indignant critics will express disapproval – but this is becoming standard practice – because some of the reports are hard-hitting. Can anyone tell the story of the tsunami without showing bodies? Can we talk about Iraq without showing bomb attacks or mentioning the number of victims? It is not easy to report on what has actually been happening in Haiti without showing violence. We have stories to show, but would never claim to be showing how things should be done. We simply believe in the sincerity of the men and women who have reported what they have seen, and we want to share the reports with you, so that, along with us, you will think of what is happening out there in the real world and so that you will stop and ask questions and think.

The program also has some breathing space, some hopes and there are even some smiles.

Over seventeen years, Visa pour l'Image has become the unchallenged reference in photojournalism, and this is precisely because we have always been demanding, have been clear in the choices we have made, and honest in our commitments. And we have absolutely no intention of changing!

Jean-François Leroy



EXHIBITIONS

Some thirty exhibitions will be presented. This preliminary list is incomplete and subject to change.

Free entrance from 10 a.m. to 8 p.m., from August 27th to September 11th, 2005

Eddie Adams / Associated Press

Retrospective

In September last year, Eddie Adams bade us his final farewell. Most people know him as the man who took the photograph of the execution in Vietnam – now an historic icon. But Eddie Adams produced many incredibly powerful pictures. Less than a year after his death, Visa pour l'Image is pleased and proud to be paying tribute to this giant in the world of photojournalism.

Lynsey Addario / Corbis

Fujifilm Young photographer Award 2005

The wounded

Lynsey Addario spent a week last November documenting the medical treatment of American soldiers injured while serving in Iraq. Addario started the assignment at the Air Force Theater Hospital at Balad Air Base, then accompanied some of the troops on a cargo plane bound for a military hospital in Landstuhl, Germany, and finally arrived at Andrews Air Force Base near Washington, D.C. The number of casualties had increased exponentially due to the US military's assault on Fallujah, counterinsurgency operations and insurgent attacks throughout the country.

Stephen Alvarez / National Geographic Magazine

Maya Underworld

The Maya religion survived all the conquests plus a number of attempts to eradicate it, and there are still 7 million Mayas practicing rituals dating back over hundreds of years. They gather in caves to worship their gods, just as their ancestors did. They are proud of their ceremonies which have come under threat with the emergence of the Christian evangelical movement, and this is why they have finally decided that the rest of the world should know about this.

Kristen Ashburn / Contact Press Images

Kristen Ashburn won the 2004 Canon award for the best female photojournalist, presented by the Association of female journalists.

Deaths in the Family - The AIDS Cycle in Southern Africa

In Zimbabwe, where the role of the extended family runs so deep children commonly refer to their aunts and uncles as "mother" and "father", there is no word for orphan. No word for the predicament that, in one of the most chilling statistics to emerge from the continent, an estimated 43 million young Africans will share by the year 2010. But the AIDS catastrophe in southern Africa has already wrecked havoc upon the traditional family structure. As a generation of parents die, surviving children are

sent to live with relatives, often leaving one grandparent to care for as many as fifteen children on a slight pension, and forcing children as young as ten years old to work to help support the new familial arrangement.

Adriano Bartolini / Croma / Jet Set - Denis Taranto
John-Paul II, in private

There are all the "official" photos of John-Paul II, but the Pontiff, who was an expert spin doctor and media man, can also be seen in less 5 official, less formal, less predictable, more natural shots. Adriano Bartoloni and his camera, with all due respect, no irreverence, and a spirit of mutual enjoyment, show Jean-Paul II in a different light.

Patrick Baz / Agence France Presse
Extreme Middle Est

For ten years now, Patrick Baz has been in charge of photography in the Middle East region for Agence France Presse. Previously he was the chief AFP photographer for Israel and the occupied territories. Working in these positions he has covered conflicts in the Near East and Middle East: Lebanon, Iran, Iraq, Palestine and Israel. The photos show the situation from one day to the next, with each shot contributing a different element of the overall history in one of the most troubled regions in the world.

Jonas Bendiksen / Magnum Photos

"Satellites" - Photographs From the Fringes of the Former Soviet Empire

A multi-year project illuminating the scattered enclaves, unrecognized mini-states, and other isolated communities that straddle the southern borderlands of the former Soviet Empire. This project forms a personal photographic journey through countries that, uniquely, do not actually exist. The fall of the Soviet Union spawned fifteen new countries that are now established members of the international community. However, economic, political and ethnic disparities (often results of gerrymandered borders and divisions) also gave birth to a series of unrecognized republics and national aspirations far less known to the public. While some of these "countries" have actual physical borders, others exist primarily as separatist dreams inside the minds of their inhabitants. Overall, the experiences of these scattered communities shed light on the chaos and lack of completion of the Soviet break-up. The ghost republics in this project are left with none of the certainties of their old Soviet reality, but have yet to enter the new world order. This journey passes through places such as Transdniester, a breakaway republic in Eastern Europe, Abkhazia, an unrecognized country on the Black Sea, the Ferghana Valley in Central Asia, the spacecraft crash zones between Russia and Kazakhstan, and the Jewish Autonomous Region of Far Eastern Russia.



Marcus Bleasdale

The Rape of a Nation

The Democratic Republic of the Congo may be one of the wealthiest countries in Africa, and yet the population has been suffering for years, ironically because of all this wealth. A rebel army currently controls the mineral-rich regions where gold, diamonds and other precious minerals are mined for their personal profit, and the Congolese people continue to suffer and die, while the rest of the world simply looks on.

Marcus Bleasdale was awarded a 3P grant in 2003 to carry out this report.

Alexandra Boulat / VII for Paris Match

Women of the axis

Encounters with women on the path from Kabul to Baghdad. The photographer Alexandra Boulat and journalist Caroline Mangez (Paris-Match) followed Afghan and Iranian women, and have paid tribute to the women of Iraq. This work in progress tells the tale of the day-to-day existence of women today in this part of the world where Islam prevails without any other options. Some of the pictures were shot for National Geographic Magazine.

Heidi Bradner / Panos Pictures

Chechnya - A Decade of War

The conflict in Chechnya, Europe's longest running but least visible and most forgotten war, entered its tenth year in the winter of 2004-2005. A territory about the same size as Wales, Chechnya has survived two Russian invasions. The campaign of terror against the population and scale of disappearances has led Human Rights Watch in 2005 to proclaim it a "Crime Against Humanity". Heidi Bradner is one of the few photographers who has been covering Chechnya from the beginning. This exhibition is a comprehensive body of work that follows a people through their nightmare of the last ten years.

David Burnett / Contact Press Images

Too Close?

Photographs 1970 - 2004

If your pictures aren't good enough, you're too close.

American photographer David Burnett, 58, is one of the world's consummate photojournalists. For over thirty-five years he has been a regular contributor to *Time* magazine. His uncanny ability to be in the right place at the right time; in Vietnam in 1971; in Chile during the 1973 revolution that brought the Pinochet junta to power; on the streets of Tehran during the Iranian revolution and the return of the Ayatollah Khomeini in 1979; and at the 1984 Olympics in Los Angeles when runner Mary Decker fell just in front of him – has earned him a reputation as a photographer who always gets the picture. Part of his skill lies in the ability to shoot from multiple angles, seemingly simultaneously. In this exhibit Burnett displays his talent for taking the wide view photo-

graphically speaking. His images restore the "big picture" context, in effect turning Robert Capa's axiom that "if your pictures aren't good enough, you're not close enough" inside out. Exhibition presented with support from *Time* magazine

The 2005 CARE International Award for Humanitarian Reportage

The tenth CARE International Award for Humanitarian Reportage will exhibit the best entries competing for the award which is seen to symbolize hope. For the third year the award is sponsored by **sanofi-aventis**. The winner 2005 is **Juan Medina** (Reuters) for his work on African immigrant in the Canary Islands.

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Claude Dityvon

A forgotten world, revived

He was a founding partner in Viva, an agency remembered for its demanding standards and total lack of conceit. This quality can be seen in his pictures, and here we have a series of photographs taken between 1967 and 1977 which Visa pour l'Image is pleased to present as a tribute to a photographer who has always refused to make any concessions !

Claude Dityvon embarked on photography in 1967, taking shots of the last shantytowns. Then he set out to show the "world of work", exploring the depths of everyday life. His is a new and complex approach to reality, without ever eliminating poetry and wonderment. Bodies and movements combine in choreography. He sees photography as a creative form of expression and format demands therefore can never be overlooked.

Jérôme Equer / Vu

Gaza - Life in a Cage

What's really been happening in the Gaza Strip, just a few months before Israel pulls out 8.000 settlers? How have the 1.400.000 Palestinians, victims of violence and severe poverty, shared the territory with them, in an area only three times the size of central Paris? What is it like, for both communities, in their daily life, trials, battles and aspirations.

After four extended periods spent on both sides, Jérôme Equer can report on the everyday situation, the suffering and dignity of the people of Gaza who, for four years now, have been living in a huge "open air prison".

Danielle and Olivier Föllmi / Rapho

The Wisdom of the Human Race

Olivier Föllmi has taken a stance against violence by focusing on the "human family", showing the dignity of men and women who, often despite very harsh living conditions, radiate inner strength. His wife, Danielle, initially worked on pain, then investigated suffering. She has pursued her humanistic approach with communities that embrace and combine messages of compassion, non-violence, mutual dependency and peace. Olivier and Danielle have found inspiration in masters from many different cultures and civilizations, developing the vast project entitled the



"Wisdom of the Human Race", where thought and photography express and display the legacy of the great traditions of the human race. Visa pour l'Image is pleased to present part of their work, from India, Africa and the Himalayas. The full project will not be completed until 2010.

Paul Fusco / Magnum Photos

Bitter Fruit

Paul Fusco, one of the greatest and most prolific photographers of his generation, has tackled a subject that is taboo: burials of U.S. soldiers killed in Iraq. Here is a social issue so many would like to hide away, never to be mentioned lest it undermine the morale of the American people. The harsh truth seen in the photos proves (did anyone ever think otherwise ?) that military victims do not come from wealthy families. **8**

Yuri Kozyrev / Time Magazine

Iraq

We still remember the photos taken in Chechnya by Kozyrev, one of the very few Russian photographers to have worked alongside the Red Army and to have openly expressed a view sympathetic to the Chechen rebels. Today he is a Time Magazine photographer based in Moscow. A selection from his reports in Iraq is being presented.

L'Oeil Public

Ten Years

We have always supported them, featuring their photos in screening programs and helping them at Visa pour l'Image. This year, for their tenth anniversary, we wanted to have a special focus, giving them an opportunity to exhibit their work.

Samuel Bollendorff, Philippe Brault, Julien Daniel, Guillaume Herbaut, Stéphane Remael, Johann Rousselot, Frédéric Sautereau and Michael Zumstein will be showing ten years of work from the Oeil Public collective.

Johann Rousselot's photographs received backing with a commission from the French Ministry for Culture & Communication (National center for visual arts).

Mauricio Lima / Agence France Presse

Seven Months in Iraq

Mauricio Lima, 29, was invited by the news agency Agence France-Presse (AFP) in August 2000 as a stringer photographer until March 2001, when he became a staffer. He has been in post-war Iraq for seven months, since November 2003, working free-lance, most of the time attached to US troops. Despite the fact that he has been constantly in a war situation, he has tried to keep track of daily life, so as to report on the people and not only on the conflict itself.



Paul Lowe / Panos Pictures

Scars

The presence of death is felt in Paul Lowe's photographs: war and its terrors are evoked in images notable for their stillness, reminding us that exploding buildings and screaming faces are only the most obvious ways of showing devastation. But here is life too, for the Bosnians have survived, mourned and moved forward.

The photographs document ten years of the suffering and rebirth of Bosnia, tracing the horrors of the war and post-war reconstruction, but also the spirit and tenacity of its people, and their utter refusal to give up their humanity in the face of appalling evil.

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Pascal Maitre / Cosmos for Geo France & Germany

Continents Apart

Over the past year Pascal Maitre has done two feature reports, one in Siberia for Geo magazine Germany, and the other in Central America for Geo France – two long voyages across two very different continents.

In the course of his travels he focused on a range of stories, contrasting from every point of view – geographic, economic, political, cultural and human – with all the angles combining to form a portrait of the regions depicted in words and pictures.

Asim Rafiqui / Sipa Press

Haiti

Since Jean-Bertrand Aristide was removed from power on 29 February 2004, his supporters and members of his Lavalas political party have faced repression, violence, imprisonment and death. While UN-mandated elections are scheduled for November, many of the senior members of Lavalas lie in Haiti's fetid and overcrowded jails. In the slums of Port Au Prince, home to a majority of the city's population, the Haitian National Police continues its policy of summary executions. Even the UN peacekeeping forces (MINUSTAH) have been accused of killing civilians and acting as a "force of repression" in the country. Asim Rafiqui travels to Haiti earlier to document the struggle between the "interim" government, installed by the US, France and Canada, and the people calling for Aristide's return.

Gérard Rancinan

Hiroshima

Gérard Rancinan wanted to pay tribute to the victims of Hiroshima, where the "Enola Gay" bomb was dropped sixty years ago, sealing the American victory over the Japanese. In addition to the immediate victims, were the indelible marks left on the entire population of the city, on human beings whose bodies and souls were scarred, whose life was shattered.



Reuters

Gaza – Funeral Days

For years now in the Gaza Strip every day has been a burial day. Ahmed Jadallah (35), Suhaib Salem (26) and Mohammed Salem (20) are three Palestinian photographers working for Reuters. They are also three brothers. Their job is to cover news in their region, and inevitably this frequently means covering funerals. Ahmed, Suhaib and Mohammed know the names of every single victim. Often they are friends or relations. The exhibition is an example of their day-to-day work. Many will say that we've seen it all before, and you're right. You have seen it before. And sadly enough you will probably see a lot more too. We can simply hope this will not be the case.

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Jérôme Sessini

Iraq : March 2003 – January 2005

Sessini arrived in Baghdad at the beginning of the bombing and covered the conflict all the way through to the first democratic elections in January 2005. First he reported on the suffering of the Iraqi people during the bombing of Baghdad, the fall of the Baath régime, then, in the course of his travels, he saw the chaos of the post-Saddam period, the first attacks by armed Iraqi resistance fighters, all the way through to the emergence of extreme Islamist and criminal activity which has now made it impossible for journalists to provide any coverage of the Iraqi side. His last report was in September 2004, with the siege of the mausoleum in Najaf and police violence targeting Shiites. From November 2004, at the time of the full-scale attack on Fallujah, through to the elections in 2005, Jérôme Sessini chose to work alongside American troops, and has thus had the opportunity of seeing both sides of the conflict.

Kadir van Lohuizen / Vu

Diamond Matters

A year ago, Kadir van Lohuizen went back to Africa, as part of a joint project with the Netherlands Institute for Southern Africa, traveling across the Congo, Sierra Leone and Angola, tracking down diamonds, from the mines all the way through to the customers of leading jewelers. His report shows the finances, working conditions and people who make profits from the diamond industry.

Commission: French Ministry for Culture & Communication
(National center for visual arts).

Michael Yamashita / National Geographic Magazine

DMZ (Demilitarized Zone) / Two Koreas

The Koreans originally descended from nomadic peoples in north-western Asia and are one of the most ethnically pure populations in the world. They share the same history and geography, which makes the division imposed at the end of the Korean war, more than fifty years ago, so difficult. Some two million people are sepa-

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rated by the demilitarized zone established between North and South. The report on this zone, where two worlds meet, is presented by Michael Yamashita.

Daily Press

French and international daily newspapers exhibit their best shots for the year in the competition for the "Visa d'Or" award.

World Press Photo

The reference competition for photojournalism around the world, with Perpignan as the ultimate venue for the exhibition.



EVENING SHOWS

August 29 - September 3, 9.45pm at Campo Santo.

Since 1989, our evening screenings have featured slides, but *this* year we are switching to digital photos. Other major photo exhibitions may have made the transition earlier, but we chose to wait until we were sure we had a system that was not only reliable but also maintained a level of quality similar to conventional slides, which is what we now have.

Visa pour l'Image evening shows will review the main events of the past year, from September 2004 to September 2005. We are also changing the way we report on news from the previous year. Instead of presenting straight facts, the focus will be on specific events. Short feature reports will cover different subjects and in 2005 will include:

- The Tsunami, and after the tsunami,
- Arafat (retrospective),
- Pope John-Paul II,
- Ukraine, the Orange Revolution,
- Iraq,
- Darfur,
- Lebanon Retrospective 1975-2005,
- Elections and hostages in Iraq,
- Israel / Palestine, evacuating the settlements,
- Nepal's Maoist Rebellion
- ...



AWARDS

Every year, the festival Visa pour l'Image awards six prizes. The picture editors listed below select the winners for the Fujifilm Young Reporter Award and the four nominees for the Visa d'Or News and Visa d'Or Magazine awards. A second jury is formed in Perpignan to vote for the winner of each Visa d'Or award.

Lello Piazza / Airone - Italie
 Angela Zihnioglu / Bunte - France
 Andrew Popper / Business Week - USA
 Olivier Querett / Ca M'Intéresse - France
 Tiberio Cardu / Das Magazin - Suisse
 Horacio Villalobos / Diaro Popular – Argentine
 Barbara Clément / Elle - France
 Carmelo Caderot / El Mundo - Espagne
 Jose Maria Conesa / El Mundo - La Revista – Espagne
 Joan Sanchez / El Pais – Espagne
 Xavier Jubierre / El Periodico - Espagne
 Jean-François Dessaint / L'Express - France
 Cyril Drouhet / Figaro Magazine - France
 Rudiger Schrader / Focus - Allemagne
 Monica Rettschnick / Frankfurter Allgemeine Zeitung - Allemagne
 Sylvie Rebbot / Géo - France
 Ruth Eichhorn / Geo - Allemagne
 Susan Glen / Independent On Sunday - Grande Bretagne
 Brigitte Huard / France
 Colin Jacobson - Grande Bretagne
 Dan Torres / Libération - France
 Michel Philippot / Le Monde 2 - France
 Magdalena Herrera / National Geographic Magazine - France
 David Griffin / National Geographic Magazine - USA
 Daphné Angles / New York Times - France
 Michelle McNally / New York Times - USA
 Kathy Ryan / New York Times Magazine - USA
 Elisabeth Biondi / New Yorker - USA
 James Wellford / Newsweek - USA
 Pierre Langlade / Nouvel Observateur - France
 Guillaume Clavières / Paris Match - France
 Michael Rand - Grande Bretagne
 Martine Dupuis / Sciences & Avenir - France
 Jimmy Colton / Sports Illustrated - USA
 Volker Lensch / Stern - Allemagne
 Laurent Abadjian / Télrama - France
 Nick Hall / The Independent Magazine - Grande Bretagne
 Michelle Stephenson / Time Magazine - USA
 MaryAnn Golon / Time Magazine - USA
 Olivier Picard / US News & World Report - USA
 Pepe Baeza / Vanguardia - Espagne
 David Friend / Vanity Fair - USA
 Frédérique d'Anglejan / VSD - France
 Marc Simon / VSD - France
 Joe Elbert / Washington Post – USA
 Tom Kennedy / Washington Post on line – USA



The Visa d'Or prizes are awarded to the best reports published between September 2004 and August 2005.

Presentation of **the Visa d'Or Magazine** award at the evening show on September 2, 2005.

Presentation of **the Visa d'Or News** award at the evening show on September 3, 2005.

The Visa d'Or - Daily Press

Each year the Visa d'Or Daily Press award is given for the best report published during the previous year in the daily press, anywhere in the world.

The winner is chosen by a jury of international picture editors in Perpignan during the professional week.

All the reports will be exhibited during the Festival (37 different newspapers entered last year).

The Visa d'Or will be presented during the evening show on Thursday, September 1, 2005.

List of newspapers with entries over recent years:

Diario 16 (Visa d'Or 1993), Diari de Terrassa, La Vanguardia (Visa d'Or 1998), El Periodico, The New York Times, the Washington Post (Visa d'Or 2000), Los Angeles Times, The Chicago Sun Times, The San Francisco Chronicle, The Philadelphia Inquirer et The Detroit Free Press (Visa d'Or 1994), Clarin (Visa d'Or 1997), The Irish Times, The Independent, The Sunday Times, Frankfurter Allgemeine, Le Nouveau Quotidien, 24 Heures, Het Belang van Limburg, De Morgen, Il Giornali di Napoli, Der Standard, Aftenposten, Progrès de Lyon (Visa d'Or 1990), Ouest France, Courrier de l'Ouest (Visa d'Or 1991), L'Indépendant, Le Midi Libre (Visa d'Or 1992), Le Républicain Lorrain, L'Humanité (Visa d'Or 1995), Le Monde, Libération, The Herald/Glasgow (Visa d'Or 1996), Politiken (Visa d'Or 1999), NRC Handelsblad, Berlingske Tidende (Visa d'Or 2001), La Dépêche du Midi (Visa d'Or 2002), Dallas Morning News (Visa d'Or 2003), El Comercio (Visa d'Or 2004)

Trophies designed and made by Arthus-Bertrand workshops.

Fujifilm Young Photographer Award

The second Fujifilm Young Photographer award will be presented to a new and talented photographer, providing funds for a project to be carried out.

The prize (€8000) is donated by Fujifilm and will be presented during the evening show on Saturday, September 3. The 2005 winner is :

Lynsey Addario (Corbis). Her report about wounded in Iraq is exhibited at Couvent Sainte Claire.

The 2004 award winner was Karim Ben Khelifa for his work on Iraq.

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Canon Female Photojournalist Award

Presented by the French Association of Female Journalists (AFJ - Association de Femmes Journalistes).

Canon Communication, Image France and the Association des Femmes Journalistes (AFJ) award **Claudia Guadarrama Guzman** for her report on clandestine migrants in Mexico. The prize (8.000 euros) will be presented during the evening show on Friday, September 2. Entrants will be judged on their plans for a future project and on previous work.

After Magali Delporte (2001), Sophia Evans (2002), and Ami Vitale (2003), an exhibition will feature the work of the 2004 winner, Kristen Ashburn.

- AFJ:

Isabelle Fougère (+ 33) 06 14 47 81 96 canonafjprix@club-internet.fr

Lizzie Sadin (+ 33) 06 86 07 24 52

<http://www.femmes-journalistes.asso.fr>

- Canon Communication & Image France:

Pascal Briard: pascal_briard@cci.canon.fr

Claire Cesbron: claire_cesbron@cci.canon.fr

www.canon.fr

The 2005 CARE International Award for Humanitarian Reportage

The tenth CARE International Award for Humanitarian Reportage will exhibit the best entries competing for the award which is seen to symbolize hope. The prize (E 8000) will be presented during the evening show on September 1.

The CARE International Award for Humanitarian Reportage is sponsored by **sanofi-aventis**.

For further information on the CARE award or to receive a copy of the conditions of entry, please contact:

CARE France

Martine Czapek

Cap 19, 13 rue Georges Auric, 75019 Paris

Tél : +33 1 53 19 89 83 - 89 / fax : +33 1 53 19 89 90

@ : czapek@carefrance.org

<http://www.care.org>



ACTIVITIES AND SYMPOSIUM

Provisional list

HÔTEL PAMS

Hôtel Pams is the festival headquarters and meeting point for collecting badges, press kits and finding information.

Free-lance photographers can show their portfolios at Hôtel Pams. Facilities are available throughout the day, courtesy of the ANI (Association Nationale des Iconographes).

16

PALAIS DES CONGRÈS

ELLE Round Table Discussion

Saturday, September 3 - 3pm

Chechnya, Darfur, Congo ...

From Full Media Coverage to Indifference.

Are the media responsible?

ELLE magazine round table discussion, moderated by Valérie Toranian, Editor, with:

- Anna Politkovskaya, specialist on Chechnya
- André Glucksmann, philosopher
- Heidi Bradner, photographer

Meet the Photographers

The meetings are open to professionals and the general public, and are held every morning from August 29 to September 3, in the Charles Trenet auditorium.

Press Center

More than 70 press agencies and photographers' associations from all corners of the world have booths and desks.

Our main partners, **Fujifilm** and **Canon**, will be based on the ground floor of the Palais des Congrès.

Fujifilm will have a mini-lab where photos can be printed. All proceeds will go to Reporters sans Frontières.

On the second Floor, and for the second year, demonstrations will be given of the picture management system used by Visa pour l'Image, with FOTOWARE software, set up and run by PHOTO-SERVICE-JULY and E-GATE.

Internet space

Internet desk free of charge for all accredited card-holders, courtesy of APPLE which is presenting its latest equipment and facilities and can answer any individual problems or questions from photographers.



*The symposium is open to the general public and will be held on
September 1 & 2, 2005*

(2.30 – 5pm, Palais des Congrès)

Free of charge

Pictures - Information - Knowledge

For three years now Jean Lelièvre has been in charge of the Visa pour l'Image symposium which provides an opportunity for exploring issues related to photos produced by photojournalists. Panelists have included philosophers, academics, researchers, historians, photographers and journalists, with hundreds attending and members of the audience contributing to discussions.

The symposium will be held again this year, for the 17th Visa pour l'Image, and has been programmed in Perpignan on September 1 & 2, 2005.

The photojournalist and writer Patrick Bard will moderate the panel discussions investigating the following question

Is Photojournalism a political statement ?

In 2004 the Visa pour l'Image symposium was concerned with ethics and ethical behavior. These are terms that photojournalists always use with a great deal of caution. We are only too aware that the work of ethics committees often ends up restricting freedom of expression, while citing lofty arguments as justification.

- How then can the work of photojournalists be assessed when contributions to democratic debate are given little credence? Where does it stand in societies where democracy has been restricted by the commoditization of communication and discussion?

- How can this form of expression be used to go beyond standard approaches that present war and disasters as mere stories or anecdotes?

- How can the content ensure that photojournalism is granted the full status it deserves, i.e., to use a term often scorned today, "political" status?

For when ethics disappear, the true political import of the news conveyed by photojournalistic reports becomes the subject for discussion. Of course the term "political" or "politics" is being used here to denote the broad context of society and the life of citizens.

If photojournalists are recognized as key links in the news chain in democratic societies, if free and independent news covering a diversity of opinions is also seen as an integral part of democracy, just as the right to vote is, then photojournalism stands as a political statement and must be treated as such, as a tool for democracy that cannot and must not be circumvented, either in form or content, so as to continue as a service to citizens.

Discussion Panel Members on Thursday, September 1st:

- Marie José Mondzain, philosopher, researcher, EHESS
- Renato Janine Ribeiro, philosopher, University of Sao Paulo
- Wilfrid Esteve, photojournalist, president of Anjrpc-Freelens
- Tony Pires, picture editor, La Folha de Sao Paulo
- Video presentation by Bernard Stiegler, philosopher

Discussion Panel Members on Friday, September 2nd:

- Yuri Kozyrev, photographer, Time Magazine,
- Marie José Mondzain, philosopher, researcher, EHESS,
- Renato Janine Ribeiro, philosopher, University of Sao Paulo
- Michelle McNally, picture editor, New York Times
- Paul Fusco, photographer, Magnum Photos

Visa pour l'Image photographic laboratories – our indispensable partners, working behind the scenes.

Since its inception in 1989, Visa pour l'Image has produced close to 560 exhibitions and attracted over 2,500,000 visitors. From the very beginning, photographic prints have been the festival's showcase, one of its key professional images.

Many thanks to these magicians behind the scenes for their loyalty and enthusiasm, working with us over the years, even when the negatives come in late, the news changes and the reports are difficult.

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PERPIGNAN

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CHAMBRE DE COMMERCE
 ET D'INDUSTRIE DE PERPIGNAN
 ET DES PYRÉNÉES-ORIENTALES



UNION PATRONALE 66



**CHAMBRE
 D'AGRICULTURE
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**CHAMBRE DE MÉTIERS
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PERPIGNAN

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20

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Hotels

For hotel reservations:
www.visapourlimage.com
"info" section.

Travel agency

Jet Lag

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The International Festival of Photojournalism is organized at the initiative of the association "Visa pour l'Image – Perpignan" (Municipality of Perpignan, Conseil Général des Pyrénées Orientales, Chamber of Commerce and Industry of Perpignan and Pyrénées Orientales, Chambre de Métiers et de l'Artisanat, Chambre of Agriculture and Artisanat and Union Patronale 66).

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et

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VISA D'OR DAILY PRESS CONDITIONS OF ENTRY

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- 5 black-and-white or color prints to be sent by **July 20, 2005**, to :
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- Format: exactly 30cm x 40cm (11" x 15") (full size print), required for uniform standards for hanging.

- A photocopy of each print, numbered 1 to 5, and with captions in French and/or English.

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- Deadline for entries: **June 15**. Please forward the completed entry form with the photos.

PICTURES NOT MEETING ALL OR ANY OF THESE REQUIREMENTS WILL NOT BE ACCEPTED.

Printing and shipping costs to be covered by the newspapers.
Exhibition costs will be covered by the Festival.

NB: No prints will be returned after the Festival

Thank you for your co-operation. While these conditions may seem strict, they are essential for the proper organization of the exhibition.



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avec la participation du Ministère de la Culture et de la
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