



**PERPIGNAN**

**19<sup>e</sup> / *th* Festival**  
***International***  
**du / *of photojournalism***  
**photojournalisme**

**2007**  
**01.09**  
**16.09**

**pro-week**  
**3.09 au 9.09**



**PERPIGNAN**

**19<sup>e</sup>/<sub>th</sub> Festival**  
**International**  
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**photojournalisme**

## Editorial

Visa pour l'Image is now 19 years old.

And these nineteen years have been devoted to promoting a certain type of photography analyzing events around the world and going beyond the coverage presented by the traditional media.

Some people may find this attitude provocative, but that is the goal, as this is the only way of exposing and speaking out against so many negative forces in the world.

Visa pour l'Image is an event supported by 4000 professionals working in photography and who come from many countries. 2007 will also be a milestone year, registering the three millionth visitor, and this gives an idea of the scope of the festival and the way it has grown.

Visa pour l'Image is not a festival of glitter, and it must continue to expose all the dramatic events which, unfortunately, still prevail and spread, while people so often turn their backs on a spirit of kindness or tolerance to fellow humans, doing so for any number of reasons (e.g. ethnic, religious, economic or political reasons, or simply for personal ambition).

Every day more numbers are added to the already millions of victims - abused, forced to join groups or militia, or exterminated - so many innocent victims.

Visa pour l'Image also has its own battle to wage, defending a profession under threat with a wave of restructuring, and defending individuals in cases of hostage-taking, an ever more prevalent threat, and sometimes reality, for photographers and journalists whose only fault has been to pursue the quest for truth out in the field, despite the dangers involved.

They are not reckless, they are simply doing their job, and we are duty bound to condemn any such violations of human rights and freedom.

Visa pour l'Image asserts its commitment. The event is built around basic values of respect for individuals and individual rights.

You may rest assured that we shall not shift from that position.

Guy Peron

June 2007



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## Editorial

At Visa pour l'Image, we were always anti-celebrity. Well, sorry, we were wrong! It is time to admit we were mistaken. At least photographers who do portraits of celebrities have some talent.

Over the last year, a trend has emerged in photojournalism, and that is the tendency to “celebritize” news. Photographers these days seem to have forgotten how to take photos of the homeless, of activists, fighters, soldiers, victims of rape or child abuse, relatives of victims, rural communities, boxers, prostitutes, transsexuals, orphans, migrants, drug addicts, or any other category – social, professional, cultural, religious or political. So what do they do? They do portraits.

And we are tired of it. We are tired of having to look at these pictures, of having to display the appropriate reaction – sympathy and/or enthusiasm – as we sift through these unlikely collections that look as if they came out of an old ID photobooth. Tell the story starting from the footnote. Posed photos, or even worse, imitation passport-style photos that are utterly meaningless. No thought goes into them at all. No imagination.

Photographers often complain about the press. But when more than 150 photographers send us the same portraits of homeless people in Paris, what are they hoping for? OK, there may be more demand for portraits from newspapers, but by toeing the editorial line, the photographers end up giving us a standardized, sterilized, stultifying view. How boring it is!

In Perpignan therefore, we shall endeavor to find a way out of this, we shall try to get a response; most importantly because we wish to show that photographers are still around, and that they are not all portrait photographers.

Jean-François Leroy

April 16, 2007



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## The Exhibitions

*Some thirty exhibitions will be presented.*

*This preliminary list is incomplete and subject to change.*

*Entrance free of charge, 10am to 8pm, September 1 to 16, 2007*

### **Jane Evelyn Atwood / Distribution: Vu (France) / Contact Press Images (USA) for Paris Match**

#### *Haiti*

Three years of work and a number of trips were needed for a full portrayal of Haiti, looking beyond Port-au-Prince and the Cité Soleil. We know Jane Evelyn Atwood's black & white work, and this time we are presenting a color report.

*Commission from the French Ministry for Culture & Communication - National Center for Visual Arts*

### **Raed Bawayah**

#### *Living in Palestine*

Raed Bawayah is a Palestinian photographer who does not do news reports on the war. Quite the opposite. His black & white shots are part of a long-term endeavor in the Palestinian territories over four years, producing pictures that show life as it is for people there – the “human condition” in Palestine. Raed went to hospitals, fields, homes and refugee camps, taking whatever time was needed, showing that outside the context of the war, there are men, women and children leading their lives, and not just to be seen as symbols of conflict.

*Commission from the French Ministry for Culture & Communication - National Center for Visual Arts*

### **Jonas Bendiksen / Magnum Photos for National Geographic Magazine**

#### *Dharavi Dreams – the city in the shadow of Mumbai*

Dharavi is both a city and a symbol, a city within the megalopolis of Mumbai (Bombay), and a symbol of rampant urbanization around the world. More than a million people live in this slum, surrounded by buildings in the heart of the city. And even more poor people are still leaving the country to settle in Dharavi, hoping to find work with one of the thousands of little shops and businesses. It is said that the pulse of Mumbai beats in Dharavi, but the slum is now threatened, as promoters try to recover the land to make the most of what they can, at the expense of the people living there. Jonas Bendiksen tells the story, in 2007, the year when, for the first time ever, more of the world's population is living in cities than in rural areas.

### **Ian Berry / Magnum Photos**

#### *Ghana's Disposable Children*

In Ghana on Lake Volta children as young as 4 or 5 are sold by their parents to local fishermen. This practice has been going on in the region for centuries. Children are useful to fishermen for their nimble fingers which are used, amongst other things, to unpick nets. After being sold into slavery to the fishermen they receive no education, work long hours and are generally not well treated, living off leftover food from the adults' table. A fisherman may have between 2 and 4 children working for him.

Ian Berry visited some of these fishermen with George Achibra, a former teacher and local man who has made it his mission to try to educate fishermen to realize that this is no way to treat children, emphasizing the need for education and health.

### **Samuel Bollendorff / Oeil Public**

#### *Forced March*

Economic growth in China has left three fourths of the rural population by the wayside, living below the poverty line. They have no money and cannot even afford to send their children to school. The only solution is to migrate inland and become migrant workers without work permits known as “mingongs”. They are exploited, moved around and have no rights to any social services or education. As cheap labor, they are at the mercy of corrupt forces. And every day, they have to start all over again, risking their lives to serve China's “economic miracle”.

*Commission from the French Ministry for Culture & Communication - National Center for Visual Arts*



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## **CARE International Award for Humanitarian Reportage - 2007**

For the 12th CARE International Award for Humanitarian Reporting, we shall be exhibiting the work of the best entrants competing for the award.

For the fifth year now, it is being sponsored by sanofi-aventis. The winner of the award for 2007 is Jean Chung (World Picture Network) for her report on maternal mortality in Afghanistan, where every year women 25,000 die giving birth (i.e. one woman every 27 minutes).

### **Carolyn Cole / Los Angeles Times**

*They have seen too much : children in crisis around the World*

The photos of Carolyn Cole are regularly featured in Perpignan. She is one of the most prolific photographers of the *Los Angeles Times* and here we have a retrospective on the children that she has encountered, casually, in the course of her reporting. Here are children faced with war, famine, and natural disasters, children everywhere around the world. Suffering is always cruel, futile and upsetting, but when children are concerned it is a cause for rebellion. It is utterly unacceptable.

### **Véronique de Viguerie / World Pictures Network**

*Winner of the Canon Prize for the Best Female Photojournalist, awarded by the French association of female journalists (AFJ) and sponsored by the Figaro Magazine.*

*Afghanistan, Inch'Allah?*

The Taliban are back in Afghanistan. They control most of the south of the country and are now imposing a second regime, a strategy they had already adopted before taking over in 1996. International forces have come up against extensive resistance and have had to withdraw from certain districts, leaving them in the hands of the insurgents.

The main victims of the "new wave Taliban" are women.

Some intrepid women have attempted to defy the Taliban, working through politics, secret schools and the police.

### **Agnès Dherbeys / Cosmos**

*Timor Leste: Dreams of Independence Shattered*

In May 2002, Timor Leste celebrated independence and the exaltation spread far and wide, recognizing the freedom achieved through bloodshed and the terror of the machete. Yet Timor Leste today is still relying on international support. Violence and murder within army ranks in 2006 split the country in half, east against west, and the situation was so serious that international forces had to be brought back. In 2007, presidential elections were held in an explosive atmosphere, showing just how much acrimony there is in this small country. In the end, the majority voted for the Nobel peace prize laureate, José Ramos Horta.

### **Dimitar Dilkoff / Agence France Presse**

*Reports from Eastern Europe*

Dimitar Dilkoff has been an agency photographer for fifteen years, and sees himself as a photographer first, then as a reporter, for it was definitely his love of photography that brought him to the world of photojournalism. He started his career with the local Bulgarian press then, with the end of the Berlin wall, he found himself in the midst of all the political change in his part of Europe. His work shows the different moods and hopes of the people of Eastern Europe.

### **David Guttenfelder / Associated Press**

*The hidden side*

David Guttenfelder is an Associated Press photographer, but once he finishes his news assignments, he keeps on taking photos, for himself. The stories do not necessarily have a direct link with the news; they are in a different context, offer a personal angle, and show unmistakable talent. Here is the dark or hidden side of a wire photographer for you to discover.

### **Eric Hadj / Sipa Press for Paris Match**

*20 Kilometers from the Eiffel Tower*

Home is so close to Paris, but light years away from it. There is absolutely nothing to occupy the young people from the "Forestière", one of the first housing estates where flames were seen in the Fall of 2005. At the time we read that Paris was burning: there were no flames in Paris, but the residents and families in this housing block in Clichy-sous-Bois north of Paris, were on the front line. The locals let Eric Hadj spend time with them, for months, and he has reported on their day-to-day existence – so utterly empty.



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### **Dirck Halstead**

#### *Moments in Time*

At the age of 17, Dirck Halstead was no doubt the youngest photographer covering the 1954 coup d'état in Guatemala. As a photographer for Life Magazine, he was in charge of photography for UPI in Saigon during the Vietnam war, and went on to work for Time magazine as the White House photographer (from Nixon to Clinton) – Dirck Halstead has photojournalism in his soul. He is currently working as a freelance photographer, running the Digital Journalist, and is professor of photojournalism at the University of Texas at Austin. Here he is offering a retrospective, covering the years from Vietnam to the White House.

### **Tyler Hicks / The New York Times**

#### *Afghanistan*

Before 9/11, the Taliban in Afghanistan remained a distant group of radical fundamentalist fighters operating in one of the most remote countries in the world. Soon they would be thrust into the spotlight, and the importance of understanding both the Taliban and Al Qaeda became a reality carrying a heavy price. Photographic access to the Taliban remained elusive as they fought Northern Alliance fighters on the ground while American planes bombed their positions from the air. They were killed, fled to Pakistan, or simply returned to their villages in what appeared to be a successful operation to disband them. They remained and continued to operate in Afghanistan, although at a fraction of the influence they had once enjoyed. More recently the Taliban has regrouped and strengthened in surprising numbers, once again dominating the opium trade, carrying out suicide attacks and fighting regularly with coalition forces. These photographs document that conflict and transition over the past six years.

### **Yannis Kontos / Polaris / Deadline**

#### *Red Utopia, North Korea*

DPRK - it may be officially the Democratic People's Republic of Korea, but it is a dictatorship, held in a stranglehold by one single family for the last fifty-nine years. In 1948, when Korea was partitioned, the great leader, Kim Il-Sung, the founding father of the regime, appointed himself president for life. His son, Kim Jong Il has been the de facto leader of the executive since his father's death in 1994. And in just under 60 years, nothing has changed.

North Korea is the most isolated country in the world, with bans on cell phones and the Internet, and strict controls on the media. Yet Yannis Kontos has managed to bring back some shots from this country where cameras and the people behind them are far from welcome.

### **Stéphane Lagoutte for the magazine Le Monde 2**

#### *Presidential Elections in Mauritania*

In Mauritania in March this year, the presidential campaign was in full swing. Nineteen candidates were running for the presidency in the first authentically democratic election in the country so strategically positioned on the dividing line between north Africa and sub-Saharan Africa. Stéphane Lagoutte was out on the road, in tents and in private salons, covering the event with the six main candidates. In an environment of discrimination, nepotism and corruption, the people of Mauritania were willing to believe in a different world. Here is the campaign log.

### **Ahmad Masood / Reuters**

#### *Afghan steps*

Ahmad Masood is one of the young photographers whose pictures are seen in the international press. He is an Afghan and started working for Reuters at the age of twenty; within three years, he was so talented he became the key person in Afghanistan for the agency. His coverage of daily news has not stopped his "extracurricular activities", capturing his own affectionate and hopeful view of his homeland. Ahmad Masood shows us his country, touched with the humor of a true optimist, even in the most dramatic, war-torn situations.

### **Sergey Maximishin / Focus / Cosmos**

#### *The Last Empire - 20 Years Later*

Sergey Maximishin came to photography "under pressure" from the Red Army when he was given the job of taking photographs during his military service. His shots show great harshness together with flawless realism. As he says, Russia is one of the least photographed countries in the world; this is because of the huge distances and because so many regions are so difficult to reach. It is a country of extremes, both up and down. There is virtuosity and stupidity, poverty and wealth, ignominy and honor, good and evil, and there are no limits to the way they are expressed. Sergey opens our eyes, showing us daily life in Russia behind the scenes and triggering a positive response to this fascinating country.



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**Paul Nicklen / National Geographic Magazine**

*Ends of the Earth : Exploring the remote and fragile polar ecosystems*

According to scientists, polar bears will have died out in the next hundred years, quite simply because there will be no ice left at the pole, and they cannot live without ice. We are told that 90% of global warming is caused by humans, and the international community is still looking for ways of slowing down this dramatic change. In the meantime, animal species have already suffered from the effects of human lifestyle, and not just at the poles. No erudite arguments or demonstrations will be needed, for Paul Nicklen's shots offer eloquent records of scenes that future generations may never see. He traveled to the North Pole to see these animals whose days are counted.

**Per-Anders Pettersson / Getty Images for Geo Germany**

*Soweto*

Do you remember Soweto? The riots, the deaths, the brutal police repression under the apartheid regime, and, of course, Nelson Mandela. Soweto today is still the South Western Township, and it is still a slum. The official population is one million, but there could be as many as three million people living there. Soweto was first settled a hundred years ago, and is now moving along similar lines of change as the rest of South African society. There is still a high crime rate, and obvious poverty, but Per-Anders Pettersson will present a different angle, showing a city made up of 32 districts, where what was once horror is gradually turning to hope.

**Lizzie Sadin**

*Juvenile Suffering*

One good indicator of democracy is the way a country treats its prisoners. Similarly, a society can be judged on the way it treats its children.

Many countries have special children's prisons, detention centers and children's homes, penitentiaries and what could be described as convict settlements for juveniles. These minors are held in conditions that are sometimes quite inhumane, with no respect for human dignity, where promiscuity, racketeering and violence are rife. Lizzie Sadin wanted to show the inequality, injustice and humiliation they suffer, and has reviewed the state of juvenile justice. She spent a total of eight years, traveling from one continent to another, covering some ten countries encompassing very different geopolitical situations - countries at peace and at war, with democratic and non-democratic regimes.

**Benoît Schaeffer**

*Mogadishu - the Final Days of the Union of Islamic Courts.*

The Americans apparently learnt nothing from their humiliation in Somalia in 1993 when local war lords shot down two US helicopters and massacred 18 Marines, and US forces had to leave the country. Then, in 2006, militia faithful to the war lords were overrun by the Union of Islamic Courts which restored peace within a few weeks but were suspected of having links with Al Qaeda. On December 5, 2006, the United Nations, acting on a proposal by the US, provided support to Ethiopia to overturn the Union of Islamic Courts, and backed the transitional government based in the city of Baidoa.

Benoît Schaeffer tells the story of the everyday life of the people of Mogadishu and their anxiety in the last days of rule by the Islamic Courts. But could support from the USA and Ethiopia add to the determination of international Jihad?

Somalia stands as a new point of confrontation for the West and Islam.

**John Stanmeyer / VII for National Geographic Magazine**

*Malaria*

The scourge of malaria has been known for four thousand years, and today kills one million every year, making it one of the greatest causes of death and disease in the world today. To get an idea of the scale, we just need to think of Africa where every day some 3000 people, mainly children under five, die because of a mosquito bite. John Stanmeyer traveled to five countries on three continents to produce this in-depth report. He looked beyond the disease to the causes (e.g. deforestation in the Amazon), to new forms of the disease (urban malaria in India), and prevention through education (in Tanzania and Zambia), to present the full scope of malaria and its impact.



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### **Mikhael Subotzky / Magnum Photos**

City of Perpignan Young Reporter's Award

*Die Vier Hoeke*

"It is said that no one truly knows a nation until one has been inside its jails. A nation should not be judged by how it treats its highest citizens, but its lowest ones" - Nelson Mandela

*Die Vier Hoeke* is prison-gang terminology which refers to the inside of South African prisons. The literal translation is "The Four Corners". Mikhael Subotzky examines issues relating to the South African correctional services system within a broad socio-political and historic context.

### **Dennis Stock / Magnum Photos**

*The Articulate Image*

Anyone looking at Dennis Stock's archives is bound to think of James Dean. But there's also the America of Easy Rider, Hells Angels, the late sixties and Flower Power, the LBJ years, jazz, and all the rest! Each picture is powerful; Stock is clearly a master in the art of framing and composing shots. It is a great delight to present such a retrospective, showing so much talent from one single photographer - eloquent proof that nature is not always fair and even-handed!

### **Hady Sy**

*Not for sale*

What is there in common between the weapon that killed Itzhak Rabin and one of those used in the Columbine massacre? What about the weapons used in Sierra Leone and Iraq? X-ray images of these weapons are featured in the exhibition by Hady Sy. There are weapons used in different wars, for assassinations and attempted assassinations of peace activists and figures who were simply victims of wanton violence. The exhibition moves from Chechnya to Iran, from Darfur to the Middle East, and from Bosnia to Virginia, confronting us with these tools of destruction that ended the lives of Mahatma Gandhi, Martin Luther King and John Lennon.

Hady Sy is a photographer and visual artist, of Senegalese and Lebanese descent, and lives in New York.

The X-rays were made jointly with the criminal police office in Ghent, Belgium, the medical imaging department (Professor Vallée and Dr. Le Breton) at Raymond Poincaré Hospital in Garches, the French National Army Museum, and Cuignez Clinic.

*Commissioned by the French National Center for Visual Arts (Ministry of Culture and Communication).*

### **Gaël Turine**

*Eritrea – between War & Peace*

Eritrea is the youngest country in Africa, but there was a high price to pay for nationhood: a thirty-year war of independence against neighboring Ethiopia with trench warfare waged against the armed forces, first under Emperor Haile Selassie, and then the formidable Colonel Mengistu. From 1993, the year it gained independence, until 2000, Eritrea was seen as a model of development. Today the country is in the grips of a ruthless dictatorship, and the seeds of fresh border conflict with Ethiopia have been sown, destroying any hope. The international community has fled; the country is isolated, yet Eritrean refugees have returned. Gaël Turine set out to discover these people, oppressed in their country that was born of violence.

### **Daily Press**

French and international daily newspapers exhibit their best shots for the year in the competition for the 2007 "Visa d'Or" award.

(Regulations and application form enclosed.)

### **World Press Photo**

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





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## Evening Shows

*September 3 to 8, 9.45pm at Campo Santo.*

Visa pour l'Image evening shows will cover the main events of the past year, from September 2006 to August 2007.

Every evening, from Monday to Saturday, the program will begin with a chronological review of the news stories from the previous year, two months at a time. This is followed by reports and features on social issues, war, stories that make the news and others that are kept quiet, and various observations on the state of the world today.

Visa pour l'Image will also present retrospectives on major events and figures in history. The "Visa pour l'Image" award ceremonies are held during the evening programs.

Short feature reports will cover different subjects, including:

- **Ecology:** Global warming, climate change, pollution, the depletion of essential natural resources
- **Afghanistan today**
- **Tribute to James Brown**
- **India :** economic change
- **Papon :** collaboration and militia
- **Pinochet :** Retrospective on the dictatorship in Chile
- **Latin America :** Countries moving left
- **Chechnya today**
- **Studio Magazine** - 20th anniversary

And of course, we will be reviewing events and reporting on current affairs around the world :

**Africa:** economic and social discrimination, war and tension, rites and traditions.

As people desert rural areas, a population explosion has hit the cities, together with disturbing levels of pollution.

**China:** global warming, desertification, and the decline in rural communities can be seen in **China**. From Manchuria to the Gobi desert: views of the economic superpower and the 1.3 billion people living there.

In **Iraq**, Saddam Hussein's execution did not settle any of the problems; quite the opposite.

The **USA** : traditions, communities and identities.

**Lebanon, Israel and Palestine:** it could be said that last year's war appears to be over, yet it continues, albeit less visibly, as different factions in Lebanon struggle for influence, with bomb attacks, assassinations, and confrontations between Palestinians.

And the news goes on, as always: **Cambodia, Croatia, the Caucasus...**



# The Visa d'or & Awards

## PERPIGNAN

### 19<sup>e</sup>/<sub>th</sub> Festival International du / of photojournalism photojournalisme

Every year, the festival Visa pour l'Image awards six prizes.

The picture editors listed below select the four nominees for the Visa d'or News and Visa d'or Magazine awards. A second jury then meets in Perpignan to choose the winner for each Visa d'or award.

No applications need to be entered for these categories. The greater the number of picture editors who have seen the report, the greater the likelihood of having the report nominated (this applies to both published and unpublished reports).

Tina Ahrens / Geo - United States  
Debora Altman / Le Figaro - France  
Daphné Angles / The New York Times - France  
Pepe Baeza / La Vanguardia - Spain  
Elisabeth Biondi / The New Yorker - United States  
Olga Blohina / Itogi - Russia  
Carmelo Caderot / El Mundo - Spain  
Armelle Canitrot / La Croix - France  
Barbara Clément / Elle - France  
Jimmy Colton / Sports Illustrated - United States  
Frédérique d'Anglejan / VSD - France  
Andreïna de Beï / Sciences & Avenir - France  
Frédérique Deschamps / Le Monde - France  
Jean-François Dessaint / Axel Springer France  
Cyril Drouhet / Le Figaro Magazine - France  
Ruth Eichhorn / Geo - Germany  
Joe Elbert / Washington Post - United States  
David Friend / Vanity Fair - United States  
MaryAnne Golon / Time Magazine - United States  
David Griffin / National Geographic Magazine - United States  
Magdalena Herrera / National Geographic Magazine - France  
Xavier Jubierre / El Periodico - Spain  
Tom Kennedy / WashingtonPost.com - United States  
Romain Lacroix / Paris Match - France  
Catherine Lalanne / Le Pèlerin - France  
Pierre Langlade / Le Nouvel Observateur - France  
Volker Lensch / Stern - Germany  
Michelle McNally / The New York Times - United States  
Michel Philippot / Le Monde 2 - France  
Lello Piazza / Airone - Italy  
Andrew Popper / Business Week - United States  
Olivier Guerette / Ca m'Intéresse - France  
Michael Rand - Great Britain  
Sylvie Rebbot / Géo - France  
Janet Reeves / Rocky Mountain News - United States  
Monica Rettschnick / Frankfurter Allgemeine Zeitung - Germany  
Kathy Ryan / The New York Times Magazine - United States  
Joan Sanchez / El Pais - Spain  
Etienne Scholasse / La Libre Belgique - Belgium  
Rudiger Schrader / Focus - Germany  
Svyatoslav Shcherbakov / Kommersant - Russia  
Marc Simon / VSD - France  
Roger Tooth / The Guardian - Great Britain  
Dan Torres / Matin Plus - France  
James Wellford / Newsweek - United States  
Zana Woods / Wired Magazine - United States



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## The Visa d'or

The Visa d'or prizes are awarded for the best reports published between September 2006 and August 2007.

Presentation of the **Visa d'or Magazine** award at the evening show on Friday, September 7, 2007.

The nominees are :

- Jane Evelyn Atwood / distributed by Vu (France) - Contact PressImages (USA) : *Haiti*
- Samuel Bollendorf / Oeil Public : *China*
- Diane Grimonet / Fedephoto : *100 photographs for without rights*
- Lizzie Sadin : *Juvenile Suffering...*
- Per-Anders Pettersson / Getty Images : *Soweto*

Presentation of the **Visa d'or News** award at the evening show on Saturday, September 8, 2007.

The Nominees are :

- Michael Kamber / The New York Times : *Iraq*
- Benoît Schaeffer : *Somalia*
- Kadir Van Lohuizen : *Chad*

### The Visa d'or - Daily Press

Every year since 1990, the Visa d'or Daily Press award has been given for the best report published in the daily press, in any country in the world, in the course of the previous year.

The prize is open to all daily newspapers around the world.

Entries received will be presented to the first jury which meets in Paris in late June, 2007. The winner will then be chosen by a jury of international picture editors in Perpignan during the professional week.

The Visa d'or will be presented during the evening show on Thursday, September 6, 2007. All the reports will be exhibited during the Festival. (40 entries were exhibited in 2006)

Newspapers with entries in previous 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, 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 & 2005), 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), El Periodico de Catalunya (2006).

*Trophies designed and made by Arthus-Bertrand workshops*



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# Awards

#### City of Perpignan Young Reporter's Award

Picture editors from international magazines will choose the best young reporter for the City of Perpignan award which is being presented for the second time.

The members of the jury (see list) will select the young photographer who, in their opinion, has produced the best report in 2006/2007, either published or unpublished. The prize is given in recognition of talent and is designed to help the young photographer complete a project. The City of Perpignan sponsors the prize which is for 8000 euros. The award will be presented at the evening show on Friday, September 7. Tomas van Houtryve won the award in 2006 for his work on the Maoist rebellion in Nepal. The work of the 2007 award winner is **Mikhael Subotzky (Magnum Photos)** on crime and prisons in South Africa, is one of the exhibits at Visa pour l'Image.

#### Canon Female Photojournalist Award

Presented by the French Association of Female Journalists

(AFJ - Association de Femmes Journalistes) in partnership with Figaro Magazine.

For the seventh year running, Canon France and the Association des Femmes Journalistes (AFJ) will present the Canon Female Photojournalist Award.

Entrants will be judged on both plans for a future project and previous work.

The 2007 winner is **Axelle de Russé (Abaca)**. The prize (€8000) will be presented during the evening show on Saturday, September 8. Previous award winners are: Magali Delporte (2001), Sophia Evans (2002), Ami Vitale (2003), Kristen Ashburn (2004) and Claudia Guadarrama (2005). An exhibition will feature the work of the 2006 winner, Véronique de Viguierie (World Picture Network), reporting on the return of the Taliban in Afghanistan.

For further information:

- AFJ: [canonafjprix@club-internet.fr](mailto:canonafjprix@club-internet.fr)  
<http://www.canonafjprix.com>
- Canon France Pascal Briard: [pascal\\_briard@cci.canon.fr](mailto:pascal_briard@cci.canon.fr)  
Claire Cesbron: [claire\\_cesbron@cci.canon.fr](mailto:claire_cesbron@cci.canon.fr)  
[www.canon.fr](http://www.canon.fr)

#### The 2007 CARE International Award for Humanitarian Reportage

Since 2003, the CARE International Award for Humanitarian Reportage has been sponsored by sanofi-aventis; it will be presented during the evening show on September 6, 2007.

CARE has been present in Afghanistan since 1961, working with women to carry out out projects as part of the fight against poverty.

For information on the CARE Award please contact :

CARE France - Martine Czapek / Alexandra Banget-Mossaz  
71, rue Archereau, 75019 Paris  
Tél: +33 1 53 19 89 83 - 89 / fax: +33 1 53 19 89 90  
e-mail : [gprh.carefrance@gmail.com](mailto:gprh.carefrance@gmail.com)  
<http://www.carefrance.org>



**PERPIGNAN**

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# The Rendez-vous

*Provisional list.*

*Professional Week: September 3 to 9, 2007.*

## **HOTEL 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 courtesy of the ANI (Association Nationale des Iconographes), from 10am to 1pm and from 3pm to 6pm, from September 3 to 8, 2007.

## **PALAIS DES CONGRÈS :**

### **Meet the Photographers**

The meetings are open to professionals and the general public, and will be held every morning from Monday, September 3, to Saturday, September 8, in the Charles Trenet auditorium.

### **ELLE Magazine - Round Table discussion**

Private Life - Public Life? Can politicians reveal everything?

Do journalists have to report on everything?

In the context of current controls on public relations/communication, where is the boundary between respect for the right of public figures to privacy and the duty to report news? Can this boundary be crossed, and if so when and why?

The round table will be chaired by Valérie Toranian, editor of Elle Magazine, and speakers will include political reporters, press editors, concerned parties and members of the general public who will address and discuss the question of news, censorship and self-censorship.

*List of panelists to be announced.*

### **Press Center**

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

**Canon**, our main partner, is based on the ground floor of the Palais des Congrès.

Objectif Bastille, the Pro Canon Image Partner, will be pleased to welcome visitors, for the second year (second floor).

### **Internet space**

Free access for everyone with accreditation.



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# The Symposium

*The symposium is open to the general public and will be held on September 6 & 7, 2007. (3pm-5.30pm, Palais des Congrès). Entrance free of charge.*

## Pictures – News – Knowledge

For the past six years, we have been meeting to discuss conditions under which pictures are produced and distributed, and the way they are seen by their target audiences. This year's symposium will be moderated by Jean Lelièvre and Patrick Apel Muller, and will be held in Perpignan on Thursday, September 6, and Friday, September 7. Two separate and complementary issues will be discussed:

### 1. “Crisis in the Press, and/or Crisis in Photojournalism?”

Jean-François Leroy's editorial asks questions about the standardized, sterilized pictures sent to the festival as prospective exhibitions or features for the evening screenings.

But could this be part of a crisis in communication in general, affecting symbols and the way they are produced, or a broader crisis in dialogue and meaning as they both become commoditized?

Photojournalism is no doubt the first area hit by any threat to the printed press, at a time when the value of news has been lost - it is available free of charge, or can be shaped to suit the target readership (or the desiderata of the party financing the press). Or should accusations be aimed at modern technologies?

Developments in the press may seem to spell the end to innovation and risk, to joint undertakings and solidarity (press agencies, independent magazines, or the demands of in-depth investigation); they may spell the end to the ambition to question the world and the way it is changing. Is there any way of countering this development? What conditions would be needed? What price would have to be paid?

Cell phone photography now provides instantaneous records of any and every event, and might be seen as a way of avoiding censorship and a force leading photojournalism to explore current affairs and issues in greater depth. Is it a reaction to “embedded photography” and “socially embedded news”?

Editorial teams (both written and photographic) have seen their resources cut, creative input dry up, and the range of views needed to cover all sides reduced.

Do photojournalism and the press in general have any meaning if they do not get a reaction from readers, splitting them into separate groups of supporters and opponents? The quest for genuine diversity of views and points of view, and therefore the right for these views to exist, must surely be the only hope for survival. Provided that they do not fall victim to censorship.

### 2. “Censorship”

Techniques used to manipulate news can be seen in practice every day; there are plenty of them and they are extremely clever, targeting the entire news chain - text, still pictures and moving pictures.

Censorship no longer exists; it is simply a question of managing the way things are perceived by the public. First the true story has to be concealed; but if the truth emerges, sources have to be controlled, and pressure has to be exerted on middlemen capable of spreading the truth - through threats, terror or charm; or they can be bought. If the truth does end up being broadcast by the media, then damage control is needed to keep public opinion in line, and every possible measure must be taken to stop it being heard; most importantly, it must not trigger any emotional response or reaction amongst the general public. Citizens, like consumers, can be manipulated; it is simply a matter of pressing the right buttons.

#### Panelists

The subjects will be discussed in the order presented above, and the following panelists will be taking part in the debates:

Yves Michaud, philosopher, founding director of the lecture series “L'Université de tous les savoirs”

Patrick Apel Muller, editor-in-chief, L'Humanité

Paul Moreira, journalist and founder of the Canal+ TV program “90 minutes”, author of “Les Nouvelles Censures” [new forms of censorship]

Lorenzo Virgili, photojournalist, board member of the association for news photographers, Anjrpc Free Lens

Kadir van Lohuizen, photojournalist

Scott Thode, deputy picture editor, Fortune Magazine



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## The Labs

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

The photographs printed by the labs are the festival's showcase, and a truly distinctive and professional feature.

We wish to thank these magicians working behind the scenes for their loyalty and enthusiasm, working with us over the years.

### **Central Color**

10, rue Pergolèse

75016 Paris

Tel: + 33 1 44 17 13 50 / Fax: + 33 1 45 01 62 86

### **Dupon**

74, rue Joseph de Maistre

75018 Paris

Tel: + 33 1 40 25 46 00 / Fax: + 33 1 40 25 46 66

### **e-Center**

9, place Falguière

75015 Paris

Tel: + 33 1 53 58 01 01 / Fax: + 33 1 53 58 01 02

### **Fenêtre sur Cour**

44, rue du Faubourg du Temple

75011 Paris

Tel: + 33 1 43 38 50 82 / Fax: + 33 1 43 38 41 46

### **Janvier**

65, rue de Dunkerque

75009 PARIS

Tel: + 33 1 53 20 22 00 / Fax: + 33 1 53 20 22 09

### **Picto**

53 bis, rue de la Roquette

75011 Paris

Tel: + 33 1 53 36 21 21 / Fax: + 33 1 53 36 21 00

### **Publimod'Photo**

18, rue du Roi de Sicile

75004 Paris

Tel: + 33 1 42 71 65 10 / Fax: + 33 1 42 71 55 36

### **Rev'Fix**

27, rue Paulin Méry

75013 Paris

Tel: + 33 1 53 80 39 42 / Fax: + 33 1 53 80 32 95



# Local Partners

## Visa pour l'Image - Perpignan 2007

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**photojournalisme**

- Banque Populaire du Sud
- Brasserie Artisanale des Albères
- Cafés La Tour
- Canon France
- Cave des Vignerons de Baixas, Vignoble Dom Brial
- Chambre de Métiers et de l'Artisanat [trade council]
- Chamber of Agriculture
- Citec Environnement
- Citroën - Tressol Chabrier
- Codisud - Majuscule
- Corporation Française de Transports
- Confiserie du Tech
- Créapolis
- JC Decaux
- Echa's "partenaire Entrepose - Mills"
- E. Leclerc
- Espace Aquatique de Perpignan
- Fnac
- France Agence Immobilier
- France Bleu Roussillon
- France Telecom
- Galeries Lafayette
- L'Indépendant - Midi Libre
- La Poste des Pyrénées Orientales
- La Caisse des Dépôts et Consignations
- Les Dragons Catalans
- Les Flamants Roses
- Mitjavila
- Nicolas Entretien
- Prodware
- Puissance i
- Radio Flaixbac
- Republic Technologies
- Shooting People
- Sncf
- Tsr Communication
- Veolia Environnement
- Vignerons Catalans en Roussillon
  
- Apple
- Objectif Bastille
- Saif
- FOTOWARE software imported by FOTOWARE FRANCE, set up and run by e-GATE.

### Hotels

For hotel reservations :

[www.visapourlimage.com](http://www.visapourlimage.com)  
"info" section.





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The International Festival of Photojournalism is organized at the initiative of the association "Visa pour l'Image - Perpignan", i.e. the Municipality of Perpignan, the Conseil Régional of Languedoc-Roussillon, the Chamber of Commerce and Industry of Perpignan and Pyrénées-Orientales and the corporate association "Union Pour les Entreprises 66".

Under the patronage of and with support from the French Ministry of Culture and D.R.A.C Languedoc-Roussillon.

**Association Visa pour l'Image - Perpignan**

Hôtel Pams, 18 rue Emile Zola - 66000 Perpignan  
Tél : +33 4 68 62 38 00 - fax : +33 4 68 62 38 01  
e-mail : contact@visapourlimage.com

President  
Vice-President, Treasurer  
Coordination  
Assisted by

Guy Peron  
Michel Pérusat  
Arnaud Felici  
Johanna Halimi-Claverie

**Festival Management**

**Images Evidence**

4, rue Chapon - Bâtiment B - 75003 Paris  
Tél : +33 1 44 78 66 80 - Fax : +33 1 44 78 66 81  
e-mail : jfleroy@wanadoo.fr

Director General  
Assisted by  
General Coordination  
Symposium organizer  
Transcription of symposium  
U.S. Senior Advisor

Jean-François Leroy  
Delphine Lelu, Sandrine Calard  
Christine Terneau  
Jean Lelièvre  
Muriel Simottel  
Eliane Laffont

**Evening Show Production**

**Abax Communication**

14, rue du Général de Gaulle - 71150 Chagny  
Tél : + 33 3 85 87 61 80 - Fax : + 33 3 85 87 61 81  
e-mail : sa.abax@wanadoo.fr

Production by Abax :

Thomas Bart, Jean-Louis  
Fernandez, Laurent Langlois,  
Emmanuel Sautai

Assisted by :

Nadia Dufour, Alan langlois, Valérie Sautai  
Julien Schaferlee,

Technical team :

Pascal Lelièvre / Abax (Stage Management)  
Richard Mahieu / Top Audiovisuel

Iconography  
Texts & joint presentation  
Music/Audio Design  
Evening presentation  
"Meet photographers"

Cédric Kerviche  
Lucas Menget  
Ivan Lattay  
Claire Baudéan  
Lucas Menget & Caroline Laurent

Interpreters

Shan Benson, Sergio Escamilla,  
Delfina Genchi, Pascale Sutherland  
Shan Benson, Helena Cots, Lila Guha

Written Translations

**Press / Public Relations**

**2e BUREAU**

18 rue Portefoin - 75003 Paris  
Tél : +33 1 42 33 93 18 / Fax : +33 1 40 26 43 53  
e-mail : mail@2e-bureau.com

Sylvie Grumbach, Martial Hobeniche,  
Valérie Bourgois, Marie Laure Girardon,  
Sylvain Poisson, Matthieu Nicol, Iris  
Fargues



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## Accreditations

The professional week will run from **September 3 to 9, 2007.**

Applications for accreditation must be submitted by **August 15, 2007.**

After the application has been checked, you will receive confirmation by e-mail within 2 weeks.

Your badge is personal and individual, and will give you authorized entry to Hotel Pams and the press center at Palais des Congrès. badges can be collected from Hotel Pams in Perpignan on payment of 50 euros (cash or check).



# PERPIGNAN

## 19<sup>e</sup>/<sub>18</sub> Festival International du / of photojournalism photojournalisme

# ACCREDITATION FORM

Professional week Setpember, 3rd to 9th 2007

TO BE RETOURNED by August, 15th 2007  
2° BUREAU - 18 rue Portefoin - 75003 Paris  
FAX : +33 1 40 26 43 53  
ou mail@2e-bureau.com

FAMILY NAME :

FIRST NAME :

M  Mrs

PROFESSIONAL ACTIVITY :

Press Card n° :

PRIVATE ADDRESS : N° Street

Zip Code :

CITY :

COUNTRY :

Mobile phone :

Tel. :

Fax. :

e-mail :

website : www.

COMPANY / PUBLICATION :

BUSINESS ADDRESS : N° Street :

Zip Code :

CITY :

COUNTRY :

Tel. Direct :

Fax:

e-mail :

website : www.

PRESS

NATIONAL

REGIONAL

LOCAL

DAILY

WEEKLY

MONTHLY

OTHER :

RADIO  / TV

NATIONAL

REGIONAL

LOCAL

PROGRAM

AGENCY  / COLLECTIVE

MANAGEMENT

EDITORIAL

COMMERCIAL

PHOTOGRAPHY

PHOTOGRAPHER

PRESS

AGENCY / COLLECTIVE

FREELANCE

INSTITUTION

PUBLISHER

MUSEUM

GALLERY

FESTIVAL

SCHOOL

OTHER (please specify):

DURING THE FESTIVAL, YOU WILL BE : in Perpignan

outside Perpignan

HOTEL  name of hotel :

RENTAL

Bed & Breakfast

Family / Friend

Address :

Staying (please indicate dates)

Sat, Sept 1 <sup>st</sup>	Sun, Sept 2 <sup>nd</sup>	Mon, Sept 3 <sup>rd</sup>	Tues Sept 4 <sup>th</sup>	Wed, Sept 5 <sup>th</sup>	Thur, Sept 6 <sup>th</sup>	Fri, Sept 7 <sup>th</sup>	Sat, Sept 8 <sup>th</sup>	Sun, Sept 9 <sup>th</sup>	...
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Tel or Mobile:

\*\*\* Please fill out the form LEGIBLY.

After the application has been checked, you will receive confirmation by e-mail within 2 weeks. The accreditation fee is fifty euros (€50, cash or check). Accreditation badges can be collected from Hôtel Pams in Perpignan, opening on Saturday, September 1st.

**19<sup>e</sup>/*th*** Festival  
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**photojournalisme**



**PERPIGNAN**

**Canon**



**E L L E**

**PHOTO**



ASSOCIATION VISA POUR L'IMAGE PERPIGNAN

HÔTEL PAMS

18 RUE EMILE ZOLA

66000 PERPIGNAN

TÉL : (33) 04 68 62 38 00

FAX : (33) 04 68 62 38 01

**RELATIONS PRESSE**

**2<sup>e</sup> BUREAU**

SYLVIE GRUMBACH

18 RUE PORTEFOIN - 75003 PARIS

T. 01 42 33 93 18/05 F. 01 40 26 43 53

mail@2e-bureau.com

**F R A N C E**

avec la participation du Ministère de la Culture et de la Communication