



23^{e/rd} Festival
International
du/ of photojournalism
photojournalisme

PRESS KIT

PRESS / PUBLIC RELATIONS

2^e BUREAU

SYLVIE GRUMBACH
18, RUE PORTEFOIN 75003 PARIS
TEL 33(0)1 42339318/05
mail@2e-bureau.com

2011
08.27
09.11

pro-week
08.29 TO 09.04

Perpignan, Visa pour l'Image, 23 Festivals (Already!) ...for Photojournalism

New technologies, the development of digital photography and the global financial crisis have all changed the rules and practices for photojournalism.

Photojournalists may have lost ground in the press, but reports are presented in other ways and are attracting growing audiences, through modern media, festivals and cultural venues.

As the world continues, in constant change (freedom movements in Tunisia, Egypt, Libya, Sudan, Syria, Bahrain, Ivory Coast and more), or faced with the furies of nature (earthquake and tsunami in Japan), and man's cruelty to man (Marrakech and Afghanistan), there are stories every day, every hour, every minute, and an almost instantaneous profusion of photographs.

Photojournalism today is presented in a diversity of forms and media, via professional channels, stringers, free-lancers and amateurs. Everyone seems to be practicing photojournalism, or at least claiming to do so.

Yes, photojournalism is still a key vector – for news and information, for minds and ideas, for the pursuit of freedom, for judgment and the quest for truth. In doing this, some die and some are taken hostage. They must not be forgotten.

A reference in this profusion of pictures is Visa pour l'Image-Perpignan in early September, now the annual international meeting place for photojournalism.

In 2010, 225 000 entrances were recorded for the 28 exhibitions and evening shows on the giant screen, including secondary school students, i.e. the citizens of the future, plus nearly 3000 accredited photojournalists, photo agencies and all the professional players in the worlds of press and photography.

We are delighted to be welcoming you to this, the 23rd festival.

Jean-Paul Griolet
President, Visa pour l'Image-Perpignan Association

May, might, could... Apparently... Purportedly... It seems or has been said/alleged/reported that...

For a few years, and increasingly so over recent months, there has been widespread use of such circumlocutory terms for the purpose of speculation or ambiguity when reporting the news.

Bin Laden is said to have hidden behind one of his wives. Apparently he had a handgun. No, it has been alleged that he was shot in the back.

It is said that traces of sperm may have been found on the collar of the garment worn by the maid. No! This has apparently been denied by the police. According to the lawyers, the woman may... According to some sources, more than 50 people may have been killed in Sana'a.

The Website www.junktales.com is said to have had access to exclusive information. No, not at all! According to another Website, the celebrated www.weinventthestory.org, the exclusive is a complete fake.

A tweet by a gossiping blogger is said to be proof of whatever... No, that's not it. A few minutes later, another blog by Whosit, is alleging the opposite.

Hang on! Let's be rational. News comes pouring in, one story after another, and people don't have (or won't find) the time to analyze it and put it in perspective. The different media are in head-on competition. Critics in English-speaking countries complain that we refrain from telling the full story about the private lives of our politicians; but then they may be forgetting that they all rushed to back George W. Bush when he declared that forces had to be sent to Iraq because of the weapons of mass destruction there, WMDs that only ever existed in his mind. So what? We're even. But we haven't got anywhere either!

Where do the photographers fit in? There is no circumlocution or sidestepping for them. In Ivory Coast, Syria, Tunisia, Egypt, Libya, Sudan, Japan, Afghanistan and Iraq, they are always there, in critical positions to get the eye witness reports.

We would have loved to be able to say that Lucas Dolega, Chris Hondros, Tim Hetherington and Anton Hammerl are apparently still alive.

Unfortunately, for this terrible list, no verbal tricks or circumlocution can change the facts. It is a straightforward statement with the verb in the present tense. They are dead. We shall never forget them.

Jean-François Leroy
June 21, 2011

INTERNATIONAL PRESS CENTER

The Press Center will be opening this year
on Tuesday, August 30, and will remain open until
Saturday evening, September 3.

Free-lance photographers can show their portfolios in
the area of the Association Nationale des Iconographes (A.N.I.),
from Monday, August 29 to Saturday, September 3,
from 10am to 1pm and 3pm to 6pm,

Abaca
Agence France-Presse
Agencia Olhares (*Brazil*)
Agence VU'
Association Nationale des Iconographes - A.N.I.
Argos (*France*)
Associated Press
Audiens
Bureau 233
Cesuralab (*Italy*)
Corbis
Cosmos
EPA - European Pressphoto Agency
Getty Images
Gtresonline
IP3
Kahem (*Canada*)
Le Bar Floréal (*France*)
Le Desk
Libre Arbitre (*France, Colombia*)
Media Access
Odessa (*France*)
Pixpalace
Polaris
Riva Press (*France*)
SapienSapienS
Sipa Press
Stigmat Photo (*Canada*)
Supay Fotos (*Peru*)
Terra Project (*Italy*)
Transit (*France*)
UPP (Union des Photographes Professionnels)

MEETING POINTS

This program is available in the «Agenda»,
at the Palais des Congrès and regularly updated

PALAIS DES CONGRES

From Monday, August 29 to Saturday,
September 3

- Free-lance photographers can show their portfolios in the area of the **Association Nationale des Iconographes** (*accreditation required*)
- **Meet the Photographers**
The meetings are open to both professionals and the general public, and are held every morning in the Charles Trenet auditorium. The program for the meetings will be published on the Website: www.visapourlimage.com (*simultaneous translations - Free entrance*)
- **CANON**
our main partner, is on the ground floor of the Palais des Congrès.
- **iTRiBU - APPLE PREMIUM RESELLER**
Our partner will be pleased to see you on the ground floor of the Palais des Congrès. A special area offering advice and demonstrations will feature the Apple range for both professional and individual users.

PALAIS DES CONGRES

Friday, September 2, at 5pm

ELLE Round Table Discussion

Is France a macho country - in politics, at work, and in society in general?
Will the DSK scandal challenge the taboo on everyday sexism in France? For politicians and businessmen, macho beliefs and behavior are still, unfortunately, standard practice. Could the DSK scandal be an opportunity for changing attitudes and behavior? Are women – and also men - willing to see France move away from these stereotypes?
The panel discussion will be led by Valérie Toranian, Editor of Elle magazine, and Caroline Laurent-Simon, feature reporter with ELLE.
Salle Charles Trenet, *Free entrance*.

CASERNE GALLIENI

From Saturday, August 27 to Sunday,
September 4, from 10am to 8pm

The Web Documentary venue

LA POUDRIERE

From Saturday, August 27 to Sunday,
September 11, from 10am to 8pm

FNAC Bookshop

the official bookshop at Visa pour l'Image - Perpignan.
Book signings (*see daily agenda*).

HÔTEL PAMS

Hotel Pams has gone back to being
an exhibition venue!

EVENING SCREENINGS

Monday, August 29 to Saturday, September 3, 9.45pm at Campo Santo.
September 1 to 3: simultaneous screening on the Place de la République.

The Visa pour l'Image evening shows will cover the main events of the past year, from September 2010 to August 2011. Every evening, from Monday to Saturday, the program will begin with a chronological review of these news stories, two months at a time. This is followed by reports and features on society, wars, stories that have made the news and others that have been kept quiet, plus coverage of the state of the world today. Visa pour l'Image also presents retrospectives on major events and figures in history. The Visa pour l'Image award ceremonies are held during the evening programs.

Stories featured in the 2011 program: *(exhaustive list)*

Lynsey Addario / VII Network for National Geographic - Johannes Arlt / laif - Réa - Martina Bacigalupo / Agence VU - Massimo Berruti / Agence VU for Carmignac Gestion Foundation - Kate Brooks / Cosmos - Jordi Cami - Martin Chambi - Olivier Coulangue / Agence VU - Fabio Cuttica / Contrasto - Nick Danziger for ICRC - Maciej Dakowicz - Denis Dailleux / Agence VU - Lucas Dolega (Tribute) - Jacob Ehrbahn / Politiken - Stefan Falke - Pierre Gleizes - Mohammad Golchin - Toni Greaves - Anton Hammerl (Tribute) - Robin Hammond / Panos - Nick Hannes / Cosmos - Tim Hetherington (Tribute) - Chris Hondros (Tribute) - Arne Hodalic - Roger Job - Olivier Laban-Mattei / Neus - Hervé Lequeux / Cosmos - Jean-Pierre Leloir (Tribute) - Sebastian Liste / Reportage by Getty Images - Benjamin Loyseau - Pascal Maitre / Cosmos for National Geographic - Juan Manuel Castro Prieto / Agence VU - Andrew McConnell / Panos - Peter McBride - Palani Mohan / Reportage by Getty Images - Lu Nan / Magnum Photos - Malik Nejmi / Agence VU - Darcy Padilla - Julien Pannetier / Zeppelin - Louie Palu / Zuma Press - Micha Patault / PictureTank - Paolo Pellegrin / Magnum Photos - Carsten Peter / National Geographic - Nikos Pilos / Sipa Press - Galerie M55 - Espen Rasmussen / Panos - Stefano Renna / Sipa Press - Didier Ruef / Cosmos - Jiri Rezac / Réa - Patrick Robert - Michael Robinson Chavez / Los Angeles Times - Jérôme Sessini / Reportage by Getty Images for The Wall Street Journal - Hans Silvester - Bruno Stevens / Cosmos - Wes Skiles (Homage) - Jean-Michel Turpin - Gaël Turine - Manuel Uebler - Bruno Valentin / Zeppelin - Clara Vannuci - Yoan Valat / Réa - Sven Zellner - Michael Zumstein / Agence VU...

The main stories across the continents: wars, crises, politics, unusual events, sport, culture and science.

Tunisia, Egypt, Syria, Libya, Algeria, Yemen and Bahrain - popular uprisings, migration movements and revolution.

Haiti, one year after the earthquake - elections.

Sudan partition

Afghanistan, Iraq - still at war.

Ten years ago: the 9/11 attacks in the USA.

Ivory Coast - a battle between two presidents plus civil war.

Greece - taking to the streets.

India, mining and industrialization.

Exploration - volcanoes and underwater.

Bangladesh, Nepal, Pakistan, Mali, Ceuta & Melilla, China and more.

Former Yugoslavia - Slovenia, Croatia, Bosnia-Herzegovina and Kosovo - looking back over the war in the Balkans.

Plus Japan and Chernobyl 25 years after the unprecedented disaster.

Jury 2011

Monica Allende / The Sunday Times - UK
Daphné Anglès / The New York Times - France
Pepe Baeza / La Vanguardia - Spain
Wang Baoguo / Chinese Photography Magazine - China
Jon Barandica / Publico - Spain
Sophie Batterbury / The Independent On Sunday - UK
Stephanie Belingard / Live Magazine Mail on Sunday - UK
Armelle Canitrot / La Croix - France
Angel Casana / El Mundo - Spain
Barbara Clément / Elle - France
Jimmy Colton / Sports Illustrated - USA
Andreina de Beï / Sciences & Avenir - France
Jean-François Dessaint / France Soir - France
Cyril Drouhet / Le Figaro Magazine - France
Ruth Eichhorn / Geo - Germany
David Friend / Vanity Fair - USA
Magdalena Herrera / Geo - France
Ryuichi Hirokawa / Days Japan - Japan
Jérôme Huffer / Paris Match - France
Nicolas Jimenez / Le Monde - France
Javier Jubierre / El Periodico de Catalunya - Spain
Romain Lacroix / Grazia - France
Catherine Lalanne / Le Pèlerin - France
Pierre Langlade / Le Nouvel Observateur - France
Volker Lensch / Stern - Germany
Alexander Lubarsky / Kommersant – Russia
Chiara Mariani / El Corriere della Sera - Italy
Evelyne Masson / La Vie - France
Michele McNally / The New York Times - USA
Kurt Mutchler / National Geographic Magazine - USA
Lello Piazza / Fotographia - Italy
Andrei Polikanov / Russian Reporter Magazine - Russia
Kira Pollack / Time Magazine - USA
Jim Powell / The Guardian - UK
Tim Rasmussen / The Denver Post - USA
Mina Rouabah / Libération - France
Kathy Ryan / The New York Times Magazine - USA
Rudiger Schrader / Focus - Germany
Selahtin Sevi / Zaman - Turkey
Marc Simon / VSD - France
Dan Torres / Jeune Afrique - France
James Wellford / Newsweek - USA

For the Visa d'or awards for news reporting and feature reporting, and the City of Perpignan award for the Best Young Reporter, picture editors (listed below) select a shortlist from all reports seen over the past year (both published and unpublished), choosing four nominees per category.

A second jury meets in Perpignan to choose the winners for each Visa d'or award (News, Feature and Daily Press).

No applications are needed for these categories.

2011 VISAD'OR

The 2011 Arthus-Bertrand Visa d'or awards will go to the best reports published between September 2010 and August 2011.

The Visa d'or Daily Press award will be presented during the evening show on Thursday, September 1, 2011.

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.

28 reports selected by the jury are exhibited at the Festival (*e.g.* 15).

Presentation of the Visa d'or Feature award on Friday, September 2, 2011.

For the fourth time, the **Languedoc-Roussillon Region** is sponsoring the prize of €8000 for the Visa d'or Feature award winner.

2011 nominees:

- **Cédric Gerbehaye** / Agence VU: *Soudan, The Land of Cush*
- **Olivier Jobard** / Sipa Press for Paris Match: *From Zarzis to Lampedusa, an odyssey of hope*
- **Alvaro Ybarra Zavala** / Reportage by Getty Images: *Colombia, in Eternal Sorrow*

Presentation of the Visa d'or News award on Saturday, September 3, 2011.

For the fourth time, **Paris Match** is sponsoring the prize of €8000 for the Visa d'or News award winner.

2011 nominees:

- **Tyler Hicks** / The New York Times: *Libya*
- **Ryuichi Hirokawa** / Days Japan: *Japan*
- **Yuri Kozyrev** / NOOR for Time: *The Arab Spring - On Revolution Road*
- **Issouf Sanogo** / Agence France-Presse: *Ivory Coast*
- **Jérôme Sessini** / Reportage by Getty Images: *Libya*

NOUVEAU

Presentation of the Humanitarian Visa d'or award – International Committee of the Red Cross (ICRC) on Thursday, September 1, 2011.

For the very first Humanitarian Visa d'or award of the International Committee of the Red Cross (ICRC), sponsorship by the **SANOFI ESPOIR Foundation** will fund the prize for the 2011 winner, **Catalina Martin-Chico** (*e.g.* 26).

Trophies designed and made by the Arthus-Bertrand workshops.

AND ...

Presentation of the **FRANCE24-RFI Web Documentary Award 2011** on **Wednesday, August 31, 2011**.

For the third year running, FRANCE 24 and RFI are holding the Web Documentary Award. The FRANCE 24-RFI Award for the best Web documentary report will be chosen on the basis of the following criteria: subject, originality and innovative use of new multimedia tools.

full information: FRANCE24.COM & RFI.FR / contact: webdocu@rfi.fr

Presentation of the **ANI - PixPalace Award** on **Wednesday, August 31, 2011**.

For the past eleven years, the ANI (Association Nationale des Iconographes) has been organizing presentations of portfolios during the professional week at the International Festival of Photojournalism, Visa pour l'image – Perpignan, and has now helped more than 300 photographers from a wide range of backgrounds, providing guidance and advice. At the end of the festival, the ANI forms a jury to select three award winners, chosen because their work has really made an impression. For 2011; the second year, one winner will be receive an ANI award with prize money of €5000, sponsored by PixPalace, to encourage and support the photographer.

Getty Images Grants for Editorial Photography

Getty Images will be announcing its seventh annual Grants program at the 2011 festival, Visa pour l'Image - Perpignan. Launched in 2005, the goal of the grants program is to enable photographers to bring attention to significant social and cultural issues, as well as to take new and inspiring strides in creative work.

Having already empowered over 35 photojournalists to bring eye-opening visual essays to the world's attention, **Getty Images will be announcing the winners, first at the evening screening on Thursday, September 1**, followed by **the Grants Showcase on Friday, September 2**, at 3pm in the Jean-Claude Rolland auditorium (Palais des Congrès).

Presentation of the **City of Perpignan Young Reporter's Award** on **Friday, September 2, 2011**.

Picture editors from international magazines have chosen the best young reporter for the City of Perpignan award which is being presented for the sixth time.

The members of the jury selected the young photographer who, in their opinion, produced the best report, either published or unpublished in 2010/2011. The award is given in recognition of talent and is designed to help the young photographer carry out a project.

The City of Perpignan sponsors the prize of €8000.

The 2011 winner is **Ed Ou / Reportage by Getty Images** for his report on child soldiers in Somalia, one of the exhibitions at Visa pour l'Image 2011.

Previous Winners: Tomas van Houtryve (2006), Mikhael Subotzky (2007), Munem Wasif (2008), Massimo Berruti (2009) & Corentin Fohlen (2010).

... AT VISA POUR L'IMAGE

Presentation of the Canon Female Photojournalist Award on Saturday, September 3, 2011.

Presented by the French Association of Female Journalists (AFJ - Association de Femmes Journalistes) in partnership with *Le Figaro Magazine*.

For the eleventh year, Canon France and the AFJ will be presenting the Canon Female Photojournalist Award. Entrants are judged on both previous work and plans for a future project.

The 2011 award winner, **Ily Njiokiktjien** (*The Netherlands*), will receive the prize (€8000) during the final evening show, for her project on Afrikaner teenagers in post-Apartheid South Africa.

An exhibition by the 2011 winner, Martina Bacigalupo, presents her report on the everyday life and determination of a woman in Uganda, Filda, a victim of the war there.

Previous Winners: Magali Delporte (2001), Sophia Evans (2002), Ami Vitale (2003), Kristen Ashburn (2004), Claudia Guadarrama (2005), Véronique de Viguerie (2006), Axelle de Russé (2007), Brenda Ann Kenneally (2008), Justyna Mielnikiewicz (2009), Martina Bacigalupo (lauréate 2010).

Full information: AFJ: <http://www.canonafjaward.com>

Canon France: Pascal Briard: pascal_briard@cci.canon.fr - www.canon.fr

NOUVEAU

FNAC Grants

The FNAC Grants, which were first announced at Visa pour l'Image – Perpignan in September 2010, are designed to support photojournalists in these particularly difficult times. The three grants, each for €8000, will help fund a project.

A total of 46 applications were received and a jury of 16 international picture editors chose the three winners for the first grants: **Anastasia Taylor-Lind**, **Jan Banning** and **Cédric Gerbehaye**.

The Grants have been set up as part of ongoing FNAC support for original photography. The FNAC is now extending its long-standing commitment in the area beyond exhibitions and promotion, encouraging original creative work by helping support the photographers themselves.

**(Cyril Drouhet, Daphné Anglès, Dan Torres, Pierre Langlade, Evelyne Masson, Olivier Quérette, Barbara Clément, Andreina de Beï, Magdalena Herrera, James Wellford, Tina Ahrens, Olivier Laurent, Marc Simon, Romain Lacroix, Armelle Canitrot, Ruth Eichhorn)*

Full information:

2e BUREAU – Sylvie Grumbach – sylvie.grumbach@2e-bureau.com – Tel +33 1 42 33 93 18

FNAC: Marion Hislen - marion.hislen@fnac.com - Tel +33 1 55 21 54 18 – Jennat Kabbaj – jennat.kabbaj@fnac.tm.fr – Tel +33 1 55 21 54 46

EXHIBITIONS

COUVENT DES MINIMES

MARTINA BACIGALUPO
JOCELYN BAIN HOGG
VALERIO BISPURI
CHIEN-CHI CHANG
BARBARA DAVIDSON
DAYS JAPAN
PETER DENCH
BERTRAND GAUDILLÈRE
LU NAN
ISSOUF SANOGO
JOÃO SILVA
BRIAN SKERRY
PIERRE TERDJMAN
RICCARDO VENTURI
WORLD PRESS PHOTO

ÉGLISE DES DOMINICAINS

ED OU
YURI KOZYREV
ALVARO YBARRAZAVALA

COUVENT SAINTE CLAIRE

FERNANDO MOLERES
SHAUL SCHWARZ

PALAIS DES CORTS

CATALINA MARTIN-CHICO

CASERNE GALLIENI

JONAS BENDIKSEN

CHAPELLE DU TIERS ORDRE

CÉDRIC GERBEHAYE

ANCIENNE UNIVERSITÉ

RODRIGO ABD

ARSENAL DES CARMES

DAILY PRESS

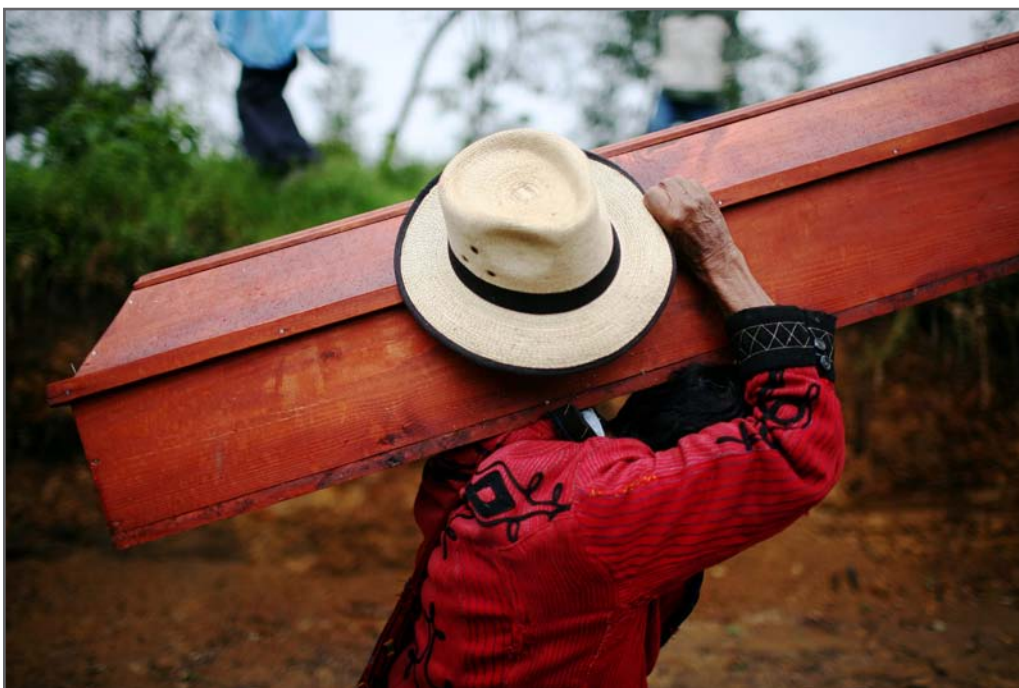
HÔTEL PAMS

PARIS MATCH

RODRIGO ABD	01
MARTINA BACIGALUPO	02
JOCELYN BAIN HOGG	04
JONAS BENDIKSEN	06
VALERIO BISPURI	09
CHIEN-CHI CHANG	11
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DAYS JAPAN - MARCH 2011	17
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El Adelanto village, Solola, Guatemala, August 31, 2007. A skeleton and indigenous clothing in a mass grave with the remains of twelve persons massacred by the Guatemalan army in 1982 in. Forensic anthropologists are trying to recover the remains of around twenty victims, but eight cannot be exhumed yet as the landowners want to harvest the corn crop before allowing exhumation work. The death toll of the Guatemalan Civil war was more than 200 000 killed or missing.
© Rodrigo Abd / Associated Press



A man carrying the coffin of a villager killed during a massacre by the Guatemalan Army. After exhuming 76 villagers killed in Cocop, Nebaj on April 16, 1981, a team of forensic anthropologists analyzed bones and clothing to identify the victims. Two years later, they have now returned the remains to relatives for burial in the community. Cocop, Nebaj, June 10, 2008.
© Rodrigo Abd / Associated Press



RODRIGO ABD

Associated Press

01

A Peace More Violent than War

It is almost fifteen years since the Peace Accords ending the Guatemalan internal armed conflict were signed by the State and the revolutionary guerrilla organization. Yet violence in this Central American country has now surpassed levels experienced during the war.

Authorities report an average of seventeen murders a day, and only 2% of crimes come to court. Impunity is rampant. The link between 36 years of armed conflict and present violence is irrefutable.

The exhibition features several case studies from the “post-war” period, showing how the social fabric was torn apart by 36 years of brutal internal warfare.

In the course of investigations for reparation for victims, hundreds of mass graves were exhumed and relatives have been able to bury their loved ones according to spiritual and cultural traditions. Survivors, supported by human rights organizations, have used forensic reports on exhumations as evidence for charges of genocide.

Terrifying street gangs, known as *maras*, have members from families that broke up when they migrated to the United States to escape war in Central America in the 1980s. Many of these disenfranchised youths returned or were deported from the U.S. and became outcasts in a tough society with virtually no opportunities. This lost generation found an identity and “family ties” with the *Maras*, caught up in drug trafficking and organized crime.

With dozens of violent deaths every day, “morticians” known as *calaqueros* (skull mongers) rush to the scene of the crime to make sales pitches to bereaved relatives. Coffin-wake-funeral packages are available for as little as US\$150, and funeral homes are now one of the most profitable local businesses.

Overcrowded, under-resourced hospitals attempt to treat the hundreds of victims that come in every day. Emergency Room staff handle victims of violence, mainly gunshot injuries, while patients with non-life threatening conditions often wait for hours or even days.

Public cemeteries in Guatemala City are full, so the administrators charge annual fees, and every year, when relatives fail to pay, thousands of graves are exhumed and the remains dumped in mass ossuaries.

Surrounded by these open wounds, the people of Guatemala attempt to bring a sense of normality to their everyday life.

Rodrigo Abd

MARTINA BACIGALUPO

Agence VU

Presented by the French Association of Female Journalists
(AFJ - Association des Femmes Journalistes)
in partnership with *Le Figaro Magazine*



Canon

My name is Filda Adoch

How can this story be told? How can such horrors be told? How can a documentary report tell the tale, going beyond the moments of extreme violence, despite their visual impact so appealing to the current news system which would turn them into news flashes shown one day and replaced by others the next?

These questions may not be the most important, and they are certainly not the reasons for Martina Bacigalupo adopting the approach she chose, but they form the underlying level of meaning.

Here is the story of the everyday life of a woman who lost her son and two husbands, and also lost her leg, in the extreme violence in Uganda. There is compassion and empathy, the keys that brought these pictures into existence through a rare encounter, with communication between two people who, under normal circumstances, would never have met. We are clearly captivated by the warm relationship, rejecting pathos, embracing life, with the determination to live and to speak up, to tell the story together. These pictures were not a transaction, but a sharing – sharing in an ideal of peace. Ultimately they express serenity, the peace which only makes violence even more intolerable; yet the violence that is the story is never seen.

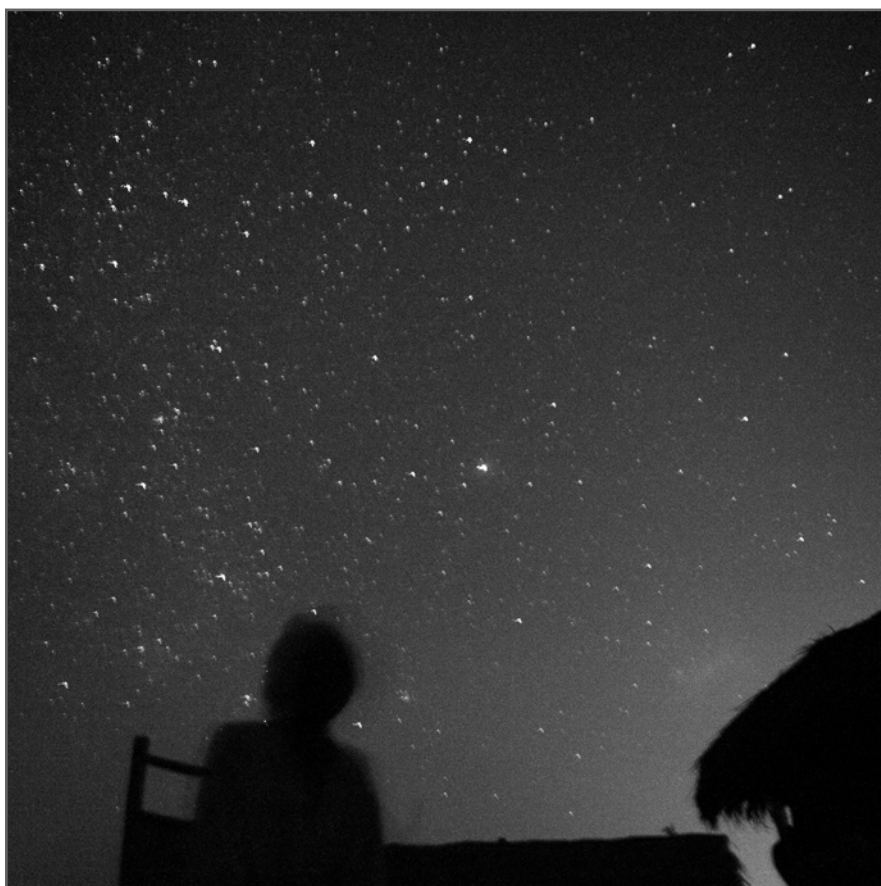
Working this way meant spending time together, working together; it meant mutual understanding and, for the photographer who shot the pictures so calmly and simply, it was an exercise in modesty, the same modesty found in the tradition of the photographic essay. While we must speak out against death and violence as seen with bodies, explosions, attacks and mutilations, it is clear that in a visual world surrounded by pictures where the dividing line between reality and make-believe is often blurred, stories with a visual impact can come dangerously close to voyeurism. Photography cannot make pronouncements on basic truths as this is beyond the nature of a photo. But there are photographs, such as these, where there is no deceit, where the truth is told.

Christian Caujolle

Exhibition coproduced by the CCCB, Centre de Cultura Contemporània de Barcelona, and the Photographic Social Vision Foundation.

Filda Adoch : *"This is Odong; I recognise his hat! He was looking at us sitting around the fire as it was going out. He does not talk much; he looks at things. Here he is telling a story to the children. We traditionally sit around the fire and tell stories, riddles and folk-tales, telling the children about our ancestors, how they lived and fought, teaching them about our culture and helping develop their minds."*

© Martina Bacigalupo / Agence VU / Canon
Female Photojournalist Award 2010,
presented by the French Association of
Female Journalists (AFJ) in partnership with
Le Figaro Magazine



Filda Adoch : *"I am carrying firewood home, but it looks as if I have wings on my head making me fly across the sky."*

© Martina Bacigalupo / Agence VU / Canon Female Photojournalist Award 2010,
presented by the French Association of Female Journalists (AFJ) in partnership with
Le Figaro Magazine

JOCELYN BAIN HOGG

VII Network

04



© Seamus Murphy - VII

The Family

This three-year journey in pictures came about in the wake of a project shot in 2008 documenting the disturbing gun and knife crime issues plaguing Britain's youth.

Given my experience with the criminal underworld, photographed years earlier in *The Firm*, I decided to look once more at the people who were supplying the weapons and drugs to UK estates.

Joe Pyle senior and the Kray twins, the old-school Godfathers of British crime, have died since *The Firm* was completed in 2001. In 2008 I found a fractured society of British criminals with little or no organization and leadership, competing, in vain, with international rivals.

Russians, Albanians, Kosovars and Turks now rule the UK underworld now but the indigenous villains, the scions of the Pyle family, still wear their heritage on their sleeves, talking business at unlicensed boxing matches and night clubs and working with their Jamaican brothers - the Yardies - for a slice of the criminal pie.

The 18th century artist and reformer William Hogarth set the precedent for documenting this dark underbelly of society, and in 21st century Britain, little has changed.

The guns and drugs still flourish on our estates, but the empire that once controlled them is in decline and fall. These pictures show the lives of Joe Pyle Junior, and his "brothers" – Warren, Mitch, Alan, and Teddy "Bam Bam" – adopted by Joe Pyle senior to ensure a continuation of the family name and business.

This is *The Family* - the gangsters, pimps, prostitutes and players, writ large as the world changes irrevocably around them.

All photographs were taken between September 2008 and June 2011.

This exhibition is dedicated to the memory of my friend Mark Grosset.

Jocelyn Bain Hogg



Brothers Joe and Warren Pyle at
an unlicensed boxing match at
Oceana's nightclub in Kingston
upon Thames.
© Jocelyn Bain Hogg / VII
Network



Teddy Bam Bam at his father's funeral is greeted by Dave T and a colleague while a relative
looks on.
© Jocelyn Bain Hogg / VII Network

JONAS BENDIKSEN

Magnum Photos
for National Geographic



© Wahid Adnan

06

Bangladesh: On The Frontline of Climate Change

Flat as a frying pan and mostly five meters below sea level, Bangladesh is among the nations most vulnerable to climate change. While the country's citizens have done little to cause the environmental problems they face, millions risk a future as climate refugees. With the added challenges of poverty and one of the highest population densities in the world, it would be easy to think that the fight against nature has already been lost. But the people of Bangladesh are fighting back with resilience and creativity. This story shows the effects of climate change on their environment and the way the Bangladeshis are pushing back against the rising tides.

Recent estimates put the population close to 160 million, making it the seventh most populated country in the world – with a surface area less than a quarter of France. From May to November, the monsoons flood the country with torrential rain, forcing rivers to break their banks and driving people from their homes. Catastrophic cyclones and floods frequently come across the Bay of Bengal. With few natural resources, desperately overcrowded cities and poor infrastructure, the small nation is clearly beset by troubles both natural and man made. Yet Bangladesh may become the finest example for showing how adaptations, minor and major, can make a difference, helping people survive on a warming planet. To quote Dr. Atiq Rahman of the Bangladesh Center for Advanced Studies: «Bangladesh is a resilient country. We have shown the world that we can adapt, that we can confront things, that we are not just passive victims of disasters.»

The outlook may appear bleak, but the GDP of Bangladesh is increasing, and nationwide initiatives are lowering the birthrate. On a village level, individuals and NGOs are coming up with a host of local solutions to cope with rising tides, e.g. using boats as schools and hospitals, building houses on mud plinths, and experimenting with floating gardens and flood-resistant varieties of rice.

While the work being done in Bangladeshi villages cannot stop global change from occurring, these initiatives are setting an example, showing that small changes can make a big difference, and that every lesson learnt can have an effect on millions of lives.

Jonas Bendiksen

With erosion threatening,
the local mosque is being
relocated. Rangpur Division,
Bangladesh.

© Jonas Bendiksen /
Magnum Photos for National
Geographic



Sathkira District, 2010. A girl
walking along an embankment
damaged by Cyclone Aila.
The surrounding areas are
still flooded a year later.

© Jonas Bendiksen /
Magnum Photos for National
Geographic





Penitentiary: an area housing more than 300 inmates and originally designed for sixty. Santiago, Chile, March 2008.
© Valerio Bispuri



Inmates dancing in the prison yard. Lima, Peru, December 2006.
© Valerio Bispuri



VALERIO BISPURI

09

Encerrados - Travels to South America jail

I spent ten years traveling, visiting South American jails – a different and complex world where violence and abuse are part of everyday life. I saw inmates trying to stake out their territory just as they had outside jail. I saw them trying to preserve their dignity. Jails are a reflection of society, a mirror of a country showing both minor problems and the large-scale economic and social crisis. Inmates need to recreate their own space; it is their only means of defense.

They scarcely try to maintain normal habits in overcrowded and almost inhumane conditions. Violence and power games are direct consequences of these conditions. For example, in Brazil, I got permission to take pictures inside, but the director of the prison had to get approval from the group who “controlled” the place.

Some prisoners would defiantly display their knives, and anyone unarmed becomes a virtual slave.

In Santiago de Chile, inmates exasperated by such poor living conditions fight during their one hour outside their cells. The rules applying are the same as can be found in life outside: the person with money and power is in charge and has authority.

But life in jails is more than just power games and fighting; there is time for playing football, for talking, for joking and, for the women, there are times when they can dress up and put on make-up.

The story is not being told here to denounce the situation in jails, but to uncover the truth, to show what is similar and different in these South America countries.

I saw a total of 74 prisons for men and women, in Ecuador, Peru, Bolivia, Argentina, Chile, Uruguay, Brazil, Colombia and Venezuela. I was in contact with prisoners and guards, with fear and anger, with hope and diffidence. Some inmates saw me as a distraction, others looked at me with envy, and there were some who felt nothing but contempt, convinced that I was there to take pictures of their life behind bars only so that I could sell them.

Every jail told a tale of the country on the inside and on the outside. While everything seems to reflect the violence, there is the contrast of life and violence, following one line, the line that is the history of South America.

Valerio Bispuri



A Chinese school teaching classes from kindergarten through to the end of secondary school for some 1,700 Burmese students of Chinese descent. Myitkyina, Burma.

© Chien-Chi Chang /
Magnum Photos for National
Geographic



Recent billboards show Western culture moving into Burma. Rangoon, the former capital, is now a bustling business center, but the past is still present with religious buildings such as the 2000-year-old Sule Pagoda and what remains of British colonial architecture.

© Chien-Chi Chang /
Magnum Photos for National
Geographic



CHIEN-CHI CHANG

Magnum Photos
for National Geographic

II

Burma: Inside the Land of Shadows

Over the past half century, Burma has gone from being the richest country in Southeast Asia to the poorest. Economists speak of a “resource curse,” i.e. the rulers of the country gain the profit from the rich natural resources, but do not share the wealth. The average per capita income in Burma is US\$435. One in every three children under the age of five suffers from malnutrition, and this is in the country that was once the rice bowl of Asia. The military junta reigns supreme, using force, fear, and ubiquitous informers to control every aspect of life. Citizens are led to believe that their every move is being watched and that every word they say is overheard.

Burma is a land of paradoxes: the country is strongly Buddhist and every male enters the monastery at some stage in life, yet fortune-tellers have great influence, astrologers are treated like rock stars and publications featuring forecasts for the years to come are best-sellers on the news-stands. Burma remains one of the most closed-off countries in the world, while also courting foreign tourists who are allowed to visit temples and admire scenic vistas. But behind the cultural façade there are always reminders of the repressive regime which held the leader of Burma’s democracy movement, Nobel laureate Aung San Suu Kyi, under house arrest for 15 years.

The Burmese continue to live a real-life version of George Orwell’s *Animal Farm*. When I posed as a tourist taking these pictures, there always seemed to be shadows following me. Big Brother has many little brothers.

Chien-Chi Chang

BARBARA DAVIDSON

Los Angeles Times



12

Caught in The Crossfire: Innocent Victims of Gang Violence.

In Los Angeles, California, each day brings peril for the innocent victims living in the crossfire of gang violence. No matter where the bullet finds them, no matter what their race or economic status, the trajectory of their lives will change forever. Survivors never recover completely from the bullet wounds and families never get over their loved ones being murdered. These are communities facing lifelong health problems and psychological trauma. For those left behind - maimed victims, husbands, mothers or best friends of the dead - the aftermath is an ongoing nightmare. They spend years struggling against pain both physical and emotional. When such senseless violence makes the news, it is usually explained as young men killing each other over drugs. Often forgotten are the real victims whose stories, rarely told, illustrate the human toll of gang violence. Five-year-old Josue Hercules' blood still stains the sidewalk where the stray bullet hit him. Rose Smith cannot find the strength to tell her children that she will never walk again. Shameka Harris wonders why the bullets did not hit her instead of her young daughter. The struggle bends lives in different ways: some dip into long periods of depression, battling to keep their relationships, jobs and hopes afloat; some become activists and work to change laws; some cannot afford to leave their dangerous neighborhoods and are trapped in view of the crime scene. These victims share a special kind of peril, and, in the most dangerous parts of Los Angeles, this passes for the norm.

Barbara Davidson

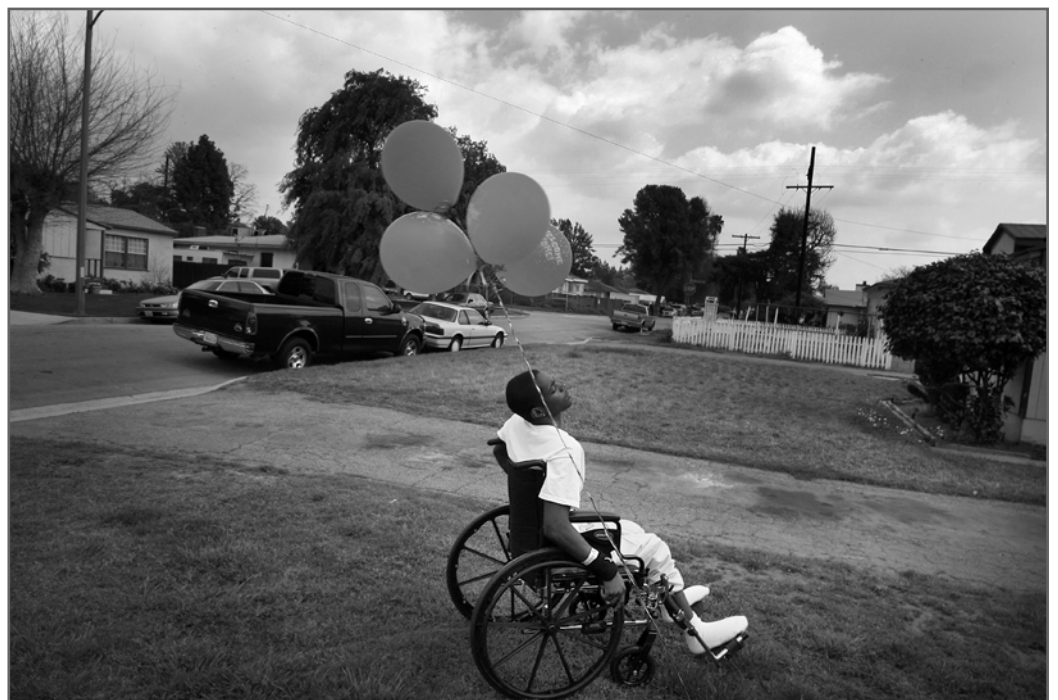
Tori and Melody were inseparable and had planned to go to college together. Tori was next to Melody when she was hit by a stray bullet after a football game.

© Barbara Davidson / Los Angeles Times



Davien Graham was sweeping the steps of his neighborhood church when he was shot in the back during a gang initiation. After four months in hospital, he is returning home, paralyzed for life.

© Barbara Davidson / Los Angeles Times





Gaza strip. December 11,
2009.
© Frédéric Sautereau / La
Croix / 2010 Visa d'or Daily
Press Award

DAILY PRESS

Since 1990, Visa pour l'Image is inviting the Daily International Press. Those who inform us day by day exhibit the current news of the previous year. 28 dailies will present their best reports. One of those dailies will be awarded with the 'Visa d'or» Arthus-Bertrand» - category Daily Press - during the evening on Thursday, September 1, 2011.

20 Minutes - *France*

Aftonbladet - *Sweden*

Algemeen Dagblad - *The Netherlands*

Berlingske Tidende - *Denmark*

De Standaard - *Belgium*

Diari de Terrassa - *Spain*

Ekstra Bladet - *Denmark*

El Periodico de Catalunya - *Spain*

El Periodico de Guatemala - *Guatemala*

Financial Times - *UK*

Gazeta Wyborcza - *Poland*

Haaretz - *Israel*

International Herald Tribune - *USA*

L'Indépendant - *France*

L'Orient le Jour - *Lebanon*

La Tribune de Genève - *Switzerland*

Le Monde - *France*

Le Parisien / Aujourd'hui en France - *France*

Les Echos - *France*

Midi Libre - *France*

NRC Handelsblad - *The Netherlands*

Ouest France - *France*

Politiken - *Denmark*

San Francisco Chronicle - *USA*

The Daily Mail - *UK*

The Denver Post - *USA*

The Guardian - *UK*

The New York Times - *USA*

Alexandre Gelebart, Mikaël Libert,

Sébastien Ortola, Gilles Varela

Magnus Wennman

Marco Okhuizen

Mads Nissen

Gaël Turine

Cristobal Castro

Klaus Bo Christensen

Danny Caminal

Javier Arcenillas

Charlie Bibby

Filip Klimaszewski

David Bachar, Daniel Bar-On, Tal

Cohen, Yaron Kaminski, Emil Salman

Shiho Fukada

Claude Boyer, Thierry Grillet, Harry

Jordan, Philippe Leblanc, Philippe

Rouah

Michel Sayegh

Olivier Vogelsang

Karim Ben Khelifa

Olivier Corsan, Philippe De Poulpique,

Frédéric Dugit, Olivier Lejeune,

Jean-Baptiste Quentin

Antoine Doyen, Alex Kraus, Bruno

Levy

Dominique Quet

Dirk-Jan Visser

Thomas Brégaris, Franck Dubray,

Stéphane Geufroi, Joël Le Gail,

Marc Ollivier

Jacob Ehrbahn

Mike Kepka

Andy Hooper, Mark Large, David

Parker

Joe Amon

Dan Chung, Tom Jenkins, David

Levene, Sean Smith

Tyler Hicks



March 11, 2011, Shinkawa Town, Miyako, Iwate. The moment the «black wave» rushed over the concrete breakwater and hit the city.
© Shinya Kumagai



March 22, 2011, Kesenuma, Miyagi prefecture. Two weeks after earthquake and tsunami, a man is taking the dog out for a walk in a devastated residential district.
© Issei Kato / Reuters

DAYS JAPAN



Japan, March 2011. Days Japan - a Selection

Japan, March 11, 2011.

An earthquake struck off the north-eastern coast of Japan, just one of the countless earthquakes in a country where seismic activity is a common occurrence. But this time it was different. This time, after the Japanese had calmly resumed their daily routine, complying with safety instructions, the first stories came through that triggered genuine anguish. The quake had registered 8.8 on the Richter scale, and an equally dramatic tsunami was heading for the shores. The figures themselves were terrifying, but could scarcely capture the extent of the disaster: there were tales of giant waves 20 meters high, and speeds of 800 km/h. For those of us unused to such phenomena, these descriptions can seem abstract, but after a few hours the first photos came through following the series of dispatches reporting on the events: the dark, apocalyptic wave crashing over Miyako City and other cities in north-eastern Japan, vehicles swept away like toys at Sendai airport, the young woman in tears in the midst of the ruins in Natori – all striking, overwhelming pictures now etched into our memories.

And the nightmare did not stop there. The situation was critical, and got worse when reactors at the nuclear power plant in Fukushima, damaged by the tsunami, began to heat, getting close to fusion. This was absolute drama. The world power which had always been seen as the ultimate example of order and discipline, was on its knees, struggling to organize emergency rescue services for survivors and to manage the nuclear crisis.

Confronted with the tragedy, the Japanese showed great solidarity and dignity, as can be seen with the picture of the monk, majestic in appearance, in the snow, praying for the dead still buried in the rubble, and symbolizing the noble spirit of the entire nation.

Vincent Jolly



A visitor to the Great British Beer Festival held annually in London.
© Peter Dench



The car park at Epsom Derby, the historic horse racing event: a couple kiss while a man is sick nearby.
© Peter Dench



PETER DENCH

England Uncensored A Decade of Photographing the English

Peter Dench was *Made in England* on the feast of Saint George, the patron Saint of England, weighing into the world at a sizeable 10lb 8oz and sharing a birthday with William Shakespeare. From day one, the salt of the English seaside filled his nostrils, the sound of seagulls burst the eardrum and saturated colors startled the retina. The south coast town of Weymouth was a violent place for the teenage Dench. A Navy base meant horny sailors were in the town center most weekends. The train station delivered horny workers from the Midlands factories during shutdown. The locals were always horny and hungry, but mostly thirsty. Throw in around 180 bars to the mix and something had to give. Often it was his chin. This was his introduction to England and Dench loved it.

It is no surprise then, that despite photographing on assignment in over fifty countries, it is to England that Dench continually points his lens. It is his home and his passion. *England Uncensored* is an edit from ten years of shooting the English, a comprehensive portrait of the first decade of 21st century England. It is not an idealized brochure of a green and pleasant land, but more a laugh-out-loud romp through this often badly behaved nation.

England has never been exactly glamorous. Many English still insist on embarrassing themselves, wearing laughable clothing, eating terrible food and behaving inappropriately. Alcohol features prominently because, whether living it up at Henley Royal Regatta or at a hens' party in Blackpool, the nation's favorite legal high is never far away. So many attending England's festivals, country house events, sporting fixtures, jollies and jamborees look disappointed and confused, as if they cannot quite understand why they are not having the marvelous time they were expecting or think they deserve.

England Uncensored documents the ordinary and the extraordinary. It explores all corners, from cities to tired beaches, via nightclubs, dressing rooms, cathedrals and famous sites in the country, such as Lord's cricket ground and Hampton Court Palace, as well as presenting some of England's more unusual events, e.g. the *War and Peace* Show in Beltring, Kent – the “largest military vehicle spectacular in the world” – where civilians can dress in military uniform and carry weapons, or the central London themed disco with adults dressing in school uniform to relive the “best days of their lives.”

The expressions on the faces of people around the world viewing these images of modern England will no doubt be incredulous, but also amused.

Peter Dench

BERTRAND GAUDILLÈRE

Item



A Face Behind the Statistics

The Statistics*

24: the number of holding centers in France

1 693: the number of places in the holding centers

32 268: the number of people held in one year (6% women)

29 796: the number of people deported in one year

230: the number of children held with their parents

32: the average age of detainees

10.71 days: the average period of detention

32 days: the maximum period of detention

163: the number of nationalities of detainees in one year

533 millions euros: the annual cost of deporting detainees

(394 million for custody and guarding; €0.8 million for operational expenditure; €8 million for extension plans for the centers)

27 000 euros: the average cost of deporting one person (with 20 000 effective departures per year)

* Figures for 2008 from the French NGO, Cimade

160 000 euros: the estimated cost of attempts to deport Guilherme



Lyon, May 25, 2010. Demonstration supporting Guilherme, taking the 5 210 letters received to the Préfecture [local administrative authority] where, once again, the Prefect refused to speak to any members of the support group. Demonstrators made their statement by leaving the letters, festooned over nearly a kilometer, outside the office. Police called in the organizers of the demonstration, explained the laws that applied, and pointed out that they could be charged with obstructing traffic.

© Bertrand Gaudillère / Item



Lyon, December 8, 2010. Guilherme is still waiting for his resident's permit. No official procedure processing the request is under way. The solution would be approval for humanitarian reasons, and the local Prefect is the only authority with the discretionary power to grant such authorization.

© Bertrand Gaudillère / Item

A Face

It is the face of Guilherme Hauka-Azanga, from Angola, aged 45, father of two children born in France, and a man who does not hold a residence permit. He came to France in 2002, fleeing a country where civil war had lasted 25 years leaving half a million dead, a country where the life expectancy is 41 years, where 40% of the population live beneath the absolute poverty line and where more than 60% do not have access to clean water.

In France, Guilherme, like many other migrant workers without official papers, worked in the building industry which (with hotels, restaurants and the textile industry) employ most illegals. Ironically he worked on the building site of Corbas prison where he later served a sentence of two months for refusing to board the plane when the first attempt to deport him was made.

For six years he worked for the same employer who made two applications to the administrative authority [Préfecture du Rhône] requesting a work permit, but, according to Guilherme, no reply was ever received. Faced with this silence, plus three applications for political asylum being rejected by the French office for the protection of refugees and stateless persons (OFPRA), he continued to work and pay taxes until, one day in late 2009, his employer, fearing a labor inspection, finally dismissed him.

Guilherme is just one of a number of faces, one face to remind us that behind the statistics there are human beings; to remind us that deportation has serious consequences; and also to remind us that there are many people who refuse to accept the government policy introduced in 2003 setting annual figures for deportations. It is the first time in the history of France that such a quota has been set.

A spirit of solidarity plus a sense of commitment and determination are the forces behind Guilherme's support committee. Their efforts and tenaciousness are fine examples of the righteous anger felt by individuals confronted with such intolerable situations, both unjust and arbitrary.

Acting together in civil disobedience, they have expressed their opposition to what they see as violence perpetrated on a human being. The battle being waged is justice versus the law, citizens versus the State system, opposing the relentless, dogged pursuit of their neighbor and friend whose one offence is not to have been born in France.

"A Face Behind the Statistics" is a visual report on the move by citizens rallying in response to the urgency and vulnerability of the situation. The story of Guilherme and his entourage is not the only case of this kind; it is the result of political moves to enforce more and more rules and regulations making it even more difficult for non-French citizens to come to France or for those who are here to be granted legal status. Tougher laws backed by security-focused policies led by President Sarkozy's ministers of Immigration (Eric Besson, Brice Hortefeux and Claude Guéant) have confused the issues, with a tendency to portray immigration as the cause of security problems and unemployment. Yet the figures for immigrants have barely changed in ten years, remaining around 75 000 a year.

The latest legislation (known as the "Besson Law"), passed on May 11, 2011, added a number of provisions: extending the maximum period of detention from 32 to 45 days, banning the return of persons deported, extending the qualifying period for action by a judge ruling on custody/release (from two to five days) and making even tougher restrictions on residency rights for non-French persons requiring medical care.

The laws applying to foreigners entering and residing in France [CESEDA – *Code de l'entrée et du séjour des étrangers et du droit d'asile*] have been amended five times in seven years.

Guilherme has still not been granted a residence and work permit.

Bertrand Gaudillère

CÉDRIC GERBEHAYE

Agence VU

2010 FNAC Grants Winner



© Stephan Vanfleteren



The Land of Cush

22

Sudan, the largest country in Africa, has just gone through a significant moment in its history. In January 2005, a peace agreement between North and South Sudan put an end to the longest civil war in Africa, with a death toll estimated at two million. The Final March to Freedom, i.e. the years of change as named by the Sudan People's Liberation Army (SPLA) from the south, ended with the referendum for self-determination held in January 2011. And now, as of July 9, the date set for independence, the South holds control of 80% of oil reserves in Sudan, yet it is still one of the world's poorest, least developed countries.

There were doubts, yet the people of Southern Sudan were able to vote at the historic referendum according to plan, and 98% voted for independence from the north. But many local rebel groups have emerged, mostly led by SPLA officers, and some have joined forces to form a coalition. While independence is one thing, power and ethnic roots seem to be even stronger.

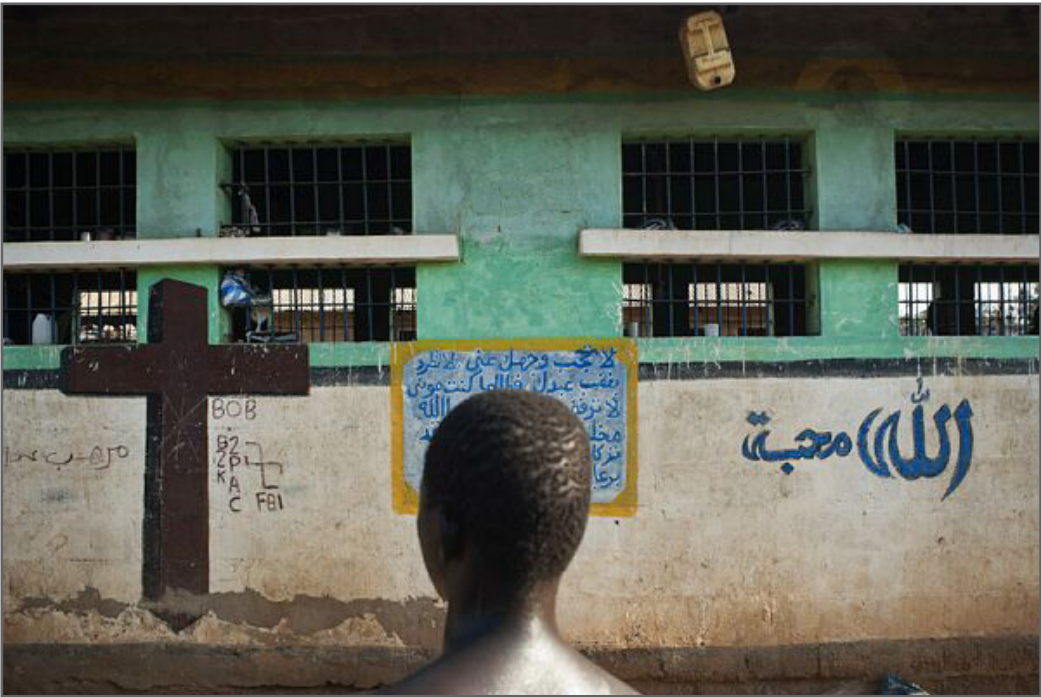
The situation today is still much the same as it was throughout the twenty-two years of civil war with chronic malnutrition, three-quarters of the population having no access to primary healthcare, no roads, no water supply, and increasing problems of security. And there are major challenges to be solved, setting borders and dividing up farmland, oil reserves and the waters of the Nile – all issues being brandished as threats by President Omar al-Bashir and his government.

In May this year, armed forces from the North took control of the town of Abyei, violating peace agreements concluded in 2005, leaving many dead and thousands displaced. Tension between North and South focused around Abyei, triggered by disagreement between Ngok Dinka people and the Misseriya, the Arab herdsmen who need access to pastureland and the Kiir River which means they have to cross the town with their cattle. When Abyei was taken, it only confirmed the fears of the authorities in Southern Sudan, concerned that different splinter groups of ex-SPLA rebels would stake out a line circling out from Abyei and going up to the border with Ethiopia, cutting off the main oil-producing regions from the rest of the south. Observing the scene from Juba, the strategy which the North is alleged to have is quite obvious.

Cédric Gerbehaye

Special thanks to Magnum Foundation Emergency Fund, Le Figaro Magazine and Stern.

Inside Juba Central Prison.
The renovation of the prison
is being funded by the United
Nations Mission in Sudan
(UNMIS) as part of capacity
building efforts in Southern
Sudan.
© Cédric Gerbehaye / Agence
VU / 2010 FNAC Grants
Winner



Bir-Diak cattle camp. Pakam
clan (Dinka tribe), Lakes
State, Southern Sudan.
© Cédric Gerbehaye / Agence
VU / 2010 FNAC Grants
Winner



YURI KOZYREV

NOOR
for Time Magazine



© Mari Bastashevski

On Revolution Road

Call it the Jasmine Revolution, the Arab Spring or the Facebook Revolution, there is a powerful sirocco blowing across North Africa and the Middle East.

Much of the reportage on this world-changing wind has focused on common threads across the region: the young age of the revolutionaries, their clever use of social networks and their adoption (for the most part) of nonviolent protest as a political tool.

As I crisscrossed the region this spring, capturing images from Libya to Egypt and Bahrain, I was also conscious of differences between rebels in Benghazi and protesters in Bahrain; they may both be fighting against tyranny, but their approach and aspirations are not the same.

I came to the conclusion that each revolution must be assessed in its own context, each having a distinct impact. The drama of each revolution unfolded separately, each with its own heroes, its own crises, and each, therefore, requiring its own narrative. In the end, the differences may turn out to be greater than the similarities.

Yuri Kozyrev

I would love to dedicate this show to the memory of Tim and Chris.

Special thanks to: Kira Pollack & Patrick Witty / Time, Sonia Jeunet/ NOOR and Claudio Palmisano / 10B and all Noorers.

Exhibition coproduced by the CCCB, Centre de Cultura Contemporània de Barcelona, and the Photographic Social Vision Foundation

Libyan rebels raise their flag
at a checkpoint. Ras Lanuf,
Libya, March 8, 2011.
© Yuri Kozyrev / Noor for
Time Magazine



25

Libyan rebels fire katyusha
rockets at government troops
on the frontline. Ras Lanuf,
Libya, March 9, 2011.
© Yuri Kozyrev / Noor for
Time Magazine



CATALINA MARTIN-CHICO

Cosmos

Winner of the 2011 Humanitarian Visa d'or award
of the International Committee of the Red Cross (ICRC),
sponsored by the SANOFI ESPOIR Foundation



© Jérôme Bonnet

The First Square Kilometer of Freedom: Change Square, Sana'a, Yemen



Martyr, your blood has not been shed in vain Chant of the revolutionaries in Yemen

Students, drop-outs, people unemployed or simply disillusioned – they are all there together, packed onto the square outside the new University of Sana'a, and now known as Change Square. They are determined to stay there until President Ali Abdallah Saleh, who has held power in Yemen for 33 years, steps down. From the mountains in the North to valleys in south, from the shores of the Red Sea to the wadis of Hadhramaut, youth movements have reached every province in the country. The “revolutionaries” are an improbable, motley lot, and that is no doubt the first success story for the revolution. The people of Yemen have been looking at one another and speaking to one another; they have been discovering one another. Tribal men have had discussions with young students specializing in communication; socialist parliamentarians have been debating with Muslim women; shopkeepers from the old city have been listening to air force officers. Uniforms and titles are irrelevant: “We are all children of Yemen” proclaim the demonstrators.

.../...

The injured,
brought in by
ambulance, car or
motorcycle, and
the dead are taken
to the mosque on
Change Square
which is now
operating as a first
aid center.

© Catalina Martin-
Chico / Cosmos
/ Winner of the
2011 ICRC Visa
d'or Humanitarian
Award, sponsored
by the SANOFI
ESPOIR
Foundation





Ambulances are at risk and can be hit by stray bullets aimed at demonstrators during clashes.
© Catalina Martin-Chico / Cosmos
/ Winner of the 2011 ICRC Visa d'or Humanitarian Award, sponsored by the SANOFI ESPOIR Foundation

As more and more people join the advocates of change, the President's party has suffered spectacular decline. Diplomats, ministers, parliamentarians, governors, officers and sheikhs, once loyal supporters of Ali Abdallah Saleh, have rallied to the demonstrator's cause, adopting their call for the president to go and the régime to fall. Change Square in Sana'a and Freedom Square in Tazeh are focal points for thousands of citizens who have chosen to embrace peaceful resistance. Yes, that is another original feature of the "revolution" – it is being conducted without weapons. In a country with more than 50 million firearms, and despite the many military checkpoints monitoring movements into and out of the city, it is not very difficult to get a Kalashnikov or a rocket-launcher. But opponents to the regime discovered that they could make demands without violence, simply by using words and by being there, although the armed conflict between President Saleh and the Al-Ahmar clan north of the capital almost pushed the "revolution" into a state of civil war. Demonstrators have been targets for snipers on rooftops and teargas and attacks by central security men wielding truncheons. Yet they have remained peaceful pacifists to the end, without firing a single shot. While the president is still in hospital in Saudi Arabia, they have endeavored to bring about a gradual, peaceful shift in power. They have called for a proper and sound parliamentary regime, a new Yemen which they wish to see tackle corruption and injustice. Time is needed to succeed, and for them success is the only possible outcome. In the meantime, they shall return to the streets, quite aware that the security forces are waiting for them there. So they shall chant: *Martyr, your blood has not been shed in vain.*

François-Xavier Trégan,
July 3, 2011.

This report could not have been accomplished without support through assignments for Le Monde Magazine and ELLE magazine.

HUMANITARIAN VISA D'OR AWARD – INTERNATIONAL COMMITTEE OF THE RED CROSS (ICRC) A unanimous vote for the photographer CATALINA MARTIN-CHICO

ICRC, PARIS: The jury for the very first Humanitarian Visa d'or award of the International Committee of the Red Cross (ICRC) reached a unanimous decision, announced on June 21, 2011, awarding the prize to Catalina Martin-Chico for her report on the "Yemeni Revolution."

The jury was chaired by Jean-Christophe Rufin, a member of the *Académie française*, who commented on the aesthetic qualities and emotional force of the work, also noting that Catalina Martin-Chico's work was in line with the stated goals of the award, showing the suffering of the communities and the professional behavior and courage of the humanitarian teams.

Catalina Martin-Chico is a graduate of the International Center of Photography in New York, and, since 2009, has done a number of reports on Yemen.

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The ICRC Humanitarian Visa d'or award will be presented to Catalina Martin-Chico at the 23rd International Festival of Photojournalism, Visa pour l'Image, in Perpignan on Thursday, September 1.

The award of 8000 euros is sponsored by the SANOFI ESPOIR Foundation, which is actively committed to initiatives to provide ongoing healthcare for injured and displaced communities. The award is granted for photo-reporting which:

- shows the difficulty for healthcare teams to reach victims in situations of armed conflict or other violence, and, more generally, reports on medical duties and care in war time.
- focuses on so-called forgotten conflicts receiving little or no media coverage.
- provides illustrations of one of the basic principles of international humanitarian work and law, the principle of humaneness, providing aid and protection under all circumstances for people no longer involved or never involved in combat.

The members of the jury for the first award were from five magazines and newspapers (*The New York Times*, *Paris Match*, *Le Figaro Magazine*, *Géo*, and *La Croix*), the SANOFI ESPOIR Foundation and the ICRC.

Frédéric Joli
Spokesperson (France) for the ICRC
<http://ICRC.blog.lemonde.fr>



CICR

FONDATION
SANOFI ESPOIR

notes

FERNANDO MOLERES

Panos / laif



Juveniles Behind Bars in Africa

A few years ago at Visa pour l'Image, we discovered the outstanding work by the photographer, Lizzie Sadin, reporting on juvenile offenders – almost a million around the world. Visitors to the exhibition were alarmed to discover the situation of juvenile detainees in prisons in the United States, Russia and Israel, and by the end of the exhibition were in a state of shock after seeing conditions in prisons in Madagascar. Her work really had an impact on me, and I started doing research into the situation of juvenile detainees in African prisons. Some information was available in writing, but there were very few photographic records.

The goal was to break the silence surrounding juvenile prisoners by doing a targeted report, and I have attempted to do this with shots of juveniles taken in prisons in Sierra Leone and Sudan.

.../...



Pademba Central Prison, Freetown. Bathing in rainwater. The wet season is the best time as inmates can wash. Water is a real problem in prisons in Sierra Leone: there is no running water and sometimes no drinking water, unless prisoners pay for it (1000 leones or 25 US cents a bucket).

© Fernando Moleres / Panos / laif



Freetown.
Checkers is a popular game in prison, with inmates sometimes gambling, often ending up in arguments and fights.
© Fernando Moleres / Panos / laif

I started the project by contacting organizations working with prisons, but the answers I received were either evasive or negative, or my requests simply met with silence. The press office of Amnesty International Spain had no information on juveniles in African prisons.

I was at Visa pour l'Image when I won a Revela award to do a story on juveniles in custody in Africa. At first I wasn't all that happy about it; I wasn't sure that I'd be able to carry out a full project and had no idea how to start. After months of research and inquiries, the photographer Glenna Gordon put me in contact with a university which was doing a study of the legal system and prison system in Sierra Leone.

When I first turned up at Freetown Central Prison, it was tough, and I was scared: I was a white man with a camera, alone with 1 300 detainees living in appalling conditions, and with just a few unarmed guards. Most of the detainees had been there for a long time, awaiting trial or sentencing. The sentences handed down are dreadful and as there is no legal aid, they are cast into this hell for years. There is no hygiene to speak of, and there is very little food or water. The relentless struggle for survival leads to tension and violence. To make matters worse, underage prisoners are victims of violence perpetrated by the adult inmates.

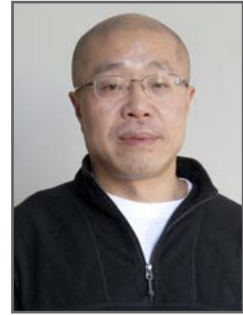
Steven Lebbie was accused of stealing two sheep and taken into custody in 2009. I photographed him in 2010, recording the vacant expression on his face (photo 5). Two months later he died of an infection, in prison, at the age of seventeen. He had never had any visitors.

As time went by, the inmates began to trust me; I was helped by my experience from my old job working as a nurse: they told me what was wrong with them and I tried to help them by bringing medication. I took photos of their symptoms which I would show at the pharmacy, asking for both the diagnosis and treatment. I should say that none of the NGOs which I contacted offered me any medication or any assistance whatsoever for these people who were in distress.

On my third trip to Freetown, I went with the journalist John Carlin who was sent on an assignment for *El País Semanal*. We were lucky enough to arrive at the end of Abdul Sesay's trial. There were two conditions that had to be met before he could be released on parole: two people had to stand security, and a bond of 60 euros had to be paid. After a few hours, Abdul was released, avoiding three years in prison. Abdul was young and I had met him a few months earlier in the unit for detainees being held pending trial, which is the toughest unit. On that particular day he had had nothing to eat or drink (photo 15), and was too weak to fight for a ration of rice. After the report came out in *El País*, a small NGO named "*Free Minor Africa*" contacted me and we are now trying to raise funds to help these juveniles in prison.

LU NAN

Magnum Photos



Forgotten People The State of Chinese Psychiatric Wards

In 1989 and 1990, Lu Nan traveled through ten provinces in China and saw 14 000 mental patients in 38 hospitals. He visited the homes of more than 100 people with mental disorders and met others who were homeless. At the time, more than ten million people in China were suffering from severe psychiatric disorders – abandoned and forgotten, their families being of the poorest in the country, heavily in debt or bankrupt, and their plight unknown to the general public.

This is the story of how the mentally ill survive, with their families, or alone, living in the streets.

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Mental hospital. Beijing, China, 1989.
© Lu Nan / Magnum Photos



Mental hospital. Sichuan, China, 1990.
© Lu Nan / Magnum Photos

ED OU

Reportage by Getty Images
for The New York Times

City of Perpignan Young Reporter's Award - 2011



Children of Men



Mogadishu, Somalia. Awil Salah Osman prowls the streets of this shattered city, looking like so many other boys, clothes torn, limbs thin and eyes eager for attention and affection. But Awil is different in two notable ways: he is shouldering a fully automatic, fully loaded Kalashnikov assault rifle; and he is working for a military that is substantially armed and financed by the United States.

"You!" he shouts at a driver trying to sneak past his checkpoint, his cherubic face turning violently angry.

"You know what I'm doing here!" He shakes his gun menacingly. "Stop your car!"

The driver halts immediately. In Somalia, lives are lost quickly, and few want to take their chances with a moody 12-year-old.

It is well known that Somalia's radical Islamist insurgents are plucking children off soccer fields and turning them into fighters. But Awil is not a rebel. He is working for Somalia's Transitional Federal Government, a critical piece of the American counter-terrorism strategy in the Horn of Africa.

According to Somali human rights groups and United Nations officials, the Somali Transitional Federal Government, which relies on Western aid to survive, is fielding hundreds of children on front lines, some as young as nine.

Child soldiers are deployed across the globe, but UN sources maintain that the Somali government is among the "most persistent violators" of children's rights, sending them into war and putting the government on a list with notorious rebel groups such as the Lord's Resistance Army.

Somali government officials concede that they have not done the proper vetting. Officials also revealed that the United States government was helping pay their soldiers, an arrangement American officials confirmed, raising the possibility that the wages for some of these child combatants may have come from American taxpayers.

United Nations officials say they have offered the Somali government specific plans to demobilize the children, but Somalia's leaders, struggling for years to withstand the insurgents' advances, have been paralyzed by bitter infighting and so far have been unresponsive.

Several American officials have also expressed concern about the use of child soldiers and say that they have been urging their Somali counterparts to be more careful. But when asked how the American government could guarantee that American money was not being used to arm children, one of the officials said, "I don't have a good answer for that."

According to Unicef, only two countries have not ratified the Convention on the Rights of the Child, which prohibits the use of soldiers younger than 15: the United States and Somalia. The United States did ratify a later agreement which is an optional protocol to the convention, aimed at preventing the recruitment and use of child soldiers.

Many human rights groups find this unacceptable, and President Obama himself, when this issue was raised during his campaign, did not disagree. "It is embarrassing to find ourselves in the company of Somalia, a lawless land," he said.

.../...



Mogadishu April 24, 2010. Mohamed Adan Ugas (12, left) and Ahmed Hassan (15), fighting for the Transitional Federal Government, guard a checkpoint near the airport. Ahmed says he was sent to Uganda for training at the age of 12 and was shot by the Shabab, the most powerful insurgent group

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ED OU

Reportage by Getty Images for The New York Times

City of Perpignan Young Reporter's Award - 2011

.../... All across this lawless land, smooth, hairless faces peek out from behind enormous guns. In blown-out buildings, children handle bullets twice the size of their fingers. In neighborhoods by the sea, they run checkpoints and face down four-by-four trucks, though they can barely see over the hood.

Awil struggles to carry his weapon; it weighs about 10 pounds. The strap digs into his bony shoulders, and he is constantly shifting it from one side to the other with a grimace. Sometimes he gets a helping hand from his comrade Ahmed Hassan, who is 15. Ahmed said he was sent to Uganda more than two years ago for army training, when he was 12, though his claim could not be independently verified. (American military advisers have been helping oversee the training of Somali government soldiers in Uganda.) "One of the things I learned," Ahmed explained eagerly, "is how to kill with a knife."

Children do not have many options in Somalia. After the government collapsed in 1991, an entire generation was let loose on the streets. Most children have never sat in a classroom or played in a park. Their bones have been stunted by conflict-induced famine, their psyches damaged by all the killings they have witnessed.

"What do I enjoy?" Awil asked. "I enjoy the gun."

Like many other children here, the war has left him hard beyond his years. He loves cigarettes and is addicted to qat, a bitter leaf that, for the few hours he chews it each day, makes grim reality fade away.

He was abandoned by his parents who fled to Yemen, he said, and was about seven when he joined a militia. He now lives with other government soldiers in a dive littered with cigarette packs and smelly clothes. Awil does not know exactly how old he is. His commander says he is around 12, but birth certificates are rare.

Awil gobbles down greasy rice with unwashed hands because he does not know where his next meal is coming from. He is paid about \$1.50 a day, but only every now and then, like most soldiers. His bed is a fly-covered mattress that he shares with two other child soldiers, Ali Deeq, 10, and Abdulaziz, 13.

"He should be in school," said Awil's commander, Abdisalam Abdillahi, "but there is no school."

According to Ali Sheikh Yassin, vice-chairman of Elman Peace and Human Rights Center in Mogadishu, children make up some 20 percent of government troops (thought to number 5,000 to 10,000) and up to 80 percent of rebel forces. The leading insurgent group, which has drawn increasingly close to Al Qaeda, is named Shabab, meaning "youth" in Arabic.

"These kids can be so easily brainwashed," Mr. Ali said. "They don't even have to be paid."

One of the myriad dangers Awil faces is constant gunfire between his squad and another group of government soldiers from a different clan. The Somali government is racked by divisions from the prime minister's office down to the street.

Awil is eager for action. His commanders say he has already proven himself fighting against the Shabab, who used to bully him in the market. "That made me want to join the T.F.G.," he said. "With them, I feel like I am amongst my brothers."

Jeffrey Gettleman



A 14-year-old soldier defending the Transitional Federal Government on the front line with Islamic Shabab forces near K4 crossroads, Mogadishu, Somalia. January 4, 2010.

© Ed Ou / Reportage by Getty Images for The New York Times / City of Perpignan Young Reporter's Award - 2011



Cairo, the night of February 5-6, 2011. Insurgents, seen here on the caterpillar tread of a tank to stop it moving, are totally determined. Heroism has become an everyday occurrence. Armed forces attempted to clear Revolution Square, but in vain.
© Alain Buu / Orizon for Paris Match



Ras Lanuf, March 9, 2011. Anti-Gaddafi rebels firing rockets at Libyan armed forces. It was increasingly difficult for them to stand up to pressure from the army, backed by African mercenaries, and by late afternoon the day before, pounded by artillery and tank fire, they had begun to retreat to the desert.
© Kuni Takahashi / Polaris / Starface for Paris Match

PARIS MATCH



The Arab Spring

Paris Match is first and foremost a news magazine, as proven, once more, with the retrospective on the uprisings in Tunisia, Egypt and Libya, with almost day-by-day coverage.

For such exceptional events that occurred so quickly, one after the other, we have deployed exceptional resources: 24 photographers working non-stop since mid-December 2010, when the man in Tunisia, unemployed despite having educational qualifications, set fire to himself, triggering the first revolt. In all, *Paris Match* has published more than 150 pages of photographic reports on the Arab Spring. The “Nile Revolution” was a cover story, and ten front page headlines have announced the popular uprisings changing the lives of tens of millions of people.

In this global age, *Paris Match* has reasserted its traditional interest in international affairs, and its prime objective which is to produce strong, authentic pictures – direct, no concessions. This exhibition will take you out in the field, to the front line, close to the action, as if you were there. In Tunisia with demonstrators up against the regime’s henchmen in baton charges, you will sense the fear that reigned in the final stages of the Ben Ali dictatorship. On Tahrir Square in Cairo, now a symbol for the entire Arab world, you will camp for two weeks, and erupt in joy when Mubarak finally steps down.

In Libya, in Misrata, one of the photographers working for us, the American Chris Hondros, paid with his life in his bid to get the real story, the moment that tells it all, that is news. In the 1970s it was Vietnam, in the 1980s Central America, in the 1990s Yugoslavia: photographers risked their lives to get eye-witness reports. Tracking down snipers on rooftops, protecting camera gear, changing hotel every day so as not to be targeted by hostage-takers and, most importantly, trying to avoid heavy weapons – survival means strategy. Everyone is affected in one way or another, even if the rejoicing of the crowds when the tyrants fall is a heartwarming experience.

Events around the world may be recorded on millions of smartphones, but the Arab Spring has shown us a new generation of photographers emerging, one following the grand tradition of photojournalism. They all took to digital cameras many years ago, but all our reporters are true professionals. Some of the older ones “cut their teeth” in Nicaragua and Bosnia, the younger ones in Iraq and Afghanistan. They are all an interesting combination of technique and temerity. That is the magic formula behind the stories in photos which we are pleased to invite you to discover.

Olivier Royant
Editor, *Paris Match*

ISSOUF SANOGO

Agence France-Presse



Côte d'Ivoire - Ivory Coast

Ever since 1999 and the military coup d'état led by General Robert Guei, the Ivory Coast has had a series of coups d'état, elections and ceasefires.

Issouf Sanogo has been observing and recording events there for more than ten years.

Ivory Coast was once cited as a fine example of democracy and economic stability, but, by 2000, after elections giving official endorsement to the regime led by Robert Guei (brought to power after a coup d'état), the country collapsed into turmoil, as had been the case of many other African countries. Violent rebellion began in 2002, when Laurent Gbagbo was prime minister. The rebels did not recognize his authority and took control of the city of Bouaké in the center of the country in September 2002. Laurent Gbagbo called on all able-bodied men to join his army. The rebels did not manage to take control of the entire country and in January 2003 the Marcoussis accords were signed. Laurent Gbagbo remained in power, and his opponents were appointed to a number of ministerial positions. Gbagbo supporters were opposed to the Marcoussis agreement and attacked French forces based in Abidjan. The United Nations sent in peacekeepers to secure the west of the country where there were still violent clashes.

.../...



Soubre, Central-West Ivory Coast, November 24, 2010. Traditional chiefs with campaign posters, backing Alassane Ouattara for the second round of the presidential elections.
© Issouf Sanogo / Agence France-Presse



UN peacekeepers driving past pro-Ouattara demonstrators and smoke from burning tires. Security forces loyal to Laurent Gbagbo had fired teargas at opposition supporters. The country had been in political and economic crisis since the presidential elections on November 28, won by Ouattara.

© Issouf Sanogo / Agence France-Presse

The accords proved insufficient and the State went into economic decline. In early 2008, young people and women demonstrated in protest against price increases and the high cost of living.

2008 was a critical year. Laurent Gbagbo finally set a date for elections (a condition set under the terms of the Ouagadougou peace accord signed in 2007) and set up a process for registering voters. Many citizens in Ivory Coast, however, do not have ID papers, and officials in charge of the census went on strike, slowing down the process; a further problem was the lack of security in the offices where civilians registered on the electoral role. The rebels called on the government to postpone the elections.

The elections were finally held in late 2010. After eleven years of political and military crisis, the people of Ivory Coast were able to vote, under proper conditions, in the first round of the presidential election. The two contenders in the final round were Alassane Ouattara, the former rebel commander, and Laurent Gbagbo, the outgoing president. The Constitutional Council of the country announced that Gbagbo had won the election, while the Independent Electoral Commission maintained that there was a clear majority for Ouattara. The United Nations and many countries around the world officially recognized Ouattara as the elected president and called on Gbagbo to step down. Gbagbo resisted the move and violence ensued. Despite attempts at mediation by African leaders, the crisis continued, getting worse and forcing many citizens to leave the country. A UN-backed operation failed to restore calm.

The crisis went on until April 11, 2011, when Laurent Gbagbo was arrested. Alassane Ouattara then took power. On May 21, 2011, the official investiture ceremony was held for Alassane Ouattara, president of Côte d'Ivoire.

SHAUL SCHWARZ

Reportage by Getty Images



Narco Culture

“Let’s face it, the heroes these days are not the lawyers or the politicians, the heroes are the guys flashing the money,” says Narco music promoter Joel Vasquez outside a Narco-corrido club in Los Angeles. Narco-corridos are drug ballads with lyrics typically spinning off a real event that glorify drug dealers and their violent and luxurious lifestyles. Narco-corridos and Narco films are gaining in popularity – not only south of the border, but mainly among the 30 million Hispanics living in America. There are dozens of clubs dedicated to Narcocorrido music and instances of the Narco Culture are mushrooming all over the United States. “They are expressing and manifesting an anti-system way of life,” says Joel “The market is bigger than ever. I think we can be the next Hip-Hop.”

From the death cults of Mexico City to the ever-changing US-Mexican border that is redefining immigration, the Drug War is touching the lives of millions, well beyond the 35,000 lives it has already claimed. While death statistics have been documented ad nauseam, far less has been said about the broader social reality created by the drug trade. This body of work focuses not only on the harsh existence in border towns, but also on the culture shared by millions of Mexicans and Latin-Americans inevitably involved in or affected by the drug trade and a desire for “Narco Luxury” in places where Narco Traffickers are the only models of fame and success for many and where addictions to money, drugs and violence have created a new culture – *a Narco Culture*.

Shaul Schwarz

Contract builders working on monumental graves in Jardines de Humaya contemplate the constantly changing skyline of the cemetery. With drug war murders in the city last year, narco graves are big business. Narco luxury is expressed as domed mausoleums erected to commemorate drug war victims. Sinaloa, Culiacan, July 5, 2009.

© Shaul Schwarz / Reportage by Getty Images



A security guard walking towards the stage where Narco Corrido artists are performing at El Rodeo Night Club, one of the many big Narco Corrido clubs mushrooming throughout Los Angeles and along the West Coast. Pico Rivera, April 9, 2010.

© Shaul Schwarz / Reportage by Getty Images



JOÃO SILVA

The New York Times



© Jérôme Delay / AP

Afghanistan

History teaches those who care to listen that a war led by a foreign force in Afghanistan cannot be won. Not surprising then that the cliché of the “graveyard of empires” is often applied to that country. Referring to the disastrous Second Anglo-Afghan War, Rudyard Kipling, wrote:

*When you're wounded and left on Afghanistan's plains,
And the women come out to cut up what remains,
Jest roll to your rifle and blow out your brains
An' go to your Gawd like a soldier.*

I first visited Afghanistan in the fall of 1994 when civil war was waged between Mujahadeen factions after the withdrawal of Soviet forces five years earlier. The world into which I had stumbled while on assignment gripped my imagination immediately. It has yet to let go.

Back then, the capital, Kabul, was fragmented into fiefdoms ruled by warlords whose well-armed Mujahadeen forces were reducing much of the city to rubble. Thousands of civilians fled to swelling refugee camps in neighboring Pakistan; and those who could not flee, or who chose to stay, were subjected to daily bombardments, human rights abuses and hunger.

While photographing the pure savagery of that war, I thought, naively, that I understood what Kipling meant. I did not have a clue.

My brief assignment completed, I left Afghanistan to photograph other wars and life elsewhere in Africa. I did not return until 1999, this time on assignment for The New York Times.

In those five years, Afghanistan had changed in many ways, but war remained a constant. An oppressive Taliban government ruled much of the country with an iron fist gloved in Islamic rhetoric.

In the far north Ahmad Shah Massoud, the spiritual and military leader once called the “Lion of Panjshir” for his role in driving the Soviet forces from Afghanistan, held onto his sliver of territory along the Panjshir Valley.

Photographing Massoud was fascinating, almost blissful, for he simply ignored the camera, rendering it invisible, but never denying access. I shot his planning sessions and prayer times. I captured Massoud conducting an artillery battle from behind a huge set of binoculars.

Massoud's forces were slowly advancing toward Kabul, exchanging volleys of artillery and rocket fire with their mortal enemies.

.../...



Fighters loyal to Commander Ahmad Shah Massoud, leader of anti-Taliban forces, taking cover as a mortar round fired by Taliban soldiers hit a building nearby in the Afghan village of Kahrizak. September 10, 1999.
© Joao Silva / The New York Times

JOÃO SILVA

The New York Times

.../... As the Mujahadeen forces closed on the capital, small towns became front lines, their residents forced once again to abandon their homes for fear they would be killed. The fertile Shomali Plains, framed by majestic snowcapped mountains in the far distance, became a no man's land. Any forces trying to cross the open plateau were exposed to enemy fire.

This little noticed war became front page news around the world soon after the terrorist attacks on the World Trade Center in New York City on September 11, 2001. It was soon evident that Afghanistan would once again be invaded by a foreign force, and the world's media descended on its borders.

In late 2001, hundreds of journalists converged on eastern Afghanistan to watch and record columns of dust rising from spots where hundreds of United States warplanes had dropped their payloads on Taliban positions on a mountaintop overlooking Tora Bora. Somewhere in the caves there, Osama Bin Laden was in hiding.

Further access to the mountain was controlled by local Mujahadeen fighters, now allied with the United States, who did a good job keeping the media hordes at bay. A few of us made sorties to various points along the mountain to photograph war-scarred trees, corpses, empty caves. There was little else to document. Certainly not the money shot, Bin Laden himself.

The war in Iraq drew my focus away from Afghanistan until 2006 when the Taliban once again asserted their presence and the kinetic activity of war seemed at times to consume both countries.

I bounced between the two until 2010 when, with the war in Iraq quieting down, I decided to return exclusively to Afghanistan.

That return was temporarily interrupted on the morning of October 23, 2010. The day began routinely enough, with a cigarette or two during a pre-mission briefing for a patrol I was going on with a 41 D platoon in the Arghandab district of Kandahar province. We set off, and I settled into the familiar patrol routine: stare at the backs of soldiers' helmets as you work and try not to stray too far off line lest you step on a land mine. Or walk until someone shoots at you, which is when the real pictures happen.

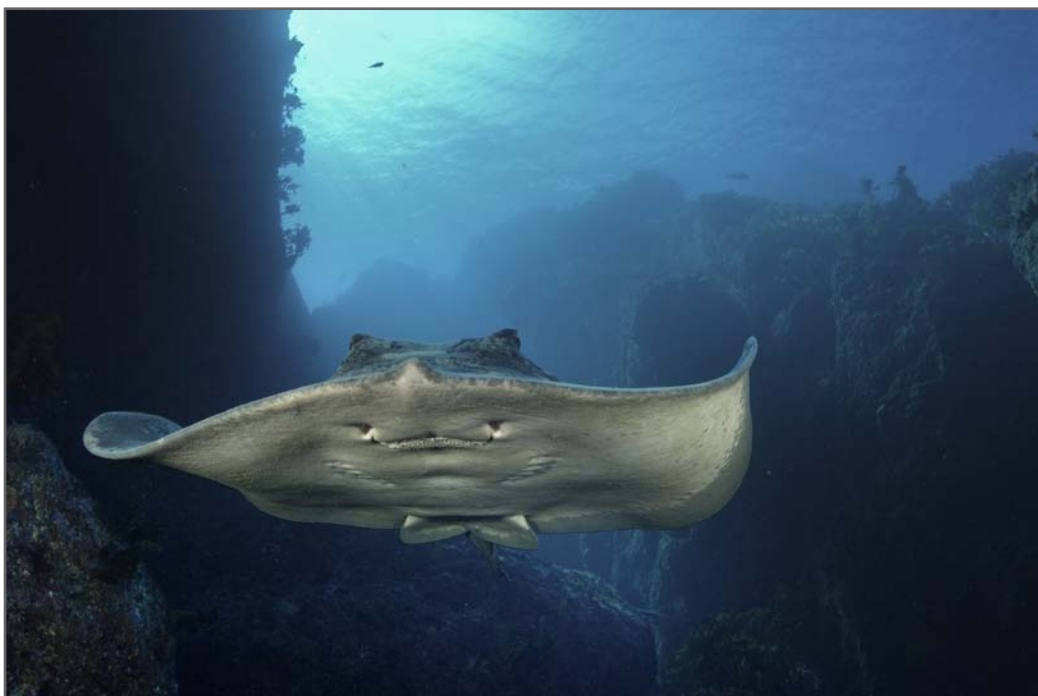
The combat pictures I was taking that morning were the opposite of dramatic. They were standard, everyday pictures of soldiers stomping ground, the kind that barely registered anymore on those who saw them. They were boring, and I knew it. Maybe that explains why I kept taking pictures after my foot connected with a land mine — because deep down I knew I had nothing.

I learned, though, that time has changed some things about Afghanistan. Unlike Kipling's soldiers, I was not left to the knives of Afghan women. A medic took care of my wounds before a dust-off (medevac chopper) landed nearby and took me to safety.

I am alive.



Eastern Alliance fighters making their way to the front line in the Tora Bora mountains of Afghanistan where fighters from Al Qaeda were defeated after a two-week siege. December 16, 2001.
© Joao Silva / The New York Times



A short-tailed stingray in an underwater canyon off Poor Knights Islands, New Zealand.
© Brian Skerry / National Geographic



A fang blenny hiding inside coral on Kingman Reef, Central Pacific Ocean.
© Brian Skerry / National Geographic



BRIAN SKERRY

National Geographic

Ocean Soul

“Ocean Soul” is a visual love story. It is a story of discovery. It is a story of hope. The story begins when a boy who loves the sea experiences an epiphany: “I had always wanted to explore the oceans, but now I could understand how I would do it. I would do it with a camera.” With sheer determination, creativity, hard work, and a little bit of luck, this boy, myself, has seen his dream come true with more than 20 inspired articles for *National Geographic*. Now, with my book *Ocean Soul* and this corresponding exhibition, I can showcase this selection of photographs to tell stories of the ocean and portray it as a place of beauty and mystery, a place in trouble, and ultimately, a place of hope that will rebound with proper attention and care.

Over the course of my 30-year career, including some 10 000 hours underwater, I’ve explored the world’s oceans with a camera, telling stories about animals and ecosystems as seen through my eyes and my personal experiences. Eight months per year are spent working in the field, at dive locations, ranging from tropical coral reefs to beneath the polar ice. These dives have included living on the bottom of the sea for seven days in saturation; diving to more than 100 meters using mixed gas, and traveling in everything from snowmobiles to the Goodyear Blimp to get the picture. The countless animals range from giant whales to the tiniest fish, each having a wonderful story to tell.

Although my passion is to make images that celebrate the beauty of marine wildlife, in recent years I have also turned my attention towards the many problems facing Earth’s oceans in order to tell a more complete story. The sea is dying a death by a thousand cuts, with assaults from over-fishing, pollution, increased warming and acidity. As most of this happens beneath the surface, it is not easily understood, and I feel a responsibility to shed light on such issues through my photography. Fortunately, my conservation work has received international recognition and has helped achieve some protection for ecosystems and individual marine species. Photography is a powerful instrument for change, and with awareness comes hope.

What I enjoy most about my work is making pictures that evoke the true essence of an animal, feeling its life force, a tangible, emanating energy that defines the individual being. I try to use that energy to make pictures which are more than simply a record, wanting instead to preserve a moment in time, an instant when a creature’s spirit is captured in a blend of light, gesture and grace.

Ocean Soul describes these individual life forces within the sea that emanate from the ocean as a whole. And I suppose it is also how I see myself, as an ocean soul, having spent the majority of my life chasing that dream and being drawn by that tidal force of the sea.

Brian Skerry



Chicago housing estate, Lod, Israel.
© Pierre Terdjman / Cosmos for Paris Match



Friday afternoon in Be'er-Sheva, Israel. Eastern European migrants chatting outside a Russian store.
© Pierre Terdjman / Cosmos for Paris Match



PIERRE TERDJMAN

Cosmos
for Paris Match

United we were strong

As one of the founding fathers of Israel once said, Israel will exist and will be an ordinary country like any other, the day it has its own prostitutes and criminals. I lived there for eight years and when I returned to France, looking back from Paris, I learned how to have a different view of the country I had just left. I thought of those words and then went back to photograph the “other Israel” which the local Yuppies, left-wing citizens of Tel Aviv and ultra-religious citizens of Jerusalem would prefer to ignore. Traveling from Lod to Be’er-Sheva, going through Dimona, I discovered one of the hidden parts of the country, the part of the promised land forgotten and forsaken by everyone, the land of promises never kept, a land of cities ruined by poverty and unemployment, leaving nothing but a few hovels as squats for drug dealers, and with prostitutes hoping for as many customers as possible so that they could spend their earnings a few hours later shooting up heroine. The people living there, whether Russian, Ethiopian or Arab, have all become “sabras” or humble workers. In another life, some of them were doctors or engineers, but now they do housework, making a few shekels an hour. How did the Israel of kibbutzes with its founding fathers defending socialist Zionist ideals come to forget these men and women who, when united, were strong? Wondering about this, I realized that I, a French Jew and photographer whose pictures aspired to convey so many experiences and stories, had also forgotten this, and for a long time.

Since 2003, when Benjamin Netanyahu became Minister of Finance, aid has been cut repeatedly. In Lod, Dimona and Be’er-Sheva, it is the survival of the fittest. Around 25% of the people are living beneath the poverty line, and the only assistance is from NGOs and associations, including evangelistic organizations. Every day the gap between rich and poor gets bigger and bigger, and all of this in an area so small that the rich are living there with the poor watching on. Israel is falling apart from the inside. As a volunteer working for a charity said: “Our leaders are not taking things seriously. One day it will all blow up and will be worse than all the intifadas we have had so far.” Looking out from there, the war with the Palestinians seems like a distant event. This is another world, another battle, another struggle, a daily struggle, so different and yet so similar.

Looking at the distress of these outcasts in the Promised Land, I wonder if being an ordinary country like any other is a worthy ambition. Do so many men and women have to be sacrificed? Do there have to be so many prostitutes and criminals? As in so many other places around the world, I saw people who were simply fighting to survive. And I understood that there were no doubt many other people with a vested interest in continuing to both ignore and perpetuate this poverty, leaving these people in such dire circumstances so as to be in a position of power dominating them.

Yitzhak Rabin was right when he said that we had succeeded with things impossible, but had not been so successful with things that are possible.

Pierre Terdjman

I wish to thank Guillaume Clavières and Caroline Mangez from Paris Match, Pascal Briard from Canon France, GQ, and the person who helped me find the words, Flore Olive.

RICCARDO VENTURI

Contrasto / Réa



Haiti – the Aftermath

Even before January 12, 2010, Haiti (the western side of Hispaniola Island, next to the Dominican Republic in the east), was the poorest country in the western hemisphere with 80% of the population living below the poverty line and 54% in abject poverty. Corruption, violence and organized crime are endemic.

The first time I went to Haiti was in January 2010, a few days after the catastrophic earthquake. As soon as I arrived in Port-au-Prince, the capital, I saw that entire neighborhoods had been razed and that the main infrastructure and facilities had collapsed or been seriously damaged: hospitals, banks, ministries and police headquarters, not to mention the prison where thousands of inmates had fled, courtesy of the quake.

The city was in chaos with people wandering around the streets, without even the basic essentials of water, food and medical care. There was also looting and fire. With no control from either the State or police, the situation was apocalyptic.

I spent a few weeks in Haiti as a guest of an Italian/Haitian friend whose house, while damaged, had not collapsed, and he and his family were lucky enough to be unhurt. We all slept in the courtyard, dreading the many aftershocks.

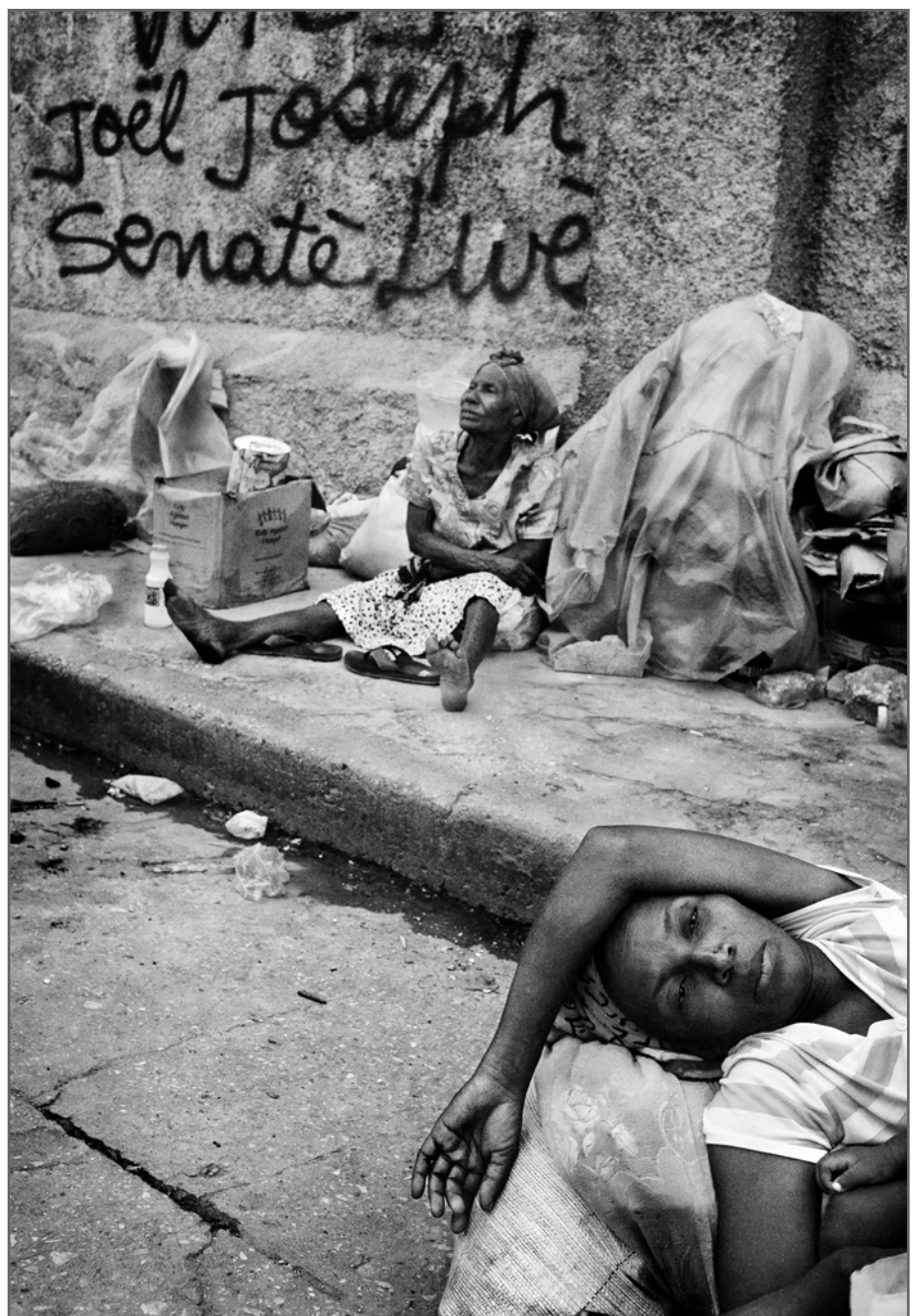
Despite the tragedy, or perhaps because of it, I was immediately impressed by the kindness and dignity of the Haitian people, emotions I have tried to convey in my photographs.

After my first trip to Haiti, I felt a great urge to go back, to continue covering the aftermath. On May 2010, during the wet season, I returned. Torrential storms had made day-to-day existence even tougher for the homeless (an estimated 1 to 1.8 million). Evacuees were living in makeshift tent-cities in the capital, set up wherever space was available, but without any water supply, sanitation or healthcare services. Even though reconstruction had not begun, many returned to their home neighborhoods where landslides then caused further fatalities. In these conditions, tension and anger inevitably developed, often resulting in clashes with the police.

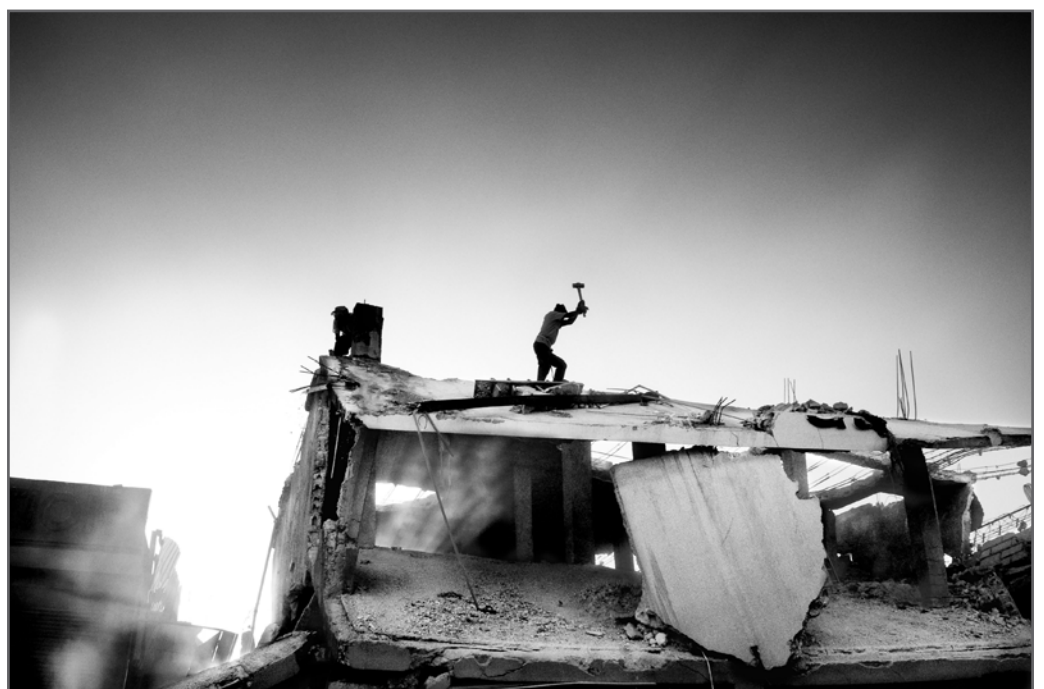
My last trip to Haiti was in November 2010, to report on the presidential elections. In late October, a cholera outbreak struck – the coup de grace, with a death toll of around 5000. Already overcrowded hospitals were unable to cope with such an emergency, and the disease spread.

While the tragedies seem to be endless, the people of Haiti have carried on, boosted by their community spirit and strong religious and mystical beliefs.

Riccardo Venturi



Homeless people resting next to
the cathedral. Port-au-Prince,
January 2010.
© Riccardo Venturi / Contrasto
/ Réa



Demolishing a collapsed building. Port-au-Prince, January 16, 2010.
© Riccardo Venturi / Contrasto / Réa



Bibi Aisha, 18, who was disfigured as retribution for fleeing her husband's house in Oruzgan province, in the center of Afghanistan
© Jodi Bieber
South Africa, Institute for Artist Management / Goodman Gallery for Time Magazine
World Press Photo of the Year 2010



Man carries a shark through the streets of Mogadishu, Somalia, 23 September
© Feisal Omar
Somalia, for Reuters
1st Prize Daily Life Single

WORLD PRESS PHOTO

2010 World Press Photo Jodi Bieber,

South of Africa, Institute for Artist Management / Goodman Gallery, for *Time*

World Press Photo is an independent non-profit organization, founded in the Netherlands in 1955. Its main aim is to support and promote internationally the work of professional press photographers. Over the years, World Press Photo has evolved into an independent platform for photojournalism and the free exchange of information. In order to realize its objectives, World Press Photo organizes the world's largest and most prestigious annual press photography contest. This year 108,059 photos were submitted by 5,691 photographers of 125 different nationalities. They were judged by an independent jury made up of professionals in the field from across the world. The prizewinning photographs are assembled into this traveling exhibition, which is visited by around 2.5 million people in 100 locations in some 45 countries every year. The yearbook presenting all prizewinning entries is published annually in seven languages. Besides managing the extensive exhibition program, the organization closely monitors developments in photojournalism. Educational projects play an important role in World Press Photo's activities. Seminars and workshops open to individual photographers, photo agencies and picture editors are organized in developing countries. The annual Joop Swart Masterclass, held in the Netherlands, is aimed at talented photographers at the start of their careers. They receive practical instruction and professional advice from leaders in the profession.

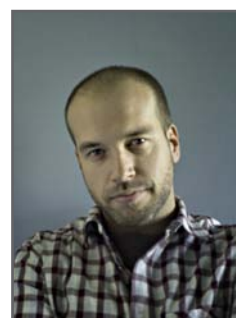
On World Press Photo's website, www.worldpressphoto.org, you can find all the winning stories in their entirety, together with technical information from the photographers and filmed interviews with some of the winners. Award-winning entries in the section of the World Press Photo contest devoted to multimedia productions are also on view, as well as further information on the organization and its activities.

World Press Photo receives support from the Dutch Postcode Lottery and is sponsored worldwide by Canon and TNT.

The Dutch Postcode Lottery supports World Press Photo. The largest charity lottery in the Netherlands believes in the importance and enormous power of photojournalism. Canon has been a corporate partner of World Press Photo since 1992 and even though the nature in which journalists tell their stories continues to evolve, the Power of Image is as important and influential now as it has always been. Canon's longstanding relationship with World Press Photo is fuelled by Canon's passion to empower anyone to tell a story. TNT shares World Press Photo's commitment to supporting the free exchange of information. The sponsorship is a way to demonstrate TNT's interest in the world and, more importantly, TNT's pledge to helping make it a better place.

ALVARO YBARRA ZAVALA

Reportage by Getty Images



Colombia, in Eternal Sorrow

For 47 years, Colombia has been in a state of civil war, without ever officially acknowledging it. The struggle of the past, with the quest for equality and the defense of political ideals, is no more.

A forgotten conflict, a forsaken society and reality often surreal. The war in Colombia is nothing but deceit; the only clear truth in the conflict is the drug trade which keeps the war going and causes countless deaths.

Colombia refuses to see the existence of the non-existent war. Society is being torn apart, burdened down by the war, while dismissing it as a vague problem of security arising from a distant past.

The class struggle and aspirations for revolutionary identity and a grand egalitarian Colombia are past history, although on the rare occasions when the international community turns its gaze towards Colombia, the warring factions will recycle such ideals and use the old revolutionary catch-cries in a bid to justify their stance.

Out and out warfare is being waged in areas such as Nariño, Huila, Tolima, Cauca, Choco, Caqueta and Meta, which are kept well hidden so as not to tarnish the image of Colombia seen by the outside world.

Across the country, war, violence, intimidation and extortion have forced thousands to leave their homes and land. Civilians fearing for their lives have no other choice; they simply keep moving. In this society by name, with no social fabric, there are systematic violations of human rights, and by all parties in the conflict. The younger generations live and breathe violence. The law of silence is the only law in some remote, poor areas where drug trafficking is the one steady source of income.

Colombia, in Eternal Sorrow is a project designed to show the drama and schizophrenia of the country. Peace must prevail if Colombia is to heal the deep wounds inflicted over almost half a century of conflict.

Alvaro Ybarra Zavala

Colombia - November 2007.
A local trafficker displaying
pure cocaine. All the armed
groups involved in the conflict
in Colombia make a profit
from narcotics.
© Alvaro Ybarra Zavala /
Reportage by Getty Images



Tumaco, Colombia, July 2009.
Police interviewing villagers
in a bar in Los Puentes
slum, during a raid. The
area is a battlefield between
right-wing paramilitary
groups: the Rostrojos, who
trade in narcotics, and the
(unofficially) government-
backed Black Eagles who are
more interested in controlling
territory which can then be
used to generate revenue
through green eco-initiatives.
© Alvaro Ybarra Zavala /
Reportage by Getty Images



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Visa pour l'Image photographic laboratories - our key partners working behind the scenes. The Festival would not be what it is today if we had not had the invaluable contribution of the photo labs over the past twenty-three years.

Their unfailing support, loyalty, commitment, devotion and professionalism have created the showcase for the festival producing one of its finest distinctive features.

We wish to express our sincere gratitude to all the gifted people behind the scenes, working with us as we go through the stories of the world, from year to year, from festival to festival.



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10, rue Pergolèse - 75016 Paris / Tel: +331 44 17 13 50 / Fax: +33 1 45 01 62 86
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● **Martina Bacigalupo** / Agence VU (*Canon Female Photojournalist Award 2010 presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with Le Figaro Magazine*): My name is Filda Adoch ● **Jocelyn Bain Hogg** / VII Network: The Family ● **Valerio Bispuri**: Encerrados - Travels to South American Jails ● **Bertrand Gaudillère** / Item: A Face behind the Statistics ● **Lu Nan** / Magnum Photos: Forgotten People - The State of Chinese Psychiatric Wards ● **The Arab Spring** by Paris Match ● **Pierre Terdjman** / Cosmos for Paris Match: United we were strong



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74, rue Joseph de Maistre - 75018 Paris / Tel: 33 1 40 25 46 00 / Fax: 33 1 40 25 46 66
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● **Barbara Davidson** / Los Angeles Times: Caught in the Crossfire ● **Japan, March 2011** Selected by Days Japan ● **Cédric Gerbehaye** / Agence VU (*2010 FNAC Grants Winner*): The Land of Cush ● **Catalina Martin-Chico** / Cosmos (*Winner of the 2011 ICRC Visa d'or Humanitarian Award, sponsored by the SANOFI ESPOIR Foundation*): The First Square Kilometer of Freedom: Change Square, Sana'a, Yemen ● **Issouf Sanogo** / Agence France-Presse: Ivory Coast ● **Shaul Schwarz** / Reportage by Getty Images: Narco Culture ● **Riccardo Venturi** / Contrasto / Réa: Haiti - the Aftermath ● **Alvaro Ybarra Zavala** / Reportage by Getty Images: Colombia, in Eternal Sorrow



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email : info@e-center.fr

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10b PHOTOGRAPHY

via San Lorenzo da Brindisi, 10b - 00154 Rome - Italie / Tel: +39 06 97 84 80 38
email : info@10bphotography.com

● **Yuri Kozyrev** / NOOR for Time Magazine : On Revolution Road

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Veolia Environnement
Vignerons Catalans
Vinci Park

Application iPhone / iPad

Design & blog: Didier Cameau (*Deuxième
Génération*): d.cameau@2eme-generation.com

Design & development: Didier Vanderkerckhove:
didierv@me.com

Association

Visa pour l'Image - Perpignan

Hôtel Pams, 18, rue Émile Zola

66000 Perpignan

Tel +33 4 68 62 38 00 – Fax +33 4 68 62 38 01

email: contact@visapourlimage.com

www.visapourlimage.com

Jean-Paul Griollet (*president*), Michel Pérusat (*vice-president & treasurer*), Arnaud Felici (*coordination*), Sophie Vidal (*assistant/coordination*), Elisa Migda (*web coordination*)

Festival Management

Images Évidence

4, rue Chapon – Bâtiment B

75003 Paris

Tel +33 1 44 78 66 80 – Fax +33 1 44 78 66 81

email: jfleroy@wanadoo.fr / d.lelu@wanadoo.fr

Jean-François Leroy (*director general*), Delphine Lelu (*executive assistant*), Vincent Jolly (*assistant*), Eliane Laffont (*senior Advisor - USA*), Alain Tournaille (*superintendence*), Auberi Edler (*texts*), Claire Baudéan (*evening presentation*), Caroline Laurent-Simon (*«Meet the Photographers» moderator*), Béatrice Leroy (*proofreading of French Texts & captions*), Jean Lelièvre (*senior advisor*)

Interpreters: Shan Benson, Anna Collins, Delfina Genchi, Elodie Pasquier, Brian Riggs, Pascale Sutherland

Written Translations: Shan Benson & Anna Collins (*English*), Maria Silvan Rodríguez (*Catalan & Spanish*), Elodie Pasquier, Mona de Pracontal & Brian Riggs (*French*)

Evening Shows - Production

Abax Communication

14, avenue du Général de Gaulle

71150 Chagny

Tel +33 3 85 87 61 80 – Fax +33 3 85 87 61 81

email: sa.abax@wanadoo.fr

Abax: Thomas Bart, Jean-Louis Fernandez, Laurent Langlois, Emmanuel Sautai (*production*)
Ivan Lattay (*music/audio design*)
Valérie Sautai (*assistant*), Pascal Lelièvre (*stage management*)

Technique projection:

Magnum - Top Audiovisuel: Richard Mahieu & David Levy

Vidémus: Eric Lambert

Press / Public Relations

2e BUREAU

18, rue Portefoin – 75003 Paris

Tel +33 1 42 33 93 18 / Fax +33 1 40 26 43 53

email: mail@2e-bureau.com

www.2e-bureau.com

Sylvie Grumbach (*management/press*): sylvie.grumbach@2e-bureau.com

Press: Martial Hobeniche (m.hobeniche@2e-bureau.com), Flore Guiraud (f.guiraud@2e-bureau.com), Marine Boutroue (m.boutroue@2e-bureau.com)

Valérie Bourgois (*management/accreditations*): v.bourgois@2e-bureau.com

