



25^e/th Festival
International
du/of photojournalism
photojournalisme

#25

PRESS
KIT

September 2, 2013

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A man and his daughter outside his partially destroyed house in Azaz, on the outskirts of Aleppo.
Syria, August 28, 2012.

© Muhammed Muheisen / Associated Press

Editorial

Jean-Paul Griolet

July 2013

This year, from August 31 to September 15, 2013, Visa pour l'Image is celebrating the 25th festival, an achievement far beyond the original hopes of the founding parties. Success and recognition have come in different forms.

International media recognition, with Visa pour l'Image as the key vector promoting the name of Perpignan.

The festival is an annual, week-long rendezvous for 3000 photographers, journalists, picture editors, and photo and press agencies. The 2012 festival set records well above forecasts for the number of visitors. The media coverage featured in national and international written press, radio and television can be estimated at a value of 8 million euros.

Cultural recognition

Photography, even in the current period of crisis, is still greatly appreciated by the general public, as seen with consistently increasing attendance figures for Visa Pour l'Image exhibitions, and this year, the festival will reach a total of more than 4 million visitors.

Educational recognition

In 2012, 7 800 students from across the Languedoc-Roussillon region and nearby regions came to visit the exhibitions, and for this to be done in optimal conditions, a special school week has been set aside for them.

Influential advocacy for photojournalism and freedom of expression

In the midst of a global crisis, in a world where some of our references and values have been lost, we need wide-ranging, diversified press coverage with freedom of expression, presenting different viewpoints to stop us from turning our backs on the truth and returning to the dark ages. For

the past 24 years, Visa pour l'Image has been supporting the men and women crafting this freedom of expression. The modern world of the media moves at great speed, no doubt too fast with the Internet, but photography, now digital and immediate, has the power to be a major means of expression capable of marking minds. Visa pour l'Image, with true commitment, continues to defend freedom of expression and respect for key values of tolerance and humanism for every news story.

Visa pour l'Image is also an extraordinary vector promoting and boosting the local economy of Perpignan (both our département and the greater region), and the festival brings in more than 3 million euros to the local economy.

Thank you! Our sincere gratitude goes out to all those who brought the festival into existence, to all those who have worked and continue to work towards this wonderful success. Yes, there are crises – in the economy, in the press, and in business – but life goes on, forever beginning anew.

So, as our predecessors did in the past, we too must innovate, be audacious and persevere, believing in what we do.

And we can certainly believe when we see, once more, the pooling of minds and energy for the mutual benefit of all concerned, as Visa pour l'Image has been doing so well over the past 24 years.

That way we are bound to succeed.

*The full version of the editorial can be found on the Visa pour l'Image-Perpignan Website:
<http://www.visapourlimage.com/news/5907.do>*

Editorial

Jean-François Leroy

It was 24 years ago when Perpignan held the very first, very new, very small festival of photo-reporting, Visa pour l'Image. Even then, there were 24 exhibitions and six evening shows (actually three shows, each screened twice).

In those days, there were no computers, and the captions were pretty rough, or non-existent.

Yet from that very first festival, we felt the event would soon be noted in the diaries of people working in photography and news. Six years later, we changed from "photo-reporting" to "photojournalism" which seemed the better term.

In those days magazines offered assignments to produce their own reports, agencies were flourishing, talented photographers worked happily and good-humoredly, with proper payment for their work.

In other words, that was another era, a different world, a time now past.

Today, while some magazines still produce reports, there are fewer and fewer of them, and budgets are getting smaller and smaller. Many agencies have disappeared or, even worse, are but a mere shadow of their former selves. What about photographers who make a decent living from their work? There must be only a couple of dozen at the very most.

What caused the revolution? We know the reasons; they have been analyzed and debated over and over again.

Every sector in the photography business has changed, and it has been radical change, from sales circuits to photo labs, with every link in the chain appraised and questioned. Everything has had to be reinvented.

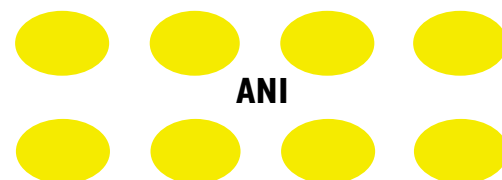
Strangely enough, there have never been so many people aspiring to be photographers, dreaming of it, for it has always been a dream. Is that a good thing? It is easy to achieve technical proficiency, but it is quite different when it comes to being a proper journalist. Not everyone can tell a story as it is, even if they can shoot reasonably good photos.

Visa pour l'Image always inspires dreams, which is great, but it is puzzling to see so many reports sent in, to see pictures with no captions. *"Hello, here's my report. I was in Syria."* OK. Great! But what news story do you want to tell? Where did it happen? When? Who are the people in the pictures? The 5W rule – Who? What? Why? When? Where? – is now obsolete, which is a great shame.

In the deluge of news breaking fast, there is an urgent need to get back to some of the basics, or to invent new basics. That's what we are trying to do, with the same joy and enthusiasm, and for the 25th time.

Welcome to Perpignan!

CENTRE DE PRESSE INTERNATIONAL PRESS CENTER



ESPACE COLLECTIFS / COLLECTIVES SPACE

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6 AP	5 EPA	EPA

International Press Center

Palais des Congrès

OPEN

FROM SATURDAY, AUGUST 31 TO SATURDAY, SEPTEMBER 7
from 10.00am to 7.00pm

Ground Floor

ACCREDITATIONS

2nd Floor

2e BUREAU - Press Office

OPEN FROM MONDAY 2
TO SATURDAY 7

from 10.00am to 7.00pm

Ground Floor

CANON, our main partner, is on the ground floor of the Palais des Congrès.

1st Floor

Our partner, **iTRIBU - APPLE PREMIUM RESELLER**, will be pleased to see you on the 1st floor of the Palais des Congrès. A special area set aside for advice and demonstrations features the Apple range for both professional and individual users.

REUTERS DIGITAL SPACE will be pleased to see you on the 1st floor, **from WEDNESDAY, SEPTEMBER 4.**

2nd Floor

CENTRAL DUPON, photographic lab and long-standing partner, will be pleased to see you on the 2nd floor.

ASSOCIATION NATIONALE DES ICONOGRAPHES (A.N.I.).

From Monday, September 2 to Saturday, September 7 (10am to 1pm and 3pm to 6pm).

Free-lance photographers can show their portfolios in the area A.N.I..

OPEN FROM TUESDAY 3
TO SATURDAY 7

from 10.00am to 7.00pm

2nd Floor

AFP
AGENCE VU
ASSOCIATED PRESS
AUDIENS
CENTRAL DUPON
COSMOS
DOCUMENTOGRAPHY
EPA
GAMMA RAPHO
GETTY IMAGES
GTRES ONLINE
HAYTHAM
ITEM
KYODO NEWS
M.Y.O.P.
PIXPALACE
POLARIS
SIPA PRESS
TENDANCE FLOUE
TERRAPROJECT
TRANSIT
UPP - SAIF

Meetings & events

Program
from Monday 2 to Sunday 8

Agenda available on apps
for iPhone, Ipad & Android
and on www.visapourlimage.com

PALAIS DES CONGRÈS

2e BUREAU and Images Evidence will be based at the Palais des Congrès - *Maison du Festival* - where you can collect badges and press kits, find information and more.

CHARLES TRENET AUDITORIUM

Basement - Free Entrance

MEET THE PHOTOGRAPHERS

Every morning from Monday through to Saturday

Free entrance

The meetings are open to both professionals and the general public. The program for the meetings will be published on the Website: www.visapourlimage.com

MONDAY, SEPTEMBER 2

10am - **Rafael Fabrès**

11am - **Majid Saeedi**

TUESDAY, SEPTEMBER 3

10am - **Phil Moore**

11am - **Andrea Star Reese**

WEDNESDAY, SEPTEMBER 4

10am - **Abir Abdullah**

11am - **Joao Silva**

THURSDAY, SEPTEMBER 5

10am - **Pascal Maitre**

11am - **Sara Lewkowicz**

12am - **Sebastiano Tomada**

FRIDAY, SEPTEMBER 6

10am - **Muhammed Muheisen**

11am - **Christian Lutz**

12am - **Syrie - Jérôme Sessini, Laurent**

Van der Stockt

SATURDAY, SEPTEMBER 7

10am - **Michael Nichols**

11am - **Sarah Caron**

NATIONAL GEOGRAPHIC AT 125: THE POWER OF PHOTOGRAPHY

Wednesday, September 4, 2013

12.30 to 2.30pm *English only - Free entrance*

The session will preview the upcoming October 2013 125th anniversary special of *National Geographic* on photography, and will include presentations of work and discussion of motivations and concerns from photographers whose work appears in the issue and other recent issues. The session will also look to the future, contemplating key emerging global issues of relevance to photographers.

DIGITAL SECURITY WORKSHOP, PRESENTED BY REPORTERS SANS FRONTIÈRES

Wednesday, September 4, 2013

Free entrance

3.00-4.30pm - **French only.**

5.00-6.30pm - **English only.**

As many governments acquire increasingly sophisticated equipment for intercepting messages and are capable of recording digital messages sent and received by journalists, at a time when modern technology is available at affordable prices to private companies, investigators, and even individuals with specialized interests, the control of this technology is now the key for journalists to protect themselves, their sources, and their data.

The workshop is designed to raise awareness on these issues, and not just for professional players in the news business, but also for the mainstream public, presenting the issues at stake with digital security and showing how to learn simple and effective techniques to secure messages and data. Whether investigating in France or internationally, journalists must be protected from invisible and increasingly critical threats coming from surveillance and intrusions via technological means. Professional reporters both present and future need to know what tools to use and how to use them to secure their work and their sources.

Workshop moderated by **Grégoire Pouget**, Project Manager, New Media, RSF and **Jean-Marc Bourguignon**, network security expert and hacktivist, RSF.

VILLE DE PERPIGNAN RÉMI OCHLIK AWARD

Thursday, September 5 - 11.00am

Free Entrance.

Sara Lewkowicz (Reportage by Getty Images), the 2013 Winner, will show her report on domestic violence, featured as an exhibition at Visa pour l'Image 2013.

The **Ville de Perpignan** sponsors the prize.

ICRC HUMANITARIAN VISA D'OR AWARD – INTERNATIONAL COMMITTEE OF THE RED CROSS

Thursday, September 5, 2013

12.00pm - *Free entrance*

Sebastiano Tomada (Sipa Press), 2013 Winner, will present his report on the plight of the wounded and injured, the difficulty in receiving health care and the prevailing insecurity for relief organizations exposed to the violence.

This award is sponsored by **SANOFI ESPOIR Foundation**.

PHOTOGRAPHING WAR

Thursday, September 5 -

4.30pm to 6.30pm

Free entrance. Limited seating

War reporting. Whether the conflict is in Korea, Vietnam, Lebanon, Ireland, Biafra, Cyprus, former Yugoslavia, Iraq, Libya or Egypt, what points are there in common? What are the differences? The situation of photographers in Syria today is nothing like Vietnam and the status photographers had there. The whole relationship with the press and readers has changed. Social networks and instant news have given us a different contact with news.

Five towering figures in the world of journalism, four photographers and one picture editor, will be the panelists, coming together for the first time.

Panel discussion, moderated by **Rémy Ourdan**, journalist of the newspaper *Le Monde*.

With the generous participation of **John G. Morris**, **David Douglas Duncan**, **Don McCullin**, **Patrick Chauvel** and **Yuri Kozyrev**.

SYMPOSIUM

Friday, September 6, at 2.30pm. *Free entrance.*

Psychological challenges faced by journalists covering wars and disasters

Studies have shown that after confronting life-threatening events, some frontline journalists may respond by developing conditions such as post-traumatic stress disorder and depression, causing considerable distress not only to the journalists, but also to family

Program
from Monday 2 to Sunday 8

and friends. Journalists and their news organizations must therefore know what the psychological risks are; and the news organizations must provide confidential counseling services for journalists needing them, for disorders such as PTSD and depression can be successfully treated.

The panel discussion will be moderated by **Anthony Feinstein** (Professor, Department of Psychiatry, University of Toronto) who will present information collected over the past ten years on the psychological health of war journalists, and will share data on what drives journalists to take such risks, year after year, returning to the most dangerous places on earth in search of news.

Guest panelists: **Edith Bouvier**, journalist, **Jérôme Delay**, chief photographer, Africa for Associated Press (Johannesburg), **Jean-Paul Mari**, feature reporter with the *Nouvel Observateur*, **Santiago Lyon**, Director of Photography, Associated Press, New York office.

ELLE ROUND TABLE DISCUSSION

Friday, September 6 - 5.00pm. *Free entrance*

Femen – naked feminism

Do women have to bare their breasts to get their message across?

The shock tactics used by Femen, brandishing nudity as a weapon for feminist protests, have triggered quite a controversy, and sometimes violent reactions such as the repression in Tunisia where the women were arrested and held in custody. Can the strategy of these topless warriors bring new life and force to the feminist struggle? Or will it mean that feminism is seen only as sensationalism? Does a woman have to be naked for her voice to be heard? Is the body a political weapon?

These questions will be discussed by the panelists at the round table discussion moderated by **Valérie Toranian**, editor of *ELLE* magazine, and **Caroline Laurent-Simon**, feature reporter with the magazine, together with one of the leading Femen figures plus representatives of women's rights groups in France and around the world.

CANON FEMALE PHOTOJOURNALIST AWARD

Saturday, September 7 - 11.00am

Free entrance.

The 2013 award winner, **Mary F. Calvert** (Zuma Press) will present her project, *The War Within*, Sexual Violence in the US Military.

Canon and the French Association of Female Journalists (AJF) present this award in partnership with **Le Figaro Magazine**.

Presentation of the report of 2012 winner, **Sarah Caron**, on Pashtun women in Pakistan (as part on the *Couvent des Minimes*).

Meetings & events

Program
from Monday 2 to Sunday 8

JEAN-CLAUDE ROLLAND AUDITORIUM

1st Floor - Accreditation Requested

SCREENING OF «PACIFICATION» BY RAFAEL FABRÉS.

Tuesday, September 3, 2013 - 3.00 to 4.00pm

English only - Accreditation required

In preparation for the 2014 World Cup and 2016 Olympic Games, Rio de Janeiro launched the UPP (Police Pacification Unit) security program.

While many believe that the UPPs have helped reduce violence and bring prosperity to the favelas, others see the pacification program as a temporary cover-up of Rio's problems of social inequality.

The multimedia work has been conducted as an objective portrayal of the situation, showing how the protagonists (police, elite military troops, favela residents, drug dealers and ordinary citizens) are reacting and coping with the short and long-term effects of the pacification program.

The screening of the documentary (19 minutes) will be followed by a 30-minute Q & A session with **Rafael Fabrès**.

PAJ ROUND TABLE DISCUSSION (PAJ - PHOTOGRAPHERS, AUTHORS, JOURNALISTS)

Wednesday, September 4, 2013, 11.00-12.30

French only - Accreditation required

An official French government mission, the Brun-Buisson mission for mediation and consultation between publishers, press agencies and photojournalists, conducted under the aegis of the Ministry of Culture, is being initiated this month. It will run until December 31, 2013, and should conclude with the signing of one or more agreements. In this context, the association PAJ (Photographers, Authors, Journalists) is holding a round table discussion covering the first of the four goals set for the mission and announced by the Ministry, on conditions for establishing scales of payment for photographs which publishers buy from agencies or photographers, and, when applicable, taking into account conditions under which authors may assign their rights.

SAIF FORUM

Wednesday, September 4 - 4.00 to 6.00pm

French only. Accreditation required

For the past ten years, the SAIF has been a partner of Visa pour l'Image, and this year, on the occasion of the 25th festival, it is holding the first SAIF forum for professionals in the industry, designed to foster discussion between all stakeholders working in still images: photographers, Members of Parliament, consumers, Internet operators, publishers and agencies.

This first forum is very timely with the topical issue of taking, using and distributing images, and this applies to all pictures, whether by professional or amateur photographers.

What point do they have in common? There are no checks or controls, no approvals or payments for the distribution and ultimate use of the pictures on the Web.

Is this freedom for users provided with access to a world-wide image bank free of charge? Will this mean that the original photographers become poorer and poorer as their pictures are distributed free of charge?

Is there a threat to individuals as "data brokers" procure personal data? Are there risks of identity theft and fraud through photos and individuals being on display?

The different questions will be discussed by panelists who will include:

- **Marie-Christine Blandin**, Senator (Nord) and president of the Senate Committee for Cultural Affairs
- **Valérie Boyer**, member of the Lower House of Parliament (Bouches-du-Rhône)
- **Francis Brun-Buisson**, Master, French national audit authority [Cour des Comptes]
- **Patrick Bard**, photojournalist and writer
- **Sophie Vulliet-Tavernier** director of Studies, Innovation and Forecasting, French data privacy authority (CNIL)
- **Jacques Hémon**, director, Observatoire de l'image
- **Pierre Ciot**, president of the SAIF
- **Olivier Brillanceau**, Director General, SAIF

Agenda available on apps
for iPhone, Ipad & Android
and on www.visapourlimage.com

Program
from Monday 2 to Sunday 8

EXHIBITIONS VISIT

Free entrance on each exhibition places

TUESDAY, SEPTEMBER 3

11am - **Majid Saeedi** on Caserne Gallieni

3pm - **Muhammed Muheisen** on Couvent des Minimes

5pm - **Sarah Caron** on Couvent des Minimes

WEDNESDAY, SEPTEMBER 4

4pm - **Andrea Star Reese** on Couvent des Minimes

5pm - **Vlad Sokhin** on Couvent des Minimes

THURSDAY, SEPTEMBER 5

11am - **Majid Saeedi** on Caserne Gallieni

FRIDAY, SEPTEMBER 6

11am - **Andrea Star Reese** on Couvent des Minimes

11am - **Darcy Padilla** on Chapelle du Tiers Ordre

SAUTURDAY, SEPTEMBER 7

11am - **Vlad Sokhin** on Couvent des Minimes

GETTY IMAGES GRANTS FOR EDITORIAL PHOTOGRAPHY

Friday, September 6, 2013 - 3.00pm

Accreditation required

showcase presenting the award-winning projects.

SCREENING OF THE DOCUMENTARY «DEADLINE EVERY SECOND»

Friday, September 6, 2013

from 5.00 to 6.30pm.

English only - Accreditation required

The documentary goes on assignment with twelve Associated Press photojournalists in eight countries as they cover war, political clashes, financial markets, natural disasters, sports and human interest stories. The AP sends out one million pictures a year, and more than three billion readers can see what is happening around the world, from the mundane to the extraordinary. This first of its kind, behind-the-scenes documentary on the Associated Press shows what it takes to capture the images published every day in newspapers and on the Internet.

Co-produced by **John Hewitt**, and produced by **Ken Kobre**.

The screening of the documentary (58 minutes) will be followed by a 30-minute Q & A session with Ken Kobre.

Meetings & events

Program
from Monday 2 to Sunday 8

LA POUDRIÈRE

Rue François Rabelais

CHAPITRE BOOKSHOP

the official bookshop at Perpignan

From August 31 to September 15.

From 10am to 8pm,

Book signings during the professional week

(see daily Agenda). Free entrance.

BOOK SIGNINGS

No definitive list (on August 13, 2013)

THURSDAY, SEPTEMBER 5

2pm - **Carlos Cazalis** - «*Occupy Sao Paulo*», Kehrer Verlag Publisher

3pm - **Elisabeth Real** - «*Army of one*», Scheidegger & Spiess Publisher

3pm - **Mariella Furrer** - «*My piece of sky*», self-published

4pm - **Pascal Maitre** - «*Amazing Africa*», Editions B de R

4pm - **Michael Nichols** - «*Earth to Sky*», Aperture Publisher

5pm - **Takeshi Ishikawa** - «*Minamata note 1971-2012*»

5pm - **Maciek Nabrdalik** - «*Irreversible*», ExitZero Publishing

FRIDAY, SEPTEMBER 6

2pm - **Chris Morris** - «*Americans*», Steidl Publisher

2.30pm - **Miquel Dewever-Plana et Isabelle Fougère** - «*Alma*», le bec en l'air Publisher (French Book)

2.30pm - **Miquel Dewever-Plana** - «*L'Autre Guerre*», le bec en l'air Publisher (French Book)

3pm - **Cédric Gerbehaye** - «*Sète n°13*» & «*Land of Cush*», le bec en l'air Publisher (French Book)

4pm - **Michael Kamber** - «*Photojournalists on War. The Untold Stories from Iraq*», Pulibshed by University of Texas Press

4pm - **Eric Bouvet** - «*Jusqu'au bout*», Yan Linsart Publisher (French Book)

4pm - **Lucas Menget** - «*Lettres de Bagdad*», Thierry Marchaisse Publisher (French Book)

5.30pm - **Revue 6Mois** - published by Les Arènes

5.30pm - **Per-Anders Pettersson** - «*Rainbow Transit*» Dewi Lewis Publishing

5.30pm - **Sergio Ramazzoti** - «*I love Mary*»

SATURDAY, SEPTEMBER 7

2pm - **Yan Morvan** - «*Gang Story*», La manufacture des livres. Publisher

3pm - «**Trolleyology**», Trolley Publisher - Tribute to Gigi Gianuzzi

4pm - **Jérôme Sessini** - «*The Wrong Side*», published by Contrasto (French Book)

5pm - **Edith Bouvier** - «*Chambre avec vue sur la guerre*», Flammarion Publisher (French Book)

5pm - **Anthony Feinstein** : «*Reporter de guerre*», Altipresse Publisher (French Book)

5pm - **Jean-Paul Mari** - «*21 février 2013, sans blessures apparentes*», Robert Laffont Publisher (French Book)

5pm - **Hervé Ghesquière** - «*547 jours*», Albin Michel (French Book)

5pm - **Roméo Langlois** - «*Jungle Blues*», Don Quichotte Publisher (French Book)

6pm - **Marie Cousin & Michel Setboun** - «*40 ans de Photojournalisme Génération Sygma*», Editions de la Martinière Publisher (French Book)

Agenda available on apps
for iPhone, Ipad & Android
and on www.visapourlimage.com

Program
from Monday 2 to Sunday 8

INSTITUT JEAN VIGO

Rue Jean Vielledent

THE WEB DOCUMENTARY VENUE

Open Saturday, August 31, to Sunday, September 8, 2013, 10am to 8pm.

Free entrance.

FRANCE 24-RFI VISA D'OR FOR THE BEST WEB DOCUMENTARY: FINALISTS

The Web documentaries made by the finalists on the shortlist for the award will be screened throughout the Professional Week.

- **Alma, une enfant de la violence**
<http://alma.arte.tv/fr/>
- **Anne Frank au pays du manga**
<http://annefrank.arte.tv/fr/>
- **Geek Politics, la démocratie dans les câbles**
<http://www.geekpolitics.be/>
- **I goth my world**
<http://igothmyworld.arte.tv/>
- **La Duce Vita**
<http://www.lemonde.fr/laducevita/#/prehome>
- **Le printemps d'après**
<http://printemps.onf.ca/>
- **Sout al Shabab**
<http://egypte.franceculture.fr/>
- **Unspeak**
<http://unspeak.submarinechannel.com/>

SCREENING OF THE WEB DOCUMENTARY

“ALMA, UNE ENFANT DE LA VIOLENCE”
[ALMA, DAUGHTER OF VIOLENCE].

Thursday September 5, Friday September 6 and

Saturday September 7, 2013, 4pm-5pm

In the presence of the authors: **Isabelle Fougère** (journalist) and **Miquel Dewever-Plana** (photographer).
A Web documentary produced by Arte, Upian and the agency VU.

PREVIEW SCREENING OF THE WEB DOCUMENTARY «MY BELOVED ENEMY – IRAQI-AMERICAN STORIES»

Thursday, September 5 & Friday, September 6: 3 pm to 4pm

Saturday, September 7: 5 pm to 6 pm

Original English version (French sub-titles).

In the presence of the writers, Claire Jeantet and Fabrice Catérini.
Production: Inediz, in partnership with France 24, Courier International, La Cité and France Amérique.

March 2003: Beginning of the Second Gulf War. Ten years later, one little known consequence of the war was that 100 000 Iraqi citizens had settled in the United States.
The Web documentary moves from New York to San Diego, exploring the scars of wounds inflicted by former enemies, and showing their aspirations for the future.

Transmission pour l'image

THEY HAVE BEEN PART OF IT WHAT DID THEY THINK?

BENJAMIN GIRETTE

(Transmission 2010)

"Transmission means special opportunities for meeting people, possibilities for getting together in small groups to talk and discuss things; an opportunity to gain an understanding of how photographers, picture editors and even directors of photo agencies work together on an everyday basis.

After Visa pour l'Image, you keep the telephone numbers and use them. Within a couple of months, I contacted two of the professional participants; the first one got me work a couple of times and the second one suggested I should call on IP3 (and I've been there ever since), and he's also become a friend."

PHIL MOORE

(Transmission 2011)

"I came to Transmission pour l'image after just 9 months working in photojournalism. It was my first time at Visa, and in Perpignan, and that first morning, I sat having coffee and a croissant with some of the "greats" of photojournalism, names such as Jérôme Delay, Christopher Morris and Jon Jones.

I had imagined a large group of "students" listening to lectures, taking notes, with a slot for questions at the end, but it was often informal chats, around a table, or moving from seat to lectern, with plenty of interaction. There was an incredible amount of one-to-one time, where questions could be posed and answers were tailored to the individual. Each "transmetteur" offered something different, and a wide variety of subjects was covered by people who excelled in particular aspects of photojournalism. Then, when Christopher Morris would be talking about owning your own style or visual identity, others would chime in with their take on the subject.

We didn't spend all the time talking about photography (it certainly isn't a lesson on how to take pictures), but also covered the journalistic side: getting the story, the importance of sources, fixers, how to react, and verifying information. "Anybody" can take a photograph, but what's important is the reliability of the information, the reputation of the professional, and his/her ethics. Getting it right is what counts. It's not about megapixels, f 1.4 or the level of post-processing. It's about telling a story, telling it factually, with compelling photography.

I came away feeling genuinely motivated.

Transmission pour l'image is not a portfolio review (there are plenty of opportunities for that elsewhere in Perpignan during the professional week); it's about photojournalism at its best: those who have defined and re-shaped it over past decades, telling their stories and passing on invaluable insights to those who hope to go on to produce great things. It is also about expanding the "family" of people in the industry. I came to Perpignan knowing none of the other "students" on the course, nor any of the "teachers." I now have new friends and colleagues from both categories. Three months after the workshop, I e-mailed one tutor about an assignment I had in Congo covering the elections. Mort was straight back on the e-mail with great insights and tips.

Jérôme has helped me a lot since the workshop. I was working for one of AP's "competitors", but he helped me, pushed me to work harder and better. Two years ago, I would never have imagined that I would be exhibiting at Perpignan in 2013."

MAZEN SAGGAR

(Transmission 2012)

"My first Visa pour l'Image festival was in 2003.

Nine years later I discovered the festival all over again with Transmission 2012 – three amazing days! It's an approach that means you meet so many good people and have so many great discussions.

There was support from excellent quality professionals in the photography business who were generous in sharing their experience and working methods, in telling stories of conflicts they've covered and, most importantly, in handing on – transmitting – the values that are so essential for photojournalism and news.

I'm convinced that I am better equipped for reports I'll do in the future, and that my next Visa pour l'Image festival will be interesting in quite a different way."

Transmission pour l'image

Monday, Tuesday & Wednesday, September 2, 3 & 4, 2013

Transmission pour l'Image is a forum for meeting and discussing, and most importantly it is for "transmission" from one generation of photojournalists - those behind the adventure of Visa pour l'Image with us - to the next generation. Transmission is not a course on how to "take photos" – quite the opposite. It is the photographers and picture editors who will take the time to talk about their work and the choices they have made, who will explain how they have produced, chosen, published and sold their pictures.

Transmission is here so that young photojournalists can take on and carry on the values that are the basic principles which Visa pour l'Image has always believed in.

JÉRÔME DELAY

chief photographer/Africa for Associated Press

Jérôme Delay is based in Johannesburg, and has been covering international news for thirty years.

PETER BOUCKAERT - Director of Human Rights Watch

Peter is a "veteran" with the experience of fact-finding missions in Lebanon, Kosovo, Chechnya, Afghanistan, Iraq, Israel, Macedonia, Indonesia, Uganda and Sierra Leone. He has spoken and given testimony on war crimes to the US Senate, the Council of Europe and the International Criminal Tribunal for the former Yugoslavia (ICTY) in the Hague. He has written opinion pieces for media around the world and been published in magazines and daily newspapers such as Rolling Stone and The Washington Post.

CHRIS MORRIS

photographer

Chris scarcely needs to be introduced. We remember, for example, his coverage of the Balkans and his work on the US elections. He is one of the founding partners of the agency VII.

STANLEY GREENE

photographer; NOOR photo agency

Stanley Greene has worked as a photojournalist throughout the world, reporting on war and poverty in Africa, the former Soviet Union, Central America, Asia and the Middle East, but is best known for his work on the war in Chechnya. Stanley is a founding member of NOOR photo agency.

JON JONES

picture editor; The Sunday Times Magazine

Jon Jones first established a reputation for his reporting in war zones; he has also made documentaries for the BBC.

JOAO SILVA

photographer

Joao Silva, who was seriously injured in Afghanistan in October 2010, was a member of the famous Bang-Bang Club and has covered many wars and conflicts over the past twenty years. He is a staff photographer with The New York Times.



Jérôme Delay



Peter Bouckaert



Chris Morris



Stanley Greene



Joao Silva



Jon Jones

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Evening Shows



Campo Santo © Guillaume Roujas

Evening Shows

Program
from Monday 2 to Saturday 7

CAMPO SANTO
Monday, September 2 to Saturday, September 7 at 9.45pm

PLACE DE LA RÉPUBLIQUE
Thursday, September 5 to Saturday, September 7 at 9.45pm
Simultaneous Screening

The Visa pour l'Image evening shows will cover the main events of the past year, from September 2012 to August 2013. 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 of major events and figures in history. The Visa pour l'Image award ceremonies are held during the evening programs.

FEATURING IN THE 2013 FESTIVAL PROGRAM

(subject to change)

- **NEWS STORIES OF THE YEAR ACROSS THE CONTINENTS: WAR, CRISES, POLITICS, STRANGE AND REMARKABLE EVENTS, SPORT, CULTURE, SCIENCE, THE ENVIRONMENT ETC.**
Egypt, Tunisia, Syria – recent report & update
The financial crisis and poverty – still going on, in Spain, Portugal, Greece and other countries
The war in Mali – causes and consequences.
Scientific expeditions from the Arctic to Papua New Guinea
And also: South Africa, the Democratic Republic of Congo, children of Uganda afflicted by a strange illness, Haiti, Israel/ Palestine after Operation Pillar of Defense, Ukraine, Brazil, Argentina, and the effects of genetically engineered agriculture, El Salvador, Vietnam, Korea, Russia, Japan, the United States of America, Italy and the Italian elections
Counter-culture (mainly music). Going over a century of anti-, counter- and alternative movements.
Underground culture, counter-culture, and all those people who don't fit the mold, who devised their own sound and visual identities, offering wide scope for us to explore.
- **TRIBUTES to** Walgney Assis Carvalho, Philippe Chaffanjon, Hugo Chavez, Luis Choy, Gérard Géry, Gigi Giannuzzi, Benoît Gysembergh, Stéphane Hessel, Daniele Lo Presti, Oscar Niemeyer, Willy Rizzo, Philippe Roulet, Jean-Claude Sauer, Ravi Shankar, Margaret Thatcher, Olivier Voisin...
- **VIDEO BOOKS:** "My Piece of Sky" by Mariella Furrer, "The Western Front" by Stanley Greene, "Uncle Charlie" by Marc Asnin, "Photojournalists On War" by Michael Kamber, "War/Photography" by Anne Wilkes Tucker.
- **TWENTY-FIVE YEARS AGO, VISA POUR L'IMAGE WAS BORN, IN 1989** – quite a year for news stories – presented here as a brief chronological review. 25 years ago – already!

The evening screening program will be distributed at Campo Santo before the show.

Evening Shows

Subject to change

- **Mohammed AL SHAIKH** / AFP - Bahrein : la majorité chiite s'oppose à la monarchie
- **Taslima AKHTFER** - Bangladesh
- **Francesco ANSELM** / CONTRASTO - RÉA - Xenios Zeus
- **Evgenia ARBUGAEVA** / STOCK PHOTO / National Geographic Magazine - Of Mammoths and Men
- **Bernat ARMANGUÉ** / ASSOCIATED PRESS - Palestine 2008-2013
- **Martina BACIGALUPO** / Agence VU - Vietnam, les enfants du Plateau
- **Oded BALILTY** / ASSOCIATED PRESS - Ultra Orthodox Jews
- **Ernesto BENAVIDES** / SUPAYFOTOS - La fièvre du guano
- **Daniel BEREHULAK** / REPORTAGE BY GETTY IMAGES - Inde, Maha Kumbh Mela
- **Massimo BERRUTI** / Agence VU - Manifestations en Turquie
- **Antonio BOLFO** / REPORTAGE BY GETTY IMAGES - Chicago
- **Fabio BUCCIARELLI** / Freelance for AFP - Syria, October 2012 - Battle to Death
- **Jose CABEZAS** / AFP - El Salvador : trêve dans la guerre des gangs
- **James CHANCE** - Living with the Dead : Manila's North Cemetery
- **Gianni CIPRIANO** for l'Espresso Magazine and **Simone DONATI** / TERRAPROJECT - Elections italiennes
- **Manuel COHEN** (Avec l'aimable autorisation du Muséum National d'Histoire naturelle) - Parc Zoologique de Paris - Zoo de Vincennes
- **Dario DE DOMINICIS** - Maracanã village
- **Gratiane DE MOUSTIER** - Dreamseekers
- **Jérôme DELAY** / ASSOCIATED PRESS - Tension en République Démocratique du Congo - Election présidentielle américaine - Conflit au Mali
- **Xavier DESMIER** / MNHN / PNI / IRD - La planète revisitée - Expédition en Papouasie-Nouvelle-Guinée
- **Simone DONATI** / TERRAPROJECT - Visionaries
- **Hubert FANTHOMME** / Paris Match - Centre de traitement des brûlés. Hôpital Saint Louis, Paris
- **Russell FREDERICK** - Veiled Beauty: Portraits of Bedford Stuyvesant, Brooklyn
- **Misha FRIEDMAN** / COSMOS - Photo51 : is corruption in Russian DNA?
- **Jean GAUMY** / MAGNUM PHOTOS - Le vagabond de l'Arctique
- **Kirill GOLOVCHENKO** / FOCUS - COSMOS - Ukraine
- **Capucine GRANIER-DEFERRE** - PSA-Aulnay, chronique d'une « lutte sans fin » - Notre-Dame-des-Landes
- **David GUTTENFELDER** / ASSOCIATED PRESS - Corée du Nord
- **Vasily ILYINSKY** / GRINBERG AGENCY - Armée russe
- **Takeshi ISHIKAWA** / POLARIS - STARFACE - Chroniques de Minamata 1971-2012: Eugene Smith, Moi et Minamata
- **Steeve IUNCKER** / AGENCE VU - Iakoutsk, la ville la plus froide du monde
- **Janet JARMAN** - Marisol and the American Dream
- **Yunghi KIM** / CONTACT PRESS IMAGES - Comfort Women of South Korea
- **Kacper KOWALSKI** / PANOS - REA - Summer
- **Sylvain LESER** / HAYTHAM PICTURES - Les autres
- **Andrew LICHTENSTEIN** - Forgotten Memories
- **Mauricio LIMA** for The New York Times - Portugal, Tension and Transition

Evening Shows

Program
from Monday 2 to Saturday 7

- **Christian LUTZ** / Agence VU
- **Maciek NABRDALIK** / VII - Pierre & Alexandra Boulat 2012 Award - «Generation Leaving: Anabela»
- **Dominic NAHR** / MAGNUM PHOTOS - République Démocratique du Congo
- **NAR PHOTOS** - Turquie, Istanbul. Occupy Gezi
- **Michael NICHOLS** / National Geographic Creative / National Geographic Magazine - Earth to Sky, Aperture Foundation, 2013
- **Paul NICKLEN** / National Geographic Creative / National Geographic Magazine - Emperor Penguins
- **Frédéric NOY** / COSMOS - Nodding to Death
- **Katie ORLINSKY** / REPORTAGE BY GETTY IMAGES - Mexico Drug War & Women Trafficking in Nepal
- **Matthieu PALEY** / National Geographic Creative / National Geographic Magazine - The Kyrgyz of Afghanistan
- **Paolo PELLEGRIN** / MAGNUM PHOTOS / National Geographic Magazine - Gaza
- **Alessandro PENSO** / OnOff PICTURE - Youth Denied: Youth Migrants in Greece
- **Fausto PODAVINI** - Mirella
- **Andrea Star REESE** - Troubles mentaux en Indonésie
- **Collectif REUTERS** - Afghanistan (septembre 2012 - mars 2013)
- **Matthieu RYTZ** - Panama - Kuna Yala en péril
- **Magazine 6MOIS**
- **Marc SHOUL** - Brakpan
- **Brent STIRTON** / Reportage by GETTY IMAGES / National Geographic Magazine - Blood Ivory
- **Marieke TEN WOLDE** - Tibet, accelerating change
- **Pierre TERDJMAN** / COSMOS for Paris Match - Toulouse, quartiers du Mirail
- **Qais USYAN** / AFP - Hommage
- **Laurent VAN DER STOCKT** / REPORTAGE BY GETTY IMAGES for Le Monde - Syrie
- **Tomas VAN HOUTRYVE** / VII for the Pulitzer Center and Emphas.is - Borderline North Korea
- **Sébastien VAN MALLEGHEM** - Police
- **Christian WERNER** / LAIF-RÉA - Conséquences de l'utilisation d'armes à uranium appauvri pendant la guerre du Golfe (Irak)
- **Lisa WILTSE** / REPORTAGE BY GETTY IMAGES - Marys Pageant
- **Alvaro YBARRA ZAVALA** / REPORTAGE BY GETTY IMAGES - Stories of a Wounded Land

Alessandro Penso / OnOff Picture



Youth Denied: Young Migrants in Greece © Alessandro Penso / OnOff Picture

Bob Campbell / USMC



© Bob Campbell, USMC, American, 1910–1968
Flag Raising at Iwo Jima—Installing Large Flag on Mt. Suribachi
February 23, 1945
Gelatin silver print
The Museum of Fine Arts, Houston, gift of Will Michels in honor and in memory of Peter C. Marzio,
Director of the Museum of Fine Arts, Houston, 1982–2010
Photo from the book War/Photography: Images of Armed Conflict and Its Aftermath by Anne Wilkes Tucker.

Dario de Dominicis



Maracanã Village © Dario de Dominicis

Ernesto Benavides / Supayfotos



The Fallout of the Guano fever © Ernesto Benavides/Supayfotos

Andrew Lichtenstein



Forgotten Memories, Mankato, Minnesota, USA © Andrew Lichtenstein

Dominic Nahr / Magnum Photos



© Dominic Nahr / Magnums Photos

François Pesant / NEUS



Ruth Moore, survivante de viol militaire, dans son uniforme des «Disabled American Veterans».
© François Pesant / NEUS.

Gianni Cipriano for L'Espresso Magazine



Italian elections © Gianni Cipriano for L'Espresso Magazine

Frédéric Noy / Cosmos



A mysterious disease in Uganda © Frédéric Noy / Cosmos

Maciek Nabrdalik / VII



Anabela © Maciek Nabrdalik / VII - 2012 Pierre & Alexandra Boulat Award

Janet Jarman



Marisol and the American Dream © Janet Jarman

Evening Shows

Program
from Monday 2 to Saturday 7

Misha Friedman / Cosmos



Is Corruption in Russia's DNA? © Misha Friedman / Cosmos

Marc Shoul



Atlantic Disco, Voortrekker Road, Brakpan, South Africa, 2009.
For the series of images called Brakpan.
© Marc Shoul

Sébastien Van Mallegheem



Police © Sébastien Van Mallegheem

Jean Gaumy / Magnum Photos



© Jean Gaumy / Magnum Photos

Manuel Cohen



Parc Zoologique de Paris - Zoo de Vincennes © Manuel Cohen (Avec l'aimable autorisation du Muséum National d'Histoire naturelle).

Stefania Mizara / Haytham Pictures



Aube Dorée © Stefania Mizara/Haytham Pictures

Simone Donati / TerraProject



Italian elections © Simone Donati / TerraProject

Marc Asnin



Uncle Charlie © Marc Asnin

Mariella Furrer



My Piece of Sky © Mariella Furrer
Photo from the book *My Piece of Sky* by Mariella Furrer.

Francesco Anselmi / Contrasto - Réa



Xenios Zenus © Francesco Anselmi/Contrasto - Réa

Evening Shows

Program
from Monday 2 to Saturday 7

Mauricio Lima / for *The New York Times*



Portugal, Tension and Transition © Mauricio Lima for *The New York Times*

Brent Stirton / Reportage by Getty Images
for *National Geographic Magazine*



Ivory Worship © Brent Stirton / Reportage by Getty Images for *National Geographic Magazine*

Evgenia Arbugaeva / *National Geographic Magazine*



Mammoth Tusks © Evgenia Arbugaeva / *National Geographic Magazine*

Paul Nicklen / National Geographic Creative /
National Geographic Magazine



Emperor Penguins © Paul Nicklen / National Geographic Creative / *National Geographic Magazine*

Paolo Pellegrin / Magnum Photos /
National Geographic Magazine



Gaza under the Israeli Blockade © Paolo Pellegrin / Magnum Photos / *National Geographic Magazine*

Matthieu Paley / National Geographic Creative /
National Geographic Magazine



Wakhan Corridor © Matthieu Paley / National Geographic Creative / *National Geographic Magazine*

Fabio Bucciarelli / Freelance for AFP



©Fabio Bucciarelli / AFP
This is one of the images that won the Robert Capa Gold Medal 2013.

James Chance



Living with the Dead: Manila's North Cemetery © James Chance

Sylvain Leser / Haytham Pictures



Les autres © Sylvain Leser / Haytham Pictures

Visa d'or 2013

nominees - jury

For the **Visa d'or awards for news reporting** and **feature reporting**, and the **Ville de Perpignan Rémi Ochlik award**, picture editors and assistant picture editors (*listed below*) make a selection 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 awards.

LE JURY

Monica Allende / The Sunday Times - Great Britain
Daphné Anglès / The New York Times - France
Wang Baoguo / Chinese Photography Magazine - China
Andreina de Bei / Sciences & Avenir - France
Stephanie Belingard / Live Magazine Mail On Sunday - Great Britain
Armelle Canitrot / La Croix - France
Barbara Clément / Elle - France
Dennis Dimick / National Geographic Magazine - USA
Cyril Drouhet / Le Figaro Magazine - France
Ruth Eichhorn / Geo - Germany
David Friend / Vanity Fair - USA
MaryAnne Golon / Washington Post - USA
Magdalena Herrera / Géo - France
Ryuichi Hirokawa / Days Japan - Japan

Jérôme Huffer / Paris Match - France
Nicolas Jimenez / Le Monde - France
Romain Lacroix / Grazia - France
Catherine Lalanne / Le Pèlerin - France
Volker Lensch / Stern - Germany
Chiara Mariani / Il Corriere della Sera - Italy
Michele McNally / The New York Times - USA
Andrei Polikanov / Russian Reporter Magazine - Russia
Kira Pollack / Time Magazine - USA
Jim Powell / The Guardian - Great Britain
Mina Rouabah / Libération - France
Kathy Ryan / The New York Times Magazine - USA
Selahattin Sevi / Zaman - Turkey
Marc Simon / VSD - France
Dan Torres / Jeune Afrique - France

Visa d'or 2013

The 2013 Arthus-Bertrand Visa d'or awards will go to the best reports published between September 2012 and August 2013.

Trophies designed and made by the **Arthus-Bertrand workshops**.

The value of all the awards presented in Perpignan amounts to a total of approximately €117 000.

VISA D'OR DAILY PRESS AWARD

Presented during the evening show on Wednesday, September 4, 2013.
For the second time, as part of the marketing strategy supporting the region, the **Communauté d'Agglomération Perpignan Méditerranée** will be donating the prize money of €8000 for the winner of the Visa d'or Daily Press award.
Since 1990, the Visa d'or Daily Press award has been given for the best report of the past year published in the daily press in any country in the world. The prize is open to all daily newspapers around the world. Entries received are presented to a jury which will meet in Paris in late June, 2013.
Reports selected by the jury are exhibited at the Festival.

Award Winners

1990 - LE PROGRÈS DE LYON - France • 1991 - COURRIER DE L'OUEST - France • 1992 - MIDI LIBRE - France • 1993 - DIARIO 16 - Spain • 1994 - DETROIT FREE PRESS - USA • 1995 - L'HUMANITÉ - France • 1996 - THE HERALD - Scotland • 1997 - CLARIN - Argentina • 1998 - LA VANGUARDIA - Spain • 1999 - BERLINGSKE TIDENDE - Denmark • 2000 - THE WASHINGTON POST - USA • 2001 - BERLINGSKE TIDENDE - Denmark • 2002 - LA DÉPÊCHE DU MIDI - France • 2003 - THE DALLAS MORNING NEWS - USA • 2004 - EL COMERCIO - Peru • 2005 - POLITIKEN - Denmark • 2006 - EL PERIODICO DE CATALUNYA - Spain • 2007 - REFORMA - Mexico • 2008 - THE DALLAS MORNING NEWS - USA • 2009 - LOS ANGELES TIMES - USA • 2010 - LA CROIX - France • 2011 - INTERNATIONAL HERALD TRIBUNE - USA • 2012 - THE NEW YORK TIMES - USA

35 Newspapers competing

See page 25 for more information

20 MINUTES - France
AFTENPOSTEN - Norway
AFTONBLADET - Sweden
ALGEMEEN DAGBLAD - Netherlands
BERLINGSKE TIDENDE - Denmark
DAGENS NYHETER - Sweden
DE STANDAARD - Belgium
DEVOLKSKRANT - Netherlands
DELO DAILY - Slovenia
DIARI DE GIRONA - Spain
DIARI DE TERRASSA - Spain
DNEVNIK - Slovenia
EKSTRA BLADET - Denmark
EL PERIODICO DE CATALUNYA - Spain
HELSINGIN SANOMAT - Finland
INTERNATIONAL HERALD TRIBUNE - USA
L'AVENIR - Belgium
L'INDÉPENDANT - France

LA LIBRE BELGIQUE - Belgium
LA PRESSE - Canada
LA TRIBUNE DE GENÈVE - Switzerland
LE MONDE - France
LE PARISIEN - France
LE PROGRÈS DE LYON - France
LIBÉRATION - France
OUEST-FRANCE - France
POLITIKEN - Denmark
STUTTGARTER ZEITUNG - Germany
SUD OUEST - France
THE BOSTON GLOBE - USA
THE DAILY STAR - Liban
THE DENVER POST - USA
THE GLOBE AND MAIL - Canada
THE NEW YORK TIMES - USA
ZAMAN DAILY - Turkey

Visa d'or 2013

nominees - jury

VISA D'OR FEATURE AWARD

Presented on **Friday, September 6, 2013.**

For the sixth time, the **Région Languedoc-Roussillon** will be funding the prize of €8000 for the Visa d'or Feature award winner.

NOMINEES

- **Abir Abdullah** / EPA - *Death Trap*, Bangladesh
- **Eric Bouvet** - *Burning Man*
- **Samuel James** / Cosmos - *Nigeria*
- **Noriko Hayashi** / Panos Pictures / Réa - *Unholy Matrimony in Kyrgyzstan*

VISA D'OR NEWS AWARD

Presented on **Saturday, September 7, 2013.**

For the sixth time, **Paris Match** will be giving a prize of €8000 to the Visa d'or News award winner.

NOMINEES

- **Bernat Armangué** / Associated Press - *Gaza*
- **Phil Moore** / Agence France-Presse - *A Cycle of Violence - M23 in D.R. Congo*
- **Laurent Van der Stockt** / Reportage by Getty Images for *Le Monde* - *Syria*
- **Goran Tomasevic** / Reuters - *Syria*

ICRC HUMANITARIAN VISA D'OR AWARD – INTERNATIONAL COMMITTEE OF THE RED CROSS

Presented on **Thursday, September 5, 2013.**

The award is open to professional photojournalists. It is designed to highlight the need for respect for medical missions working in situations of armed conflict and violence.

The jury will pay special attention to reports showing violence targeting relief staff and persons injured and ill, as well as medical vehicles and facilities (hospitals, clinics and pharmacies).

The ICRC was founded, exactly 150 years ago, for the purpose of providing assistance and protection for people in times of armed conflict and other situations of violence. The ICRC operates in some sixty countries.

The 2013 winner of the ICRC Humanitarian Visa d'or award, sponsored by the **SANOFI ESPOIR Foundation**, is **Sebastiano Tomada** (Sipa Press) for his work in Aleppo (Syria) reporting on the plight of the wounded and injured, the difficulty in receiving health care and the prevailing insecurity for relief organizations exposed to the violence. The award will be presented to Sebastiano Tomada during the evening show in Perpignan on Thursday, September 5, 2013. His exhibition is on the Palais des Corts.

Previous winners: Catalina Martin-Chico (2011) and Mani (2012).

For information on the award or for a full copy of the rules, please contact Frédéric Joli: fjoli@icrc.org



© Sebastiano Tomada / Sipa Press

Visa d'or 2013

The 2013 Arthus-Bertrand Visa d'or awards will go to the best reports published between September 2012 and August 2013.

Trophies designed and made by the **Arthus-Bertrand workshops**.

FRANCE 24- RFI WEB DOCUMENTARY VISA D'OR AWARD

Presented on **Wednesday, September 4, 2013.**

For the fifth year running, **FRANCE 24**, **RFI** and **Visa pour l'Image** are holding the Web Documentary Visa d'or Award.

The FRANCE 24-RFI Visa d'or for the best Web Documentary will be awarded for the best story with original and innovative use of multimedia tools.

The award will be presented during the 25th festival in Perpignan.

For more information: www.france24.com and www.rfi.fr

Contacts: Anthony Ravera - anthony.ravera@rfi.fr / Damien Amadou - damadou@france24.com

8 FINALISTS

- **Alma, une enfant de la violence** - <http://alma.arte.tv/fr/>
- **Anne Frank au pays du manga** - <http://annefrank.arte.tv/fr/>
- **Geek Politics, la démocratie dans les câbles** - <http://www.geekpolitics.be/>
- **I goth my world** - <http://igothmyworld.arte.tv/>
- **La Duce Vita** - <http://www.lemonde.fr/laducevita/#/prehome>
- **Le printemps d'après** - <http://printemps.onf.ca/>
- **Sout al Shabab** - <http://egypte.franceculture.fr/>
- **Unspeak** - <http://unspeak.submarinechannel.com/>

LIFETIME ACHIEVEMENT VISA D'OR AWARD

Presented on **Friday, September 6, 2013.**

Visa pour l'Image and the *Figaro Magazine* have joined forces to create a new Visa d'or award in recognition of the lifetime achievement of an established photographer who is still working.

Picture editors from magazines around the world will select the winner for this, the first year.

The Lifetime Achievement Visa d'or, sponsored by the **Figaro Magazine**, with prize money of €8000, will be presented at the evening show on Friday, September 6.

Awards 2013

VILLE DE PERPIGNAN RÉMI OCHLIK AWARD



© Sara Lewkowicz / Reportage by Getty Images

Presented on **Friday, September 6, 2013.**

In late June, picture editors from international magazines (*listed above*) will choose the best young reporter for the Ville de Perpignan Rémi Ochlik award which is being presented for the eighth time. The members of the jury will select the young photographer who, in their opinion, produced the best report, either published or unpublished, in 2012/2013. The work is then featured as an exhibition at Visa pour l'Image-Perpignan 2013.

The **Ville de Perpignan** sponsors the prize of €8000.

The 2013 winner is **Sara Lewkowicz** (Reportage by Getty Images) for her report on domestic violence, featured as an exhibition at the Couvent Sainte-Claire.

Previous winners: Tomas van Houtryve (2006), Mikhael Subotzky (2007), Munem Wasif (2008), Massimo Berruti (2009), Corentin Fohlen (2010), Ed Ou (2011) and Sebastián Liste (2012).

CANON FEMALE PHOTOJOURNALIST AWARD



© Mary F. Calvert / Zuma Press

Presented on **Saturday, September 7, 2013.**

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

For the thirteenth consecutive year, **Canon** and the French Association of Female Journalists (AFJ) will present the Canon Female Photojournalist Award. Entrants are judged on both previous work and plans for a future project.

The 2013 award winner, **Mary F. Calvert** (Zuma Press) will receive the prize (€8000) for her project, *The War Within, Sexual Violence in the US Military*.

An exhibition of the 2012 winner, **Sarah Caron**, will feature her report on Pashtun women in Pakistan at the Couvent des Minimes.

Previous award winners are: Magali Delporte (2001), Sophia Evans (2002), Ami Vitale (2003), Kristen Ashburn (2004), Claudia Guadarrama (2005), Véronique de Viguier (2006), Axelle de Russé (2007), Brenda Ann Kenneally (2008), Justyna Mielnikiewicz (2009), Martina Bacigalupo (2010) and Ilvy Njiokiktjien (2011).

For further information:

- AFJ: <http://www.canonafjaward.com>

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

ANI PIXPALACE AWARD

Presented on **Wednesday, September 4, 2013.**

For the past thirteen years, the ANI (*Association Nationale des Iconographes*) has been organizing presentations of portfolios during the professional week at the festival, 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 made a real impression. For 2013, the fourth year, one winner will receive an ANI award with prize money of €5000, sponsored by **PixPalace**.

The award-winner's work will be displayed at the "Visas de l'ANI" exhibition at the Galerie du Bar Floréal in Paris, in October 2013.

Awards 2013

GETTY IMAGES GRANTS FOR EDITORIAL PHOTOGRAPHY

To be announced on **Thursday, September 5, 2013.**

Getty Images will be announcing the recipients of its 2013 Grants for Editorial Photography program at Visa Pour l'Image – Perpignan. This is the ninth year Getty Images has supported the photojournalism community through its grants program, which was launched in 2005 with the aim of enabling photojournalists to draw attention to significant social and cultural issues.

Getty Images has already enabled 44 photojournalists to present eye-opening visual essays, and will be announcing the 2013 recipients at the evening screening on Thursday, 5 September, followed by a showcase presenting the award-winning projects on Friday, 6 September at 3pm in the Jean-Claude Rolland auditorium at the Palais des Congrès. Accreditation required.

PIERRE & ALEXANDRA BOULAT AWARD



© Arnau Bach

Presented on **Thursday, September 5, 2013.**

The Pierre & Alexandra Boulat Award, sponsored by **Canon France**, helps a photographer carry out an original reporting project.

The award, with prize money of €8000, will be presented to the winner, **Arnau Bach** report, during the evening show on Thursday, September 5, 2013. The award will provide support for his report on life in the tough, working-class districts of Marseille.

Information on the website: www.viipphoto.com

Education Week

from September 16 to 20, 2013
on appointment

Du 16 au 20 septembre, les expositions restent ouvertes spécialement pour les groupes scolaires (*sur rendez-vous*). En 2012, près de 8 000 élèves (étudiants, collégiens, lycéens) de toute la France, mais aussi venus d'Espagne, ont visité les expositions commentées par des acteurs du monde de la photo. Nous renouvelons donc l'expérience !

Les expositions seront commentées cette année par :

MIQUEL DEWEVER-PLANA



Catalan by birth, Miquel Dewever-Plana chose to devote his life to the fight for indigenous rights after studying photojournalism in Paris. Travelling through Mexico and Guatemala between 1995 and 2000, he committed his time to studying the thirty Mayan peoples. For more than two years, the photographer met with survivors of the Maya genocide in Guatemala where more than 200,000 people were massacred by the army during the Cold War, and 45,000 disappeared. He also met with members of Truth Commissions. His images are witnesses to an important historical work. Miquel Dewever Plana received the Journalism and Human Rights Prize in 2008 from the International Festival of Photojournalism in the City of Gijon (Spain) for «*Underground truth : the silent genocide* », his work in Guatemala. In 2012, with the French journalist Isabelle Fougere, he directed the web-documentary «*Alma, A Tale of Violence*», produced by Arte, Upian and Agence VU : alma.arte.tv

PIERRE TERDJMAN



Pierre Terdjman (aged 32) is a French photographer who settled in Paris in 2007 as a staff photographer with the agency Gamma, after working previously for the left-wing Israeli daily, *Haaretz*. His work has included reports on post-election violence in Kenya, the Russia-Georgia conflict, Afghanistan where he spent a year reporting on the life of a French brigade there for *Paris Match*, and the destruction wrought by the earthquake in Haiti. Most recently he reported on the Arab Spring, covering the fall of Ben Ali in Tunisia, Mubarak in Egypt, and fighting against Gaddafi and his regime in Libya. His pictures are often seen in *Paris Match*, *Newsweek*, *the New York Times*, and *GQ Magazine*. He is with the agency Cosmos.

& JEAN-FRANÇOIS LEROY

Director of the Festival

BERTRAND GAUDILLÈRE



Bertrand Gaudillère (born in 1973) is a founding member of the collective Item which was set up in 2001 in the city of Lyon, to produce and distribute his work on social and political issues in France. Since 2007, he has been interested in migrants, in the question of persons without residential permits, adopting an approach that is the antithesis of spectacular events that regularly make news stories, attempting to show the everyday life of people usually referred to as "illegals" and who are often cited simply as statistics, percentages and expulsions.



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Exhibition Places

Free Entrance

from Saturday, August 31 to Sunday, September 15, 2013
from 10.00am to 8.00pm

Couvent des Minimes

ABIR ABDULLAH
SARAH CARON
RAFAEL FABRÉS
PASCAL MAITRE
PHIL MOORE
JOHN MORRIS
MUHAMMED MUHEISEN
MICHAEL NICHOLS
ANDREA STAR REESE
JÉRÔME SESSINI
JOAO SILVA
VLAD SOKHIN
GORAN TOMASEVIC
ANGELOS TZORTZINIS
WORLD PRESS PHOTO

Arsenal des Carmes

INTERNATIONAL DAILY PRESS

Caserne Gallieni

MAJID SAEEDI

Chapelle du Tiers-Ordre

DARCY PADILLA

Couvent Sainte-Claire

SARA LEWKOWICZ

Église des Dominicains

DON McCULLIN

Hôtel Pams

ALFRED YAGHOBZADEH

Palais des Corts

SEBASTIANO TOMADA

Théâtre de l'Archipel

ERIC BOUVET

Exhibitions

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from 10.00am to 8.00pm

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© KM, Asad

Death Trap



Both arson and accidental fires are a permanent death threat for the working-class communities of Dhaka, whether in a basti (slum), a garment factory or shopping mall. Corrupt officials do not enforce building codes, and greedy businessmen bypass fire protection requirements, turning homes and work spaces into death traps.

Fire is a threat for everyone in the city of Dhaka, from homes and workplaces to shopping malls and public spaces. With no proper building codes and inadequate fire protection, residents are living in a death trap.

The fire service authority is under-trained and under-equipped, while fire destroys property, homes and lives. The problem is widespread and nearly everyone is affected by deaths caused by fire, whether working class, middle class or even the elite.

The most flagrant examples can be seen in the garment industry in Bangladesh, which is also the country's most successful business sector, with exports last year bringing in \$19 billion. Factory fires have killed 600 garment workers since 2005, and there are also the many casualties maimed and killed when buildings have collapsed.

Palash Mian was inside the factory and called her mother on the phone: *"Ma, I have no way of saving my life. I can't find any way out. I am in the bathroom on the fifth floor. I am wearing a black T-shirt. And I have a shirt wrapped around my waist. You will find me in the bathroom."* Dead bodies in white bags were lined up in a schoolyard near the factory. Palash's mother, Ms. Begum, unzipped a bag and found a corpse wearing a black T-shirt.

The horrific fire at Tazreen Fashion Factory hit headlines around the world in November 2012. The official death toll was 117 (although activists claim that the authorities had other bodies "disappear"), making it the deadliest factory fire in the nation's history. Fifty-three workers were so severely burned that the bodies could not be identified and were then buried in a mass grave. Tazreen's clients, either direct customers or via subcontractors, included global giants Walmart, US Marines, Sears, Disney, and Enyce. As a result, the fire came to symbolize the high cost paid by third world workers to satisfy the fashion whims and desires of western consumers. The issue was taken all the way to US President Barack Obama, in a letter signed by US Senators.

On the top/ A fireman attempting to extinguish a fire at Kung Keng textile factory. Unsafe working conditions have led to repeated accidents. Export Processing Zone, Dhaka, August 6, 2005. © Abir Abdullah / EPA

Right Picture/ Fighting a fire that broke out at the National Curriculum and Textbook Board warehouse. The fire started at 7.15am and has been burning for over seven hours. A total of 14 firefighting units, plus two teams from the army and navy are struggling to get the blaze under control. Tejgaon, Dhaka, Bangladesh, October 18, 2009. © Abir Abdullah / EPA

For the poor living in the slums of Dhaka city, fire creates further havoc, affecting some of the capital's most vulnerable people. Unlike their middle-class neighbors, slum dwellers have no bank accounts to keep their lifetime's savings securely stored; they have no safety facilities for emergency survival after a short circuit or stove sparks a fire. As slum-dweller Morjina Begum said: *"I had 3000 taka (approx. \$44) to spend on my daughter's wedding, but the fire burnt everything and I could not retrieve it."* With little or no support after fire accidents, slum-dwellers are left homeless, exposed to the elements, living from hand to mouth.

I have been photographing fires and fire risks in Dhaka since 2005, including terrible infernos in slums, garment factories, homes, and shopping malls. And after all those experiences, I still paused when photographing a charred face. I did not know her name, and had no time to wait for relatives to identify her. She may have been a mother, a wife, a daughter; to me she was a human being, and now, sadly, a corpse. It was difficult for me to take the photograph of the tiny ornament on what remained of her nose. I felt grief and anger, and guilt for taking such a gruesome portrait.

I also knew that news agencies would clamor for the photograph. Such people are only seen as important, only make world headlines once they are dead, after having been ignored throughout their lives. Those deaths are the price paid for your cheap, fashionable clothes.

I want to use photography to raise global awareness, to pressure powerful global brands – Walmart, Nike, and Disney – to pay fair prices so that proper labor and safety standards can be implemented in these factories. Instead of this, global companies are fleeing Bangladesh, thus crippling an industry that is the world's second largest apparel exporter, right behind China. Photography can present stories in a way that endless essays, op-ads, and seminars cannot. I wish to dedicate my work to saving the garment industry, to bringing an end to the exploitation of 3 million workers (60% of them women) toiling away unremittingly behind the scenes, the dark side of the industry. Let us not wait for another tragedy to occur before we take action.

Abir Abdullah





Burning Man

Exhausted (utterly) by a year spent traveling around difficult countries. Disappointed (slightly) by the small number of pictures published. Broke (as usual) as sales were pretty poor. Shattered (completely) by Rémi Ochlik's death – yes, 2011 was a complicated year – so I decided to have a break, to stop covering conflicts for a while. Everyone had said that 2012 would be a year when nothing would go right, so I decided once more to go against the trend, to refuse to give in to the prevailing gloom and doom. I decided that it would be a cheerful, peaceful year.

After doing a trilogy on the "Rainbow Family" in Brazil, the United States and Slovakia, I was going to embark on the wild wonder of "Burning Man."

I was going back to the United States, heading for the Nevada desert, with a short detour via San Francisco, the magical city where I'd love to live, but for just enough time to buy some gear.

With all the gear I needed, and a rented campervan complete with double bed, I hit the road to have some fun. There was no need for a GPS: from San Francisco on, there were dozens of vehicles weighed down with tents, bicycles, lounges, tarpaulins, suitcases, and ice-boxes, all forming a convoy. The road carried a veritable exodus of campervans, trucks and cars towing caravans and trailers transporting the famous mutant vehicles. Eight hours later there was the mother of all traffic jams, with six lanes of traffic stuck in the middle of the desert. I was there with around 60 000 others waiting to get through the entrance to this grand-scale party that defies description.

As soon as I got there, the "Man" swallowed me up; I was engulfed in the freedom, the party, the collective folly and ecstatic joy, with so much artistic expression, energy and wildness. In other words, I was definitely there and I was going to make the very most of it. Then a sandstorm hit, and didn't ease for the next three days. Too bad! I had taken the precaution of covering my gear in plastic freezer bags and taping it closed. The sand got in everywhere, and after a few hours, I couldn't see anything. It was a real test to see how tough and sturdy my cameras were in real-life conditions. I now know what they're made of. They can go out on rough terrain and come through with flying colors. They even ended up in the sand with me a few times when I fell off my bicycle. Yes, there in the wind, with almost zero visibility, you sometimes come across another vehicle; with a bit of luck it has only two wheels and is not a mutant vehicle done up as a 20-meter-long steel dinosaur.



To avoid getting lost, it was a matter of playing it by ear: there was always a platform blasting out sound somewhere, and with every type of music imaginable: reggae, electronic, disco, 1970s rock, and more. Somewhere in the middle of nowhere, there would be twenty or so people dancing, wearing goggles and masks or scarves, bopping away to the beat of the over-amplified sound system. At 5 o'clock in the morning, there were similar scenes in the "deep desert" with more than a thousand people still raging on, and waiting for sunrise. Anywhere, anytime, something crazy was always happening. Nighttime was out of this world, with mutant vehicles turning their lights on. It was fairyland gone wild!

On the last evening, they burnt the "Man" – the 30 meter tall Man – surrounded by 60 000 people, inside a circle of hundreds of mutant vehicles with lights everywhere. It is impossible to describe that moment. I've rarely felt anything like it: all that energy, all shared together. Here you have to be part of it; that is one of the recurring themes. Quite often,

other people give you a hot-dog or a pancake, or even a rum cocktail or some wine. And it's always in the middle of nowhere, in the heat and the sand, but surrounded by people who come along, as I did, for a week of wild fun and good humor.

The works of art, some huge, 10, 20 or 30 meters, are also burnt before everyone leaves. It's self-abnegation – no place for an ego here – which is a nice change from the world we live in. Of course, not everything is perfect. For example, I had to show my photos to the organizers for approval. Some pictures, such as shots of people naked, did not get through their censorship, unless I had the consent of the persons concerned. But as my iPhone with all my notes was stolen on the way back, none of the pictures will ever be published; that is, unless I go back next year and see the same people. And there's a good chance of that happening. I want to experience that fire burning again!

Éric Bouvet

Canon Female Photojournalist Award 2012

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



Pashtun Women Second-class citizens

The rigid cultural traditions of “*Pashtunwali*” (the Pashtun code of honor), combined with the plague of religious extremism, have turned the lives of Pashtun women in Taliban-infested tribal regions of Pakistan into tales of affliction. Deteriorating security and official restrictions in areas along the Pakistani-Afghan border (commonly known as the Durand Line) have made it almost impossible for foreign or even local journalists to work there freely. Sarah Caron’s project takes us into the very private and very rarely photographed world of Pashtun women.

The dream of Pakistan’s founding father, Muhammad Ali Jinnah, was to have a modern, progressive Islamic state, but this has been attacked from all sides by bigoted religious extremists hell bent on destroying everything that he stood for or envisioned for the country’s future. While Pakistan was the first Muslim country to elect a woman as head of government, unfortunately little progress has been made in improving the status of women. Sadly, even the late Benazir Bhutto, twice elected as Prime Minister, did virtually nothing to empower women, her administration paying only lip service to them, instead of passing effective legislation to empower women and amend discriminatory laws, such as the infamous Hudood Ordinance* which is still in force.

Pakistan’s budgetary allocations for health and education remain miserably low, and even then most of that funding vanishes into thin air through administrative inefficiency and rampant corruption in almost every government department. The situation of Pashtun women is much worse than it is for women in other parts of the country. Pashtun women are subjected to severe restrictions based on cultural traditions as well as to the wrath of religious extremists.

They have been forced to accept discrimination and violence in the name of honor and tradition in a country where the perpetrators of heinous acid attacks are rarely arrested and almost never punished; in fact, those committing crimes of “honor” are held in high regard by society and acclaimed as heroes.

Systematic indoctrination over centuries of tribal rule has coerced Pashtun women into believing that such acts of cruelty are to be accepted not only as their destiny but also as a noble stance which they must adopt. They continue to serve everyone living in their humble abodes, whether in rugged mountains, green fields or tattered nomadic tents. Well before sunrise when life stirs, Pashtun women are the first to wake; and they are the last to eat and later to sleep once darkness has engulfed everything.

According to the *Pashtunwali*, women are regarded as the incarnation of “*Pat*” (modesty, the spirit of sacrifice), “*Shegarra*” (kindness), “*Wafa*” (faithfulness), “*Toora*” (fighting spirit), “*Nang*” (honor) and “*Melmastia*” (hospitality). This may seem poetic, but in reality these poor souls have to accept and endure every imaginable form of self-abnegation and suffering to make others happy, the price to pay being their own happiness.

Faisal Amin Khan

Canon



Fatima has just given birth to twin girls, at home as the nearest hospital is 70 kilometers away. The birth of a boy child is acclaimed by firing weapons into the air, but there is no joy or celebration for girls.
Khyber Pakhtunkhwa, Pakistan, 2013.
© Sarah Caron - Canon Female Photojournalist Award 2012 presented by the French Association of Female Journalists (AFJ) in partnership with *Le Figaro Magazine*



A woman preparing cow dung cakes to dry in the sun. This is the fuel commonly used by poor families for cooking and heating.
Village, Khyber Pakhtunkhwa, Pakistan, 2013.
© Sarah Caron - Canon Female Photojournalist Award 2012 presented by the French Association of Female Journalists (AFJ) in partnership with *Le Figaro Magazine*

*The Hudood Ordinance was enacted in 1979 by the military ruler, General Zia-ul-Haq, in a bid to Islamize Pakistan through Sharia law. The ordinance was criticized as unjust to women and minorities, and many of its outspoken critics, including high-ranking government officials, were assassinated by religious extremists. Later, another military ruler, General Pervez Musharraf, asked Parliament to amend the Hudood Ordinance and to approve the Women’s Protection Bill, which was passed into law in November 2006, thus abolishing certain articles of the Hudood Ordinance, such as the need for women filing rape charges to present witnesses, and public lashing as punishment for fornication or drinking alcohol.



© Alvaro Moro

Pacification Rio de Janeiro, Brazil

In preparation for the 2014 World Cup and 2016 Olympic Games, Rio de Janeiro launched the UPP (Police Pacification Unit) security program. The UPPs have permanent bases in the city's favelas, the sprawling shantytowns that are home to more than a million Rio residents. Their job is to tackle drug trafficking and organized crime.

While many believe that the UPPs have helped reduce violence by offering prospects for providing the favelas with public services such as a legal electricity supply, garbage collection, education, public works and a social assistance program, others see the pacification program as a temporary cover-up of Rio's security problems and social inequality, and believe that by the time the 2016 Olympics are over, everything will end up as it was before.

The report has been conducted as an objective portrayal of the situation, showing how the protagonists (military police, favela residents, drug dealers and ordinary citizens) are reacting and coping with the pacification program, and highlighting questions on the future of the city once the international sporting events are over: will the program bring about any long-term change and how will it have an impact on endemic violence, drug and gun trafficking, and real estate speculation?

Rafael Fabrés



Officers from the Police Pacification Unit (UPP) on vacant land overlooking the Sao Carlos favela complex.
February 28, 2012.
© Rafael Fabrés



A youth in a stairway where the word "Peace" is written on the wall, in Rocinha, the largest favela in Rio.
February 22, 2012.
© Rafael Fabrés

Visa pour l'Image has had a special forum for daily newspapers around the world ever since 1990. These are the papers which give us daily news and the latest stories, featured here as a selection from the past year. A total of 35 newspapers submitted reports for the 2013 festival, and one will win **the Daily Press Arthus-Bertrand Visa d'or** award to be presented at the evening show on Wednesday, September 4, 2013. This year is the second time that the **Communauté d'Agglomération Perpignan Méditerranée** has sponsored the award as part of the regional marketing strategy, contributing the prize money of €8000 for the Daily Press Visa d'or award winner.



35 NEWSPAPERS COMPETING

20 MINUTES - France
Photographer: **Fabrice Elsner**
Subject: Notre Dame des Landes

AFTENPOSTEN - Norway
Photographer: **Jan T. Espedal**
Subject: La vie des Roumains à Oslo

AFTONBLADET - Sweden
Photographers: **Magnum Wennman et Niclas Hammarstrom**
Subject: Syria

ALGEMEEN DAGBLAD - Netherlands
Photographer: **Arie Kievit**
Subject: Club de jeunes garçons aux cheveux longs en camps d'été

BERLINGSKE TIDENDE - Denmark
Photographer: **Soren Bidstrup**
Subject: US election, 2012 - Obama's USA

DAGENS NYHETER - Sweden
Photographer: **Paul Hansen**
Subject: Gaza

DE STANDAARD - Belgium
Photographer: **Gaël Turine**
Subject: The fence of shame, Bangladesh

DEVOLKSKRANT - Netherlands
Photographer: **An-Sofie Kesteleyn**
Subject: A lamb named Beauty

DELO DAILY - Slovenia
Photographers: **Matej Druznik, Voranc Vogel, Jure Erzen, Tadej Regent et Uros Hocevar**
Subjects: Demonstration year / Maribor Protests / Revolution victims and losers, Egypt two years after the revolution / Floods in Slovenia / Slovenian national Ice Hockey Team

DIARI DE GIRONA - Spain
Photographer: **Conxi Molons**
Subject: Primer Mundo

DIARI DE TERRASSA - Spain
Photographer: **Cristobal Castro**
Subject: Enfants en lutte

DNEVNIK - Slovenia
Photographers: **Luka Cjuha et Jaka Gasar**
Subjects: Election présidentielle en Slovénie / Inondations en Slovénie / Les Roms en Slovénie

EKSTRA BLADET - Denmark
Photographers: **Rasmus Flindt Petersen et Benjamin Kurstein**
Subject: Le nouveau Groenland

EL PERIODICO DE CATALUNYA - Spain
Photographer: **Miguel Lorenzo**
Subject: Stop evictions

HELSINGIN SANOMAT - Finland
Photographer: **Niklas Meltio**
Subject: Aleppo, 2012/2013

INTERNATIONAL HERALD TRIBUNE - USA
Photographer: **Angelos Tzortzinis**
Subject: Les maux de la société grecque frappée par la crise

L'AVENIR - Belgium
Photographer: **Virginie Nguyen Hoang**
Subject: Une vie sous les bombes, Aleppo

L'INDÉPENDANT - France
Photographer: **Harry Ray Jordan**
Subject: Adolescent en difficulté pris en charge par les commandos du CNEC de Collioure

LA LIBRE BELGIQUE - Belgium
Photographer: **Olivier Papegnies**
Subject: Fous d'amour - sexualité et handicap mental

LA PRESSE - Canada
Photographers: **David Boily, Marco Campanozzi, André Pichette, Ivanoh Demers et Bernard Brault**
Subjects: Rodéo / Visite à la ferme / Blessure au hockey / Naufrage / Athlétisme olympique

LA TRIBUNE DE GENÈVE - Switzerland
Photographer: **Steeve Iuncker**
Subject: Yakoukst, Sibérie Orientale, la ville la plus froide du monde

LE MONDE - France
Photographer: **Sylvain Cherkaoui**
Subject: Opération Serval au Mali

LE PARISIEN - France
Photographer: **Yann Foreix**
Subject: Mazou Cissé, 12 ans, blessé par les troupes françaises au Mali

LE PROGRÈS DE LYON - France
Photographer: **Richard Mouillaud**
Subject: Les Roms

LIBÉRATION - France
Photographers: **Diego Ibarra Sanchez, Amr Abdallah Dalsh, Taslima Akhtfer, Yannis Behrakis et Claudio Vitale**
Subjects: Islamabad - expulsé au Pakistan par la gauche / Le Caire - manifestation anti-Morsi / Bangladesh - rescapée du Rana Plaza chez elle à Savar, après son retour de l'hôpital / Grèce - migrant soudanais lynché par des motards / Naples - volcan de la Solfatara

QUEST-FRANCE - France
Photographers: **Franck Dubray, Thierry Creux, Vincent Mouchel, Thomas Bregardies et Marc Olivier**
Subjects: Vendée Globe / Navire enfoui dans le sable / Corbeau / Les saisons à Laval / Baleine échouée

POLITIKEN - Denmark
Photographer: **Jacob Ehrban**
Subject: Youngstown dans l'Ohio

STUTTGARTER ZEITUNG - Germany
Photographer: **Henning Bode**
Subject: Mississippi The Children of King Cotton

SUD OUEST - France
Photographer: **Pascal Couillaud**
Subject: Sauveteurs de la Marine Nationale

THE BOSTON GLOBE - USA
Photographer: **John Tlumacki**
Subject: Attentat au marathon de Boston

THE DAILY STAR - Lebanon
Photographer: **Hasan Shaaban**
Subjects: Assassinat du Général libanais Wissam Hasan

THE DENVER POST - USA
Photographer: **Joe Armon**
Subjects: Héroïne à Denver

THE GLOBE AND MAIL - Canada
Photographer: **Louie Palu**
Subject: Borderline Mexico

THE NEW YORK TIMES - USA
Photographer: **Damon Winter**
Subject: 2012 Obama's Campaign

ZAMAN DAILY - Turkey
Photographers: **Mehmet Ali Poyraz, Kursat Bayhan, Mehmet Yaman et Usame Ari**
Subjects: Gaza Tunnels / Syria / Return to Gabar Village / Hair transplantation / First environment problem in Turkey

Sara Lewkowicz

COUVENT SAINTE-CLAIRE

Reportage by Getty Images

Winner of the Ville de Perpignan Rémi Ochlik Award 2013



© Melissa Golden

Shane and Maggie: A Portrait of Domestic Violence

Shane and Maggie met through Shane's sister over a year ago, when Maggie was living next door. They started dating after Shane was released from his most recent stint in prison. Early in the relationship Shane began showing controlling behavior; but Maggie said she felt she could help Shane overcome his personal demons and addictions. One night in November, their relationship exploded into violence, in an incident that left Maggie with marks on her neck and Shane in jail.

Sara Lewkowicz has covered their relationship from the beginning, including the episode of abuse that led to Shane's arrest, and continuing through to Maggie's current life in Alaska where she is trying to revive the relationship with Zane, the father of her children. She explores domestic violence as a process that involves the grooming and breaking down of the victim over time, not simply an isolated incident.

It is her intention to use this story to examine the larger patterns of behavior that allow abuse to occur.

Sara Lewkowicz



Maggie putting Kayden and Memphis into their car seats to take them to her best friend's house for the night after Shane was arrested. Kayden, who had slept through the assault, was disoriented and began to cry when he awoke. Memphis remained calm and seemed mostly concerned with comforting her mother. «Don't cry, Mommy, I love you» she said over and over.
© Sara Lewkowicz / Reportage by Getty Images - Winner of the 2013 Ville de Perpignan Rémi Ochlik Award

Sara Lewkowicz / Reportage by Getty Images



Shane continued to scream in Maggie's face as Memphis wedged himself between them. At some point, the toddler had stopped crying and began trying to soothe her weeping mother.
© Sara Lewkowicz / Reportage by Getty Images - Winner of the 2013 Ville de Perpignan Rémi Ochlik Award

Pascal Maitre

Cosmos / National Geographic Magazine

COUVENT DES MINIMES



© Marion Piet Lataudrie

Magical Kinshasa Artists, Chaos and Tradition

Kinshasa, with a population of 10 million, stretches along the Congo River; a sprawling city with rusty roofs, looking like a checkerboard; or like an abstract painting, with the gray of the walls, the black of the earth and mud, and the pastel shades of the advertisements and shops.

The city bears no resemblance whatsoever to the standard image of the tropics. It is alive, buzzing, in a constant state of chaos, overflowing with crazy energy. More than 85% of the city's economy is in the informal sector. Every self-respecting citizen of Kinshasa has his own business so as to earn the dollar he needs to get by every day. So people there have to be amazingly creative and imaginative. Indeed, this city, the capital of the Congo, has produced some of Africa's finest artists: painters, musicians, sculptors and performing artists, such as the painters Cheri Samba and Cheri Cherine, the sculptor Freddy Tsimba, and Bodys Isek Kingelez with his unique architectural models, creating extraordinary cities known the world over and exhibited in leading museums.

These artists have been inspired by both the daily life of people in Kinshasa and the extraordinary traditions of the ethnic groups in the city.

These are people who have fled wars waged in the Congo over the past twenty years and who have moved into neighborhoods where, most of the time, they have stayed together, forming ethnic communities. They have brought traditions and ceremonies from their home villages, and are determined to keep them alive, teaching them to the younger generation.

As one of the elders explained to me at a ceremony for Yaka children in the Massissi neighborhood: *"These ceremonies are still celebrated because we want to please our ancestors and ask for their protection. In the village, we always have the best sculptor make statues and masks so beautiful that our ancestors will be enchanted."*

Great artists in Western countries, such as Picasso, Derain, Matisse, Modigliani, Braque and Man Ray, also found inspiration in African masks and statues.

I would like to quote a story which the novelist Henning Mankell told when he gave his speech in Davos. He referred to the time when he was living in Mozambique; it was in the 1980s when the country was in the grips of civil war. Mankell was walking along a path, and saw a young man who was obviously poor and hungry, whose clothes were in rags. Then he looked at his feet: the boy had painted his feet, had painted shoes on his feet. *"He had come up with a way to keep his dignity."*

This story could be the story of most of the people of Kinshasa.

Pascal Maitre

Pascal Maitre / Cosmos / National Geographic Magazine

The performing artist and photographer Julie Djikey (Kisalu Nkila Mbote collective) in the street in Kinshasa, protesting against cosmetics, pollution and climate change. She has turned her body into a "human car" using engine oil and ash from burnt tires, and a bra made from oil filters.
© Pascal Maitre / Cosmos / National Geographic Magazine



Pygmies from Équateur province, seen in Kinshasa, the capital of the RDC, perpetuate traditions, strengthening ties with the younger generation and gaining protection from their ancestors.
© Pascal Maitre / Cosmos / National Geographic Magazine



Don McCullin

Contact Press Images

ÉGLISE DES DOMINICAINS



© Jiang Rong / Contact Press Images

The Impossible Peace

Art historians will no doubt say that Don McCullin is to photography what Goya is to painting, but the legendary British photographer is far more than that. He chose to experience war; initially through a spirit of adventure, as a challenge; but before long, it was anger and an abhorrence of war; it was to expose war and speak out against the war that he could see there in the eyes of the human beings trapped in the midst of the fearful torment that destroyed both their bodies and lives, that crushed any hope. This terrifying experience left its scars. It was the intensity in the eyes looking at him that drove him on, making him go back again, and yet again. Those eyes, their intensity, stand as proof of the power photography to be part of the record of time. But war has not gone away; it has never stopped thundering and echoing, showing that images are tragically powerless and unable to stop it. This is the ultimate despair of the photographer: Don McCullin admitted his distress and weariness; he saw that ultimately his efforts and commitment had served no purpose. He then endeavored to find peace, for himself, in the countryside of England, his homeland. Yet once again he could not escape madness: wars and landscapes clash to the point of merging; clouds become mirrors reflecting tragedies; the damp skies and sodden earth conjure up images of muddy mass graves. There are pictures there within him, etched deeply in his view which grasps the view of others, of all the others he has encountered, confronting death.

To quote Harold Evans, former editor of *The Sunday Times*: "He has known all their emotions. He is one of them in their common humanity, and that in the end is what marks McCullin, a person in search of something that is mysterious in his own life but profound in his pictures."*

Don McCullin explains that the exhibition begins in post-War England, goes on to the building of the Berlin wall in 1961, the scourge of AIDS in southern Africa, and, at the turn of the 21st century, the merciless battle waged against the human race by disease, poverty and injustice. His path has been filled with increasingly violent conflicts: Cyprus (1964), the Congo (1966), ongoing battles in the Middle East, plus Biafra (1968), Bangladesh (1971) and Northern Ireland (1971) – and many reports in between on the Vietnam War and the subsequent events in Cambodia (1964-1975). His path has also been marked by the landscapes of Somerset, the banks of the Ganges, then later by southern Ethiopia, as well as Roman ruins in the Mediterranean region, and, most recently, by the Nubian pyramids in Sudan. We obviously share in the total admiration expressed by Susan Sontag for the heroic path McCullin has traced through regions marked by horror and suffering: "In this great tradition of photojournalism, sometimes labeled 'concerned photography' or 'the photography of conscience,' no one has surpassed – in breadth, in directness, in intimacy, in unforgettability – the gut-wrenching work produced by Don McCullin."

Robert Pledge
Director, Contact Press Images
Curator of the exhibition

Exhibition supported by



* In *Don McCullin*, published by Jonathan Cape and MEP, 2001

Don McCullin / Contact Press Images



Homeless Irishman,
East End, London,
Great Britain, 1969.
© Don McCullin /
Contact Press Images

Sabra Palestinian camp after massacre by Christian militia,
Beirut, Lebanon, 1982.
© Don McCullin / Contact Press Images





A Cycle of Violence M23 in DR Congo

In the east of the Democratic Republic of the Congo in April 2012, a rebel group that had been incorporated into the national army returned to insurrection.

They dubbed themselves M23 after the March 23 peace accords of 2009 which saw the original group, the CNDP (National Congress for the Defense of the People), become a political party with their fighters integrated into the national armed forces.

Citing poor pay and living conditions, plus other grievances, these troops defected, then, over the summer of 2012, fought against government troops, capturing swaths of the already restive North Kivu province.

Eastern Congo is rife with armed groups and therefore insecurity. Around two million people have been displaced as a result of conflict.

As the army fought with rebels in the hills of Rutshuru territory in May, an elderly couple in their eighties, Veronica Nyiramitana and her husband Josephu Jibesho, were the only inhabitants left in the small village of Gisiza. "Everyone ran away," said Mr. Jibesho, talking of the day when the army began fighting M23 rebels in the area. Gunfire rang out as the frail couple sat outside their small straw hut; the rebels occupied a hill overlooking the village of Gisiza.

Nobody knows how many people have died as a result of eastern Congo's 14 years of conflict. According to estimates by the International Rescue Committee, there have been 5.4 million "war-related deaths" since 1998, although other studies suggest that it may only be half this number. Even by the lower estimate, this means that 2.7 million people have lost their lives in Congo's cycle of violence.

The United Nations mission in the DR Congo (MONUSCO) is the world's largest peacekeeping operation with nearly 20 000 military personnel, and a mandate to protect civilians. Yet, despite repeated promises from UN commanders to halt the advance of M23, the expansion of rebel-controlled territory continued.

In their wake, allegations of rape, looting, forced recruitment and the use of child soldiers have been documented by the UN and human-rights groups. This has now become synonymous with the presence of armed groups in the region, meaning that entire communities live in a perpetual state of fear.

In mid-November, the rebels advanced perilously close to Goma, causing displaced persons to flee yet again. On November 19, army forces were fighting rebels on the outskirts of the city, and by November 20 Goma had fallen. This was the first time in nearly a decade that the government had lost control of this important trade and economic hub.

The rebels occupied the city for twelve days, then M23 bowed to international pressure and withdrew. The year ended with peace talks in neighboring Uganda, which have all but failed. A resumption of hostilities never seems far away.

During the occupation of Goma, M23 looted massive quantities of arms, ammunition and vehicles. They are now stronger; their numbers have been bolstered, and they have proven not only their military superiority over the national forces, but also that they have little to fear from the UN.

Meanwhile, thousands of civilians continue to live in camps, their future uncertain.

Phil Moore

Attending an ecumenical service for peace outside the church. «We will pray until this thing is over» said one member of the congregation. Goma, August 1, 2012. © Phil Moore / AFP



Thousands of Congolese fleeing the town of Sake, after heavy fighting between the army and M23 rebels. Sake (26 km west of Goma), November 22, 2012. © Phil Moore / AFP



John G. Morris

Contact Press Images

COUVENT DES MINIMES



© Pat Trocne
(Courtesy Contact Press Images)

Somewhere in France. Summer '44.

London, July 1944, German V1 and V2 flying bombs were pouring down on the capital. *Life* magazine had its correspondents in France where epic battles were being waged after the landing of the Allied troops on the beaches in Normandy. John G. Morris was determined to get away from his office as picture editor/Europe for the prestigious illustrated US weekly magazine which, with a focus on photography, was a source of news for millions of readers, in particular with pictures by Robert Capa. He decided to head for Normandy with a Rolleiflex borrowed from work.

"My self-appointed task was to go out and work with the different pool photographers on a daily basis. The fighting on the beach was finished but there was lots of fighting very close by. I felt it was my job. Here I was assigning people to cover the war at risk of life and I figured I should share it."

The dozen rolls of 120mm black and white film he brought back from those four weeks in the summer of '44 were then left in a drawer. Shortly before turning 97, at the time of the 70th anniversary of D Day (June 6, 2014), Morris has gone to the report forgotten in the past. He had only ever used a few shots.



Near Isigny, Normandy, German soldiers taken prisoner after the battle, July 1944.
© John G. Morris / Contact Press Images

John G. Morris / Contact Press Images

On July 18, 1945, John Morris left London, and the next day reached Utah Beach near Sainte-Mère-Église, grandly introducing himself as "Acting Coordinator, Press Photographers, Western Front." He was determined to go out with the photographers covering US army operations for his magazine whenever he could, with his fellow countrymen, Robert Capa, Robert Landry, Ralph Morse and Frank Scherschel, and George Rodger from the UK.

In Normandy, the mixed woodland and pastures with hedgerows made it difficult for Allied forces to move at any speed. American high-altitude carpet-bombing caused tremendous damage, including to its own forces. Morris was lucky to escape the worst case of "friendly fire" in US military history, which left more than a hundred dead near Saint-Lô, including General Lesley McNair and Bebe Irvin, the Associated Press photographer Morris was meant to be with that day.

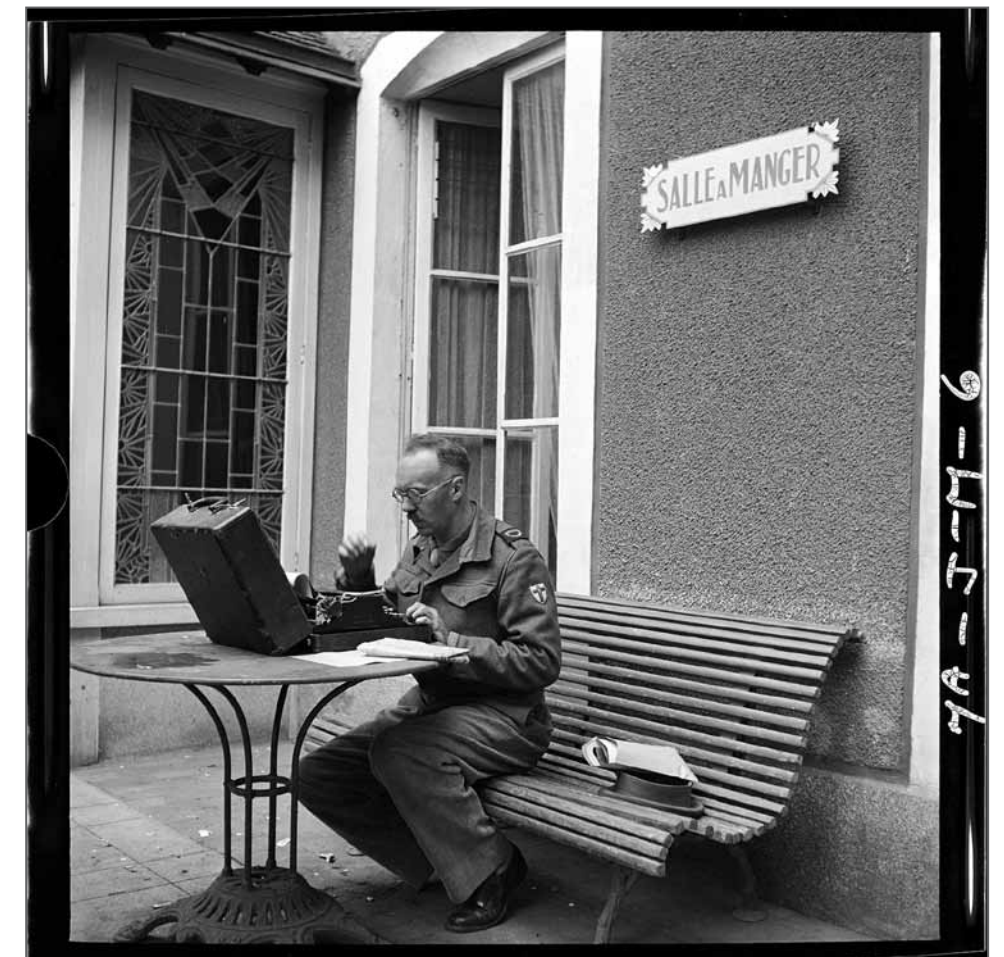
He expected to encounter fierce Germans, but some turned out to be terrified teenagers, almost children, or beleaguered men. In Brittany and Normandy, Morris saw black GIs, members of the French Resistance in rag-tag uniforms, and "indigenous troops" who had just been released from the Frontstalags [German detention camps located in France]. Seeing things for the first time, he recorded horse-drawn carts, the smiling butcher who was not supposed to sell meat to the Allies, and reporters sitting outside and typing their copy; in Rennes there was the spectacle of a local spitting at a woman being arrested for having allegedly slept with a German.

On August 15, 1945, John Morris was back in London. Ten days later, six *Life* photographers were in Paris when the French capital was liberated by the 2nd Armored Division under General Leclerc.

Robert Pledge

Director, Contact Press Images

Curator of the exhibition



A British military correspondent at the American press center, Chateau de Vouilly, Calvados, Normandy, July 1944.
© John G. Morris / Contact Press Images

Muhammed Muheisen

COUVENT DES MINIMES

Associated Press



© Nathalie Bardou

Life Goes On

The news is right in front of you, but if you just turn around, you will witness a totally different scene...

For more than a decade of moving around to capture events in countries shattered by wars or hit by natural disasters such as earthquakes and floods, there have been surprising scenes full of life that have always made their way in front of my camera, adding new colors to the predictable story, as well as a reminder that in the heart of the those conflicted regions life is the most sacred thing, that every day is a new day and yesterday is left behind with all its advantages and disadvantages.

Myself being born and raised in a region well known to conflict, survival is the first lesson to be learned as you start making differences between black and white, adapting to live with tragedies, moving on and looking forward, believing that next to death there is life, and next to a tear there is a smile.

Covering Pakistan for the last three years, a country that has been rocked by hundreds of attacks on civilians, from roadside bombs to suicide bombings and targeted killings, attacks take place on an almost daily basis, as a result of terrorism, sectarian conflict, and a mix of political, religious and criminal violence, I have seen that right next to those events happening, there is a breath holding tight onto life.

With patience and the love of documenting the daily life of people living in war zones, eyes can be opened so as to see things differently and deeply as another side of life beyond the news, to observe what we pass by every day, a quiet scene or a dynamic scene, bringing joy or sadness, making people aware of issues such as the status of refugees, poverty, illiteracy, or lack of power supply and clean water; but it also shows that even in the middle of conflict life does not stop, it keeps going on.

Here are slices of life, captured in the midst of conflict, apparently shattered, but still running towards the future.

Muhammed Muheisen



A man and his daughter outside his partially destroyed house in Azaz, on the outskirts of Aleppo, Syria, August 28, 2012.
© Muhammed Muheisen / Associated Press

Muhammed Muheisen / Associated Press



Children playing table football on a table they made themselves, in an alley in the old city of Sanaa, Yemen, November 26, 2010.
© Muhammed Muheisen / Associated Press

Michael Nichols

National Geographic Magazine

The Short Happy Life of a Serengeti Lion

"Tigers are solitary. Cougars are solitary. No leopard wants to associate with a bunch of other leopards. The lion is the only feline that's truly social, living in prides and coalitions, the size and dynamics of which are determined by an intricate balance of evolutionary costs and benefits."

David Quammen

The Short Happy Life of a Serengeti Lion,
National Geographic Magazine, August 2013.

The lion (*Panthera leo*) is synonymous with wild Africa. Few people realize that illegal killing, relentless habitat loss, and habitat fragmentation has this species in a crisis that must be addressed by the world, not just Africa.

Nearly a century ago, there were as many as 200 000 lions in Africa. Today, the most recent surveys estimate that there are fewer than 30 000 wild lions.

The August 2013 issue of *National Geographic* magazine (NGM) is devoted to clarifying the state of the lion with two essays by David Quammen, one with photographs by me in the Serengeti, the essential stereotypical stronghold for lions, and the other with images by Brent Stirton on the survival issues facing the only cooperative cat.

We worked in a corner of Serengeti with no tourism, hidden from view, concentrating on the four prides of females that ruled our area. One female in each pride carried a radio collar placed on her by the Serengeti Lion Project, a 35-year study that tracks 25 different prides. This allowed us to almost always find the lions. We fell in love with the *Vumbi* pride (*Vumbi* means "dust" in Swahili), a plains pride of five very close lionesses. They had nine small cubs the first day we saw them. We followed them intensively for a total of twelve months over a two-year period.

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© Ken Geiger /
National Geographic

Our story in NGM focuses on the male coalition of two that sired the *Vumbi* cubs and the invasion they faced from the Killers, a coalition of four powerful male lions, two sets of brothers born in the same pride. We could hear and feel the Killers invasion but it was only in our last days that we realized they were taking over and killing females and cubs of two of the woodland prides we monitored. The *Vumbi* pride did not own valuable, fruitful real estate so they remained safe.

My goal with the photographs was to provide a new, intimate, ground level view that also showed the lions in their time — at night. This was done with a robot carrying two cameras, one for stills and one for video. We created infrared light invisible to both us and the lions so as not to disturb the cats' delicate night vision and hunting.

We show the images and video here at Visa without captions or explanation. This is meant to provide a purely visual and emotional response. Please read the August 2013 issue of NGM to find out the details.

This was a team effort. Reba Peck was the driver, spotter, and naturalist. Nathan Williamson did video, sound, and operated the robot tank and mikrokopter. Tanzania National Parks (TANAPA) graciously allowed us to work and camp in a remote area of the park. Dr. Craig Packer, founder and director of the Serengeti Lion Project, gave me and NGM natural history editor Kathy Moran advice and guidance over the five years the project was in planning. Once per week, Daniel Rosengren of the Serengeti Lion Project would visit and bring us up to date on all the prides in our area. Rob Carr-Hartley, a great friend from the David Sheldrick Wildlife Trust based in Kenya, took extreme care to find and build our "special lion car," a converted pickup. Finally, this obsession was supported by the National Geographic Society with a gift from Jeffrey and Darlene Anderson.

Michael Nichols

Michael Nichols / National Geographic Magazine



Serengeti National Park, Tanzania, 2012.

My experience and much of our time in Serengeti National Park centered around the females of the *Vumbi* pride raising cubs in the difficult feast and famine of the Serengeti plains, but our story and presentation is dominated by this black-maned male that the researchers called C boy.

Image made with invisible infrared light. From an upcoming article on lions in the Serengeti to be published in the August 2013 issue of National Geographic Magazine.

© Michael Nichols / National Geographic Magazine

Serengeti National Park, Tanzania, 2012.

The night before this image was made, the females of the *Vumbi* pride killed the zebra. When we arrived at dawn, C boy was guarding the carcass, with the pride nearby, and did so for the rest of the day. C boy did not start to eat until dusk. That night he was seen dragging the remains of the carcass towards a rocky outcrop with 13 hungry lions and 20 hyenas trailing him. Image made with a robot tank. From an upcoming article on lions in the Serengeti to be published in the August 2013 issue of National Geographic Magazine.

© Michael Nichols / National Geographic Magazine





Everything is going to be OK

Jason found her around 3:45 am. He didn't see her chest moving, checked her pulse. Julie was dead. Scared, he hoped her chest would "come back up."

"I started to go into a panic. I didn't get to say my last goodbye when she was alive. I told her that I loved her, that Elyssa and I loved her."

For 18 years I documented Julie's story of AIDS, poverty, relationships, drugs, births, deaths, loss and reunion. Following her from the streets of San Francisco to the woods of Alaska.

I first met Julie Baird on February 28, 1993. Julie stood in the lobby of the Ambassador Hotel, barefoot, pants unzipped, and an eight-day-old baby in her arms. She lived in a neighborhood of soup kitchens and cheap rooms. She lived with Jack, father of her first baby, Rachael, and who had given her AIDS. She left him months later to stop using drugs. Her first memory of her mother is getting drunk with her at six, and then being sexually abused by her stepfather. She ran away at fourteen and became a drug addict at fifteen, living in alleys and crack dens. Julie said, *"Rachael has given me a reason to live."*

By the time Julie met Jason Dunn at a youth drug program in 1998, Rachael and her second child, Tommy, had been taken by the State of California.

Jason himself was taken from his parents as an infant. His mom was a teenage alcoholic and his dad went to prison because he robbed a corner store for diapers and cash with six-week-old Jason in the car.

At five, after 21 foster homes, the Dunn family adopted Jason. At 15, he found his adoption records that said his biological mother and family had physically, emotionally and sexually abused him as a baby.

He ran away. Started using speed and heroin. Jason survived, living on the streets of San Francisco, being a male prostitute making around \$200-300 a day. *"Back then, I was a garbage can for drugs."* And he became HIV-positive.

Julie and Jason had four children: Jordan, Ryan, Jason Jr. and Elyssa.

Elyssa was the only one they were able to keep and raise in their home off the grid in Alaska: no running water; no electricity and 20 miles from the nearest town. Julie went into hospice care. Jason was at her side, until she died on September 27, 2010.

Since Julie's death he worries about Elyssa. She screams at everyone and doesn't listen to anyone. He thinks that there might be something wrong.

He thinks Elyssa needs a woman in the home. When Julie was dying, Jason said, *"I'll never be with another woman. Julie is the last woman I will be with. Who is going to be with someone like me who has AIDS, up here in Alaska."*

Jason is constantly yelling at Elyssa. He feels like an awful person, but doesn't know any other way to get Elyssa to listen. So he yells.

Jason has Hepatitis B, an enlarged liver, and the early stages of emphysema. But, he still smokes cigarettes and his medical marijuana. He lives off disability and does odd jobs.

In November 2011, Jason reunited with his adoptive family whom he had not seen in sixteen years. After viewing Julie's story on my website, the family decided to help Jason, and wanted Elyssa to have a chance.

Jason and Elyssa moved to Oregon to live near his family in a furnished two-bedroom apartment. Elyssa took her first bath in a tub.



Jason scolds Elyssa for not listening, while Julie, weakened by AIDS, watches. Julie and Jason had moved to a home in "the bush" to save money: no running water; no electricity and 20 miles from the nearest town. Alaska 2010.
© Darcy Padilla / Agence VU



Jason tries his best to be a father, but wonders if he is succeeding. Jason was taken from his parents as an infant. His mom was a teen alcoholic. His dad went to prison for robbing a store with six-week-old Jason in the front seat of the car. Alaska 2011.
© Darcy Padilla / Agence VU

After six months Jason's sister Corey was asked by the school counselor to take Elyssa. Jason had told the counselor that he was done with Elyssa, because all she did was yell at him, screaming: *"I hate you, I hate you."*

Corey convinced Jason to let Elyssa live with her and told him *"Everything is going to be OK..."*

Elyssa now lives with Corey, her husband, and their three children. The children call Elyssa their sister and Elyssa calls Corey "Mama." Jason tries to come and see Elyssa once a week. He is in therapy hoping to control his anxiety so he can get Elyssa back.

Elyssa says she misses Julie and talks to her: *"Mama in heaven"* who comes to her in her sleep.

Darcy Padilla

Exhibition co-produced with the Photographic Social Vision Foundation.



PHOTOGRAPHIC
SOCIAL VISION

Andrea Star Reese

COUVENT DES MINIMES



Disorder

Mental illness can be treated successfully. From January 2011 until November 2012 I spent time photographing people in homes, shelters, schools and hospitals in Indonesia. The majority were either not receiving medication or had outdated treatments that were not the best available. Many had not been seen by a psychiatrist or diagnosed with mental illness, severe stress or any physical condition that might explain their symptoms and behavior.

An initiative begun in 2010 should have put an end to shackling – *pasung* – by 2014, but the Indonesian Government now admits that this goal will not be met. Effective regional programs are rare and underfunded. There are problems with access to care, the cost of treatment, and the lack of basic information available. Local and regional officials recognize that while existing private and licensed shelters provide inadequate service, they are still needed. Differing figures published by the government report that Indonesia has 600 to 800 psychiatrists, half of them on the island of Java, and half of those are in the capital, Jakarta. Some psychiatrists have only one diagnosis and one prescription. Needed prescription drugs are sometimes unavailable for months. Patient compliance and lack of family support also contribute to treatment failure.

Pasung, the Indonesian term meaning “restraint” or “restrained” refers to shackles, but can also include confinement, in a room, a shed or an animal pen.

Pasung has traditionally been a widespread response to deal with mentally disturbed people, but was banned in 1977. Families resort to *pasung* when they cannot afford care, fear medication, want to escape the stigma associated with mental illness, or if they feel the need to protect members of the family and community.

Throughout Indonesia, shamans and traditional healers are still the popular choice for mental health care. For Indonesians, it is better (and cheaper) to attribute abnormal behavior to spiritual weakness, spells, or possession by spirits.

Indonesia's leading mental health care professionals are now beginning to acknowledge the cultural need for traditional and faith-based healers. Proposed reforms include providing psychiatrists and basic training in care for existing shelters, plus support workshops for regional clinics, primary care physicians, and nurses.

Andrea Star Reese

Andrea Star Reese

Nurhammed, an outreach volunteer (himself successfully treated for bipolar disorder), is explaining to Saepudin that with medication he can get better. The experimental program of volunteers calling on patients and delivering medication ended recently. Now care is only provided at the hospital, and for many this means running the risk of being held and shackled. Saepudin has been living shackled in stocks (“*pasung*”) for nine years, confined in a back room of the family home, and his legs have atrophied. Cianjur, West Java, Indonesia. September 3, 2011. © Andrea Star Reese



Anne has been shut in a windowless room at the back of the family home for more than ten years. As a child she loved to run; now she cannot even stand. Her troubles began after she failed a test required for a job. At night she can be heard singing *dangdut* (popular band songs). Brebes, Java, Indonesia. October 9, 2012. © Andrea Star Reese



Majid Saeedi

CASERNE GALLIENI

Reportage by Getty Images

Afghanistan

Although I have spent my entire professional life traveling from one conflict zone to another, over the past year, for this project, I have focused exclusively on the men and women whose lives have been crushed by the war in Afghanistan, a country I have been visiting for over a decade.

I have not been allowed to work in my home country of Iran for the past four years, ever since the elections in 2009, which were turbulent. Afghanistan is an equally turbulent alternative to being back home in Tehran. In my role working for the Getty Images news service, the people of Afghanistan have been my main subject in the four years that I have spent living amongst them. They have become part of my memories, both good and bad, and their happiness and sadness have become my main concern.

For the past century, Afghanistan has been involved in various wars and conflicts, due to internal politics, religion, or because other powers have sought to conquer these lands. The remains of Russian tanks are still in the streets, mountains and valleys. After the war with the USSR, the Communists seized power; this was when conservative Muslims started to get organized, and eventually gained power themselves. Later, they, in turn, became another cause of strife, this time in the civil war between Al Qaeda and the country's civilians. After September 11, the world noticed what was going on in Afghanistan, and the dynamics of the civil war began to change once more. This time the Afghan people faced a new war as foreign countries squared off against al-Qaeda.



A boy carrying Afghan currency at the exchange market in Herat, Afghanistan, 2001.
© Majid Saeedi / Reportage by Getty Images

We have seen countless images of Afghanistan, particularly of soldiers and aid workers throughout the country, but these images do not portray the real Afghanistan of my experience. The real Afghanistan may be an image of a humble child looking at my camera without a smile. If you are a photojournalist in Afghanistan, you would get used to seeing these faces. For me, the real Afghanistan would be the smile on the faces of those same children when they take pictures with my camera, or, in contrast, the despairing women who have set themselves on fire, or images of victims of land mines.

I have never been able to find out how much the traumatic passage of life has hurt these people as they have always remained impassive in front of my camera. I am very interested to discover the reaction of viewers seeing my images. The main question I have had over these years is: what is the result of all these wars? Every time I see a young Afghan boy or girl in the streets, as unhappy as children in European countries are happy, the question echoes in my head.

War is not the only thing happening in Afghanistan. There is the influence of Persian and Mughal culture in traditional Afghan architecture and decorative garments. There is a paradox between the tranquility of Eastern culture and the violence of war.

I wonder what the characters I have photographed might think about the people viewing the images and the world they come from. Imagine that you were born in Afghanistan. How would you look at the world or the countries which have only ever existed for you through their armed forces and weaponry?

It strikes me sometimes that we may have a mysterious and deep connection; we may not see one another, but we speak empathetically, talking about a generation crying out, the tears of children with no hope, the violence and silence of a nation. Throughout the lonely, difficult days of war, I have kept telling myself that I am a photojournalist, in the streets of Afghanistan, with the responsibility of exploring certain realities.

Twelve years ago, when President George W. Bush declared that Afghanistan would be the battlefield on which terrorism would be extinguished, no one imagined that the war would still be continuing

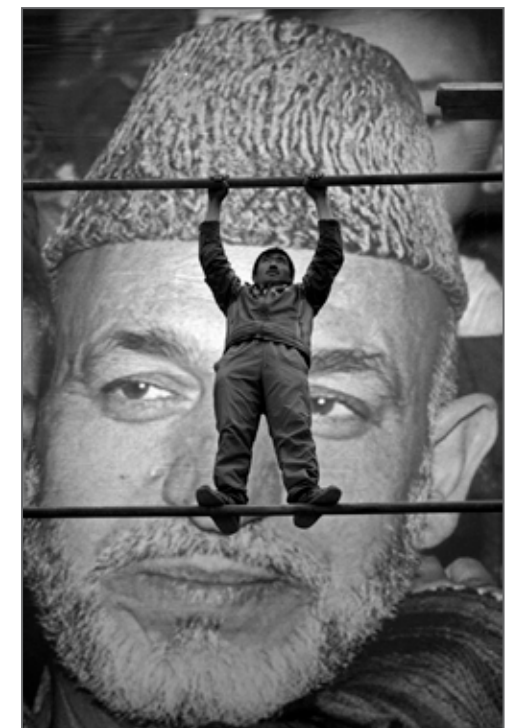
Majid Saeedi / Reportage by Getty Images

so many years later, that the world would still be incapable of suppressing the extremist Islamist group and ideology.

This war is neither the first nor the last in Afghanistan; the country's history of wars with the West extends over half a millennium, going back to the British and Afghan forces in Helmand in 1388; and Helmand is still in the news today.

I was a photographer in Iran for many years, and also covered turbulent neighboring countries. In 2009, the turbulence came home to Iran in protests following the presidential elections. I was arrested and jailed for taking photos of events on the streets. After my release, I accepted an offer from my agency, and went to Afghanistan where I have been for more than four years, reaping a harvest of bittersweet memories. Sharing a common tongue, I found that I could live alongside the Afghans, understanding them, laughing and crying with them. This may not be a widespread view, but from my experience, I believe that the withdrawal of foreign troops will make Afghanistan a much safer country. When that happens, all these people whose lives I have been documenting over the past decade will then be able to start rebuilding their lives.

Majid Saeedi



Climbing down scaffolding after putting up a giant portrait of Hamed Karzai in central Kabul.
© Majid Saeedi / Reportage by Getty Images

Jérôme Sessini

Magnum Photos

COUVENT DES MINIMES



© Dominic Nahr / Magnum Photos

The Streets of Aleppo

Every time I come back from a trip, I am asked what a city at war looks like. This time it is Aleppo. I find there is a certain attraction in urban landscapes transformed by war. There is none of the bustle and stress of big cities, but rather silence and an impression of slow motion. The heart rate of the city slows down.

Ironically, I am more alert and have greater curiosity in a city destroyed; I am more sensitive to the charm of the city when it has been battered, slashed and maimed by weapons.

The rebels claim that their Free Syrian Army (FSA) controls 70% of Aleppo, but there is no way of checking this or finding visual evidence as no one can cross to the "other side," to the parts of Aleppo still under government control. All the time I was in Aleppo I was fascinated by this unreachable other side which can only be glimpsed through cracks that provide shooting positions for FSA snipers.

My imagination was fired by the unreachable.

It is the same on both sides, impossible to know or see what is in the other world. As I have no idea of what life is like beyond the front lines, do the people of Aleppo in neighborhoods not held by the rebels have any idea of what is happening in liberated Aleppo?

I went to the six battle fronts in Aleppo: Bustan al-Basha, Bustan al-Qasr, Salah al-Din, Al-Amria, Sheikh Said and the Old City, the areas with the most dramatic scenes of destruction. Buildings on these fronts appear to be

crumbling, decomposing on the spot. They are empty. Rebels and Syrian soldiers observe one another across the ruins, sometimes speaking, screaming abuse and accusing the others of fighting for the wrong cause, of killing their fellow countrymen. The fighting is not as fierce as it was when I was there in October last year. It is a war of attrition, staking out positions. Sometimes the rebels launch attacks to gain some ground, but the situation is fairly stationary. The rebels are so under-equipped, we can wonder if the Syrian armed forces in front of them are totally inefficient or whether they have lost any motivation they once had; it may be both, or it may be the strategy used by the regime, the bet being that the rebels will be worn down, that the situation will become bogged down, so that the government forces can then win the battle of Aleppo.

Jérôme Sessini



Frontline, Al-Arkoub neighborhood, October 19, 2012
FSA fighters observing a position held by the Syrian Army.
© Jérôme Sessini / Magnum Photos

Jérôme Sessini / Magnum Photos



Aleppo, February 18, 2013.
Frontline in the Old City, FSA fighters use mirrors to observe Syrian Army snipers.
© Jérôme Sessini / Magnum Photos



© Geoffrey Berliner

Retrospective

October 23, 2013, commemorates my third *Alive Day*, the day that I survived the moment when an Afghan anti-personnel mine performed its intended task faultlessly by severing my left leg below the knee and my right leg above the knee. Less obvious were the myriad other internal injuries that were even more life-threatening and have seen me in and out of the operating theatre for two and a half years.

I was not shocked or surprised by what happened. I had long resigned myself to the possibility that one day my number would come up; that it would be my turn to feel the pain.

As a result, my career has been effectively suspended, but during this drawn-out period of recuperation I happened to document some newsworthy events. I dodged groggy rhinos while working on a poaching story, and earlier this year I covered the riots in Zamdela, south of Johannesburg, which offered a glimmer of hope for the future as I was able to keep up with the frenetic action on my prosthetics.

The appalling scenes of public violence resembled South Africa during its struggle against the apartheid regime, and while nineteen years of democracy have gone by, the utopia promised to every citizen remains an illusion for most. Eight people were killed on that day of civil unrest, and just like all those years ago, I was there to photograph the dead.

2013 also marks the tenth anniversary of the war in Iraq. The decision by the United States of America to attack and occupy a sovereign country left in its wake a culture of murder which the government justified by the threat of terrorism and the fabricated fear of Saddam Hussein's imaginary arsenal of weapons of mass destruction.

Violence and death on an unprecedented scale pursued innocent Iraqis and, despite the withdrawal of US Forces in 2011, the madness continues to this day. The civil war in Iraq is another chapter in America's War-On-Terror which effectively started twelve years ago when the US waged war against Osama Bin Laden in Afghanistan in retaliation for the September 11, 2001 terrorist attacks in New York City and Washington which killed some three thousand people.

I highlight these anniversaries because I understand how fortunate I am to be able to observe their passing one more time. I often wonder why the secondary, massive, explosive device that was attached to the land-mine that day failed to detonate.

There have been many other instances when I courted danger and escaped unscathed while others around me did not. The answer remains hidden, but if it is just dumb luck or the shielding hands of a greater force, I am equally indebted.



Iraq, August 30, 2003. A man carrying a coffin towards a vehicle after the funeral of a mother and daughter killed in a car bomb attack outside the Imam Ali Mosque in Najaf killing more than eighty and injuring hundreds.
© Joao Silva / *The New York Times*

I am grateful that I am still able to see that mischievous glint in my boy's eyes, and admire my beautiful daughter who confronts the world like a young adult. I am thrilled that I can still skip a breath when my wife runs her hand through her hair. These are the things that constantly remind me that I have been given a second chance.

2013 has been a time of retrospection, and I have pored over my body of work with very different eyes from those that first captured those images. I am not sure what I had hoped to find in those boxes filled with yellowing B&W prints, negatives stuffed in unmarked envelopes, slides in sleeves, and boxes filled with modern media storage devices. Alas, I did not find that "masterpiece" missed while editing under pressure, nor did I stumble across some other hidden truth.

Nonetheless, my muddled search triggered a flood of memories and emotions concealed amongst the jumble of photographs. A further revelation was how often my images failed to live up to the memory of a specific moment and how whole chunks of my photography could be described as mediocre at best.

In spite of these shortcomings, I believe that my work stands as a testament to the lives of those whose heroic deeds I witnessed, to the suffering of

innocents, and to lives lost.

This minor oeuvre also establishes my passage through history with all its trappings and baggage – love, death, friendships, regrets, and lessons learnt. I was not surprised to learn that I now relate differently to individuals who reside in my photographs – lives that were torn apart by war, and especially the mutilated. I ponder longer and look deeper at these pictures as if searching for something that might or might not be there, for answers I hope exist.

Many years ago, a young Angolan girl stood on her one remaining leg, her body balanced on crutches, staring defiantly at the camera as if challenging me to take the picture. I recall an out-of-body experience as I awkwardly and self-consciously closed in on her with my camera. This was one of my earliest encounters with a mutilated victim of war and I was the one filled with fear.

To this day her timeless stare speaks of hardship, pain, war and loss. Yet, more importantly, she declares that although she is a casualty, she will never submit to being a victim of the foul deeds of men.

I still have so much to learn.

Joao Silva



Afghanistan: Karizak, September 10, 1999
A Mujahedin warrior loyal to Ahmed Shah Massoud firing a rocket at Taliban positions in the frontline village of Karizak, approx. 100 km north of Kabul. Massoud's forces, which controlled 10% of the country, were fighting against the fundamentalist Taliban.
© Joao Silva / *The New York Times*



Restaveks

In modern-day Haiti more than 300 000 children are victims of domestic slavery. In Haitian Creole, such a child is called a “restavek,” from the French “*reste avec*” meaning “stay with.” Many parents living in poverty cannot afford to feed their children, so give them away to affluent families, hoping that they will have better living conditions and a proper education. But, with few exceptions, restavek children become slaves, working in the homes of their “masters” from morning till night. Every day they fetch dozens of liters of water, cook, wash clothes, clean yards and do all the other chores. They are not allowed to sleep on beds, eat at the table with the family or play with the children. Most restaveks are not allowed to go to school and are exposed to domestic and sexual violence.

After the 2010 earthquake, the situation in Haiti deteriorated dramatically. Many children had lost their homes and parents and a large number of them then became restaveks. Today, even poor families have two or three restaveks, and they sometimes treat them even worse than do the richer families.

Several NGOs work to put an end to child servitude in Haiti; for example, the Restavek Freedom Foundation which finds families with restaveks and convinces them to let the children attend school, offering to pay for school uniforms and books.

But the help of NGOs alone cannot stop child slavery. Haitians, with a history as victims of slavery, do not hesitate to enslave their own children. In well-to-do families, it is not uncommon for a bride to be given a child-slave as a wedding gift. Few people in Haiti believe that the situation is likely to change in the near future. Neither the government nor the church, which has a great influence in the country, are rushing to condemn the vicious practice of child slavery. Jean-Robert Cadet, a former restavek and now a well-known opponent of the restavek system, believes that Haiti will not be able to solve its problems until it has stopped exploiting its own children. Unfortunately, very few have heeded his appeal, and today more and more Haitian children are ending up as slaves to their fellow countrymen and women.

Vlad Sokhin



Photographer Vlad Sokhin made two trips to Haiti, in 2012 and 2013, to report on the life of restavek children, often together with local NGOs working to put an end to child slavery in the country.

Viviane (11, left) helping her sister, Islande (13), do the dishes in their host family's house. The sisters have lived in servitude since 2008, when their mother gave them away.
©Vlad Sokhin / Focus / Cosmos



Etienne (11) lives with Ivane (32), a grocery and liquor store owner in Cité Soleil, a slum in Port-au-Prince. Etienne works long hours in the shop and, like many restaveks, is subjected to abuse.
©Vlad Sokhin / Focus / Cosmos

Sebastiano Tomada

PALAIS DES CORTS

Sipa Press

Winner of the Visa d'or award - International Committee of the Red Cross (ICRC) 2013

Supported by SANOFI ESPOIR Foundation.



Life and Death in Aleppo

Since July 2012, the battle had been raging between government forces and insurgents with the Free Syrian Army (FSA) fighting for control of the northern Syrian city of Aleppo. Medical centers treating casualties in rebel-held districts became a military target, forcing doctors to work in an undercover network of clinics and hospitals. One of these is Dar al-Shifa hospital: previously a private clinic owned by a businessman loyal to President Bashar al-Assad, Dar al-Shifa became a field hospital run by volunteer doctors, nurses and aides united in their opposition to the regime and the need to provide medical care to both civilians and rebels.

Sebastiano Tomada first covered the Syrian revolution in Idlib and along the border between Syria and Lebanon, then shifted his attention inside Aleppo where he began covering the advances and losses of the Free Syrian Army. With a focus on daily life and medical conditions in a city under siege, Sebastiano shows what is cruel reality for the men, women and children who continue to live in the besieged city of Aleppo.

Moving from makeshift frontlines to the lives of civilians who have lost their homes, the report poignantly documents the situations of the wounded, the difficulty of accessing health care and the precarious situation of relief structures exposed to a war that has no end in sight.

Sebastiano Tomada



A Free Syrian Army fighter holding the hand of a wounded comrade at Dar al-Shifa hospital, Aleppo, October 1, 2012.
© Sebastiano Tomada / Sipapress - Winner of the Humanitarian Visa d'or award - International Committee of the Red Cross (ICRC) 2013

Sebastiano Tomada / Sipapress



An injured child waiting for treatment in one of the last hospitals still standing in Aleppo. Medical centers treating casualties in rebel-held districts appear to have been specifically targeted by the military, forcing doctors to work from an undercover network of clinics and small field hospitals. October 3, 2012.
© Sebastiano Tomada / Sipapress - Winner of the Humanitarian Visa d'or award - International Committee of the Red Cross (ICRC) 2013

Goran Tomasevic

Reuters

COUVENT DES MINIMES

Goran Tomasevic / Reuters

Combat

Stalingrad, Beirut, Sarajevo... Damascus. The conflict in Syria has become a snipers' war. In the capital and in Aleppo, men stalk their fellow man down telescopic sights along city streets or through velvet-curtained windows, hunting a glimpse of flesh, an eyeball peering from a crack; killing, and being killed.

Into the cat and mouse among the ruins, intrude the heavier threats of a tank or jet bomber. And now and then, the stalkers stumble into one another in the labyrinth, lashing out in panic with machineguns and grenades in the confines of a sitting room.

Goran Tomasevic, veteran Reuters war photographer, lived on the frontline during the summer 2012 battle for Aleppo and in the thick of the fighting in Damascus during winter 2013. His work provided daily evidence of an escalating conflict that has forced millions from their homes and killed an estimated 100 000 people.

Tomasevic photographed with exceptional proximity as combatants mounted complex attacks, managed logistics, treated their wounded, buried their dead - and died before his eyes.

"I wanted to be as close as I could to the fighters, to the very frontline, to show exactly what they are doing, their emotions, how they run and fire weapons, and also how they react to incoming shells," says Tomasevic. "If you want to tell the true story you have to be there."

At 44, he has witnessed conflicts in his native Yugoslavia, in Iraq, Afghanistan, between Israelis and Palestinians, in Libya and elsewhere: *"I have been covering war for 20 years now, but I don't see much change, especially with urban conflict like in Aleppo and Damascus. It reminds me of the Balkans, of the former Yugoslavia and of combat in World War II. I would have loved to have covered the Battle of Stalingrad."*

What his pictures bring home is not just the bravery, but also the discipline and tactical capabilities of the rebel Free Syrian Army, as well as the fearlessness, order and superior weaponry of President Bashar al-Assad's regular troops. Their heavier firepower thwarted the rebel push in Aleppo, Syria's biggest city, and in Damascus it is holding the rebels out of the center, despite al-Assad losing swaths of suburbs.

Tomasevic's images tell of battles big and small. A tank shell slams home above him; bullets and shrapnel fill a room; anger, or fear stare into his lens; it also captures surprise and pain in men who are hit, sadness and prayer as they die.

"When I start covering a combat operation, for me mentally, there is no going back. I would be ashamed of myself not to follow it to the end. If you're covering a story like Syria, you have to capture the most difficult moments. I cannot give up and betray the people in my images who are experiencing something much more difficult than I am."

Inspired by the street protests in the Arab Spring of 2011, bands of army deserters, Islamist radicals and men plucked from civilian life, wage an increasingly bitter, sectarian war against al-Assad and an elite dominated by his Alawite minority. With world powers hamstrung by rivalries and neighbors being drawn in, peace seems no closer and the war grinds on.

Alastair Macdonald
Former Reuters Bureau Chief, Jerusalem and Baghdad



© Francesca Snelling

A man in front of a burning, abandoned building after a Syrian Air force strike in the Ain Tarma neighborhood of Damascus. Once bustling suburbs are all but empty of life; only the fighters remain. After months of combat, shelling and occasional air strikes, damaged apartment blocks are open to the winter winds, and streets are choked with rubble. January 27, 2013.
© Goran Tomasevic / Reuters



Abu Hamza, a fighter from the Free Syrian Army's Tahrir al Sham brigade, screams in pain at the moment when he was shot in the shoulder during heavy fighting in Mleha suburb of Damascus, Syria. This was one of the closest experiences of battle I had ever witnessed. Soldiers and rebels were only meters from each other; firing Kalashnikovs and throwing hand grenades from adjoining rooms. January 26, 2013.
© Goran Tomasevic / Reuters





Riots in Turkey

Nobody could have imagined that in the last days of May 2013, an environmental protest by fifty people opposed to the plan to rebuild the historic Taksim Military Barracks on the site of Taksim Gezi Park would spark a massive reaction from the Turkish people. But this time the demands were not just about a park and trees. The protests went beyond the Gezi Park development to become broader anti-government demonstrations. As Prime Minister Recep Tayyip Erdogan drew more and more criticism, accused of becoming increasingly autocratic, the Turkish people had an opportunity to express their concerns on freedom of the press, freedom of expression, freedom of assembly, and government encroachment on Turkey's secular state. Prime Minister Erdogan referred to the protesters as "çapulcu" (looters), and the people responded saying that they were simply claiming their rights.

Tens of thousands of protesters from across the political spectrum gathered in Taksim Square and other cities, speaking up and speaking out, calling for a better Turkey. The government's response was swift and violent. Police moved onto the square, making excessive use of teargas, rubber bullets, pepper spray and water cannon, leaving hundreds of demonstrators injured. When the police finally cleared Gezi Park after weeks of demonstrations, silent protesters appeared: a new form of protest – the Standing Man or Standing Woman – was initiated by a lone protester, standing immobile in Taksim Square for hours, staring at a portrait of Mustafa Kemal Atatürk, the founder of the Republic of Turkey, and the Turkish flags on the Ataturk Cultural Center, a vision of hope for change.

Angelos Tzortzinis



Protestors attempting to catch and throw away a tear gas canister during clashes with riot police, as part of ongoing protests against the government of Prime Minister Recep Tayyip Erdogan.
© Angelos Tzortzinis



Explosion on Taksim Square, Istanbul, as anti-government demonstrators clashed with riot police during ongoing protests against the government of Prime Minister Recep Tayyip Erdogan.
© Angelos Tzortzinis

World Press Photo 13

COUVENT DES MINIMES

The winning images from the 56th World Press Photo Contest

WORLD PRESS PHOTO

13

World Press Photo organizes the leading international contest in visual journalism. The foundation is committed to supporting and advancing high standards in photojournalism and documentary storytelling worldwide. Its aim is to generate wide public interest in and appreciation for the work of photographers and other visual journalists, and for the free exchange of information.

Each year, World Press Photo invites photographers throughout the world to participate in the World Press Photo Contest, the premier international competition in photojournalism. All entries are judged in Amsterdam by an independent international jury composed of 19 experts. The prizewinning images are displayed in an annual exhibition that tours to 100 locations in 45 countries, and is seen by millions of visitors.

The programs of the World Press Photo Academy strive to stimulate high-quality visual journalism through educational programs, grants and a variety of publications. World Press Photo is an independent non-profit organization with its office in Amsterdam, the Netherlands, where it was founded in 1955.

For more information about World Press Photo and the prizewinning images, for interviews with the photographers, and for an updated exhibition schedule, please visit: www.worldpressphoto.org

For the 2013 exhibition tour, World Press Photo offers a free and updated mobile Exhibition Guide. This application, which is available for both iOS and Android smartphones, offers guests the chance to discover more information about the exhibited photographs. The Exhibition Guide enhances the users' experience by allowing them to listen to captions, read photographers' biographies, and learn more about the equipment used. After their visit, guests can view their favorite photos and continue the experience online.

The Exhibition Guide can be downloaded from the World Press Photo website:
<http://www.worldpressphoto.org/app>

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

Dutch Postcode Lottery

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

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.

World Press Photo 13



World Press Photo of the Year 2012
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Gaza City, Palestinians Territories
November 12, 2012



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Alfred Yaghobzadeh

for *Smithsonian Magazine*

HÔTEL PAMS



© Rafae Yaghobzadeh

Kumbh Mela 2013

Walking without a set destination in mind is perhaps the best way to enjoy a journey, lapping up all the experiences that arise, without assigning relative scales or weights to them. A walk around the Kumbh Mela area (India) is one such experience. Even if you intend to reach a certain destination, the area is so vast that you invariably end up lost, caught in the moving mass of humanity. But getting lost at the Kumbh is an opportunity to soak up experiences never encountered in everyday life.

The Kumbh Mela myth is sometimes censored to airbrush out the wickedness of the gods. Here is the uncensored version, with additional transitions and conclusions of my own not found anywhere else.

Long ago, the planet Earth was not simply a place to visit, but was a permanent residence for both gods and demons: the demons were powerful while the gods were cursed. The gods (to put it bluntly) were fearful, lying cowards. No one knows why Brahma told them that the elixir of immortality which they did not have would be theirs if they churned the great milky ocean for one thousand years. Perhaps the Creator, believing the task far beyond their strength or will, was merely handing out work to “keep them busy,” in which case Brahma was the last one who ever underestimated the guile of the gods.

The gods made a pitcher – Kumbh – to collect the sacred nectar. The gods knew that they had a millennium during which they could devise an ingenious plot to stop others drinking from the sacred source, so then persuaded the demons to help, in exchange for an equal share. When the Kumbh was filled to

the brim with the elixir of immortality, they carried out their long-planned double-cross. A great battle ensued. The gods, being the weaker party, fled with the Kumbh, and for twelve days they gulped down the divine elixir as they galloped, with the thirsty demons in hot pursuit; in human time, the chase went on for twelve years. The gods spilled only four drops of the nectar of immortality, the largest one falling at the confluence of the rivers Yamuna and Ganges.

Followers believe, in their hearts, that a third mythical and underground river, the Sarasvati, also rises here as sacred waters merging with others. Every twelve years, a Mela is held at the point where the three great rivers meet, and when, only then, the Sarasvati briefly renders up the drop spilled, the primordial nectar of the gods. Pilgrims have a once-in-a-lifetime opportunity to cleanse their karma in the sacred source which made the gods divine and the demons demonic.

Alfred Yaghobzadeh



Naga Sadhus of Juna Akhara in their akhara tent on banks of the Sangam, the confluence of the Rivers Ganges and Yamuna, plus the mythical Sarasvati. Millions of Hindu pilgrims will attend the Maha Kumbh Mela, one of the world's largest religious gatherings, lasting 55 days and held every 12 years, Allahabad, India, February 14, 2013.
© Alfred Yaghobzadeh for *Smithsonian Magazine*

Alfred Yaghobzadeh for *Smithsonian Magazine*



Newly initiated Naga Sadhus prepare to perform rituals on the banks of the Ganga River during the Maha Kumbh festival: the diksha initiation ritual by a guru, Allahabad, India, February 6, 2013.
© Alfred Yaghobzadeh for *Smithsonian Magazine*

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The Festival would not be what it is today if we had not had the support of the photo labs over the past twenty-five years. Since 1989, the very finest photo printers in Paris have made it possible to present 727 exhibitions.

Special thanks to these men and women working behind the scenes, at every festival, giving the very best presentation of the work by the photographers and providing the Festival with its showcase and one of its finest distinctions.

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WE WISH TO PAY A SPECIAL TRIBUTE TO THEM ALL AT THIS, THE 25th FESTIVAL.

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Press Release

Canon supports photojournalism at the 25th anniversary of Visa pour l'Image 2013



London, 21 August 2013 – Canon today celebrates the 25th anniversary of Visa pour l'Image, the annual festival of photojournalism held in Perpignan, France. Championing the opportunities that the festival gives photojournalists to tell their stories, Canon is proud to continue its long-running support to Visa pour l'Image with its leading range of products, services and expertise on hand to the 3,000 accredited professional photojournalists at the festival. This year Canon will be running its largest interactive programme of events, including:

Canon experience zone

The Canon experience zone at the festival will display Canon's vast range of imaging products – featuring professional products from image capture through to printing – with the opportunity for photographers to touch and try the latest products throughout the day. Professional photographers can also book in for a free 20-minute portfolio review from Getty Images Director of Editorial Content, Anthony Holland Parkin, in the Canon Zone in the Palais de Congrès.

To commemorate Visa Pour l'Image's 25th anniversary, Canon has curated a limited-edition photo book which will be printed for the show using the DreamLabo 5000 production printer. The book celebrates the iconic images showcased throughout Visa Pour l'Image's history and exclusive copies will be available to win in the experience zone. Accredited photographers can also visit the CPS depot where there will be the opportunity to have their equipment checked, cleaned and have small repairs undertaken, for free.

Creative inspiration

Canon continues to work with an impressive line-up of leading industry professionals, focussing on championing the best in photojournalism. Celebrating the festival's 25th anniversary with an inspiring programme of events, Canon will feature the work of Canon Ambassadors Michael Nichols, and Richard Walch, and Canon Explorer Sarah Caron, who will all be delivering presentations as part of the leading seminar programme.

Attendees can learn more about the technical capabilities of products too, and how the product range can open up new and exciting possibilities, with the first-ever Canon workshops at the festival. Canon Ambassador Ziv Koren will provide an overview of using the EOS 5D Mark III and the EOS-1D X in low-light, and utilising the advanced AF systems. Seminars will take place in the Palais de Congrès, with the full programme to be announced on the Canon Professional Network site (<http://cpn.canon-europe.com>) in the coming weeks.

Evening screenings of exhibitors' and photographers' work will take place daily throughout the festival at the Campo Santo and Place de la République.

Canon Female Photojournalist Award: The war within – Mary Calvert

Canon has again sponsored the Female Photojournalist Award 2013, which will be presented at Visa pour l'Image. This year's award is granted by the Association of Female Journalists to Mary Calvert, for her project *The war within: sexual violence in America's military*. Calvert will receive a €8,000 grant at the award ceremony on 7th September 2013, to support her portfolio of work. All entrants have been judged on both previous works and plans for future projects. In addition, the 2012 winner, Canon Explorer Sarah Caron, will be exhibiting her work on the Pashtun women in Pakistan at the festival.

Kieran Magee, Professional Imaging Director, Canon Europe says "Photojournalism is one of the most powerful forms of storytelling, and we're proud of our long-standing support of Visa pour l'Image - which allows professional photographers to showcase and collaborate on a global scale. Our ongoing commitment is to empower photojournalists to be able to capture impactful images in the best possible quality, and we'll be demonstrating that commitment throughout the festival."

Canon Professional Network

The Canon Professional Network, which will be reporting directly from Visa pour l'Image in Perpignan, France, from 2nd to 8th September 2013. To view stories from the show and for more information about the festival, photographers and enthusiasts please visit: www.canon-europe.com/cpn.

About Canon Europe

Canon Europe is the regional sales and marketing operation for Canon Inc., represented in 116 countries and employing 16,000 people across Europe, the Middle East and Africa (EMEA).

Founded in 1937 with the specific goal of making the best quality camera available to customers, Canon's tireless passion for the Power of Image has since extended its technology into many other markets and has established it as a world leader in both consumer and business imaging solutions. Its solutions comprise products, ranging from digital compact and SLR cameras, through broadcast lenses and portable X-ray machines, to multi-function and production printers, all supported by a range of value added services.

Canon invests heavily in R&D to deliver the richest and most innovative products and services to satisfy customers' creative needs. From amateur photographers to professional print companies, Canon enables each customer to realise their own passion for image.

Canon's corporate philosophy is [Kyosei](#) – 'living and working together for the common good'. In EMEA, Canon Europe pursues sustainable business growth, focusing on reducing its own environmental impact and supporting customers to reduce theirs using Canon's products, solutions and services. Canon has achieved global certification to ISO 14001, demonstrating a world-class environmental management standard.

Further information about Canon Europe is available at: www.canon-europe.com



“Visa pour l’Image” 2013

An anniversary event to celebrate photojournalism

A new “Visa pour l’Image” event and a new Paris Match commitment for photographic reporting.

For 64 years now, Paris Match has been a reference throughout the world for photojournalism. It recounts the changing eras through the eye of photographers and through the stories of people – both famous and unknown – who are writing the most surprising pages of our human adventure. Stories that are often history-making.

According to the survey One 2012, Paris Match is “number 1 news magazine”, and the "world’s fifth magazine" according to the International Federation of Periodical Press. This year, the magazine is continuing to advance with more new content. With new sections, new stories, glimpses into the future, and even more photographs, this new, unifying momentum is also found on the magazine’s website, and on iPad etc. A 360 degree vision to get even closer to events.

“Visa pour l’image” is an annual event gathering the talents of photojournalism and defending its values. It was an obvious step for Paris Match to join the pioneering spirit of "Visa pour l'image" right from the start of the adventure, and become a partner in this International Festival of Photojournalism.

25 years, the age of a proud history that is still going strong, helping the profession shine in its true colours.

Paris Match wishes “Visa pour l’image” a very happy birthday!

Un aniversario para festejar el fotoperiodismo

Nueva edición de *Visa Pour l’Image* y nuevo compromiso de Paris Match en pro del reportaje fotográfico.

Referencia del fotoperiodismo en el mundo desde hace 64 años, Paris Match narra la actualidad a través de la mirada de los fotógrafos y los testimonios de personas famosas o desconocidas, que escriben las páginas más sorprendentes de la aventura humana. Relatos que suelen ser históricos.

Paris Match es «número 1 de la actualidad» según el estudio One 2012, y la «quinta revista del mundo» según la Federación Internacional de la Prensa Periódica. Este año, la revista sigue evolucionando gracias a sus novedades. Secciones, testimonios, retratos, proyecciones de futuro e incluso más fotografías, un dinamismo innovador y consensual que también está presente en la página web de la revista, en el iPad,... Una mirada a 360 ° para acercarse aún más al evento.

Visa pour l’Image reúne cada año todos los talentos del fotoperiodismo y defiende sus valores. Paris Match se ha unido, desde el principio de la aventura, al espíritu pionero de *Visa pour l’Image*, y participa en tanto que socio del Festival Internacional de Fotoperiodismo.

25 años, es la edad de una formidable historia que seguirá iluminando el alma de una profesión.

Paris Match desea un feliz aniversario a *Visa pour l’Image*.



1145 17TH STREET N.W. | WASHINGTON, D.C. 20036 | U.S.A.

Depuis que le premier cliché a été publié dans le magazine *National Geographic*, il y a plus d'un siècle, la photographie de qualité a fait la réputation de la revue. Aujourd'hui, *National Geographic* peut se vanter de publier les reportages de photoreporters parmi les meilleurs au monde. Désormais, le magazine est publié dans 36 langues différentes et 40 éditions étrangères, avec une diffusion mondiale environnant les 8 millions d'exemplaires.

Le magazine *National Geographic* et National Geographic Creative sont fiers d'être partenaires de Visa pour l'Image. National Geographic Creative diffuse une grande partie des photographies qui sont publiées dans le magazine.

National Geographic et Visa pour l'Image forment un partenariat évident: nous soutenons le travail des meilleurs photographes internationaux, le promouvant auprès d'un large public dans l'espoir d'apporter une meilleure compréhension du monde.

Vous pouvez retrouver le magazine *National Geographic* sur le site www.nationalgeographic.com/ngm et National Geographic Creative sur le site www.natgeocreative.com.

For over a century, since the first photograph was published in National Geographic, fine photography has been the keystone of the magazine. Today, National Geographic is proud to publish the work of many of the world's top photojournalists. National Geographic magazine is now published in 36 different languages, with 40 editions, and has a worldwide circulation of just over 8 million copies.

National Geographic magazine and National Geographic Creative are extremely proud to be partners with Visa pour l'Image. Much of the photography that appears in National Geographic magazine is available through National Geographic Creative.

National Geographic and Visa pour l'Image are natural partners—both support the world's finest photographers, and both bring photographers' work to the public in the hope of furthering international understanding.

National Geographic magazine can be found on the Web at www.nationalgeographic.com/ngm. National Geographic Creative is at www.natgeocreative.com.

Getty Images amplifies support for photojournalism community through significant presence at 25th anniversary of Visa pour L'Image

Committed to international press freedom and the belief that images can be a powerful force for change, Getty Images sponsors photojournalism festival for sixth consecutive year, announcing recipients of its Grants for Editorial Photography programme during the festival.

London – 17 July, 2013: [Getty Images](#) has reaffirmed support of - and a significant presence at - [Visa pour L'Image](#) 2013, the 25th anniversary of the international photojournalism festival held annually in Perpignan, France. This is the sixth year Getty Images has been a sponsor of the prestigious festival, announcing the recipients of its renowned [Grants for Editorial Photography](#) programme on the ground, demonstrating its continued commitment to the photojournalism industry and emerging talent.

The Grants for Editorial Photography programme showcases and supports powerful and inspiring photojournalism projects. Judged by industry greats including Jon Jones, Director of Photography at The Sunday Times Magazine and Tiziana Faraoni, Photo Editor at l'Espresso, five grants of \$10,000 will be awarded to photojournalists pursuing projects of personal and journalistic significance. The winners will be announced on 5 September, with the winning recipients showcasing their chosen projects the following day.

Jonathan Klein, Co-Founder and CEO of Getty Images says, “Getty Images is committed to excellence in photojournalism and pleased to be a partner at this year’s landmark 25th Visa pour L'Image festival. We established the Getty Images Grants for Editorial Photography programme to support the efforts of photojournalists to report on important events of our time that might otherwise go unseen. As the premier international gathering of the reportage community, Visa Pour L'Image is the ideal environment to share, discuss and celebrate the awe-inspiring work that photojournalists do every day.”

Getty Images will also have a strong presence at the festival through an exhibition of one of its photojournalists, Majid Saeedi. Syndicated by [Reportage by Getty Images](#), Majid’s project, titled *Life in War* showcases the daily lives of the Afghan people and has been chosen to feature as one of the coveted exhibition spots throughout the duration of the three week festival.

A topic the company will also be exploring at Visa pour L'Image is industry commitment to the aiding and protection of photojournalists when reporting from war zones. In February this year, the company backed [A Day Without News?](#), an initiative founded by Aidan Sullivan, Vice President at Getty Images, to raise awareness of the vital role correspondents and photojournalists play and the risks they face when reporting from war zones. It has just been announced that the campaign has helped influence the United Nations Security Council to hold an open debate on the protection of journalists - the first time the council has considered this issue in a separate meeting since the adoption of resolution 1738 on the protection of journalists in December, 2006.

On the exciting development Aidan Sullivan, Vice President, Photo Assignments, Editorial Partnerships and Development at Getty Images says, “*A Day Without News?* highlighted the risks undertaken by photojournalists to bring us content from the front line, and we are proud to have played a part in what could be a landmark change to protect these individuals.”

Further information on the Getty Images’ grants programme can be found at: www.gettyimages.com/grants

ENDS

Notes to editors:

The judges of this year’s Grants for Editorial Photography are:

- Jean-Francois Leroy, Director, Visa pour L'Image
- Jon Jones, Director of Photography, The Sunday Times Magazine
- Olivier Laurent, Acting Deputy Editor, British Journal of Photography
- Tiziana Faraoni, Photo Editor, l'Espresso
- Fiona Rogers, Founder, Firecracker



9 July 2013

FEMEN OR FEMINISM LAID BARE: SHOULD YOU HAVE TO SHOW YOUR BREASTS TO MAKE YOURSELF HEARD?

**A round table discussion hosted by Valérie Toranian,
Editor in Chief of ELLE, and by Caroline Laurent-Simon,
international reporter on the weekly magazine.**

The protests organised by the Femen movement, which uses nudity as a weapon to promote feminism, are highly controversial and often result in violent crackdowns as in Tunisia where members were arrested and imprisoned.

Does the strategy adopted by these topless amazons have a role to play in support of feminism? Or does it, on the contrary, reduce feminism to sensationalism? Should you have to be naked to make yourself heard? Is the body a political weapon?

Taking part in the debate will be a leader of the Femen movement and defenders of women's rights from France and around the world.

**AN ELLE ROUND TABLE AT *VISA POUR L'IMAGE* – PERPIGNAN
Friday 6 September 2013 at 5 pm
in the Charles Trenet Auditorium, *Palais des Congrès***

Press contact: ellecom@lagardere-active.com



Witnessing the World through Photojournalism

Victims are always neatly hidden from our eyes.
We must maintain our awareness about what is happening in the world now.
We must bring the media back into our own hands.
This is why we created the monthly photojournalism magazine DAYS JAPAN
of the first anniversary of the Iraq war, March 20, 2004.



Third Prize for the 9th DAYS JAPAN International Photojournalism Awards
Unholy Matrimony—Kyrgyzs / Noriko HAYASHI



DAYS JAPAN has been going for nine and a half years, and will continue to confront weighty issues. There are many young people in Japan who believe they can become photojournalists as long as they take photographs on site. There is no end to the number of people who think they can become photojournalists just by going to a war zone without knowing the background and history of the problem.

Since it was first published in 2004, DAYS JAPAN has encouraged people who take pride in being photojournalists. We think that people who are aware of their role of carrying out their responsibility to monitor power and work to preserve the people's right to know are needed. In other words, we want people who feel that their identity is a journalist rather than a photographer.

Our purpose was to publish a monthly photojournalism magazine that conveys information that we all need to know. On the cover of the inaugural issue, the words “A single photograph has the power to change the course of a nation” and “One day, the will of the people will bring an end to war” were displayed. DAYS JAPAN has continued to be published by editors, photojournalists, and readers who want to know the truth and, with that knowledge, want to change the world.

July, 2013
Ryuichi HIROKAWA
Editor in Chief, DAYS JAPAN

The 10th DAYS JAPAN International Photojournalism Award 2014

We call for photographs depicting the dignity of human beings and nature or alternatively those which show this dignity being trampled underfoot.

For further information about the Awards
DAYS JAPAN
E-mail: kikaku@daysjapan.net
Tel: +81-3-3322-0233
Fax: +81-3-3322-0353
Web: <http://www.daysjapan.net/e/index.html>

DEADLINE:
January 15,
2014

PHOTO

25 ans de visa pour l'image

In 1989, *Photo* launched what was about to become, under Jean-François Leroy's direction, the most important photojournalism festival. Since then, each one of our September issues has endeavored to present to the world reportages shown at Visa pour l'Image and their authors. 25 issues for 25 years: *Photo* is Visa's memory! This quarter of a century called for an unprecedented celebration! *Photo* has joined forces with Canon, official sponsor of the festival, to bring to light Jean-François Leroy and 24 of his fellow travellers. Each one sits in front of Rémy Cortin's camera lense with his/her favorite picture among all those presented in 25 editions of the festival. Discover the outcome of this session in *Photo*. Thank you, and happy birthday, Visa pour l'Image!

Agnès Grégoire et Éric Colmet Daâge

PHOTO

78, avenue des Champs-Élysées 75008 Paris
Tél. : 01 45 00 29 73 - photo@photo.fr



AWARD-WINNING REPORTS FROM AROUND THE WORLD

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* PARIS TIME / FRIDAYS AT 6.40 PM IN ARABIC

L'ACTUALITÉ INTERNATIONALE 24H/24
INTERNATIONAL NEWS 24/7
الأخبار الدولية على مدار الساعة



FRANCE 24-RFI

WEB DOCUMENTARY

VISA D'OR AWARD

For the fifth year running, the non-stop international news TV channel FRANCE 24, the international radio station RFI and the photojournalism festival “Visa pour l’Image - Perpignan” are organizing the FRANCE 24-RFI Web Documentary Visa d’Or Award.

This Award honours the web documentary that sets itself apart from the other entries in terms of choice of subject, originality and innovative use of new multimedia tools.

The prize-giving ceremony will be held on the 4th of September, at the 25th edition of Visa pour l’Image - Perpignan (from the 31st of August to the 15th of September 2013)

On this occasion the laureate will receive the FRANCE 24-RFI Web Documentary Award and 8,000 Euros.



*SCREEN SHOTS FROM PREVIOUS WINNING WEB DOCUMENTARIES



Eric Bouvet
Burning Man



Abir Abdullah / EPA
Piège mortel



Phil Moore / AFP
Un cycle de violence - le M23 en RDC



Vlad Sokhin / Focus / Cosmos
Restavèkst



Sarah Caron
Prix Canon de la Femme
Photojournaliste 2012, décerné par l'AFJ,
en partenariat avec le Figaro Magazine
*Femmes pachtounes : des êtres de
second rang*



Andrea Star Reese
Trouble



Darcy Padilla / Agence VU
Tout finira par s'arranger



**Alfred Yaghobzadeh pour
Smithsonian Magazine**
La Kumbh Mela 2013



**John G. Morris / Contact Press
Images**
Quelque part en France, été 1944



Jérôme Sessini / Magnum Photos
Les rues d'Alep



Joao Silva / The New York Times
Rétrospective



Majid Saeedi / Getty Images
Afghanistan





Fort d'une expérience de plus de 20 ans dans la photographie, e-Center est un centre d'impression numérique implanté à Malakoff.

Spécialisé dans l'édition de livres photos, de l'exemplaire unique à la courte série, e-Center répond aux exigences des clients les plus pressés comme des plus créatifs.

Son parc machine unique en France et son savoir-faire 100% français lui permettent d'être à la pointe des techniques d'impression numérique.

E-Center propose un large choix de produits, entièrement personnalisables tant dans les formats que dans les finitions (différents grammages, verni mat ou brillant, reliure souple ou rigide, avec ou sans jaquette, reliure à spirale, livres en série cousus....).

FotoWare and the reseller E-Gate:

Partners of the most important International Photojournalism Festival

Visa Pour l'Image

FotoWare and E-Gate give the possibilities to improve the production and the exploitation of digital assets for publishing industries, press and photos agencies professional's photographs.

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Achim Leimig
Rhein-Zeitung, Koblenz
Germany



e-Gate is a French FotoWare VAR providing workflow solutions for agencies and photographers. Come and visit us at our stand in Visa pour l'Image

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FotoStation has been designed for people who work professionally with digital assets. It puts you in command whether you work alone or in a large organization, and whether you have just started building an archive or need a fast, powerful solution to organize you existing one. FotoStation offers powerful workgroup collaboration tools and adapts perfectly to even the most complex workflow requirements.



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downloading a trial version of FotoStation

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Adobe vous donne rendez-vous :

Visa pour l'Image 2013 Perpignan



DÈS MAINTENANT !

Participez au tirage au sort pour gagner l'un des lots suivants :

- 1 Adobe Photoshop Lightroom 5
- 3 abonnements de 3 mois à Creative Cloud

Pour participer, il suffit de vous inscrire dès maintenant et jusqu'au 8 septembre inclus.
<http://tinyurl.com/visa001> - Tirage au sort le 12/09/13

PENDANT VISA POUR L'IMAGE - Semaine Pro

Adobe sera présent sur l'espace **CANON** au Palais des Congrès, tous les jours de 11h00 à 18h00.
Denis-Pierre Guidot, spécialiste applications Image et Vidéo Numériques et expert Creative Cloud chez Adobe présentera l'offre Adobe Creative Cloud (outils et services) et reviendra sur les fonctionnalités des outils créatifs suivants : Lightroom 5, Photoshop CC et Premiere Pro CC.

Adobe sera présent sur l'espace **iTribu** au Palais des Congrès, tous les jours de 11h00 à 18h00.
Emmanuel Molia, photographe indépendant formateur certifié Adobe, reviendra sur les fonctionnalités des outils créatifs pour la photo et la vidéo, notamment Lightroom 5, Photoshop CC et Premiere Pro CC.

Exposition de photos de reportage sur l'Afghanistan réalisées par Sandra Calligaro, photographe indépendante.

Et toutes vos questions sur le traitement de la photo et de la vidéo numériques avec les logiciels Adobe.

DÉCOUVREZ ADOBE CREATIVE CLOUD

Tous les outils créatifs Adobe, Lightroom 5, des services et bien plus encore pour 61,49 € TTC par mois.

Photoshop application seule pour 24,49 € TTC par mois :
<http://www.adobe.com/fr/products/photoshop.html>

TODAY!

Participate to the drawing to win one of these prizes :

- 1 Adobe Photoshop Lightroom 5
- 3 months subscription to Creative Cloud

To take your chance, you can register from now until September 8th included.
<http://tinyurl.com/visa001> - Drawing on Sept 12th, 2013

DURING VISA POUR L'IMAGE - Pro week

Adobe will be present on **Canon booth** in the Palais des Congrès, everyday from 11 AM to 6 PM.
Denis-Pierre Guidot, Digital Image and Video specialist and Creative Cloud Expert at Adobe will present Adobe Creative Cloud (tools & services) and will go through new functionalities of our creative tools such as Lightroom 5, Photoshop CC and Premiere Pro CC.

Adobe will be present on **iTribu booth** in the Palais des Congrès, everyday from 11 AM to 6 PM.
Emmanuel Molia, freelance photographer, Adobe certified trainer will go through new functionalities of our creative tools for video & photo such as Lightroom 5, Photoshop CC and Premiere Pro CC.

Photo exhibition report on Afghanistan made by Sandra Calligaro, freelance reporter.

And all your questions on digital photo and video workflows with Adobe.

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All Adobe creative tools, Lightroom 5, services and more for 61,49 € VAT incl. per month.

Photoshop single app for 24,49 € VAT incl. per month:
<http://www.adobe.com/fr/products/photoshop.html>

Visa pour l'Image • Perpignan **Rejoicing Jubilee**

Visa pour l'Image • Perpignan has turned Perpignan into the undisputed capital city of photojournalism. 3 000 accredited professionals representing 58 nationalities, 1 200 photographers and 221 000 visitors come to admire more than thirty exhibitions as well as the glorious heritage which hosts it: old convents, prisons, manors and fortresses.

The cemetery cloister, the Campo Santo hosts six evenings of projections. The success has been so tremendous that another session takes place simultaneously on the *place de la République*. Professionals are crowned with prestigious awards and prizes such as the whole range of the Golden Visas but also the France 24 RFI Award or the Ward of the City of Perpignan Rémi Ochlik.

However *Visa pour l'Image • Perpignan* also means seminars and round tables, which question the future and the development of the professions relating to photojournalism, which put an event, a country or a theme under the spotlights, and proposes guided visits by the photographers themselves for students and pupils.

In the backstage, *Visa pour l'Image • Perpignan* means a city, open to festival visitors, who invade the restaurants and the cafés' terraces, a true godsend in terms of economic impacts for the whole of the shopkeepers of the city as well as an increasing radiance due to an international and extensive press covering.

And it lasts for 25 years now! "Per molts anys"*, what else ?

* *Happy birthday in Catalan.*

The mayor of Perpignan



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PARTENAIRE OFFICIEL DU 25^{ième} FESTIVAL DE VISA POUR L'IMAGE



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VISA pour l'image - Perpignan **- 2013 edition -**

VISA pour l'image ... It's no longer necessary to introduce the Perpignan's international festival of photojournalism.

This international event draws to Perpignan the reporters who travel around the world witnessing on its exploits, wars, and natural disasters.

For this new edition, it will be an entire city and region beating at the rhythm of the world news actuality.

Once again, the exhibitions will "storm" the most prestigious or unusual places in the city. While reporters, photographers, agencies managers and all other visitors will discover the restaurants, hotels and also the Perpignan's and the Pyrénées-Orientales' retail. It is a considerable surge of potential customers for local economy during the middle season.

In 1989, the Chamber of commerce and industry of Perpignan and Pyrénées-Orientales, with other institutions, took part in the creation of this event called ***VISA pour l'image***.

Today, the Chamber keeps supporting this major event that fits perfectly in its policy of commercial development for the city centre around original and federating actions.

Once more I wish good luck to ***VISA pour l'image***. Its challenge: to make of Perpignan "the picture's centre of the world"

Jean-Pierre Navarro,
*Président de la Chambre de commerce et d'industrie
de Perpignan et des Pyrénées-Orientales.*



A window onto the world, the Visa pour l'Image festival is a true witness of the political, social, economic and environmental evolution of our time.

Let's take this opportunity to thank all of the photojournalists for their constant eye and observation.

Through their daily work, these professionals call out to us and pass on a heavy responsibility: to never turn a blind eye, and to continue to be active for a better world.

I am proud to have been part of this event for several years now.

The Region wishes to acknowledge the fine work that has been accomplished by the professionals and it is in this respect that it will be awarding the Visa d'Or in the Magazine category, which recognises the best reports of the year.

It is thanks to such events that the Pyrénées-Orientales department and our region as a whole shine beyond their borders!

Welcome to everyone attracted to Languedoc-Roussillon by this event and I truly hope it is enjoyed by all.

Christian BOURQUIN
President of the Languedoc-Roussillon Region
Senator



25^e/_{th} Festival International du / of photojournalism photojournalisme

www.visapourimage.com

THANKS...

Canon



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08.09**

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Design by Valérie Bourgois / ZeBUREAU



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