

EXPOSITIONS/EXHIBITIONS . PEDRO UGARTE  
. ED JONES . LOUISA GOULIAMAKI . ANGELOS  
TZORTZINIS . ARIS MESSINIS . MATHIAS BRASCHLER  
. MONIKA FISCHER . JEAN-LOUIS FERNANDEZ .  
JULIEN GOLDSTEIN . STANLEY GREENE . ROBIN  
HAMMOND . MASSOUD HOSSAINI . JUSTIN JIN  
. KRISANNE JOHNSON . BÉNÉDICTE KURZEN .  
ERIKA LARSEN . SEBASTIÁN LISTE . JIM LO SCALZO  
. MANI . DOUG MENUENZ . ILVY NJIOKIKTJIEN .  
RÉMI OCHLIK . PRESSE QUOTIDIENNE . NOËL  
QUIDU . JOHANN ROUSSELOT . DAMIR SAGOLJ .  
STEPHANIE SINCLAIR . HADY SY . AMY TOENSING .  
NIK WHEELER . WORLD PRESS PHOTO 2012 .  
PROJECTIONS/SCREENINGS . TIMOTHY ALLEN .  
BRUNO AMSELLEM . JASON ANDREW . JOCELYN  
BAIN HOGG . JAN BANNING . JONAS BENDIKSEN  
. ALFREDO BINI . PEP BONET . SARAH CARON  
. NATHANAEL CHARBONNIER . COLLECTIF  
SUB.COOP / PICTURETANK . FABIO CUTTICA .  
MARCO DAL MASO . WILLIAM DANIELS . CARL  
DE KEYSER . PHILIPPE DE POULPIQUET . ADAM  
DEAN . AMÉLIE DEBRAY . JESCO DENZEL . JEAN-  
PATRICK DI SILVESTRO . MISHA FRIEDMAN . JAN  
GRARUP . AMNON GUTMAN . ANDY HALL .  
ROBIN HAMMOND . MARK HENLEY . AARON  
HUEY . DIEGO IBARRA SANCHEZ . ED KASHI  
. DEBRA KELLNER . FRANCE KEYSER . YUNGHI  
KIM . SRIKANTH KOLARI . EDWIN KOO . MARO  
KOURI . THORVALDUR ÖRN KRISTMUNDSSON  
. GERD LUDWIG . PASCAL MAITRE . PAOLO  
MARCHETTI . LORENZO MELONI . MACIEK  
NABRDALIK . MICHELE PALAZZI . ALESSANDRO  
PENSO . SPENCER PLATT . LIZZIE SADIN . MASSIMO  
SCIACCA . FRANCK SEGUIN . SHOBHA . STEPHANIE  
SINCLAIR . VLAD SOKHIN . TED SOQUI . GEORGE  
STEINMETZ . BRENT STIRTON . PATRICE TERRAZ  
. GALI TIBBON . JONATHAN TORGOVNIK . KADIR  
VAN LOHUIZEN . STEPHAN VANFLETEREN .  
MUGUR VARZARIU . JOHN VINK . CRAIG F. WALKER .  
ANN-CHRISTINE WOEHRL . DENIS ALLARD . JEAN-  
CLAUDE COUTAUSSE . OLIVIER LABAN-MATTEI  
. GUILLAUME BINET . ULRICH LEBEUF . LIONEL  
CHARRIER . CHARLES OMMANNEY . LAURENCE  
HAIM . CAROLINE POIRON . JOHN CANTLIE .  
ROBERT KING . GIULIO PISCITELLI . LAURENT VAN  
DER STOCKT . GORAN TOMASEVIC . NICOLE  
TUNG . MIQUEL DEWEVER-PLANA .  
JÉRÔME SESSINI



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

# PRESS KIT

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**pro-week**  
**03.09 au/ to 09.09**

# Editorial

## Jean-Paul Griolet

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What are the reasons for never missing Visa pour l'Image?

- Because Perpignan is the annual forum where photojournalists from around the world meet.
- Because photojournalists are the men and women crafting the freedom of expression which is essential for us in our quest for truth.
- Because there is excitement in Perpignan.

And that has been the case for the past twenty-four years.

Yes, photography, now digital and immediate, has power as a major means of expression capable of leaving a mark on our subconscious. Photography is not just the message presented, but also the expression of a culture, an experience and a feeling.

Since the beginning of the year, Marie Colvin, Gilles Jacquier, Rémi Ochlik and others have fallen victim to man's inhumanity to man, because they were journalists who believed in freedom of information in defiance of tyrants and their reprehensible freedom to do evil.

In the midst of war and conflict, of financial crisis, debt and unemployment, when established values and guidance fade, in this world which is being destroyed, we want to understand who is responsible, who will be accountable.

Only freedom of the press with a large and broad range of media and views can save us from a return to the dark ages, save us from fundamentalism and everything that comes with it, doing so by presenting the work of photojournalists.

Visa pour l'Image is in line with developments in new technologies, in the written press, TV, video and the Web 2.0 offering ever more content, and that means we must be even more careful when making our selections.

Special thanks go to Jean-François Leroy and his team working on the Festival, helping build its success, exporting the name of Visa pour l'Image-Perpignan, together with the Festival exhibitions and values, across the world.

And thank-you to all the visitors too for your loyalty: in 2011, we had 208 000 entries to exhibitions and more than 20 000 viewers.

Thank-you all for your support – sponsors, partners and public authorities – as you help us provide you, the visitors, the general public, with the Festival, and all of it free of charge.

Visa pour l'Image is an event with real commitment, and no matter what the news story is, the Festival will continue to defend freedom of expression and respect for fundamental human values in a spirit of tolerance.

*Jean-Paul Griolet*

*President of the Association Visa pour l'Image - Perpignan*

# Editorial

## Jean-François Leroy

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Yet another year of change?

On October 5, 2011, the death of Steve Jobs dominated the news, overshadowing the death of Gökşin Sipahioglu; yet he was the man, with Hubert Henrotte and Jean Monteux, behind the formidable success of the three "A"s - Gamma, Sygma and Sipa - the three that made Paris the international capital of photojournalism. But those times are long past; they are now a source of deep nostalgia.

On January 11, 2012, Gilles Jacquier, a feature reporter for the TV program *Envoyé Spécial* broadcast by France 2, was killed in Homs, under circumstances that are far from transparent.

February 22, 2012, once again in Homs, Syria, targeted shooting killed Rémi Ochlik and Marie Colvin (a feature journalist for the *Sunday Times*). International opinion reached emotional heights, but there was no action.

In late April 2012, a picture editor was fired by the paper where he had been working for six years. The reason given by HR management was: "*Your job doesn't exist any more.*" They then promptly recruited a young picture assistant paid little more than the minimum wage because: "*We don't need a guy who knows the whole history of photography.*"

A tweet\* sent out a few weeks ago seems particularly apposite: "*Twitter makes you think you are a personality, Instagram makes you think you are a photographer, and Facebook makes you think you have friends. It's going to be hard when reality hits!*" We are still (Alas!) receiving dozens of Hipstamatic reports. And we'd only just got over the Lomo craze!

An amazing year! Fortunately we can still find what we like. There are incredible reports, extraordinary first-hand stories, moving tales - telling the tale of the world as it is.

Welcome to Visa pour l'Image!

Jean-François Leroy  
April 25, 2012

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\* @tiersmonde

# International Press Center

from Tuesday, September 4  
to Saturday evening, September 8

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Palais des Congrès

## ASSOCIATION NATIONALE DES ICONOGRAPHERS

Free-lance photographers can show their portfolios in the area of the *Association Nationale des Iconographes*, from 10am to 1pm and 3pm to 6pm, from Monday, September 3 to Saturday, September 8.

### Ground Floor

CANON

### 1<sup>st</sup> Floor

REUTERS ESPACE DIGITAL  
iTRIBU - APPLE PREMIUM RESELLER

### 2<sup>nd</sup> Floor

AGENCE FRANCE-PRESSE  
AGENCE VU'  
ASSOCIATED PRESS  
ASSOCIATION NATIONALE DES  
ICONOGRAPHERS (ANI)  
AUDIENS  
BSP SYNDICATION  
CENTRAL DUPON  
COSMOS  
DOCUMENTOGRAPHY  
EPA  
GETTY IMAGES  
GTRES ONLINE  
IP3 PRESS  
LE DESK  
LIBRE ARBITRE  
MEDIA ACCESS  
PIX PALACE  
POLARIS IMAGES  
RAWIYA  
SIPA PRESS  
SUB COOP  
SUPAY PHOTOS  
UNION DES PHOTOGRAPHES  
PROFESSIONNELS (UPP)

# Meeting Points

This program is available in the «Agenda»,  
at the Palais des Congrès and regularly updated  
on [www.visapourlimage.com](http://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.

### Press Center

Tuesday, September 4 to Saturday evening, September 8.

Press agencies and photographers' collectives from around the world have booths and desks  
on the second floor.

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

Our partner, iTribu - Apple Premium Reseller, will be pleased to see you  
on the 1<sup>st</sup> floor of the Palais des Congrès. A special area offering advice and demonstrations  
will feature the Apple range for both professional and individual users.

Reuters Digital Space will be pleased to see you on the 1<sup>st</sup> floor.

Central Dupon, photographic lab and long-standing partner, will be pleased to see  
you on the 2<sup>nd</sup> floor.

### Meet the Photographers

Monday, September 3 to Saturday, September 8

The meetings are open to both professionals and the general public, and are held every  
morning in the Charles Trenet auditorium. The program for the meetings will be published  
on the Website: [www.visapourlimage.com](http://www.visapourlimage.com)

### ELLE Round Table Discussion

Friday, September 7, 5pm. Charles Trenet Auditorium, Palais des Congrès. Free entrance.

#### Have women been betrayed by the Arab revolutions?

*Islamists in power in Egypt, a Salafist threat in Tunisia, sharia law introduced in Libya, and arrests and torture  
in Syria. Eighteen months after the Arab Spring which saw women playing an active role in the uprisings, half  
of the population appears to have been sacrificed by history. Have women's aspirations for democracy and  
equality faded? Can sharia law be reconciled with women's rights? How will women organize and stand up  
for themselves?*

*The subject will be debated by specialists from different domains, together with women from Tunisia, Egypt  
and Libya.*

The ELLE panel discussion will be moderated by Valérie Toranian, editor,  
and Caroline Laurent-Simon, feature reporter.

### CHAPITRE Bookshop, the official bookshop at Visa pour l'Image - Perpignan

Open 10am to 8pm, September 1 to 16, 2012

Book signings (see daily agenda).

### The Web Documentary venue

Open Monday, September 3, to Saturday, September 15, 2012: 2pm to 7pm.

## CHARLES TRENET ROOM

## CHARLES TRENET ROOM

## POUDRIÈRE BOOKSHOP

## INSTITUT JEAN VIGO WEB DOCUMENTARY

# Meeting Points

September 3 to 8

## PALAIS DES CONGRÈS

### JEAN-CLAUDE ROLLAND ROOM

### SCREENING: Cultures of Résistance

a film by Lara Lee (Caipirinha Productions)

Wednesday, September 5 - 3.00-4.30pm

Badge mandatory - English version with subtitles in French

Does every move really make a difference? Can music and dance be weapons for peace?  
In 2003, just before the war in Iraq, the film-maker Lara Lee set off on a journey in a bid to  
understand an increasingly war-torn world, a world which she believed was heading for self-  
destruction. Her travels took her to five continents where, over a number of years, she met  
more and more people devoting their lives to the quest for change. This is their story. Through  
Iran, as far as Brazil and finally Palestinian refugee camps in Lebanon: Cultures of Resistance is  
an exploration of the way art and creativity can be turned into munitions when waging the  
battle for peace and justice.

### SCREENING: Under fire: Journalists in Combat

Thursday, September 6, 2012 - 4.00-6.00 p.m

After the presentation, Anthony Feinstein will be happy to answer to your questions.

Badge mandatory - In English only

Under fire: Journalists in Combat explores the psychological reactions of frontline journalists  
to the dangers and stress of their work. The film is based on research by Professor Anthony  
Feinstein (University of Toronto) who, over the past ten years, has conducted a number of  
landmark studies defining the types of psychological difficulties which journalists may develop  
after decades of exposure to war.

The documentary focuses on conditions such as post-traumatic stress disorder, depression and  
substance abuse.

The journalists interviewed are Christina Lamb (*Sunday Times*), Jeremy Bowen (BBC), Anthony  
Loyd (*The Times*), Paul Watson (Pulitzer award winner: *LA Times* and *Toronto Star*), Susan  
Ormiston (Canadian Broadcasting Corporation), Finbarr O'Reilly (Thomson Reuters), Jon  
Steele (ITN) and Ian Stewart (formerly West Africa Bureau Chief for Associated Press).

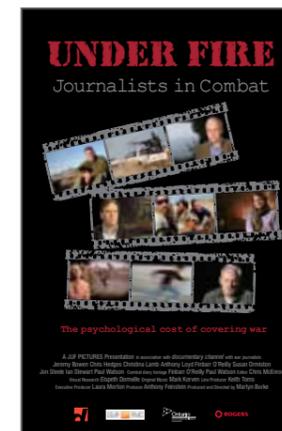
Interspersed amongst the interviews are excerpts of archival footage of conflicts covered by  
the journalists, including the wars in Iraq, Afghanistan, Sierra Leone, the Balkans and Chechnya.

The documentary was short-listed for a 2012 Academy Award.

Director: Martyn Burke.

Producer: Anthony Feinstein.

Executive Producer: Laura Morton



### JEAN-CLAUDE ROLLAND ROOM

### SEMINAR: Observatoire du photojournalisme

Wednesday, September 5, 2012 - 5pm.

Badge mandatory - In french only

The Observatoire du photojournalisme [Photojournalism Observatory], which was set up  
by the French Ministry of Culture & Communication in November 2011, issued a progress  
report in June on the first stages of its work. Issues covered included the question of the  
status of photojournalists, new opportunities available through transmedia, new ways of  
financing productions, measures to help professional photojournalists move ahead and change  
as new developments and channels emerge, as well as initiatives to raise the awareness of  
the general public to press photography and its specific features. The seminar, with Jacques  
Hémon, president of the Observatory, and Daniel Barroy, head of the photography section,  
will provide a forum for professional photojournalists to respond to the proposals in the  
progress report and to present their own ideas on issues seen as critical for the future not  
only of photojournalism, but also of the press in general working to provide independent news  
coverage and a wide range of opinions.

# Transmission pour l'image

September 3 to 5

For information  
and registration,  
please contact  
Sylvie Grumbach

tel +33 1 42 33 93 18  
sylvie.grumbach@2e-bureau.com

Fees:  
€500

The participants will  
be speaking English

*Transmission pour l'Image* is unlike any other workshop. It is complete immersion for three days with six of the world's leading photographers and picture editors. It is a forum for meeting people and for discussion, and, most importantly, it is for "transmission" with the generation of photojournalists who have been part of the adventure of *Visa pour l'Image* passing on and sharing their knowledge and experience with the next generation.

*Transmission* is not a course on how to "take photos" - quite the opposite. As part of a group of no more than 8 or 10 persons, you will have a special working relationship by being in contact with professionals 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 pictures.

In the course of the three days you will be with these contacts at different moments, sometimes for a drink or lunch, or attending evening shows, and there will be opportunities to meet many people in the professional world of photography.

*"Transmission means special contacts and meetings; it's the possibility of discussing matters with a small number of people, with the guest professionals; it's an opportunity to see and understand how photographers, picture editors and even agency directors manage to work together on an everyday basis.*

*And when *Visa pour l'Image* is over, you still have the phone numbers and you can make good use of them. In the months after I took part, I called two of the workshop professionals. The first one got me a few jobs and the second one advised me to go and see IP3 Press (where I now am), and he's also become a friend."*

Benjamin Girette, photographer, IP3 Press, and participant in *Transmission pour l'Image* in 2010

The atmosphere is friendly and informal, helping young photojournalists take on and carry on the values that are the basic principles which *Visa pour l'Image* has always believed in.

## PROFESSIONALS

**Jérôme Delay** is in charge of the  
Transmission workshops.

Jérôme is the chief photographer/Africa for Associated Press, based in Johannesburg, and has been covering international news for thirty years.

His guests for *Transmission* in 2012 are:

### Jon Jones

Picture Editor of the *Sunday Times* Magazine, who established his reputation reporting in war zones and who has also made documentaries for the BBC.

### Chris Morris

Chris barely 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.

### Joao Silva

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*.

### Patrick Chauvel

The war photographer, documentary filmmaker and writer who started as a young man in Vietnam and has continued through to Libya, covering many wars and conflicts, producing extensive photographic and documentary coverage.

He has written two books on his experience: *Rapporteur de guerre* [War Reporter] (2003) and *Sky* (2005).

### Peter Bouckaert

Director of Human Rights Watch and an expert in humanitarian crises. 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*.



Jérôme Delay



Jon Jones



Chris Morris



Joao Silva



Patrick Chauvel



Peter Bouckaert

# Evening Screenings

Monday, September 3 to Saturday, September 9, 9:45pm  
at Campo Santo.

September 6 to 8: simultaneous screening on the Place  
de la République.

The Visa pour l'Image evening shows will cover the main events of the past year, from September 2011 to August 2012. Every evening, from Monday to Saturday, the program will begin with a chronological review of the news stories, two months at a time. This is followed by reports and features on society, wars, stories that have made the news and others that have been kept quiet, plus coverage of the state of the world today. Visa pour l'Image also presents retrospectives on major events and figures in history. The Visa pour l'Image award ceremonies are held during the evening shows.

Featuring in the 2012 Festival program *(subjects may change)*

## **News stories of the year across the continents:**

war, crises, politics, strange and remarkable events, sport, culture, science, the environment etc.

India, Burma, Turkey, Israel/Palestine, Romania, the Dominican Republic & Haiti, New Guinea, Colombia, Mexico, Argentina, Afghanistan, Pakistan, China; plus Indignados around the world, the food crisis in Africa with war, desertification and undernourishment, the European far right, anger in Greece, migrants in Italy, the presidential election campaign in France and more.

A review of the main news stories in 2011. One year on, what has happened with the Arab revolutions? One year after the tsunami, how is Japan rebuilding?

## **Tributes**

### **Video Books**

## **Retrospectives:**

Twenty years ago war broke out in Bosnia and Herzegovina. A review of war in the former Yugoslavia.

A History of Syria from 1920 to the present.

Fifty years ago: Independence for Algeria.

One hundred years ago, the *Titanic* made its first and last voyage.

# Evening Screenings

Not exhaustive list (on September 2, 2012)

- **TIMOTHY ALLEN** / Panos Pictures - RÉA  
Bulgarie – Mont Bouzloudja
- **BRUNO AMSELLEM** / Signatures  
Cairo's coptic waste-pickers
- **JASON ANDREW** / Reportage by Getty Images  
USA - Tea Party
- **JOCELYN BAIN HOGG** / VII Photo  
Tired of London – Tired of Life
- **JAN BANNING** / Panos Pictures - laif -  
Hollandse Hoogte - Bourses Fnac 2011  
Law & Order
- **JONAS BENDIKSEN** / Magnum Photos /  
National Geographic  
Russian Dachas
- **ALFREDO BINI** / Cosmos  
Ethiopia – Land Grabbing or Land to  
Investors?
- **PEP BONET** / NOOR  
Motörhead
- **SARAH CARON** for *The New York Times*  
*Magazine*  
Birmanie, les enfants de la junte
- **NATHANAEL CHARBONNIER**  
Indignés en Europe
- **COLLECTIF SUB.COOP / PICTURE  
TANK**  
Huis Clos
- **FABIO CUTTICA** / Contrasto - RÉA  
Migration Amérique Centrale vers les  
USA
- **MARCO DAL MASO** / NazcaVision  
Néofascisme
- **WILLIAM DANIELS** / Panos Pictures  
Tripoli
- **CARL DE KEYSER** / Magnum Photos  
Moments before the flood
- **PHILIPPE DE POULPIQUET** / Production  
Jean-François Dessaint  
Soldats français blessés de retour  
d'Afghanistan
- **ADAM DEAN** / Panos Pictures  
Burma's Spring
- **AMÉLIE DEBRAY**  
Football en Palestine
- **JESCO DENZEL** / VISUM  
Migingo, petite île minuscule dans le lac  
Victoria
- **JEAN-PATRICK DI SILVESTRO**  
White Power
- **PATRICIO ESTAY** / NazcaVision
- Les moines de la diaspora tibétaine
- **MISHA FRIEDMAN** / Cosmos  
Tuberculose - Ukraine, Russie et  
Ouzbékistan
- **JAN GRARUP** / NOOR  
Ethiopie-Somalie (2011-2012)
- **AMNON GUTMAN**  
Promised land of hope
- **ANDY HALL**  
Sub-Saharan Africa and the Sahel - The  
Silent Crisis
- **ROBIN HAMMOND** / Panos Pictures for  
Carmignac Foundation  
Zimbabwe
- **MARK HENLEY** / Panos Pictures - RÉA  
Bank on us – Zurich
- **AARON HUEY**  
Pine Ridge Indian Reservation
- **DIEGO IBARRA SANCHEZ** / Cordon  
Press Reportages  
The curse of mental illness in Pakistan
- **ED KASHI** / VII Photo  
Eye Contact
- **DEBRA KELLNER**  
Riding Mystery
- **FRANCE KEYSER** / MYOP Diffusion  
Le FN, tel qu'il est en PACA
- **YUNGHY KIM**  
New York – Occupy Wall Street
- **SRIKANTH KOLARI** / Redux Pictures  
Poor people, rich land (India)
- **EDWIN KOO**  
Swat Paradise Lost
- **MARO KOURI** / Polaris  
Manifestations en Grèce
- **THORVALDUR ÖRN  
KRISTMUNDSSON**  
Vanishing Culture – Deep Iceland
- **GERD LUDWIG** / Intitute for *National*  
*Geographic Magazine*  
Astana, Kazakhstan
- **PASCAL MAITRE** / Cosmos - Bourse  
FNAC 2012  
Somalie
- **PAOLO MARCHETTI**  
«Fever». The awakening of European  
Fascism (2009-2012)

# Evening Screenings

- **LORENZO MELONI** / Contrasto - RÉA  
Fair, Love & War: Rap in Italy  
Yemen 2010-2012  
Libye (dec 2011 - janv 2012)
- **MACIEK NABRDALIK** / VII Photo  
Faith: Polish Catholicism
- **MICHELE PALAZZI** / Prospekt  
et **ALESSANDRO PENSO** / OnOff Picture  
Migrant workers in Italy
- **SPENCER PLATT** / Getty Images  
Plight of The Haitians
- **LIZZIE SADIN**  
Au pays de Viktor Orbán
- **MASSIMO SCIACCA** / Prospekt  
Le répit - Nigeria 2010-2012
- **FRANCK SEGUIN** / *L'Equipe*  
Du sport sous les balles – Afghanistan
- **SHOBHA** / Contrasto - RÉA  
Illegal Horse Racing
- **STEPHANIE SINCLAIR** / VII Photo for  
*National Geographic Magazine*  
Child Brides
- **VLAD SOKHIN** / Agentur Focus / Cosmos  
Papua New Guinea, violence against  
women
- **TED SOQUI** / Corbis  
Occupy L.A. March
- **GEORGE STEINMETZ** / Cosmos  
Déserts absolus
- **BRENT STIRTON** / Reportage by Getty  
Images for *National Geographic Magazine*  
Touaregs  
Rhino Wars
- **PATRICE TERRAZ** / Signatures  
Welcome on Board
- **GALI TIBBON**  
Journey to Lalibela (Jerusalem of Africa)
- **JONATHAN TORGOVNIK** / Reportage by  
Getty Images for *Geo Magazine* / *Mother*  
*Jones*  
Haiti  
**KADIR VAN LOHUIZEN** / NOOR /  
Paradox  
ViaPanAm
- **STEPHAN VANFLETEREN** / Panos Pictures  
- RÉA  
Belgium
- **MUGUR VARZARIU**  
Roumania
- **JOHN VINK** / Magnum Photos  
Expropriations à Phnom Penh
- **CRAIG F. WALKER** / *The Denver Post* -  
Polaris / Starface  
Welcome Home. The Story of Scott  
Ostrom
- **ANN-CHRISTINE WOEHRL**  
Benin – The Cradle of Voodoo
- **TORU YAMANAKA** / AFP & Collectif AFP  
Japon - Avant et après tsunami

## On syria

- **STORY OF SYRIA: 1920-2012**
- **CAROLINE POIRON** / Fédéphoto pour  
*Paris Match*  
December 2011 - Homs
- **JOHN CANTLIE** / Fastfeatures.com  
March 2012 - Saraquib
- **ROBERT KING** / Polaris  
March 2012 - Homs
- **GIULIO PISCITELLI**  
June 2012 - «Risking their lives to save  
lives»
- **LAURENT VAN DER STOCKST** for *Le*  
*Monde*  
July-August 2012
- **GORAN TOMASEVIC** / Reuters  
August 2012
- **NICOLETUNG**  
June-August 2012

## The Presidential Election Campaign in France

- **DENIS ALLARD** / RÉA  
«Moi, Président de la République»
- **FRENCH POLITICS** for *Le Monde* :  
**JEAN-CLAUDE COUTAUSSE** / French  
Politics & **OLIVIER LABAN-MATTEI** / Neus
- **CLICHÉS DE CAMPAGNE** / MYOP for  
France Inter : **GUILLAUME BINET, ULRICH  
LEBEUF, LIONEL CHARRIER**
- **CHARLES OMMANNEY** for iTélé  
Made in France. La Présidentielle dans  
«l'oeil américain» sur une idée de  
**LAURENCE HAIM**

## Videos Books

- **MIQUEL DEWEVER-PLANA** / Agence VU  
L'autre guerre - Guatemala
- **PASCAL MAITRE** / Cosmos  
Africa
- **JÉRÔME SESSINI** / Magnum Photos  
The Wrong Side - Living on the Mexican  
Border

## Tributes

Göksin Sipahioglu (1926-2011)  
Rémi Ochlik / IP3 Press (1983-2012)  
Eve Arnold (1912-2012)  
Paula Lerner (1960-2012)  
Jérôme Brézillon (1964-2012)  
Horst Faas / Associated Press (1933-2012)  
Brassaï (Amérique 1957)  
Sergio Larrain / Magnum Photos (1931-2012)  
Martine Franck / Magnum Photos (1938-2012)

# Evening Screenings



Burma's Spring © Adam Dean / Panos Pictures



Football en Palestine © Amélie Debray



Promised Land of Hope © Amnon Gutman



© Jérôme Brézillon (1964-2012 / tribute)



Cairo's coptic waste-pickers © Bruno Amsellem / Signatures



«Moi, Président de la République» - Campagne présidentielle de François Hollande  
© Denis Allard / RÉA



Migration Amérique Centrale vers les USA  
© Fabio Cuttica / Contrasto - RÉA



The curse of mental illness in Pakistan  
© Diego Ibarra Sanchez / Cordon Press Reportages



Le FN tel qu'il est en PACA © France Keyser / MYOP Diffusion



Eye Contact © Ed Kashi / VII Photo



Déserts Absolus © George Steinmetz / Cosmos

# Evening Screenings



Milingo, petite île minuscule dans le lac Victoria  
© Jesco Denzel / VISUM



Belgium © Stephan Vanfleteren / Panos Pictures - RÉA



Au pays de Viktor Orbán © Lizzie Sadin



Roumanie © Mugur Varsariu



Illegal Horse Racing © Shobha / Contrasto - RÉA



Yemen, 2010-2012 © Lorenzo Meloni / Contrasto - RÉA

# Evening Screenings



Néofascisme © Marco dal Maso / NazcaVision



Manifestations en Grèce © Maro Kouri / Polaris



Bank on us - Zurich © Mark Henley / Panos Pictures - RÉA



«Fever». The awakening of European Fascism (2009-2012)  
© Paolo Marchetti



Indignés en Europe © Nathanael Charbonnier

# Evening Screenings



Welcome on Board © Patrice Terraz / Signatures



Birmanie, les enfants de la junte © Sarah Caron for The New York Times



Zimbabwe © Robin Hammond / Panos Pictures for Carmignac Foundation



Vanishing Culture - Deep Iceland © Thorvaldur Örn Kristmundsson



New York - Occupy Wall Street © Yunghi Kim



Le répit - Nigéria, 2010-2012 © Massimo Sciacca / Propekt



Soldats Français blessés de retour d'Afghanistan © Philippe de Poulpiquet / Production Jean-François Dessaint



White Power © Jean-Patrick Di Silvestro



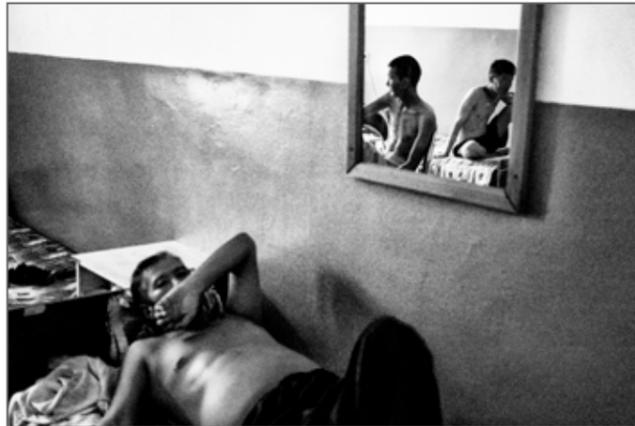
Afghanistan © Paula Lerner (1960-2012 / tribute)



Ethiopie - Somalie © Jan Grarup / NOOR

# Evening Screenings

# Evening Screenings



Tuberculose - Russie, Ukraine et Ouzbekistan  
© Misha Friedman / Cosmos



Benin - The Cradle of Voodoo © Ann-Christine Woehrl



Bulgarie - Mont Bouzloudja  
© Timothy Allen / Panos Pictures - RÉA



Journey to Lalibela (Jerusalem of Africa) © Gali Tibbon



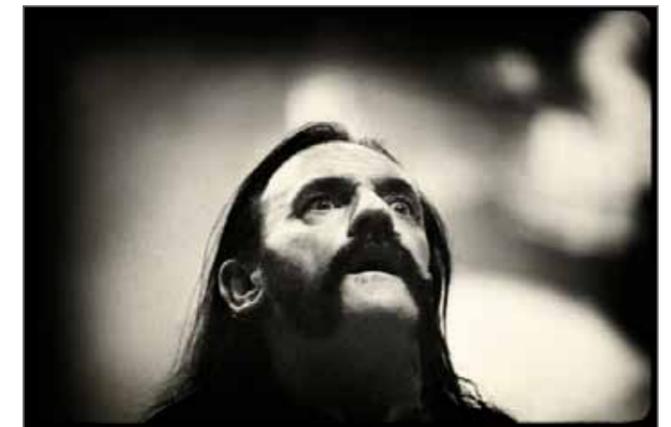
Faith: Polish Catholicism © Maciek Nabradalik / VII Photos



Ethiopia - Land Grabbing or Land to Investor?  
© Alfredo Bini / Cosmos



Riding Mystery © Debra Kellner



Motörhead © Pep Bonnet / NOOR



Du sport sous les balles - Afghanistan  
© Franck Seguin / L'Equipe



Tripoli © William Daniels / Panos Pictures



Huis Clos © Sub.Coop / PictureTank



Migrant workers in Italy © Alessandro Penso / OnOff Picture

# Evening Screenings



Sub-Saharan Africa and the Sahel - The Silent Crisis © **Andy Hall**



Homs - Syria, March 2012 © **Robert King** / Polaris



Saraquib, Syria, March 2012 © **John Cantlie** / Fastfeatures.com



Swat Paradise Lost © **Edwin Koo**



«Risking their lives to save lives» - Syria - June 2012  
© **Giulio Piscitelli**



Syria, July-August 2012  
© **Laurent Van der Stockt** for Le Monde



August 2012 © **Goran Tomasevic** / Reuters



Homs, Syria, December 2011  
© **Caroline Poiron** / Fédéphoto for Paris Match

# Visa d'or 2012

## Nominees & Jury

### NOMINEES for VISA D'OR FEATURE AWARD

- **Oded Balilty** / AP: *Ultra-Orthodox ceremonies*
- **Julien Goldstein** / Reportage by Getty Images: *Kurdistan, People with No Rights, but Anger*
- **Bénédicte Kurzen** / Pulitzer Center: *Nigeria, a nation lost to the gods*
- **Stephanie Sinclair** / VII for *National Geographic Magazine*: *Child Brides*

### NOMINEES for VISA D'OR NEWS AWARD

- **Eric Bouvet** for *Le Figaro Magazine*: «*Bab al-Azizia, the end*»
- **William Daniels** / Panos Pictures: *The Fall of Tripoli, Libya*
- **Alessio Romenzi** / Corbis for *Time Magazine*: *Syria*
- **Ebrahim Noroozi**: *Death sentence in Iran*

### VISA D'OR DAILY PRESS AWARD

See list of participants on page #6

### JURY 2012

**Monica Allende** / The Sunday Times - Great Britain  
**Daphné Anglès** / The New York Times - France  
**Pepe Baeza** / La Vanguardia - Spain  
**Wang Baoguo** / Chinese Photography Magazine - China  
**Sophie Batterbury** / The Independent On Sunday - Great Britain  
**Stephanie Belingard** / Live Magazine Mail On Sunday - Great Britain  
**Armelle Canitrot** / La Croix - France  
**Angel Casana** / El Mundo - Spain  
**Barbara Clément** / Elle - France  
**Jimmy Colton** / Sports Illustrated - USA  
**Andreina de Bei** / Sciences&Avenir - France  
**Jean-François Dessaint** - France  
**Cyril Drouhet** / Le Figaro Magazine - France  
**Ruth Eichhorn** / Geo - Germany  
**David Friend** / Vanity Fair - USA  
**MaryAnne Golon** / Washington Post - USA  
**Magdalena Herrera** / Geo - France  
**Ryuichi Hirokawa** / Days Japan - Japan  
**Jérôme Huffer** / Paris Match - France  
**Nicolas Jimenez** / Le Monde - France

**Javier Jubierre** / El Periodico de Catalunya - Spain  
**Romain Lacroix** / Grazia - France  
**Catherine Lalanne** / Le Pèlerin - France  
**Pierre Langlade** / Le Nouvel Observateur - France  
**Volker Lensch** / Stern - Germany  
**Alexander Lubarsky** / Kommersant - Russia  
**Chiara Mariani** / El Corriere della Sera - Italy  
**Evelyne Masson** - France  
**Michele McNally** / The New York Times - USA  
**Kurt Mutchler** / National Geographic Magazine - USA  
**Lello Piazza** / Fotographia - Italy  
**Andrei Polikanov** / Russian Reporter Magazine - Russia  
**Kira Pollack** / Time Magazine - USA  
**Jim Powell** / The Guardian - Great Britain  
**Tim Rasmussen** / The Denver Post - USA  
**Mina Rouabah** / Libération - France  
**Kathy Ryan** / The New York Times Magazine - USA  
**Rudiger Schrader** / Focus - Germany  
**Selahattin Sevi** / Zaman - Turkey  
**Marc Simon** / VSD - France  
**Dan Torres** / Jeune Afrique - France  
**James Wellford** / Newsweek - USA

# Visa d'or 2012

The 2012 Arthus-Bertrand Visa d'or awards will go to the best reports published between September 2011 and August 2012

TROPHIES DESIGNED AND MADE BY THE ARTHUS-BERTRAND WORKSHOPS

### VISA D'OR DAILY PRESS AWARD

The Visa d'or Daily Press award will be presented during the evening show on **Wednesday, September 5, 2012**.

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

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

For the first time, the **Communauté d'Agglomération Perpignan Méditerranée** will be funding the prize of €8000 for the Visa d'or Daily Press award winner. Reports selected by the jury are exhibited at the Festival (28 entries in 2011).

### Participants for Visa d'or Daily Press Award 2012

20 MINUTES (France)  
 24 HEURES (Switzerland)  
 ABC (Spain)  
 ALGEMEEN DAGBLAD (The Netherlands)  
 BERLINGSKE TIDENDE (Denmark)  
 DAGENS NYHETER (Sweden)  
 DEVOLKSKRANT (the Netherlands)  
 DIARI DE GIRONA (Spain)  
 DIARI DE TERRASSA (Spain)  
 DNEVNIK (Slovenia)  
 EL PERIODICO DE CATALUNYA (Spain)  
 INTERNATIONAL HERALD TRIBUNE (USA)  
 L'EQUIPE (France)

L'INDÉPENDANT (France)  
 L'YONNE RÉPUBLICAINE (France)  
 LA PRESSE DE LA MANCHE (France)  
 LE PARISIEN – AUJOURD'HUI EN FRANCE (France)  
 LE MONDE (France)  
 LIBÉRATION (France)  
 MIDI LIBRE (France)  
 NICE MATIN (France)  
 OUEST-FRANCE (France)  
 POLITIKEN (Denmark)  
 THE AGE (Australia)  
 THE DENVER POST (USA)  
 THE NEWYORK TIMES (USA)

### VISA D'OR FEATURE AWARD

Presentation of the Visa d'or Feature award on **Friday, September 7, 2012**.

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

### VISA D'OR NEWS AWARD

Presentation of the Visa d'or News award on **Saturday, September 8, 2012**.

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

### HUMANITARIAN VISA D'OR AWARD - INTERNATIONAL COMMITTEE OF THE RED CROSS (ICRC)

The 2012 winner of the ICRC Humanitarian Visa d'or award, sponsored by the **SANOFI ESPOIR Foundation**, is **Mani**, for his work in Homs (Syria), showing the extremely vulnerable state of emergency care services there. Mani will be presented with the award during the evening show in Perpignan on **Thursday, September 6, 2012**.

The award is open to professional photojournalists.

It is designed to highlight the need for respect for medical missions conducted in situations of armed conflict and violence. The jury pays 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).

2011 winner: Catalina Martin-Chico / Cosmos.

The ICRC was founded in Geneva in 1863 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.

For information on the award, please contact Frédéric Joli: [fjoli@icrc.org](mailto:fjoli@icrc.org)

# Awards 2012

## CITY OF PERPIGNAN RÉMI OCHLIK AWARD

Rémi Ochlik was killed in Homs, Syria, on February 22 this year. His work on Haiti was featured as a screening at Campo Santo in 2004. For us, the concept of a young photographer - a talented young photographer - was synonymous with the name of Rémi Ochlik. The mayor of Perpignan, Jean-Marc Pujol, therefore considered that the city's award should be renamed the City of Perpignan Rémi Ochlik Award.

Picture editors from international magazines (see list above) will choose the best young reporter for the City of Perpignan Rémi Ochlik award which is being presented for the seventh time.

The members of the jury will select the young photographer who, in their opinion, has produced the best report, either published or unpublished in 2011/2012. The work is featured as an exhibition at Visa pour l'Image-Perpignan 2012.

The City of Perpignan sponsors the prize of €8000. The award will be presented at the evening show on **Friday, September 7.**

The 2012 winner is **Sebastián Liste** / Reportage by Getty Images for his report on the community living in a disused chocolate factory in the center of Salvador de Bahia, Brazil, and featured as an exhibition at Visa pour l'Image 2012.

*Previous winners:*

- |                             |                          |
|-----------------------------|--------------------------|
| - Tomas van Houtryve (2006) | - Massimo Berruti (2009) |
| - Mikhael Subotzky (2007)   | - Corentin Fohlen (2010) |
| - Munem Wasif (2008)        | - Ed Ou (2011)           |

## CANON FEMALE PHOTOJOURNALIST AWARD

PRESENTED BY THE  
FRENCH ASSOCIATION  
OF FEMALE JOURNALISTS  
(AFJ - ASSOCIATION DES  
FEMMES JOURNALISTES) IN  
PARTNERSHIP WITH LE  
FIGARO MAGAZINE.

For the twelfth consecutive year, Canon France and the AFJ will present the Canon Female Photojournalist Award. Entrants will be judged on both previous work and plans for a future project. The 2012 award winner, **Sarah Caron**, will receive the prize (€8000) during the final evening show for 2012, on **Saturday, September 8**, for her project on Pashtun women in Pakistan.

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) and Martina Bacigalupo (2010). An exhibition of the 2011 winner, Ilvy Njiokiktjien, will feature her report on Afrikaner teenagers in post-Apartheid South Africa as part of the official program.

*For further information:*

- AFJ : [www.canonafaward.com](http://www.canonafaward.com)
- Canon France : [pascal\\_briard@cf.canon.fr](mailto:pascal_briard@cf.canon.fr) - [www.canon.fr](http://www.canon.fr)

# Awards 2012

## FRANCE24-RFI WEB DOCUMENTARY AWARD

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

The award will be presented during the evening show on **Wednesday, September 5.**

THE EIGHT SHORT-LISTED WEB DOCUMENTARIES ARE AS FOLLOWS:

- «AFGHANISTAN: 10 ANS, 100 REGARDS» by Marco Nassivera
- «DEFENSE D’AFFICHER» by Jeanne Thibord,
- «FAREWELL COMRADES!» by Pierre-Olivier François,
- «FRANÇOIS DUPRAT, UNE HISTOIRE DE L’EXTRÊME» by Joseph Beaugrand,
- «HOMS, AU CŒUR DE LA RÉVOLTE SYRIENNE» by Caroline Poiron,
- «PAROLES DE CONFLITS» by Raphaël Beaugrand,
- «POURQUOI T’Y CROIS» by Anaïs Dombret and Sylvain Pioutaz,
- «REWALK» by Jean-François Desmarchelier.

*Internet users can already watch the web documentaries on the FRANCE 24 and RFI websites: <http://f24.my/INNzsur> and <http://rfi.my/INNckrm>.*

*Press Contacts:*

*Anthony Ravera : [anthony.ravera@rfi.fr](mailto:anthony.ravera@rfi.fr) / Damien Amadou : [damadou@france24.com](mailto:damadou@france24.com)*

## ANI / PIXPALACE AWARD

For the past twelve years, the ANI (Association Nationale des Iconographes) has been organizing presentations of portfolios during the professional week at the International Festival of Photojournalism, Visa pour l'Image - Perpignan, and has now helped more than 300 photographers from a wide range of backgrounds, providing guidance and advice. At the end of the festival, the ANI forms a jury to select three award winners, chosen because their work has really made an impression. For 2012, the third year, one winner will receive an ANI award with prize money of €5000, sponsored by PixPalace, to encourage and support the photographer. The award will be presented during the evening show on **Wednesday, September 5.**

The award-winner's work will be displayed at the 2012 "Visas de l'ANI" exhibition at the Galerie du Bar Floréal in Paris.

## GETTY IMAGES GRANTS FOR EDITORIAL PHOTOGRAPHY

Getty Images will be announcing its eighth annual Grants program at the 2012 festival, Visa pour l'Image - Perpignan. Launched in 2005, the goal of the grants program is to enable photographers to bring attention to significant social and cultural issues, as well as to take new and inspiring strides in creative work.

An additional feature this year will be the partnership with the Chris Hondros Fund, offering a new grant for the best coverage of a major news story over the past year.

Having already empowered over 40 photojournalists to bring eye-opening visual essays to the world's attention, Getty Images will be announcing the winners, first at the evening screening on **Thursday, September 6**, followed by the Grants Showcase presenting the award-winning projects on **Friday, September 7**, at 3pm in the Jean-Claude Rolland auditorium (Palais des Congrès).

## PIERRE & ALEXANDRA BOULAT AWARD

After a hiatus of one year, the Pierre & Alexandra Boulat Award is back, with support from Canon France

The award helps a photographer carry out an original reporting project.

The award winner **Maciek Nabrdalik** / VII, will be presented with the prize of €8000 during the evening show on **Thursday, September 6, 2012.** The award is for a report on economic migration in Europe.

# Education Week

September 17 to 21



© Jean-Pierre Laffont

The exhibitions will remain open from September 17 to 21 for educational groups (*on appointment*). In 2011, nearly 8000 students, both secondary and tertiary, came from all parts of France and also Spain to visit the exhibitions with guided visits and comments provided by figures from the world of photography. The same approach has been scheduled for this year.

Guest "guides" commenting on the 2012 exhibitions are:

## Christophe Bertolin

Christophe has always been fascinated by pictures, and after two years working as an IT person for *Gaz de France*, he decided to give it all up and follow his heart. To become a photographer, he enrolled in a three-year course at the Icart Photo School; and he topped his year. He was promptly taken up by a press agency and stayed for two years. He wanted to develop his own vision of what images could be, so, in 2005, Christophe, together with Rémi Ochlik, founded the agency IP3 Press which now has eight photographers. He then wished to go beyond photography, so embarked on video and new technologies, setting up Stratosphere Production, specializing in aerial shooting from a drone.



## Bénédicte Kurzen

Bénédicte (aged 32) is a free-lance photographer based in Johannesburg, South Africa. She has spent the last seven years working on Africa and has had her work published in many publications and media. She was a participant in the Joop Swart Masterclass in 2009.



© Elisa Migda / Visa pour l'Image - Perpignan

## 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.



## 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.



# Visa pour l'Image hors les murs

## GREECE - Athens

Exhibitions & lectures at the Institut Français

- 2010 - Munem Wasif & Stephanie Sinclair
- 2011 - Yuri Kozyrev
- 2012 - selection to be announced

## SPAIN - Barcelona

Exhibitions at the CCCB

- 2011 - Days Japan: Tsunami, Shaul Schwarz, Martina Bacigalupo & Yuri Kozyrev
- 2012 - selection to be announced. "Photographic Social Vision" projects

## SPAIN - Barcelona

Exhibition at the Santa Monica de Barcelona Arts Center in May 2012.

## ITALY - Milan

Festival symposiums (March 2012).

## SPAIN - Barcelona

Tribute to Rémi Ochlik (June 2012).

## CANADA - Chicoutimi

Exhibition/Tribute to Rémi Ochlik (November 2012).

## CAMBODIA - Siem Reap

Screening/Tribute to Rémi Ochlik at the Angkor Photo Festival (December 2012).

## FRANCE - Arles

Featured in the evening program paying tribute to Roger Théron (July 2011).

## U.S.A. - Charlottesville

Featured at the LOOK3 Festival of the Photograph (June 2011 & June 2012). Stanley Greene evening.

## Contact :

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www.scolaire-visapourlimage.com

# Places Exhibitions

## COUVENT DES MINIMES

PEDRO UGARTE & ED JONES  
Agence France-Presse ■ *North Korea*

LOUISA GOULIAMAKI, ANGELOS TZORTZINIS & ARIS MESSINIS  
Agence France-Presse ■ *The Shock Wave in Greece*

ROBIN HAMMOND  
Panos ■ *Condemned - Mental Health in African Countries in Crisis*

JUSTIN JIN  
Cosmos / Geo Allemagne ■ *Zone of Absolute Discomfort / Advance and Retreat in Russia's Arctic*

KRISANNE JOHNSON  
Prospekt ■ *I love you real fast Swaziland, 2006-2011*

BÉNÉDICTE KURZEN  
Pulitzer Center ■ *Nigeria, a nation lost to the gods*

JIM LO SCALZO  
EPA ■ *These American States*

ILVY NJIOKIKTIEN  
Canon Female Photojournalist Award 2011 presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with *Le Figaro Magazine* ■ *Afrikaner Blood / The Born Free Generation*

RÉMI OCHLIK  
IP3 Press ■ *2004-2012*

NOËL QUIDU  
*The Rastafari Movement*

JOHANN ROUSSELOT  
Signatures ■ *Freedom fighters*

DAMIR SAGOLJ  
Reuters ■ *North Korea Hunger Crisis*

STEPHANIE SINCLAIR  
VII for *National Geographic Magazine* ■ *Child Brides*

NIK WHEELER  
*The Marsh Arabs of Iraq*

WORLD PRESS PHOTO 2012

## ANCIENNE UNIVERSITÉ

AMY TOENSING  
*National Geographic Magazine* ■ *Homelands: Indigenous Australia*

# Exhibitions Places

## ÉGLISE DES DOMINICAINS

MATHIAS BRASCHLER & MONIKA FISCHER  
*Guantanamo*

STANLEY GREENE  
NOOR ■ *Standing at the Graveyards of E-waste*

MASSOUD HOSSAINI  
Agence France-Presse ■ *Afghanistan - seen from the inside*

## THÉÂTRE DE L'ARCHIPEL

JEAN-LOUIS FERNANDEZ  
*Intimité*

## HÔTEL PAMS

JULIEN GOLDSTEIN  
Reportage by Getty Images ■ *Kurdistan. People with No Rights, but Anger*

## COUVENT SAINTE CLAIRE

ERIKA LARSEN  
Redux Pictures for *National Geographic Magazine* ■ *Sámi, the people that walk with reindeer (2007-2011)*

DOUG MENUZ  
Contour by Getty Images / Stanford University Libraries ■ *Fearless Genius - The Digital Revolution, 1985-2000*

## CHAPELLE DU TIERS-ORDRE

SEBASTIÁN LISTE  
Reportage by Getty Images ■ *City of Perpignan Rémi Ochlik Award 2012* ■ *Urban Quilombo*

## PALAIS DES CORTS

MANI  
for *Le Monde* ■ Winner of the 2012 ICRC Visa d'or Humanitarian Award, sponsored by the SANOFI ESPOIR Foundation ■ *Syria, inside Horns*

## CASERNE GALLIENI

HADY SY  
2e Bureau ■ *ONE BLOOD, Beirut 2012. Unity in Diversity*

## ARSENAL DES CARMES

DAILY PRESS

# Exhibitions

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PEDRO UGARTE & ED JONES	01
LOUISA GOULIAMAKI, ANGELOS TZORTZINIS & ARIS MESSINIS	02
MATHIAS BRASCHLER & MONIKA FISCHER	05
DAILY PRESS	06
JEAN-LOUIS FERNANDEZ	08
JULIEN GOLDSTEIN	10
STANLEY GREENE	12
ROBIN HAMMOND	15
MASSOUD HOSSAINI	16
JUSTIN JIN	18
KRISANNE JOHNSON	20
BÉNÉDICTE KURZEN	22
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# PEDRO UGARTE & ED JONES

Agence France-Presse

Couvent des Minimes

01

## North Korea

North Korea, one of the world's most secretive countries, invited hundreds of foreign journalists to witness celebrations in April to mark the 100<sup>th</sup> anniversary of the birth of leader Kim Il-sung, and the launch of a rocket considered by the US and its allies to be a cover for a ballistic missile test.

Pedro Ugarte and Ed Jones described their experience of the hard-line communist state as "traveling back in time."

*"There was always someone there to watch you... It was well near impossible to find out what people were thinking," said Pedro, who is photo director for Asia. "And because there is so little access for journalists, we felt duty bound to take as many photos as possible... On a five to six hour train trip, we spent all the time snapping away through the window, feeling guilty if we eased up for five minutes."*

Ed Jones felt pressure competing against so many big-name photographers. The scenes he best remembers came on the final day, in Pyongyang, when hundreds of dancers took part in a mass spectacle in Kim Il-jung Square. *"Photographers were in the stands, but towards the end we were able to go down and mix with the dancers on the square. It was an incredible experience to be surrounded by a perfectly choreographed crowd of dancers, acrobats and circus performers, beneath huge portraits of the leader. You had no idea which way to point your camera."*

April 16, 2012 – Pyongyang .  
The North Korean Army choir during celebrations to mark the 100<sup>th</sup> anniversary of the birth of the country's founding leader, Kim Il-sung.  
© Ed Jones / AFP



Pyongyang, April 11, 2012.  
Technicians watching live images of the rocket Unah-3 in the satellite control room of the space center on the outskirts of the city.  
© Pedro Ugarte / AFP



Pedro Ugarte



Ed Jones

# LOUISA GOULIAMAKI, ANGELOS TZORTZINIS & ARIS MESSINIS

Agence France-Presse

Couvent des Minimes

02

## The Shock Wave in Greece

Greece, on the verge of bankruptcy, has had three bailouts from the European Union and the International Monetary Fund, but the drastic austerity measures demanded of the government have made it even more difficult for the people of the country to cope as jobs are lost and wages, salaries and pensions slashed. Over weeks and months, the Greeks have taken to the streets in protest, expressing their outrage, anger and complete opposition to budget cuts; some have called for the country to leave the eurozone, or pull out of the European Union. The atmosphere has been tense, reaching crisis levels, and protests have spread. Police and demonstrators have clashed, even in the heart of Athens, in Syntagma Square, with battles waged using stones, Molotov cocktails and teargas as weapons.

Louisa Gouliamaki, Angelos Tzortzinis and Aris Messinis have covered the events, every day, in the thick of the action, sometimes trapped between police and demonstrators.

The photos show scenes of violence, surreal visions of police and protesters engulfed in plumes of smoke, plus pictures of needy migrants waiting at a soup kitchen, and ordinary people rushing for food being given away by farmers.

*"It's tough on both sides, for protestors and police," says Louisa (43), who believes that no one in Greece knows how far things will go.*

*"If you want to see everything, you have to be in the middle of it, between police and protestors, but there is the risk of being hit and from either side," notes Angelos (28) who was only ten meters away from the action when he took the shot of the policeman being struck by a Molotov cocktail.*

Aris (35) chief photographer with AFP's Athens bureau, and who covered the Arab Spring in Libya, fears that protests may get worse: *"Now everyone is becoming violent. You even see older people throwing stones."*

*All three photographers have won international awards for their coverage of Greece (POYi 2012, CHIPP 2011 & 2012, and Fotoweeek).*



Angelos Tzortzinis, Aris Messinis et Louisa Gouliamaki  
© Louisa Gouliamaki / AFP

Athens February 23, 2011.

A policeman trying to escape after a petrol bomb was thrown at him during riots in front of the Parliament.  
© Angelos Tzortzinis / AFP



Athens, October 20, 2011.  
A demonstrator fleeing tear gas.  
© Aris Messinis / AFP

03

# MATHIAS BRASCHLER & MONIKA FISCHER

Église des Dominicains

04



Sami al-Laithi, ISN 287, Egyptian.  
Arrested: December 2001. Released: September 2005.  
© Mathias Braschler & Monika Fischer



Mohammed al-Gharani, ISN 269, Chadian.  
Arrested: December 2001. Released: June 2009.  
© Mathias Braschler & Monika Fischer

05

## Guantanamo

Incarceration is a damning condition. Disappearing into a silent web of turmoil and confinement in which there is accusation and physical and mental brutality with no recourse to escape or the ability to prove innocence is a terrifying circumstance for many in the world. During the wars in Afghanistan and Iraq, large numbers of people were detained and held at prisons in the two countries and around the globe: victims of the War on Terror that ostensibly targeted fanatics, but which often swept up the innocent. The casualties of unjust arrest and detainment were many; a frightening status indelibly recorded by photographs showing the spectacular cruelty of jailers in Abu Ghraib and of prisoners in the cargo holds of US planes in Afghanistan. And there is the terrifying act of rendition. For every scene of torture captured in a photograph, there are the numberless people who simply vanished without a trace.

The subject of Guantanamo Bay, Cuba, may conjure up images of grainy Interpol mugshots and hooded detainees, but Mathias Braschler and Monika Fischer have created sensitive and revealing portraits of those imprisoned as part of the War on Terror. The body of work is deeply psychological and compelling, both shocking and absorbing, presenting individuals who were deliberately dehumanized. The portraits show remarkable presence, the presence of men reclaiming the identity once lost and misunderstood, leaving only a piercing stare recalling the traumatic experience of incarceration.

*Jamie Wellford & Lisa Larson-Walker*



# DAILY PRESS

Arsenal des Carmes

Since 1990, Visa pour l'Image is inviting the Daily International Press. Those who inform us day by day exhibit the current news of the previous year. 26 dailies will present their best reports. One of those dailies will be awarded with the Visa d'or «Arthus-Bertrand» - category Daily Press - during the evening on Wednesday, September 5, 2012.

For the first time, the **Communauté d'Agglomération Perpignan Méditerranée** will be funding the prize of €8000 for the Visa d'or Daily Press award winner.

## 26 PARTICIPANTS

20 MINUTES (France)

Photographer: Gilles Varela

24 HEURES (Switzerland)

Photographers: Gérald Bosshard, Vanessa Cardoso, Florian Cella, Philippe Maeder, Odile Meylan

ABC (Spain)

Photographer: Ignacio Gil

ALGEMEEN DAGBLAD (The Netherlands)

Photographer: Arie Kievit

BERLINGSKE TIDENDE (Denmark)

Photographer: Mads Nissen

DAGENS NYHETER (Sweden)

Photographer: Thomas Karlsson

DE VOLKSKRANT (The Netherlands)

Photographer: Julius Schrank

DIARI DE GIRONA (Spain)

Photographers: Carles Colomer Reyes, Conxi Molons

DIARI DE TERRASSA (Spain)

Photographer: Cristobal Castro Veredas

DNEVNIK (Slovenia)

Photographers: Luka Cjuha, Jaka Gasar, Bojan Velikonja, Tomaz Zajelsnik

EL PERIODICO DE CATALUNYA

(Spain)

Photographer: Ferran Nadeu

INTERNATIONAL HERALD TRIBUNE (USA)

Photographer: Adam Dean

L'EQUIPE (France)

Photographers: Pierre Lahalle, Nicolas Luttau, Richard Martin, Jérôme Prévost, Pascal Rondeau

L'INDÉPENDANT (France)

Photographers: Claude Boyer, Harry Ray Jordan, Thierry Grillet, Philippe Rouah

L'YONNE RÉPUBLICAINE (France)

Photographer: Florian Saless

LA PRESSE DE LA MANCHE (France)

Photographer: Jean-Paul Barbier

LE MONDE (France)

Photographer: Ziyah Gafic

LE PARISIEN (France)

Photographer: Philippe de Poulpiquet

LIBÉRATION (France)

Photographers: Remy Artiges, Philippe-Gerard Dupuy, Diego Ibarra Sanchez, Vincent Nguyen, Laurent Troude

MIDI LIBRE (France)

Photographers: Richard de Hullessen, Dominique Quet

NICE MATIN (France)

Photographers: Frantz Bouton, Christophe Chavignaud, Serge Haouzi, Dylan Meiffret, Richard Ray

OUEST FRANCE (France)

Photographers: Thomas Brégardis, Franck Dubray, Jérôme Fouquet, Stéphane Geufroi, Vincent Mouchel

POLITIKEN (Denmark)

Photographer: Miriam Dalsgaard

THE AGE (Australia)

Photographers: Simon Schluter, Joe Armao, Jason South, Rebecca Hallas

THE DENVER POST (USA)

Photographer: Craig F. Walker

THE NEW YORK TIMES (USA)

Photographer: Tomas Munita

## VISA D'OR DAILY PRESS AWARD WINNERS SINCE 1990

2011 - International Herald Tribune (USA)

2010 - La Croix (France)

2009 - Los Angeles Times (USA)

2008 - The Dallas Morning News (USA)

2007 - Reforma (Mexico)

2006 - El Periodico de Catalunya (Spain)

2005 - Politiken (Denmark)

2004 - El Comercio (Peru)

2003 - The Dallas Morning News (USA)

2002 - La Dépêche du Midi (France)

2001 - Berlingske Tidende (Denmark)

2000 - The Washington Post (USA)

1999 - Berlingske Tidende (Denmark)

1998 - La Vanguardia (Spain)

1997 - Clarin (Argentina)

1996 - The Herald (Scotland)

1995 - L'Humanité (France)

1994 - Detroit Free Press (USA)

1993 - Diario 16 (Spain)

1992 - Midi Libre (France)

1991 - Courrier de l'Ouest (France)

1990 - Le Progrès de Lyon (France)

# JEAN-LOUIS FERNANDEZ

Théâtre de l'Archipel

## Intimité

Being a contented member of an audience may not be as easy as it seems.

It might be thought that all an audience needs is to attend and enjoy the performance. I do not believe that things work that way; there may have to be a certain mindset or alertness. The pleasure felt and the successful experience of an audience will depend on both the quality of the performance on stage and the active involvement of the spectator's mind and imagination, the level of individual awareness and responses triggered in the emotional memory.

Jean-Louis Fernandez was a photographer before being a spectator, but the revelation of his gifts in both areas saw him become a photographer of stage performances.

Today he is one of the leading photographers of live performances, and the special relationship he has with a performance is no doubt what makes his pictures so intense and unique.

His photos are quite unlike any others: he recomposes the work presented on stage, being involved as a spectator while also creating his own original work. His professional eye will choose the element on stage that will trigger the emotional response he felt when watching the performance. The special quality of his photography, as recognized by the artists concerned, is that his images convey what a spellbound audience most appreciated in the artists. His view enhances the stage. As he is part of the realm of the performing arts, he can mix with the artists and troupes, being close at hand, at all times, in all situations in and around the performance: rehearsals, preparation, coming back to earth after the show, during moments of relaxation and discussions when artists talk amongst themselves or with members of the audience.



Jean-Louis Fernandez is very tall, yet it is always a surprise to spot him as he moves around with his camera, there, close by. He can vanish, merge into the group, and people will just let him be there, pointing the camera at them, but never invasively.

And so he can continue, working on, even when the artists need to be alone, in private, recording images no audience has ever seen: the moment when the actor or dancer will look into the mirror in search of the character, or find the momentum needed for the role, and the surge just before stepping on stage.

Artists do not look at themselves in his camera as if they were looking in a mirror; they tackle the observing, recording eye that can register the impression, the eye of the partner who is part of their world, the eye of the camera, the eye willingly allowed to see such inner moments, the moment when the human being is abandoned and shifts into creative expression.

It is breathtaking to see a split second transcending time, when the entire essence of a living being will glow.

*Jean-Marc Grangier*  
Director, Comédie de Clermont-Ferrand

Dolly Albertin, Pippo Delbono Compagnia. Preparing for a performance of Questo Buio Feroce. Comédie de Clermont-Ferrand, 2010. © Jean-Louis Fernandez



James Thierrée, Raoul. Comédie de Clermont-Ferrand, 2010. © Jean-Louis Fernandez

# JULIEN GOLDSTEIN

Reportage by Getty Images

Hôtel Pams

## Kurdistan People with No Rights, but Anger

The Kurdish people who, for more than two thousand years, have been living in the lands of Anatolia and Persia, have their own unique history. Their land exists: it is Kurdistan, extending from the Anatolian plateau and plains to the Zagros mountains, but the borders of this vast land have never been recognized by any State. The ancient language of Kurdish, with Indo-European roots, is related to Persian and quite distinct from Arabic and Turkish, and has developed, creating several dialects, despite harsh persecution of communities speaking the language. The civilization passed down from the ancient Kurds has produced a thriving culture which, at different times, has been influenced by Persian, Arabic and Ottoman civilizations, and has combined the religions of Zoroastrianism and Islam; but it has always remained the culture of a repressed "ethnic minority." There is a land, a language and a culture, yet today, in the early 21<sup>st</sup> century, the 40 million Kurds of the Middle East now form the largest population of stateless persons in the world.

With the journalist, Olivier Piot, we traveled the lands of Kurdistan in a bid to understand this paradox of history. We explored Kurdish towns and villages in Syria, Iraq and Turkey, and encountered Kurds from Iran now living in exile. Over a total of twelve journeys, we observed lifestyles, listened to hopes and dreams, and heard of the frustration and suffering of these "forgotten people". Everywhere we went, the Kurds we met conveyed the same feeling: the sense of belonging to a population that has been "sacrificed" by history. While they are certainly not the only victims of this kind, the history of the Kurds over the centuries, ranging from the great Ottoman and Persian empires to the birth

of modern nations, has been a relentless series of human dramas and political deadlocks. In the 20<sup>th</sup> century in particular, when this region of the world was weakened a number of times and saw its geopolitical map redrawn, the Kurds have never managed to gain recognition of their land and rights. Almost one century after the promise made by the Allied powers in 1920 to establish a "Great Kurdistan" in the Middle East, a promise never kept, the Kurds are still struggling to achieve this goal. With the exception of Iraq with a Kurdish autonomous region in the north of the country since 1992, this is an ongoing struggle of an entire people, fighting for their rights – the right to their identity and the right to democracy.

*Julien Goldstein*

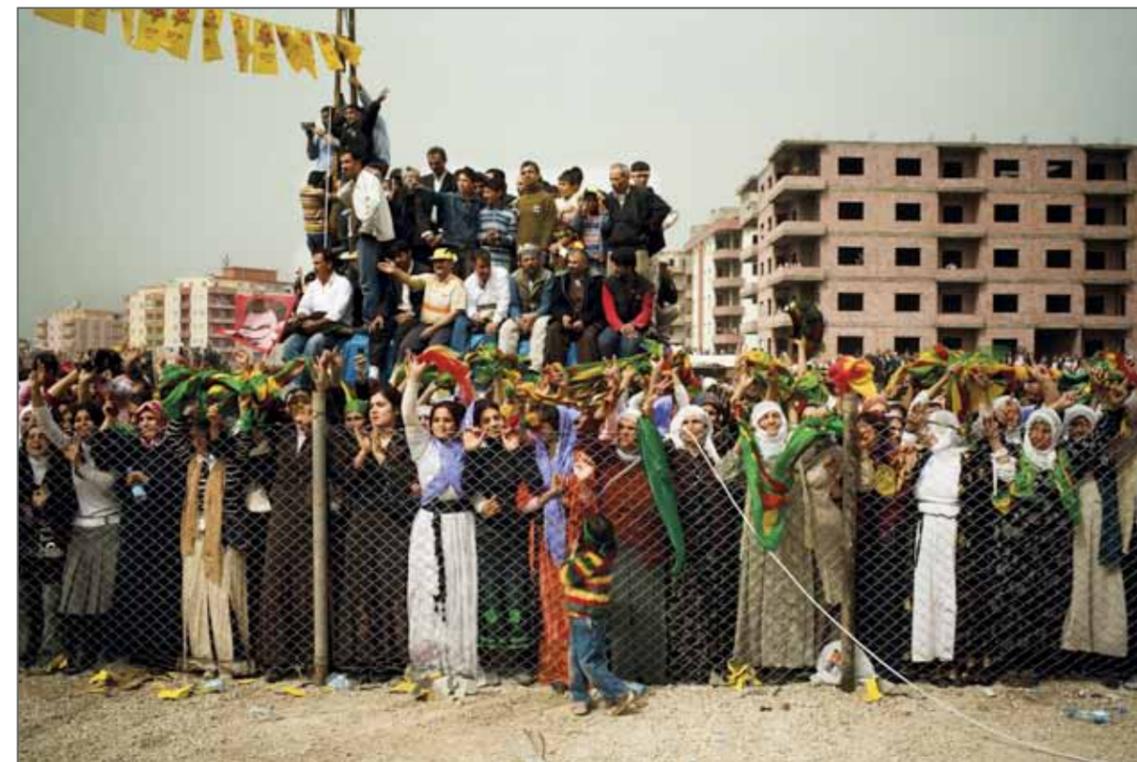
*Special thanks to the Fondation Lagardère and Géo France.*



Batman, Turkey, March 2008.

Thousands of Kurdish families gather for Newroz, a celebration of Spring at the equinox, and a symbol of Kurdish identity. It is also an opportunity for giving political speeches, with Kurdish leaders in Turkey reiterating the demands of the Kurdish people.

© Julien Goldstein / Reportage by Getty Images



Dogubayazit, Turkey, November 2008.

Mount Ararat (5 165 meters high), where the Armenian, Turkish and Iranian borders meet, stands on land claimed by the Kurds.

© Julien Goldstein / Reportage by Getty Images

Église des Dominicains

## Standing at the Graveyards of E-waste

My quest following the e-waste trail began by accident while in Uummannaq, Greenland, in November 2010, standing on cliffs overlooking icebergs. I could see the results of our modern-day throw-away society: discarded junk, computers, dishwashers, washing machines, televisions, stereos, office supplies, toilets, trucks and cars - junk, past and present colliding into the future. The waste had come from the former Soviet Union, Western and Eastern Europe, and Asia; big cargo ships were bringing it and dumping it at the land's end in Greenland. The world was poisoning Greenland. The waste was from some of the biggest polluters in the world. The question I asked was simple: had society in its mad drive in the so-called interest of modernization, been polluting the Earth with no care for the future and for generations who will inherit the Earth? We have a "Let's live for today" attitude, get rich and grow fat, being comfortable and losing the moral compass; and in the process we are destroying the world. That very cold day in Greenland, watching icebergs melt because of global warming, I began to wonder how many devices and appliances my friends and others had acquired over their lifetime? How many computers? How many cell phones? How many TV sets? How many iPods?

After some research, I discovered that according to estimates there were more than one billion computer users in the world, and more than 4.6 billion cell phone users. The average life span of a computer is three to five years, and for an iPhone, it is only two years. As technology moves ahead in leaps and bounds, older versions of electronic equipment become obsolete and are replaced. Less than one year after the overwhelmingly successful launch of the iPad, a new version came out, and within one month, thirty million iPad 2 units had been sold.

With such demand, it is no surprise that we generate 20 to 50 million tons of e-waste every year.

The quantity of e-waste is staggering; it has wreaked ecological havoc and destroyed millions of families whose work is to recover whatever can be salvaged - at great risk to their health and life.

Following the e-waste trail began as a question, but over time the inquiry became a photographic documentary journey covering three continents and 60 228 kilometers, tracking the afterlife of electronic trash. At the same time, corporations and governments continue to make irresponsible yet lucrative deals, causing enormous damage to the world's most vulnerable citizens.

E-waste contains toxic agents such as polychlorinated biphenyls (PCB), copper, lead, zinc, gold, iron, thallium and mercury. Lead, which is found in computer monitors and television sets, has a poisonous effect on the central nervous system, gradually attacking the brain, and highly toxic levels can cause paralysis. Cadmium, a major component in certain batteries and circuit boards, causes cancer; mercury affects the brain and central nervous system; and PCB is a dioxin associated with birth defects.

In electronic waste graveyards, the land, air and water have reached unprecedented levels of toxic pollution. Skin ulcers have been reported in children swimming in nearby rivers and streams; and dioxins, some of the most toxic chemicals known to science, have been found in breast milk. The crisis is here, now, and is daunting. Problems often seen in developing countries, such as waste disposal, poverty and violence, are being made even worse by the problem of e-waste.

For me, personally, the sad reality is that the more "civilized" we become, the more barbaric is our behavior towards our fellow humans.

Stanley Greene



© Jana Asebnrennerova



Nigeria, 2012  
© Stanley Greene / NOOR

Nigeria, 2012  
© Stanley Greene / NOOR



*This project could not have been achieved without the faith of Magdalena Herrera. And a special thank-you to Nathalie Lopparelli, Nathalie Parès, Nina Alvarez, Anais Barelli, Claudia Hinterseer, Sonia Jeunet, my research assistant Anais Jumel and 2e Bureau.*

*The project has been carried out with the support of Géo France and a Getty Images Grant for Editorial Photography. Black and white film developed by Dupon, Paris, and printed by Nathalie Lopparelli, Fenêtre sur Cour.*

# ROBIN HAMMOND

Panos

Couvent des Minimes

## Condemned - Mental Health in African Countries in Crisis



© Mads Noergaard

Wars, famines and natural disasters leave not only the dead to be buried but also survivors to go on living. While many come through crises with their bodies intact, the same cannot always be said of their minds.

Over the last fifty years, sub-Saharan Africa has seen more of these crises than any other region in the world. Their legacy is mental illness on a grand scale and few resources to treat it.

Conflicts and disasters divert funds away from health and education. For the mentally disabled, hospitals can become prisons and ignorance can result in stigma and neglect. Care often involves forcible restraint in both institutions and homes. The mentally ill are often accused of being possessed, or branded as witches. Spiritual healers are regularly called on to "deliver" them. Chained and sometimes starved to avoid "feeding the demon inside," they are truly cursed, not by God but by their communities, by society. There is arguably no group more neglected or vulnerable than the mentally ill and mentally disabled in African countries suffering from or recovering from disaster.

For this self-funded project, Robin Hammond traveled to the jungles of the Democratic Republic of Congo to document the mental scarring of those grieving for the millions killed and the psychological impact on hundreds of thousands of survivors of sexual violence. He documented the legacy of civil war in Sudan, photographing the mentally ill and mentally disabled locked away in Juba Central Prison.

To record the effects of displacement and malnutrition on the mind, he stayed in Dadaab, the world's biggest refugee camp, where Somalis fleeing conflict and famine have sought safety. Hammond took photographs in bombed out streets and refugee camps in Somalia where, according to the World Health Organization, after twenty years of war, one in three citizens suffer from severe mental illness.

He went to Uganda where unspeakable violence at the hands of the Lord's Resistance Army has caused deep psychological problems and left tens of thousands of children traumatized after killing as child soldiers.

He discovered people abandoned by their governments, the aid community, and society at large: a voiceless minority relegated to dark forgotten corners in churches, chained to rusty hospital beds, spending their lives behind bars in filthy prisons - lives condemned to misery.

*Robin Hammond*



Dadaab Refugee Camp, Kenya, June, 2011.  
Abdi Rahman Shukri Ali (26) has been locked inside a tin shack for two years. He is with his family in Dadaab, the world's biggest refugee camp where Somalis fleeing conflict and famine have sought safety.  
© Robin Hammond / Panos



Gulu, Northern Uganda, April 2011.  
The boy (14) has been tied up for six years. His mother refuses to have him admitted to Gulu Hospital, only two kilometers away.  
© Robin Hammond / Panos

Kabul, March 21, 2010.  
Policemen trying to control a crowd celebrating Nowruz,  
the solar New Year, as they attempt to enter the Hazrat-i Ali  
shrine.  
The festival, dating back to pre-Islamic times, is celebrated  
annually.  
© Massoud Hossaini / AFP



Kabul, January 5, 2008  
An Afghan man in the snow, walking past what remains of a  
building. The seasonal increase in the price of coal and wood  
only adds to the hardship of the poor in the war-ravaged  
country  
© Massoud Hossaini / AFP

# MASSOUD HOSSAINI

Agence France-Presse

Église des Dominicains

## Afghanistan

Massoud Hossaini's "girl in green", the 10-year-old survivor of a suicide bombing in Kabul, seen on front pages around the world, earned him a Pulitzer Prize, a World Press Award and an NPPA award.

The exhibition of photos by Massoud Hossaini, who is with Agence France-Presse, includes pictures of the attack on December 6, 2010, and also scenes from everyday life in the country he has covered as a photojournalist ever since 2004.

*"I see Afghanistan as an outsider, because I did not grow up here", says Massoud (30) who is an Afghan citizen but was raised in Iran.*

*"Most Afghan people have war as part of their normal lives, but I never had that in Iran".*

Westerners now tend to see Afghanistan solely as a war which began with Osama bin Laden's attacks on 9/11. But Afghanistan is Hossaini Massoud's country and he wants to show traditions and scenes from ordinary, everyday life.



© Farzana Wahidy / AFP

Couvent des Minimes

## Zone of Absolute Discomfort Advance and Retreat in Russia's Arctic

Russian bureaucrats call the Arctic the "Zone of Absolute Discomfort" - an icy hinterland dotted with dilapidated towns and villages that are awful to live in, but just habitable enough for communities to extract billions of tons of oil, gas and metals trapped under the permafrost.

The Russian Arctic, stretching 7000 kilometers across the top of the planet, from Finland to Alaska, was, for thousands of years, home to indigenous herders only. The Soviet Union destroyed their lives when nomads were forced to settle in towns and work on collectivized farms.

The Arctic was further transformed when Stalin sent prisoners from all parts of the USSR to northern gulags to mine the riches there. While the concentration camps were destroyed after Stalin's death, many people chose to stay, thus establishing the communities there today.

At the height of the Cold War, industrial output surged, and Arctic towns became havens offering jobs and prosperity, and boarding houses were set up to accommodate newcomers.

In the 1990s, after the fall of the Soviet Union, Russia no longer wanted to support these isolated Arctic settlements. Many left, and those who stayed, mostly the old, sick and alcoholic, now live in poverty and misery as factories, schools and hospitals close down.

Recently, new life came to the Arctic region when billions of tons of oil and gas reserves were discovered under the tundra. Moscow is reasserting its might in the Far North, sending in super-machines and specialists and can

now exploit its resources to bully gas-hungry European countries.

Since 2009 I have made six journeys to the Russian Arctic from my base in Moscow. I have read reports on resurgent Russia and the way it has turned the North Pole region into a potential battleground with the USA, Canada and Norway, not least, by planting a titanium flag on the Arctic seabed.

On my first trip, it took 40 hours by train to reach the town of Vorkuta, once part of the Gulag. There, and in other previously abandoned towns and villages, I met people who seemed to be from three different centuries: the indigenous people, the Soviet communities, and the modern oil and gas engineers. I was impressed by their will to live in this harsh land; I was also struck by the immense demographic and ecological crises as Putin's government, following in Stalin's footsteps, attempts to control the region.

While my scope is ambitious, the result is intimate. The body of work focuses on the people of the Arctic, their aspirations, their love and their survival, as history unfolds in a landscape of haunting fragility.

*Justin Jin*

*Also represented by Panos and Focus*

*Part of the project was shot for Geo Germany, and part of it was produced with support from the Magnum Foundation Emergency Fund.*



A monument of fighter jets stands above Murmansk, the world's largest Arctic city and a vital industrial and shipping hub.  
© Justin Jin / Cosmos



Karp Belgayev, a coal miner, walking through his abandoned Arctic village near Vorkuta. He is one of the last ten inhabitants. Most left after the Soviet-era coal mine was shut down.  
© Justin Jin / Cosmos

# KRISANNE JOHNSON

Prospekt

Couvent des Minimes

## I love you real fast Swaziland, 2006-2011

Coming of age for Swazi girls is tough. Swaziland, a tiny African nation of one million, is one of the world's last absolute monarchies. The age-old tradition of polygamy and a relaxed attitude toward sexuality have proven to be a devastating combination for women. Swaziland reports the highest percentage of HIV positive citizens of any country in the world. The hardest hit are women aged 15-29: half of young Swazi women are HIV positive.

Last year the King of Swaziland celebrated his silver jubilee, but in the twenty-five years of his reign, young women, the backbone of the country, have struggled against the odds just to remain alive: over the past ten years, female life expectancy has dropped from age 61 to almost 31.

Since 2006, I have been documenting the coming-of-age rituals of young women living amidst the spread of disease and its victims; women who, even in the face of staggering odds and deep uncertainty, still possess the energy and enthusiasm of youth. I wanted to capture the nuances that comprise a human, rather than simply a tragic experience. Over the past six years, my insights have matured along with these young women. Working on the story has been an opportunity for me to witness fast-tracked intimacy and friends lost and gained. It has made me see that girls here are constantly on the verge – on the verge of giving birth, of burying best friends, of finding love and fighting for life – alone, stigmatized, and heartbroken.

The images cover three themes. The first is the traditional Umhlanga Dance: some 40 000 young women from across the country gather to celebrate their virginity in an eight-day ceremony held in honor of the Queen Mother.

The polygamous King Mswati III often chooses one of the young women as his wife – he now has thirteen. The second theme looks at modern youth culture, and the third is an intimate look inside the homes of HIV-positive women, many suffering disproportionately because of inequality in the home, little say in sexual negotiations, gender-based violence, isolation and abandonment.

*Krisanne Johnson*



*The project has been supported by a Getty Images Grant for Editorial Photography, a W. Eugene Smith Grant in Humanistic Photography and the Magnum Foundation Emergency Fund.*

*Exhibition coproduced by the Photographic Social Vision Foundation.*

In rural Swaziland, a young woman bursts into tears as she enters the home of her new husband and symbolically leaves behind her own family. Swazi men are free to take as many wives as they wish, provided that they pay lobola, a payment made in cattle.

© Krisanne Johnson / Prospekt



An HIV-positive woman (20) grieving the loss of her one-year-old son. She is often alone, despondent and quiet, and refuses to begin ARV treatment.  
© Krisanne Johnson / Prospekt

# BÉNÉDICTE KURZEN

Pulitzer Center

Couvent des Minimes

## Nigeria, a nation lost to the gods

Counting bodies in Nigeria is an endless task, day after day; and there are endless announcements of bomb attacks: on churches and police stations, in Maiduguri, Kano, Damaturu and Gombe. "Bombs are our daily bread." But as the situation in Maiduguri degenerates into a state of open guerilla warfare, there are still a very few profitable businesses in the region, such as Mr. Mari's hotel which houses Nigerian army officers.

It is not easy to convey the idea of the chaos prevailing in the northern part of the Federation of Nigeria. Nothing is easy in Nigeria. Religious tension flared up just as the military regime came to an end, in 1999. Once the country was freed from dictatorial rule, it split in two once again. Nigeria is an extraordinarily diverse society with more than 200 ethnic groups, and was amalgamated as one country under British colonial rule when Lord Lugard was Governor in 1914. One century later, the amalgamation appears both obsolete and insoluble.

This report began with the presidential election which triggered political tension, made immediately worse by religious conflict. When the Muslim opposition candidate Muhammadu Buhari was defeated by Goodluck Jonathan, the North lost any real political influence and is now effectively sidelined for the next three years. This proved too much for the people to bear; their sense of frustration at being used and exploited by corrupt politicians could no longer be contained, and within a few days 800 people had died. In the mainly Christian South, which has the oil reserves, the economy was thriving - it is one of the most dynamic economies in Africa. In the North, 75% of the population live on less than 150 euros a year. In the North, the economy is declining and illiteracy has reached record levels.

This is the melting pot which has provided the recruits for the insurrection raging in the northern half of the country for the past two years. Attacks carried out by Boko Haram (the Hausa name for Jama'atu Ahlis Sunna Lidda'awati Wal-Jihad), which has killed more than a thousand people since 2009, have brought terror to the people. Boko Haram is a

radical Islamist jihadist group, originally from Borno State; it advocates strict application of Sharia law, abolition of the secular system, and total rejection of Western values, and has been conducting a relentless campaign against Christians, the army and police. In January 2012, a state of emergency was declared in a number of Local Government Areas, and power was handed over to the armed forces, forces renowned for their brutality and lack of discipline; there have been eye-witness reports of summary executions. Local communities are trapped between the factions and while huge sums have been allocated for security (a record 20% of the federal budget), the Boko Haram sect has managed to remain beyond the reach of the authorities.

In central Nigeria, Christians and Muslims meet; this is the Middle Belt, including Jos, and is the epicenter of long-standing religious and ethnic violence. Local politicians, such as Plateau State Governor Jonah Jang, have spread religion and also mistrust, verging on hatred. The locals say that they are on one of the front lines in a war of religion which broke out on 9/11. Global issues combine and compound local issues and each successive crisis only increases divisions between communities, and that applies to all communities: Berom, Hausa, Fulani, Ngas, native and non-native. A local motto - Land of Peace and Tourism - is now a distant mirage, a long-faded memory.

How do these communities whose beliefs are diametrically opposed live together as part of a single nation where, day after day, anger and frustration grow greater? What is left as the social contract collapses, undermined by those in power who prevail through extreme corruption and injustice?

This report, covering more than one year, endeavored to explore the sectarian violence and observe, if not the reasons at least the symptoms, as seen in the harsh, murky light of the North. It is impossible to uncover the underground sources feeding the violence; they are organic, secret groups, with as many of them as there are identities in Nigeria.

Bénédicte Kurzen  
June 18, 2012, Jos, Plateau State,  
Nigeria.

*I wish to express my sincere gratitude to the Pulitzer Center for the crucial financial support provided and also to Joe Bavier for his support.*



April 24, 2011.

Salvaging goods saved from the fire which destroyed Kafanchan market, the largest in southern Kaduna State, where both Hausas and Christians had stalls. The fire was part of a wave of reprisals targeting the Muslim community after the violence following the April 2011 elections.

© Bénédicte Kurzen / Pulitzer Center



April 28, 2011.

In Kaduna, near the residence of Nigeria's Vice-President Namadi Sambo, two of his bodyguards display their skills.

© Bénédicte Kurzen / Pulitzer Center

# ERIKA LARSEN

Redux Pictures pour *National Geographic Magazine*

Couvent Sainte Claire

## *Sámi, the people that walk with reindeer (2007-2011)*

*I came on a search to understand the primal drive of the modern hunter by taking an inclusive look at an original hunter-gatherer nomadic society.*

*I came to find people who could interpret the language of the land when it speaks.*

*I came in search of silence so that I could begin to hear again.*

Every day in the Arctic, extremes play upon the lives of the Sámi, an indigenous group whose name means "the people."

The Sámi, who live in the Arctic region of northern Scandinavia and Russia, the largest area in the world with a way of life following the seasonal migration of animals, are by tradition reindeer herders, living as nomads, but today only 10% still work in reindeer husbandry, a business now regulated by the European Union. With their livelihood dependent on their surroundings, the herders are acutely aware of changes to nature and specifically to the Arctic landscape.

My photographs explore the symbiotic relationship which Sámi herders have with their environment, and their existence in today's world with links to their ancestral roots.

The work was done in Kautokeino, Norway and Gallivare, Sweden, where I worked as a *beaga*, or housekeeper, for a family of Sámi reindeer herders. I chose to immerse myself this way to gain a better understanding of what I was seeing and experiencing when creating the images. The actual image-making process was intuitive, but the process for understanding the culture required full immersion, working with the

people, and listening to and learning the North Sámi language.

The spoken Sámi language, with Finno-Ugric roots, has evolved over time and is considered an Arctic language with a rich ability to explain the natural world.

The reindeer-herding Sámi remain largely removed from urban life, but straddle two worlds, tied to their historical roots while also acknowledging modern realities. They maintain a deep connection with nature and are still semi-nomadic, with little need for the world beyond the Arctic. Yet Sámi herders also embrace global connectedness, modern technology and popular culture.

Living with the Sámi, I observed nature in its beauty and brutality. Through their lives, I hope to have a better understanding of our role as stewards of the earth, recognizing the cycles of life and death and the role people have to play.

The Sámi have managed to survive in extreme climatic circumstances, and as biodiversity, forest stability, water and wildlife management become increasingly important global concerns, this community will be vital to understanding sustainability in the Arctic region.

*Erika Larsen*

*Advance orders can be placed for Erika Larsen's book Sámi - Walking with Reindeer via [emphas.is](http://emphas.is), the crowdfunding for photojournalists Website. Advance purchases can be made of the standard edition or a numbered collector's edition containing a print signed by Erika Larsen. [www.emphas.is](http://www.emphas.is)*



Reindeer hides from the Gaup family's slaughter. The hides are kept with the fur and used for seating and insulation from the cold in a traditional Sámi tent known as a lavvo. The hides can also be tanned for leather.

© Erika Larsen / Redux Pictures for *National Geographic Magazine*



After finding the carcasses of two female reindeer that starved to death with their antlers locked together, Sven Skaltje removed the antlers and boiled them clean to save as a keepsake.

© Erika Larsen / Redux Pictures for *National Geographic Magazine*



# SEBASTIÁN LISTE

Reportage by Getty Images

City of Perpignan Rémi Ochlik Award 2012

Chapelle du Tiers-Ordre

## Urban Quilombo

The project stands as a testimony to a place that no longer exists.

In 2003, dozens of families occupied the Galpao da Araujo Barreto, an abandoned chocolate factory in Salvador de Bahia, Brazil. Before moving there, the families had lived in the dangerous streets of the city, but, tired of living with so much violence and despair, they came together and took over the deserted factory which was in ruins, making it their own home.

Since 2009, I have been documenting the community of Barreto. From my studies in sociology, I understood that it was a unique community, a vast subculture within the greater city which became one extended family. They created a microcosm where problems of drugs, prostitution and violence could be tackled with the support of the community.

Over the past decade, Brazil has become a paradigm of economic growth in Latin America, and for developing countries across the world. Yet at the same time, Brazil has become one of the most unequal societies in the world.

Barreto was a place where ideas, goods and services were exchanged, creating a bond and identity that helped the members of the community survive in a society that had marginalized them. Community life was a form of struggle and resistance – resistance to the society that saw them merely as a dysfunctional organ, excluding them from any normal role which citizens in a healthy society are entitled to have.

Three years ago I came to Barreto to see how communities formed as a survival mechanism in a fragmented society. Over the years, I have witnessed almost everything in the range of human experience: love, despair, betrayal, lust, passion, solidarity, friendship, empathy, conflict, forgiveness and a sense of family.

But the most important thing was the strength of the community members, able to avoid disappearing into oblivion, fighting on despite being social outcasts, building a community with the ultimate goal of worthy survival, building a home, raising a family, and continuing the fight against the powers that oppress them.

The strength and courage of the community of Barreto came from the creativity of the members seeking new ways to subsist in abandoned industrial environments in the city. These actions which go against the established norms of society are much more than passing acts of rebellion. They are planting the seeds of new cultures of resistance, creating new relationships between human beings in society, and with their environment, so that they can survive. They have established new and different value systems, interpersonal relationships, and new codes and rules within society itself.

I made several trips between my first visit in 2009 and March 2011 when the government demolished the factory and evicted all the families. This was one of many attempts to clean up visible poverty in the center of Brazil's cities, mainly because of international events to be held in the country over the next few years, e.g. the 2014 FIFA World Cup and the 2016 Olympic Games. Brazil has come close to committing human rights violations with the continued, reckless efforts to remove favelas.

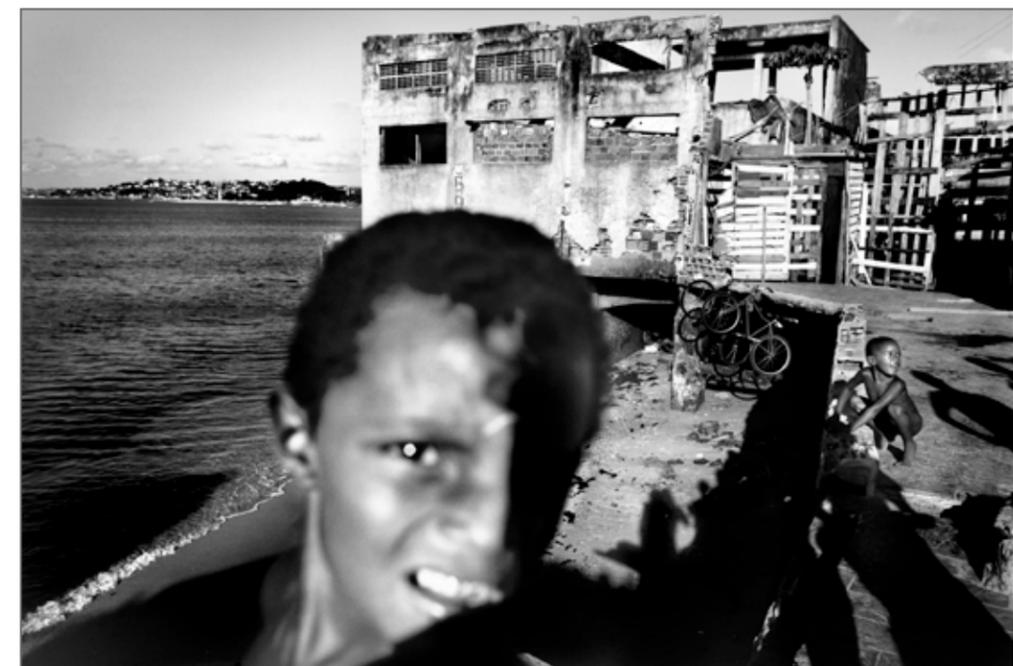
When the Barreto community was forcibly relocated, there were around 130 families living there, in an area approximately the size of a football field. While the physical site of Barreto no longer exists, the community lives on: the families now live together in the Jardim das Margaridas, a marginalized neighborhood on the outskirts of the city.



A Sunday evening beer in the courtyard of the factory.  
© Sebastião Liste / Reportage by Getty Images  
City of Perpignan Rémi Ochlik Award - 2012

The government moved them there, together with another 500 families from favelas around the city. The process of urban gentrification has become a common practice around the world as the transformation of city centers moves low-income communities out of neighborhoods with economic potential and appeal; these then become expensive, fashionable residential areas. My main objective with this photo-essay was to document the emotional and physical ties between the families that comprise the Barreto community. The community stands as a metaphor, the symbolic point where the tragic disintegration of human life has combined perfectly with the magic realism of Latin America.

Sebastião Liste



Children playing in the courtyard of the abandoned chocolate factory. Most members of the community are children and teenagers forced to become adults very quickly. All have been reared with support from the entire community.  
© Sebastião Liste / Reportage by Getty Images  
City of Perpignan Rémi Ochlik Award - 2012

Baltimore, Maryland, USA, August 22, 2010.  
New members of the United House of Prayer For All  
People are baptized by fire hose, a church tradition since  
1926, at the end of the church's annual convocation.  
© Jim Lo Scalzo / EPA



Couvent des Minimes

## These American States

*"America will never be destroyed from the outside. If we falter and lose our freedoms, it will be because we destroyed ourselves."*  
~ Abraham Lincoln



© Jeff MacMillan

Seeking God, spreading hatred and racism, and the decaying American landscape. These American States, as they are sometimes called, are individual, and at times violently divided, as are the citizens who live within them. People seek solace in forms of religion that vary from the traditional to the arcane: outdoor baptisms to cleanse the soul, snake worshipping to fend off evil. Fanaticism and racism are being spread by the resurgence of the Ku Klux Klan and the Aryan Nation, with new generations growing up with Hatred as a father. Freedom of expression and tolerance cross lines of morality. Anti-abortionists use shock treatment to rally their cause. Governments can abandon once beautiful landscapes, now deserted and laid barren by toxic waste, while women in chain-gangs bury the homeless in the desert. Whose America is it?

Jim Lo Scalzo has crossed the United States to document the extremes of American culture and the callous poisoning of nature's beauty.

Maria Mann  
EPA



Near Niland, California, USA, January 20, 2011.  
Salvation Mountain, a folk art project by the 79-year-old  
artist Leonard Knight, on state land. Erosion and high  
toxicity levels from farm runoff have left the nearby Salton  
Sea increasingly contaminated, and lake-side towns all but  
deserted.  
© Jim Lo Scalzo / EPA

Winner of the 2012 ICRC Visa d'or Humanitarian Award, sponsored by the SANOFI ESPOIR Foundation

Palais des Cortes

## Syria, inside Homs

Shortly before the Syrian uprising, the first people to sense that revolution was on the way were the most determined opponents of Bashar el-Assad's régime. They could still remember 1982 and the Hama massacre, the cruel epilogue to crush an Islamist revolt that had been going on for three years. At the time, the régime was led by Hafez el-Assad, the father of the current president, who had no qualms about firing heavy weapons on the fourth largest city in the country, leaving thousands dead, although no official figures were ever released. (According to estimates, the number of dead was between 10 000 and 20 000.)

The opponents were right. Since March 17, 2011, and the first killings in Deraa in the south of the country, the Syrian regime has again opted for a military response, plus a few purely cosmetic reforms on the side. When massive crowds gained control of the streets, peacefully, the régime was faced with a challenge, and attempted to push part of the opposition movement into armed confrontation, an area where it believed it held the advantage.

Under this pressure, the Free Syrian Army formed, their ranks filled with deserters and civilians, and the angry demonstrations still continued every Friday. Bashar el-Assad's calculation turned out to be short-sighted, as a classical guerilla force took shape, prepared to concede terrain when concentrated forces sent in by the regime from time to time proved to be too powerful, and then quick to return once the armored vehicles had set off for another rebel stronghold.

Another weak point of the regime was that it failed to rebuild the "wall of fear" which had been established over three decades or more of repression – from the Tadmor prison massacre in 1980 to the Sednaya prison massacre in 2008

– and despite the fact that since the beginning of the uprising the régime had set its militia forces, the Shabiha, to do the dirty work: summary executions, torture, ethnic cleansing, attacks on communities, rape and more.

Over the last fifteen months the country has been in the grips of unbelievable violence – the violence of a State with total disregard for even the most basic humanitarian principles. Hospitals, medical centers and doctors have been targeted, as opponents are methodically hunted down across the country. Eye-witness reports from Homs from special correspondents for the newspaper *Le Monde* and the NGO Médecins sans frontières describe organized hunts through public buildings, and the wounded have no other choice than to rely on makeshift medical centers with little or no medical supplies.

To help maintain its chance of survival, the Syrian regime has chosen the inhumane option, with no going back, spreading hate and triggering reprisals, settling old scores: the choice of the scorched earth policy.

*Gilles Paris*  
director of the international desk, *Le Monde*



A man hit by sniper fire is evacuated in a vehicle which is then likely to be targeted. The man did not survive.  
© Mani for *Le Monde*  
Winner of the 2012 Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC) sponsored by the SANOFI ESPOIR Foundation



Baba Amr district, Homs, Syria, January 2012. Free Syrian Army forces are based in buildings surrounding the entire district, mounting the guard 24 hours a day. National armed forces are only 200 meters away from their "front."  
© Mani for *Le Monde*  
Winner of the 2012 Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC) sponsored by the SANOFI ESPOIR Foundation

# DOUG MENEUEZ

Contour by Getty Images / Stanford University Libraries

Couvent Sainte Claire

## Fearless genius: the digital revolution in Silicon Valley 1985-2000

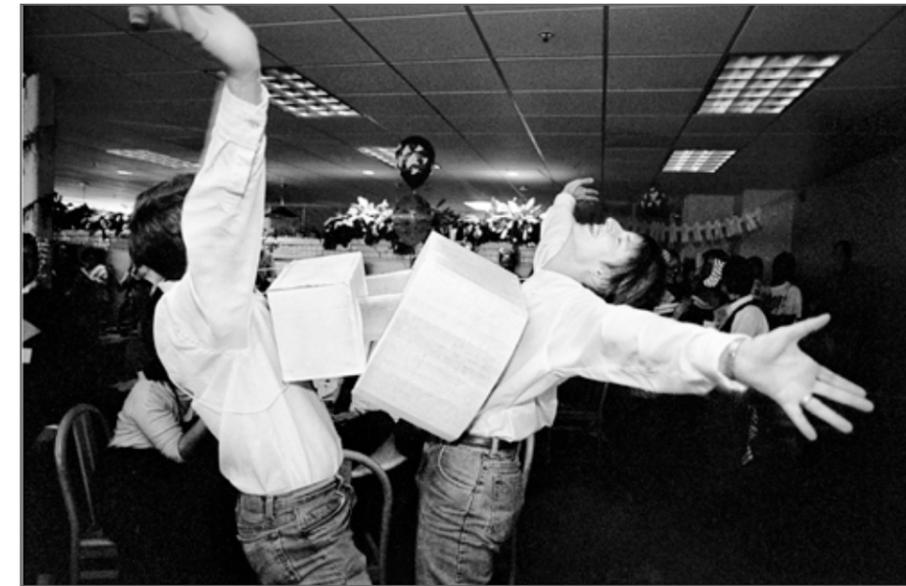
For fifteen years, I documented the efforts of a secretive tribe of engineers, entrepreneurs, and venture capitalists in Silicon Valley as they created technology that would change our culture and behavior, and challenge what it means to be human.

My project began in 1985 when Steve Jobs was forced out of Apple and began his quest for redemption by attempting to build a super-computer for education. Steve represented the freewheeling sensibility of the times, combining his idealistic, hippie vision and design aesthetic with the space-race ambitions of the prior generation. I wanted to understand his process of innovation and believed that by photographing Steve I could also gain insights into the larger subject of Silicon Valley itself. I requested special access to shadow Steve and his team, and he immediately agreed. After three years, I expanded my project, gaining the trust and private access to every major innovator and over seventy companies, often for years at a time. I continued shooting through the rise of the internet and dot-com boom of the 1990s, generating 250 000 negatives over the life of the project. Stanford University Library is now working to research and preserve this material for study.

During this era, the accelerating pace of innovation was affecting the very nature of work, the structure of corporations and the global business environment as countries began manufacturing new technology. A digital revolution was under way that would create more jobs and more wealth than at any time in human history.

Throughout the project I photographed with several concerns in mind. Primarily, I needed to understand how Silicon Valley innovators fit into the context of my work which explores the human experience of individuals as they attempt to achieve the impossible, overcoming fear and limitations. I am curious about what motivates some people to rise against insurmountable obstacles and find meaning in their lives, while others simply cannot engage. Steve Jobs was again attempting to change the world with his team - to achieve the impossible - by fitting the power of a mainframe into a one-foot cube. Steve told me he hoped a kid at Stanford could use it to cure cancer in his dorm room. Because he believed this was possible, his team also believed, and his pursuit became a noble mission. I began to see that technologists were like any other human beings working to overcome adversity. Except if they succeeded, all humanity might benefit.

I want to foster dialogue around what lessons can be learned from the era which I documented. Since 2000, there has not been a single technology innovation in the United States that has scaled up to create millions of jobs as personal computers did. Facebook, Twitter, Google and others combined have added only 50 000 jobs and are basically software iterations built on work done in the digital revolution.

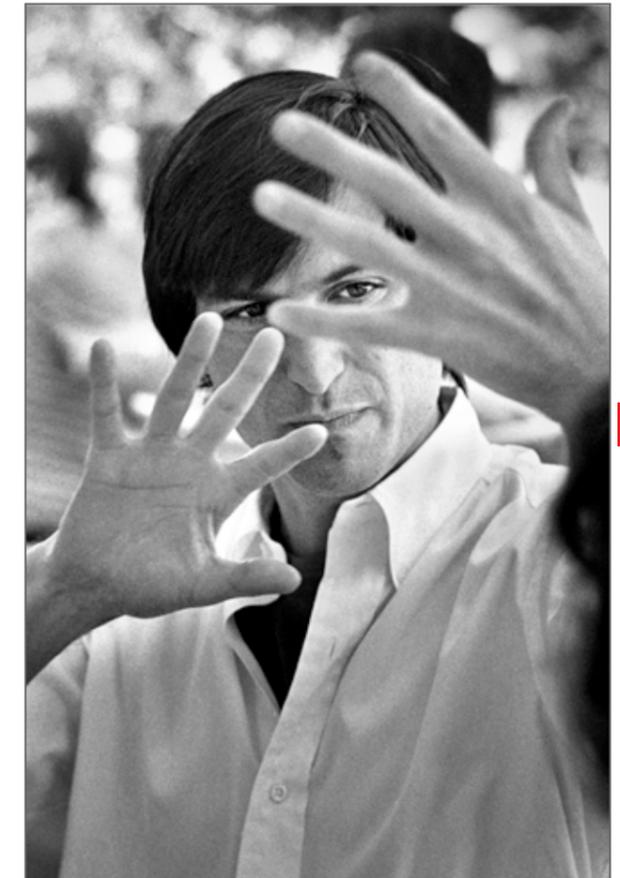


Geek Sex. Adobe Systems, Mountain View, California, 1991. Two Adobe employees who were real-life boyfriend and girlfriend acting out a rudimentary, but technically appropriate, metaphor for sex at a Halloween party. © Doug Menezes / Contour by Getty Images / Stanford University Libraries

Creating jobs is a global issue. But in the US the economy is hollowed out, and our educational system seems broken. We have graduated fewer Doctorates in Computer Science this year than in 1970. We have also cut visas for foreign workers and students, further limiting our ability to innovate. Kids today cannot imagine a world without texting, email or life online. They embrace all the newest digital technology but do not understand where it came from. How can we inspire the next generation of engineers and inventors? Who will be the next Steve Jobs? Is she in China or India? Brazil?

Beneath the vast enterprise and all the PR hype, I saw through my project, I discovered the joyful, primal urge to invent tools that has driven human progress for millennia. I saw something uncontrollable, hungry and wild - something human - that yet remains in Silicon Valley, with hope for a new technology revolution that can fulfill the promises of the last one.

*Doug Menezes*



Sonoma, California, 1986.

Steve Jobs explaining ten-year technology development cycles. After being ousted from Apple by his hand-picked CEO John Sculley, Steve founded NeXT Computer, launching his quest for revenge and redemption. He hoped to ride the next tech wave by putting the power of a mainframe computer into a one-foot cube at a price affordable to universities.

© Doug Menezes / Contour by Getty Images / Stanford University Libraries

# ILVY NJIOKIKTJEN

Canon Female Photojournalist Award 2011 presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with *Le Figaro Magazine*

Couvent des Minimes

## Afrikaner Blood The Born Free Generation

*"Aside from the Aborigines in Australia, the African black is the most underdeveloped, barbaric species of the human race on Earth."*

Colonel Franz Jooste  
leader of the Kommandokorps, South Africa.

An extreme right-wing group is teaching young white South Africans to eschew Nelson Mandela's vision of a multicultural rainbow nation. The Kommandokorps, a fringe group led by ex-apartheid leader Franz Jooste, holds holiday camps for Afrikaner teenagers, mainly of Dutch and German descent. Jooste teaches them self-defense. He says that black South Africans are their enemy, that they are first and foremost Afrikaners and should deny their South African identity.

The Kommandokorps feeds on anxiety. Though the national crime rate is dropping, South Africans are increasingly anxious. Every day, fifty murders are committed and there are more than two hundred thousand assaults with intent to cause bodily harm. The excessive violence is the primary factor driving the sense of fear.

As a result, farmers organize themselves into countryside militia and patrol at night to ensure their cattle are not stolen; urban residents form neighborhood watches, and every South African (white and black) who can afford it hires a private security firm which will send an armed response team to the home whenever the alarm goes off. All of this provides fertile ground for an organization such as the Kommandokorps.

After nine days of military style training, the boys return home. They go back to their mixed schools, where their black peers are in the same classroom. Day-to-day life remains, but fear and hate have infiltrated their system. Their parents

too seem to be struggling with the "new" South Africa.

Apartheid ended 18 years ago, and the children born since, referred to as the "Born Free Generation," are now becoming adults in modern-day South Africa, growing up as part of the rainbow nation. In just nine days, boys who could once believe in South Africa's unity, are turned into tough men with racist ideas.

Ilvy Njokiktjen



While the camp trains only a fraction of Afrikaner youth, experts believe there is a real threat. Once children are convinced that blacks are the enemy, the danger is that they will act accordingly, harming their black peers.

© Ilvy Njokiktjen  
Canon Female Photojournalist Award 2011 presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with *Le Figaro Magazine*

One of the tough camp exercises. The training exhausts the boys. At night the Colonel indoctrinates them with hate speeches, talking about the black enemy.

© Ilvy Njokiktjen  
Canon Female Photojournalist Award 2011 presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with *Le Figaro Magazine*.

## Couvent des Minimes

## 2004-2012

It was Spring 2004. Mark Grosset, director of lcart-Photo school, drew our attention to the work of one of his students. His end of year project: Haiti. Truly remarkable!

It was a "first" report, but with such maturity. That outstanding report was screened at Campo Santo on the last evening of the festival, offering clear evidence that photojournalism was well and truly alive. Then came the Congo, Haiti again, and Tunisia, Egypt, Libya – Rémi Ochlik was following the Arab Spring.

On February 22 his career came to a sudden end. He was hit by Bashar el-Assad's shellfire, in Homs, Syria, with Marie Colvin of the *Sunday Times*.

On February 22 photojournalism lost one of its most promising figures, and we are now paying him a well deserved tribute with this exhibition.

### "WORSE THAN DRUGS" OR THE RECOLLECTIONS OF A YOUNG REPORTER

The four-wheel-drive vehicle is heading inescapably towards the roadblock. We are praying that the gargoyles there can read, that they can see "International Press" written on the vehicle...

Our mouths are already dry, so we light a cigarette that tastes of nothing; it just burns your throat. The car doors open and you're dragged from the car, an automatic weapon held to the side of your head. You think about your family, your funeral and a pile of things out of context. The worst thing is their eyes: red, glassy and lifeless. They are completely out of it on crack, capable of doing anything and everything, especially the worst. They bellow orders in Creole which we can't understand. The body search is rough, the gun still held to the head. They're looking for weapons. One of them signals to us to get back into the car, but the others don't agree. They scream and start fighting one another with sticks. We are terrified. We are twenty years old and don't really want to die. We'd give anything to be somewhere else, a long, long way away; never to have come here. Eye-witness report? Big deal! Who for? Why?

No one gives a damn about this rotten island. They can all kill one another and the world couldn't care less. But we are here and we are in deep shit. Just the slightest thing and a shot will go off and we'll bite the dust. Then there is a blast, and our eardrums seem to explode. We can't hear anything. There is a distance between the brain, thought and the outside world, as if we are in a bubble. We can see their mouths moving, but no sound comes out. The idiot who's just fired the shot seems pleased with himself. Now they've finally managed to agree and we can leave...

We are deathly pale, stunned, but we've got through. The adrenalin is going down, and nerves are unwinding. We burst out laughing, a strange fit of laughter, out of place, and uncontrollable. The heartbeat is getting back to normal when, in the distance, we spot another roadblock... This particular evening, on the trip back from the north of the country, on the road from Saint-Marc to Port-au-Prince, we go through six roadblocks like that. More than three hours for five lousy kilometers... You think about the strangeness, the two sides that create war. We've just gone through some terrifying moments when we would have sold our grandmothers to be a long way away from that shit, and yet, almost immediately after getting out of that fix, there's only one thing we want to do. We are set on one single idea: go back there, again and again, feel that powerful adrenalin rush. War is worse than drugs. At the time it's a bad trip, a nightmare, but the moment it's over, once the danger has passed, you're just dying to get back there, to take photos and risk your life, for nothing much, really. It's a force beyond understanding which always pushes you on, urging you to keep on going back."

Rémi Ochlik, 2004

Exhibition produced with the support of Paris Match



Ajdabiya, Libya, March 26, 2011.  
The road to Sirte.  
© Rémi Ochlik / IP3 Press

Couvent des Minimes

## The Rastafari Movement



The Rastafari movement, founded by descendents of black slaves fighting for emancipation, challenged the established religious and political order introduced by white colonial powers. The young religion reinterpreted the bible and offered perspectives of freedom to people traumatized by four centuries of slavery. It is a messianic movement and clearly one of the grand freedom fighting movements in the history of mankind, but the media, fascinated by the iconic Bob Marley, have often considered Rastafarians to be little more than marijuana and dreadlocks.

For nearly a century now, the spiritual children of Haile Selassie, Emperor of Ethiopia, have taken their beliefs across the world. I followed them to Jamaica, Ethiopia, the United States and Europe, so as to present an honest view of the brotherhood as they turn their backs on pagan "Babylon" to reach the promised land of Zion.

Noël Quidu

Commissioned by the French Ministry of Culture and Communication -  Centre national des arts plastiques



38 Addis Ababa, Ethiopia.  
A rasta paying his respects outside the Holy Trinity Cathedral (Ethiopian Orthodox Church) where Emperor Haile Selassie I is buried.  
© Noël Quidu



Kingston, Jamaica.  
A wall painting of Haile Selassie I, the King of Kings, Lord of Lords and Conquering Lion of the tribe of Judah.  
© Noël Quidu

# JOHANN ROUSSELOT

Signatures

Couvent des Minimes

## Freedom Fighters

Their goal is democracy and a fairer society, free of corruption. In Arab countries the younger generation feels a bond with the values of "free" democratic countries, and they have spoken out, calling for a republic where their aspirations and capabilities can be fulfilled.

Today, unfortunately, the Arab Spring movement appears to have come to an end. The future in the region is clouded in uncertainty as these popular uprisings do not have the leadership and structural organization needed after the initial insurrection, and have thus left the political scene open to better organized, better financed Islamist groups.

Whatever the political outcome of these rebellions, the renaissance of the Arab world, so long in gestation and so often aborted, now seems to be happening. It is now impossible to ignore popular uprisings; this, at least, is one of the lessons learnt from the Arab revolutions. With the Internet and new technologies being so powerful and omnipresent, it is impossible to imagine that pictures and voices today will not reach the eyes and ears of the world. Under authoritarian regimes, in a police state, words (and now amateur videos and photos) are a source of both danger and freedom: they can lead to prison and torture, or they may bring deliverance from frustration and fear.

The people of Arab countries have proven this, and powerfully so, as ordinary citizens, transcending fear, have taken part in the revolutions and have become heroes who will go down in the annals of history. I wanted to pay tribute to the courage and daring of these freedom fighters calling for democratic reform, the activists - for one day or for eternity - anonymous and well known, the revolutionary icons of these portraits vividly expressing not just anger, but also hope.

Johann Rousselot

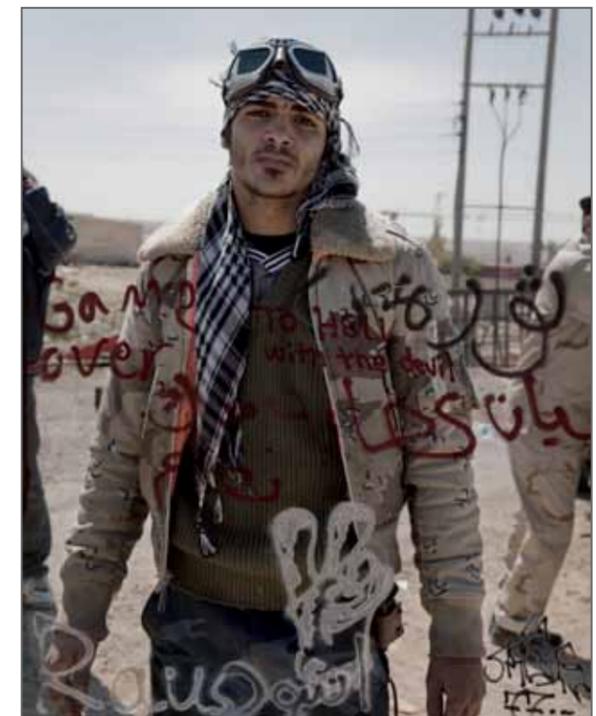


© Thomas Saito

With support from Centre national des arts plastiques



Tunis, Tunisia, January 2011. Mohamed (23), co-administrator of a Facebook page providing 24/7 coverage of the January 14 revolution, and also involved in the "Anonymous" community. © Johann Rousselot / Signatures



Brega, Libya, March 2011. Game over. To hell with the devil! © Johann Rousselot / Signatures

# DAMIR SAGOLJ

Reuters

Couvent des Minimes

## North Korea Hunger Crisis

In October 2011, Bangkok-based Damir Sagolj traveled with Alertnet, a Thomson Reuters Foundation's humanitarian news service, and Médecins Sans Frontières to North Korea, at the request of the regime's Economy and Trade Information Center. After six months on standby, the group was granted a tightly controlled week-long trip into the South Hwanghae region, the country's rice-bowl, to report on a growing food crisis. They gained access to collective farms, orphanages, hospitals, rural clinics, schools and nurseries rarely or never seen by the media.

In a pediatric hospital in North Korea's most productive farming province, children lay two to a bed. All showed signs of severe malnutrition: skin infections, patchy hair, and listlessness. «Their mothers have to bring them here on bicycles», said duty doctor Jang Kum Son in the Yellow Sea port city of Haeju. «We used to have an ambulance but it has broken down completely. One mother traveled 72 kilometers. By the time they get here, it is often too late».

According to World Food Program (WFP) estimates (March 2011), 6 million North Koreans need food aid and one-third of children are chronically malnourished and/or have stunted growth. In contrast, the United Nations recognizes a food crisis in Somalia affecting 4 million people.

North Korea has relied on food aid since the mid-1990s. Critics say Pyongyang spends most of what little hard currency it earns maintaining a million-strong army and developing nuclear weapons and missiles instead of feeding the millions suffering from malnutrition.

A savage winter that froze seeds in the ground hit early crops even before the summer's floods. The province of South Hwanghae normally produces one-third of the country's total grain supply, pumping wheat, maize and rice into the Public Distribution System which supplies food to two-thirds of the population.

Appeals by the regime for massive food aid (the apparent motive for granting access) had gone mostly unanswered by a skeptical international community. Only 30% of a UN food aid target set for North Korea had been met. The USA and South Korea, the two biggest donors before sanctions, had said they would not resume aid until they were satisfied that the military-led communist regime would not divert the aid for its own uses and until progress had been made on disarmament talks. The image which the regime presented in South Hwanghae was largely one of chronic hunger, dire healthcare, limited access to clean water and a collapsing food-rationing system, all under a controlled economy that has been in crisis for more than twenty years, ever since North Korea was left in isolation after the collapse of the Soviet Union.

In one orphanage in Haeju, 28 children huddled together on the floor of a small clinic, singing «We have nothing to envy», an anthem to North Korea's longstanding policy of *juche* (self-reliance) that has made this one of the most closed societies on earth.

Measurements taken of each child's mid-upper arm with color-coded plastic bracelets, a standard test for malnutrition, showed that twelve were in the orange/red danger zones, meaning that some could die without proper treatment. MSF nutrition experts found similar results among children at other institutions, but stressed that the findings were not statistically significant.



At an orphanage in Hwangju town in North Hwanghae province, eleven of the twelve children in the clinic were critically malnourished and appeared to be no more than three or four years old; orphanage staff insisted that they were eight, but severely stunted because of malnutrition. «I've never seen stunting like this before, not ever, not even in Ethiopia». [Delphine Chedorge, deputy program manager of emergencies, MSF France].

Tim Large  
Editor-In-Chief, Thomson Reuters Foundation

A child suffering from malnutrition in hospital in Haeju, the capital of South Hwanghae Province. September 30, 2011. © Damir Sagolj / Reuters



Pak Su Dong, manager of Soksa-Ri cooperative farm, showing some damaged produce. South Hwanghae Province, September 29, 2011. © Damir Sagolj / Reuters

# STEPHANIE SINCLAIR

VII pour *National Geographic Magazine*

Couvent des Minimes

## Child Brides

My first encounter with child marriage occurred in 2003 while working on a story about self-immolation in Afghanistan. I was stunned at what I discovered, no fewer than ten girls and young women in Herat had set themselves on fire. Each survivor gave a different reason. One 15-year-old had broken her husband's television set; another had had an argument with her parents-in-law because the tea she had made was not hot enough. None of the reasons matched the intensity of their response. Worse, not all survived. I continued photographing the issue over a number of visits to Afghanistan. I listened carefully to the women's stories and noticed a common denominator: they had all been married at a very young age, some as young as nine, and to much older men.

Photographing these young girls in agony and, in some cases death, made my heart ache. I wondered how bad their lives must have been for them to prefer death, and in such a violent way. I also felt a responsibility as a journalist to look for the answers, especially if I was going to present these troubling images to the world.

Within the year, I visited a shelter in Herat where several girls shared their traumatic experiences with me. There I met a young woman named Mejgon whose drug addict father had sold her into marriage when she was eleven. She detailed the rape by her husband, describing how she had been used and abused until she escaped, ultimately ending up in the shelter. She then said something I will never forget, as she looked at me with tears in her eyes, speaking quietly: "In my whole life, I have never felt love".

It was at that moment that I fully devoted myself to this issue. While I have covered many profound events as a photojournalist, I had never encountered anyone who felt so alone. I hugged Mejgon and made a silent vow to her and to the many millions of girls in similar situations.

In subsequent years I traveled to Ethiopia, India, Nepal and Yemen. I learned that this harmful traditional practice spans continents, languages,



religions and castes. Almost every time, I wanted to take the girl, throw her over my shoulder and get her out of there. But I learned that it was much more complicated than that. We are not family members; we do not know what repercussions she would face. And how do we choose which of the 60 million girls currently trapped in these marriages to rescue? Where would we take them all? How would we pay for their living expenses and educate them?

These unanswered questions only further committed me to the project. My goal was then for these images to have as much influence as possible on people's understanding of the issue, its urgency and the need to work together with these communities. Every image in this project was created with the help of local people living in these societies. They were also done with the permission of the girls' guardians, parents or husbands. One mother in Afghanistan, upset that her eleven-year-old daughter was engaged, exclaimed: "We are selling our daughters because we do not have enough to feed the rest of our children!"

These are the people who need our support, both financially and politically, so that they can be empowered to combat child marriage in their communities. It is in their best interest, for child marriage not only harms the young brides, but is also an obstacle to the overall development of these societies.

We must act now, for 100 million more girls (25 000 a day) will be forced to marry before they turn 18 if urgent action is not taken.

*Stephanie Sinclair*

*More than half of the work has been done with the support of National Geographic. I also wish to thank the Alexia Foundation for World Peace, The New York Times Magazine, Geo Germany and Fifty Crows for their support over the years.*

Maya (8) and Kishore (13) pose for a wedding photo in their new home.

© Stephanie Sinclair / VII for *National Geographic Magazine*



Sarita (15), perspiring and in tears, before being sent to her new home with her husband. The previous day, she and her sister, Maya (8), were married to sibling brothers.

© Stephanie Sinclair / VII pour *National Geographic Magazine*

Caserne Gallieni

## ONE BLOOD, Beirut 2012 Unity in Diversity

### SING THE SONG OF LIFE, OFFERING A GIFT

In times long past, in the fury of movements so extreme that they could crush the heart of the earth and bodies held prisoner there, in the deafening noise of bombs and the wily whistling of shrapnel rushing to pierce flesh, in the thuds and echoes of bodies lying tangled by the roadside, as well as the suffering and joy of new life, in the wonders accomplished to revive a body and defy death, hiding there is a precious element, a universal, timeless principle of life – blood.

The principle may be invisible, but is revealed in birth, or death. It expresses the unique mark of the individual and the unique mark of the greater community of mankind. It is a link both universal and essential for each and every being; yet so much blood has been shed for futile and unjust reasons, because of human folly, because of the brutality of nature. Hady Sy contemplated this treasure enjoyed by every member of the human race, and wished to make it visible, for to disregard blood would be a blow for us all, whereas a tribute to blood could only enhance our dignity.

As an established photographer and artist, Hady Sy is familiar with the mysterious alchemy capable of rendering visible things invisible, able to bring forth a latent image so patiently composed and so promptly revealed, and is only too aware that things prodigious may be concealed, lying in wait. Hady Sy devised the idea of taking pictures of blood donated, and to combine these with photographic portraits of the donors.

His idea was to uncover the mystery of blood, to let blood speak for itself, defending its own arguments and thereby convincing skeptics. Conscious of his own mixed blood, with his own experience of the pain of being different

during civil strife in Beirut – the city that has suffered so, and which epitomizes all conflict in the world – he has shown that our blood, our different bloods, our bodies, are one; and with great affection and sorrow, he has been there with his sister as the blood disorder affecting

her gradually progresses. The intention was not to reveal times of despair; but to show times of hope, not times when life is taken away, but times when life is given so generously.

He submitted his plan for the project now named ONE BLOOD, *Beirut 2012* to international organizations involved in blood donation, and embarked on an extensive journey taking him to many destinations, including Greenland, the Amazon, Nepal and Africa, traveling with his own photography studio to take pictures, in daylight, of all the donors who have voluntarily and spontaneously given their blood, donating an essential part of their being.

The remarkable collection of work from across the world forms a subtle and invaluable report showing individuals in their everyday context: a farmer in Nepal, a monk in Bhutan, a banker in Lebanon, a man searching for gold in the Amazon, a cleaning lady in the Emirates and also intellectuals, a shady character in Brazil and a musician in Australia. This obviously covers a range of costumes and customs, of original poses contrasting with conventional models, showing situations that are quite simple, or on the contrary quite elaborate, featuring expressions that convey the full gamut of human emotions, while the scene in the background is determined by the vicissitudes of weather and natural light. All the donors consented to be part of the exercise, showing their blood, whether a bag or just a drop, posing for the photographer and answering an ID questionnaire.

The exhibit is presented as a semi-circular installation: the portraits (most of them black & white) on one side, and the (color) photos of the blood on the other, the two elements personifying each model thus set back to back.

Agnès de Gouvion Saint-Cyr  
Curator of the exhibition



© Jabre Ma



Thieron Ousmane, scholar. Rosso, Mauritania.  
© Hady Sy / 2e Bureau



May, journalist, Beirut, Lebanon. UNESCO Palais.  
"In my studio and residence."  
© Hady Sy / 2e Bureau

Agents for Hady Sy: 2e Bureau and Ethan Cohen Fine Arts.

Special thanks to:

BANK AUDI sal, Audi Saradar Group.

The City of Beirut, the Lebanese Ministry of Culture, Unesco Palais, the Nobel Peace Center, and Viva Rio.

Johns Hopkins-affiliated Clemenceau Medical Center, Beirut, EFS (Etablissement Français du Sang – French blood donation organization), Blood Banken Oslo, Blood Transfusion Center, Nanjing, Jiangsu Province (China), CNTS (Centre National de Transfusion Sanguine, National blood transfusion center, Senegal), and the Japanese Red Cross Society. Booz & Company, Intramuro.

# AMY TOENSING

National Geographic Magazine

Ancienne Université

## Homelands: Indigenous Australia

Lily Karadada was born 89 years ago in the bush, where she grew up naked, living off the land, in the same way her ancestors had for the previous 40 000 years. I met her five years ago while on an unrelated assignment in Australia for *National Geographic* magazine, and it was Lily who sparked my interest to return and tell this story. As an Aborigine, Lily's place in society has been distinctly different from her non-indigenous counterparts. Her generation has lived through massacres, seen ancestral land stolen, been subjected to relocations and government policies that controlled their movements, who they married, where they worked and even took their children. It was not until Lily was 41 years old, in 1962, that her people were given the right to vote. Today Lily lives in a rectangular, cinderblock house with a cement floor, built by the government, in the community of Kalumburu where unemployment is over 85%.

Over recent years, I have made multiple trips to Aboriginal Australia. I have photographed government communities, lived with individuals on their ancestral homelands and explored population centers such as Alice Springs, the "Indigenous capital" of Australia. Throughout the journey, I have witnessed sharp contrasts of struggle and strength: from inadequate housing conditions and addiction in towns and government communities to Aboriginal homelands where families manage and care for their own land, both physically and spiritually. Rivers of programs, both private and public, run through the country, endeavoring to "close the gap" between indigenous and non-indigenous Australia, but deep divisions remain.

Aboriginals have the worst health statistics and living conditions of any indigenous group in the world, even though they live in one of the world's richest countries. Rosie Pearson, a young Aboriginal woman and professional modern dancer in Sydney, summed it up: "I just don't understand why our culture isn't treated as a freakin' national treasure". Amnesty International recently noted that most non-indigenous Australians have never even met an Aboriginal person. These images represent my small attempt to capture modern Aboriginal culture, and it is my fondest hope that they might help foster a connection between the too-long divided worlds of indigenous and non-indigenous Australia.

Amy Toensing



© Matt Moyer

Alice Springs, Northern Territory.  
Lawrence Hayes in front of his tin shack home  
in a town camp.  
© Amy Toensing / National Geographic Magazine



Kalumburu Community, Western Australia.  
Lily and Jack Karadada were born some 80 years ago in the bush where they grew up naked, living off the land as their ancestors had for 40 000 years. Today they live in a cinder block home built by the government, and Lily is an internationally recognized artist.  
© Amy Toensing / National Geographic Magazine

Couvent des Minimes

## The Marsh Arabs of Iraq

In Southern Iraq, the muddy waters of the Tigris River merge with the blue waters of the Euphrates to form a mighty flood plain of reeds and water – the marshlands of ancient Mesopotamia. Often considered the site of the legendary Garden of Eden, the Marshes and their surrounding desert cities have been inhabited since ancient Sumerian times. Sumerian seals and tablets in the British Museum show a way of life that flourished until the late 1970s and still partially exists today.

Within this waterworld of lakes and giant reedbeds dwelt a community of Marsh Arabs – the Mada'an. Unlike their desert counterparts who lived in tents and rode camels, these tribal Marshmen built villages of houses, some as large as small churches, made from woven reeds standing on small islands. They paddled canoes with high prows, fished for carp with pronged spears, raised water buffalo grazing among the reedbeds, and cultivated rice on the muddy banks. The women gathered reeds to weave mats for roofing and floor coverings, and to sell at nearby markets. In the 1950s, more than 100 000 people lived in the wetlands, an expanse of 20 000 square kilometers.

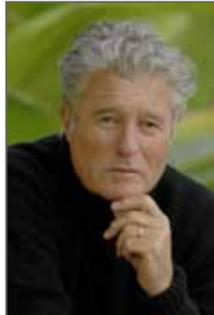
Throughout Iraqi history, this remote area has been a refuge for criminals, draft-dodgers and political opponents of the Baghdad government. In the late 1970s, I spent several weeks inside this closed community, firstly on assignment for *National Geographic*, and later working on a book devoted to the Marsh Arab way of life. The normally paranoid Iraqi government, often wary of showing the "primitive" aspect of the country, granted me exceptional authorization for access plus logistical support, even providing a military helicopter for aerial photos. The Iraqi government was interested in my report as a record for posterity showing the details of this historic civilization before they began systematically destroying it. Saddam Hussein was

determined to bring the marshes under government control.

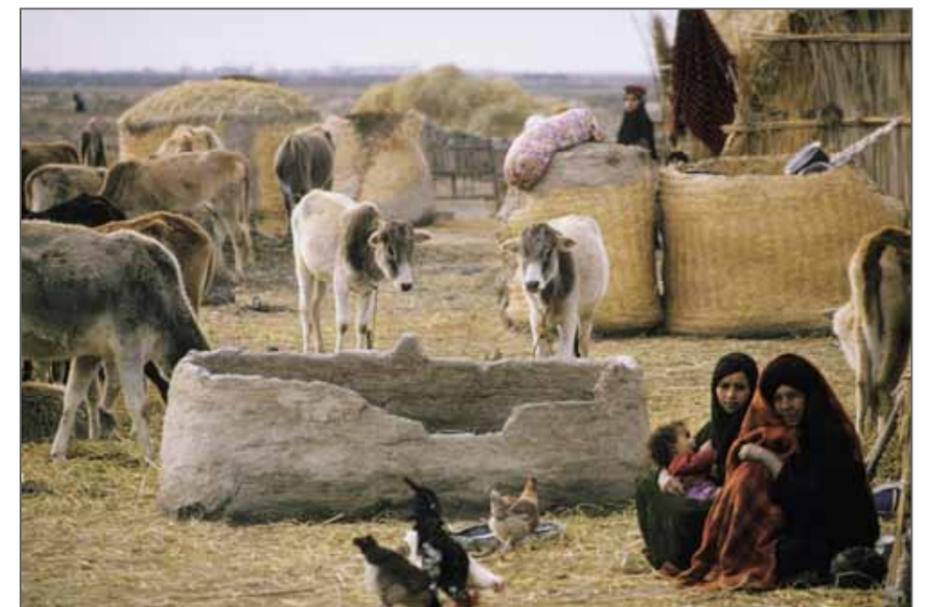
Committing one of the great ecological crimes of the 20<sup>th</sup> century, he built a network of sluices, embankments and canals to divert the flow of the rivers and drain the marshes of their lifeblood.

Disaster first struck the Marsh Arabs after the Iran-Iraq war, largely fought around the wetlands along the Iranian border; when Saddam used gas on several village, which, in his opinion, had not fought bravely enough. Then, after the First Gulf War when the Shiites of the South revolted against Saddam's regime anticipating US assistance which never came, the Iraqi president sent troops to bomb villages and terrorize the population. The inhabitants fled, and by the year 2000, 90% of the wetlands had been destroyed and the people displaced. After the US invasion, the dykes and sluices were reopened and parts of the marshes were reflooded. International aid agencies have helped a small percentage of Marshmen resettle in their villages and resume their traditional way of life. Progress has been slow with several years of drought, but many birds and fish, and a few Ma'daan have returned to the wetlands.

*Nik Wheeler*



An aerial view of Al Qabab, a traditional Marsh Arab village of reed houses built on individual island platforms in the middle of the marshlands of Southern Iraq at the mouth of the Tigris and Euphrates Rivers.  
© Nik Wheeler



Marsh Arab village women watching over livestock in the yard beside their house.  
© Nik Wheeler

# WORLD PRESS PHOTO 2012

The winning images from the 55<sup>th</sup> World Press Photo Contest

## Couvent des Minimes

World Press Photo is committed to supporting and advancing high standards in photojournalism and documentary photography worldwide. The foundation strives to generate wide public interest in, and appreciation for, the work of photographers, and to encourage 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.

Activities further include an annual contest for multimedia, exhibitions on a variety of current themes, and the stimulation of photojournalism through educational programs.

World Press Photo is run as an independent, non-profit organization with its office in Amsterdam, the Netherlands, where World Press Photo 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](http://www.worldpressphoto.org). This year, World Press Photo adds an extra dimension to its worldwide exhibitions with the launch of a new application, the Exhibition app. Through this app, visitors can access a wealth of extended information, including multilingual captions, video interviews with the photographers and technical background information about the images. The application is available for Android and iPhone. Go to [www.worldpressphoto.org/app](http://www.worldpressphoto.org/app) to download the application and scan the relevant QR codes during the exhibition.

*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.*

Fatima al-Qaws cradles her son Zayed (18) who is suffering from the effects of tear gas after participating in a street demonstration in Sanaa, Yemen on 15 October.  
© Samuel Aranda, Spain, for *The New York Times*  
World Press Photo of the Year 2011



Boats rest on a pier at Ishinomaki port, in Miyagi prefecture, on 15 April, more than a month after a tsunami devastated large areas of northeastern Japan.  
© Lars Lindqvist, Sweden, for *Dagens Nyheter*  
General News, 2nd prize singles

# Partners

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CCI DE PERPIGNAN ET DES PYRÉNÉES-ORIENTALES

RÉGION LANGUEDOC ROUSSILLON

# Press Release

## **Canon celebrates the best in photographic creativity at the 24<sup>th</sup> Visa pour l'Image Festival in Perpignan**



*Courbevoie, August 1<sup>st</sup> 2012 - Canon, a world leader in imaging solutions, today demonstrates its continued commitment to photographic creativity with the announcement of its activity programme at Visa pour l'Image 2012, the festival of photojournalism held annually in Perpignan, France.*

*Photographic creativity is central to Canon's philosophy, and the company will again demonstrate its leading range of services to photographers at this year's festival, in addition to celebrating the 25<sup>th</sup> year of the award-winning EOS System. Favoured by professionals across the globe, EOS is long-established as the world's most comprehensive photographic system, offering photographers outstanding quality, performance and creative flexibility. Canon has consistently celebrated the work of photojournalists at Visa pour l'Image throughout the festival's 23 year history, using its capacity as principle sponsor to:*

- *Support the best in photojournalism and pay tribute to the talent and courage of their work which so effectively communicates the power of image*
- *Gather the largest possible audience to appreciate the work of photojournalists the world over, stimulating passion for image*
- *Reinforce communications with professional photographers from around the world, in order to offer them even more outstanding and innovative products*

### *Canon in the Palais des Congrès: From input to output*

*As well as supporting the festival in its role as a lead sponsor, Canon will also be exhibiting in the Palais des Congrès. Visitors will be able to see the latest range of Canon products and solutions, from image capture through to printing, including:*

- An expanded Canon Professional Services (CPS) area, where accredited photographers can be loaned the latest EOS bodies, lenses and accessories, or have their equipment checked and cleaned free of charge*
- A photo space displaying the very latest range of ground-breaking professional EOS DSLRs, lenses, accessories, and the PowerShot G-series of digital compact cameras*
- A 'print-on-demand' area, where visitors can discover and try the latest models from Canon's PIXMA range and print their photos*
- A professional photo studio where Canon's complete input-through-output solution will be shown in action, with captured images using EOS system products being printed on PIXMA Pro and large-format ImagePROGRAF printers*
- A stunning photo exhibition displaying the works of Canon Ambassadors, including Brent Stirton, Paolo Pellegrin, Gary Knight, Ziv Koren, and Nick Nichols*
- A professional video area, featuring the latest Canon professional video products, including the new Cinema EOS System and models from Canon's handheld X-series of professional video cameras*

### *Seminar Programme*

*Canon will again curate a line-up of leading photographic and industry professionals, who will deliver presentations and seminars on a variety of topics, including their own stories and images. Projects from the Canon Female Photojournalist Award winners in 2011 and 2012 will be presented as part of the seminar programme, giving visitors a chance to understand the journey and inspiration behind the winning images. The latest photography equipment, techniques and technology will also be covered. This presentation programme will take place in the Palais des Congrès, with the full line-up to be announced on the Canon Professional Network website (<http://cpn.canon-europe.com>) and the Visa pour l'Image site (<http://www.visapourlimage.com>) in the coming weeks.*

### *Canon Female Photojournalist Award*

*At Visa pour l'Image 2012, Canon and the French Association of Female Journalists (AFJ), in partnership with Le Figaro Magazine, will be presenting Sarah Caron with the Canon Female Photojournalist Award for 2012. She will receive a grant of €8,000 during an award ceremony to be held on Saturday, September 8<sup>th</sup>. The grant will go towards her proposed project about the Pashtun women in Pakistan, who are victims of segregation due to the rising religious extremism. All entrants have been judged on both previous works and their plans for a future project. As with previous years, the recipient of the 2011 award, Ilvy Njiokiktjien, will also be showcasing her report on Afrikaner teenagers in post-Apartheid South Africa at this year's event.*

### *Visa pour l'Image on the Canon Professional Network website*

*For more information about Visa pour l'Image, photographers and enthusiasts can visit [www.canon-europe.com/cpn](http://www.canon-europe.com/cpn), to view interviews, reports and discover the latest news, delivered directly from the festival site.*

**-ENDS -**

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### *About Canon Europe*

*Canon Europe is the regional sales and marketing operation for Canon Inc., represented in 116 countries and employing over 11,000 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](http://www.canon-europe.com)*



sponsors

**VISA POUR L'IMAGE  
PERPIGNAN 2012**

A new edition of *Visa pour l'Image*, a new commitment to photojournalism for Paris Match.

A photojournalistic reference for the past 63 years, Paris Match has been telling the story of time through its camera lenses and human testimonies, writing the pages of the most astonishing human adventures. Stories making history.

Paris Match named "Magazine of the Year 2012", France 3 asked two filmmakers to "enter the universe of the most popular magazine", resulting in four prime-time summer episodes.

With their camera, Stéphane Bergouhnioux and Pascal Forneri transformed their eyes into curious readers, and commented that "the force of Paris Match's photographic impact is incredible".

For the magazine's editor-in-chief, Olivier Royant, "This force is our passion, the flame transmitted to us by the pioneers of photojournalism."

A passion that Paris Match shares with the professionals and general public at *Visa pour l'Image 2012*.

## Getty Images confirms strong presence at Visa Pour L'Image 2012

*Proudly supporting the world's leading photojournalism festival for the fifth consecutive year*

**London – 3 July, 2012:** Getty Images has confirmed support and a significant presence at [Visa Pour L'Image](#) 2012 - the international photojournalism festival, held annually in Perpignan, France. This is the fifth year Getty Images has supported the festival, reconfirming its commitment to the photojournalism industry as a whole, as well as the emerging and high-calibre talent synonymous with the festival.

Aidan Sullivan, Vice President, Photo Assignments, Editorial Partnerships and Development at Getty Images says: "We are delighted to once again confirm our support of the Visa Pour L'Image festival for a fifth year. Supporting the photojournalism community is of the utmost importance to Getty Images and we have always believed that the festival plays a pivotal role in the ongoing development of the industry. It also provides a vital platform in which to explore the breathtaking work that is being captured by photojournalists around the world each and every day – the festival is more important to us than ever before."

Getty Images will have a strong presence at the festival, including the announcement of the recipients of the 2012 Grants for Editorial Photography, which aims to showcase and support powerful and inspiring photojournalism projects. The winners will be announced on stage during the evening screening on Thursday 6 September, with the winning recipients showcasing their chosen projects on Friday, 7 September from 3 - 4pm. Since the programme's inception in 2005, Getty Images has awarded over \$700,000 to professional photojournalists. Further information on the Getty Images' grants programme can be found online at: [www.gettyimages.com/grants](http://www.gettyimages.com/grants)

Jean-Francois Leroy, Visa Pour L'Image Festival Director says: "Getty Images once again proves their real support and involvement in photojournalism. In addition to the valuable Getty Images Grants for Editorial Photography, they are once again supporting Visa Pour L'Image and we are very happy to have such a partner on board."

For the second year in a row, a [Reportage by Getty Images'](#) photojournalist has been awarded the coveted [City Of Perpignan Remi Ochlik Award](#), formerly the Young Reporter of Perpignan Award, with this year's title going to [Sebastian Liste](#). Sebastian receives the award for his [Urban Quilombo project](#), which documents life in Galpao da Araujo Barreto – an abandoned chocolate factory in Salvador de Bahia in Brazil, which was home to 130 homeless families before they were evicted last year by the Brazilian government. Sebastian, who is Spanish by birth, has been documenting the community since 2009. Ed Ou received the award last year for his work documenting the [Child Soldiers of Somalia](#).

Reportage by Getty Images' photojournalist [Julien Goldstein](#) and Contour photographer Doug Menezes have also been chosen by the festival to exhibit their work. The moving and inspiring exhibitions will focus on the following:

- [Kurdistan](#)  
Julien Goldstein / Reportage by Getty Images
- [Silicon Valley](#)  
Doug Menezes / Contour by Getty Images
- [Urban Quilombo project](#)  
Sebastian Liste/ Reportage by Getty Images

Aidan Sullivan continues: "I am extremely pleased that once again, our photojournalists are being recognised at Visa Pour L'Image by being given the opportunity to showcase their work. I am particularly proud that for the second year in a row, a Reportage by Getty Images' photojournalist has picked up the prestigious Remi Ochlik award and congratulate Sebastian on what is a breathtaking and groundbreaking project."

In addition to these exhibitions, Getty Images will also have a strong presence at the festival, with several screenings of their photographers' work, as well as conducting daily portfolio review sessions at their stand.

### **About Getty Images**

[Getty Images](#) is one of the world's leading creators and distributors of [still imagery](#), [video](#) and [multimedia products](#), as well as a recognized provider of other forms of premium digital content, including [music](#). Getty Images serves business customers in more than 100 countries and is the first place creative and media professionals turn to discover, purchase and manage images and other digital content. Its award-winning photographers and imagery help customers produce inspiring work which appears every day in the world's most influential newspapers, magazines, advertising campaigns, films, television programs, books and Web sites. Visit Getty Images at [www.gettyimages.co.uk](http://www.gettyimages.co.uk) to learn more about how the company is advancing the unique role of digital media in communications and business, and enabling creative ideas to come to life. Additional information on how Getty Images inspires and powers communications can be found on The Getty Images Blog at [blog.gettyimages.com](http://blog.gettyimages.com) as well as on Facebook at [www.facebook.com/gettyimages](http://www.facebook.com/gettyimages) and Twitter at [www.twitter.com/gettyimages.com](http://www.twitter.com/gettyimages.com).

**For further information, please contact:**

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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 du monde. Désormais, le magazine est publié dans 31 langues différentes et 34 éditions étrangères, avec une diffusion mondiale de près de plus 7 millions d'exemplaires.

Le magazine *National Geographic* et National Geographic Stock sont fiers d'être partenaires de Visa pour l'Image. National Geographic Stock 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](http://www.nationalgeographic.com/ngm) et National Geographic Stock sur le site [www.nationalgeographicstock.com](http://www.nationalgeographicstock.com).

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*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 31 different languages, with 34 editions, and has a worldwide circulation of just over seven million copies.*

*National Geographic magazine and National Geographic Stock 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 Stock.*

*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](http://www.nationalgeographic.com/ngm). National Geographic Stock is at [www.nationalgeographicstock.com](http://www.nationalgeographicstock.com).*

# ELLE

P R E S S   R E L E A S E

4<sup>th</sup> July 2012

## HAVE WOMEN BEEN BETRAYED BY THE ARAB REVOLUTIONS?

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

The rise to power of the Islamists in Egypt, the Salafist threat in Tunisia, the adoption of Sharia Law in Libya, arrests and torture in Syria...Eighteen months after the Arab Spring, women, who nevertheless played an active part in the uprisings, are now the being sacrificed on the altar of History. Are their hopes of democracy and equality fading into oblivion? Can Sharia Law be compatible with women's rights? How can women fight back and organise themselves?

Taking part in the debate: intellectuals specialising in the issue and witnesses from Tunisia, Egypt and Libya.

**AN ELLE ROUND TABLE AT VISA POUR L'IMAGE 2012 – PERPIGNAN**  
Friday 7<sup>th</sup> September 2012 at 5 pm  
in the Charles Trenet Auditorium.

Press contact: [ellepromo@lagardere-active.com](mailto:ellepromo@lagardere-active.com)

# PHOTO

## **PHOTO, FOUNDER AND PARTNER OF VISA POUR L'IMAGE**

IN 1989, PHOTO SET UP THE FIRST EDITION OF AN INTERNATIONAL FESTIVAL OF PHOTOJOURNALISM: "VISA POUR L'IMAGE"! FOR 24 YEARS WE HAVE SUPPORTED AND SIDED WITH JEAN-FRANÇOIS LEROY TO KEEP THIS KEY EVENT THAT CONTRIBUTES TO A BETTER UNDERSTANDING OF OUR WORLD.

IN OUR UPCOMING SEPTEMBER ISSUE DEDICATED TO VISA, DISCOVER OUR BIG SURVEY "**WHY DO YOU GO TO VISA POUR L'IMAGE?**", CONDUCTED AMONG THE PHOTOGRAPHERS, AGENCIES, PUBLISHERS, JOURNALISTS AND PUBLIC.

WHAT ABOUT YOU? WHY ARE YOU GOING TO VISA? PARTICIPATE ON [WWW.FACEBOOK.COM/PHOTOOFFICIEL](http://WWW.FACEBOOK.COM/PHOTOOFFICIEL). THE ANSWERS WILL BE PUBLISHED IN THE NEXT ISSUE OF PHOTO.

PHOTO IS NOT MERELY A WINDOW FOR THE BEST IN PHOTOGRAPHY, IT'S A REFERENCE MAGAZINE, A LEGENDARY TRADEMARK, A TALENT SCOUT, AN ENTHUSIASTIC SUPPORTER AND AN ACTOR OF THE BUOYANT UNIVERSE OF IMAGE.

THE PHOTO TEAM WISHES YOU AN EXCELLENT VISA POUR L'IMAGE!

AGNES GRÉGOIRE, EDITOR IN CHIEF  
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## Witnessing the World through Photojournalism

The monthly magazine, DAYS JAPAN, was started on the first anniversary of the Iraq war, March 20, 2004.



8th DAYS JAPAN International Photojournalism Award  
Third prize Tadashi Okubo / Yomiuri Shimbun

The speed with which the world is being transformed accelerated at an unprecedented rate from 2011 to 2012. Voices have been raised in nations around the globe, questioning current values and political systems and it was also at this time that Japan was confronted with the disaster at the Fukushima atomic power station.

It is the role of the photojournalist to transmit information concerning the ever-changing world to the general public. In the midst of all this change, they must also ask themselves what stance they should take and one thing that many of photojournalists who have been killed in the course of their work held in common, was a determination to 'transmit the truth'.

Since it was first published in 2004, DAYS JAPAN has considered it its mission to continue the traditional role of photojournalism in monitoring the excesses of those in power. As a result, many of the world's leading photojournalists have praised DAYS JAPAN for being 'one of the few photo journals that will publish the truth that we have witnessed'. At the sametime, large numbers of photographers have taken part in the DAYS JAPAN International Photojournalism Award.

At a time when everybody owns a camera, it is necessary for us to reassess the true value of photojournalism.

July 27, 2012  
Editor in Chief, DAYS JAPAN  
Ryuichi HIROKAWA

**One day, the will of the people will bring an end to war  
A single photograph has the power to change the course of a nation**

**DAYS JAPAN International Photojournalism Award 2013**  
We call for photographs depicting the dignity of human beings and nature or alternatively those which show this dignity being trampled underfoot.  
Photographs to be received no later than: January 15th, 2013

**DAYS JAPAN**  
Email: kikaku@daysjapan.net  
Tel: +81-3-3322-0233 Fax: +81-3-3322-0353  
# 402, 1-37-19 Matsubara, Setagaya, Tokyo 1560043 JAPAN

**Photojournalism Magazine, DAYS JAPAN**  
Issued on 20th every month.  
Japanese ver. 820 YEN/  
Available from the website: kikaku@daysjapan.net

FRANCE 24 – RFI  
2012 WEB DOCUMENTARY AWARD  
4<sup>TH</sup> EDITION



FRANCE 24 and RFI have once again chosen to hold the Web Documentary Award, the first of its kind in France, at the Visa pour l'Image – Perpignan Festival. At this international photojournalism gathering, now in its 24<sup>th</sup> edition, FRANCE 24 and RFI aim to encourage innovation in the way that news is addressed.

Launched in 2009 and open to all, this Award honours the web documentary that sets itself apart in terms of choice of news story and the manner in which it is treated. In addition to the Award, the winner also receives a prize of €8,000. The jury, made up of international personalities from the world of news, documentaries, photography and new media, will present the 4<sup>th</sup> FRANCE 24 - RFI Web Documentary Award at this year's Visa pour l'Image – Perpignan Festival.

About FRANCE 24 ([FRANCE24.com](http://FRANCE24.com))

FRANCE 24 is the leading French international news channel that offers a French perspective and sensibility on world events. It broadcasts worldwide on a 24/7 basis on three channels, in French, English and Arabic. FRANCE 24 can be accessed all around the world by cable, satellite, IPTV, smartphones, tablets, and [FRANCE24.com](http://FRANCE24.com).

About RFI ([rfi.fr](http://rfi.fr))

RFI is the number one French international round-the-clock radio station. It broadcasts 24/7 worldwide in 12 languages via FM, cable, satellite, Internet and mobile phones. Thanks to its Paris-based editorial staff and a unique network of 600 correspondents, RFI offers its listeners major news and magazine programmes from a unique international perspective. All day long, a ten-minute news bulletin on the hour and a three-minute newsflash every half hour keeps listeners permanently in touch with the latest news developments.

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**Massoud Hossaini / AFP**  
*Afghanistan : regard de l'intérieur*



**Pedro Ugarte et Ed Jones / AFP**  
*Corée du Nord*



**Krisanne Johnson / Propekt**  
*Swaziland, 2006-2011*



**Nik Wheeler**  
*Irak, les Arabes des marais*



**Bénédicte Kurzen / Pulitzer Center**  
*Nigeria, une nation sous les dieux*



**Robin Hammond / Panos**  
*Condamnés - La santé mentale dans les pays africains en conflit*



**Sebàstian Liste / Reportage by Getty Images**  
*Prix de la ville de Perpignan Rémi Ochlik 2012  
Urban Quilombo*



**Louisa Gouliamaki, Angelos Tzortzinis et Aris Messinis / AFP**  
*L'onde de choc grecque*



**Justin Jin / Cosmos / Geo Allemagne**  
*Zone d'inconfort absolu*



**Jean-Louis Fernandez**  
*Intimité*



**Johann Rousselot / Signatures**  
*Colères*



**Mathias Braschler et Monika Fischer**  
*Guantánamo*



**Hady Sy / 2e bureau**  
*One Blood, Beyrouth*



**Ily Njokiktjien**  
*Prix Canon de la Femme  
Photojournaliste 2011, décerné par l'AFJ  
en partenariat avec le Figaro Magazine  
Sang afrikaner / La génération née libre*



**Doug Menez**  
*Contour by Getty Images / Stanford University Libraries  
Un génie audacieux,  
La révolution numérique 1985-2000*



**Noël Quidu**  
*Rastafarisme. Et si Jah savait!*



**Parce que vous êtes UNIQUES  
nos produits sont DIFFERENTS**

**PROXIMITE** : centre d'impression numérique de 1400 m<sup>2</sup> situé à Malakoff, aux portes de Paris - **EXPERTISE** : conception, réalisation de livres photos personnalisés - **FLEXIBILITE** : tirages en petite et moyenne série (de l'exemplaire unique à quelques centaines d'exemplaires, voire plus si besoin) - **QUALITE** : le summum de la technologie numérique (NexPress by Kodak), parc machines « up to date », savoir-faire des équipes... le top du top, garanti - **REACTIVITE** : l'intégration des métiers d'imprimeur et de façonnier permet de répondre aux délais les plus tendus - **SUR MESURE** : que ce soit le format, la pagination, le papier, le tirage ou la reliure, tous les choix et les combinaisons sont possibles pour vous apporter un produit **DIFFERENT** et **UNIQUE**.

**Fenêtre sur Cour**  
is proud to participate to the 24<sup>th</sup> edition of the Festival  
with black&white exhibition of

**STANLEY GREENE**  
NOOR

«**Standing at the Graveyards of E-waste**»



© Stanley Greene / NOOR

*L'atelier Fenêtre sur Cour*  
*est heureuse de participer à la 24<sup>e</sup> édition du Festival*  
*en présentant le reportage noir&blanc de*

**STANLEY GREENE**  
NOOR

«**Les cimetières de l'électronique**»

## FotoWare et E-Gate:

Patenaire du plus grand festival international du photojournalisme

## Visa Pour l'Image

FotoWare et e-Gate fournissent l'industrie de la presse, des photographes et les agences photos en solutions de workflow destinées à améliorer la production et l'exploitation des images.

Nos clients vont du photographe indépendant aux organisations multinationales. Ce qu'ils ont en commun c'est le besoin d'organiser le matériel digital de façon à ce que leurs utilisateurs puissent les retrouver sur demande. Grâce à des actions quotidiennes prédéfinies, comme télécharger des images et fichiers du web, les envoyer par courriel au bon format, les copier vers le dossier de presse approprié ou encore effectuer d'autres tâches répétitives automatiquement.

"...Près de 85 %  
des images dont nous  
avons besoin pour la  
production sont traitées  
automatiquement"

Achim Leimig  
Rhein-Zeitung, Koblenz  
L'Allemagne



**FotoWeb** vous permet de publier et de rendre accessible de façon sécurisées vos contenus à la ensemble de vos collaborateurs et clients au moyen d'un site inter/intra/extranet. De plus, cette nouvelle version intègre des nouvelles fonctions dédiées à la gestion délégué des droits d'utilisateurs, l'export des images sous la forme de liste de distribution, il gère aussi les commandes, la facturation et le suivi de vos ventes en ligne.



**FotoStation** : est une solution intuitive et puissante qui vous permettra de gérer et d'exploiter l'ensemble de vos documents. C'est l'application par excellence de tout professionnel dont le métier requiert simplicité rapidité et productivité dans l'exploitation de tous types de documents.

## e-gate

Notre société propose des solutions de gestion de vos ressources numériques. Nous sommes spécialisé dans les métiers de l'image, de la gestion et du catalogage numérique. Venez nous voir sur notre stand à Visa pour l'image

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Tel: + 33 (0) 1 56 58 57 06  
contact@egate-systems.com

## fotoware

Visitez notre site FotoWare [www.fotoware.com](http://www.fotoware.com) pour  
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Norvège

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.....> defence

.....> collection

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# la saif of copyright

**Société des Auteurs  
des arts visuels  
et de l'Image Fixe**

*SAIF is a collective rights management society in the field of visual arts :work of architectures photographies, painting, sculptures, etc.  
SAIF represents 6000 authors in France, of whom 3500 photographers.  
As a non-profit company, the key missions of SAIF are to defend authors' rights, collect and redistribute fees to its members.  
To become a member, you have to pay 15,24 euros, corresponding to the share which you acquire in the society. As a member you have the right to participate in SAIF society life and vote at General Meetings.  
You can be member of the board of directors or statutes commissions.*

121, rue Vieille du Temple  
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Tél. 01 44 61 07 82  
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www.saif.fr



## WHY BECOME MEMBER OF SAIF ?

### To perceive collective rights remunerations

The rights or remunerations known as collectives can be managed and collected only by one company of authors. With new technologies expansions, it is impossible to control all uses of works. Consequently, French legislator regularly institutes new rights (or royalties) managed collectively by authors companies.

### TODAY, THERE ARE FOUR COLLECTIVE REMUNERATIONS :

#### ► THE PRIVATE COPY REMUNERATION

Created in 1985, the private copy remuneration comes to compensate the authorization which is made to each person to realize for his strictly private use copies of authors works. A percentage is collected for the rights-holders on blank supports. At first collected on CD and video, the remuneration extended since 2001 to digital supports as : CD-R, DVD-R, USB flash drives and hard disks drives.

**25 % PERCENTAGE OF THE REMUNERATION IS AFFECTED TO CULTURAL ACTIONS, FOR EXAMPLE FESTIVALS.**

► **THE REPROGRAPHY RIGHT**  
Remuneration on exchange of photocopying of works reproduced in books or in magazines.

► **THE REMUNERATION IN EXCHANGE OF BOOKS LOAN IN LIBRARY**  
The remuneration is payed half by the french States and half by libraries.

► **THE CABLE REMUNERATION**  
French law instituted that the simultaneous, complete and unchanged cable retransmission of a work may be authorized only through a royalty collection and distribution society.

### SAIF can also intervene to manage:

- the resale right : a percentage of the sale (which varies between 0,5 % and 4 %) is collected when an original work is resold by art dealers ;
- reproduction rights (books, posters, press, merchandising...);
- representation rights (audiovisual productions, exhibition...).

SAIF's scope of activity covers not only France but the whole world, through its network of foreign sister societies which oversee members' rights on their territories. Reciprocally, SAIF manages foreign societies' repertoires in France. Users of works can thus clear all rights with only one organization. SAIF is represented in a wide number of foreign countries thanks to representation agreements signed with its sister societies.



Founded in 1997, iTribu has succeeded in becoming THE reference in the distribution of Apple products in the Languedoc-Roussillon region. It has three points of sale, a staff of 18 and more than 3,000 customers.

#### **iTribu, 100% Apple**

The region's leading Apple Premium Reseller and Authorised Service Centre, iTribu is fully authorised and certified by Apple, thanks to its dynamic and expert team. iTribu works with a broad clientele of private individuals, small and medium-sized enterprises and industries, professional and creative people who greatly appreciate the welcome that they receive.

#### **iTribu & Visa pour l'Image, the international festival of photojournalism Specialised in creative professions**

With more than 15 years of expertise in creative fields, it is perfectly natural for iTribu to choose to participate in Visa pour l'Image for the second year running. It wishes to share with this professional public the latest innovations in solutions, software and equipment in a professional environment devoted to the world of photography and images. This is centred on a programme of meetings and workshops.

#### **References**

The largest advertising agencies in the region, the press (MidiLibre, La Gazette), web developers, printers and photographers put their trust in the iTribu team.

#### **A shop in Perpignan**

In October 2011, iTribu opened its third shop to the Apple Premium Reseller V2 'standard'. Come and see the entire Apple range and accessories and meet our experts.

At Visa pour l'Image, the iTribu team will welcome you at its professional facility on the first floor of the Palais des Congrès.

#### **iTribu : Three shops**

##### **iTribu Montpellier Fréjorgues Ouest**

A 350 square meter showroom that has just been refitted to meet the latest Apple standards.

##### **iTribu Montpellier Centre**

A shop in the historic centre of Montpellier.

##### **iTribu Perpignan**

A shop in the heart of Perpignan.

**iTribu, l'Art de vous faire aimer le Mac.  
Votre expert Apple.**





## ***Visa pour l'Image* • Perpignan, a worldwide truth time**

Since the festival *Visa pour l'Image* • Perpignan has been created, the city of Perpignan has been its most important and unfailing support as financial and logistical level. On the other side, this festival highly contributes to the international radiance of the town by attracting a wide international audience of professionals and passionate viewers and by generating substantial financial feedbacks.

*Visa pour l'Image* • Perpignan mobilised in 2011, 228 888 anonymous viewers, and 3 000 accredited journalists or photographers belonging to 58 nationalities. 7 800 pupils tutored by their teachers also visited the exhibitions during the third week among them students coming from all the universities of the region Languedoc-Roussillon, Midi-Pyrénées or South Catalonia.

Among these figures, *Visa pour l'Image* • Perpignan turns Perpignan into a real mirror of the world through the various photo-reportings exhibited in the masterpieces of the town's architectural heritage, including the Théâtre de l'Archipel designed by the famous architect Jean Nouvel and the Camp Santo the cloister cemetery, where the main projections take place.

This often tragic mirror of the world is an appeal to the press freedom and to democracy, which are so offended and injured everywhere. We must remind the courage of the photojournalists, because it leads you to reject any kind of renouncement and betrayal of our sacred values.

Among the numerous prestigious prizes awarded every year, I am very proud to have had the opportunity to crown last year the photojournalist Remy Ochlik with the prize of the City of Perpignan. He was killed by covering the upheavals in Syria. *Visa pour l'Image* • Perpignan confirms its calling, which is to reveal the truth.

I wish you all a nice festival!

**Jean-Marc Pujol,**  
mayor of the city of Perpignan



**PERPINYA**  
perpinya.com  
la catalana

**PERPIGNAN**  
mairie-perpignan.fr  
la catalane

Perpignan Méditerranée Communauté d'Agglomération est une véritable mosaïque de paysages, entre mer et montagne, qui allie tradition, culture et innovation. Naturellement attractive et créatrice de valeur, elle est devenue un pôle économique qui compte, au centre du triangle Barcelone - Montpellier - Toulouse. La combinaison de trois moteurs pour le développement local augmente l'attractivité de son territoire : une offre **Très Haut Débit** performante dédiée aux entreprises, une filière des **Energies Renouvelables** complète et unique en France, et la **connexion TGV imminente avec Barcelone**. Naturellement compétitive, Perpignan Méditerranée offre aux entreprises le **meilleur cadre** pour leur implantation et le développement de leurs activités.

## Perpignan Méditerranée

COMMUNAUTÉ D'AGGLOMÉRATION

Partenaire officiel du 24<sup>e</sup> Festival VISA pour l'Image



## Naturellement compétitive

A moins d'une heure, dans moins d'un an, le TGV Barcelone - Perpignan !  
La porte catalane sur l'Europe est ici : le futur de l'archipel Perpignan Méditerranée est en marche !

**Jean-Paul ALDUY**  
Président de Perpignan Méditerranée  
Communauté d'Agglomération



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## **VISA pour l'image – Perpignan** - 2012 -

**VISA pour l'image** ... is the major event for all the passionates of life seen through photographs reports.

During a fortnight, this international event draws to Perpignan the most famous 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.

Emotions, revolutions, tears and laughs, etc., I wish this edition of **VISA pour l'image** fulfilled once again its missions: to make of Perpignan “the centre of the world” seen through a picture.

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



A window on the world, the Visa pour l'image international festival of photojournalism bears testimony to the political, social, economic and environmental evolution of our times.

Let it be the opportunity to thank the photojournalists for their point of view and constant vigil.

These professionals, by alerting us of the permanent dangers of this century, call out to us and entrust us with a heavy responsibility: to never avert our eyes and to continue to act for a better world.

It has given me great pride to be a part of this festival for several years now and to encourage its activities in favour of secondary school students.

Through its organisation of a third week dedicated exclusively to the school population, Languedoc-Roussillon Region is once again demonstrating its commitment to the education of the adults and decision-makers of tomorrow.

The Region would also like to highlight the work accomplished by the professionals and it is precisely for this reason that it will award the Visa d'or in the Magazine category, which rewards the best reports produced during the year.

It is thanks to such events that Pyrénées-Orientales department and our entire region shine beyond their borders!

Welcome to all those come to Languedoc-Roussillon for the Visa festival.

The best of experiences to everyone!

**Christian BOURQUIN**  
**Président de la Région Languedoc-Roussillon**  
**Sénateur**

# The Photo Labs

Visa pour l'Image photographic laboratories - our key partners working behind the scenes. The Festival would not be what it is today if we had not had the invaluable contribution of the photo labs over the past twenty-four years. Their unfailing support, loyalty, commitment, devotion and professionalism have created the showcase for the festival producing one of its finest distinctive features. We wish to express our sincere gratitude to all the gifted people behind the scenes, working with us as we go through the stories of the world, from year to year, from festival to festival.



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email: contact@dupon.com - contact@central-color.com

**Pedro Ugarte & Ed Jones** / Agence France-Presse ■ **Louisa Gouliamaki, Angelos Tzortzinis & Aris Messinis** / Agence France-Presse ■ **Mathias Braschler & Monika Fischer** ■ **Jean-Louis Fernandez** ■ **Robin Hammond** / Panos ■ **Massoud Hossaini** / Agence France-Presse ■ **Justin Jin** / Cosmos / Geo Allemagne ■ **Krisanne Johnson** / Propekt ■ **Bénédicte Kurzen** / Pulitzer Center ■ **Sebastián Liste** / Reportage by Getty Images, *City of Perpignan Rémi Ochlik Award 2012* ■ **Doug Menuez** / Contour by Getty Images / Stanford University Libraries ■ **Ily Njiokiktjien** - Canon Female Photojournalist Award 2011 presented by the French Association of Female Journalists (AFJ - Association des Femmes Journalistes) in partnership with *Le Figaro Magazine* ■ **Noël Quidu** ■ **Johann Rousselot** / Signatures ■ **Nik Wheeler**



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Tel +33 1 41 48 48 00 - Fax +33 1 41 48 48 02  
email: info@e-center.fr

**Julien Goldstein** / Reportage by Getty Images ■ **Jim Lo Scalzo** / EPA ■ **Mani** for *Le Monde* - Winner of the 2012 ICRC Visa d'or Humanitarian Award, sponsored by the SANOFI ESPOIR Foundation ■ **Rémi Ochlik** / IP3 Press ■ **Damir Sagolj** / Reuters

## Fenêtre sur Cour

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**Stanley Greene** / NOOR

# Local Partners

The International Festival of Photojournalism is organized on the initiative of the association "Visa pour l'Image - Perpignan", comprised of the Municipality of Perpignan, the Conseil Régional of Languedoc-Roussillon, the Chamber of Commerce and Industry of Perpignan & Pyrénées-Orientales, the Chambre de Métiers et de l'Artisanat (trade council) and the corporate association Union Pour les Entreprises 66. Under the patronage of and with support from the French Ministry of Culture and DRAC regional cultural office (Languedoc-Roussillon) and the Consulate-General of the United States of America, Marseille.

- AVS
- Banque Populaire Du Sud
- Brasserie Cap D'Ona
- Cafés La Tour
- Canon
- Cave des Vignerons de Baixas, Dom Brial
- Chapitre
- Citec Environnement
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- El Centre del Món
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- La Poste des Pyrénées Orientales
- Les Dragons Catalans
- L'Indépendant – Midi Libre
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- USAP
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- Vignerons Catalans
- Vinci Park

# Who is who

## ASSOCIATION VISA POUR L'IMAGE - PERPIGNAN

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VICE PRESIDENT & TREASURER	Michel Pérusat
COORDINATION	Arnaud Félici
ASSISTANT COORDINATION	Sophie Vidal
COORDINATION SCHOOLS	Charlène Fraisse

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SUPERINTENDENCE	Alain Tournaille
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EVENING PRESENTATIONS	Pascale Bourgaux
VOIX OFF	Sonia Chironi
«MEET THE PHOTOGRAPHERS» MODERATOR	Caroline Laurent-Simon
PROOFREADING OF FRENCH TEXTS & CAPTIONS	Béatrice Leroy
SENIOR ADVISOR	Jean Lelièvre
INTERPRETERS	Shan Benson, Anna Collins, Béatrice Dünner, Camille Mercier-Sanders, Brian Riggs, Pascale Sutherland
WRITTEN TRANSLATIONS	Shan Benson & Anna Collins (English) Maria Silvan (Catalan & Spanish) Béatrice Dünner, Elodie Pasquier & Brian Riggs (French)

# Who is who

## EVENING SHOWS - PRODUCTION

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PRODUCTION	Thomas Bart, Jean-Louis Fernandez, Laurent Langlois, Emmanuel Sautai
MUSIC-AUDIO DESIGN	Ivan Lattay
ASSISTANT	Valérie Sautai
STAGE MANAGEMENT	Pascal Lelièvre

## TECHNIQUE PROJECTION

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Richard Mahieu & David Levy

### VIDÉMUS

Eric Lambert

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