

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

1966. Nguyen Thi Hien (19), head of the militia squad in Yen Vuc (Ham Rong district, Thanh Hoa province), survived more than 800 air raids, and was buried alive four times in B 52 bomber attacks. © Mai Nam

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press kit

EDITORIALS
AGENDA
EXHIBITIONS
EVENING SHOWS
VISA D'OR & AWARDS
TRANSMISSION POUR L'IMAGE
PHOTO LABS & PARTNERS

FESTIVAL **30.08**
14.09

PRO.WEEK **01.09**
07.09

EDUCATION **15.09**
WEEK **19.09**

www.visapourlimage.com

JEAN-FRANÇOIS LEROY

April 23, 2014

If only I were dreaming!

A few days ago I was having dinner with a photographer I've known for around thirty years, and who has done everything in the course of his career. He has covered wars and conflicts, and taken incredible risks; he is a person of great talent, and has also done whatever he was asked to cover, whether fashion or politics, red carpet or stock photos, not to mention some excellent magazine feature reports. In other words, he's a heavyweight in the photography business. He worked for thirty years, then one day, as has been the case for so many others, he was out of a job. It was crisis time for press agencies, there were fewer assignments: the same old story, the same sad story we have now been hearing for years.

So our friend was relying, and rightly so, on the prospect of making a reasonable living from publishing the pictures in his archives. Such naivety! He hadn't even given a thought to the system of flat rate payments. For those of you who may not be acquainted with this, it is a system of subscription arrangements that are designed and offered in response to demand, often insistent demand, from newspapers and press groups: "Take 10, 15 or 20 photos a day, and you'll be charged a flat rate, e.g. 1000, 2000 or 5000 euros a month."

So our experienced professional photographer had received his statement for the previous month, and the payment due was: just under 195 euros.

One news magazine publishing Arab Spring reports has been paying 58 eurocents a photo. How much is it for a photo of the Berlin Wall coming down? Just 88 euro cents. And so it goes on.

The photographer is furious. Who wouldn't be? "My photos aren't even worth the price of a condom."

If only I'd been dreaming, if only this story had been a nightmare, then I could have told the tale and laughed. Alas, it is a true story, and, unfortunately, a common occurrence.

If photographs continue to be sold in bulk, photography will be killed off. If 25 years of archives are not worth more than 200 euros a month, then the prospects for professional photography are grim indeed. It is about time all the players involved in the market for quality pictures, whether producing, distributing or buying them, realized that when they give in to extravagant demands from the parties with the money, they are digging the grave to bury photography as a profession.

If there are no more photographs produced today, what will there be for the archives of the future?

JEAN-PAUL GRIOLET

President, Association Visa pour l'Image-Perpignan
June 2, 2014

Yes, Jean-François Leroy is right when he argues in his editorial that the financiers are digging the grave to bury the profession of photojournalism.

Yet photojournalism is work that is of interest to and in the interest of the general public; and in the world today it is the first vector for conveying news.

Is it a profession? Is it an ideal? Is it an art form?

The responsibility is great.

Photojournalists send out their reports and have to stir our minds and conscience; they have to foster tolerance and respect for others, show us the many beauties in the world, speak out against man's inhumanity to man, against racism in all its forms, against fanaticism, and against the damage being done to the planet which we will leave to future generations.

Dear photojournalists, dear friends, we need you.

You have made a choice, you have chosen an ideal, making it your profession, and contributing your vision and talent.

At Visa pour l'Image in Perpignan, we can have you share all of this with us.

The general public is aware of this, and every year there are more and more visitors discovering your reports.

But there is now a critical need for all the players in the press industry, for all those who make a living from your talent and your courage, to change, to stop the practice of turning photojournalists into sacrificial lambs on the altar of financial profit.

I am therefore addressing a formal request to governments and politicians: action must be taken, and swiftly, to save the profession of photojournalism.

AGENDA

Provisional list - on September 3, 2014



FREE ENTRANCE



**ACCREDITATION
REQUIRED**







Monday, SEPTEMBER 1

- 10 am ● **MEET** the exhibited photographer **Sebastián LISTE**
PALAIS DES CONGRÈS - Charles Trenet Auditorium
- 11 am ● **MEET** the exhibited photographer **Anne REARICK**
PALAIS DES CONGRÈS - Charles Trenet Auditorium
- 9.45 pm ● **EVENING SCREENING**
CAMPO SANTO

Tuesday, SEPTEMBER 2

- 10 am ● **MEET** the exhibited photographer **Christophe SIMON**, who presents the project "Football seen through the eyes of children in Cidade de Deus Favela"
PALAIS DES CONGRÈS - Charles Trenet Auditorium
- 11 am ● **MEET** the exhibited photographer **Alvaro YBARRA ZAVALA**
PALAIS DES CONGRÈS - Charles Trenet Auditorium
- 3 pm ● **EXHIBITION VISIT** with **Jorge SILVA** - *The Skyscraper Slum* - In English only
ÉGLISE DES DOMINICAINS - Exhibition Venue
- 7.10 to 8.10 pm ● **SCREENING** of **MAÏDAN** by **Sergeï Loznitsa**
2014 Cannes Film Festival Official Selection (not competing for awards) - Film in Ukrainian, French subtitles only
Maïdan is the main square in the center of Kiev, the capital of Ukraine. In November 2013, citizens of different backgrounds, beliefs, and ages, began to assemble here to voice their protest against the regime of President Yanukovich, who was finally forced out of office in late February 2014; and the movement continued. Between November 2013 and March 2014, the film-maker Sergeï Loznitsa covered the events on Maïdan, providing his vision, as seen through the eyes of a film-maker both committed and genuinely free. After the film (2 hours), there will be a discussion with photographers, **Maxim DONDYUK** and **GUILLAUME HERBAUT**.
INSTITUT JEAN VIGO - rue Jean Vieilledent - Marcel Oms Auditorium
- 9.45 pm ● **EVENING SCREENING**
CAMPO SANTO

Wednesday, SEPTEMBER 3

-
- 10 am ● **MEET** the exhibited photographer **Bruno AMSELLEM** 
 PALAIS DES CONGRÈS - Charles Trenet Auditorium
 - 11 am ● **MEET** the exhibited photographers **Noel CELIS, Philippe LOPEZ & SEAN SUTTON** to talk about covering Typhoon Haiyan in Philippines 
 PALAIS DES CONGRÈS - Charles Trenet Auditorium
 - 11 am ● **ROUND TABLE DISCUSSION**
PAJ (PHOTOGRAPHES, AUTEURS, JOURNALISTES) 
Photography on the Internet – displaying & selling pictures - *French only*
 How can you, the photographers, manage your work so that your pictures can be seen on the Internet? How can you reach potential customers? Will it be a full-scale attack via Instagram and/or Facebook? Or by a subscription to a platform such as PixPalace? Or by developing a sophisticated web site packed with images and metadata? Come along, ask your questions, and hear some answers from prominent figures in the world of digital images on the Net today.
 PALAIS DES CONGRÈS - 1st Floor - Jean-Claude Rolland Auditorium
 - 3 to 4.30 pm ● **SCREENING** of **LIVING WITH THE DEAD** by **Chance Multimedia** 
 The screening of the documentary (50 minutes) will be followed by a 30-minute Q & A session with **Jessica Chance** (Director) and **James Chance** (Director of Photography). *English only*
 Manila is the world's most densely populated city. In the center of this heaving metropolis lies the North Cemetery. The final resting place of Filipino presidents, celebrities, and hundreds of thousands of the city's Catholic dead, the cemetery is also home to a living community of more than 2,000 people.
 Living with the Dead is a documentary film produced by Chance Multimedia exploring the community living in Manila's North Cemetery. As well as documenting the immediate topics, such as why the community exists, living conditions and the cemetery's economy, the film reflects on current larger global issues, such as population growth, poverty, access to family planning, affordable housing and education, through the eyes, lives and hopes of the resilient, hard-working and inspiring individuals and families who call the North Cemetery home.
 PALAIS DES CONGRÈS - 1st Floor - Jean-Claude Rolland Auditorium
 - 4 pm ● **EXHIBITION VISIT** with **Anne REARICK** - *South Africa. Chronicles of a Township* - *In English only* 
 COUVENT DES MINIMES - Exhibition Venue
 - 5 pm ● **EXHIBITION VISIT** with **Yunghi KIM** - *Africa, the Long Road Home: from Famine to Reconciliation, 1992-1996* - *In English only* 
 COUVENT SAINTE-CLAIRE - Exhibition Venue

... SEPTEMBER 3

5.30 to
7.30 pm● **PANEL DISCUSSION****BLINK - NEW PLAYERS IN MEDIA STARTUPS**

How do media startups affect the creative landscape of photography? How do photographers and industry professionals best navigate these new opportunities?

English only

Imagine yourself in the following situation:

You are a young photographer or videographer going to cover a war in Country A. You are in the field, and your cellphone automatically sends your location, profile, and skills to 500 magazine editors, blog journalists and TV stations around the world. They know where you are in real time. The New Yorker wants you to take over their Instagram feed immediately; CNN is asking to use some of your live footage, and Time Magazine gives you a two-day assignment. This is not the future. This is happening now.

The rise of social media and startups in the world of photography has brought new tools that affect the entire chain of production. This means that all players in the industry, from editors, to photographers and journalists, are required to rethink their professional role and practices. How can photographers use these tools as a way of promoting themselves individually and/or their newspaper, magazine or media? How can a good story and vetted photo-essay be produced when working in real time?

Moderator: **Laurence CORNET**, *Writer/Curator, Magnum Foundation*

Panelists: **Marion DURAN**, *Photo Editor, Matter* · **James ESTRIN**, *The New York Times staff photographer & Lens Blog editor* · **Laura EL TANTAWY**, *VII mentor photographer* · **Aaron HUEY**, *photographer* · **Julien JOURDES**, *Co-Founder of Blink.la* · **Clément SACCOMANI**, *Editorial Director Magnum Photos* · **SIM Chi Yin**, *VII photographer*

PALAIS DES CONGRÈS - 1st Floor - Jean-Claude Rolland Auditorium



9.45 pm

● **EVENING SCREENING**

Announcement of the Visa d'or Daily Press Award

Announcement of the Humanitarian Visa d'or Award 2014 - International Committee of the Red Cross (ICRC)

Announcement of the FRANCE 24-RFI Web Documentary Visa d'or Award

Announcement of the ANI-PixPalace Award

CAMPO SANTO



Thursday, SEPTEMBER 4

10 am

● **MEET** the exhibited photographer **Maxim DONDYUK**, winner of the Ville de Perpignan Rémi Ochlik Award, for his report on Ukraine

PALAIS DES CONGRÈS - Charles Trenet Auditorium

10.30
to 12 am

● **MEETING - UKRAINE** with **Maxim DONDYUK, Guillaume HERBAUT, Capucine GRANIER-DEFERRE...**

PALAIS DES CONGRÈS - Charles Trenet Auditorium

12 am
to 1 pm

● **MEET** the exhibited photographer **William DANIELS**, winner of the Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC), sponsored by SANOFI ESPOIR Foundation











PALAIS DES CONGRÈS - Charles Trenet Auditorium



... SEPTEMBER 4

-
- 3 pm ● **BOOK SIGNING** 
Renée C. BYER: *Living on a dollar a day* - Éditions Quantuck Lane Press
 LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 4 to 6 pm ● **MEETING - THE PHOTOGRAPHERS IN THE NORTH** - Conference moderated by **Patrick Chauvel** with **CHU Chi Thành, HUA Kiem, Mai Nam & DOAN Công Tinh** 
 As a parallel feature to the exhibition at the Couvent des Minimes presenting the work of the North Vietnamese photographers, a special conference will be held with Chu Chi Thành, Hua Kiem, Mai Nam and Doan Công Tinh as distinguished guests, and Patrick Chauvel as the initiator of the exhibition. It will provide a forum to focus on the stories and commitment of the men who were in the North, the unseen side of the war which was given such extensive media coverage in the West. The event will be an opportunity to gain an unforgettable insight into History.
PALAIS DES CONGRÈS - Charles Trenet Auditorium
-
- 4 pm ● **BOOK SIGNINGS** 
Olivier LABAN-MATTEI : *Mongols* - Éditions [Neus]
Christophe CALAIS: *Un destin rwandais [A Rwandan Destiny]* - Éditions [Neus]
Olivier JOBARD & Fanny TONDRE: *Retour à Whenzou* - Éditions [Neus]
François PESANT & Alexandra GENESTE: *L'ennemi intérieur* - Éditions [Neus]
 LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 5.30 to 7.30 pm ● **CONFERENCE** 
SAIF MEETINGS 
 As photojournalists find themselves expropriated by Internet losing control of their own pictures, can they still ensure that a diversity of views and stories will be shown?
French only (no interpretation)
 For more than ten years now, photography has been steadily losing its value, yet there have never been so many still pictures shown and used in business, news and the economy at large. Google Images has become the world's leading image bank, a vast data base providing pictures without the authors who did the original work granting their approval or being paid, and offering an index listing all images currently found on the Net. This devaluation of the work of photographers has thus deprived those who created the original pictures of both their professional activity and their future. And it is destroying any prospects for young photographers.
Panelists: Jean BERGEVIN, Head of Unit, "Fight against counterfeiting and piracy," DG – Internal Market and Services, European Commission · Corinne BOUCHOUX, Senator (Maine-et-Loire), President of the study group on employment in the arts · Olivier BRILLANCEAU, Director General, SAIF · Fanny DOMBRE-COSTE, Member of French Parliament (Hérault), and photographer · Pierre GARCON, visual artist, President, SAIF · Christian KERT, Member of French Parliament (Bouches-du-Rhône), President of the joint fact-finding mission on conditions of employment in the arts · Mete ZIHNIOGLU, Deputy Director General, SIPA PRESS, President, FNAPPI (French federation of press agencies for photography and news).
PALAIS DES CONGRÈS - 1st Floor - Jean-Claude Rolland Auditorium
-
- 9.45 pm ● **EVENING SCREENING** 
 Announcement of the Pierre & Alexandra Boulat Award 2014
 Announcement of the Getty Images Grants for Editorial Photography
CAMPO SANTO & PLACE DE LA RÉPUBLIQUE
-

Friday, SEPTEMBER 5

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- 10 am ● **MEET** the exhibited photographer **Gaël TURINE** 
PALAIS DES CONGRÈS - Charles Trenet Auditorium
-
- 11 am ● **MEETING - AMATEURS MAKE THE FRONT PAGE** - Debate moderated by **Samuel Bollendorff & André Gunthert** 
The digital revolution has given arguments to fear-mongers dreading the prospect of amateur photographers competing with professional photojournalists and perhaps even making them redundant. Fifteen years down the line, it is now time to take stock. If all the amateur pictures that have made the news since 2001 were put end to end, it would be a meager collection of some 30 shots. Has speculation in the media chosen the wrong target and been focusing on an issue which is nothing but a minor phenomenon?
PALAIS DES CONGRÈS - Charles Trenet Auditorium
-
- 2 pm ● **BOOK SIGNING** 
Denis BOURGES: Médecin de campagne - Éditions de Juillet
LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 2.30 pm ● **BOOK SIGNING** 
Michel SETBOUN & Marie COUSIN: 40 ans de Photojournalisme - Génération Agences - Éditions La Martinière
LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 2.30 to 4.30 pm ● **MEETING - CENTRAL AFRICAN REPUBLIC** - Conference moderated by **Adrien Jaumes** with **Jérôme DELAY, Pierre TERDJMAN, Michaël ZUMSTEIN, William DANIELS...** 
PALAIS DES CONGRÈS - Charles Trenet Auditorium
-
- 3 pm ● **BOOK SIGNING** 
Elena PERLINO: Pipeline. Trafficking in Italy - André Frère Éditions / Schilt Publishing
LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 3 to 5 pm ● **CONFERENCE** 
GETTY IMAGES GRANTS FOR EDITORIAL PHOTOGRAPHY - Presentation of the 2014 Grants Showcase 
Getty Images is pleased to be announcing the 2014 winners of the Getty Images Grants for Editorial Photography at Visa pour l'Image – Perpignan. For ten years now, Getty Images has been supporting photojournalists and original creative projects, and has invested more than \$1.2 million in the grants program. The venture was launched in 2005 for the purpose of fostering a world of more striking images, offering photojournalists and original creative artists opportunities to raise awareness on social and cultural issues. Forty-nine photojournalists have already recorded and presented innovative and unusual stories. **Getty Images** will be announcing the winners for 2014 in Perpignan, at the evening show on Thursday, September 4.
PALAIS DES CONGRÈS - 2nd Floor - Jean-Claude Rolland Auditorium
-
- 4 pm ● **BOOK SIGNINGS** 
Jean-Pierre LAFFONT: Photographer's Paradise - Turbulent America, 1960-1990 - Glitterati Publishing
Collectif DIVERGENCE: Divergence, l'album
LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 5 pm ● **EXHIBITION VISIT** with **Sebastián LISTE** - *On the Inside of a Venezuelan Prison Controlled by Inmates* - In English only 
COUVENT DES MINIMES - Exhibition Venue
-

... SEPTEMBER 5

-
- 5 to 7 pm ● **ELLE ROUND TABLE DISCUSSION - GIRLS IN DANGER** ●
- School girls are being abducted in Nigeria by Boko Haram, others are unable to attend school in tribal areas in Pakistan and Afghanistan, young girls are forced to marry in India and Yemen. Quite clearly schooling for girls is threatened in parts of the world. Girls have become targets for intolerant, fundamentalist, terrorist groups. How can these girls be helped? Why have groups such as Boko Haram targeted schooling? What are the issues for politics, democracy and society? These questions will be discussed by the panelists at the round table discussion moderated by Valérie Toranian, editor of *ELLE* magazine, and Caroline Laurent-Simon, feature reporter with the magazine, together with guest speakers (*witnesses, specialists and activists*).
PALAIS DES CONGRÈS - Charles Trenet Auditorium
-
- 5 pm ● **BOOK SIGNINGS** ●
- Ceux du Nord** with **VIETNAMESE PHOTOGRAPHERS & Patrick CHAUVEL** - Co-édition Les Arènes - Fondation Patrick Chauvel
Vlad SOKHIN: *Crying Meri: Violence against Women in Papua New Guinea* - Fotoevidence Publishing
Majid SAEEDI: *Life in War* - Fotoevidence Publishing
LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 9.45 pm ● **EVENING SCREENING** ●
- Announcement of the Visa d'or Feature Award
 Announcement of the *Figaro Magazine* Lifetime Achievement Visa d'or Award
 Announcement of the Ville de Perpignan Rémi Ochlik Award
CAMPO SANTO & PLACE DE LA RÉPUBLIQUE
-

Saturday, SEPTEMBER 6

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- 10 am ● **MEETING - MY FRANCE IN PHOTOGRAPHY** - presented by *Paris Match* & moderated by **Olivier Royant**, News Editor ●
- PALAIS DES CONGRÈS** - Charles Trenet Auditorium
-
- 11 am ● **MEET Mary F. CALVERT & Viviane DALLES** ●
- Winners of the Canon Female Photojournalist Awards 2013 & 2014
PALAIS DES CONGRÈS - Charles Trenet Auditorium
-
- 11.30 am ● **SCREENING - LE GRAND INCENDIE - THE GREAT FIRE** ●
- A Web Documentary by **Samuel Bollendorff & Olivia Colo**, Winner of the *FRANCE 24-RFI Web Documentary Visa d'or 2014*.
ESPACE WEBDOCUMENTAIRE - WEB DOCUMENTARY VENUE - Institut Jean Vigo
-
- 12 am ● **MEET** the exhibited photographer **Olivier LABAN-MATTEI** ●
- PALAIS DES CONGRÈS** - Charles Trenet Auditorium
-

... SEPTEMBER 6

-
- 3 pm ● **BOOK SIGNINGS** ●
- Christoph BANGERT:** *War Porn* - Éditions Kehrer Verlag
- Michel LEFEBVRE & Claude MAIRE:** *Libérez Paris ! 19-26 août 1944. Les photographies* - Éditions La Martinière
- LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 4 pm ● **BOOK SIGNINGS** ●
- Pierre BORGHI:** *131 nuit otage des Talibans. Kabul Rock Radio* - Éditions First Document
- Gaël TURINE:** *Le mur et la peur* - Éditions Actes Sud
- LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 5 pm ● **BOOK SIGNINGS** ●
- Guillaume HERBAUT:** *Ukraine : de Maïdan au Donbass* - CDP Éditions
- Stanley GREENE:** *The Western Front* - André Frère Éditions
- LA POUDRIÈRE - Librairie éphémère Bookshop - rue Rabelais
-
- 9.45 pm ● **EVENING SCREENING** ●
- Announcement of the Visa d'or News Award
- Announcement of the Canon Female Photojournalist Award 2014, supported by *Elle* Magazine
- CAMPO SANTO & PLACE DE LA RÉPUBLIQUE
-

Meetings & Events

Provisional list



ACCREDITATION REQUIRED

PALAIS DES CONGRÈS

Ground floor

From Monday, September 2 to Saturday, September 6, open 10am to 7pm

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

1st Floor

iTRIBU - APPLE PREMIUM RESELLER, will be pleased to see you on a special area set aside for advice and demonstrations features the Apple range for both professional and individual users.

REDDOT & the **ORANGE** wifi team will be pleased to see you on the first floor.

2nd Floor

PRESS CENTER

From Tuesday, September 2 to Saturday, September 6, open 10am to 7pm

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

ASSOCIATION NATIONALE DES ICONOGRAPHERS

From Monday, September 1 to Saturday, September 6, 2014 - Open 10am to 1pm and 3pm to 6pm

Free-lance photographers can show their portfolios in the area of the *Association Nationale des Iconographes* (ANI).

CENTRAL DUPON, photographic lab and long-standing partner, will be pleased to see you.

DAYS JAPAN will be please to see you.

PRESS OFFICE / ORGANIZATION

From Saturday, August 30 to Sunday, September 7 -

Open 10am to 7pm

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.

Exhibitions who, where

- **CHU CHI THÀNH, HUA KIEM, MAÏ NAM & DOAN CÔNG TINH**
THE PHOTOGRAPHERS IN THE NORTH
Couvent des Minimes
- **PHILIPPE LOPEZ, NOEL CELIS, TEODORO ALJIBE, NICOLAS ASFOURI & ODD ANDERSEN**
TYPHOON IN THE PHILIPPINES: AFP, LEADING IN THE WAKE OF HAIYAN
Couvent Sainte-Claire
- **FOOTBALL AS SEEN THROUGH THE EYE OF CHILDREN IN CIDADE DE DEUS FAVELA**
Couvent des Minimes
- **AMATEURS MAKE THE FRONT PAGE**
Couvent des Minimes
- **BRUNO AMSELLEM**
ROHINGYAS, A SILENCED MINORITY
Couvent des Minimes
- **MARY F. CALVERT**
Canon Female Photojournalist Award 2013 presented by the AFJ
THE BATTLE WITHIN: SEXUAL AUSSAULT IN AMERICA'S MILITARY
Couvent des Minimes
- **WILLIAM DANIELS**
TRAIN FOR THE FORGOTTEN
Couvent des Minimes
- **WILLIAM DANIELS**
Winner of the Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC) 2014
HUMANITARIAN CRISIS IN THE CENTRAL AFRICAN REPUBLIC
Palais des Corts
- **MAXIM DONDYUK**
Winner of the Ville de Perpignan Rémi Ochlik Award 2014
EUROMAIDAN: A CULTURE OF CONFRONTATION
Couvent des Minimes
- **GUILLAUME HERBAUT**
UKRAINE, FROM INDEPENDENCE SQUARE TO THE DONBAS
Couvent des Minimes
- **CHRIS HONDROS**
TESTAMENT
Hôtel Pams
- **INTERNATIONAL DAILY PRESS**
Arsenal des Carmes
- **YUNGHI KIM**
AFRICA, THE LONG ROAD HOME: FROM FAMINE TO RECONCILIATION, 1992-1996
Couvent Sainte-Claire
- **OLIVIER LABAN-MATTEI**
MONGOLIA THERE IS NO EL DORADO
Église des Dominicains
- **SEBASTIÁN LISTE**
ON THE INSIDE OF A VENEZUELAN PRISON CONTROLLED BY INMATES
Couvent des Minimes
- **ANJA NIEDRINGHAUS**
A TRIBUTE
Caserne Gallieni
- **KLAUS NIGGE**
THE BALD EAGLE IN THE ALEUTIAN ISLANDS
Théâtre de l'Archipel
- **THE IAN PARRY SCHOLARSHIP**
Couvent des Minimes
- **ANNE REARICK**
SOUTH AFRICA. CHRONICLES OF A TOWNSHIP
Couvent des Minimes
- **JORGE SILVA**
THE SKYSCRAPER SLUM
Église des Dominicains
- **SEAN SUTTON**
THE EYE OF THE STORM
Chapelle du Tiers-Ordre
- **PIERRE TERDJMAN**
CENTRAL AFRICAN REPUBLIC; "THEY MAKE US NERVOUS"
Couvent des Minimes
- **GAËL TURINE**
INDIA AND BANGLADESH. THE WALL AND FEAR
Couvent des Minimes
- **WORLD PRESS PHOTO**
Couvent des Minimes
- **ALVARO YBARRA ZAVALA**
STORIES OF A WOUNDED LAND
Église des Dominicains
- **MICHAËL ZUMSTEIN**
TERROR AND TEARS IN THE CENTRAL AFRICAN REPUBLIC
Couvent des Minimes

portraits



CHU Chi Thành
© Patrick Chauvel



DOAN Công Tinh
© Patrick Chauvel



HUA Kiem
© Patrick Chauvel



Mã Nam
© Patrick Chauvel



Philippe LOPEZ



Noel CELIS



Teodoro ALJIBE



Nicolas ASFOURI



Odd ANDERSEN
© Fabrice Coffrini / AFP



Bruno AMSELLEM
© Fabrice Caterini - Inediz



Mary F. CALVERT



William DANIELS
© Paolo Pellegrin / Magnum Photos



Maxim DONDYUK

exhibitions



Guillaume HERBAUT
© Richard Dumas



Chris HONDROS (1970-2011)
© Scout Tufankjian



Yunghi KIM



Olivier LABAN-MATTEI
© Rémi Ochlik / IP3 Press



Sebastián LISTE



Anja NIEDRINGHAUS (1965-2014)
© Peter Dejong



Klaus NIGGE



Ian PARRY



Sean SUTTON
© J.B. Russell



Michaël ZUMSTEIN
© Cécil Mathieu



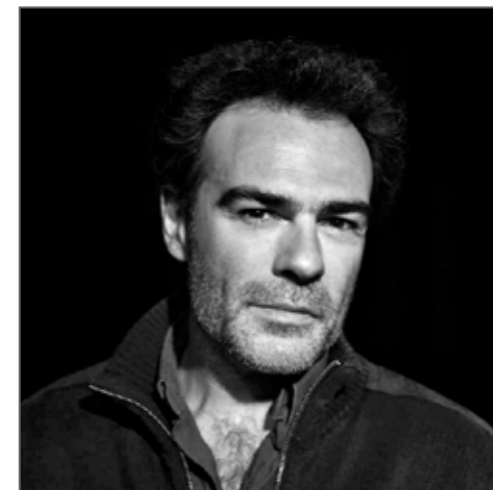
Anne REARICK



Jorge SILVA



Pierre TERDJMAN
© Benjamin Girette / IP3 Press



Gaëi TURINE
© Zaman



Alvaro YBARRA ZAVALA

The Photographers in the North

COUVENT
DES MINIMES



n°3



n°4



n°5

The Photographers in the North



n°6



n°7



n°8

The Photographers in the North

CHU Chi Thành, HUA Kiem, Mai Nam & DOAN Công Tinh

From 1955 to 1975, the Vietnam War was fought between the Democratic Republic of Vietnam (North Vietnam) with the Vietnamese People's Army and the National Liberation Front of South Vietnam (the Viet Cong) against the Republic of Vietnam (South Vietnam) which had the military backing of the United States and allied forces.

Under the terms of the 1973 Paris Peace Accords, US troops would withdraw. In 1975, North Vietnam launched a successful offensive against South Vietnam. The country was officially reunified in 1976, becoming the Socialist Republic of Vietnam.

In Paris, in mid-August 2013, we were preparing our annual transhumance from Paris to Perpignan, and were in a state of tension. It was the 25th festival, complete with anniversary celebrations.

Patrick Chauvel* called. He had to see me; it was urgent, and couldn't wait. Over dinner he told me that he'd just come back from Vietnam where he'd met some photographers who had covered the war in their country – in the North. They had some extraordinary pictures and Visa pour l'Image was duty bound to show them!

We decided to go and see them together after the 2013 festival, so in December, there we were in Ho Chi Minh City (Saigon). We met two of the photographers, then set off for Hanoi to meet three others. They

seemed surprised at our interest in their work. We were stunned by the photos they showed us. Patrick Chauvel understood the situation and summed it up: "Western photographers wanted to show the horror of the war, and wanted to stop it. But these ones wanted to prove that they could defeat the Americans, that they could win the war."

These pictures have almost never been seen. For the Western world, the Vietnam War was Burrows, Duncan, Burnett, McCullin, Jones Griffiths, Huet, and others, including Chauvel.

We concluded that it was definitely time to discover Chu Chi Thành, Hua Kiem, Mai Nam and Doan Công Tinh. Vietnam was their war too.

Jean-François Leroy

Our thanks to Marie-Christine Blandin and Patrick Bloche for their enthusiastic support for the project; and also to Florent Massot (Les Arènes publishing house) and Gaëlle Girbes.

The photographers are featured in the book **"CEUX DU NORD"** jointly published by Les Arènes & Fondation Patrick Chauvel (160 pages, 200 photos, text by Patrick Chauvel).

n°1

November 16, 1967
The ageing militiaman, Tran Van Ong, from Duc Ninh (Quang Ninh district, Quang Binh province), after bringing down an F4H Phantom Fighter.
© Chu Chi Thành

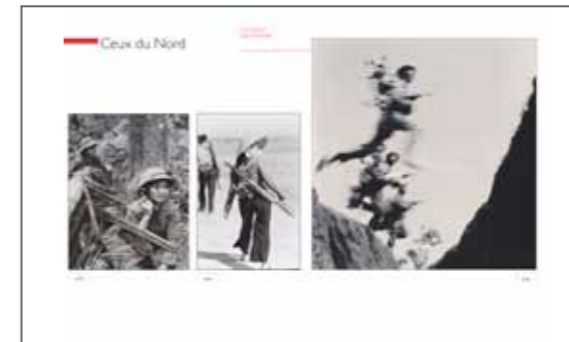


n°2

September 4, 1966, Vinh Phuc province. A U.S. plane shot down by civil defense forces.
© Mai Nam

n°3

A radio operator with the North Vietnamese Army on the Ho Chi Minh Trail.
© Hua Kiem



n°5

North Vietnamese assault troops on the offensive.
© Hua Kiem

n°4

1966. Nguyen Thi Hien (19), head of the militia squad in Yen Vuc (Ham Rong district, Thanh Hoa province), survived more than 800 air raids, and was buried alive four times in B 52 bomber attacks.
© Mai Nam



n°7

March 9, 1973. After the Paris Peace Accords signed on January 27, 1973, the greatest exchange of prisoners in the Vietnam War took place in the Spring of 1973, near Thach Han River (Quang Tri province). Here the North Vietnamese prisoners released by the South Vietnamese are running towards their comrades in arms. South Vietnamese flags can be seen flying in the background.
© Chu Chi Thành

n°6

1970. North Vietnamese scouts attempting to make a passage through the rapids for the logistics units following them with supplies of food and munitions.
© Doan Công Tinh



n°8

1970. The radio team with a North Vietnamese Army attack group during the offensive on the city of Quang Tri.
© Doan Công Tinh

* The photographer Patrick Chauvel is a war reporter, documentary film-maker and writer, with a career spanning a large number of wars and conflicts, from Vietnam, one of his first reports, to Libya. He has written three books on his experiences as a war reporter, and made a documentary, *Rapporteur de guerre* (1999).

Typhoon in the Philippines:

AFP, leading in the wake of Haiyan

On November 9, the day after the low pressure system had developed into a typhoon, an AFP team reached what was left of the city of Tacloban. They had managed to board one of the first Philippine Air Force flights leaving for the disaster area. This was 24 hours ahead of the competition, and they found themselves in scenes that conjured up the end of the world. Haiyan had struck a number of the eastern provinces of Leyte and Samar, with winds peaking at 315 km/h, making it one of the most violent typhoons in decades. The toll was over 8000 reported dead and missing.

"Our reporters were in a hellish environment, with no power for computers, no cell phone networks, and of course no clean water or food, surrounded by people who were shattered and had absolutely nothing," explained Marc Lavine, editor-in-chief for Asia-Pacific. A generator was found near the local airport; it belonged to the Philippine Army, and was in what remained of a shack that had been turned into a command post. The reporters thus had access to electricity to send in their pictures.

"I only spent six days on assignment in Tacloban, but in terms of the lessons I learned about life, I have the impression that it was fifteen years." This was the reaction of Agnès Bun, a Hong Kong-based journalist and photoreporter with AFP, providing an eloquent description of the force and impact of the AFP reports on the aftermath of typhoon Haiyan in the Philippines.

The exhibition features the work of five AFP photoreporters whose pictures convey the full extent of the disaster and show the distress of the survivors.

- **PHILIPPE LOPEZ** has been working for AFP in Asia for 14 years. When he started with AFP, in 1999, he was a free-lance photographer in Cambodia. In 2000, he joined the Phnom Penh bureau, and two years later went to the New Delhi bureau. He was at the Shanghai bureau from 2009 to 2011, and is now based at the regional directorate office in Hong Kong. Philippe took the picture of the religious procession which was awarded first prize in the Spot News Singles category of the 2014 World Press Photo competition.
- **NOEL CELIS**, the Philippine photographer based in Manila, began his career in 2005, working for the local press, then joined AFP in 2009 as photo correspondent. He was one of the first photographers to reach the Philippines after the typhoon struck. His photo of the survivor in the middle of the debris was featured on the cover of *Time Magazine*.
- **TEODORO ALJIBE** is a Philippine photographer who began his career in 1983 as a freelancer working for Philippine magazines, then went to the Japanese press agency Kyodo in 1991. He started with AFP as a picture editor in 2001, and became chief photographer in 2009.
- **NICOLAS ASFOURI**, a Danish photographer born in Beirut, has been working for AFP for 14 years, starting as a freelancer. He became head of photography for Portugal in 2005, and has been a photographer based in Thailand since 2008.
- **ODD ANDERSEN** from Norway chose photography at the age of twelve, and was eighteen when he began working for the daily newspaper *Dagbladet*. In 1997 he joined AFP and covered Bosnia, then was in charge of southern Africa, before becoming chief photographer for Great Britain and Ireland. His current position is as chief photographer for Germany and Scandinavia.



Tolosa, island of Leyte, eastern Philippines, November 18, 2013.
© Philippe Lopez / Agence France-Presse



Tacloban, island of Leyte, eastern Philippines, November 11, 2013.
© Noel Celis / Agence France-Presse

Football as seen through the eyes of children in Cidade de Deus favela

In Brazil, kids in favelas play football all the time and anywhere they can, kicking battered old footballs around vacant lots or up against walls. Before the 2014 World Cup, Christophe Simon set out to find a way of showing the story of the Brazilian love of football. And what better way could there be than to ask children from the favelas to depict their love for the sport as they see it?

Christophe Simon settled in Rio in 2011, and reported on many "pacification" operations in the favelas conducted by the security forces as part of efforts to improve the image of the city in the lead-up to the Football World Cup and the 2016 Olympic Games. He would be seen on the streets with his cameras, following soldiers and police through back alleys; and every time he was surrounded by a cluster of kids fascinated by what he was doing. They followed him everywhere, asking endless questions.

In 2011, Christophe turned 50, an age when he wanted to share and pass on some of his skills to the younger generation. He contacted Tony Barros, a local photographer running Lente dos Sonhos photography school in Rio, and they put together a group of eighteen children, between 10 and 15 years old.

From February to May 2013, the two photographers went out nearly every weekend with groups of three to ten children. Each one had a camera and a job to do, and that was to produce pictures related to the subject of football. Working sessions usually ran for three or four hours, but sometimes lasted all day. Christophe taught them the basics of the job, and set a number of rules, such as no posed pictures (quite a challenge in a country where people love to pose) and

no flash photography. The project was an immediate hit, and the children were totally involved, with some of them showing genuine promise.

The Cidade de Deus (City of God) favela had recently been "pacified," but it was still a tricky area where anything might happen, for example, drug dealers coming face to face with children wielding cameras, a challenging situation that was successfully defused by Tony Barros using all his diplomatic skills.

- **CHRISTOPHE SIMON** has been reporting for AFP for thirty years. He has covered conflicts and historic events in Arab countries, Africa, the Balkans and Eastern Europe. He joined AFP in 1984, starting in France at the office in Nice, and in 1989 went to the Strasbourg office. During the First Gulf War, in 1991, he was one of the first photographers to enter Kuwait City after it had been liberated by U.S. troops. In 1994 he was appointed chief photographer for West and Central Africa, based in Abidjan, then, after a short period back in France at the Montpellier office, went to Madrid in 1999 as chief photographer for Spain and Portugal, establishing a sound network of photographers there.

In 2005, Christophe Simon came to AFP head office in Paris, where he was head of reporting for the chief photo editor. In 2007, he went to Italy as chief photographer, reporting on events that included the earthquake in the city of L'Aquila. In 2011, he was appointed to the position of chief photographer in Brazil.



April, 2013. Children playing football in Cidade de Deus favela.
© Christophe Simon / Agence France-Presse



May, 2013. Football in Cidade de Deus favela.
© Danielo / Agence France-Presse

Amateurs make the front page

30 Pictures that have not changed photojournalism

COUVENT
DES MINIMES

Is the question of competition between professional and amateur photographers still relevant? What has happened to the dream of becoming a photoreporter?

Photojournalism appears to be caught in an ongoing crisis, competing as it did in the past with movie news, then television, and now digital media: the alleged threat of competition from amateur photographers could spell the end of photojournalism.

With mobile telephones, billions of individuals can now have access to cameras and be connected to social networks. Wherever an event occurs on the planet today, there is every chance that an eye-witness will be there, somewhere, ready to get the "first" shot, the one the photojournalists are after.

Looking at this scenario in relation to what has actually happened, the conclusion is that amateur pictures are rare, that there has not been a huge surge of amateur photography. Every onlooker has not turned into a photographer.

A standard practice for news stories is to have eye-witness reports, so how did visual eye-witness records develop to become a threat to photojournalism?

With the global financial crisis and the Utopian view of citizen journalists, a separate argument appeared and was developed in the media, boosted by genuine apprehension felt by professional photojournalists, and it seemed to be a response to the question asked. The photos of Abu Ghraib triggered a spectacular scandal and, for some, constituted the latest form of storytelling. Ideas were muddled, even invented, and everyone had an opinion, including agencies and professional unions and associations. Amateur photography seemed like a good scapegoat.

As some of the wild enthusiasm for active involvement on the Internet has now faded, perhaps replaced by criticism of big data, the theory that amateurs are competition appears to be fading too. The threatening rival has now become simply the person standing nearby, the eye-witness who may or may not be used by the press. (A recent example of this was seen with the attack in France on a Roma teenager named Darius who was found unconscious after being attacked and left for dead.) Amateurs have not become a threat through the widespread use of smartphones, but found a role with the emergence of alternative media.

The myth of amateur photographers taking over will remain as nothing more than the sign, no doubt symbolic, of times of great technological and economic change that were also challenging times for traditional journalism.

Samuel Bollendorff & André Gunthert



Krabi Province, Southern Thailand, December 26, 2004.
© AFP



Abu Ghraib prison, Baghdad, Iraq, November 4, 2003.
Torture. © AP

Rohingyas, a Silenced Minority

Bruno AMSELLEM

Signatures

The Rohingya people in Burma is one of the most persecuted minorities in the world according to the United Nations.

Since 2012, more and more attacks have targeted the Muslim minority, stateless persons in their homeland. Locals have responded to calls to violence from Buddhist figures such as Monk Wirathu who acclaims himself as the Burmese Ben Laden. For NGOs, ethnic cleansing is being carried out by the Burmese authorities, imposing strict limits on presence of non-Burmese people and humanitarian workers in and around the city of Sittwe, the capital of Arakan (Rakhine) State in north-west Burma. Mosques have been destroyed as well as nearly a thousand homes in and around the city, with these violent attacks forcing more than 800 000 people to flee the region. They are now displaced persons living in camps in Arakan State, including one camp near Sittwe with more than 140 000. They are allowed no freedom of movement. Families are crowded into makeshift buildings stretching as far as the eye can see, and kept under military guard.

For all the camps, there is only one dispensary, and even there the patients are not given any treatment. A room reserved for women has bunks on the floor, and many of the women, often suffering from hepatitis, die in pregnancy or childbirth. It is difficult to find food, hygiene is appalling, and the death rate has therefore soared.

No proper education is provided, and the camps have only around ten makeshift schools. By the dirt track in one camp, the school has over 2 600 children, with over 100 pupils per class. Buddhist teachers have deserted schools attended by Rohingya students, but volunteer teachers, usually students who have had to suspend their studies because of the riots, are determined to teach the children so that they are not left to their own devices, facing a life with no prospects.

Traces of the violence in March 2013 can still be seen in the town of Meiktila in the center of the country. In the neighborhood of Mingala Zayone, some forty people were trapped in attacks outside a school while the police stood by. A school bus was torched, and most of those who perished in the flames were children twelve to fifteen years old. As is the case in Arakan State, the Muslim community here too is now living in camps, such as Yin Daw, and carefully kept out of sight.

On February 28, 2014, the central authorities again ordered Médecins sans Frontières to stop their work in Arakan State, accusing them of concealing "Bengalis" as the Burmese call the Rohingyas. One month later, after further attacks, all the humanitarian organizations had to evacuate their staff from Sittwe.

Bruno Amsellem



Sittwe, Burma (Myanmar), August 2013.
© Bruno Amsellem / Signatures



Meiktila, Burma (Myanmar), August 2013.
© Bruno Amsellem / Signatures

The Battle Within:

Sexual Assault in America's Military

Mary F. CALVERT

Zuma Press

Canon Female Photojournalist Award 2013 presented by the AFJ

Airman first Class Jessica Hinves was an Air Force fighter jet mechanic when a member of her squadron raped her. She was subjected to a steady campaign of harassment and retaliation by fellow servicemen, and the day before the trial was scheduled to start, the case against her rapist was dismissed by a new commander who said: "Though he didn't act like a gentleman, there was no reason to prosecute." Soon after, she was discharged from the military for post-traumatic stress disorder.

Women in the US Armed Forces are being raped and sexually assaulted by their colleagues in record numbers (an estimated 26 000 rapes and sexual assaults last year, with only one in seven victims reporting the attacks, and just one in ten of reported cases going to trial). Many victims are forced out of service, while others are even compelled to continue working for their rapists.

The effects of Military Sexual Trauma (MST) include depression, substance abuse, paranoia and feelings of isolation. Victims can spend years overwhelmed by shame and fear, causing psychological damage that ruins their lives. They may end up homeless, addicted to drugs and alcohol, or even take their own lives.

Why are rape and sexual assault so prevalent in the US Armed Forces? Why are the victims ignored? Why is the abuse considered to be a mere breach of conduct and not a criminal offence? Why are commanders allowed to dismiss cases? The United States promotes the country as a beacon of freedom and human dignity, conveying that image to the rest of the world. How can it then win over minds in countries such as Afghanistan where our leaders decry the treatment of women, while allowing women to be abused within the organization that is often, for Afghans, the sole contact with US citizens, the spearhead of American foreign policy?

I spent the last year traveling across the United States endeavoring to find answers to such questions. I am fortunate and honored to have met so many courageous women, and it is my hope that "The Battle Within: Sexual Violence in America's Military" will bring about a change to behavior and law in the military, and see justice done for the survivors of military sexual trauma.

Mary F. Calvert

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Washington, D.C. © Mary F. Calvert / Zuma Press - Canon Female Photojournalist Award 2013 presented by the AFJ



Washington, D.C. © Mary F. Calvert / Zuma Press - Canon Female Photojournalist Award 2013 presented by the AFJ

Train for the Forgotten

William DANIELS

Panos Pictures / *National Geographic Magazine*

It was grand and extravagant, utterly outlandish, and the most expensive infrastructure project of the Soviet era. The BAM, the Baikal-Amur Mainline, is the railway crossing Eastern Russia, running for more than 4000 kilometers. Along the track, small villages are scattered here and there in the taiga, and a four-story building stands in the middle of nowhere. The streets are more likely to be dusty tracks than paved roads; broken pipes poke out of the ground, and a few tumbledown houses with no water or heating can be spotted.

The BAM was the project of the century, set to conquer the Far East, backed by all-powerful Soviet propaganda, but the financial venture was sheer folly. Most of the construction was done in the 1970s and 1980s, with workers coming from all corners of the USSR, drawn by the romantic ideal of producing something in the middle of the vast, bleak taiga. The men were pioneers, national heroes, as was recognized by their wages and bonuses (including a car after three years on the job). Such luxury was inconceivable at the time.

The men on the BAM had no idea that the system was on the verge of collapse. In 1991, everything came to a halt. Supporting infrastructure simply disappeared as the State had other priorities. Communities on the BAM were abandoned, left to their own devices to cope with only the minimal services available. There were no roads to speak of; everyone depended on the train.

Twenty-three years later, most of the pioneers have left, and nothing much has changed since 1991. The villages along the BAM are much the

same, but life is worse for those who stayed and for their children; access to any and every service is more difficult. They are hours from a police station, hospital or maternity center. Healthcare is a real problem, so they cross their fingers and hope to stay healthy. It is not a good idea to be ill along the BAM, as the nearest hospital is more than a day away.

The authorities therefore set up a medical train – the Matvey Mudrov – for consultations and diagnosis, like an ordinary dispensary, but this one is on rails. The Matvey Mudrov stops in most villages along the BAM line, and it is quite an event when it comes through, offering diversion which some locals even celebrate, putting on their best clothes and having their hair done. The train stops for one day, and dozens or sometimes as many as a hundred people come to consult. Then it travels by night to the next village. Specialized services are available on board, including X-rays, ultrasound, neurology and ophthalmology. Sometimes dental care is added, but as an optional extra it is usually only at election time, when one of the parties, mostly the one in power, provides it as a generous offer to voters.

For the people living along the BAM line, the Matvey Mudrov is more than just a mobile hospital; it is the last link they have with the rest of Russia, with modern Russia which has developed and surged ahead over the past ten years. It has surged ahead, without them.

William Daniels



© William Daniels / Panos Pictures / *National Geographic Magazine*



© William Daniels / Panos Pictures / *National Geographic Magazine*

Humanitarian Crisis in the Central African Republic

William DANIELS

Panos Pictures

Winner of the Humanitarian Visa d'or award – International Committee of the Red Cross (ICRC) 2014

The Central African Republic has been plunged into an unprecedented humanitarian crisis. After a year of terror led by the mainly Muslim rebel Seleka group, anti-Balaka militia wreaked revenge on the Muslims in the west of the country who fled or were killed. Entire districts were under siege; even women and children were victims of grenade attacks. There was little response from the international community. Soldiers with the African-led International Support Mission in the Central African Republic (MISCA) and French troops struggled to stop the massacres and population movements. Nearly one million (one fourth of the population) fled, becoming displaced persons, needing food and medical care.

For a long time the crisis in the Central African Republic was almost forgotten, having triggered little interest or support from the international community. The Central African Republic has been unstable and vulnerable for forty years now. According to the World Health Organization, life expectancy is the second lowest in the world, at only 48 years. The country has no proper healthcare system and relies on the commitment of international NGOs to provide medical care. Before the current crisis, the rate of malnutrition was 38%. Everyone in the country today suffers from malaria, with at least one attack a year.

I have made a number of trips to the Central African Republic since December 2013, and have covered the humanitarian disaster, seeing camps for displaced persons in the capital city, such as M'Poko, a staggering sight at the airport where in the space of just a few days there was an influx of

100 000 people, mostly Christians and animists, fleeing the fighting between Seleka and anti-Balaka forces.

On a number of occasions I have traveled to the remaining Muslim communities, now isolated enclaves at PK-5, Begoua and Boda. Each site had similar scenes, with residents and others who had found shelter there ending up under siege, afraid to leave for fear of being killed, by gunshot, their throat cut, or being dismembered. Anti-Balaka fighters around the enclave throw grenades randomly, hitting women and children. Hygiene and health are appalling, and there is only minimal access to medical care.

When I returned to Boda in April this year, the situation was even more critical. It was difficult to get food supplies to the 10 000 people living isolated in the enclave there, as anti-Balaka harassment tactics often block the road to Bangui. Many children are suffering from severe malnutrition, mainly Peul children as the Peul ethnic group is subjected to discrimination within the enclave. Some medical care was provided by a part-time doctor and two nurses, but they are overwhelmed by the demand. The local hospital responded to pressure from the French forces, and recently opened again, but as it is outside the enclave, it was still too dangerous for Muslims to go there.

William Daniels

I wish to thank Time Magazine which has supported this work from the outset; and also L'Express and the Al-Jazeera Website for occasional publications.

PALAIS
DES CORTS



© William Daniels / Panos Pictures
Winner of the Humanitarian Visa d'or award – International Committee of the Red Cross (ICRC) 2014



© William Daniels / Panos Pictures
Winner of the Humanitarian Visa d'or award – International Committee of the Red Cross (ICRC) 2014

Euromaidan: a Culture of Confrontation

Maxim DONDYUK

Winner of the Ville de Perpignan Rémi Ochlik Award 2014

COUVENT
DES MINIMES



January 22, 2014, Kiev, Ukraine.
© Maxim Dondyuk - Winner
of the Ville de Perpignan Rémi
Ochlik Award 2014

November 21, 2013 was the starting point of Euromaidan. By the evening, after the President of Ukraine had announced that the Association Agreement between Ukraine and the European Union would not be signed, thousands of citizens opposed to the decision came to Maidan Nezalezhnosti. It was a completely peaceful protest by EU supporters. It would have subsided within a week or two, but a number of errors one after the other by the government changed the course of events. A violent crackdown on protesters in a bid to stop Euromaidan, plus provocation, brought massive crowds out, assembling on the main square of the capital, demanding respect for human rights, and calling for an end to the regime and the country's political elite.

Euromaidan became a dramatic spectacle, a battle of opposites: good versus evil, light versus dark, thick black smoke versus bright white February snow. On the revolutionary canvas, sinister and bloody events were interwoven with striking, visually aesthetic scenes. Euromaidan became a most beautiful revolution, straight from Hollywood!

In my photos I tried to show the scale of everything that happened. Often I lost the ability to distinguish reality from fiction. Some battle scenes were reminiscent of the worst days of war, with frost and flames turning Maidan Nezalezhnosti – Independence Square – into a phantasmagoria, destroying the familiar features of the once carefree and turbulent city of Kiev.

Maxim Dondyuk & Irina Kolomyets



February 19, 2014, Kiev,
Ukraine.
© Maxim Dondyuk - Winner
of the Ville de Perpignan Rémi
Ochlik Award 2014

Ukraine, from Independence Square to the Donbas

Guillaume HERBAUT
Institute

DECEMBER 16, 2013, **KIEV.**

2004 was the Orange Revolution. Ukrainians were out in the snow protesting against Viktor Yanukovich and the rigged election. On Independence Square (Maidan Nezalezhnosti) the crowd roared its support for Yushchenko. These were heady, joyful times when a better future seemed possible.

Nearly ten years later, on the same square, the crowd was again roaring in protest against Yanukovich. He had finally been elected in 2010, and had just rejected an agreement with the European Union, preferring the Eurasian Union proposed by Vladimir Putin. The square became an embattled camp with barricades all around; protesters were organizing their movement. What had been aspirations in 2004 turned to fear in the face of uncertainty.

JANUARY 23, 2014, **KIEV.**

An anxious silence was hanging over Independence Square. On this particular day, the action was further away: down Kreschatik Avenue, and right into Hrushevskoho Street. The atmosphere was tribal outside Dynamo Stadium: burnt out buses, helmeted men, acrid smoke fumes, and black snow. In the distance I could see a tightly packed crowd chanting, stamping and banging on anything that would make noise. The police responded, striking their shields. Each side had its percussion.

The charge came the next day, and it was violent and terrifying. The police opened fire, with rubber bullets, slugs and real bullets. Even the reporters were targeted. I was obsessed with one thing. I had to protect my eyes and move fast so that I would not be trapped when they charged. It had happened before when we were hiding in a recess in a wall on Europe Square, and the Berkuts (government special forces) found us. The truncheon was already raised when we screamed "Press!" and they backed

off. Just a few meters away a fellow journalist had been beaten up. In twenty-four hours, there were 300 injured and five killed.

MARCH 1, 2014, **SIMFEROPOL, CRIMEA.**

In 2008, beneath the statue of Lenin, there was a folk festival with Tatars dancing to an accompaniment of tambourines. The Russians responded by singing in chorus, fighting to see who could bellow the loudest. Hate was conveyed through music. Today, at the same site, men were carrying shields with the colors of Crimea, chanting "Putin!" and "Praise the Berkuts!" I was sick to the stomach.

MAY 7, 2014, **DONBAS REGION, EAST UKRAINE.**

It was raining. The atmosphere was electric. There were road blocks of tires, and hooded, armed men. Our driver was nervous. The road had been cut off, so he turned left, thinking he could get through. "NIET!" It looked like an enclosed courtyard. Men digging trenches looked up at us, their eyes glassy from alcohol. One came forward, his face adorned with war paint, wearing a headband and wielding a sniper rifle. ID, accreditation... waiting... no cameras. Wouldn't it be better if we left?

We went back through a series of roadblocks, beneath harsh lights and a gray sky. A man stripped to the waist, and drunk, pointed his Kalashnikov at me. "Bang, bang!" He smiled and staggered. Teenagers with a miniature statue of Lenin perched on a tire checked the vehicles. They looked grim. They wanted power.

In the end, it was just a bit of stress, but also the feeling that war had reached Slaviansk, the city occupied by pro-Russian militants.

Guillaume Herbaut

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DES MINIMES



Kiev, Khreshchatyk Avenue, December 9, 2013, 9.29 am.
© Guillaume Herbaut / Institute



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Kiev, Hrushevskoho Street, January 22, 2014, 2.16 pm.
© Guillaume Herbaut / Institute

Testament

Chris HONDROS

Getty Images

For a reporter, war reporting stands as the professional Holy Grail, a grail that does not necessarily have to be reached, for there are plenty of things to do in the photography business without having to plunge into the wild extremes of human folly. Yet, in the ranking of reports, whether in pictures or words, war exerts an irresistible attraction as the ultimate goal; and it is a difficult goal to attain, requiring certain circumstances, opportunities, support and confidence. And there comes a time when strength is needed to make the leap into the unknown.

Chris Hondros was the person who introduced me to war. He had taken the leap into the unknown well before I ever did. In our time it was called "Airport Road" in Baghdad, a road that had to be taken on the way to the realms of war and conflict.

In 2006, I was the *Paris Match* correspondent in the United States, and the word "Iraq" was in every second story I wrote. It was an obsession. American society saw Iraq as epitomizing the drama of the era. The power of the United States was there in action, followed closely by the nation in all its fragility, stupidity and fear. For the average American on the street, Iraq meant the free world versus the bearded hordes. Behind it all was 9/11. Some chose to ignore it, others chose to believe, but either way it was the clash of civilizations, there, staring us in the face. I had to be honest with readers; I needed to tell the full story, and there was one big piece missing from the American jigsaw, and that piece was Iraq.

Chris Hondros took me to Iraq; and later to Afghanistan. Wherever the world was falling apart, Chris would be there. I got to know him in Iraq, and that was where I also got to know myself. Chris was not interested in any exotic aspects of these different places; he loved the human adventure happening there. He wasn't the least bit interested in Iraq as a country, in the mysteries of Babylon, or the extravagant behavior of the dictator. The US Army was of no real importance to him, although he did spend so much time with the "boys" that one day a captain jokingly suggested that he could qualify for a veteran's pension. What fascinated him was the US military occupation of Iraq, just as he would have been fascinated by the occupation of France in the Second World War, and the American troops in Vietnam.

Robert Capa and Larry Burrows had forged the way, had initiated the tradition of the thinking photographer. Hondros, as he liked to be called, was a perfect fit for that tradition. He was the guy who could not only take a photo but who was also able to talk about it, either as a formal speech or over a drink in a bar in New York.

Chris Hondros was determined to see the contrasts in the world, contrasts when two different communities learn to cope with one another, when they have to live on the same block, breathe the same air – for a long time – and beginning with virtually nothing in common but that air. Chris Hondros wanted his pictures to explain contrasts, to grasp the moments that make up History, and also to record the spark of humanity which, in the midst of chaos, is a bond uniting all humans.

Régis Le Sommier
Associate Editor-in-Chief, Paris Match

HÔTEL
PAMS



Benghazi, Libya, April 15, 2011.
© Chris Hondros / Getty Images



Monrovia, Liberia, July 23, 2003.
© Chris Hondros / Getty Images

International Daily Press

Visa pour l'Image has had a special forum for daily newspapers around the world ever since 1990. These are the papers which give us daily news and the latest stories, featured here as a selection from the past year. A total of 25 newspapers submitted reports for the 2013 festival, and one will win the Daily Press Arthus-Bertrand Visa d'or award to be presented at the evening show on Wednesday, September 3, 2014.

This year is the second time that the **Communauté d'Agglomération Perpignan Méditerranée** has sponsored the award as part of the regional marketing strategy, contributing the prize money of 8000 euros for the Daily Press Visa d'or award winner.

24 ENTRANTS

24 HEURES

Switzerland

Photographer: **Philippe Maeder**

Village de mendiants Rom au Nord de la Roumanie

AL-AKHBAR

Lebanon

Photographer: **Marwan Tahtah**

Desiring shelter - Syrian Refugee camps under the shadow of advertisements

ALGEMEEN DAGBLAD

The Netherlands

Photographer: **Guus Schoonewille**

Blowing in the wind

BERLINGSKE TIDENDE

Denmark

Photographer: **Mads Nissen**

Homophobia in Russia

DAGENS NYHETER - Sweden

Photographer: **Paul Hansen**

Ukraine crisis

DEVOLKSKRANT

The Netherlands

Photographer: **Julius Schrank**

New Burma's shadows

DNEVNIK

Slovenia

Photographers: **Luka Cjuha, Jaka Gasar, Boja Velikonja**

Ukraine & Slovenia

EL PERIODICO DE CATALUNYA

Spain

Photographer: **Xavier Jubierre**

La mort d'un zèbre

HELSINGIN SANOMAT

Finland

Photographer: **Meeri Koutaniemi**

She will be mutilated

L'HUMANITÉ

France

Photographers: **Francine Bajande, Olivier Coret, Patrick Nussbaum, Pierre Pytkowitz**

L'INDÉPENDANT

France

Photographers: **Michel Clementz, Thierry Grillet, Harry Ray Jordan, Philippe Rouah**

L'ORIENT LE JOUR

Lebanon

Photographer: **Michel Sayegh**

Divers - Société

ARSENAL DES CARMES

LA PRESSE

Canada

Photographers: **Bernard Brault, Yvanoh Demers, Olivier Pontbriand**

LA TORRE

Spain

Photographer: **Cristobal Castro**

Crise en Espagne

LE MONDE

France

Photographer: **Michaël Zumstein**

Centrafrique

LE PARISIEN

France

Photographer: **Arnaud Dumontier**

Lampedusa

LE TÉLÉGRAMME

France

Photographers: **François Destoc, Claude Prigent**
Inondations et bonnets rouges en Bretagne.

LE TEMPS

Switzerland

Photographer: **Eddy Mottaz**

La famille, ce laboratoire du XXI^{ème} siècle

LIBÉRATION

France

Photographers: **Martina Bacigalupo, Lionel Charrier, Corentin Fohlen, Guillaume Herbaut, Aimée Thirion**

POLITIKEN

Denmark

Photographer: **Jacob Ehrbahn**

Moment of a Revolution

SAN FRANCISCO CHRONICLE

USA

Photographer: **Lacy Atkins**

Even Odds

THE DENVER POST

USA

Photographer: **Craig F. Walker**

Cecil and Carl: in Sickness and in Health

THE NEW YORK TIMES

USA

Photographer: **Tyler Hicks**

Attack on Westgate Mall - Kenya

ZAMAN

Turkey

Photographer: **Mehmet Ali Poyraz**

In this country, stones are worth gold

Africa, the Long Road Home: from Famine to Reconciliation, 1992-1996

Yunghi KIM

Contact Press Images

Across Africa, it was a time of famine and cholera, a time of unparalleled turmoil and historic upheaval. Somali warlords rose to absolute power, exacerbating a horrific famine; the United States put troops on the ground, with mixed results, while the first all-race elections were held in South Africa.

In 1994, in Rwanda, hundreds of thousands fled as a barbaric, sectarian genocide killed between 800 000 and a million. Fifty thousand refugees then died in the squalor of the transit camps as cholera and dysentery swept through the overcrowded tent villages. In Goma, in neighboring Zaire (now the Democratic Republic of the Congo), a cholera epidemic killed hundreds of thousands. The crisis continued until 1996 when Rwandans began journeying home. And Yunghi Kim documented it all.

Working up close and finding intimate and emotional glimmers of humanity in the darkest and bleakest of moments are hallmarks of Yunghi Kim's work. These four years of intense work in Africa were seminal chapters in Yunghi's life. As *Boston Globe* staff photographer, she was taken hostage in Somalia and, only days after being released, found the courage to return there to

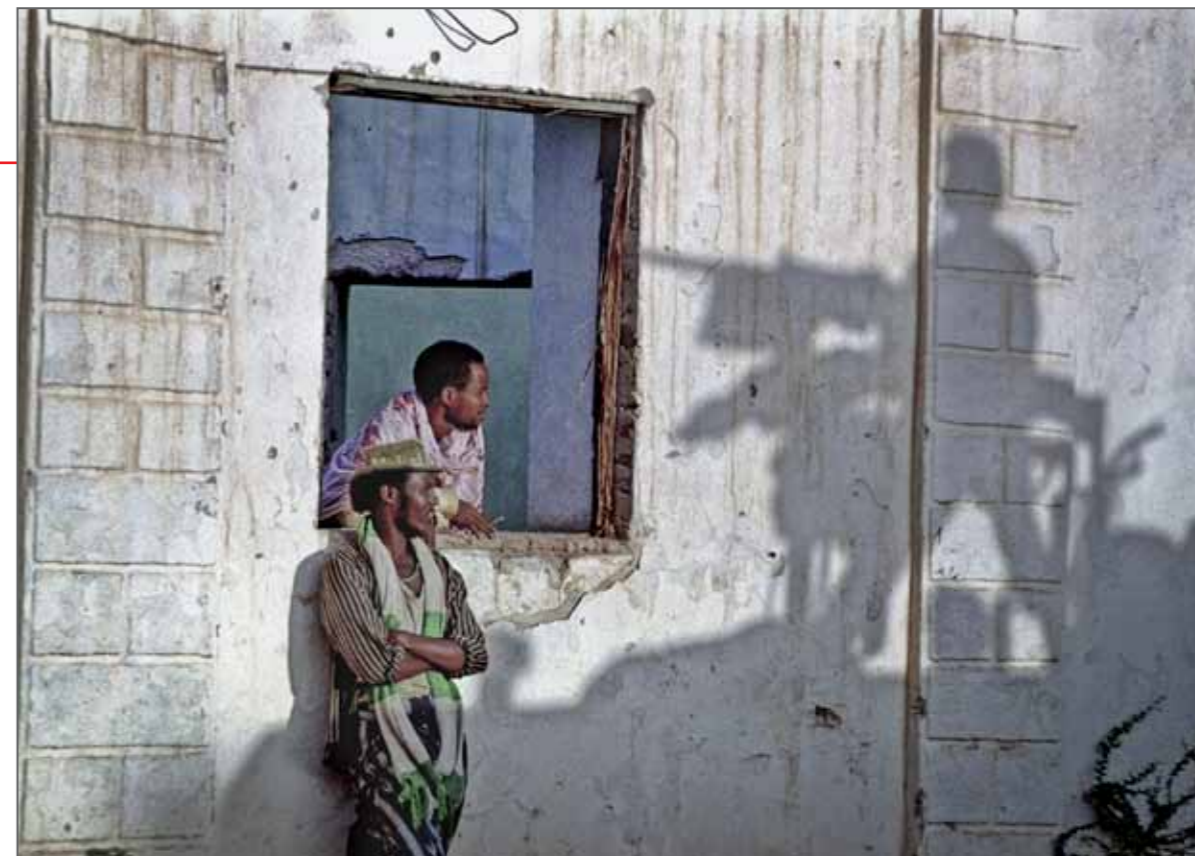
complete her assignment. She was exposed to the worst and the best of mankind, and was always able to see the beauty of Africa and the people of Africa. Revisiting the work twenty years later has been a humbling experience.

That period in Africa was also a time when a small number of determined, dedicated, female professional photographers were covering conflicts on a regular basis. Her peers were Alexandra Boulat, Alexandra Avakian, Corinne Dufka, Louise Gubb, Paula Scully, Dayna Smith, Judy Walgren and Carol Guzy; all were working in the male-dominated photo industry and making their mark.

Yunghi was fortunate to have been influenced early in her career by the great tradition of tough, proud yet sensitive photojournalists at the *Boston Globe*: Stan Grossfeld (two Pulitzer Prizes), Bill Greene (now director of photography), and Janet Knott (the third woman to receive the Robert Capa Medal). They taught her to think big and tell epic stories.

Jeffrey D. Smith,
Director at Contact Press Images

COUVENT
SAINTE-CLAIRE



Baidoa, Somalia, 1992.
© Yunghi Kim / Contact Press Images



Kibumba camp, near Goma, Zaire, August 1994.
© Yunghi Kim / Contact Press Images

Mongolia there is no El Dorado

Olivier LABAN-MATTEI

The Mongolian Project / MYOP

ÉGLISE DES
DOMINICAINS

There is no doubt about it: Mongolia is not a land blessed by the gods, a rich land offering wealth to any and every fortune hunter, as the international media would have us believe. Quite the opposite. While mineral resources may have brought vast financial wealth to the State, social inequality has been made dramatically worse by intensive mining, with serious effects on human health and the environment. And the first victims are the people of Mongolia. With polluted air, water and land, plus poor hygiene and sanitation, health problems have soared. The authorities refuse to acknowledge the facts, determined to promote an idyllic image of the country in a bid to attract ever more foreign investors and tourists.

Since the end of the communist regime, since Mongolia turned to democracy and the market economy, many public entities have collapsed for want of continued funding. The healthcare system and the education system, both now falling apart, stand as examples of the State's disregard for these sectors and lack of interest in implementing any genuine and sustainable policy on development to benefit the population.

Corruption has undermined every part of society. It may be highly organized, as is the case in the upper echelons where decisions on mineral resources provide personal fortunes for the chosen few, or for the middle classes it may be a way of surviving on low wages. With rampant inflation and the ever-increasing cost of living, this devious system has now become entrenched. Ironically, as capital pours in from mining companies contributing to the nation's wealth, poverty has become more widespread and is now endemic in both cities and

on the steppe. The election promise of a share in the nation's wealth has not been kept, and discontent is brewing.

Since the early 2000s, many communities have abandoned rural areas for the city, overcrowding Ulan Bator, the economic and political hub of the country. Every year, another 60 000 migrants settle on the outskirts of the city. With traffic congestion in the city center and widespread use of coal for heating, it is now one of the most polluted cities in the world.

In rural areas, the situation is not much better. In some regions, traditional animal farming practices have been abandoned in favor of intensive livestock production systems, for the sole purpose of immediate profit, and mindless of the consequences as the desert encroaches over entire valleys and mining endangers ecosystems, as is the case in the Gobi Desert where the water tables may dry up. The situation is urgent. Mongolia must react, must develop a wide-ranging, diversified policy for sustainable development, must take every step to avoid mining taking over everything, and provide support for other sectors that can bring prospects for employment.

With a population of less than three million, only one-third working and many suffering from serious health problems, it is difficult to understand why the State does not show greater interest in the people so essential for national growth and development. Mongolia today is a fragile country, like the capital city itself, balanced on a seismic fault and threatened with destruction.

Olivier Laban-Mattei



Bayan Khoshuu, Ulan Bator © Olivier Laban-Mattei / The Mongolian Project / MYOP



Winter in Bayan Khoshuu, Ulan Bator © Olivier Laban-Mattei / The Mongolian Project / MYOP

The Mongolian Project is intended as an in-depth documentary report on Mongolian society today. Members of the project team are Anaïs Jumel, Coralie Griell, Antonin Lechat and Tristan Lefilleul.

On the Inside of a Venezuelan Prison Controlled by Inmates

Sebastián LISTE

NOOR for *Time Magazine* & Fotopres “La Caixa” Grant

Vista Hermosa (“Beautiful View”) is a notorious prison in Venezuela, built in the 1950s for 650 inmates, and now housing more than three times the number. With violence plaguing the country, there are more and more prisoners, and more clashes between prisoners and guards. The authorities have made no attempt to improve conditions, simply letting the situation degenerate into near chaos. The country has 34 prisons but only seven are controlled by the authorities; the rest are ruled by the inmates.

Inside Vista Hermosa, Wilmito is the “Pran,” the uncontested leader; he and his gang took control of the prison by force in 2005. Drug use and violence, while still widespread, are tightly checked; and Wilmito also runs drugs, violence and prostitution outside the prison. Members of the National Guard (a military force set up by Hugo Chavez) patrol outside the walls, while the inmates live and die in a world of their own making on the inside.

Wilmito, who was sentenced to ten years for kidnapping and 16 years for murder, believes that his management of the 2000 inmates in Vista Hermosa is more humane than operations by the Venezuelan prison authorities who have been widely criticized by human rights groups for the appalling conditions and corruption in the country’s prisons.

Gang violence is rampant in Venezuelan prisons: 591 inmates were killed in 2012, and even more in 2013, according to the Venezuelan Prisons Observatory. Since 1999 (after Hugo Chavez was elected president), more than 5000 prisoners have been killed in Venezuela, more than all the prisoners killed in Mexico, Brazil, Argentina and Colombia combined.

Entering Vista Hermosa is like stepping into a bustling slum, in unbearable heat, with vendors selling DVDs, medication and snacks, and with thumping techno music. There are esplanades for dancing and more formal ballrooms for parties. Women and children can visit, walking freely through these areas; the iron bars have been removed and the walls are freshly painted. As is the case in any society, there are subcultures with, for example, groups of Christian evangelists who live, pray and sing together, working hard and keeping their areas clean. Gay inmates have their own quarters where they can live without fear of harassment.

Vista Hermosa may be seen as epitomizing Venezuela, as a national microcosm. There are families and celebrations, and there is violence and despair. Dozens of addicts, physically destroyed by crack and other drugs, smoke and sleep in hammocks and on piles of trash. Sex offenders are kept apart from other inmates. And the society of prisoners has its own prison – La Guerrilla – where the renegade “gandules” who have contravened the unwritten laws of Vista Hermosa are held, with inmate-jailers doing their rounds, night and day, armed with pistols, high-caliber revolvers and automatic rifles.

According to Wilmito, Vista Hermosa generates annual profits of around \$3 million from illegal activities and weekly levies which the inmates pay to the Pran. Quite obviously these prisons could not operate without collusion from corrupt officials allowing drugs and weapons to get inside; and they are feared, even by the Pran. “The weapons are to protect us from the National Guard,” says Wilmito.

Sebastián Liste

COUVENT
DES MINIMES



Vista Hermosa (Beautiful View) prison, Ciudad Bolivar, Venezuela, March 2013.
© Sebastián Liste / NOOR for *Time Magazine* & Fotopres “La Caixa” Grant



Vista Hermosa (Beautiful View) prison, Ciudad Bolivar, Venezuela, March 2013.
© Sebastián Liste / NOOR for *Time Magazine* & Fotopres “La Caixa” Grant

Exhibition co-produced with
the Photographic Social Vision Foundation.



A Tribute

Anja NIEDRINGHAUS

Associated Press

Associated Press photographer Anja Niedringhaus was one of the bravest, most talented, and accomplished photojournalists of her generation. Her senseless death at the hands of an Afghan police officer on April 4, 2014, has deprived the world of an outstanding person.

Anja's storytelling skills using a camera were extraordinarily effective, reflecting her open mind and eyes, and showing genuine compassion for her subjects. Her enthusiasm and good cheer were infectious, even in the darkest of circumstances. She would volunteer for the toughest assignments, and was remarkably resilient in carrying them out, time after time. She truly believed in the need to bear witness.

To counterbalance the tough assignments, Anja would cover major sporting events around the world. It was not unusual to see her cabling multiple cameras together to capture athletes smashing records and winning tennis tournaments. She was a genuine all-rounder and won recognition for her myriad accomplishments: a Pulitzer Prize, a Courage in Journalism Award from the International Women's Media Foundation, a Nieman Fellowship at Harvard University, and selection as member of the World Press Photo jury.

Anja Niedringhaus published a book of her work, and mounted an accompanying exhibition. She will live on both through her work and as an example.

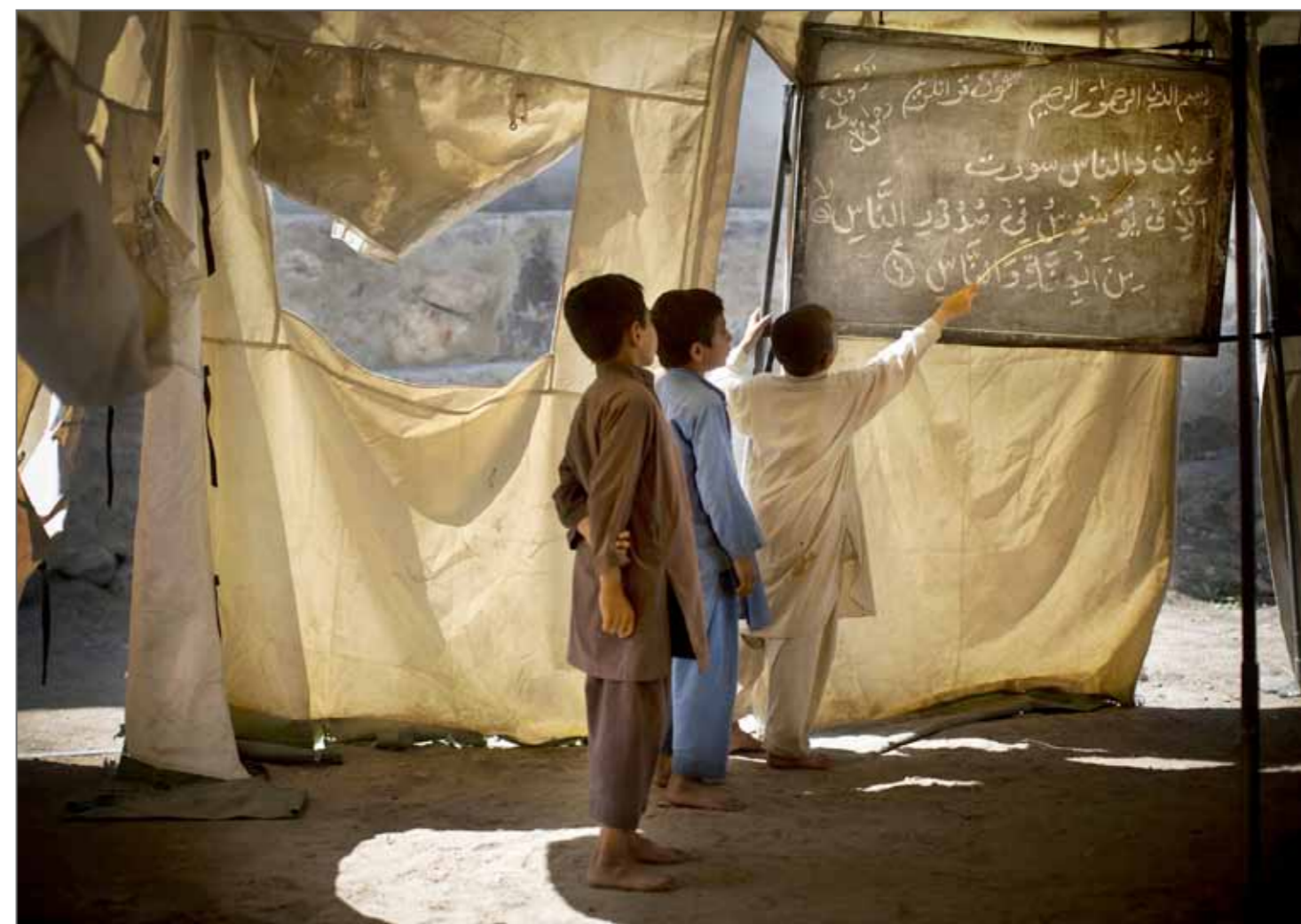
Santiago Lyon

VP & Director of Photography The Associated Press

CASERNE
GALLIENI



Outside Bin Jawaad, 150 km east of Sirte. Central Libya, March 29, 2011.
© Anja Niedringhaus / Associated Press



Nengarhar Province, Afghanistan, March 19, 2013.
© Anja Niedringhaus / Associated Press

The Bald Eagle

in the Aleutian Islands

Klaus NIGGE

National Geographic Creative
for *National Geographic Magazine*

The Bald Eagle is unlike other eagles; it is the national symbol of the United States of America, so expectations are high.

As a bird it has the ordinary routine of life, in a world of rain and dirt, of skies bright and dark, hunting and fighting. The Bald Eagle is not always superior, brave, handsome and majestic, but can sometimes look scruffy, pathetic or frustrated.

I wanted to show the life of the Bald Eagle, so went to the Aleutian Islands (south-west of mainland Alaska), home to one of the largest populations of Bald Eagles. Here conditions are tough: it is either raining or just lousy weather.

Dutch Harbor on Unalaska Island is the biggest fishing port in the United States. The eagles often scavenge scraps and rejects from the local fishing industry, and many are used to humans sharing their environment, so are not shy – an ideal opportunity for close-range, intimate photography.

Klaus Nigge

The story was shot for National Geographic and is scheduled for publication in late 2014.



Unalaska, Aleutian Islands, Alaska, January 2007.
© Klaus Nigge / National Geographic Creative for *National Geographic Magazine*



Unalaska, Aleutian Islands, Alaska, July 2010.
© Klaus Nigge / National Geographic Creative for *National Geographic Magazine*

The Ian Parry Scholarship

COUVENT
DES MINIMES

Ian Parry was a photojournalist working for the *Sunday Times* and covering the Romanian Revolution in 1989 when, tragically, the aircraft he was traveling in to leave Bucharest, the first since the revolution, was shot down, hit by a missile, killing all on board. Ian was just 24 years old.

In an effort to make something positive from this tragedy, the then Director of Photography at the *Sunday Times*, Aidan Sullivan, and Ian's family and friends set up a Scholarship to support young photojournalists wanting to follow Ian's dream.

Each year the winner is awarded a financial prize, camera equipment, an exhibition and support from the ever-growing alumni, many of whom are now leading lights in our industry. The work on display here is by winners and other photographers associated with the Scholarship.

It is important to note that this is not a typical photographic award for achievement, but a scholarship that is aimed at young photographers who show great potential.

December 28, 2014 marks the 25th anniversary of Ian's death.

Aidan J. Sullivan
Director & Founder of The Ian Parry Scholarship.

Curator: Rebecca McClelland

Don McCullin,
Patron of the Ian Parry Scholarship

"It was a great tragedy when Ian died at such a young age and I am delighted to be patron of this scholarship that has helped so many young photographers who have not only benefitted directly from the award, but have become part of a remarkable family. I have watched as the scholarship, over the years, has given its winners the chance to push their horizons to where they dream to go."

Tom Stoddart,
Trustee of the Ian Parry Scholarship

"Ian was cruelly taken from us at the beginning of what would have been a long and distinguished career covering international news for the Sunday Times. The evening before he died we sat in a Bucharest hotel room drinking whisky and chatting about the incredible events we had witnessed during the revolution. He was excited about getting back to London with his negatives but in a typically generous act he also carried packets of film for other photographers desperate to get their images back to their editors.

The Scholarship has inspired hundreds of young photojournalists to be the best they possibly can, and the list of winners reads like a Who's Who of world class photographers - Marcus Bleasdale, Simon Roberts, Sam Faulkner, Ziyah Gafic, Jonas Bendiksen, Sebastián Liste, Irina Werning, Leonie Hampton, Ivor Prickett, and on and on... Ian would love this exhibition and be very proud that it bears his name!"



© Adrian Fussell, Ian Parry Scholarship Winner 2012



© Rasel Chowdhury, Ian Parry Scholarship Winner 2011

South Africa

Chronicles of a Township

Anne REARICK

Agence VU'

By serendipity my work in South Africa grew out of a photographic exploration of the culture of amateur boxing in the U.S. and abroad. This work led me to the Luyviso Boxing Club in Khayelitsha, a township 40 kilometers from Cape Town. I was taken by the determination and dreams of kids who showed up each day after school to a well-used community center converted into a makeshift gym, in bare feet, ready to sweat and sharpen their jab, hungering to be contenders. From this inspiring boxing club, my interest grew to include other aspects of daily life in the young democracy of South Africa.

Since 2004, I have made more than a dozen trips to the traditionally black townships of Langa, Khayelitsha, Philippi, and Gugulethu. I have photographed in classrooms of overcrowded schools, the emergency room of a government hospital, burgeoning and vital churches, precarious streets and the homes of people in these struggling areas. My pictures are a testament to the enduring spirit of those South Africans who face endemic violence, extreme economic hardship, and racism continuing unabated, yet still maintain their dignity, hope and courage. There, outside the cities with tourists and business travelers, in vibrant townships, I have found beauty and strength and all the contradictions of being human in the people I have photographed: a preacher testifying to his rapt congregation, the loving embrace of a couple at day's

end, the proud expression of Sindi in her traditional Xhosa dress, the sad funeral of a young Sotho man, the shock of violence laid bare upon a woman's face and broken body, the poetry and grace of a girl dancing on a warm Sunday afternoon.

From my first body of work (on Basque life and culture in southwest France) to this current project, I have worked in the humanist tradition of photographers such as Dorothea Lange and Walker Evans, striving to make images that foster empathy, understanding, and social change. Above all I have endeavored, through photography, to portray and celebrate the full range of the day-to-day experience of my subjects. Their hopes and dreams of a better life with access to housing, jobs, and quality education for their children are the same as our dreams. I commit to long-term projects, returning again and again to places and people with whom I develop deeper relationships. In many respects, I endeavor to stand with my subjects, rather than in front of them.

My photography equipment is traditional, my medium direct, and these are fitting methods here too. Life in contemporary South Africa is direct; the country wears its history on its sleeve, and I cannot conceive of photographing it except with equal directness, refusing to prettify, even when the camera does find a startling measure of grace.

Anne Rearick

COUVENT
DES MINIMES



Khayelitsha, South Africa, 2004.
© Anne Rearick / Agence VU'



Langa Township, Western Cape, South Africa, May 2012.
© Anne Rearick / Agence VU'

The Skyscraper Slum

Jorge SILVA

Reuters

It boasts glorious views of the Avila mountain range and large balconies for weekend barbecues. Yet this 45-storey skyscraper in the centre of Venezuela's capital Caracas is no five-star hotel or swanky apartment block. It is a slum, probably the tallest in the world.

Dubbed the "Tower of David," it was intended to be a shining new financial center, but was abandoned around 1994 after the death of its developer (financier and horse-breeder David Brillembourg), and a massive run on Venezuela's banking sector.

Squatters seized the huge concrete skeleton in 2007. The socialist government of President Hugo Chavez turned a blind eye to it, and now some 3000 people call the tower their home. By the time the building was abandoned, work was sufficiently advanced for the first 28 floors to be almost habitable. The squatters had to brick up dangerous open spaces, and put in their own basic plumbing, electrical and water systems.

While many Caracas residents view it as a den of thieves and a symbol of utter disrespect for property, residents see the Tower of David as a safe haven that has rescued them from the capital's crime-ridden slums. It appears, at least for the present, to have escaped the violence and turf warfare that followed similar building takeovers in Caracas over the last decade, often launched under the banner of Chavez's self-styled revolution.

Communal corridors are freshly polished, rules and rosters are posted everywhere; non-compliance is punished with extra "community service" decided by a cooperative and floor delegates who form a mini-government. Families pay a monthly "condominium fee" of 200 bolivars (\$32), which helps fund 24-hour security patrols.

Yet few deny that conditions can be precarious. Accidents include one young girl who fell to her death through a hole in a wall, and a drunken motorcyclist who killed himself driving over the edge of the building. There have been police raids in search of kidnap victims, which has added to its notoriety. Residents acknowledge that the tower has had problems with crime, but insist miscreants have been kicked out, and a new leadership is keeping the house in order.

While attempting to gain access to photograph the story, Jorge Silva met with the residents' board of administrators who are wary of the media after negative reports on the tower. He explained that he wanted to portray life in the building, and document it without judging. Afterwards, one woman said: "So you're not coming to see the crocodile we have in the basement? Out there they say that we have one which eats people who come into the tower."

Silva felt a strong sense of community the first time he climbed the stairs in the skyscraper with a resident, Thais, who lives on the 27th floor with her daughter, Genesis. Thais was carrying two loaves of bread, and as they went up, she paused to chat with different people, each time sharing some bread. By the time they reached the apartment, there was no bread left.

Silva could see that it was a tightly knit community. "During my days in the tower, I felt safer inside than out on the street."

Andrew Cawthorne (Reuters Bureau Chief, Andean Region) and Jorge Silva (Reuters Photographer, Venezuela)

Report: January and March 2014

ÉGLISE
DES DOMINICAINS



Tower of David, Caracas, Venezuela © Jorge Silva / Reuters



Tower of David, Caracas, Venezuela © Jorge Silva / Reuters

The Eye of the Storm

Sean SUTTON

MAG / Panos Pictures

Typhoon Haiyan struck the Philippines on November 8, 2013, killing more than 6000. Haiyan (known locally as Yolanda) had sustained winds of 315 kph [200 mph], making it the strongest typhoon ever to reach landfall and the deadliest on record. Much of the coastal city of Tacloban on Leyte Island was directly in the path of the storm and was devastated by the winds and the 5 to 8-meter high storm surge. Thousands lost their homes and were displaced. What was left was an apocalyptic landscape, testament to the awesome power of nature.

The main victims were poor and vulnerable, living in shantytowns of flimsy wooden buildings along the shore. All these neighbourhoods were pulverised by the storm surge.

Locals reported seeing the bay empty before the surge. Some recognised this as a warning sign and fled to higher land and more solid buildings. But thousands in the city of Tacloban were not so lucky as a series of "massive black waves" surged inland. For weeks, bodies lay tangled in the debris and by the roadside.

I spent two weeks in Tacloban soon after the storm, and returned in early January

for a further week, documenting the destruction, the humanitarian aid and the incredible efforts made to clean up and rebuild.

In the first ten days more than 50 000 people were evacuated by air to Cebu and Manila, with assistance from the US Pacific Fleet and the US Air Force which also delivered aid to remote areas.

The most striking aspect of the tragedy was the spirit of the people and their amazing attitude towards the future. This may be explained, at least in part, by their faith and the firm belief that all will be well in the end. The people of Tacloban have great resilience and are determined to build a better future out of the ruins. But they are worried that as international interest in their plight fades, so will the deliveries of essential relief supplies. Houses have been destroyed, and livelihoods too; it will be some time before the communities in areas hit by the super typhoon can stand on their own again.

Most of the pictures are from November and December 2013; some were taken ten weeks after the storm, in January 2014.

Sean Sutton

CHAPELLE
DUTIERS-ORDRE



Mahagnao village, Leyte, Philippines, November 20, 2013.
© Sean Sutton / MAG / Panos Pictures



Tacloban, Philippines, November 26, 2013.
© Sean Sutton / MAG / Panos Pictures

“They make us nervous”

Pierre TERDJMAN

COUVENT
DES MINIMES

The long, slow collapse of the Central African Republic suddenly accelerated in early 2013 when the country fell to Seleka armed rebel groups. In Bangui and in the provinces, the Seleka fighters, originally from the northern savannah lands, adopted widespread looting as a method of government. In the space of just a few months, they brought tragedy to the country, a tragedy that has continued in an implacable reign of terror.

Violence perpetrated by the Seleka soon forced local communities into hiding in the bush. “*They make us nervous.*” This is the dreadful euphemism which has been heard again and again as residents describe the reign of terror conducted by the Seleka. Villages were abandoned, crops burnt, and rural communities set up their own traditional self-defense groups, the anti-Balaka militia. Wearing amulets and charms, armed with homemade weapons, they have been waging their guerilla warfare against the Seleka forces, and also against Muslims considered to be on the side of their persecutors. Next, Peul herdsmen, Muslim traders and dual nationals were targeted, becoming victims at the hands of the initial victims.

In December 2013, France, after much hesitation, being reluctant to take on yet again responsibility and authority in the former colony, intervened to disarm Seleka rebels. While the intervention may have provided a way out of a political impasse, the small number of French and African troops (only a few thousand) could not contain the explosion of violence; neither could the religious or political leaders, for no one was even listening to them.

Months of fear and violence had triggered great animosity between Christians and Muslims. In Bangui, the capital city, it was time for the “next round.” Once the Seleka had withdrawn, cheering crowds chose to wreak revenge on anyone and anything vaguely connected to their persecutors. Violence erupted in every neighborhood: Bimbo, Combattants, Boeing, Boy-Rabe, PK-5, and PK-12. Communities that had been living in terror and whose property had been stolen responded by looting and killing. Entire neighborhoods were deserted; makeshift refugee camps appeared in other parts of the city. Humanitarian workers were unable to cope as tens of thousands of displaced persons descended on the

airport, turning it into a huge camp, but with no facilities or proper hygiene. Revenge was the excuse for everything. While the violence had no front lines, it followed its own relentless plans, moving onto small tracks and in between the mud houses with corrugated iron roofs. Crowds went wild, dragging Muslims from taxis, hacking them to pieces with machetes, massacring them. A busy street would suddenly empty; shooting would break out at one point, smoke would be seen at another; there were even scenes of ritualistic cannibalism in broad daylight. French patrols were targeted. Rwandan troops attempted to convince rioters that massacres were not the solution. In a wave of panic, Muslims fled north, while the Seleka forces, in columns, ran rampage through the country, outside the cities.

Pierre Terdjman was one of a handful of reporters covering the story over these months of great tension, following the events as they continued, swiftly and relentlessly. In these circumstances, Pierre was part war reporter part street photographer. The challenge of understanding ever-changing situations, and the personal relationships built up over the weeks in all the different environments, plus his response to the latest event which, invariably, occurred without warning, meant that he was able to tell a story covering weeks, showing the development of the links that formed a tragic chain nobody seemed able to break.

These pictures, sometimes horrifically striking, are not the standard shots showing Africa with reference to a primitive world forever caught up in violence and folly. Pierre’s photographs are both pictures of individuals and eminently human stories, the stories of men and women who have seen their familiar universe suddenly swept away by events beyond their control and understanding, yet involving them as both protagonists and victims. Covering these events over the months, the figure of the photographer, Pierre Terdjman, was seen going through the streets and along dirt tracks at the wheel of his old Toyota, his camera and cellphone close at hand, transporting the injured and taking pictures of what he saw every day. He became one of the last references in a world which had lost virtually all rational references.

Adrien Jaulmes



© Pierre Terdjman



© Pierre Terdjman

Exhibition by Paris Match



I wish to thank Guillaume Clavières, Caroline Mangez and Jérôme Huffer (Paris Match), Stéphane Correa (Le Figaro), Adrien Jaulmes and Pascal Briard, and Annie Boulat for her endless patience there alongside me.

India and Bangladesh

The Wall and Fear

Gaël TURINE
Agence VU'

Never since the Middle Ages have there been so many walls, barriers and fences between countries. New ones are being built; older ones are being restored and fortified. Such walls increase tension, weaken the already weak social and economic fabric of society, and contribute to the ever-greater divide between cultures, religions and communities, without offering any solution to the original problems that drive people to leave their homeland. In certain societies and regions, migration from one country to another has become a traditional response to aspects determined by any one of a number of factors – culture, economy and even climate. Changes to such population movements will inevitably cause effects that are difficult to gauge today.

Communities living either side of the wall are first confronted with the physical barrier that is impossible to cross, and then the symbol epitomizing everything they might hope to escape.

In 1993, India began building the wall separating it from neighboring Bangladesh, covering a distance of 3 200 kilometers [approximately 2000 miles], and now one of the longest walls in the world. The border (set in 1947 with the partition of Bengal and British India) has always had dramatic effects. The official argument put forth by the Indian authorities to justify the wall is that it protects the country from terrorists, smugglers and illegal Bangladeshi migrants. The wall in its different forms (concrete and barbed wire fencing) is

closely guarded by Indian troops, with some 220 000 men assigned to the Border Security Force (BSF) for armed surveillance of the border. On the other side, BGB soldiers (Border Guard Bangladesh) patrol the wall to stop any would-be migrants from leaving the country and entering India illegally.

The number of arrests, cases of torture and deaths here have now made this one of the most dangerous borders in the world. Nearly all victims are Bangladeshi citizens trying to cross illegally to the other side for various reasons – economic, family, health and environmental. Who can blame them? Their country suffers from every possible affliction: dire poverty, drastic overpopulation, endemic social and political problems, and frequent natural disasters. And they continue to take the risk. According to human rights NGOs, giving figures that have not been disputed by the authorities, over the last ten years there has been an average of one death every five days on the border.

Despite moves by relatives of victims, Indian Border Security troops continue to perpetrate these crimes with virtual impunity. The Bangladeshi authorities are obliged to maintain their "entente" with the powerful Indian neighbor, and so tolerate the wall. They have not alerted the international community to the drama, choosing to silence reports of these crimes committed against their own citizens.

Gaël Turine

COUVENT
DES MINIMES



Hili, West Bengal, India, on the border with Bangladesh.
© Gaël Turine / Agence VU'



Balurghat, India.
© Gaël Turine / Agence VU'

World Press Photo of the Year 2013

COUVENT
DES MINIMES

2014 PHOTO CONTEST

The World Press Photo competition is the world's leading contest for professional press photographers, photojournalists and documentary photographers, setting the standard for the profession. **This year's competition drew entries from 5,754 photographers from 132 countries. A total of 98,671 images were entered in the contest.**

A group of 19 internationally recognized professionals in the fields of photojournalism and documentary photography convened in Amsterdam in February to judge all entries. The jury gave prizes in nine themed categories to 53 photographers of 25 nationalities from: Argentina, Australia, Azerbaijan, Bangladesh, Bulgaria, China, Czech Republic, El Salvador, Finland, France, Germany, Iran, Italy, Jordan, Mexico, the Netherlands, New Zealand, Poland, Russia, Serbia, South Africa, Spain, Sweden, the UK and the USA.

THE WORLD PRESS PHOTO OF THE YEAR 2013

The international jury of the 57th annual World Press Photo Contest has selected an image by American photographer John Stanmeyer of the VII Photo Agency as the World Press Photo of the Year 2013. The picture shows African migrants on the shore of Djibouti city at night, raising their phones in an attempt to capture an inexpensive signal from neighboring Somalia - a tenuous link to relatives abroad. Djibouti is a common stop-off point for migrants in transit from such countries as Somalia, Ethiopia and Eritrea, seeking a better life in Europe and the Middle East. The picture also won 1st Prize in the Contemporary Issues category, and was shot for *National Geographic*.

For an overview of all the winners visit:

<http://www.worldpressphoto.org/awards/2014>

THE EXHIBITION TOUR

The prize-winning pictures are presented in an exhibition visiting more than 100 cities in over 45 countries. The first 2014 World Press Photo exhibition opened in Amsterdam in De Nieuwe Kerk on 18 April 2014.

This year's exhibition displays are printed on Arizona flatbed printers by Océ, which is part of the Canon Group. Please see www.canon-europe.com for further information.

EXHIBITION GUIDE:

A FREE MOBILE APPLICATION

World Press Photo offers a free and updated mobile Exhibition Guide. This application, which is available for both iOS and Android smartphones, enhances the user's experience by allowing them to discover more about the exhibited photographs and their authors, and learn about the equipment they used. New this year: for a selection of images, there will be a personal audio tour by the photographer who created the image. Another new feature is that every photo caption can be translated in 9 languages. After their visit, guests can view their favorite photos and continue the experience online. The Exhibition Guide can be downloaded throughout the 2014 exhibition season, which begins on 18 April in Amsterdam, from the World Press Photo website: <http://www.worldpressphoto.org/app>

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

About World Press Photo

World Press Photo organizes the leading international contest in visual journalism. The foundation is committed to supporting and advancing high standards in photojournalism and documentary storytelling worldwide. Its aim is to generate wide public interest in and appreciation of the work of photographers and other visual journalists, as well as to promote the free exchange of information. Activities include organizing annual photojournalism and multimedia contests, and global exhibition tours. The programs of the Academy strive to stimulate high-quality visual journalism through educational programs, grants and a variety of publications. World Press Photo is an independent non-profit organization with its office in Amsterdam, the Netherlands, where it was founded in 1955.

For more information please contact:
www.worldpressphoto.org



© John Stanmeyer / VII for National Geographic - USA
Signal, Djibouti, City, Djibouti, February 26, 2013
WORLD PRESS PHOTO OF THE YEAR 2013



© Tyler Hicks / The New York Times - USA
Massacre at Westgate Mall, Septembre 21, 2013
2nd PRIZE STORIES SPOT NEWS

Stories of a Wounded Land

Alvaro YBARRA ZAVALA

Reportage by Getty Images

ÉGLISE
DES DOMINICAINS

"*Stories of a Wounded Land*" provides documentary evidence of a complex issue affecting people around the world and the planet itself: agribusiness, a business that is global in scale, extending, for example, from a local producer in Latin America or an African tribe to large corporations and consumers in the developed world.

Such large-scale food production generating high profits will soon move into its second decade. Biotechnology has developed genetically modified seeds for plants that are resistant to agrochemicals, simplifying planting and harvesting work, but the practice has now been questioned because of possible effects on human health.

"*Stories of a Wounded Land*" is a project exploring the consequences of this farming model and endeavoring to find an answer to a question that has never been dealt with in any serious, calm discussion: Is agribusiness a solution to world hunger, or is it simply poisoning the world?

Agribusiness involves a number of critical issues such as public health, government policy, human rights, land ownership, the environment, multinational corporate interests, and the advances of science applied to the food industry.

Adverse effects are caused by pesticides such as the herbicide glyphosate and other agrochemicals banned in the European Union, but still approved for use in many countries, including Argentina and Brazil, two major food-producing nations. The entire production model has now been challenged. Official statistics show an increase in the prevalence of cancer and birth defects in areas where the pesticides are sprayed.

The biotech agribusiness model requires more and more farmland, and many hectares of arable land come from previously uncultivated areas, including parts of the Amazon forest. Land claims can lead to conflict and violence with competition for land ownership between rural communities, indigenous peoples and producers.

When new farming practices and crops are introduced, traditional crops disappear as transgenic varieties take over. The phenomenon is occurring virtually unnoticed, while announcements are made reporting record harvests in countries that have adopted the new production model of single-crop farming.

Alvaro Ybarra Zavala



Avia Terai, Chaco, Argentina, November 2012.
© Alvaro Ybarra Zavala / Reportage by Getty Images



San Lorenzo, Santa Fe province, Argentina, April 2014
© Alvaro Ybarra Zavala / Reportage by Getty Images

Terror and Tears

in the Central African Republic

Michaël ZUMSTEIN

Agence VU' for *Le Monde*

The first of Michaël Zumstein's photographs in the Central African Republic take us to the north-west, on the road to Bossangoa.

The anti-Balaka militia had just emerged again; it was September 2013. Former members of the Seleka rebel group from the Muslim north had been in power for only six months, and rebellion was already spreading across the country. One side was brutal, the other driven by destructive anger. A new geopolitical set-up for the Central African Republic was taking shape. Thousands of families became refugees, hiding in the bush, at the mercy of every threat. A clear rift was forming between Muslim and Christian communities.

Michaël Zumstein was back in the Central African Republic on December 5, a day of horror in Bangui, the capital. Early in the morning anti-Balaka groups attacked the city. Seleka soldiers fought back, then attacked fiercely, causing carnage. In an emergency response, France deployed troops in the country, and the situation which, until then had been in favor of the Muslim minority, shifted to the Christian communities. This was the beginning of a bloodbath and rampant violence.

How could photos convey the horror of the reprisals, show the mutilation, and present the story and issues involved without distortion? In discussions with Michaël, we would try to work out what aspects of the crisis could be shown. Surely it was impossible to conceal such brutal acts of violence perpetrated while crowds stood by watching, as accomplices to the fact. How could it be done without ending up as oversimplified views of gratuitous attacks on fellow humans? The reasons behind the torment of the Central African Republic are complex and run deep.

Michaël is interested in the full story. He has endeavored to reach a genuine understanding of it, to explain it, while remaining discreet and modest. He is one of the most acute observers of the crisis in the Central African Republic.

Michaël Zumstein's photographic coverage shows the situation of the State that can no longer be called a State.

Cyril Bensimon

*Exhibition co-produced with
Amnesty International*



Central African Republic, December 15, 2013.
© Michaël Zumstein / Agence VU' for *Le Monde*



Central African Republic, Njoh, September 24, 2013
© Michaël Zumstein / Agence VU' for *Le Monde*

Evening Shows

OPEN TO THE PUBLIC

MONDAY, SEPTEMBER 1 TO SATURDAY, SEPTEMBER 6,
9.45 PM AT CAMPO SANTO.

SEPTEMBER 4 TO 6: 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 2013 to August 2014.

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

AND featuring in the 2014 festival program
subject to change

William Albert ALLARD / NATIONAL GEOGRAPHIC CREATIVE FOR NATIONAL GEOGRAPHIC MAGAZINE - *Parisian Seine* ● **ANADOLU Agency** - *Syria* ● **ANDREA & MAGDA** - *The Palestinian Dream* ● **Juan ARREDONDO** - *Barrio Triste. Medellin, Colombia* ● **Arnau BACH** - Winner of the Pierre & Alexandra Boulat Award 2013 - *Marseille* ● **Jocelyn BAIN HOGG** - *The Bar* ● **Patrick BARD & Marie-Berthe FERRER** / SIGNATURES - *The Memory of War, set in glass* ● *Tribute: Kate BARRY* (1967-2013) / H&K ● **Carlo BEVILACQUA** / PARALLELOZERO - *Silence* ● **Nancy BOROWICK** - *Cancer Family, Ongoing* ● **Michele BORZONI** / TERRAPROJECT - *Inshallah* ● **Majlend BRAMO** - *Sine sole* ● **João Luiz BULCÃO** - *In the Land of «Futebol»* ● *Tribute: Henri BUREAU* (1940-2014) ● **Jordi BUSQUÉ** - *The Mennonites of Bolivia* ● **Alain BUU** / AGENCE FRANÇAISE DE DÉVELOPPEMENT - *The Ganges, sacred river, polluted river / Mumbai: maximum city, maximum problems* ● **Renée C. BYER** - *Living on a Dollar a Day* ● **Christophe CALAIS** / SIGNATURES - *A Rwandan Destiny* ● **Javier CARBAJAL & Juanjo PÉREZ** - *Ukhupacha - Golden Hell* ● **Sylvain CHERKAOUI** / COSMOS FOR MSF - *Virus Ebola en Guinée* ● **Diane COOK & Len JENSHEL** / NATIONAL GEOGRAPHIC MAGAZINE - *Superweeds* ● **Viviane DALLES** / SIGNATURES - Winner of the Canon Female Photojournalist Award 2014, supported by Elle Magazine - *Boxing Tent* ● **DAYS JAPAN** ● **Joséphine DOUET** - *Silencios* ● *Tribute: Bill EPPRIDGE* (1938-2013) / LIFE MAGAZINE – GETTY IMAGES ● **Timothy FADEK** / REDUX PICTURES - *Venezuela - Anger in Caracas* ● **Hossein FATEMI** / PANOS PICTURES - *RÉA - An Iranian Journey* ● **Francesco FANTINI** FOR MÉDECINS DU MONDE - *Syrian Refugees in Jordan and Lebanon* ● **Marc FEMENIA** - *Spain: System Error* ● **Adam FERGUSON** / NATIONAL GEOGRAPHIC MAGAZINE - *The Dogs of War* ● **Shiho FUKADA** / PANOS PICTURES - *RÉA - Japan's disposable workers* ● **Alessandro GANDOLFI** / PARALLELOZERO - *Ethiopia, the awakening / Kommunalika* ● **GAZA STRIP** (all agencies) ● **Laurence GEAI** / SIPA PRESS - *Syria. Tears of Aleppo* ● **The Vietnam War – THE PHOTOGRAPHERS IN THE NORTH** (various vietnamese photographers) ● **Amnon GUTMAN** - *S.O.S. Crown Heights* ● **Robin HAMMOND** / PANOS PICTURES / NATIONAL GEOGRAPHIC MAGAZINE - *Can Africa Feed The World?* ● **Aaron HUEY** / NATIONAL GEOGRAPHIC CREATIVE FOR NATIONAL GEOGRAPHIC MAGAZINE - *Nepal - Sherpas* ● **Diego IBARRA SÁNCHEZ** / ME-MO - *Pakistan* ● **Mat JACOB** / TENDANCE FLOUE - *Chiapas* ● **THE SOCHI WINTER OLYMPICS** (various agencies) ● **Olivier JOBARD** / MYOP WITH THE SUPPORT OF CNAP - *Kabul-Paris, dreaming of fragrant raindrops* ● **Jean-Noël JEANNENEY** - *Days of War* ● **Krisanne JOHNSON** / PROSPEKT - *South Africa's Post-Apartheid Youth* ● **Robb KENDRICK** / NATIONAL GEOGRAPHIC CREATIVE FOR NATIONAL GEOGRAPHIC MAGAZINE - *Can Coal be Clean?* ● **Arash KHAMOOSHI** - *A story of a last-minute act of forgiveness* ● **Herlinde KOELBL** / FOCUS - COSMOS - *Targets* ● **Grégoire KORGANOW** / CONTRÔLE GÉNÉRAL DES LIEUX DE PRIVATION DE LIBERTÉ - *French Prisons* ● **Lisa KRANTZ** / SAN ANTONIO EXPRESS-NEWS - *A Life Apart: The High Price of Obesity* ● ...

evening shows

...

Jean-Pierre LAFFONT - *A Photographer's Paradise – Tumultuous America 1960-1990* ● Tribute: **Robert LEBECK** (1929-2014) / STUDIO X FOR STERN ● **Zun LEE** - *Father Figure – Exploring Alternative Notions of Black Fatherhood* ● Tribute: **Saul LEITER** (1923-2013) ● Tribute: **Camille LEPAGE** (1988-2014) / HANS LUCAS / POLARIS - *Central African Republic* ● **François LEPAGE** / SIPA PRESS - *Scattered islands, southern islands – Antarctica - Supplying France's remote scientific research stations* ● **Luca LOCATELLI** / PICTURETANK FOR THE NEWYORKTIMES MAGAZINE - *The Warrior Competition* ● Tribute: **Nelson MANDELA** (all agencies) ● **Alex MASI** - *Bhopal Second Disaster* ● **Pietro MASTURZO** / ONOFF PICTURE - *Israeli Settlements in the West Bank* ● **METROGRAPHY Agency** - *Iraq* ● **Klaus NIGGE** / NATIONAL GEOGRAPHIC CREATIVE FOR NATIONAL GEOGRAPHIC MAGAZINE - *The Bald Eagle in the Aleutian Islands* ● **Leo NOVEL** / ECHO PHOTO AGENCY - *Femen, the Naked War* ● **Christopher OCCHICONE** - *Tent City* ● **PARIS MATCH** - *My France in Photography* ● **Lunae PARRACHO** / REUTERS - *Amazonia: Manhunt for Wildcat Gold Miners* ● **Jean-Erick PASQUIER** / COSMOS - *Muay-thai / D-Day* ● **Elena PERLINO** - *Pipeline* ● **Nicolas POUSTHOMIS** / SUB-COOP / PICTURETANK - *Malvinas Argentinas, Cordoba Province* ● **Andrew QUILTY** / OCULI - AGENCEVU' - *Deadly Landslide in Afghanistan* ● **David RAMOS VIDAL** / REPORTAGE BY GETTY IMAGES - *Calcio Storico - Gladiator Football* ● Tribute: **Lou REED** ● **CENTRAL AFRICAN REPUBLIC** (all agencies) ● **Martin ROEMERS** / ANASTASIA PHOTO - EAST WING - COSMOS - *Relics of the Cold War* ● **Damir SAGOLJ** / REUTERS - *Survivors of Fukushima* ● **Ahikam SERI** / PANOS PICTURES - *White Nights: Africans Seek Asylum in Israel* ● **Jérôme SESSINI** / MAGNUM PHOTOS - *The Vigilantes of Michoacan* ● **Smita SHARMA** - *Doggie Divas* ● **Nadia SHIRA COHEN & Paulo SIQUEIRA** - *Red Earth of No One* ● **Jorge SILVA** / REUTERS - *Tower of David, Caracas* ● **SIM Chi Yin** / VII - *Dying to Breathe* ● **Brian SOKOL** / PANOS PICTURES - *RÉA - South Sudan, Year 1* ● **George STEINMETZ** / COSMOS - NATIONAL GEOGRAPHIC MAGAZINE - *Extreme Farming* ● **Brent STIRTON** / REPORTAGE BY GETTY IMAGES FOR LE FIGARO MAGAZINE - *Navajos* ● *Retrospective UKRAINE* (various agencies) ● **Federica VALABREGA** - *Daughters of the King* ● **Tomas VAN HOUTRYVE** / VII FOR HARPER'S, GETTY IMAGES GRANT & PULIZER CENTER - *Blue Sky Days* ● **Sébastien VAN MALLEGHEM** - *Belgian Prisons* ● **Mugur VARZARIU** - *Roma, always...* ● **Pavel VOLKOV** - *The Band* ● **Laurent WEYL** / ARGOS - PICTURETANK - *The President Hotel* ● **Antonia ZENNARO** / FOCUS - COSMOS FOR ZEITENSPIEGEL - *Libya - In Absence* ● **Xavier ZIMBARDO** - *Angels Street – Indian Widows*



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The Palestinian Dream



© **Carlo BEVILACQUA** / PARALLELOZERO
Silence



© **Nancy BOROWICK**
Cancer Family, Ongoing

evening shows



© Michele BORZONI / TERRAPROJECT
Inshallah



© Majlend BRAMO
Sine sole



© João Luiz BULCÃO
In the Land of "Futebol"



© Jordi BUSQUÉ
The Mennonites of Bolivia



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Ukhupacha – Golden Hell



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Virus Ebola en Guinée



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Silencios

evening shows



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Venezuela - Anger in Caracas



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An Iranian Journey



© **Marc FEMENIA**
Spain: System Error



© **Shiho FUKADA** / PANOS PICTURES - RÉA
Japan's disposable workers



© **Alessandro GANDOLFI** / PARALLELOZERO
Ethiopia, the awakening



© **Alessandro GANDOLFI** / PARALLELOZERO
Kommunalka



© **Amnon GUTMAN**
S.O.S. Crown Heights



© **Diego IBARRA SÁNCHEZ** / ME-MO
Pakistan



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A story of a last-minute act of forgiveness

evening shows



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Targets



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Supplying France's remote scientific research
stations*



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Muay-thai



© **Jean-Pierre LAFFONT**
*A Photographer's Paradise – Tumultuous America
1960-1990*



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NEW YORK TIMES MAGAZINE
The Warrior Competition



© **Zun LEE**
*Father Figure - Exploring Alternative Notions of
Black Fatherhood*



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Femen, the Naked War



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D-Day

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South Sudan, Year 1



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Doggie Divas

evening shows



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Libya - In Absence



© **Xavier ZIMBARDO**
Angels Street – Indian Widows

■ THE VISA D'OR NEWS AWARD

WILL BE PRESENTED ON SEPTEMBER 6, 2014.

Paris Match will be funding a prize of €8000 to the winner:

NOMINEES

WILLIAM DANIELS

Panos Pictures for *Time Magazine / L'Express / Al-Jazeera America*

Central African Republic

TYLER HICKS

The New York Times

Westgate Mall Massacre, Nairobi, Kenya

JÉRÔME SESSINI

Magnum Photos for *De Standaard*

Ukraine

SEAN SUTTON

MAG / Panos Pictures

The Eye of the Storm, Typhoon Haiyan

PIERRE TERDJMAN

for *Paris Match & Le Figaro*

Central African Republic "They make us nervous"

MICHAËL ZUMSTEIN

Agence VU' for *Le Monde*

Terror and Tears in the Central African Republic

■ FRANCE 24-RFI WEB DOCUMENTARY VISA D'OR AWARD

WILL BE PRESENTED ON WEDNESDAY, SEPTEMBER 3, 2014.

France 24-RFI will be funding a prize of €8000 to the winner:

NOMINEES:

BROKEN HOPES - SOLO'S LEGACY by Cédric Gerbehaye

FORT McMONEY by Dvid Dufresne

LE GRAND INCENDIE by Samuel Bollendorff

LOVE RADIO by Eeefje Blankevoort

SYRIE, JOURNAUX INTIMES DE LA RÉVOLUTION by Caroline Donati

■ THE VISA D'OR FEATURE AWARD

WILL BE PRESENTED ON SEPTEMBER 5, 2014.

The *Région Languedoc-Roussillon* will be funding the prize of €8000 to the winner.

NOMINEES

GUILLAUME HERBAUT

Institute

Ukraine, from Independence Square to the Donbas

SEBASTIÁN LISTE

NOOR for *Time Magazine & Fotopres* "La Caixa" Grant

On the Inside of a Venezuelan Prison Controlled by Inmates

ALVARO YBARRA ZAVALA

Reportage by Getty Images

Stories of a Wounded Land

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

WILL BE PRESENTED ON SEPTEMBER 4, 2014.

The *SANOFI ESPOIR* Foundation will be funding the prize of €8000 to:

WILLIAM DANIELS

Panos Pictures

Humanitarian Crisis in the Central African Republic



© William Daniels / Panos Pictures
Winner of the Humanitarian Visa d'or award – International Committee of the Red Cross (ICRC) 2014

■ THE VISA D'OR DAILY PRESS AWARD

WILL BE PRESENTED ON SEPTEMBER 3, 2014.

The *Communauté d'Agglomération Perpignan Méditerranée* will be funding the prize of €8000 to the winner.

ENTRANTS

24 HEURES - Switzerland

AL-AKHBAR - Lebanon

ALGEMEEN DAGBLAD - The Netherlands

BERLINGSKE TIDENDE - Denmark

DAGENS NYHETER - Sweden

DEVOLKSKRANT - The Netherlands

DNEVNIK - Slovenia

EL PERIODICO DE CATALUNYA - Spain

HELSINGIN SANOMAT - Finland

L'HUMANITÉ - France

L'INDÉPENDANT - France

L'ORIENT LE JOUR - Lebanon

LA PRESSE - Canada

LA TORRE - Spain

LE MONDE - France

LE PARISIEN - France

LE TÉLÉGRAMME - France

LE TEMPS - Switzerland

LIBÉRATION - France

POLITIKEN - Denmark

SAN FRANCISCO CHRONICLE - USA

THE DENVER POST - USA

THE NEW YORK TIMES - USA

ZAMAN - Turkey

■ SOON:

- **FIGARO MAGAZINE LIFETIME ACHIEVEMENT VISA D'OR AWARD**

For the Visa d'or awards for news reporting and feature reporting, and the Ville de Perpignan Rémi Ochlik award, picture editors and assistant picture editors (listed below) make a selection from all reports seen over the past year (both published and unpublished), choosing four nominees per category. A second jury meets in Perpignan to choose the winners for each Visa d'or award (News, Feature and Daily Press).

No applications are needed for these awards.

JURY

MONICA ALLENDE / The Sunday Times - Great Britain
 DAPHNÉ ANGLÈS / The New York Times - France
 PEPE BAEZA / La Vanguardia - Spain
 WANG BAOGUO / Chinese Photographers Magazine - China
 SOPHIE BATTERBURY / The Independent On Sunday - Great Britain
 ANDREÏNA DE BEÏ / Sciences & Avenir - France
 STEPHANIE BELINGARD / Live Magazine Mail On Sunday - Great Britain
 ARMELLE CANITROT / La Croix - France
 ANGEL CASANA / El Mundo - Spain
 BARBARA CLÉMENT / Elle - France
 CYRIL DROUHET / Le Figaro Magazine - France
 RUTH EICHHORN / Geo - Germany
 TIZIANA FARAONI / L'Espresso - Italy
 THORSTEN FLEISCHHAUER / Focus - Germany
 DAVID FRIEND / Vanity Fair - USA
 MARYANNE GOLON / The Washington Post - USA
 MAGDALENA HERRERA / Géo - 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
 SARAH LEEN / National Geographic Magazine - USA
 ALEXANDER LUBARSKY / Kommersant - Russia
 CHIARA MARIANI / El Corriere della Serra - Italy
 MICHELE MCNALLY / The New York Times - USA
 HARALD MENK / Stern - Germany
 BEATRIZ PALOMO / Vanity Fair - Spain
 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
 SELAHATTIN SEVI / Zaman - Turkey
 MARC SIMON / VSD - France
 DAN TORRES / Jeune Afrique - France

THE VISA D'OR DAILY PRESS AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON WEDNESDAY, SEPTEMBER 3, 2014.

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

Since 1990, the Visa d'or Daily Press award has been given for the best report of the past year published in the daily press in any country in the world. The prize is open to all daily newspapers around the world. Entries received will be presented to a jury meeting in Paris in late June, 2014. Reports selected by the jury are exhibited at the Festival (35 entries in 2013).

THE VISA D'OR FEATURE AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON FRIDAY, SEPTEMBER 5, 2014

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

THE VISA D'OR NEWS AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON SATURDAY, SEPTEMBER 6, 2014.

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

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

WILL BE PRESENTED DURING THE EVENING SHOW ON THURSDAY, SEPTEMBER 4, 2014.

The award is open to professional photojournalists. It is designed to highlight the need for respect for medical missions working in situations of armed conflict and violence. The jury will pay special attention to reports showing violence targeting relief staff and persons injured and ill, as well as medical vehicles and facilities (hospitals, clinics and pharmacies).

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

The award is being given for the fourth time, and will be presented during the evening show on Thursday, September 4, 2014. The prize is sponsored by the **SANOFI ESPOIR Foundation**.

FRANCE 24-RFI WEB DOCUMENTARY VISA D'OR AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON WEDNESDAY, SEPTEMBER 3, 2014.

For the sixth year running, **FRANCE 24, RFI** and Visa pour l'Image are holding the Web Documentary Visa d'or. The FRANCE 24-RFI Visa d'or for the best Web documentary will be awarded for the best story with original and innovative use of multimedia tools. The award will be presented during the 26th festival in Perpignan.

FIGARO MAGAZINE LIFETIME ACHIEVEMENT VISA D'OR AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON FRIDAY, SEPTEMBER 5, 2014

Visa pour l'Image and *Le Figaro Magazine* have joined forces to create a new Visa d'or award in recognition of the lifetime achievement of an established photographer who is still working. Picture editors from magazines around the world will select the winner for this, the second year and therefore second award. The Lifetime Achievement Visa d'or, sponsored by **Le Figaro Magazine**, with prize money of €8000, will be presented in Perpignan at one of the evening shows.

THE PREVIOUS AWARD WINNERS

VISA D'OR FEATURE AWARD

- 2013 - NORIKO HAYASHI / Panos Pictures - Réa - Unholy Matrimony in Kyrgyzstan.
- 2012 - STEPHANIE SINCLAIR / VII for *National Geographic Magazine* - Child Brides.
- 2011 - OLIVIER JOBARD / Sipa Press for *Paris Match* - From Zarzis to Lampedusa, an odyssey of hope.
- 2010 - STEPHANIE SINCLAIR / VII for *National Geographic & The New York Times Magazine* - Polygamy in America.
- 2009 - ZALMAÏ - Afghanistan.
- 2008 - BRENT STIRTON / Reportage by Getty Images for *Newsweek & National Geographic Magazine* - Virunga National Park, Eastern Democratic Republic of Congo, July 2007.
- 2007 - LIZZIE SADIN - Juvenile Suffering.
- 2006 - TODD HEISLER / *Rocky Mountain News / Polaris / Deadline* - Final Salute.
- 2005 - JAMES HILL / *The New York Times* - Beslan.
- 2004 - STEPHANIE SINCLAIR / Corbis - Autoimmolation of women in Afghanistan.
- 2003 - PHILIP BLENKINSOP / Agence VU' - Laos: the secret war continues.
- 2002 - FELICIA WEBB / I.P.G. - Nil by mouth.
- 2001 - ADVAN DENDEREN / Agence VU' - The Schengen Area: asylum-seekers and immigrants in Europe.
- 2000 - RAPHAËL GAILLARDE / Gamma - «People with third degree burns saved!»
- 1999 - CHIEN-CHI CHANG / Magnum Photos - Chinatown.
- 1998 - ZED NELSON - Gun Nation.
- 1997 - JILLIAN EDELSTEIN - Apartheid.
- 1996 - JEAN-PAUL GOUDE / 2eBureau : Olympic games.
- 1995 - FRANCESCO ZIZOLA / Contrasto
- 1994 - TOM STODDART / IPG
- 1993 - DARIO MITIDIERI / Select - Bombay's street children.
- 1992 - DAVID TURNLEY / Black Star - Soviet Saga.
- 1991 - PHILIPPE BOURSEILLER - Pinatubo's volcano.
- 1990 - DIANE SUMMERS & ERIC VALLI - Honey's hunters
& SEBASTIAO SALGADO / Magnum Photos - Cambodia's children.

VISA D'OR NEWS AWARD

- 2013 - LAURENT VAN DER STOCKT / Reportage by Getty Images for *Le Monde* - Syria.
- 2012 - ERIC BOUVET for *Le Figaro Magazine* - Bab al-Azizia, the end.
- 2011 - YURI KOZYREV / NOOR for *Time* - The Arab Spring - On Revolution Road.
- 2010 - DAMON WINTER / *The New York Times* - Haiti.
- 2009 - WOJCIECH GRZEDZINSKI / Napolimages for *Dziennik* - Georgia.
- 2008 - PHILIP BLENKINSOP / NOOR - China Earthquake.
- 2007 - KADIR VAN LOHUIZEN / NOOR for *Le Monde* - Chad.
- 2006 - SHAUL SCHWARTZ / Getty Images - Gaza.
- 2005 - PHILIP BLENKINSOP / Agence VU' - Tsunami.
- 2004 - OLIVIER JOBARD / Sipa Press - Sudan, the forgotten war.
- 2003 - GEORGES GOBET / Agence France-Presse - Ivory Coast.
- 2002 - TYLER HICKS / Getty Images / Sipa Press - Afghanistan
- 2001 - CHRIS ANDERSON / Aurora / Cosmos - Afghan refugees in Pakistan.
- 2000 - ERIC BOUVET / Gamma - Chechnya.
- 1999 - JOACHIM LADEFOGED / Network / Rapho - Kosovo.
- 1998 - ALEXANDRA BOULAT / Sipa Press - Kosovo.
- 1997 - YUNGHI KIM - Rwanda.
- 1996 - PATRICK ROBERT - Liberia.
- 1995 - CAROL GUZY / *Washington Post* / Reuters
- 1994 - NADIA BENCHALLAL - Algeria.
- 1993 - LUC DELAHAYE / Sipa Press - Yugoslavia.
- 1992 - CHRIS MORRIS / Black Star - Yugoslavia.
- 1991 - PATRICK ROBERT / Sygma - Kurdistan.
- 1990 - PASCAL / Agence VU' - Executions in China.

VISA D'OR DAILY PRESS AWARD

- 2013 - Helsingin Sanomat (*Finland*)
- 2012 - The New York Times (*USA*)
- 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 - Le Courrier de l'Ouest (*France*)
- 1990 - Le Progrès de Lyon (*France*)

5 AWARDS will be announced in Perpignan

■ **CANON FEMALE PHOTOJOURNALIST AWARD 2014 SUPPORTED BY ELLE MAGAZINE**

WILL BE PRESENTED ON SEPTEMBER 6, 2014.
Canon will be funding a prize of €8000 to:

VIVIANE DALLES

Signatures



© Viviane Dalles / Signatures - Winner of the Canon Female Photojournalist Award 2014 supported by Elle Magazine

■ **VILLE DE PERPIGNAN RÉMI OCHLIK AWARD**

WILL BE PRESENTED ON SEPTEMBER 5, 2014.

The Ville de Perpignan will be funding a prize of €8000 to:

MAXIM DONDYUK

Euromaidan: a Culture of Confrontation



January 22, 2014, Kiev, Ukraine.
© Maxim Dondyuk - Winner of the Ville de Perpignan Rémi Ochlik Award 2014

■ **PIERRE & ALEXANDRA BOULAT AWARD**

WILL BE PRESENTED ON SEPTEMBER 4, 2014.

Canon France will be funding a prize of €8000 to:

KOSUKE OKAHARA

For his work reporting on drugs in Colombia. For eleven years, Kosuke has been working in Cali, one of the main cocaine production centers. After the cartel was dismantled, young dealers began forming their own smaller groups and have clashed. Cali is one of the world's top ten dangerous cities as calculated according to the murder rate.



© Kosuke Okahara
Winner of the Pierre & Alexandra Boulat Award 2014

- • SOON:
- ANI – PIXPALACE AWARD
- GETTY IMAGES GRANTS FOR EDITORIAL PHOTOGRAPHY

VILLE DE PERPIGNAN RÉMI OCHLIK AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON FRIDAY, SEPTEMBER 5, 2014
In late June, picture editors from international magazines (*listed above*) will choose the best young reporter for the Ville de Perpignan Rémi Ochlik award which is being presented for the ninth time.

Members of the jury will select the young photographer who, in their opinion, produced the best report, either published or unpublished, in 2013/2014. The work is then featured as an exhibition at Visa pour l'Image-Perpignan 2014.

The **Ville de Perpignan** sponsors the prize of €8000. The award will be presented at the evening show on Friday, September 5.

PREVIOUS WINNERS: TOMAS VAN HOUTRYVE (2006), MIKHAEL SUBOTZKY (2007), MUNEM WASIF (2008), MASSIMO BERRUTI (2009), CORENTIN FOHLEN (2010), ED OU (2011), SEBASTIÁN LISTE (2012) & SARA LEWKOWICZ (2013).

CANON FEMALE PHOTOJOURNALIST AWARD 2014 SUPPORTED BY ELLE MAGAZINE

WILL BE PRESENTED DURING THE EVENING SHOW ON SATURDAY, SEPTEMBER 6, 2014.

For the fourteenth year, **Canon** and Images Evidence will present the Canon Female Photojournalist Award. For the first time, the award is being supported by **ELLE** Magazine.

The 2014 award winner, **Viviane Dalles** (Signatures), will receive the award and prize money of €8000 during the final evening show on Saturday, September 6, 2014. She was chosen for her project on teenage mothers in the region of Thiérache (a cross-border area in France and Belgium).

An exhibition of the 2013 winner, **Mary F. Calvert** (Zuma Press) presents her report on sexual violence in the US Army as part of the 2014 program.

For further information:
http://www.visapourimage.com/fr/female_photojournalist_award.do
Contact: canon-award@orange.fr

PREVIOUS WINNER: MAGALI DELPORTE (2001), SOPHIA EVANS (2002), AMI VITALE (2003), KRISTEN ASHBURN (2004), CLAUDIA GUADARRAMA (2005), VÉRONIQUE DE VIGUERIE (2006), AXELLE DE RUSSÉ (2007), BRENDA ANN KENNEALLY (2008), JUSTYNA MIELNIKIEWICZ (2009), MARTINA BACIGALUPO (2010), ILVY NJIOKIKTIJEN (2011) & SARAH CARON (2012)

ANI – PIXPALACE AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON WEDNESDAY, SEPTEMBER 3, 2014.

For the past fourteen years, the ANI (*Association Nationale des Iconographes*) has been organizing presentations of portfolios during the professional week at the festival, Visa pour l'Image - Perpignan, and has now helped more than 300 photographers from a wide range of backgrounds, providing guidance and advice. At the end of the festival, the ANI forms a jury to select three award winners, chosen because their work made a real impression. For 2014, the fifth year, one winner will receive an ANI award with prize money of €5000, sponsored by **PixPalace**.

The award will be presented during the evening show on Wednesday, September 3, 2014.

The award-winner's work will be displayed at the "Visas de l'ANI" exhibition at the Galerie du Bar Floréal in Paris, in October 2014.

GETTY IMAGES GRANTS FOR EDITORIAL PHOTOGRAPHY

WILL BE PRESENTED DURING THE EVENING SHOW ON THURSDAY, SEPTEMBER 4, 2014 - 10th ANNIVERSARY

Getty Images is pleased to be announcing the 2014 winners of the Getty Images Grants for Editorial Photography at Visa pour l'Image – Perpignan. For ten years now, Getty Images has been supporting photojournalists and original creative projects, and has invested more than \$1.2 million in the grants program. The venture was launched in 2005 for the purpose of fostering a world of more striking images, offering photojournalists and original creative artists opportunities to raise awareness on social and cultural issues.

Forty-nine photojournalists have already recorded and presented innovative and unusual stories.

Getty Images will be announcing the winners for 2014 in Perpignan, at the evening show on Thursday, September 4, and will be presenting the winning projects on Friday, September 5, at 3 pm, at the Palais des Congrès (Jean-Claude Rolland auditorium). (*Accreditation required*).

PIERRE & ALEXANDRA BOULAT AWARD

WILL BE PRESENTED DURING THE EVENING SHOW ON THURSDAY, SEPTEMBER 4, 2014.

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

The winner, **Kosuke Okahara** will receive the award, with prize money of €8000 funded by Canon France, during the evening show on Thursday, September 4, 2014. With this support, Kosuke will be able to complete his work reporting on drugs in Colombia. For eleven years, Kosuke has been working in Cali, one of the main cocaine production centers. After the cartel was dismantled, young dealers began forming their own smaller groups and have clashed. Cali is one of the world's top ten dangerous cities as calculated according to the murder rate.

For further information on the award: pierrealexandraboulat.com

Transmission pour l'Image

3 DAYS

MONDAY, TUESDAY & WEDNESDAY, SEPTEMBER 1, 2 & 3, 2014

■ **TRANSMISSION POUR L'IMAGE** is a forum for meeting and discussing, and most importantly it is for "transmission" from one generation of photojournalists - those behind the adventure of Visa pour l'Image with us - to the next generation.

Transmission is not a course on "how to take photos" – quite the opposite. It is the photographers and picture editors who will take the time to talk about their work and the choices they have made, who will explain how they have produced, chosen, published and sold their pictures.

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

The first ten applicants will have the privilege of being part of this full-time experience over three days, listening, speaking and learning with the professional participants.

■ **FOR INFORMATION & REGISTRATION**

Sylvie Grumbach

sylvie.grumbach@2e-bureau.com

tel. +33 6 85 07 94 34

Participants will be speaking English.

THIS YEAR, **CHRISTOPHER MORRIS** WILL BE RUNNING *TRANSMISSION POUR L'IMAGE* AND HAS INVITED FIVE EMINENT FIGURES TO FORM THE TEAM WITH HIM.

CHRISTOPHER MORRIS - photographer

Noted, for example, for his memorable coverage of the Balkans and his work on the US elections. He is one of the founding partners of the agency VII.

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 - chief photographer/Africa for ASSOCIATED PRESS.

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

MARYANNE GOLON - director of photography at *THE WASHINGTON POST*

Before joining *The Washington Post*, MaryAnne Golon was with *Time Magazine*, working with Michele Stephenson for more than twenty years. She was director of photography at *Time Magazine* until June 2008, and was based in Dhahran during the First Gulf War. MaryAnne played a key role in some of the magazine's iconic cover photos, and for sixteen years coordinated the team of photographers doing the Olympic coverage for *Time Magazine*.

ANASTASIA TAYLOR-LIND - photographer, VII photo agency

Anastasia, a documentary photographer based in London, has worked for many different publications such as *National Geographic*, *Geo* and *The Telegraph's* magazine. Her photography has been exhibited internationally in galleries and she has won a number of awards.

SEBASTIÁN LISTE - photographer, NOOR photo agency

Sebastián is a photographer with a documentary and sociological approach, specializing in long-term projects on issues such as changes to traditional societies, and the impact of policies and political decisions in regions he knows well, where he has lived, in Latin America and around the Mediterranean. He has won a number of awards, including the Ville de Perpignan Rémi Ochlik award at Visa pour l'Image, an Ian Parry Scholarship, and a Lucie Award. His work has been published extensively in the press (e.g. *Time*, *The Sunday Times*, and *Burn*), and has been exhibited around the world.

The Festival would not be what it is today if we had not had the support of the photo labs over the past twenty-six years.

Since 1989, the very finest photo printers in Paris have made it possible to present 750 exhibitions.

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

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- DALKIA
- DOM BRIAL, CAVE DES VIGNERONS DE BAIXAS
- LES DRAGONS CATALANS
- ECHA'S ENTREPOSE
- ECOTEL
- EL CENTRE DEL MON
- EMMAÛS CATALOGNE
- LES GALERIES LAFAYETTE
- SAINT CYPRIEN GOLF & RESORT
- L'INDEPENDANT
- LE HANGAR AUX TISSUS
- THALASSOTHERAPIE GRAND HÔTEL LES FLAMANTS ROSES
- LUMICHANGE
- MC DONALD'S
- MICHEL ROGER TRAITEUR
- MITJAVILA
- NAVISTA
- NICOLAS ENTRETIEN
- ORANGE
- QUINCAILLERIE MANOHA
- RADIO COMMUNICATION 66
- REGIE PARKING ARAGO
- REPUBLIC TECHNOLOGIES
- COFELY INEO - RESPLANDY
- RÉSEAU FERRÉ DE FRANCE
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Interpreters: Shan Benson, Anna Collins, Benoît Malmontet, Camille Mercier-Sanders, Elodie Pasquier-Gaschignard, Brian Riggs & Đào Thanh Huyền

Written Translations: Shan Benson (*english*), Maria Silvan (*Catalan & Spanish*), Elodie Pasquier-Gaschignard & Brian Riggs (*french*)

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Ivan Lattay (*music/audio design*)
Valérie Sautai (*assistant*)
Pascal Lelièvre (*stage management*)
Magnum: Richard Mahieu & David Levy (*projection*)
Vidémus: Éric Lambert

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iPhone/iPad/Android

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Sté 2ème Génération
d.cameau@2eme-generation.com

Design & development: Didier Vandekerckhove
didierv@me.com



CANON

PARIS MATCH

NATIONAL GEOGRAPHIC

GETTY IMAGES

ELLE

DAYS JAPAN

PHOTO

FRANCE 24

RFI

CENTRAL DUPON

E-CENTER

FOTOWARE E-GATE

SAIF

iTRIBU - APPLE PREMIUM RESELLER

ADOBE

VILLE DE PERPIGNAN

COMMUNAUTÉ D'AGGLOMÉRATION PERPIGNAN MÉDITERRANÉE

CCI DE PERPIGNAN ET DES PYRÉNÉES-ORIENTALES

RÉGION LANGUEDOC ROUSSILLON

Press Release

Canon champions creative photojournalism at Visa pour l'Image 2014



Courbevoie, le 27 août 2014 – Canon today announces its activity programme at Visa pour l'Image 2014, the annual festival of photojournalism held in Perpignan, France. Championing the festival for 25 years, Canon is a long-running supporter of the illustrious event and will showcase its leading range of products and services at the show, whilst offering expertise to the 3,000 accredited professional photojournalists registered to attend.

Canon will be running an exciting interactive programme of events throughout the 7 day festival that highlights the very best in photojournalism and reflects the company's passion for powerful images. The Canon programme will include:

Canon experience zone

The Canon experience zone at the festival will display Canon's vast range of professional products – from image capture through to printing – with the opportunity for photographers to experience the latest products for themselves. Accredited photographers can also visit the CPS depot where there will be the opportunity to have their equipment checked, cleaned and have small repairs undertaken, all for free.

Creative inspiration for attendees

Canon continues to work with an impressive line-up of leading industry professionals, focussing on promoting the best in photojournalism. As part of the seminar line-up, Canon Ambassador Ziv Koren will be hosting a technical workshop, which will provide attendees with an overview of using the EOS 5D Mark III and the EOS-1D X in low-light. Seminars will take place in the Palais des Congrès, with the full programme to be

announced on the Canon Professional Network site (<http://cpn.canon-europe.com>) in the coming weeks.

The work of other Canon Ambassadors will be showcased throughout the festival, including Canon Explorer Sarah Caron who will be displaying iconic images from her forthcoming book *Movida Massala*, which celebrates Pakistan's diverse and rapidly evolving fashion industry.

In partnership with Canon, experts and photojournalists from Getty Images will also be hosting a series of roundtables, showcasing the award-winning photojournalism the company is renowned for, as well as providing insight, expertise and advisory into how aspiring photojournalists can stand out in today's competitive landscape.

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

Canon Female Photojournalist Award: Viviane Dalles

Canon has again sponsored the Female Photojournalist Award 2014, which will be presented at *Visa pour l'Image*. Supported by ELLE magazine, this year's award is granted by Canon to Viviane Dalles, for her project, *Teenage mothers in North of France*. Dalles will receive a grant at the award ceremony on 6th September 2014, to support her portfolio of work. All entrants have been judged on both previous works and plans for future projects. In addition, the 2013 winner, Mary Calvert, will be exhibiting her work on the *War Within* at the festival.

Celebrating the Ian Parry scholarship

In honour of the 25th anniversary of the esteemed Ian Parry scholarship, an exhibition of iconic images from the entrants will be showcased at the festival, all of which will be printed on Canon's imagePROGRAF large format printer. Canon will also provide the 2014 winner with an EOS 5D Mark III to aid them with their chosen assignment, alongside the main grant provided to allow them to shoot their project.

Canon Professional Network

The Canon Professional Network will be reporting directly from *Visa pour l'Image* in Perpignan, France, from 1st to 7th September 2014. To view stories from the show and for more information about the festival, photographers and enthusiasts please visit: www.canon-europe.com/cpn.

- END -

Media enquiries, please contact:

Renaud Bouré
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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 17,000 people across Europe, the Middle East and Africa (EMEA).

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

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

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

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



« VISA POUR L'IMAGE » 2014

From photojournalism to popular photography !

From August 30 through September 14, 2014, a new edition of Visa pour l'Image and a new opportunity for Paris Match to defend photojournalism.

For over 65 years, Paris Match has remained an international reference for photojournalism, telling the world's stories through its lens and through the words of those in the news.

According to the most recent One Study, 2012-2013, Paris Match maintains its status as the premier news magazine in France, the most widely read French language publication abroad, and, according to FIPP, the worldwide magazine media association, Paris Match is the world's fifth most popular magazine who salutes its "mobilization in favor of photojournalism."

Throughout the Festival, Paris Match will display Pierre Terdjman's coverage of the war in Central Africa, « *Central Africa, they make us uncomfortable* », a photo story of the terror that reigns in this country (exhibition at the Couvent des Minimes).

This year, with « *Ma France en Photo* », Paris Match created an unprecedented photographic event in Europe, Everyone is a photographer on July 14, 2014!, a national invitation resulting in a catalog of tens of thousands of pictures making up the largest photo album of a day in the life of France.

The general public, avid photographers and professionals alike participated in this event, sharing their photographic vision of the land.

www.mafrance.photo features a kaleidoscope of the pictures received on this historic day.

On Saturday, September 6, Visa pour l'Image will feature a selection of those pictures during the evening projection at Campo Santo.

From photojournalism to citizen pictures, the world is now more than ever revealed through pictures.



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 36 langues différentes et 40 éditions étrangères, avec une diffusion mondiale de près de plus 7.5 millions d'exemplaires.

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

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

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

For over a century, since the first photograph was published in National Geographic, fine photography has been the keystone of the magazine. Today, National Geographic is proud to publish the work of many of the world's top photojournalists. National Geographic magazine is now published in 36 different languages, with 40 editions, and has a worldwide circulation of just over 7.5 million copies.

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

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

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

Getty Images will celebrate the 10th anniversary of its grants programme and exhibit work of photojournalist Chris Hondros at Visa pour l'Image 2014

Committed to international press freedom and the belief that images can be a powerful force for change, Getty Images celebrates a decade of its grants programme and sponsors photojournalism festival for seventh consecutive year

London – 23 July, 2014: Global media company [Getty Images](#) has reaffirmed support of - and a significant presence at - [Visa pour l'Image 2014](#), the 26th anniversary of the international photojournalism festival held annually in Perpignan, France. This is the seventh year Getty Images has sponsored the prestigious festival, demonstrating its continued commitment to the photojournalism industry and emerging talent. This year Getty Images is celebrating the 10-year anniversary of its grants programme, which has awarded more than \$1.2 million to date, by offering \$130,000 to photographers.

The Grants for Editorial Photography programme showcases and supports powerful and inspiring photojournalism projects. Judged by industry greats including David Furst, the international picture editor at The New York Times and Sarah Leen, director of photography at National Geographic magazine, five grants of \$10,000 will be awarded to photojournalists pursuing projects of personal and journalistic significance. In addition, inspired by Getty Images' partnership with LeanIn.org, an additional \$10,000 will be awarded to a photojournalist whose work focuses on women or girls achieving positive results in their communities or personal lives. All grant recipients will be announced on 4 September on stage at Visa pour l'Image, with the winning recipients showcasing their chosen projects the following day.

"Imagery is the language of our time and the unrivaled power of photojournalism to educate, inspire and mobilise people and governments has never been more important than it is today," Getty Images Co-founder and CEO Jonathan Klein said. "At Getty Images, we are deeply committed to excellence in photojournalism and Visa pour l'Image is the ideal setting to celebrate the 10th anniversary of our grants programme, one of the largest in the industry."

In addition, Reportage by Getty Images photojournalist [Alvaro Ybarra Zavala](#) has been nominated for the prestigious Visa d'Or Feature award for his work titled *Stories Of A Wounded Land*, which examines the agro-business model in rural Argentina and Brazil, and societal issues that have risen as a result of it. The nomination follows Reportage by Getty Images photojournalist [Laurent Van der Stock's Visa d'Or win last year](#) in the News category, for his work documenting the alleged use of chemical weapons by military forces in Syria. *Stories Of A Wounded Land* has also been chosen to feature as one of the coveted exhibition spots throughout the duration of the three-week festival.

The work of the late Getty Images photojournalist Chris Hondros will also be exhibited, on display at the Hotel Pams. The exhibition, titled [Testament](#), follows on from the book of the same name published earlier this year, and will depict a collection of Chris' photographs and essays documenting over a decade of world conflict since the late 1990s, including Liberia, Afghanistan, Iraq and Libya. As a photographer working in the world's most difficult and dangerous places, Chris had a unique and distinctive ability to connect his viewers with his photographed subjects and the exhibition commemorates this talent.

Getty Images Vice President, Photo Assignments, Editorial Partnerships and Development, Aidan Sullivan says: "I am extremely proud that, once again, our photojournalists are being recognised at Visa pour l'Image, through both the nomination for the Visa d'Or, as well as the opportunity to showcase their award-winning work. We are inspired each and every day by the content our team produce and we are delighted to have this recognised by the festival."

In addition to the exhibitions, Getty Images will have a strong presence at the festival through several screenings of their photographers' work, as well as conducting daily portfolio review sessions in the Palais des Congres. Getty Images experts and photojournalists will also be hosting a series of roundtables, in collaboration with Canon, showcasing the award-winning photojournalism the company is renowned for, as well as providing insight, expertise and advisory into how aspiring photojournalists can stand out in today's competitive landscape.

Getty Images' Aidan Sullivan, founder of [A Day Without News?](#), is also celebrating the 25th anniversary of the [Jan Parry Scholarship](#) at the festival - an organisation he founded 25 years ago to commemorate the death of colleague Ian Parry, who was killed covering the Yugoslavian conflict in 1989 at the age of 24. The fund has helped 24 photojournalists progress their careers and will be recognised at the festival through an exhibition in the [Couvent des Minimes](#).

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



C O M M U N I Q U Ē D E P R E S S E

01 août 2014

L'ÉDUCATION, NOUVEAU COMBAT DES FEMMES

**Table ronde animée par Valérie Toranian,
directrice de la rédaction de ELLE, et par Caroline Laurent-Simon,
grand reporter de l'hebdomadaire.**

Lycéennes enlevées au Nigeria par Boko Haram, écolières et collégiennes empêchées d'étudier dans les zones tribales du Pakistan et en Afghanistan, mariages forcés en Inde et au Yémen : plus que jamais l'accès, à l'éducation des filles, cibles de l'intolérance des groupes fondamentalistes et terroristes, est menacé dans le monde. Comment venir en aide à ces jeunes filles ? Pourquoi des groupes comme Boko Haram ciblent-ils précisément l'accès à l'école ? Quels sont les enjeux politiques, démocratiques et sociétaux ?

Pour en discuter : témoins, spécialistes de terrain et activistes

**TABLE RONDE « ELLE » À VISA POUR L'IMAGE – PERPIGNAN
Vendredi 5 septembre 2014 à 17 heures
à l'auditorium Charles-Trenet, Palais des Congrès.**

Contact presse : ellecom@lagardere-active.com



The 10th Anniversary

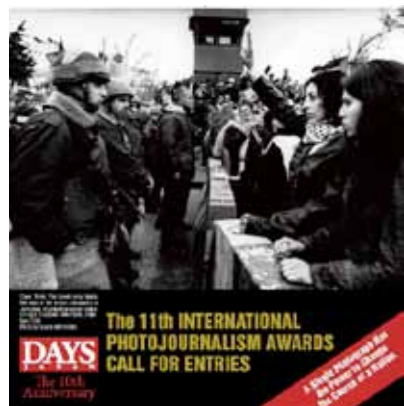
Witnessing the World through Photojournalism

Victims are always neatly hidden from our eyes.

We must maintain our awareness about what is happening in the world now.

We must bring the media back into our own hands.

This is why we created the monthly photojournalism magazine DAYS JAPAN of the first anniversary of the Iraq war, March 20, 2004.



(Left) Third prize for the 9th DAYS JAPAN International Photojournalism Awards 2013. Unholy Matrimony - Kyrgyzs by Noriko HAYASHI
(Above) Third prize in 2014. Children of Gaza by Ali NOURELDINE / EPA

Please visit our booth at the Palais des Congrès and get the DAYS Special International Edition!

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

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

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

August, 2014
Haru MARUI
Editor in Chief, DAYS JAPAN

The 11th DAYS JAPAN International Photojournalism Award 2015

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

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

DEADLINE:
January 15,
2015



France 24, official partner
International Photojournalism Festival Visa pour l'Image - Perpignan

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FRANCE24.COM

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words
and images
that together
promote
freedom
of expression

The winner of the 2014 FRANCE 24-RFI Web documentary Visa d'Or Award will be announced on Wednesday, September 3rd by France 24, RFI and Visa pour l'Image Perpignan.



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Bruno AMSELLEM
Signatures



Olivier LABAN-MATTEI
The Mongolian Project / MYOP



Philippe Lopez
Agence France-Presse



Pierre Terdjman
exposition Paris Match



Gaël Turine
Agence VU



Mary F. CALVERT
Zuma Press, Prix Canon de la Femme
Photojournaliste 2013



Sebastian LISTE
NOOR/Time Magazine et Fotopres Grant



Klaus NIGGE
National Geographic Creative



Mai Nam
Ceux du Nord / Vietnam



William DANIELS
Panos Pictures
National Geographic Magazine



Sean SUTTON
MAG / Panos Pictures



Rasel Chowdhury
lauréat 2011 de la bourse Ian Parry



Alvaro YBARRA ZAVALA
Reportage by Getty Images



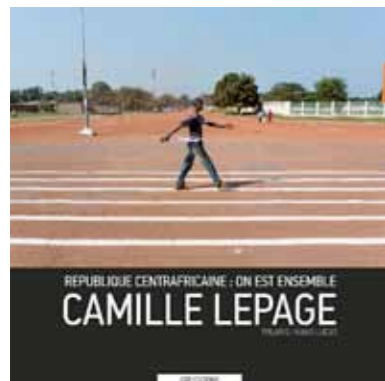
Michaël Zumstein
Agence VU pour Le Monde



Paris, August 1st, 2014



On the eve of **Visa pour l'Image 2014**, **CDP Editions** and **e-Center** are proud to announce the release of two photojournalism books of work featured during the festival. Both books are available for purchase in the official library, and online following the festival.



CAMILLE LEPAGE

"CENTRAFRICAN REPUBLIC: WE ARE TOGETHER"

Camille began a promising career in photography following her degree in journalism. In July 2012, she moved to South Sudan to explore her new passion and the newest country on the planet. The following year, she joined the Hans Lucas Studio. Camille Lepage died in the Central African Republic on May 13, 2014. "Today, journalists around the world are in mourning," writes her Hans Lucas collaborators.

CDP Editions, in connection with Hans Lucas and Visa pour l'Image, publish this book in honor of the memory of Camille Lepage. All profits collected from book sales will be used to create a Camille Lepage Photographic Prize.

Pagination : 58 pages
Format : 21x21
Price : 10€

During the festival, you can see Camille's images at the official projection on Friday, September 5.

GUILLAUME HERBAUT

"UKRAINE: MAIDAN TO DONBASS"

"Maidan to Donbass" tells of the events that shook the Ukraine from the end of 2013 through May 2014. During these six months, Guillaume Herbaut made a dozen or so trips for various French newspapers, ranging from Paris Match to Figaro Magazine, as well as Le Monde, Télérama, and Libération. His first trip, however, was not instigated by an assignment, but rather by an inner necessity to go to Kiev and follow the protests in Maidan, the main square in the Ukrainian capital: "I feel connected to the Ukraine. Most of the places that I photographed this year, I somehow knew them from past circumstances."

During the festival, you can see Guillaume Herbaut's exhibit at the Couvent des minims.



Pagination : 76 pages
Format : 30x27
Price : 35€



Specialist in digital printing, and official partner for **Visa pour l'Image 2014**, e-Center is a **pioneer in the printing of photo books as well as a large variety of printed material**. All CDP Editions publications are printed by e-Center.

CDP. ÉDITIONS
COLLECTION DES PHOTOGRAPHES

Following many years experience in **printing both books and photo objects**, it's only natural that our publishing **house specializes in photo books!** Our goal is to build an **eclectic collection of books**: photojournalism, personal series, political subjects, alternative photography, etc. This diversity reflects our experience.

Contact Information:
Liv Gudmundson
contact@collectiondesphotographes.com
www.collectiondesphotographes.com

Visa pour l'Image - Perpignan edition 2014

The City of Perpignan is delighted to host every summer the famous international festival of photojournalism *Visa pour l'Image - Perpignan*.

Year after year the festival invites the visitors to discover an incorruptible photography which reveals a hard reality and denounces without taboos; a powerful photography the only aim of which is to relay the information by the image.

From the Minimes convent to the Dominican church, from the Gallieni barracks to the Archipel Theater, many free exhibitions highlight the heritage and the history of the city. At sunset the Campo Santo turns into a major stage, drowning the spectator into the heart of the news with evening screenings known as the true promise of emotion.

This festival pays a tribute to a profession which strides everyday across dangerous and far-off countries, to photographers who often find themselves alone and vulnerable faing a perilous and long-drown-out job.

Perpignan shares Visa's risky and passionate involvement in the defense of press freedom based on the fundamental principles of democracy through The Rémi Ochlik Award.

With its dozens of nationalities, its hundreds of professionals and its thousands of visitors, *Visa pour l'Image - Perpignan* is indisputably since 1989 the worldwide photojournalism event: an annual meeting, a true institution which has chosen our beautiful and pleasant Catalan city as its privileged framework.

I wish you all a wonderful festival!

Jean-Marc Pujol,
mayor of the city of Perpignan



2014
VISA pour l'image - Perpignan

VISA pour l'image is the appointment of photo enthusiasts. For two weeks this international event attracts in Perpignan reporters who witness wars, disasters, successes which built the World.

This year it's even an entire city and a department that beat on the rythm of exhibitions in prestigious or surprising places.

At the same time, photographers, agencies managers, etc., or simply visitors, discover restaurants, hotels, but also the shops or touristic attractions of Perpignan and Pyrenees-Orientales. An influx of large customers after summer season for the local economy !

In 1989, with other institutions, the Chamber of Commerce and Industry of Perpignan and the Pyrenees-Orientales paticipated in the creation of VISA pour l'image.

Today, it continues to support this event which complete perfectly the policy of commercial revitalization of center of Perpignan and cities, around original and unifying animations.

Emotions, revolts, tears, laughs, etc., I hope that this new edition of VISA pour l'image fills again its mission: make Perpignan the center of the world, seen through the eyes of photo-reporters.

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



The *Visa pour l'image festival* has become a must-see annual event. It goes without saying that every year the festival offers a high-quality programme with an international focus.

Photojournalists are essential and necessary witnesses to the conflicts dotted across the globe. Those of them who are no longer able to inform the world were fully and humbly committed to their role. Their photographs are permanent records of what is sometimes an ephemeral moment in time.

Even though danger and instability are the daily fare of photojournalists, year in, year out they are the people closest to news events across the world. It is always a great honour for the Languedoc-Roussillon region to welcome these professionals. The thousands of visitors that flock to the exhibitions are also there to express their heartfelt thanks to these professionals.

Enjoy the festival!

Josianne COLLERAIS
Vice-President of the Languedoc-Roussillon Region delegated of Culture

VIS POUR L'IMAGE
2014 PERPIGNAN



FESTIVAL 30.08
14.09

PRO.WEEK 01.09
07.09

EDUCATION WEEK 15.09
19.09

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