

visa
POUR L'IMAGE
2024 PERPIGNAN

36th International
Festival
of Photojournalism

Preliminary Program

July 23, 2024

EXHIBITIONS

31/08 > 15/09

PRO. WEEK

02/09 > 07/09

SCHOOL GROUPS

16/09 > 20/09

23/09 > 27/09

Message from the President

The Tank Man, alone on a large square in China, in front of a column of tanks: a tyranny is challenged. Terrified children running away from a napalm attack: a war must end. Two politicians, seen from behind, one German, one French, hand in hand: Europe is personified. These are all photos that have made their contribution to history, and they will always remain in our hearts. Photojournalism is journalism's boisterous little brother, and they are equal players in the exercise of democracy. Photojournalism, through eye-witness reporting is there for citizens in search of enlightenment, helping them develop a critical approach. The festival Visa pour l'Image was founded 35 years ago in recognition of professional photoreporting, and is now making a contribution to defend it. In an era of fake news, with risks arising from artificial intelligence without any effective regulation, and with the chronic underfunding of news media across the world, photojournalism is under threat.

Yet photojournalism is more essential than ever. Around forty or even fewer countries around the world have a system that allows genuine freedom of the press, of free media. Visual reports and investigation are crucial importance to provide an understanding of a world and societies that are increasingly perceived as sources of anxiety. Photos can uncover and expose, show things arbitrary, show pollution and all sorts of violence, but they can also assert a positive position offering hope by reporting on shared happiness and inspiring initiatives.

In early September, the city of Perpignan becomes the capital of the now legendary profession of photojournalism. While people working in the photography industry around the world come to Perpignan for Visa pour l'Image, the festival is intended for the general public, for everyone. Twenty-six exhibitions are open to all visitors, on sites and in venues with their own special charm and history. In the evening, at Campo Santo, stories are projected on the giant screen, so make sure you do not miss out on the opportunity to attend these shows which are unforgettable.

We have the support of all our partners, patrons and sponsors: public authorities (the City of Perpignan, of course, the Ministry of Culture, the Region of Occitania, the Département of the Pyrénées-Orientales, and the Chamber of Commerce and Industry for the Pyrénées-Orientales), plus private entities, ranging from large international companies to local small and medium-sized businesses, as well as private individuals. Through the backing provided by them, Visa pour l'Image can be open to everybody free of charge. That was how it was at the very beginning, and 35 years later it is still the case, as a festival fighting the good fight for a noble cause. And through your visits and attendance, you are making your contribution.

Pierre Conte

President of the Association Visa pour l'Image - Perpignan

The dramatic increase in the number of photographers, or at least of persons claiming to be so, has coincided with a reverse phenomenon which is the disappearance of picture editors. When we heard that Kathy Ryan was retiring after 39 years at the *New York Times Magazine*, we felt great sorrow and a wave of nostalgia. Someone will no doubt take her place, but many other media are simply doing away with these positions or appointing novices. At Visa pour l'Image we have an opportunity to pay tribute to these figures so often overlooked, but who play a crucial role in maintaining the editorial standards of a newspaper, and also the standards of the entire industry.

How many exhibitions and feature stories screened in the evening shows in Perpignan can be traced back to a phone call from one of these picture editors, to their enthusiasm for a report they produced or noticed? How many thousands of euros have they managed to salvage in budget allocations for photo departments in the face of drastic cost-cutting measures? How many stories that are now legendary were made possible through the daring, flair and creative spirit of professional picture editors who realize that a good headline gets an even better reaction when there is a good photo to go with it? Yet readers and the general public usually have no idea of who the picture editors are, and sometimes they are quite unaware of the photographers too. It is an unfortunate state of affairs.

The tragic and powerful photograph taken by Mohammad Salem has just received the World Press Photo award, and behind it is a talented team under the leadership of Rickey Rogers (Reuters) who had the skill to pick out the one photo from a steady influx of images, finding the one that makes us stop and think.

The talent of a worthy picture editor is particularly relevant in these times when it is increasingly difficult to gain access to war zones. With more and more pictures being produced, and more homogenous output, with platforms sending out endless streams of images, how can a story be told in a different way? How can people be drawn to focus on a story when there are so many players bidding for their attention? At Visa pour l'Image, with our juries and different approaches, we shall continue to defend and advocate for these men and women working in the background, for the picture editors whose visual skills help shape our relationship with the world.

Jean-François Leroy

April 24, 2024

Exhibitions

26 exhibitions

Saturday, August 31 to Sunday, September 15, 2024

10am to 8pm

Free admission

From September 16 to 20 & 23 to 27,
the exhibitions remain open for school groups

(Group visits to be reserved in advance)

CONTACT > scolaire@visapourlimage.com

Most exhibitions will be presented online for virtual visits,
with access via the Visa pour l'Image Website
for all those who cannot be in Perpignan.



du 31 août au 15 septembre 2024

VISA
POUR L'IMAGE
2024 PERPIGNAN

**36^e FESTIVAL
INTERNATIONAL DU
PHOTOJOURNALISME**

Ukraine, 2022 © Paulo Bronstein / Getty Images

Canon Google LEYHARD MAGAZINE ifi radiofrance franceinfo bty

INDEPENDENTIA Calvià Mid. 1011 O-center Institut VEOGLIA SVCF

AVIC LE SOUTIEN DE LA DRAC OCCITANIE / PYRÉNÉES MÉDITERRANÉE • AVIC LE GÉNÉREUX SOUTIEN D'ALINE FORIÈRE DESTÈZE

Special early opening of exhibitions

– from 9 am –

reserved for persons with
accreditation & badges:

Thursday, September 5

to Saturday, September 7

Loay Ayyoub FOR *THE WASHINGTON POST*
WINNER OF THE 2024 VILLE DE PERPIGNAN RÉMI OCHLIK VISA D'OR AWARD

The Tragedy of Gaza

For five months, from the first hours following the unprecedented attack on Israel by Hamas on October 7, 2023, until February 2024, Loay Ayyoub photographed the war in Gaza for *The Washington Post*, covering one of the most destructive conflicts of the 21st century, one that has killed tens of thousands, fueled the largest displacement in the region since the creation of Israel in 1948, and plunged at least half the population into famine-like conditions.



© **Loay Ayyoub** for *The Washington Post*
Winner of the 2024 Ville de Perpignan Rémi Ochlik Visa d'or Award

www.visapourlimage.com
[#visapourlimage2024](https://twitter.com/visapourlimage2024)

Karen Ballard

Venice, California

An insider's view of the iconic, quirky Los Angeles coastal town long known as a bohemian haven, an artistic hub, and public beach, a place where beauty, surf, wealth, and the harsh realities of 21st century America exist side by side. Over the last decade, legendary Venice, (a.k.a. Venice Beach) has slowly evolved from its storied past to its colorful, complicated, modern present.



© Karen Ballard

A World in Turmoil

The world of photojournalism has undergone profound changes in the course of Paula Bronstein's career extending over four decades. Today, at the age of 70, she still has the same commitment to telling people's stories as she had in the 1980s. She has witnessed the horrors of war and the devastation of natural disasters. In war-ravaged lands such as Ukraine and Afghanistan her work conveys the resilience, courage and hope of those who have lost so much.



© Paula Bronstein / Getty Images

Women's Bodies as Battlefields

The systematic targeting of women's bodies in war has come to light as a strategy used around the world. This project documenting the issue has focused on the war in Tigray that broke out in 2020. United Nations human rights experts have accused all parties involved of atrocities, some of them crimes against humanity. Eritrean armed forces used sexual violence as a weapon of war against both Eritrean and Tigrayan women, punishing Eritrean women for fleeing their country, and targeting Tigrayan women to exterminate them. Their bodies became battlefields.



© Cinzia Canneri

Winner of the 2023 Camille Lepage Award

Alejandro Cegarra

/ THE NEW YORK TIMES / BLOOMBERG

The Two Walls

Since 2019, Mexico's immigration policies have undergone a significant shift as a nation historically open to migrants and asylum seekers at its southern border has become a country enforcing strict immigration measures. The collaboration between the United States and Mexico to deny asylum and restrict migration has created even greater barriers. Physical, psychological, and administrative obstacles have been set up to enforce harsh migration policies, shutting doors once open to those most in need.



© Alejandro Cegarra / The New York Times / Bloomberg

Miquel Dewever-Plana

FOR *LE FIGARO MAGAZINE*

Mayotte: Military service for a second chance

The island of Mayotte in the Indian Ocean is part of France, and a special form of military service is available here. Every year 800 young men and women can undertake initial military training, plus further training in sectors enlisting recruits. For most of the trainees who have had educational and social problems, the military environment is an introduction to concepts of citizenship that can help them fit into mainstream society. For these young people, military service is a second opportunity, offering a new start in life.



© Miquel Dewever-Plana

Pierre Faure

/ HANS LUCAS

On the Fringe of Society in France

Pierre Faure has been investigating poverty in France since 2015, going to different regions and spending 12 to 18 months in each one, building up personal relationships based on trust, and taking pictures that convey ideas discussed, yet also containing a sense of mystery, of things left unsaid. The work is not just a report on living conditions; it goes beyond documentary records to grasp the life of the people whose existence is the essence of his photography.



© Pierre Faure / Hans Lucas

Jean-Louis Fernandez

The Comédie-Française, on and off stage

Jean-Louis Fernandez is devoted to live theater and dance, and here he is presenting a photographic record of the Comédie-Française theater and company in Paris, showing the entire creative process, from rehearsal to performance, on and off stage, even venturing into dressing rooms. With time suspended, he captures moments rarely seen by outsiders: time devoted to work, concentration or relaxation, a fleeting moment of private reflection discreetly observed. The doors of the Comédie-Française were opened to him, offering the opportunity to record his view of the theater and company dating back to 1680 and thriving today.



© Jean-Louis Fernandez

Haiti and the Power of the Gangs

Since the protests of 2019, Haiti has suffered crisis upon crisis. In 2021, President Jovenel Moïse was assassinated and armed gangs took control in Port-au-Prince. In February 2024, a coalition of armed gangs led by Jimmy Chérizier refused to accept Prime Minister Ariel Henry as legitimate leader, forcing him to resign, which he did on March 11. The country was then left in the hands of gangs mounting attacks on national institutions and police.



© Corentin Fohlen / Divergence for *Paris Match*

Jérôme Gence

The Screen Generation

During the Covid lockdowns in 2020, children's screen time soared, and with the advent of online teaching and learning plus working from home, human relationships and leisure activities have become increasingly digital. The hyper-connected younger generation growing up in this environment have suffered effects on their health and mental development, and are exposed to threats to their safety, e.g. the risk of cyberbullying and contacts with undesirable persons.



© Jérôme Gence

Life Under the Taliban 2.0

Two decades after being removed from power, the Taliban regained control in Kabul to rule over Afghanistan once again. Afshin Ismaeli is presenting his portrayal of different facets of the existence of both the people and the Taliban fighters since the takeover. His images document the challenges of everyday life and highlight the courage and resistance of the Afghan people, showing their relentless pursuit of hopes for the future.



© Afshin Ismaeli / Aftenposten

Brenda Ann Kenneally

Grown Upstate: The Legacy of Love in the Collar City, 2013-2023

Grown Upstate is the second half of a 20-year participatory project documenting three generations of an extended family who have come of age on a single block in Troy, New York. Their stories form an emotional landscape in post-industrial America, showing the country's general abandonment of poor and working-class families, and the ultimate decline of the American nation.



© Brenda Ann Kenneally

Hugh Kinsella Cunningham

WINNER OF THE 2024 HUMANITARIAN VISA D'OR AWARD - INTERNATIONAL COMMITTEE OF THE RED CROSS (ICRC)

Displaced by the M23

In the east of the Democratic Republic of Congo, the conflict with the M23 rebel movement has forced more than a million civilians to abandon their homes and seek shelter in vast displacement camps. On the frontline, the Armed Forces of the DRC are battling the advancing rebels. In this long-term aftermath of the 1994 Rwandan genocide, the conflict has been escalating and has reached a critical point: armed combatants are scrambling to capture and hold territory, while rockets, artillery and mortars have begun to hit civilian targets, including displacement sites, killing dozens, and wounding hundreds more.



© Hugh Kinsella Cunningham

Winner of the 2024 Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC)

Paolo Manzo

WINNER OF THE 2023 PIERRE & ALEXANDRA BOULAT AWARD

The Invisible City

The photographic reportage on *The Invisible City* in the outskirts of Naples is an ongoing project spanning a period of more than twenty years. It presents a raw view of run down and abandoned areas in the city that have been neglected by the authorities. Individual stories as well as news events are portrayed through shattered lives, revealing hidden perspectives in the city.



© Paolo Manzo

Winner of the 2023 Pierre & Alexandra Boulat Award

Ecuador – Internal Armed Conflict

Ecuador, while traditionally one of South America's most peaceful countries, now has one of the highest homicide rates in the region. In early 2024, in a bid to combat widespread extortion and the surge in drug-related gang violence, President Daniel Noboa declared an "internal armed conflict." Police and military have arrested thousands in a nationwide crackdown on some twenty gangs said to be terrorist organizations.



© John Moore / Getty Images

Emilio Morenatti / AP

A Photographer's Journey Through Daily Life, Conflict and Personal Loss

Emilio Morenatti has been awarded two Pulitzer Prizes, one for his coverage of the Covid-19 pandemic in his native Spain, and one for documenting the devastation of Russia's invasion of Ukraine where he worked with a team of Associated Press photographers. Throughout his career with the AP, Morenatti has braved extreme danger, always maintaining his commitment to his craft, even after losing a leg while on assignment in Afghanistan in 2009, an injury which he says makes him "empathize even more and feel closer to the victims."



© Emilio Morenatti / AP

Sergey Ponomarev

/ THE NEW YORK TIMES / GETTY IMAGES

West Bank

Since October 7, the attention of the world has been focused on Gaza: tens of thousands killed, millions displaced, a humanitarian crisis and dozens of Israeli hostages still being held there. Yet the West Bank has also witnessed some of its darkest days, but drawing very little attention.



© Sergey Ponomarev / The New York Times

War on the Nile - Fragmented Sudan

The war in Sudan has raged, with little attention, for over a year now. Millions have been displaced and many thousands have already been killed, with that number set to continue to rise as the fighting rumbles on and the prospect of a catastrophic famine grows.

On assignment for *The New York Times* earlier this year, photographer Ivor Prickett and writer Declan Walsh gained rare access to the government controlled areas of the country and brought back a devastating report, of a fragmented country on its knees.



© Ivor Prickett for *The New York Times*

Mining Destruction

In Brazil, the cities of Brumadinho, Mariana and Maceió have been marked forever by environmental tragedies. The consequences of mining in Latin America are evidence of crimes against the environment committed by multinationals in their ruthless management of the industry. In Brumadinho and Mariana dams burst wreaking devastation, destroying lives, leaving scars on both the landscape and the survivors. Uncontrolled mining in Maceió caused the land to collapse, burying homes and dreams. On what remains of their land, the people are crying out for help, pleading for justice.



© Francisco Proner / Agence VU'

Anastasia Taylor-Lind

WINNER OF THE 2023 CANON FEMALE PHOTOJOURNALIST GRANT

5K From the Frontline

The project *5K From the Frontline* focuses on everyday life in the war-torn region of Donbas in eastern Ukraine. Outside mainstream representations of war, the work produced over the past six years by anthropologist and writer Alisa Sopova and photojournalist Anastasia Taylor-Lind presents a nuanced view of the experience of life in the midst of military violence.



© Anastasia Taylor-Lind

Winner of the 2023 Canon Female Photojournalist Grant

www.visapourlimage.com

#visapourlimage2024

The Ravages of Tranq Dope

The United States is going through a fourth overdose wave with a drug-related death recorded on average every five minutes. One of the main culprits is xylazine, a potent sedative used in veterinary medicine and which, when blended with an opioid, heroin or crack, becomes tranq dope, the most dangerous drug on the market. Gaël Turine reported on the Kensington neighborhood of Philadelphia, now the tranq hub of the East Coast of the United States.



© Gaël Turine

En Route

Dutch photographer Ad van Denderen has had a long career in documentary photography, making so many trips for his photo projects that he has often been “en route” as it were. In an increasingly complex world with changing views of photojournalism, he has endeavored to go beyond clichés, and instead of seeking out the latest news stories, focuses on one particular situation and its underlying processes.



© Ad van Denderen / Agence VU'

Mugur Vărzariu

Voices Rising Behind the Wall

Mugur Varzariu has been reporting on the everyday life of Roma communities in Romania ever since 2010. After seeing forced displacements and a wall erected to segregate them from mainstream society, he decided to report on the injustice suffered by Roma people, often with no access to drinking water, housing or education, and showing examples of the persecution they have endured for so long.



© Mugur Varzariu

Alfred Yaghobzadeh

WINNER OF THE 2023 LA SAIF-BENOÎT SCHAEFFER PUBLISHING GRANT FOR A PHOTOGRAPHY BOOK

Alfred's Journey

War reporter Alfred Yaghobzadeh took his first photos of tragic events in his home country, Iran, in 1979, at the time of the Islamic Revolution. Since then he has devoted his life to covering dramatic events that are now historic. The exhibition presents a selection of photos from the book *Alfred's Journey*, featuring stories over almost half a century which stand as memories of the world recorded for posterity.



© Alfred Yaghobzadeh

The Paris Olympics - 2024

With the Olympics in France this year, Visa pour l'Image is duty bound to feature the Games, and will be following the different events every day through the eyes of AFP photographers to provide festival-goers with striking visual records. The Paralympics will have direct coverage screened in the evening shows at Campo Santo with daily reports.

Daily Press

20 International daily newspapers exhibit their best shots of the year entered in the competition for the 2024 Gökşin Sipahioğlu by Sipa Press Daily Press Visa d'or Award.

CONTACT > dailypress@2e-bureau.com

AFTONBLADET (Sweden)

BERLINGSKE (Denmark)

CNN DIGITAL (USA)

DNEVNIK (Slovenia)

EL MON TERRASSA (Spain)

FRANKFURTER ALLGEMEINE ZEITUNG

(Germany)

HELSINGIN SANOMAT (Finland)

LA MONTAGNE (France)

LE MONDE (France)

LE PARISIEN / AUJOURD'HUI EN FRANCE

(France)

LESJOURS.FR (France)

LES ÉCHOS (France)

LIBÉRATION (France)

NEUE ZÜRCHER ZEITUNG (Switzerland)

NRC (Netherlands)

POLITIKEN (Denmark)

THE GLOBE AND MAIL (Canada)

THE GUARDIAN (UK)

THE NEW YORK TIMES (USA)

THE WASHINGTON POST (USA)

Screenings

6 Evening Screenings

Monday, September 2 to Saturday, September 7, 2024
9.30pm at Campo Santo

Free admission

The Visa pour l'Image screenings will cover the main events of the past year, from September 2023 to August 2024. The awards and prizes will be presented in the course of the evening programs.

FEATURING IN THE 2024 FESTIVAL PROGRAM

Subject to change

News stories of the year across the continents: war, crises, politics, unusual and remarkable events, sport, culture, science, the environment, and more.

War in Ukraine

October 7, 2023. War between Israel and Hamas

Chaos in Haiti

Women in Iran

Ecuador, South Africa, Sudan, the Democratic Republic of the Congo, Myanmar

Climate change

Peter Turnley: 50 years of photography

2024 Olympic Games

Tributes to Elliott Erwitt, Jacques Pavlovsky, Ivo Saglietti, Kai Wiedenhöfer, Agnès Grégoire, Bernard Perrine, Christophe Deloire...

VIDEO-BOOKS

Alfred's Journey, Alfred Yaghobzadeh (Four Eyes)

Entre-soi – Le séparatisme des riches, Gwenn Dubourthoumieu (Pyramyd)

This is War, Corinne Dufka (G Editions)

www.visapourimage.com

#visapourimage2024

Awards

8 Visa d'or
4 Grants
6 Awards

For the Visa d'or News Award and the Visa d'or Feature Award, picture editors and assistant picture editors in the jury make a selection from all reports seen over the past year (both published and unpublished), choosing four nominees per category. They also select the winner for the Ville de Perpignan Rémi Ochlik Visa d'or Award.

A second jury will choose the Visa d'or award winners (News, Feature and Daily Press).

No applications are needed for these awards.

JURY

Sophie Batterbury / *The Independent on Sunday* (UK)

Andreina de Bei / *Sciences et Avenir* (France)

Maria Bojikian / *Marie Claire* (France)

Kim Chapin / *Los Angeles Times* (USA)

Cyril Drouhet / *Le Figaro Magazine* (France)

Barbara Favant / *El Periódico de Catalunya* (Spain)

Peter Hove Olesen / *Politiken* (Denmark)

Nicolas Jimenez / *Le Monde* (France)

Hideko Kataoka / *Newsweek* (Japan)

Romain Lacroix / *Paris Match* (France)

Isabelle de Lagasnerie / *La Croix* (France)

Catherine Lalanne / *Le Pèlerin* (France)

Olivier Laurent / *The Washington Post* (USA)

Gorka Lejarcegi / *El País* (Spain)

Meaghan Loram / *The New York Times* (USA)

Chiara Mariani / *Corriere della Sera* (Italy)

Thierry Meneau / *Les Échos* (France)

Sarah Mongeau-Birkett / *La Presse* (Canada)

Matti Pietola / *Helsingin Sanomat* (Finland)

Jim Powell / *The Guardian* (UK)

Guido Schmidtke / *Stern* (Germany)

Claire Simon / *La Vie* (France)

Mats Strand / *Aftonbladet* (Sweden)

Guido Schmidtke / *Stern* (Germany)

Bernadette Tuazon / *CNN Digital* (USA)

Sadie Quarrier / *National Geographic Magazine* (USA)

Wang Baoguo / *Chinese Photographers Magazine* (China)

Service photo / *Geo* (France)

www.visapourlimage.com

#visapourlimage2024

Visa d'or

The 2024 Arthus-Bertrand Visa d'or awards will go to the best reports published between September 2023 and August 2024

Trophies designed and made by the Arthus-Bertrand workshops

Gökşin Sipahioğlu by Sipa Press Daily Press Visa d'or Award

Since 1990, the Visa d'or Daily Press Award will be presented for the best report of the previous year published in the daily press in any country around the world.

The prize is open to all daily newspapers.

This year, the award is being sponsored by **Sipa Press** for the first time, with 8,000 euros in prize money for the Daily Press Visa d'or award.

CONTACT > dailypress@2e-bureau.com

NOMINEES

AFTONBLADET (Sweden)

BERLINGSKE (Denmark)

CNN DIGITAL (USA)

DNEVNIK (Slovenia)

EL MON TERRASSA (Spain)

FRANKFURTER ALLGEMEINE ZEITUNG

(Germany)

HELSINGIN SANOMAT (Finland)

LA MONTAGNE (France)

LE MONDE (France)

LE PARISIEN / AUJOURD'HUI EN FRANCE

(France)

LESJOURS.FR (France)

LES ÉCHOS (France)

LIBÉRATION (France)

NEUE ZÜRCHER ZEITUNG (Switzerland)

NRC (Netherlands)

POLITIKEN (Denmark)

THE GLOBE AND MAIL (Canada)

THE GUARDIAN (UK)

THE NEW YORK TIMES (USA)

THE WASHINGTON POST (USA)

Visa d'or Feature Award

For the seventeenth time, the **Region of Occitanie / Pyrénées-Méditerranée** will fund the prize of €8,000 for the Visa d'or Feature Award winner.

NOMINEES

- **Valerio Bispuri**: *Orphans*

- **Véronique de Viguier** / Getty Images / Verbatim, with a contribution from the Cnap: *Afghanistan, no woman's land*

- **Katie Orlinsky** for *National Geographic Magazine*: *Vanishing Caribou*

- **Gaël Turine** for *Le Figaro Magazine*: *The Ravages of Tranq Dope*

Visa d'or News Award

For the first time, the **Association Visa pour l'Image - Perpignan** will fund the prize of €8,000 for the Visa d'or News Award winner.

NOMINEES

- **Corentin Fohlen** / Divergence for *Paris Match: Haiti and the Power of the Gangs*
- **Mahmud Hams** / AFP: *Gaza*
- **Ziv Koren** / Polaris: *Israel*
- **John Moore** / Getty Images: *Ecuador – Internal Armed Conflict*

Ville de Perpignan Rémi Ochlik Visa d'or Award > **Loay Ayyoub**

In late June, picture editors from international magazines voted for the best young reporter for the Ville de Perpignan Rémi Ochlik Visa d'or Award which is being presented this year for the eighteenth time. The jury chose the young photographer who, in their opinion, produced the best report, either published or unpublished, in 2023/2024. The **Ville de Perpignan** sponsors the prize of €8,000. The 2024 winner is **Loay Ayyoub** for his coverage in Gaza for *The Washington Post*.

Visa d'or des Solidarités Award

For the first time, the **Département des Pyrénées-Orientales** will fund the prize of €8,000 for the winner of the new award, the Visa d'or des Solidarités.

ICRC Humanitarian Visa d'or Award – International Committee of the Red Cross > **Hugh Kinsella Cunningham**

The ICRC Humanitarian Visa d'or award is granted in recognition of the work of a professional photojournalist who has covered a humanitarian issue related to Civilians, the primary victims of armed conflicts. The winner of this year's award, with prize money of €8,000 funded by the **ICRC**, is **Hugh Kinsella Cunningham** for his work on the fate of the civilian population in the eastern Democratic Republic of Congo.

CONTACT > communication.paris@icrc.org

Visa d'or franceinfo Award for the Best Digital News Story

For the ninth year, Visa pour l'Image-Perpignan will present the Visa d'or franceinfo Award for the Best Digital News Story, organized with support from **France Médias Monde, France Télévisions, Radio France and the Institut national de l'audiovisuel (INA)**, all public broadcasting media.

The scope of the award covers virtual reality, interactivity and editorial video work released via social media. In the context of non-stop news around the world, the Visa d'or franceinfo Award for the Best Digital News Story recognizes an idea, content and original work offering an interesting angle and perspective on the news.

The prize money of €8,000 is funded by France Médias Monde, France Télévisions, Radio France and the French National Audiovisual Institute (INA).

CONTACT > webdocu@orange.fr

Figaro Magazine Lifetime Achievement Visa d'or Award

The *Figaro Magazine* Lifetime Achievement Visa d'or Award stands as recognition of the lifetime achievement of an established photographer who is still working.

For the twelfth year, the Lifetime Achievement Visa d'or award is being sponsored by **Le Figaro Magazine** with prize money of €8,000.

Grants

Canon Female Photojournalist Grant

For the twenty-fourth year in a row, **Canon** and Visa pour l'Image will be presenting the prestigious Canon Female Photojournalist Grant to an outstanding photographer in recognition of her contribution to photojournalism.

The grant of €8,000 provides funding to support a compelling new project which will be featured as an exhibition at the 2025 festival.

This year, we are featuring **Anastasia Taylor-Lind**, the winner of the 2023 grant, and her work on the civilian experience of war in the Donbas region of eastern Ukraine.

CONTACT > canon-grant@orange.fr

Canon Video Grant – Short Film Documentary

Canon, the world leader in image production systems and solutions, together with the International Festival of Photojournalism Visa pour l'Image-Perpignan, are pleased to be presenting the fifth Canon Video Grant for a short film documentary. The recipient will be awarded a grant of €8,000 plus the use of pioneering Canon professional video equipment to be made available on loan.

In September 2024, the project will be presented as a preliminary teaser, and the final version of the video report will be screened at the 2025 festival in Perpignan.

This year, we will be happy to present the film of **Juan Vicente Manrique Gomez** (2023 winner).

CONTACT > canon-videogrant@orange.fr

Urban Newcomer Photographer's Grant sponsored by Google

For the fifth time, Google, Visa pour l'Image and Dysturb will give a grant for a newcomer to photography working in and on France. For the three partners, the grant is a commitment to support innovative approaches to urban stories.

The grant provides funding of €8,000 plus monitoring and assistance from **Google**, Visa pour l'Image and Dysturb so that the winner can carry out one or more projects.

La Saif-Benoît Schaeffer Publishing Grant for a Photography Book

As a tribute to photojournalist Benoît Schaeffer who passed away in 2020, La Saif has launched a new grant program for the publication of photography books. The grant is designed to support and highlight the work of a professional press or documentary photographer and provide backing needed to publish a printed book.

The grant is open to photographers living in France who make a submission in association with a publishing house for the production of a book.

The grant sponsored by **La Saif** is for €10,000 and will be presented to the recipient at the Festival of Photojournalism Visa pour l'Image – Perpignan, at an evening show.

This year we will be presenting the book *Alfred's Journey*, by **Alfred Yaghobzadeh** who received the grant in 2023, and published by *Four Eyes Editions*.

CONTACT > actionculturelle@saif.fr

Françoise Demulder Photography Grants

Since 2020, the French **Ministry of Culture** and the Festival of Photojournalism Visa pour l'Image – Perpignan have been awarding grants for the production of original photography by women.

Every year, two grants for female photographers, each for €8,000, are awarded in recognition of their contribution to photojournalism.

These grants, dedicated to women photojournalists, pay tribute to Françoise Demulder – a French war photographer and the first woman to win the World Press Photo, in 1977.

CONTACT > prixfrancoisedemulder@gmail.com

Awards

ANI-PixTrakk Award

For twenty-four 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 will form a jury to select three award winners from a shortlist of "favorite choices," and then the first prize for the ANI-PixTrakk award. In 2024, the fifteenth ANI award will be presented, with prize money of €5,000 sponsored by **PixTrakk**.

The award-winning work will be displayed at the "Visas de l'ANI" exhibition held in Paris at Galerie Signatures.

The 2024 Pierre & Alexandra Boulat Award > **Gaëlle Girbes**

The award, which is being sponsored for the tenth time by **LaScam** (the collecting society for multimedia authors), is designed to help a photographer carry out an original reporting project. The award, with prize money of €8,000, will be presented to the 2024 winner, **Gaëlle Girbes**, and will provide her with support to continue her project "Ukraine, surviving amidst the ruins." She will be able to cover war-torn towns and villages and bear witness to the extraordinary resilience of the people surviving in the ruins, caught in the middle of the largest conflict in Europe since the end of the Second World War.

CONTACT > annie@pierrealalexandraboulat.com



© Gaëlle Girbes

The 2024 Camille Lepage Award > **Virginie Nguyen Hoang**

The Association named Camille Lepage – On est ensemble was founded on September 20, 2014, only months after the death of Camille Lepage while reporting in the Central African Republic. The Association commemorates Camille, her work and commitment.

For the eighth time, the collecting society la **Saif*** is supporting the award (€8,000) which provides backing and encouragement for a photojournalist committed to a long-term project.

The winner of the 2024 award is **Virginie Nguyen Hoang** / Collectif Huma, who will now be able to continue her work in Ukraine, reporting on the effect of the war on Diana, a young girl in Kharkiv living alone with her grandfather, and soon to reach her teenage years.

() La SAIF, the French collecting society for original authors of visual work in architecture, design, drawing, 3-D work, illustrations, cartoons/comics, painting, photography and sculpture.*

CONTACT > camillelepageaward@gmail.com



© **Virginie Nguyen Hoang** / Collectif Huma

Yves Rocher Foundation Photography Award

The Yves Rocher Foundation has a special award in partnership with the International Festival of Photojournalism Visa pour l'Image – Perpignan: the Yves Rocher Foundation Photography Award. The award will be presented, for the tenth time, to a professional photographer wishing to conduct a report in the area of the environment, relationships between humans and the earth, or major challenges for transition to the green economy.

The **Yves Rocher Foundation** sponsors the award with prize money of €8,000.

CONTACT > prixphoto@fondationyvesrocher.org

The Carmignac Photojournalism Award

The **Fondation Carmignac** is pleased to be part of the festival Visa pour l'Image for the ninth consecutive year.

The 14th Carmignac Photojournalism Award is devoted to the situation of women, girls and minorities in Afghanistan. The winners will be announced on Thursday, September 5, at the evening screening at Campo Santo. They will also present their work at a conference on Friday, September 6.

In 2009, when photojournalism and the media were going through an unprecedented crisis, Edouard Carmignac founded the Carmignac Photojournalism Award to support photographers working in the field. Every year the award provides backing needed to produce a photographic report requiring investigative journalism on issues of human rights, the violation of fundamental rights, and related geostrategic questions. An international jury selects the winners who receive a grant to cover reporting work in the field for a period of six months. The investment in the human and financial resources needed to produce such reports which are subsequently presented as touring exhibitions and a new online platform is part of an approach targeting the general public with the Carmignac Award highlighting crises and challenges in the world today.

CONTACT > Margaux Granjou, Carmignac Photojournalism Award manager - prix@carmignac.com

Olivier Ibanez, Director of communications and partnerships - olivier.ibanez@carmignac.com

Myrtille Beauvert, (PR) - myrtille@sisterscommunications.com

fondationcarmignac.com

Transmission pour l'image

A "Workshop" unlike any other

WHEN? MONDAY, SEPTEMBER 2 TO WEDNESDAY, SEPTEMBER 4
HOW MANY APPLICANTS? THE FIRST APPLICANTS
WHERE? IN PERPIGNAN
HOW MUCH? €500

Transmission pour l'Image is not a workshop but it is a forum for meeting and discussing, and most importantly it is for "transmission" from one generation of photojournalists, handing on their knowledge and know-how to the next generation.

Transmission pour l'Image is not a course on how to take pictures – quite the opposite. It is the photographers and picture editors who take the time needed to talk about their work and the choices they have made, who 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 applicants will have the privilege of being part of this full-time experience over three days, listening, talking and learning with professional mentors.

CONTACT > sylvie.grumbach@2e-bureau.com

3 Days with

**Paula
Bronstein**



American independent
photojournalist

**John
Moore**



American
photojournalist and
war correspondent,
Getty Images

**Olivier
Laurent**



Senior photo
assignment editor,
The Washington Post

**Brenda Ann
Kenneally**



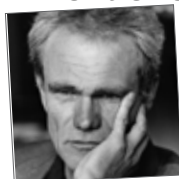
American photojournalist
and documentary
photographer

**Nicolas
Jimenez**



Photo Director of the daily
newspaper
Le Monde and supplements

**Ad
van Denderen**



Dutch photojournalist,
Agence VU'

**Antoine
Bernard**



Director of advocacy
and strategic litigation,
Reporters Without Borders
(RSF)

**Gilles
Courtinat**



Freelance journalist, author
of articles and conferences
on the development of
generative image AI

**Joao
Silva**



Photographer,
The New York Times

Meetings & Events

Meetings
Portfolio Reviews
Conferences
Bookshop
Canon Experience Center
...

Meet the Photographers

PALAIS DES CONGRÈS
CHARLES TRENET AUDITORIUM
TUESDAY, SEPTEMBER 3 TO SATURDAY, SEPTEMBER 7
AT 10 A.M
FREE ADMISSION

The program with the names of the photographers will be posted on the website
www.visapourlimage.com
Information available from > visapourlimage@2e-bureau.com

ARTE Reportage and Feature News Reporting

PALAIS DES CONGRÈS

CHARLES TRENET AUDITORIUM

MONDAY, SEPTEMBER 2 TO FRIDAY SEPTEMBER 6

5.30PM TO 7PM

FREE ADMISSION

ARTE Reportage focuses on international news and will be presenting a selection of reports throughout the week. The screenings will be followed by a discussion with some of the film directors and the audience.

All documentaries in French with English sub-titles

MONDAY, SEPTEMBER 2 – *Israel-Gaza, One Year of War*

Occupied West Bank > *The Hidden Conflict* (12'), by **Sophie Nivelles-Cardinale**
with commentary by Sophie Nivelles-Cardinale

West Bank > *Prisoners of War* (13'), by **Sophie Nivelles-Cardinale**
with commentary by Sophie Nivelles-Cardinale

Israel-Palestine > *Borderlines* (36'), by **Edward Kaprov**

TUESDAY, SEPTEMBER 3 – *Cursed Children*

Iraq > *Iraq's Suffering Children* (25'), by **Dominique Mesmin**
with commentary by Dominique Mesmin

Philippines > *Diving for Gold* (36'), by **Antoine Védeilhé**

WEDNESDAY, SEPTEMBER 4 – *Youth in War*

Haiti > *Words Against Bullets* (25'), by **Charles Emptaz** and **Olivier Jobard**
with commentary by Charles Emptaz

Myanmar > *The Rebel Army* (36'), by **Antoine Védeilhé**

THURSDAY, SEPTEMBER 5 – *Resilient Women*

Afghanistan > *The Voice of Resistance* (25'), by **Solène Chalvon-Fioriti**
with commentary by Solène Chalvon-Fioriti

Ukraine > *Invisible Wounds* (25'), by **Pierre Chabert** and **Charles Comiti**

FRIDAY, SEPTEMBER 6 – *Climate: David versus Goliath*

Peru > *Farmers Take on Big Business* (36'), by **Barbara Lohr**

Bolivia > *A Lake Becomes A Desert* (25'), by **Sophie Bontemps**
with commentary by Sophie Bontemps

The Mentor Award – Freelens

PALAIS DES CONGRÈS
CHARLES TRENET AUDITORIUM
WEDNESDAY, SEPTEMBER 4
3PM TO 4.30PM
FREE ADMISSION
(French only)

Rencontres de la Saif – 11th Meeting In partnership with LaScam

PALAIS DES CONGRÈS
CHARLES TRENET AUDITORIUM
THURSDAY, SEPTEMBER 5, 3.00 TO 4.30PM
FREE ADMISSION

Copyright-Related Rights in the Press: a fair share of the value?

Five years have passed since the adoption of the European Union Directive on Copyright and Related Rights in the Digital Single Market and Amending Directives (April 17, 2019) and the transposition of the directive into French legislation (July 24, 2019). The text which introduced related rights for publishers of press publications has proven difficult, both to enforce and to ensure that publishers and press agencies receive an appropriate share of the revenues gained by digital platforms using their content. Despite the extensive legal measures designed for effective sharing of value in the digital world, very few remuneration contracts have been concluded with the Tech Giants. And in the event of such a contractual agreement, how can agreement be reached on the “appropriate and fair” share of the remuneration for journalists and authors as required under the legislation?

La Saif, in partnership with LaScam, will be exploring the issues at stake and the moves needed to achieve the effective enforcement of the new provisions for related rights plus the inescapable corollary of having the value shared appropriately and fairly between the different players involved in the press.

Moderator: **Pierre Ciot**, Vice-President, La Saif

Artificial Intelligence and Photojournalism

PALAIS DES CONGRÈS
CHARLES TRENET AUDITORIUM
FRIDAY, SEPTEMBER 6, 3PM
FREE ADMISSION

One year after the first panel discussion on the subject of photography and AI, it is time to review the situation in the light of developments with AI-generated pictures. Have news pictures been manipulated for as long as photography has existed? Has the emergence of generative AI brought about a sharp increase in fake visuals used for news stories? What sort of protection is there for producers, broadcasters, distributors and users? How can pictures be certified as authentic? How can trust be restored? What can be done to protect against these fakes? What initiatives have been introduced, either through technological options or regulations? How can AI be used in photojournalism, and can photojournalism develop and be improved through AI?

With: **Paul Melcher**, Managing Director, Melcher System, a consultancy firm specializing in visual technology, and **Gilles Courtinat**, journalist, *L'Œil de l'info*.

War: New Pictures

PALAIS DES CONGRÈS
CHARLES TRENET AUDITORIUM
SATURDAY, SEPTEMBER 7, 3PM
FREE ADMISSION

War reporting in Ukraine and in Gaza has given rise to a range of popular visual techniques: soldiers standing in front of cameras telling their stories, propaganda videos using ideas from video games, tourist advertising, and aerial photos shot from drones. These new types of visual presentations of war have adopted formats used on social media where they get massive coverage, short-circuiting the filters of the news media. How are they made? How can photojournalism respond and counter the impact they have? Exploration and analysis with “The World in Images” (Arte television).

Canon Experience Center

PALAIS DES CONGRÈS
MONDAY, SEPTEMBER 2 TO SATURDAY, SEPTEMBER 7
FREE ADMISSION

Canon, the global imaging brand, is proud to partner with Visa pour l'Image for the 35th consecutive year. During the festival in Perpignan, expert technicians from Canon Professional Services (CPS) will be available for accredited photographers, providing a check-and-clean service of their equipment at the Canon space on the ground floor of the Palais des Congrès. Professional photographers will also have an opportunity to take out the latest Canon cameras on loan.

Reaffirming its commitment to nurturing the next generation of photojournalists, Canon will once again bring 25 aspiring photographers from Europe, the Middle East and Africa to Visa pour l'Image. During Canon's eighth Student Development Programme, students will have an opportunity to participate in hosted practical sessions, attend lectures, follow guided tours of exhibitions, and have their portfolios reviewed by renowned professionals in the photography industry.

For updates on Canon at Visa pour l'Image, via X: @CanonEMEApro.

For more news on Visa pour l'Image, check out the Canon Pro Website ([canon-europe.com/visa-pour-l-image](https://www.canon-europe.com/visa-pour-l-image))

For interesting stories, useful tips, the latest camera news and breathtaking images,
follow us on Instagram at @CanonEMEApro.

Portfolio Reviews – ANI [Association Nationale des Iconographes]

PALAIS DES CONGRÈS
1st FLOOR
TUESDAY, SEPTEMBER 3 TO SATURDAY, SEPTEMBER 7
10AM TO 1PM AND 3PM TO 6PM
ON-SITE REGISTRATION

Free-lance photographers may show their portfolios in the area of the ANI.

Portfolio Reviews – International Picture Editors

PALAIS DES CONGRÈS

MONDAY, SEPTEMBER 2 TO SATURDAY, SEPTEMBER 7

ACCREDITATION REQUIRED / BY REGISTRATION

REGISTRATION for Picture Editors > from May 2024
REGISTRATION for Accredited Photographers > July 10, 2024
CONTACT > portfolios@2e-bureau.com

The Nouvelles Écritures venue

PALAIS DES CONGRÈS

JEAN-CLAUDE ROLLAND AUDITORIUM

1st FLOOR

MONDAY, SEPTEMBER 2 TO SATURDAY, SEPTEMBER 7

10AM TO 6PM

FREE ADMISSION

Screening of works produced by the 2023 winner of the Canon Video Grant (Short Film Documentary) and the Visa d'or franceinfo Award for the Best Digital News Story.

Cajelice & Ombres Blanches Bookshop

COUVENT DES MINIMES

OPEN AUGUST 31 TO SEPTEMBER 15, 2024, 10AM TO 7PM

(+ LATE CLOSING AT 8PM, FROM WEDNESDAY, SEPTEMBER 4 TO SATURDAY, SEPTEMBER 7)

The Photo Labs

The Festival would not be what it is today if we had not had the support of the photo labs over the past 36 festivals.

Since 1989, with the work of the best Paris-based professionals producing the prints, we have presented more than 975 exhibitions. Our special thanks go to these men and women working behind the scenes at every festival, giving the best quality presentation of the work by the photographers, and providing the Festival with its showcase and one of its finest distinctions.

DUPON

Prints made by Jean-François Bessol, Dorian Borissevitch and Pascal Saurin
15, avenue de Madrid - 92200 Neuilly-sur-Seine
TEL: +33 1 40 25 46 00
e-mail: contact@dupon.com
www.dupon.com

e-CENTER

Prints made by Erwan Sourget
6, rue Avaulée - 92240 Malakoff
TEL: +33 1 41 48 48 00
e-mail: info@e-center.fr
www.e-center.fr

INITIAL LABO

Prints made by Jules Gorce and Yonnel Leblanc
62, avenue Jean-Baptiste Clément - 92100 Boulogne-Billancourt
TEL: +33 1 46 04 80 80
e-mail: contact@initiallabo.com
www.initiallabo.com
Instagram : initialla

Accreditations

Professional Week
Monday, September 2 to
Saturday, September 7, 2024

Accreditation forms will be available on the festival website
www.visapourlimage.com (Pro Week / Accreditations)
Early registration on-line: www.visapourlimage.com

PICK UP YOUR ACCREDITATION AT THE PALAIS DES CONGRÈS
Saturday, August 31 to Friday, September 6, from 10am to 1pm and from 2pm to 7pm
Saturday, September 7, from 10am to 1pm

REGISTRATION FEES > €30
to be paid in Perpignan - Credit Card, Cash

Scholars

2 Weeks for School Groups only

Monday, September 16 to Friday, September 20
& Monday, September 23 to Friday, September 27

With: **Miquel Dewever-Plana, Jean-Louis Fernandez, Jérôme Gence, Francisco Proner, Gaël Turine**
and **Emmanuelle Walter**, programme officer "Dessous des images",
Arte
and **Jean-François Leroy & Delphine Lelu**

Group visits to be reserved in advance
CONTACT > scolaire@visapourlimage.com

Media literacy is now being included in school curricula, covering responses to 24-hour news coverage, including fake news flooding the media and the Web. Visa pour l'Image is an opportunity for teachers and students to view international reports and images, to see things in perspective, with critical analysis, and to meet people working in the news industry. Over the years, the partnership between the Media Literacy and Information Center of the French education system (CLEMI) and the festival has become an effective tool for work on images for all educational levels, from kindergarten to tertiary level.

In 2023, 18,000 students had the opportunity to take part in this program.

EDUCATIONAL WORKSHOPS

The workshops provide a forum for school students to study their response to news and the media. They are given elements to help cope with the constant news reports facing them, in particular via social media. They are also given perspectives in line with school curricula, helping students think about a range of issues featured in the exhibitions at Visa pour l'Image, e.g. war reporting, sustainable development and migration.

A range of different teachers work with the school groups (history, geography, visual arts, science, language/literature and librarians). The students are also given insights into the way a photography festival is designed and organized, including explanations of the way an exhibition is mounted, from the initial selection to the framing, the captions and the hanging of the pictures. And there is the opportunity of meeting people who work in a professional area unrelated to the school environment.

The Team

Association Visa pour l'Image - Perpignan

Couvent des Minimes, 24, rue Rabelais - 66000 Perpignan

TEL: +33 4 68 62 38 00

e-mail: contact@visapourlimage.com - www.visapourlimage.com

FB Visa pour l'Image - Perpignan

@visapourlimage

Pierre Conte (president), **Pierre Branle** (vice-president & treasurer), **Jean-Luc Soret** (director), **Virginie Santiago** (administrator/partnerships), **Jean-Noël Loubat** (logistics), **Nour Bechiri** (educational activities), **Cannelle Cibert** (manager of collections), **Dominique Vilain** (executive secretary), **Lou Baron** (communication)

FESTIVAL MANAGEMENT

Images Evidence

4, rue Chapon - Bâtiment B

75003 Paris

TEL: +33 1 44 78 66 80

e-mail: jfleroy@imagesevidence.com / d.lelu@imagesevidence.com

FB Jean Francois Leroy

Twitter @jf_leroy

Instagram @visapourlimage

Jean-François Leroy (director general), **Delphine Lelu** (executive director), **Christine Terneau** (coordination), **Jeanne Rival** (assistant), **Eliane Laffont** (senior advisor – USA), **Alain Tournaille** (superintendence), **Pauline Cazaubon** (texts for screenings, presentations & recorded voice – French), **Caroline Laurent-Simon** (“Meet the Photographers” moderator), **Vincent Jolly** (Editor-in-Chief, Digital Content), **Béatrice Leroy** (proofreading of French texts & captions), **Kyla Woods** (community director), **Sylvain Chatelain** (video producer), **Sébastien Riotto** (photographer)

WRITTEN TRANSLATIONS

Shan Benson (recorded voice & proofreading of English texts & captions), **Euan Borthwick** & **Tom Viart** (French), **Helena Cots** (Catalan & Spanish).

INTERPRETERS

Shan Benson, **Euan Borthwick**, **Mathieu Brunellière**, **Mélanie Gourd**, **Camille Mercier-Sanders**, **Lamia Somai**

SCREENINGS - PRODUCTION

Artslide

5, rue Saint-Jean

21590 Santenay

TEL: +33 3 80 20 88 48

e-mail: contact@artslide.fr

Thomas Bart, **Jean-Louis Fernandez**, **Sarah Giraud**, **Laurent Langlois**, **Emmanuel Sautai** (production), **Ivan Lattay** (music/audio design), **Pascal Lelièvre** (stage management), **Florence Dupré** (production)

TECHNICAL & SCREENING CREW

AQUILA - **Richard Mahieu** & **David Levy**

WATCHOUT - **Frédéric Bonhomme**

WEBSITE

DESIGN & DEVELOPMENT

Period • Paris

weareperiod.co

PRESS/PUBLIC RELATIONS

2e BUREAU

18, rue Portefoin - 75003 Paris

TEL: +33 1 42 33 93 18

e-mail: visapourlimage@2e-bureau.com

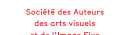
www.2e-bureau.com

@2ebureau

Sylvie Grumbach (director general, coordination), **Valérie Bourgois** (coordination), **Martial Hobeniche** (press relations director), **Marie-René de La Guillonnière**, **Mathilde Sandlarz** (press relations), **Mathilda Dill**, **Danielle Brown** (assistants)



Visa pour l'Image – Perpignan wishes to express warm appreciation of the partners who are continuing to commit their support, working together with the festival and making it possible to present the 2024 international program free of charge.



Under the patronage of and with support from the **French Ministry of Culture**, and the **DRAC regional cultural office** (Occitanie)

With the generous support of **Aline Foriel-Destezet**