Perpignan: 34th edition of Visa pour l’Image

It seems that around the world every single day, every single year there is a war, a tragedy to cover. Everyone will remember 2022 for the Ukraine war, with many journalist and photojournalist traveling to cover a nonsense conflict which is not going to end any soon. Jean-François Leroy, director of Visa pour l’image- Perpignan asked himself this question:

> *what should a festival of photojournalism such as Visa pour l’Image do in response to such an event?*

In September last year, pictures were screened at Campo Santo showing Afghans fleeing the return of the Taliban, scrambling over planes on the tarmac at Kabul airport. Who could have thought then that such images would be swept from world headlines?

No one perhaps, but certainly we had not imagined the prospect. This year we will obviously be featuring Ukraine, giving the story the coverage it deserves, but we shall not be restricting the program to one single event, no matter how important it is. What’s more, this latest war has highlighted, yet again, so many of the issues confronting professional photographers, while also uncovering new developments in photography.

Key reports have presented the news in the midst of the confusion of war, with substantial input from members of the visual investigation team of The New York Times, working together with their reporters in the field and presenting incontrovertible evidence to contradict the “fake news” spread by Russia on the Bucha massacre. Andthey have provided evidence of atrocities being committed on both sides, confirming the authenticity of a video showing Ukrainian

soldiers executing a Russian soldier.

Such developments should not be seen as yet one more nail in the coffin of "conventional" photojournalism, but rather as an additional tool in the news ecosystem providing even stronger backing for stories reported in still pictures and which, here at Visa pour l'Image, is what we have been acclaiming and encouraging for so many years.

The festival has always been a key meeting point for those interested to discover more of the photojournalism world, but also a place for professionals to meet and share their vision, thoughts, experiences with other colleagues. The festival is also welcoming not just those on the field everyday, but also amateur interested on learning more about photography.



The Tara is a schooner and a scientific research vessel, seen here on the Weddell Sea taking water samples at the foot of an iceberg measuring one square kilometer, as part of a study of the impact of melting ice on the marine microbiome. © Maéva Bardy/The Tara Ocean Foundation In exclusive partnership with Le Figaro Magazine

Forces loyal to Libya’s U.N.-backed Government of National Accord firing a rocket at Islamic State fighters. Sirte, Libya, August 4, 2016.
© Goran Tomasevic

THE EXHIBITION PROGRAM

Ana María Arévalo Gosen – *Días Eternos: Venezuela, El Salvador, Guatemala (2017-2022)*
Maéva Bardy – *The Twelfth Expedition of the Schooner Tara*
Valerio Bispuri – *Nelle stanze della mente*
Mstyslav Chernov & Evgeniy Maloletka – *Mariupol, Ukraine*
Sabiha Çimen – *Hafiz*
Jean-Claude Coutausse – *On the Campaign Trail*
Alain Ernoult – *The 6th Extinction*
Françoise Huguier – *Discretion*
Acacia Johnson – *The Pilots Connecting Remote Alaska*
Selene Magnolia – *“Zor”, Inside Europe’s Largest Roma Ghetto*
Siegfried Modola – *Inside Myanmar’s Armed Uprising*
Andrew Quilty – *A Forever War Ends*
Eugene Richards – *An Outsider*
Arnaud Robert et Paolo Woods – *Happy Pills*
Alexis Rosenfeld – *1 Ocean*
Tamara Saade – *Tiers of Trauma*
George Steinmetz – *Global Fisheries Harvesting Marine Wildlife*
Goran Tomasevic – *Between War and Peace*