



FESTIVAL
29.08 > 13.09

PRO. WEEK. 31.08 > 05.09
SCHOOL GROUPS 14.09 > 18.09
& 21.09 > 25.09

38th

**INTERNATIONAL
FESTIVAL
OF PHOTOJOURNALISM**

Preliminary Program
July 20, 2026

Exhibitions
Evening screenings
Transmission pour l'Image
Visa d'or Awards, Grants & Awards
Meetings & Events

www.visapourlimage.com
#visapourlimage2026



2026 **PERPIGNAN**

38^e FESTIVAL INTERNATIONAL DU PHOTOJOURNALISME

du 29 août au 13 septembre 2026



Tchernobyl, Ukraine © Gerd Ludwig



Canon

Google



LE FIGARO
MAGAZINE



radiofrance

franceinfo:

arte



Brut.



Spotify

Message from the President

Pierre Conte

President of the Association Visa pour l'Image - Perpignan

A celebration

This year we celebrate the 200th anniversary of the invention of photography. Its invention soon led to the advent of photojournalism, combining images and the written word to add depth to reporting. Thirty-eight years ago, Visa pour l'Image was created by Jean-François Leroy, with support from Roger Thérond, the legendary editor-in-chief of *Paris Match*. The magazine's tagline for many years - "The weight of words, the impact of photos" - is as valid as ever. As can be seen at the "International Daily Press" exhibition (at the Chambre de commerce this year). Photojournalism and the media share a common destiny.

It is also the 200th anniversary of the oldest French newspaper, *Le Figaro*. How fitting that these two anniversaries should coincide. The fact that a news outlet has been resilient enough to survive so many turbulent periods and technological revolutions is a symbol of hope. In the same way that it is heartening to know that *The New York Times* has never had so many subscribers. That is why we decided to invite the *Figaro's* anniversary exhibition - and take advantage of this occasion to present an exhibition in the magnificent Loge de Mer for the first time.

Visa pour l'Image – Perpignan ("Visa") celebrates photography AND journalism. "Visa" celebrates the right to information AND freedom of information in a world where fewer and fewer countries enjoy these rights. "Visa" celebrates fact-checking by editorial teams because it is increasingly necessary to counter manipulation of all kinds. Because verifying facts has never been so difficult due to artificial intelligence that is still not sufficiently regulated. "Visa" celebrates photojournalists, their integrity and their courage. "Visa" celebrates their right to fair pay and their right to control their work. "Visa" celebrates the power and beauty of their work. "Visa" celebrates free will. Visa pour l'Image is a celebration, a fully conscious celebration.

Twenty-seven exhibitions, six original screenings at Campo Santo, discussions with photojournalists at the Palais des Congrès, and book signings at the festival bookshop in the Couvent des Minimes. Come and join the celebration! Thanks to the support of our public and private partners, it's free.

Enjoy!

Editorial

BY **Jean-François Leroy**

April 20, 2026

2026 began with a fake photograph: it showed the Venezuelan President, Nicolás Maduro, wearing handcuffs, accompanied by two US marines. Respectable media outlets and journalists who have grown up using social media – which they have come to regard as a reliable source of information – were taken in by the photograph.

But paradoxically, the AI revolution and its consequences may help to save journalism. Because, to be effective, these systems depend on recent, verified, reliable information. And who better than media professionals to provide such information?

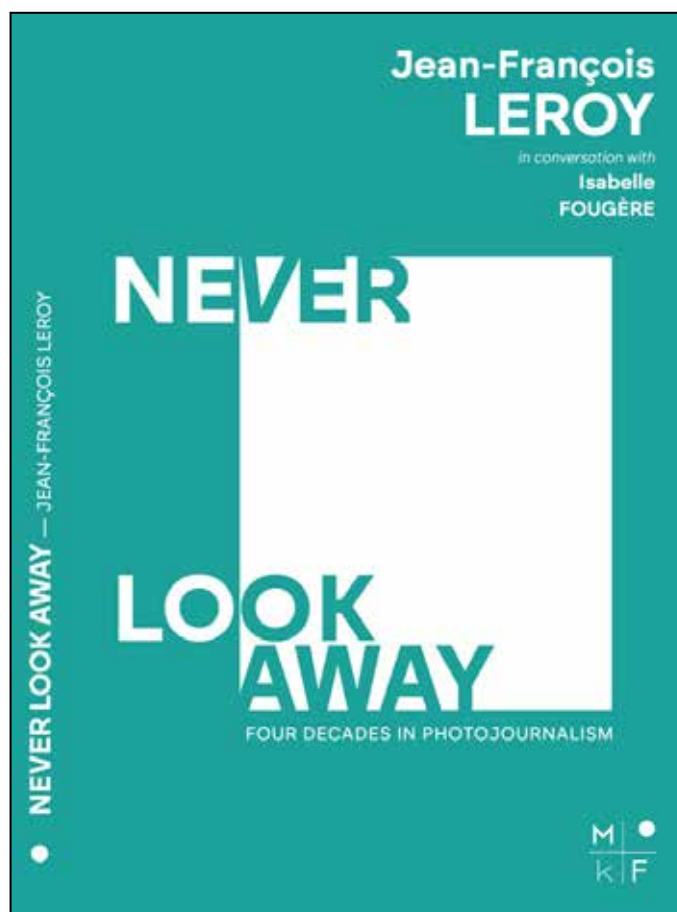
This explains why the tech giants have been so keen in the last three years to enter into partnerships with the big names in international media. Agreements were signed in haste by media outlets with their backs against the wall due to economic difficulties. History will tell if these agreements were in their interests, or if they have made a pact with the devil, eager to get his hands on their information.

The real photos of Maduro in New York, wearing handcuffs, do exist. They were taken by professional journalists and published by media outlets who rigorously follow rules that are perhaps a little old-fashioned, but are so important. And precious. The number of online subscriptions to *The New York Times*, *Le Monde*, *The Financial Times* and many others are testimony to this.

These 'old media outlets' share the same orthodox methods that we – as an 'old festival' – continue to defend and celebrate. Their influence, legitimacy and power are the last ramparts against the forces undermining reality, who have only one thing in mind: to destroy these media outlets or to acquire them so that they can promote their ideas – and especially their business interests. Evidence of this can be seen in the mergers and acquisitions of media outlets that have taken place this year, or in the witch hunts disguised as parliamentary committees paid for by the taxpayer to promote a repressive ideology.

Whether they come from politics or the technological sector, these powerful figures are either afraid of us, or they need us. That is why we will continue to defend our vision here, in Perpignan, as we have been doing for almost forty years. We hope that all those who continue to share our vision will join us and support us. It has not always been easy, but we are still standing... and still committed to the values of freedom and journalism.

Never Look Away!



NEVER LOOK AWAY!
A Memoir of Four Decades
in Photojournalism
Jean-François Leroy
In conversation with Isabelle Fougère

Exclusive early release: August 29, 2026,
Cajélice bookstore / Perpignan
(Couvent des Minimes)

Release date: October 2026

9782493458551
20€ / 14 X 20,5 cm
200 + 16 pages de photos

English language edition
Translated from the French by
Shan Benson, with Flynn Benson

The book is featured in the Bicentennial
of Photography program of the French Ministry
of Culture (September 2026-September 2027)

MkF éditions
www.editionsmkf.com

For more than forty years, Jean-François Leroy has been poring over millions of pictures from across the entire world. Scenes of war, revolution and disaster, images of ordinary everyday life, of people opposing injustice and expressing solidarity.

There is no other person anywhere who has looked so closely at so many photos. As founder-director of the International Festival of Photojournalism Visa pour l'Image-Perpignan, he has been in the privileged position of directly experiencing all the changes in photojournalism, moving from the days of conventional photography, with negatives and prints, to instantaneous digital photography.

Jean-François Leroy's conversations with journalist and writer Isabelle Fougère are an opportunity for him to have a free-ranging discussion of his life in the heart of photojournalism, letting him cite the men and women who have been major figures in his life, and express his convictions and commitments—as well as his doubts. He describes his editorial approach, how he decides which pictures to show, and which not to show. As Jean-François Leroy makes clear, when looking, neutrality does not exist.

In our world now, billions of photos are taken every day. Social media and artificial intelligence have warped the relationship between humans and reality. We must not surrender our duty to the truth. We must never look away!

Exhibitions

**August 29 to
September 13, 2026
Every day
from 10am to 8pm
Free admission**

**From September 14 to 18 & 21 to 25,
the exhibitions remain open
for school groups**

(by appointment during the week September 14 to 18)

CONTACT

scolaire@visapourlimage.com

**Throughout September most of
the exhibitions can be viewed online
on the Visa pour l'Image website**

Casa Xanxo	Khames Alrefi Winner of the 2026 Humanitarian Visa d'or Award – International Committee of the Red Cross (ICRC) <i>Civilians: The First Victims</i>
Couvent des Minimes	Laurent Ballesta Winner of the 2026 Écologie 360 – Reporters of Hope Award <i>Far from the Sky</i>
Couvent des Minimes	Philémon Barbier / Hors Format for <i>Le Monde</i> & <i>Le Figaro</i> Winner of the 2026 Ville de Perpignan Rémi Ochlik Visa d'or Award <i>Syria: The Dawn of Ashes</i>
Couvent des Minimes	Élise Blanchard <i>Afghanistan: The Girls Sold to Survive Drought</i>
Église des Dominicains	Raymond Depardon / Magnum Photos <i>Reporter/Photographer</i>
Couvent des Minimes	Abdulmonam Eassa for <i>Le Monde</i> <i>War in Sudan: a nation caught in a trap</i>
Église des Dominicains	Jérôme Gence for <i>Le Figaro Magazine</i> <i>Virtual marriages in Japan</i>
Église des Dominicains	David Guttenfelder / <i>The New York Times</i> <i>The People of Minneapolis vs. ICE</i>
Caserne Gallieni	Tyler Hicks / <i>The New York Times</i> <i>Kostiantynivka, a city in the kill zone</i>
Ancienne Université	Diego Ibarra Sánchez for <i>The New York Times</i> <i>The Last War: 2015-2026 – Lebanon</i>
Couvent des Minimes	Jérémy Lempin <i>The School of Life: Liberty, Equality, Invisibility</i>
Chapelle du Tiers-Ordre	Hervé Lequeux / Hans Lucas <i>Boza free: The Exile of Guinean Minors</i>
Couvent des Minimes	Yoray Liberman for <i>Polka Magazine</i> <i>War Diary</i>
Couvent des Minimes	Gerd Ludwig <i>No End in Sight: Chernobyl 40 Years Later</i>
Couvent des Minimes	Étienne Montés <i>Fifteen years of photojournalism, then stop!</i>
Couvent des Minimes	Jean-Luc Moreau Deleris for <i>Le Figaro Magazine</i> <i>Cambodia: From One War to the Next</i>
Couvent des Minimes	Mads Nissen / <i>Politiken</i> / Panos Pictures <i>Sangre Blanca — The Geography of Cocaine</i>
Couvent des Minimes	Marion Péhée Winner of the 2025 Canon Female Photojournalist Grant <i>Donbass: A Generation Scarred by War</i>
Hôtel Pams	Paolo Roversi <i>The Smell of India</i>
Couvent des Minimes	Hashem Shakeri - Exhibition presented <i>Le Monde</i> <i>Iran: The Cycle of War</i>
Maison de la Catalanité	Gaël Turine <i>Broken by Kush</i>
Couvent des Minimes	Robin Tutenges / Hors Format <i>Fano's Kingdom</i>
Couvent des Minimes	Michael Yamashita <i>East Meets West — 40 Years Photographing China</i>
Couvent des Minimes	Mohammad Yassine / <i>L'Orient-Le Jour</i> <i>Lebanon: One War Too Many</i>
Chambre de commerce et d'industrie des P.O. (CCI)	International Daily Press



© Khames Alrefi

Winner of the 2026 Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC)

Khames Alrefi

Winner of the 2026 Humanitarian Visa d'or Award - International
Committee of the Red Cross (ICRC)

Civilians: The First Victims

This exhibition presents a body of work documenting the plight of civilians, the first victims of war, in Gaza. Through images of hunger, bombardment, displacement, loss, and daily survival, the exhibition reveals the human cost borne by families and communities living in unbearable conditions. These photographs stand as a visual testimony to the suffering, resilience, and dignity of civilians caught up in the war.

Laurent Ballesta

Winner of the 2026 Écologie 360 – Reporters of Hope Award

Far from the Sky

In the icy, clear waters of the Antarctic, in the murky seas of the Philippines, or in the depths of Cap Corse, where light fades and humans are scarce, nature persists and takes on astonishing forms. The exhibition, *Loin du ciel* (Far from the Sky), and the book of the same name, present images of the creatures Laurent Ballesta has encountered in the last ten years.





© Philémon Barbier / Hors Format for *Le Figaro*
Winner of the 2026 Ville de Perpignan Rémi Ochlik Visa d'or Award

Philémon Barbier

HORS FORMAT FOR *LE MONDE* AND *LE FIGARO*

Winner of the 2026 Ville de Perpignan Rémi Ochlik Visa d'or Award

Syria: The Dawn of Ashes

After decades of dictatorship and thirteen years of war in Syria, it took less than a week to bring down Bashar al-Assad's regime. On December 8, 2024, the Hayat Tahrir al-Sham (HTS) group seized power in Damascus, redefining Syria's fate. The greatest challenge facing this new transitional government will be to unify the country's different communities and armed groups. In order to achieve lasting peace, it will have to satisfy the different internal and external parties. In a fractured and traumatized country, the wounds of the past resurfaced in flashes over the course of this first year of transition.

Élise Blanchard

Afghanistan: The Girls Sold to Survive Droughty

In the remote province of Badghis, Afghan girls have become commodities, traded by their families in order to survive the increasingly frequent and severe droughts caused by global warming. Due to lost harvests and livestock, it has become commonplace to marry them off at an increasingly young age. Even if the Taliban were to restore their access to secondary education, it would be too late for these girls, who have no future. As soon as they reach adolescence, they become wives and mothers and often become victims of domestic violence.





© Raymond Depardon / Magnum Photos

Raymond Depardon

MAGNUM PHOTOS

Reporter / Photographer

An exceptional exhibition dedicated to one of the greatest French photojournalists and film-makers of his generation, one of the founders of the Gamma agency. This new selection of his iconic photographs, based on his reports and his coverage of national and international events, is an opportunity to rediscover the unique and invaluable perspective of one of the most important witnesses of our era.

With support from *Figaro Magazine*.

Abdulmonam Eassa

FOR LE MONDE

War in Sudan: a nation caught in a trap

Since April 15, 2023, Sudan has been embroiled in a war between the army and the Rapid Support Forces militia. This conflict has left the country in ruins, with cities bombed and people displaced. With images taken between 2020 and 2025, the exhibition chronicles the collapse of the country, which went from democratic hopes following an aborted revolution to one of today's worst humanitarian crises due to the devastating effects of rival armed groups vying for control. Millions have been displaced, and a generation is in danger. Yet, despite everything, the population has continued to resist and survive.





© Jérôme Gence for *Le Figaro Magazine*

Jérôme Gence

FOR *LE FIGARO MAGAZINE*

Virtual marriages in Japan

This exhibition tells the story of women and men who choose to marry fictional characters mostly from manga comics and video games. It explores a phenomenon at the intersection of otaku culture, the merchandise economy and new types of relationships. Despite the apparent strangeness of this topic, it raises very topical issues about contemporary societies: loneliness—whether chosen or imposed—social pressure, economic hardship, the growing role of the virtual world, and the changing nature of couples and perhaps even the family.

David Guttenfelder

THE NEW YORK TIMES

The People of Minneapolis vs. ICE

Weeks of unrest unfolded in Minneapolis, Minnesota, after federal agents shot two protesters and an immigrant amid President Donald Trump's crackdown on immigration. The killing of the protesters led to intense clashes. More than 3,000 agents were deployed to quell the unrest as immigration arrests continued. More than 4,000 people were arrested during the federal operation, surpassing the number arrested in Los Angeles and Chicago during the surges in those cities.





© Tyler Hicks / The New York Times

Tyler Hicks

THE NEW YORK TIMES

Kostiantynivka, a city in the kill zone

Under siege by the Russian army in eastern Ukraine, Kostiantynivka is facing an acute humanitarian crisis. Relentless aerial bombardments, drones, and artillery strikes are reducing the city to ashes. The last remaining residents risk their lives every time they venture out to gather wood or to find something to eat. Using drones, the Russian forces indiscriminately target civilians, volunteers and soldiers, killing on sight.

Diego Ibarra Sánchez

FOR *THE NEW YORK TIMES*

The Last War *2015-2026 – Lebanon*

Hezbollah stands at a crossroads, caught between its claim to be Lebanon's protector and the weight of a country exhausted by war. For some, it remains a shield; for others, it is driving Lebanon toward the abyss. For the international community, its military wing is designated as a terrorist organization. The state's call for disarmament reflects fractures no ceasefire can resolve. Beneath the fragile calm, the balance between power, fear, and survival remains unsettled. What comes next will shape not just the conflict with Israel, but the future of Lebanon itself.

Exhibition curator : Sarah Leen





© Jérémy Lempin

Jérémy Lempin

The School of Life: Liberty, Equality, Invisibility

This report, by Jérémy Lempin, examines illiteracy in France and French Guiana. It highlights a serious social issue that often takes root in childhood due to difficulties at school and manifests itself later in the lives of adults who struggle to read, write, do basic math, and live independently. Through personal stories, the report underlines social divides, and shows examples of people who manage to regain their dignity. It raises the question of what it means to live in a society where the ability to read, write, and do basic math determines whether a person has access to the most fundamental rights. A compassionate study of a hidden wound in French society.

Hervé Lequeux

HANS LUCAS

Boza free: The Exile of Guinean Minors

The biggest contingent of unaccompanied minors in France today is from Guinea. This exhibition tells the story of young Guineans as they travel from Conakry to Paris, via Tunisia and the Alps. Given the economic crisis and the mass unemployment in Guinea, many young people, both in the neighbourhoods of Conakry and in the inland regions, see exile as their only option. The report follows these young people as they leave home and cross borders. Often invisible, they have to overcome significant hardship, but they are driven by the same goal: to study, work and build a future in Europe.





© Yoray Liberman for Polka Magazine

Yoray Liberman

FOR *POLKA MAGAZINE*

War Diary

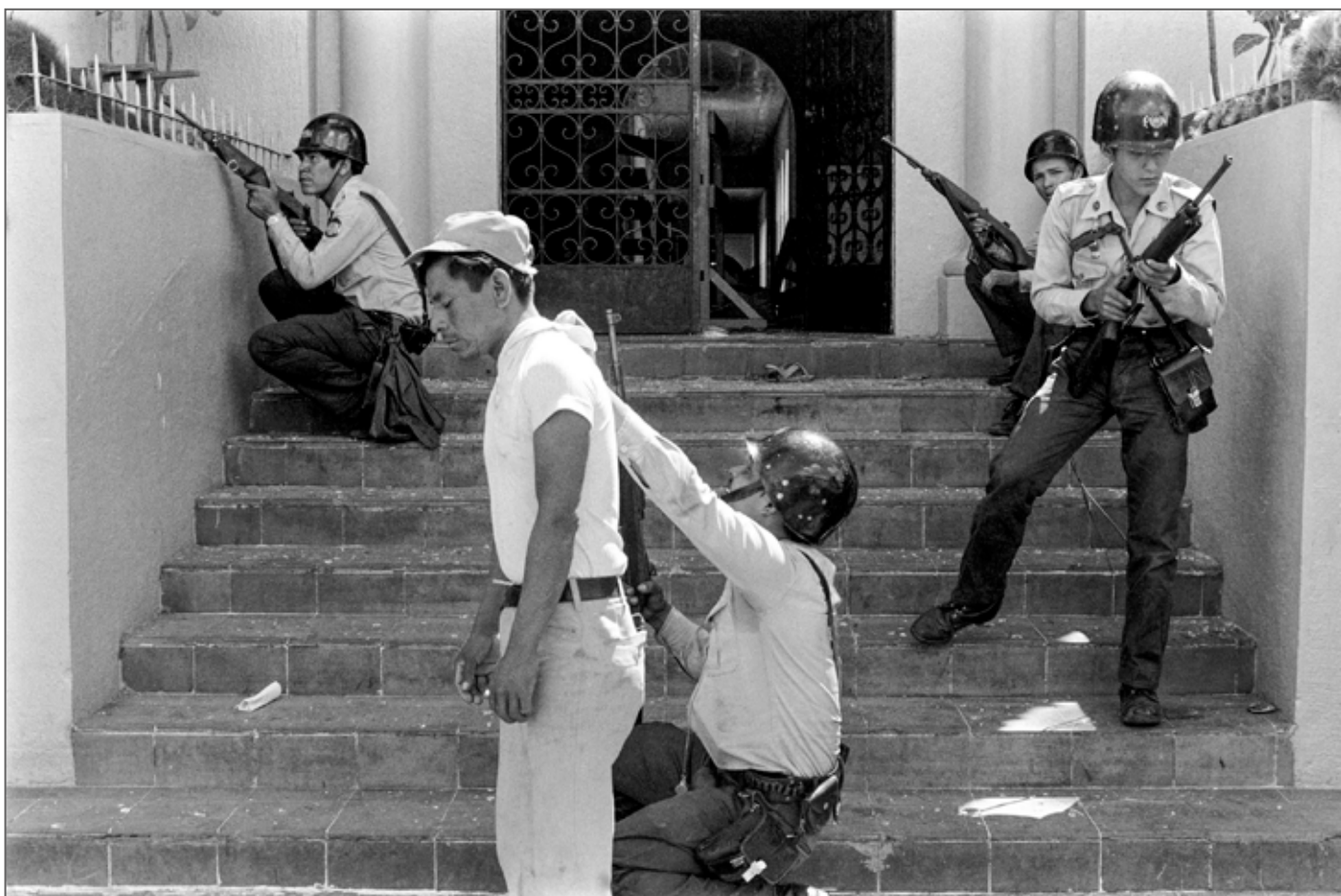
Photographed throughout Israel during the war between the U.S., Israel and Iran, *War Diary* documents the experience of living under constant threat. As sirens alter the rhythm of everyday existence, civilians adapt to a reality of shelters, fear, and uncertainty. Moving beyond geopolitical narratives, this project focuses on the human toll of the conflict and the gradual normalization of emergency conditions. It shows a society learning to function as uncertainty becomes part of everyday life.

Gerd Ludwig

No End in Sight: Chernobyl 40 Years Later

Chernobyl 40 Years Later: No End in Sight is Gerd Ludwig's decades-long documentation of the world's worst nuclear catastrophe. His images dating from 1993 through 2026 chronicle its post-apocalyptic world—the destroyed reactor, the ghost town of Pripyat, life in the Exclusion Zone, and victims across the fallout regions—through unexpected twists and turns such as illegal returnees, disaster tourism, military occupation, and a Russian drone strike, suggesting there is no end in sight to the disaster's consequences.





© Étienne Montès

Étienne Montès

Fifteen years of photojournalism, then stop!

From 1973 to 1987, Etienne Montès reported on current events in the field, on the frontline. This exhibition looks back at fifteen years of tragedy, danger, camaraderie and smiles, in France, Spain, Africa, and Central and South America. After which, Etienne Montès decided to end his career as a photojournalist and took over the family vineyard in the Roussillon region, at the foot of the Aspres mountains.

Exhibition curator: Thierry Secretan

Jean-Luc Moreau Deleris

FOR *LE FIGARO MAGAZINE*

Cambodia: From One War to the Next

In 2025, Thailand attacked Cambodia, and has now annexed a strip of its territory. Its artillery has seriously damaged several Angkorian heritage sites, including the Preah Vihear temple, a UNESCO World Heritage Site. The border dispute between the two countries is not new, but this time the fighting was particularly fierce, despite the imbalance in military strength between the two countries. This complex crisis has left many dead and displaced thousands of families. It has a particular resonance in Cambodia, where each family still mourns those who died in past conflicts. Fifty years after the start of the genocide by the Khmer Rouge, the wounds have not healed.



Mads Nissen

POLITIKEN / PANOS PICTURES

Sangre Blanca *The Geography of Cocaine*

We are living in the golden age of cocaine. Consumption and production have never been higher, and Europe is now the world's largest market. In *Sangre Blanca*, Mads Nissen traces the human consequences of the global cocaine trade—from the neglected countryside of Colombia and the cartel heartlands of Mexico to the dealers and craving consumers of Europe's nightlife. More than fifty years into the War on Drugs, the report raises a simple yet urgent question: Is this strategy really working—and, if so, for whom?





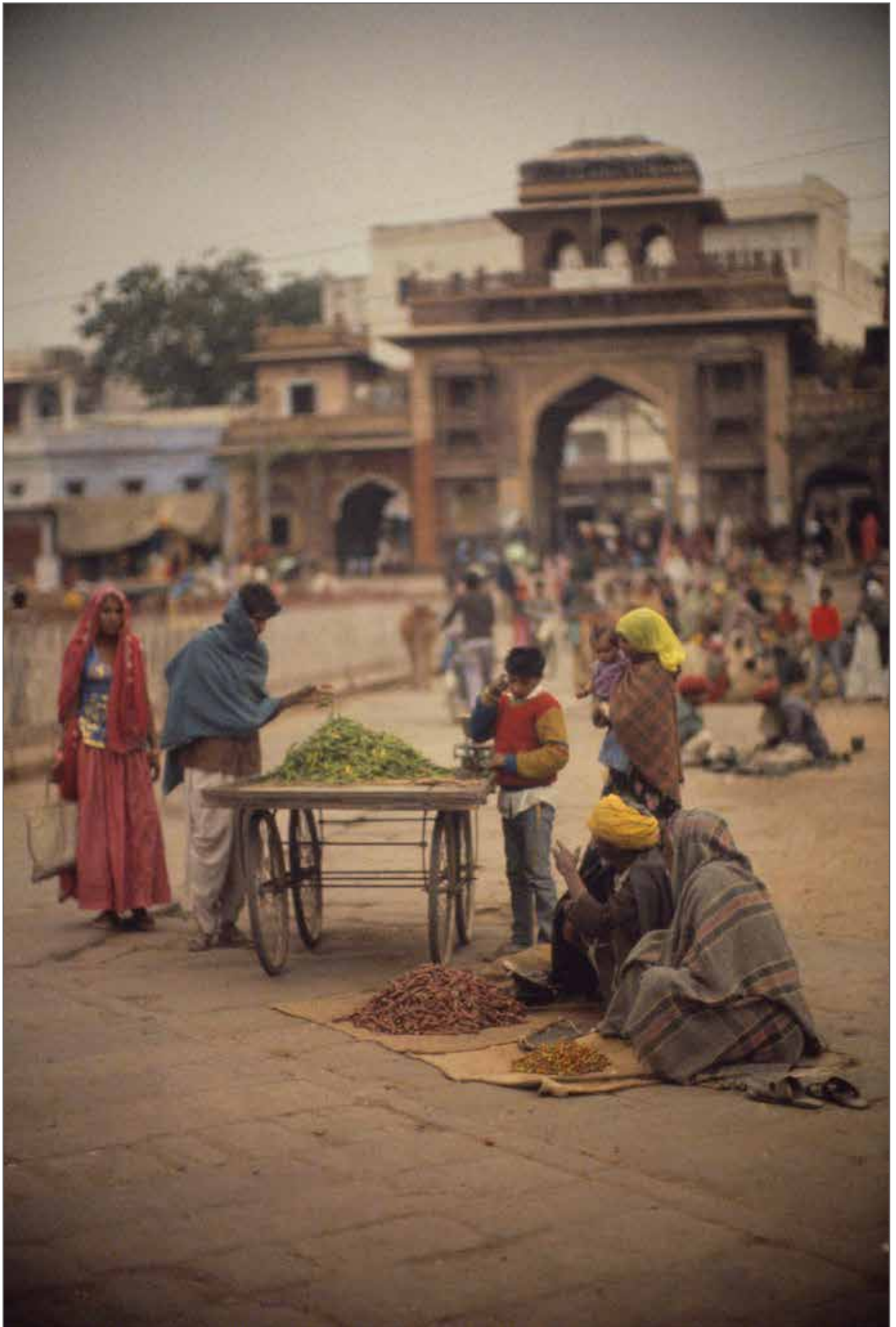
© Marion Péhée - Winner of the 2025 Canon Female Photojournalist Grant

Marion Péhée

Winner of the 2025 Canon Female Photojournalist Grant

Donbass: A Generation Scarred by War

In 2016, in Shchastia in the Donbass region, a group of teenagers were growing up a few kilometers from the frontline. Today Shchastia is occupied by the Russian army. The once close group of friends have taken different paths. They have become Ukrainian soldiers or Russian soldiers, patriots or collaborators, heroes or disappeared, parents or martyrs. They live in different areas, whether in occupied zones, in Ukraine, in Russia or abroad. Their experiences reflect ten years of war and how the fighting has shaped a generation of Ukrainians



Paolo Roversi

The Smell of India

Paolo Roversi takes us on a dreamlike photographic journey, in which India emerges as a land poised between shadow and light, reality and illusion. Since the 1990s, he has developed a distinctive visual style based on slowness, extended exposure times, and a willingness to embrace the unexpected. Vibrant blurs, deep blacks, and milky whites are the building blocks of his visual language. Using sepia tones and muted colors, he depicts a mystical and timeless India. His landscapes, scenes of daily life, and portraits create a delicate world where bodies and places are shaped by light. What emerges is a kaleidoscopic portrait, imbued with softness and elegance.

Hashem Shakeri

Exhibition presented by **Le Monde**

Iran: The Cycle of War

On February 28, 2026, for the second time in a year, Iran was plunged into another war. Airstrikes by Israël and the United States set the Middle East ablaze. For the people of Teheran, already worn down by the “Twelve-Day War” and the crackdown on the January protests, this new ordeal unfolded behind closed doors. Access to internet was blocked, and only internet connections obtained at exorbitant costs allowed them to stay connected to the rest of the world. These photographs capture the uncertainty of a whole nation. While the future remains impossible to predict, the Iranian people continue to be caught between war, repression and hope.





© Gaël Turine

Gaël
Turine

Broken by Kush

In Sierra Leone and Liberia, a new synthetic drug is wreaking havoc among young people. Kush is cheap, but it leads to rapid addiction and causes serious, often fatal, injuries. On the streets of Freetown and Monrovia, tens of thousands of young people drift aimlessly, their bodies and lives shattered by addiction. The number of clandestine labs is growing, while government efforts to stem this health crisis remain ineffective. Abandoned by the authorities, families and neighborhood committees are trying to save those who have fallen into the clutches of this terrible drug.

Robin Tutenges

HORS FORMAT

Fano's Kingdom

Since 2023, the highlands of the Amhara region in northwestern Ethiopia have been ravaged by one of the world's least visible wars. A local nationalist militia, known as Fano, has launched a widespread armed insurgency, seizing large swaths of territory. This rebellion, which has spread from the recent war in neighboring Tigray in a context of inter-ethnic violence, has been fueled by the brutality of government forces, who have committed numerous abuses against local populations accused of supporting the insurgents. Robin Tutenges travelled through these rebel-held territories, cut off from the world, to document a conflict that has already claimed thousands of lives.





© Michael Yamashita

Michael Yamashita

East Meets West 40 Years Photographing China

East Meets West is the culmination of 40 years of work in China by Michael Yamashita. It includes color transparencies and digital files from 16 major stories for *National Geographic* magazine, five large-format photo books on China, and work from many other editorial and commercial assignments. This body of work spans a period of unprecedented growth in China and is a singular record of the culture, lands and people of China throughout its rapid transformation into an economic and industrial global power.

Mohammad Yassine

L'ORIENT-LE JOUR

Lebanon: One War Too Many

For 17 years, Mohammad Yassine has been covering events in Lebanon for *L'Orient-Le Jour*, capturing the country's beauty and instability, day-to-day lives and disasters. On March 2, 2026, war broke out once again. Yet another war. One war too many. Hezbollah's offensive against Israel, in support of the Iranian regime, dragged Lebanon into a conflict that it did not want. The Israeli army responded with a massive bombing campaign, even targeting neighborhoods in central Beirut. Within seven weeks, 2000 people had been killed, 7000 had been injured, and a million people – a fifth of the population - had been displaced.



International Daily Press

International daily newspapers exhibit their best shots of the year in competition for the 2026 Visa d'or Daily Press Award.

CONTACT: dailypress@2e-bureau.com

International Daily Press List

Aftonbladet

Sweden

Photographer: **Magnus Wennmann**

Picture Editor: **Mats Strand**

Berlingske

Denmark

Photographer: **Søren Bidstrup**

Picture Editor: **Søren Lorenzen**

CNN.com

USA

Photographer: **Carol Guzy**

Directeur photo: **Brett Roegiers**

De Morgen

Belgium

Photographer: **Maciej Stanik**

Picture Editor: **Jorne Daems**

Die Welt

Germany

Photographer: **Marlene Gawrich**

Picture Editors: **Stefan A. Runne / Peter**

Raffelt

Dnevnik

Bulgarie

Photographe: **Bojan Velikonja**

Directeur photo: **Bojan Velikonja**

El Mon Terassa

Spain

Photographer: **Cristobal Castro**

Picture Editor: **Viçenc Batalla**

Frankfurter Allegemeine Zeitung

Germany

Photographer: **Lucas Bäumi**

Picture Editor: **Henner Flohr**

Helsingin Sanomat

Finland

Photographer: **Erfan Kouchari**

Picture Editor: **Markku Niskanen**

L'Équipe

France

Photographer: **Samson Otieno**

Picture Editor: **François Gille**

La Croix

France

Photographer: **Cyril Drigot**

Picture Editor: **Isabelle de Lagasnerie**

La Provence

France

Photographer: **Gilles Bader**

Picture Editors: **Nicolas Vallauri / Audrey**

Cintas

La Vanguardia

Spain

Photographer: **Mané Espinosa**

Picture Editor: **Xavier Cervera**

Le Figaro

France

Photographer: **Antoni Lallican**

Picture Editor: **Adrien Guilloteau**

Le Monde

France

Photographer: **Adrienne Surprenant**

Picture Editor: **Pauline Eiferman**

Le Parisien

France

Photographer: **Olivier Arandel**

Picture Editor: **Auréli Audureau**

Libération

France

Photographer: **Juliette Pavy**

Picture Editor: **Lionel Charrier**

Médiapart

France

Photographer: **Arthur Larié**

Picture Editor: **Lucie Weegner**

Neue Zürcher Zeitung

Suisse

Photographer: **Dominic Nahr**

Picture Editor: **Gilles Steinmann**

NRC

Netherlands

Photographer: **Dieuwertje Bravenboer**

Picture Editor: **Arjan de Jonhg**

Politiken

Denmark

Photographer: **Mads Nissen**

Picture Editor: **Peter Hove Olesen**

The New York Times

USA

Photographer: **Daniel Berehulak**

Picture Editor: **Becky Lebowitz**

The Globe & Mail

Canada

Photographer: **Goran Tomasevic**

Picture Editor: **Solana Cain**

The Times

UK

Photographer: **Jack Hill**

Picture Editor: **Livia Bonadio**



© Magnus Wennmann / *Aftonbladet*



© Erfan Kouchari for *Helsingin Sanomat*



© Gilles Bader / *La Provence*



© Søren Bidstrup / *Berlingske*



© Marlene Gawtisch for *Die Welt*



© Samson Otieno / *L'Équipe*



© Antoni Lallican for *Le Figaro*



© Arthur Larié for *Mediapart*



© Cyril Chigot for *La Croix*



© Adrienne Surprenant / MYOP for *Le Monde*



© Cristóbal Castro / *Mon Terrassa*



© Daniel Berehulak / *The New York Times*



© Dieuwertje Bravenboer for *NRC*



© Jack Hill / *The Times*



© Olivier Arandel / *Le Parisien*



© Dominic Nahr / *NZZ*



© Mads Nissen / *Politiken*



© Maciej Stanik / *De Morgen*



© Carol Guzy for *CNN*



© Goran Tomasevic / *The Globe and Mail*



© Bojan Velikonja for *Dnevnik*



© Lucas Bäuml / *F.A.Z.*



VENUE
La Loge de Mer

Le Figaro: Cultivating freedom since 1826

On January 15, 1826, a new newspaper was launched in France. It was called *Le Figaro* - "satirical, witty and combative", much like Beaumarchais' famous barber from whom it took its name. Shaken by the upheavals of history, threatened by successive political regimes, its ownership changed hands. Though at times it was weakened, it always managed to recover. *Le Figaro* became a daily newspaper, and as the decades passed, it became a powerful and independent publication. It chose its battles, defending Captain Dreyfus, and voluntarily ceasing publication in 1942 only to be reborn in 1944. It introduced a new format by publishing an illustrated interview of General Boulanger in 1889. Photography had recently been invented and *Le Figaro* embraced it. It would become a key feature of the daily newspaper and later of its magazines.





VENUE

Chambre de
Commerce
et d'Industrie
des Pyrénées
Orientales - CCI

Urban Newcomer Photographer's Grant

Since 2020, the Urban Newcomer Photographer's Grant, supported by **Google** in collaboration with Dysturb and Visa pour l'Image, has helped a new generation of photographers to emerge. Each year, the grant recognizes a unique perspective on the changes and challenges affecting urban environments and their inhabitants.

This exhibition brings together the six previous grant recipients. Their work reflects the variety of approaches to urban photography that exist today.

Aïda Dahmani (2020), **Cebos Nalcakan** (2021), **Philémon Barbier** (2022), **Valentin Goppel** (2023), **Lilas Lehanneur** (2024), **William Camargo** (2025).



© Cebos Nalcakan



© Philémon Barbier



© Valentin Goppel



© Aïda Dahmani



© William Camargo



© Lilas Lehanneur

Screenings

**August 31
to September 5
9.30pm
Campo Santo
Free admission**

The Visa pour l'Image screenings cover the main events of the past year, from September 2025 to August 2026. Festival awards and prizes are also presented at the screenings.

THE PROGRAM OF THE 2026 EDITION INCLUDES *(Non-exhaustive list)*

The year's stories from around the world: war, crises, politics, unusual and remarkable events, sport, culture, science, the environment, and more.

The war in Ukraine
Israel, Gaza, Iran, Lebanon
Migration flows
Climate breakdown and its consequences
ICE, the USA's immigration police
The staff photographers of the *Washington Post*
25 Years of the Argos Collective
The Milano Cortina Winter Olympics
The 40th anniversary of the Panos Pictures agency
The 100th Anniversary of Marilyn Monroe's Birth
Return to Afghanistan, Joao Silva
Rebels With a Cause, Jean-Pierre Laffont
Witnessing Life, Paula Bronstein

All the music from the
screenings is available on



VIDEO-BOOKS

- *Iron People. Life and War Along the Railway Tracks in Ukraine*, Jelle Krings (Lannoo)
- *A Period in Time. Looking Back While Moving Forward*, Ed Kashi (Tower Books / Briscoe Center)

TRIBUTES

Antoni Lallican, Thierry Orban, Martin Parr, Christian Caujolle,
Guy Kopelowicz, Paul Conroy, Annie Boulat, Jacques Witt,
G rard Vandystadt, Raghu Rai

Transmission pour l'Image

A “Workshop” unlike any other

August 31 to September 2, 2026

Fees due

Transmission pour l'Image is not really a workshop. Rather, it is a forum for meeting and discussing, and most importantly, for “transmitting” knowledge and know-how from one generation of photojournalists to the next.

Transmission pour l'Image is not a course on how to take pictures. Rather, it is an opportunity to hear photographers and picture editors talking about their work, the choices they have made, and explaining how they have produced, chosen, published and sold their pictures. Transmission will allow photojournalists to embrace and uphold the basic principles that Visa pour l'Image has always believed in.

The participants will have an opportunity to take part in this event over three full days, learning from and interacting with professional mentors.

CONTACT

sylvie.grumbach@2e-bureau.com

THE MENTORS



Joao Silva

<https://www.nytimes.com/by/joao-silva>



Michael Yamashita

<https://www.michaelyamashita.com/>



Gerd Ludwig

<https://www.gerdludwig.com/>



Abdulmonam Eassa

<https://www.abdulmonameassa.com/>



Kiana Hayeri

<https://www.kianahayeri.com/>



Marie Sumalla

Photo editor,
Le Monde



Pierre Terdjman

#Dysturb
<https://dysturb.org/>

Awards

For the Visa d'or News Award, the Visa d'or Feature Award, and the Ville de Perpignan Rémi Ochlik Visa d'or 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.

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

No applications are needed for these awards.

JURY

Kim Chapin / *Los Angeles Times* (USA)

Perrine Dragic / *La Vie* (France)

Cyril Drouhet / *Le Figaro Magazine* (France)

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

Stefana Fraboulet / *Le Pèlerin* (France)

Peter Hove Olesen / *Politiken* (Denmark)

Jérôme Huffer / *Paris Match* (France)

Hideko Kataoka / *Newsweek* (Japan)

Isabelle de Lagasnerie / *La Croix* (France)

Olivier Laurent / *The Washington Post* (USA)

Gorka Lejarcegi / *El Pais* (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)

Alex Pollack / *National Geographic Magazine* (USA)

Guido Schmidtke / *Stern* (Germany)

Fiona Shields / *The Guardian* (UK)

Claire Simon / *Les Jours* (France)

Mats Strand / *Aftonbladet* (Sweden)

Marie Sumalla / *Le Monde* (France)

Bernadette Tuazon / *CNN Digital* (USA)

Baoguo Wang / *Chinese Photographers Magazine* (China)

Service photo / *Geo* (France)

The 2026 Visa d'or awards will go to the best reports published between August 2025 and July 2026.

New this year, the trophies will be designed by **Sastre Graveur**.

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

Since 1990, the **Visa d'or Daily Press Award** has been given 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 around the world.

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

Reports competing for the award are exhibited at the festival *(24 entries in 2025)*.

CONTACT: dailypress@2e-bureau.com

Visa d'or Feature Award

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

Roger Thérond Visa d'or News Award by Paris Match Award

For the second time, **Paris Match** will fund the prize of €8,000 for the **Visa d'or News Award** winner.



© Philémon Barbier / Hors Format for *Al-Jumhuriya*
Winner of the 2026 Ville de Perpignan Rémi Ochlik Visa d'or Award

Ville de Perpignan Rémi Ochlik Visa d'or Award

For the twentieth consecutive year, picture editors from international magazines have chosen the winner of the Ville de Perpignan Rémi Ochlik Visa d'or Award. The award is given to the young photographer who has produced the best report, either published or unpublished, in the previous year.

The **Ville de Perpignan** sponsors the prize of €8,000.

The 2026 winner is **Philémon Barbier** / Hors Format for his work on Syria.

Visa d'or des Solidarités

For the third 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

The ICRC Humanitarian Visa d'or Award, founded in 2011, is an annual award for a professional photojournalist who has covered a humanitarian issue related to a situation of armed conflict.

The winner of this year's award, with prize money of €8,000 funded by the **ICRC**, is **Khames Alrefi** for his work in the Gaza Strip.

CONTACT: communication.paris@icrc.org



© Khames Alrefi
Winner of the 2026 Humanitarian Visa d'or Award - International Committee of the Red Cross (ICRC)

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

For the eleventh 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 2026 winners are **Daniel Berehulak, Michael D. Shear, Leanne Abraham** and **Fatima AbdulKarim** for their report "**Land Grab: Israel's Escalating Campaign for Control of the West Bank**" presented as a digital broadcast on *The New York Times*.

<https://www.nytimes.com/interactive/2025/12/20/world/middleeast/west-bank-settlements.html>

CONTACT: webdocu@orange.fr



© Daniel Berehulak / *The New York Times*
Winner of the Visa d'or franceinfo Award for the Best Digital News Story

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

The Online Visa d'or Awards

Supporting photographers all year round

Each year, Visa pour l'Image - Perpignan attributes 130,000 euros in grants and awards to photographers from around the world.

The Online Visa d'or Awards will provide additional support every quarter of 2026.

The winners of each award of €1,500, sponsored by the **Douglas Kirkland Estate**, will be featured at the following edition of the festival as well as on the official Visa pour l'Image Instagram page.

The Online Visa d'or Awards, which are attributed by an international jury, are open to any photographer who wants to present a report.

Taking part is completely free of charge via your personal account at www.visapourlimage.com

Toby Binder



© Toby Binder
Winner of the first Visa d'or Online Award supported by the Douglas Kirkland Estate

A group of teenagers gathering at wasteland on Ravenhill celebrating the night of July 11th. Belfast, Northern Ireland, 2025.

Rafaël Yaghobzadeh



© © Rafaël Yaghobzadeh for *Le Monde*
Winner of the second Visa d'or Online Award supported by the Douglas Kirkland Estate

A couple pays their respects at a grave in a temporary cemetery in the southern suburbs of Beirut, Lebanon, on March 29, 2026.

Ahmad Hasaballah



© Ahmad Hasaballah / Getty Images
Winner of the third Visa d'or Online Award supported by the Douglas Kirkland Estate

Children watch players from Al-Ahli Sports Club and Al-Shati Club participating in a 5-on-5 football match at Palestine Stadium, which is located amidst the ruins of buildings destroyed by airstrikes, to revive the sporting spirit, Gaza City, April 26, 2026.

Canon Grants Program

For the twenty-sixth 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 their contribution to photojournalism.

The grant of €8,000 provides funding to support a compelling long-term documentary project which will be exhibited at the 2027 festival.

This year, we are featuring **Marion Péhée**, the winner of the 2025 grant, who returned to Ukraine to meet the teenagers she first met ten years ago in Shchastia in the Donbas region and document their lives as adults in a country at war.

Alongside this, Canon and Visa pour l'Image are seeking documentary filmmakers for the seventh **Canon Video Grant**. The grant winner will receive €8,000 in addition to a loan of pioneering Canon professional video equipment.

In September 2025, the project will be presented as a preliminary teaser and the final film will be screened at the 2027 festival in Perpignan.

This year, we are honored to present the film of 2025 grantee, **Shiho Fukada**, "Echoes of Little Tokyo" about a funeral home that has been run by a Japanese-American family for five generations, serving the community in Little Tokyo in Los Angeles.

CANON FEMALE
PHOTOJOURNALIST GRANT
CONTACT: canon-grant@orange.fr

CANON VIDEO GRANT
CONTACT: canon-videogrant@orange.fr

Both grants form part of a long-standing partnership of over 36 years between Visa pour l'Image and Canon.

Urban Newcomer Photographer's Grant sponsored by Google

For the seventh time, Google, Visa pour l'Image and Dysturb will award a grant for an emerging photographer working in and on France. The three partners are committed to promoting innovative approaches to urban stories.

The award winner will receive €8,000 to fund their projects and will be given support by **Google**, Visa pour l'Image and Dysturb.

La Saif-Benoît Schaeffer Publishing Grant for a Photography Book

As a tribute to photojournalist Benoît Schaeffer who passed away in 2020, La SAIF* (Société des auteurs des arts visuels et de l'image fixe) 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 to produce a book in association with a publishing house. The grant sponsored by **La SAIF** is for €10,000 and will be presented at one of the evening shows at Visa pour l'Image – Perpignan.

CONTACT: prix-bourses@saif.fr

(*) 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.

Françoise Demulder Photography Grants

Every year since 2020, the French **Ministry of Culture** and the Festival of Photojournalism Visa pour l'Image – Perpignan have awarded two grants to female photographers, each for €8,000, in recognition of their contribution to photojournalism.

This grant, dedicated to women photojournalists, pays tribute to Françoise Demulder, the French war photographer who was the first female winner of the World Press Photo in 1977.

CONTACT: prixfrancoisedemulder@gmail.com

Awards

ANI-PixTrakk Award

For twenty-six years, the ANI (Association Nationale des Iconographes) has been organizing portfolio presentations during the festival's professional week, providing guidance and advice to more than 200 photographers. At the end of each festival, the ANI selects three nominees from a shortlist of favorite portfolios for the following year's ANI-PixTrakk Award.

In 2026, the seventeenth ANI award will be presented, with prize money of €6,000 sponsored by **PixTrakk**.

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

Boulat Award

The award, which is being sponsored by **The Douglas Kirkland Estate** (the collecting society for multimedia authors), is designed to help a photographer carry out an original reporting project.

The jury will convene in June to select the winner who will be presented with the award, with prize money of €8,000, at the Campo Santo evening show on Thursday, September 3.

CONTACT: contact@pierrealexandraboulat.com

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 granted, for the twelfth time, to a professional photographer wishing to conduct a report on issues related to the environment, the relationship between humans and the earth, or the major challenges of the green transition.

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

CONTACT: prixphoto@fondationyvesrocher.org



© Robin Tutenges / Hors Format
Winner of the 2026 Camille Lepage Award,
supported by La SAIF

Camille Lepage Award

The association, *Camille Lepage – On est ensemble*, was founded on September 20, 2014, only months after Camille Lepage's death while reporting in the Central African Republic. The association commemorates Camille life, her commitment and her work. For the twelfth 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 2026 award is **Robin Tutenges** / Hors Format, who will continue his work on young people who have joined the resistance in Myanmar.

CONTACT: camillelepageaward@gmail.com

(*) 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.

The *Écologie 360* - Reporters of Hope Award

This new award is in keeping with Visa pour l'Image's long-standing commitment to quality photojournalism and the work that **Écologie 360** and Reporters of Hope are doing to show that environmental news can promote enthusiasm and action rather than despair. The award recognizes a perspective that is resolutely positive, optimistic and a source of hope in relation to the ecological transition taking place around the world. The winner of this first edition is

Laurent Ballesta for his extraordinary work on - and in - the oceans.



© Laurent Ballesta
Winner of the 2026 *Écologie 360* - Reporters of Hope Award

Prix Roger Pic

LaScam has been awarding the Roger Pic Prize, worth €5,000, since 1993. Each year, it honors a photographer who documents the real world and questions our humanity in a unique way. The winner of the 2026 edition will be announced and their work presented on Wednesday, September 2, during the evening screening.

CONTACT: prixrogerpic@lascam.fr

Meetings & Events

The list below is not exhaustive

August 31 to September 5

Meetings, conferences, exhibition visits,
portfolio reviews, book signings, screenings...

The Photojournalism Convention

31-08 - 10am to 5pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION

The Photojournalism Convention aims to make a lasting contribution to the recognition, protection, and viability of photojournalism. It also aims to reaffirm the essential role of photojournalism with regard to democracy and freedom of the press amid profound changes related to artificial intelligence, changes to media business models, and the increasing economic insecurity of the profession. This event is being jointly organised by *l'Association Visa pour l'Image - Perpignan*, *l'Association des jeunes universitaires spécialisés en propriété intellectuelle* (Les JUSPI), *l'Institut des sciences sociales du travail de l'Ouest* (ISSTO), *Université Rennes 2*, *la Société des auteurs des arts visuels et de l'image fixe* (SAIF) and *Université de Perpignan Via Domitia* (UPVD).

The Mentor Award – Freelens

02-09 - 3pm to 5pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION
(French only).

Rencontres de la Saif 13th Meeting In partnership with LaScam

03-09 - 3.00 to 4.30pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION

Just Causes and Copyright: The Challenge of Fair Compensation for Photojournalists When Their Work is Used by Campaigners

When a photojournalist's work is used outside a strict news-related context, to serve a cause, whether by a humanitarian organization, an NGO or a campaign group, this creates a paradox. The fact that the photographer and the organization share the same convictions may make it easier for the image to be used, but at the same time, it tends to lead to a lack of recognition of its economic value. How can the photojournalist's right to compensation be defended when an image becomes an advocacy tool? Can a "donation" by a photographer be quantified without devaluing the profession? What impact does this issue have specifically on women photojournalists, in a sector where they are already faced with persistent pay gaps and where appeals to "solidarity" can justify lower monetary compensation?

This roundtable will bring together legal experts and photojournalists to define a framework in which activism no longer means sacrificing one's rights.

Speakers to be announced.

Roundtable Under the Drones: Journalists and the Dangers of Autonomous Killer Robots

04-09 - 3pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION

Military drones are evolving very quickly, radically changing the way journalists work, sometimes even putting their lives at risk. This roundtable brings together representatives from media outlets, news agencies and humanitarian organizations to discuss the risks associated with drones and how this technology is changing the way journalists work.

Roundtable facilitated by Vincent Jolly

Screening Catherine Leroy, une française dans la guerre du Vietnam

05-09 - 5pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION / IN FRENCH ONLY

A film by **Marie-Christine Gambart**, written by **Judith Perrignon & Marie-Christine Gambart**. Produced by France Télévision and Morgane Production with support from the Catherine Leroy Fund.

Screening followed by a discussion with the audience.

One of the few female photographers to have covered the Vietnam War between 1966 and 1968, Catherine Leroy (1944-2006), left behind some of the most striking photos of this conflict. Having arrived in Saigon without any experience at the age of 21, she worked alongside American soldiers who were the same age as her. Soon, her photographs were published on the front pages of the biggest newspapers around the world. Through her letters and her photos, we experience the horror of the war as it drags on, and the emergence of a great photographer who was too quickly forgotten.



ARTE

As a partner of Visa pour l'image, ARTE will be presenting its news and analysis programs, including **ARTE Reportage**—a current affairs magazine recognized for the quality of its journalism and its approach to international news—and **Dessous des images (The World in Images)**, the program that analyzes the images shaping the news.

ARTE Reportage and Feature News Reporting

31-08 > 04-09 - 5.30pm to 7pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION

A selection of reports will be screened throughout the week.
Certain directors will be present to discuss with the audience.

ARTE Reportage **PROGRAM**

MONDAY, AUGUST 31 – Haiti

- **Gangs of Haiti** (38')

A report by [Gaël Turine](#) (followed by a discussion with the director)

- **Gangs of Haiti** (3')

Explainer on Haiti's recent history

TUESDAY, SEPTEMBER 1 – Ukraine

- **Ukraine: Coming Home from Russia** (24')

A report by [Marine Courtade](#) (followed by a discussion with the director)

- **India: Recruits for Putin's War** (25'03)

A report by [Abhijeet Pandey](#)

WEDNESDAY, SEPTEMBER 2 – Gaza

- **Gaza: Hunger as a Weapon** (26'40)

A report by [Barbara Lohr](#) & [Ismail Rabah](#) (followed by a discussion with the directors)

- **Gaza: Searching for the Missing** (25'35)

A report by [Solène Gripon-Degenève](#), [Ahmed Abu Ajwa](#) & [Iyad Alastfal](#)

THURSDAY, SEPTEMBER 3 – Iran

- **Iran: 10 Days of Resistance** (25'04)

A report by [Kajin Azadi](#) & [Anne-Charlotte Gourraud](#) (followed by a discussion with the director)

- **Iran: In the Shadow of War** (23'57)

A report by [Mortaza Behboudi](#), [Sharare Mehboudi](#), [Anne-Charlotte Gourraud](#) (followed by a discussion with the directors)

FRIDAY, SEPTEMBER 4 – Lebanon

- **Lebanon: The Children, The War and Me** (37')

A report by [Wissam Charaf](#) (followed by a discussion with the director)

- **Lebanon: Another Exodus** (12'54)

A report by [Chloé Domat](#) & [Sophie Guignon](#)

Le Dessous des images / ARTE

05-09 - 3pm

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION

AI, propaganda, satellites: new images related to war

Satellite images (genuine and fake) of devastated cities, propaganda films featuring Lego characters generated using artificial intelligence, anti-Iran videos by the White House made from cartoons and images from Hollywood films: too often, the war-related images circulating on social media do not show the harsh reality of conflicts. How are these created? What impact do they have? What are their limitations? How can we reconnect with reality?

Including excerpts from the programme *Dessous des images* and a discussion with the photojournalist **Abdulmonam Eassa**.

Canon champions visual storytelling at Visa pour l'Image

31-08 > 05-09 - 10am to 6pm

PALAIS DES CONGRÈS - Ground floor
FREE ADMISSION

Canon, is proud to partner with Visa pour l'Image for the 37th 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 and have one photograph from their portfolios printed on Canon's fine art printers!

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).

For interesting stories, useful tips, the latest camera news and breath-taking images, follow us on Instagram at [@CanonEMEAPro](#)

The Nouvelles Écritures venue

31-08 > 05-09 - 10am to 6pm

PALAIS DES CONGRÈS - Jean-Claude Rolland auditorium - First floor
FREE ADMISSION

Screening of works produced by the 2025 winner of the **Canon Video Grant** (Short Film Documentary) **Shiho Fukada**.

Screening of **the finalists and winner of the 2026 Visa d'or franceinfo Award for the Best Digital News Story**:

- **Land Grab: Israel's Escalating Campaign for Control of the West Bank**
By Daniel Berehulak, Michael D. Shear, Leanne Abraham & Fatima AbdulKarim
Published by *The New York Times*
- **À bord du Transsibérien, un voyage de 9 000 kilomètres au contact d'une Russie épuisée et de soldats à la dérive**
By Maria Turchenkova, photo-video, & Leonid Stein, text
3 episode series
Published *Le Monde*
- **Terrorist turf war over Lake Chad plunges thousands into hunger**
By Hugh Kinsella Cunningham, photographer & Arthur Scott-Geddes, Associate Editor, Global Health Security
Published by *The Telegraph*
- **Rodéos urbains**
By Ennio Cameriere, photographer, Louis Dominé & Nicolas Gobiet, journalists
Published by *La Libre Belgique*
- **ICE arrests were just the beginning for these families**
By Carol Guzy, photographer, & Catherine E. Shoichet, text
Published by *CNN*

Meet the photographers

01-09 > 05-09 - Every morning at 10am

PALAIS DES CONGRÈS - Charles Trenet auditorium
FREE ADMISSION

Every morning at 10am, from Tuesday, September 1 to Saturday, September 5. The program with the names of the photographers will be posted on the website: www.visapourlimage.com

PROGRAM ON REQUEST: visapourlimage@2e-bureau.com

Portfolio Reviews – International picture editors

31-08 > 05-09

PALAIS DES CONGRÈS - First floor
ACCREDITATION REQUIRED / ONLINE REGISTRATION UNTIL AUGUST 1ST, 2026

International picture editors & prominent figures in photography have kindly agreed to review portfolios again this year, for the tenth consecutive year.

CONTACT: portfolios@2e-bureau.com

Portfolio Reviews – ANI [Association Nationale des Iconographes]

01-09 > 05-09

PALAIS DES CONGRÈS - First floor
ON-SITE REGISTRATION

Freelance photographers can show their portfolios to the Association Nationale des Iconographes, from Tuesday, September 1 to Saturday, September 5 (10am to 1pm and 3pm to 6pm)

Cajelice Bookshop

29-08 > 05-09 - 10.30am to 8pm

06-09 > 13-09 - 10.30am to 7.30pm

COUVENT DES MINIMES - rue François Rabelais
FREE ADMISSION

The Cajelice team will be responsible for book orders and shipping, and the organization of book signings.

CONTACT: Anaïs Barandou - achat@cajelice.fr

Media Literacy Workshops

Saturday, August 29 août to Sunday, September 13

FREE ADMISSION

Saturdays, 11am and 3pm: for beginners
Sundays, 11am: for an experienced audience
Sundays, 3pm: "Sketch me a photo": for everyone

Practical information

Registration and meeting point: Cajelice Bookshop

Please note: limited number of participants

Duration: 1 hour

Price: Free

Contact: 04 30 19 28 26 / mediation@visapourlimage.com



Visa pour l'Image + Amandiers

October 16 & 17, 2026

Visa pour l'Image at
the Théâtre Nanterre-Amandiers in Paris!

The emblematic theater in the west of Paris has invited the International Festival of Photojournalism, Visa pour l'Image (38th edition).

Each year, in Perpignan, this festival offers visitors the unique experience of seeing the world through the eyes of the greatest photojournalists in a whirlwind of powerful images.

On October 16 & 17, 2026, a few weeks after it is reopened following four years of renovation work, the Théâtre Nanterre-Amandiers will host Visa pour l'Image in its fully renovated, 800-seat main auditorium.

A selection of reports will be shown on a giant screen for two sessions presented by **Jean-François Leroy** and **Pauline Cazaubon**.

- **Friday, October 16, 2026 at 8pm**
- **Saturday, October 17, 2026 at 6pm**

*The content of the two screenings will be identical.
Admission is free, subject to availability.*

BOOK YOUR TICKET

<https://www.nanterre-amandiers.com/saison/saison-2026-2027/visa-pour-l-image>

Touring Exhibitions

Casa de Cultura (Girona - Spain) - June 11 to September 19, 2026

Jean-Pierre Laffont - *Photographer Unchained*

Sandra Calligaro - *Afghanistan: In the Shadow of the White Flags*



© Jean-Pierre Laffont



© Sandra Calligaro / item
Lauréate 2024 du Prix Françoise Demulder

The Photo Labs

2026 exhibition prints by:

Aurélie Guillou (Atelier Print Art),

Jules Gorce (Dupon)

Stéphanie Ozan (Dupon)

Pascal Saurin (Dupon)

Stéphane Leblanc (Initial)

Erwan Sourget (e-Center)

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**Pro. Week
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Accreditation forms is available
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Ground floor

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