

***THE CST / CANNES FILM FESTIVAL JURIES ANNOUNCED
RECOGNISING TECHNICAL EXCELLENCE AND COMMITMENT***

Paris, April 26th 2024 - Choosing from among the candidates who worked on films in the Official Competition at the Cannes Film Festival, acknowledging technical excellence, is definitely a challenge. With this in mind, the CST - Higher Technical Commission for Image and Sound - calls upon professionals who are known and recognised in their field to form its two juries, which award:

- The CST Award for Best Artist-Technician
- The CST Award for Best Young Female Film Technician.

The jury for the CST Award for Best Artist-Technician comprises well-known professionals such as the director and screenwriter Jean Achache, the editor Ariane Beoglin-Levent, the head of cultural affairs for the city of Cannes Maud Boissac, the economics and cinema expert Jean-Marie Dura, the Director of Photography Agnès Godard and the head sound engineer Yves-Marie Omnes.

The jury for the CST Award for Best Young Female Film Technician comprises the director Gérard Krawczyk and the sound editor Nadine Muse.

Who will follow on from Johnnie Burn, who won the CST award for best artist-technician for his work as sound designer on Jonathan Glazer's film, *Zone of Interest* which also earned him an Oscar for the best sound?

Who will follow on from Anne-Sophie Delseries, winner of the CST award for best young female film technician for her work as Head Decorator on Anna Novion's film *Le Théorème de Marguerite*?

The winners will be announced on May 25th.

The photographer Dolorès Marat supports the CST awards and she will present two photos from her personal collection to the winners. She thus follows in the footsteps on Raymond Depardon, Carole Bellaïche and Sylvie Lancrenon, who we thank once again for their support in previous years.

THE AWARDS

CST Award for Best Artist-Technician

Since 1951, the CST - Higher Technical Commission for Image and Sound - highlights technicians through its awards recognising technical excellence. After years without awards and years without festivals, 2024 ushers in the 66th CST awards in the official prize list of the most prestigious film festival, making it one of the oldest notable prizes in the competition. From one year to the next, the award evolved from "Grand Prix Technique" to "Vulcan Prize for best artist-technician" in 2003 and then to "CST Award for Best Artist-Technician" in 2019. The prizewinners have brought to the fore some essential filmographies and exceptional contributions by artist-technicians who have succeeded in sublimating the desires of their directors.

CST Award for Best Young Female Film Technician

The CST is totally committed to professional equality between men and women in the film industry and in 2019, it created the CST Award for Best Young Female Film Technician which underlines the work of a young female head of department on a French film taking part in the Official Selection in competition at the Cannes Film Festival. This prize demonstrates the CST's will to promote the quality cinematographic work produced every year by young female technicians working in France.

CST Award for Best Artist-Technician - 2024 jury members

Jean Achache - Director and screenwriter

Jean Achache began his career as assistant director for numerous directors such as Robert Enrico, Alexandre Arcady, Georges Lautner, Bertrand Tavernier, Yves Boisset, Tony Scott or Joseph Losey. After ensuring the general coordination of Jean-Paul Goude's show celebrating the bicentenary of the French revolution, he turned his hand to directing, starting with advertising films and music clips (Rita Mitsouko, Patrick Bruel, Indochine...). In 2009 he directed a feature film, *Un Soir au Club*, drawn from the eponymous novel by Christian Gailly. He also directed several documentaries such as *Before Midnight* on the subject of Bertrand Tavernier's *Round Midnight* and *Diabolo's Workshop* with Terry Gilliam and Slava Polunin as well as several political documentaries and *The Byrd, a Love Affair* on the subject of the Byrd Theatre in Richmond, Virginia. He is also the author of *Juste une Nuit*, published by Editions du Masque.

Ariane Boeglin Levent – Editor

Ariane Boeglin Levent started her career as assistant to chief editors such as Armand Psenny and Albert Jurgenson. Continuing her training as was the custom at that time, she went on to be Bertrand Tavernier's sound editor on *Spoiled Children*, *A Sunday in the Country*, *Béatrice*, *Life and Nothing* and for Laurent Heynemann's films *The Question* and *The Rounders*. She then moved on to film editing with Bertrand Tavernier, but also worked with Gilles Grangier, Pierre Granier Deferre, Bertrand Arthuis, René Ferret and Renaud Bertrand. These are some of the films and series she edited: *The Mystery of Alexina*, *The Three of Us*, *Lyon Special Police*, *Clara Sheller*, *Mississippi Blues*, *Daddy Nostalgia*, *L627*, *Revenge of the Musketeers*.

Maud Boissac - Head of cultural affairs for the city of Cannes

Maud Boissac is a culture professional, recognised for her experience and her expertise in managing major national and international cultural projects. She has been head of cultural affairs for the city of Cannes since August 2016 and she implements the cultural policy promoted by David Lisnard, the mayor of Cannes. Responsible for supervising 22 major cultural venues, she directs some remarkable projects, notably the candidacy of the monastery on the island of Saint Honorat for the list of UNESCO world heritage sites and actions undertaken by Cannes in the network of UNESCO's creative cities to highlight the film and audiovisual sector, along with the coordination of the cultural aspect of the International Film and Cannes Film Festival Museum in collaboration with the Cinémathèque Française and the Cannes Film Festival. She was also in charge of coordinating the generalisation of Artistic and Cultural Education for 18 000 youngsters, bringing Cannes to the forefront as a 100 % ACE pilot city. She has developed important cultural partnerships with various cities in Europe, Algeria, Senegal, Ukraine, Armenia and South Korea.

Jean-Marie Dura - Expert in film economics

After graduating from ESCP in 1986 and spending 18 months as EOR in the French Navy, he began his career as an auditor with Arthur Andersen.

Following two years in the family firm, *Dura Furniture*, which he helped to set on the right track, he joined UGC cinema group in 1992 as financial director of UGC Film Rights or UGC DA, a subsidiary of the group listed on the Paris stock market.

After UGC DA was sold to Canal+ in 1996, Jean-Marie left Canal+ in April 1997 to join Infogrames, the Lyon-based publisher and distributor of video games, where he was in charge of developing and publishing video games before becoming its general manager, in charge of finance. When he returned to UGC in late 1999, Jean-Marie was appointed as the group's deputy general manager, in charge of the European cinema network, where he oversaw the launch of the UGC Unlimited films membership card.

In November 2012, he became deputy CEO of Ymagis group, the European leader of financial solutions for the transition of cinemas to digital technology and digital services for cinema operators and producers. In March 2013, he piloted the group's introduction onto the stock market, then for 3 years he followed its development in France and abroad. After leaving his operational positions in June 2015, he was appointed administrator of the group and chairman of the audit committee until he left these positions in June 2018.

From 2016 to 2022, he was on the executive board of the CNC's RIAM and CIT committees and in 2016, he was entrusted with drafting a report on the future of cinemas, which was published in September 2016. Since October 2018, he has been an administrator and treasurer of the CST, an association entrusted with developing quality standards for the film and audio-visual industry under the aegis of the CNC, from shooting to screening via digital conservation. In July 2015, he moved to the Auvergne region with his family and is now a consultant and advisor in the fields of cinema and M&A. He also lectures in the cinema business course at the Femis and at the Sorbonne.

In September 2023, Jean-Marie joined the board of directors of *Sauve Qui Peut le Court-Métrage*, the association that organises the famous international short film festival in Clermont-Ferrand every year.

Agnès Godard - Director of Photography

After resuming film studies at the Censier faculty, Agnès Godard passed the entrance exam for IDHEC and graduated in 1980. She started off as a camera assistant, working alongside Henri Alekan and Robby Müller on Wim Wenders' film, *Paris, Texas*. She soon moved on to being second camera operator, notably on Wim Wenders' *Wings of Desire* before becoming a Director of Photography. She was a loyal DoP and worked with prestigious film-makers such as Claire Denis, Catherine Corsini or Erick Zonka. In 2001, she was awarded the *César award* for best photography on Claire Denis' *Beau Travail*. Since 2012 and the transition to digital technology, Agnès has enjoyed experimenting with this technology. She decided to work on additional lighting that is both within the camera's field and off-camera in order to vary the visual ambience, thus creating a completely new approach to images.

Parallel to her professional activity, Agnès Godard passes on her know-how to student directors of photography, regularly lecturing at the CinéFabrique, the Femis and the Geneva school of Art and Design. Among other distinctions, Agnès was consecrated *Chevalier des Arts et des Lettres*.

Yves-Marie Omnes - Sound engineer

Yves-Marie Omnes is a French sound engineer who works on international productions. It was during his artistic studies that he discovered sound and its implication in films and he decided on a career as a sound engineer. To begin with, he worked for television but soon found it quite restricting. In 1992, he met Jean-Paul Mugel, the legendary French sound engineer, who offered him a job working on one of Manoel de Oliveira's films. This was a revelation that led to him becoming a boom operator for films. Over the following decade, he worked with Jean-Paul Mugel and was lucky enough to participate in an eclectic range of films such as Oliver Stone's *Alexandre*, Michael Haneke's *Hidden* and Julian Schnabel's *The Diving Bell and the Butterfly*. In 2009 he became a sound engineer and started working on French films - many of which were directed by women. Among them, the most notable are Catherine Corsini's *Leaving with Kristin Scott-Thomas* and *Three Worlds* also by Corsini, *For a Woman* by Diane Kurys and *Cherry on the Cake*, Laura Morante's first film as director. In 2015, he began working with Luca Guadagnino on *A Bigger Splash*, which led to him doing *Call me by Your Name* and *Suspiria* by the same director. He has also worked with other prestigious directors such as John Madden for *Miss Sloane*, Sally Potter for *Molly* and Sean Ellis for *Anthropoid* and *Eight for Silver*. In 2019, he was nominated for a *César award* for his work on Alex Lutz's comedy *Guy* and later on for a *David di Donatello award* for *Call me by Your Name*.

CST Award for Best Young Female Film Technician - 2024 jury members**Gérard Krawczyk - Director**

Gérard Krawczyk graduated from Paris IX Dauphine university (with a master's degree in management and economics) and from IDHEC/FEMIS (for directing and photography). In 1986, he wrote and directed his first feature film *I Hate Actors* which was nominated for the *César awards* and won the Michel Audiard prize. This was soon followed by *Summer on a Gentle Slope*. In 1997, after directing numerous advertising films, he returned to feature films with the musical *Héroïnes*. The same year, he began shooting the first of the *Taxi* films. This

marked the start of nine years working with the producer Luc Besson and films such as *Taxi 2*, *Wasabi*, *Taxi 3*, *Taxi 4* and *Fanfan la Tulipe* (which opened the 56th Cannes film festival). In 2005, he co-produced and directed *It's Our Life!* in which he returned to the universe of his early films. His tenth film, *The Red Inn* took us into a visual and sound universe of fantastical story-telling which is rare for a comedy. From 2000-2010, he was second in the box office scores in France behind Peter Jackson (*Lord of the Rings*, *King Kong...*), with nearly 25 million spectators. In 2013, he filmed the last two episodes of the series *Taxi Brooklyn*, written by Gary Scott Thomson (*Las Vegas*, *Fast and Furious...*), a series that was broadcast on TF1 in France and on NBC in the USA. In 2014, he wrote and directed a documentary, *Marseille!* a 105-minute film broadcast on France 3. He was the chairman of the SACD's film committee until June 2018 and during this period, he published his first novel, *Foudroyé(s)* and made his eleventh feature film.

Nadine Muse – Sound Editor

After several years as an assistant editor in the early 1970s, Nadine Muse progressed to the position of chief editor and more especially chief sound editor, working with directors such as Gérard Oury and Alain Resnais, Claude Miller, Yves Boisset, Patrice Chereau, Roman Polanski, Michael Haneke and Michel Hazanavicius. She was nominated for a BAFTA award for best sound for her work on *The Artist* in 2012 and for a *César Award* for her work on the films *Deadly Run* by Claude Miller, *Children of the Marshland* by Jean Becker, *Venus in Fur* by Roman Polanski, *Love* by Michael Haneke and *Those Who Love Me Can Take the Train* by Patrice Chereau. She won a European Film Award for Michael Haneke's *Hidden*.

CST Awards are supported by Dolorès Marat

Dolorès Marat does us the honour of supporting both CST awards by offering a print of one of her magnificent photographs to the prize-winners. Dolorès Marat's work is very discreet, rare, and sought-after in the world of contemporary art.

She is self-taught and spent 17 years of her life as a laboratory assistant and waited for her children to grow up before buying her first camera.

Initially, she produced portraits and features in black and white, then she came across Michel Fresson's printing process and she became an outstanding colourist, producing velvety photographs dominated by red, yellow, green and blue.

Dolorès Marat instinctively knows how to capture an image, an instant of life in a sensitive and strange atmosphere filled with gentleness and delicacy.

In 2023, the Poche photo collection published a Dolorès Marat album (n°172 published by Actes Sud).

Your contact

Sébastien Lefebvre - Head of communication

+33 7 48 12 97 82 - slefebvre@cst.fr

About the CST: The Higher Technical Committee for Image and Sound (CST) was the first ever association of film and audio-visual technicians in France. It was founded in 1944 to promote technicians' work and the quality of the end product for spectators. cst.fr