

**THE JURIES FOR THE CST AWARDS AT THE 78th FESTIVAL DE CANNES
TECHNICAL EXCELLENCE IS HONOURED**

Paris, April 28th 2025 - Every year, the official Selection at the Festival de Cannes reveals films of an exceptional quality. Acknowledging the technicians who are the bearers of this technical excellence, translating the directors' wishes, represents a major challenge. To this end, the CST - Higher Technical Commission for Image and Sound - calls upon professionals who are renowned in their field to form its two juries and award:

- the CST Award for Best Artist-Technician for a film in the official competition
- the CST Award for Best Young Female Film Technician for a film in the official selection.

This year, the jury of the CST Award for Best Artist-Technician brings together Caroline Champetier, cinematographer; Nadine Muse, head sound editor; Guillaume Sciamma head sound technician and Yoann Goujon, actor and director.

For its 5th edition, the jury of the CST Award for Best Young Female Film Technician comprises Françoise Noyon, cinematographer and Rémy Jacquelin, head of the ESEC film school.

Who will succeed Daria D'Antonio, the winner of last year's CST Award for Best Artist-Technician for the photography of paolo Sorrentino's film *Parthenope*?

Who will follow on from Evgenia Alexandrova, last year's winner of the CST Award for Best Young Female Film Technician for her photography of Noémie Merlant's film *The Balconettes*?

The winners will be announced on May 24th.

This year, the photographer Claudine Doury will sponsor the CST Awards and will present two photographs from her personal collection to the winners, following in the footsteps of Raymond Depardon, Carole Bellaïche, Sylvie Lancrenon and Dolorès Marat, who we thank once again for their valued support in previous years.

THE AWARDS

CST Award for Best Artist-Technician

Since 1951, the CST - Higher Technical Commission for Image and Sound - has shone the limelight on film technicians by presenting an emblematic prize that recognises technical excellence. This award is part of the prestigious festival's official prize list and is one of the oldest prizes that recognizes the decisive contribution made by artist-technicians to the success of a film.

It has evolved over the years from being the "Technical Grand Prix" to "Vulcan Prize for best artist-technician" in 2003 and since 2019 it has been known as the "CST award for best artist-technician", distinguishing major works and talents, revealing the exceptional work of artist-technicians who have succeeded in sublimating film directors' intentions.

CST Award for Best Young Female Film Technician

This award was created in 2019, reflecting the CST's commitment to professional equality between men and women in the film industry. It brings to the fore a young head of department working on a French film participating in the official Selection at the Cannes Film Festival. Through this award, the CST asserts its intention to support and highlight the top quality cinematographic work produced every year by young, female technicians in France.

CST Award for Best Artist-Technician - 2025 - jury members

Caroline Champetier – Cinematographer

Over her 40-year career, she has filmed a hundred or so works. After her early days working with Chantal Akerman (*Toute une nuit*, 1982), she went on to work alongside Jean-Luc Godard on *Soigne ta droite* (1985) and *Hélas pour moi* (1993).

She bridged the transition from French cinema's *New Wave* to the new generation of directors who emerged at the end of the eighties with feature films such as *La Bande des Quatre* (1988), *La Fille Seule* (1995), and *Ponette* (1995), then moved on to accompany Leos Carax, the director of *Holy Motors* (2012) and *Annette* (2021). Beyond the borders of France, Caroline has also worked with Wang Bing, Nobushiro Suwa, Naomi Kawase, Amos Gitai, Wang Chao, Tawfik Abu Wael and Irene Dionisio. The sheen of the skin, its transparency and mystery, is a recurrent source of inspiration in Caroline Champetier's works, a leitmotif that leads to a virtually physical immersion in the image, technology and art, to better serve the director's vision and showcase the actors. The finesse of contrasts is a hallmark of her work. She won the César award for best photography and the Gianni di Venanzo award for *Des Hommes et des Dieux*, directed by Xavier Beauvois in 2011; she also won the Silver Frog at Camérimage for her work on Leos Carax's *Holy Motors* and was nominated for the César for best photography for *Les Innocentes* by Anne Fontaine, *Les Gardiennes* by Xavier Beauvois and *Annette* by Leos Carax. In 2014, the Cinémathèque in Paris devoted a retrospective to her career. Her contribution to cinema was honoured in 2023 when she was presented with the Berlinale Kamera award at the 73rd Berlin International Film Festival.

Nowadays, Caroline gives the benefit of her experience and curiosity to young, overseas film-makers who are working on their first films, in particular Fyzal Boulifa's *Les Damnés ne Pleurent pas* (2023) and Zhannat Alshanova's *A Winner is Seen at*

the Start (2025), as well as sensitive documentaries such as *Une Famille* (2024) by Christine Angot.

2025 is the year of another film with Leos Carax.

Yoann Goujon - Actor, director and author

Yoann Goujon began his career on stage under the direction of Bernard Colmet, Alain Simon, Jean-Pierre Ryngaert and François Cervantes. Inspired by Jean Baudrillard, he created and directed his first show, *Mon Désert de Désir*. He enriched his experience thanks to personalities such as Stanislas Nordey, François Rollin, Emmanuel Mouret and Jean-Paul Curnier. He has performed in dramas by Sophocles, Brecht, Jon Fosse and Robert Walser, working with directors such as Pierre Maillet, Michel Cerda and Danielle Bré. He has also taken part in operatic works, assisting Jean-François Sivadier for his creation of *La Traviata* in Aix-en-Provence and Catherine Mamas for *El Cachafaz*. As a film-maker and musician, he directed *120 ans de lutte*, a cine-concert set to music by Emmanuel Bex. He has also worked on advertising films and shorts, as well as participating in the opening clips for the 2024 Olympics.

Nadine Muse – Head sound editor

Following several years as assistant editor in the early 1970s, Nadine Muse moved on to work as head editor but more often as head sound editor, working alongside directors such as Gérard Oury and Alain Resnais, Claude Miller, Yves Boisset, Patrice Chéreau, Roman Polanski, Michael Haneke and Michel Hazanavicius. She was nominated for the BAFTA (British Academy of Film and Television Arts) award for best sound for her work on *The Artist* in 2012 and for the César award for her work on Claude Miller's *Mortelle Randonnée*, Jean Becker's *Les Enfants du Marais*, Roman Polanski's *La Vénus à la Fourrure*, Michael Haneke's *Amour* and Patrice Chéreau's *Ceux qui m'aiment Prendront le Train*. She also received a European Film Award for *Caché* by Michael Haneke.

Guillaume Sciamma - Head sound technician

Guillaume Sciamma has had a very eclectic career as a sound technician. He started out working with Marguerite Duras and went on to work with a variety of people such as Alexandre Arcady, Jean Becker, Etienne Chatiliez, Patrice Chéreau, Elie Chouraqui, Pierre Granier Deferre, Michael Haneke, Patrice Leconte, Régis Wargnier and Andrej Zulawski, making a total of 90 feature films and 30 TV films.

He won the César for best sound on *Indochine* and the Lola award for *Le Ruban Blanc*.

He welcomed the transition from analog to digital sound and maintains that being forced to question everything, learning to use new tools whilst remaining the actors' preferred listener has been central to his work. A job that requires a minimum of technical knowledge but is characterised above all by the know-how gleaned, film after film, from the directors with whom he worked.

CST Award for Best Young Female Film Technician - 2025 jury members**Rémy Jacquelin - Director of the ESEC film school**

After spending 10 years working for Gaumont and moving to TF1 in 2000, Rémy was in charge of acquisitions for the first free French television channel. After 2008, he also held the position of vice-chairman of TF1 Film Production.

In 2012, Rémy founded Malberg Pictures, a production, distribution and counselling company. He took part in developing and financing films and TV series. For example, he joined forces with Barthélémy Fougère (Winds), the producer of *Sur le Chemin de l'Ecole* to help finance ambitious documentaries (TV series and feature films).

Rémy is the chairman and founder of Paradoxal, a production company based in Paris. Along with Both Worlds, (South Africa), Paradoxal co-produced the 18-part series *Recipes for Love and Murder* and is currently the producer of *The Morning After* (8 30-minute episodes).

Since 2022, Rémy has been the director of ESEC, a film school that provides 3-year courses to train film and audiovisual technicians in Paris and Lyon.

Françoise Noyon - Cinematographer

Françoise's interest in photography dates back to when she was in Corneille high school in Rouen and she discovered filming and cameras when she joined the Archimède Film Club. Once she graduated from high school, she enrolled at Paris III university to study cinema and modern literature. After graduating, she worked as an intern at Samuelson Alga in Vincennes. Thanks to encounters with various people, she began working on film shoots as assistant to several directors of photography (Yvan Kozelka, Yves Dahan, Jean Yves Le Mener, Dominique Chapuis, Hughes de Haeck ...)

She has worked on numerous feature films (*The Seventh Dimension*, *Rendez-vous au Tas de Sable*, *Operation Corned Beef*, *Le Gône du Chaâba*, *Les Kidnappeurs...*), television series, clips, advertisements and documentaries as first camera assistant or second camera operator. She also made many short films as director of photography. Parallel to these activities, she passed on her experience to students in several film schools. Forever curious and keen to understand technological developments, she has written articles about them in specialised publications. Since 2007, she has represented the CST's Image department alongside Thierry Beaumel.

CST Awards are supported by Claudine Doury

Claudine Doury was born in Blois but lives and works in Paris.

After studying journalism, Claudine turned to photography in 1989 and joined the VU' agency shortly afterwards.

Her photographic work explores the notions of identity, memory and transition.

For many years, she studied the culture of Siberian peoples and chronicled the *Artek* holiday camp in Crimea, developing - in subtle colours - a sensitive approach to the peoples of central Asia.

She continued her intimist approach to the later years of childhood in her series, *Sasha* and questions masculine identity with *L'Homme Nouveau*.

Claudine Doury successively won the Leica Oscar Bismarck prize (1999), the World Press Photo prize (2000) and the Niépce prize (2004), then in 2017 she was awarded the Marc Ladreit de Lacharrière - Arts Academy prize for her project *Une Odyssée Sibérienne*.

Her latest series, *Solstice*, is a personal narration focussed on the rituals of Northern peoples around the summer solstice.

She is the author of six monographic works.

Her works are regularly exhibited in France and abroad and are found in both private and public collections, in particular the National Contemporary Art Foundation, the French



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National Library, Neuflyze OBC, the Hermès Foundation, the Elysée Museum in Lausanne, Charleroi Museum of Photography etc.
She is represented by the In Camera gallery in Paris.

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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