

Artbook 4 - 2021

**école des
nouvelles
!images** 

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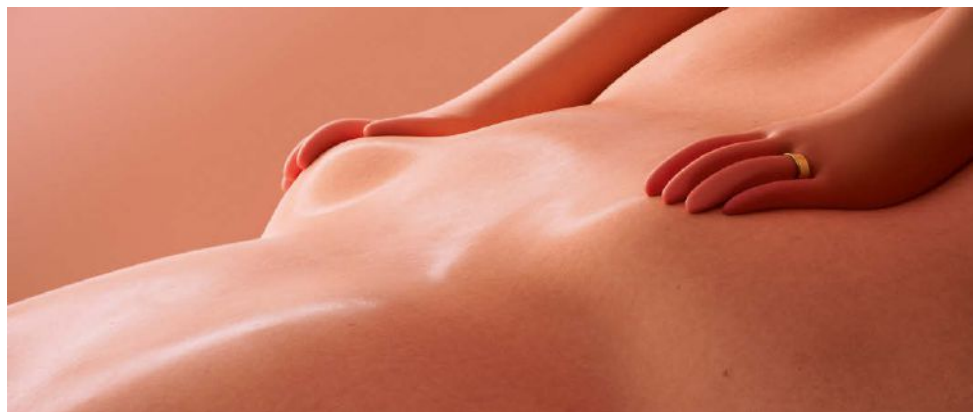


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The School

Year after year I marvel at the images inventiveness coming out of Ecole des Nouvelles Images, the energy deployed to produce them and the visceral attachment I feel in its love of fine craftsmanship.

Every time I discover those images, I think of the students’ efforts, of their artistic ambition and how much of their soul they put into this high-flying exercise.

I am also thinking of those who accompany them. Those who work to bring out all the new talents that we so intensely need to continue to offer the world the amazing spectacle of creativity.

This is the great success of high-level education in our profession when, beyond technicality, the breath of an artistic personality blossoms.

I am therefore much honored to be entrusted with the responsibility of chairing the jury this year, and looking forward to discovering these “new images”.

President of Xilam Animation, Marc du Pontavice began his career at Gaumont where he co-founded Gaumont Television (1991-95), for which he supervised the production of some one hundred hours of prime time dramas, including the series *Highlander*. He then created Gaumont Multimédia in 1995 and bought out its assets in 1999 to found Xilam Animation, which he floated on the stock market in 2002.

Xilam has since established itself as one of the world’s leading animation producers with international successes, including the series *Oggy & les Cafards* and *Zig & Sharko*, and numerous awards (including 7 nominations and two prizes at the Annecy Festival). In 20 years, he built up a catalogue of more than 2 000 episodes of animated series broadcast in over 190 countries. Xilam currently employs over 400 people, including 300 artists.

Marc du Pontavice is also the producer of a dozen feature films, both live-action (notably *Gainsbourg, vie héroïque* by Joann Sfar) and animated (*J’ai perdu mon corps* by Jeremy Clapin), which have been selected for several major film festivals (Cannes, Venice, Annecy, etc.) as well as three Césars.

Marc du Pontavice in brief:

- The cartoon of my childhood:**
The Jungle Book
- If I were a cartoon character:**
Sisyphus (or the Coyote, it’s the same thing...)
- What drives me in my job:**
Supporting talent, creation
- The best gag of my career:**
To make people believe that they can hold on to a wire for a long time...
- You have to choose... Team Oggy or Team Cafards:**
Team OGGY

Each promotion leaves its imprint to our school, forging the identity and shaping the ethics that will inspire its students’ future generations.

COVID-19 pandemic made us go through a peculiar year again and reminded us how resourceful and brave one can be. Adapting our tools as well as our mindset has been a delicate game.

Our students, pedagogical team and speakers adjusted fantastically to the new deal of cards. We overcame the difficulties thanks to the deeply rooted human values we believe in and we are proud to present you with 2021 promotion films as a symbol of daily basis dedication.

Beyond the technique, making a film is an intense adventure. It is the expression of a strong artistic commitment and a great technical mastery. Loaded with poetry, humour and drama, these five short movies display the expertise of our young directors. In their own way, they participate in the exploration and construction of this unique language that is CGI.

Dear professionals, our graduates are now completing their educational curriculum and will soon embark for a new journey. We entrust them to you. Like their movies, they will travel the world and we count on you to reserve the best of welcomes and discover their talent.

Dear graduates, working alongside each of you, has been a memorable experience. Your movies and personalities are now part of the school’s spirit. We are eager to follow your future success and wish you all to fulfil your dreams and to embrace a wonderful career.



Lost in the forest, a kid's rubber boot
will do her utmost to find her path back home.

Poster design: Orphée Coutier



Fanny Paoli



I was about 10 when I discovered Impressionist painters. I was “impressed” by the stories emerging from the paintings, their compositions, colours, the light, the characters’ expressions etc. This is what got me interested in storytelling.

Being at the origin of the story, I principally worked on the storyboard, the 2D animation, the art direction, the layout and the animation.

The layout stage was an epiphany. I loved this part of the job because it brings together what thrills me the most. It required finding framings and compositions to best serve the story. And thanks to the richness of the 3D tool, I achieved my work while keeping it to the essentials.

I will continue in this profession, firstly working on Layout which hopefully someday will lead me to Film Direction.

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Anabelle David



It is during a basic stop motion exercise done in Art Preparatory Class that I understood Animation was what I would do next.

For our project, I mainly worked on animation implying many 3D tests to give a significant personality to our acting boot.

Creating such a character and enabling her to convey emotions while keeping her range of action realistic was quite a challenge.

Overall it was fun finding ideas and actions that would allow us to reach our goal.

Additionally I did some research on Visual Development (Storyboard, Layout, Previz and Concept Art).

I would like to pursue my professional career in Animation, most likely in 3D although I would be interested in trying other medium like stop motion.

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Théodore Janvier



My childhood dream was to become an illustrator. While in Art Preparatory Class I discovered 3D animation allowed the continuity of the skills I acquired in drawing. Since then I developed a passion for character modelling.

During pre-production, I was responsible for the visual development, taking care of the colour keys and doing design research for the animals. During production I did the fox character modelling, its surfacing and grooming. I also supervised the other animals, making sure we remained faithful to the original concept and keeping a homogenous look. At last, I did the forest’s set dressing, the lighting and compositing.

In the future, I would like to pursue in Character Modelling or to work as a Visual Development Artist.

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Emma Gach



While growing up I was wondering how to blend computer science and art. Eventually I figured out 3D animation was at the cross path.

I soon developed a strong interest in rigging. I specialized in animation, doing rigging from scratch on my own projects. During 2020 lockdown I learnt to code on Python and developed auto rig tools that I used on our diploma film.

I worked on the boot, the harvest mouse and the props’ rig. Choosing how to best combine each part of the rig needed to animate the boot necessitated a lot of thinking. I had to find solutions to make her move and be as versatile as possible to ease the animators’ job. As for the harvest mouse it required a lot of work on blendshapes.

I intend to start a career in rigging and help to develop tools for riggers as well as animators.

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Julie Valentin



The first 3D animation film I watched aged around 8, got me hooked and making it my job became obvious.

My main role on our project was to take care of the modelling, texturing of the snail, the road, the farm and small props. I also did their compositing. For the trees’ modelling, I learnt how to use Speedtree software which allowed saving a substantial amount of time and significantly increased my efficiency. In parallel I also learnt the grass interaction in FX and the use of Pointclouds thanks to Houdini software.

Next I would like to work on Character Modelling and Hard Surfacing as I like both a lot.

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Claire
Robert



I come from the Paris suburbs where I did 3 years in 3D Animation at LISAA School before coming to Ecole des Nouvelles Images to perfect my knowledge.

I did our two main characters , the boot and the harvest mouse, modelling and surfacing.
Then, for the first time I worked on 3D fur and I overcame my lack of experience to the point I am now confident to reiterate. I also made the forest texture respecting our Artistic Direction for a semi realistic look without being 2D like or not sophisticated enough.

This year was filled with many learning and I trust the future to be equally exiting. Whether I work in Modelling and/or Surfacing, in smaller or larger studios, in France or abroad, I am looking forward to it!

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Étienne
Berezyiat



I am passionate about the link between music and images.
Composing music for images is very stimulating and rewarding in my life as a musician. The scenarios of the visual works on which I work guide and channel my inspiration. I don't set myself any limit and explore different styles when it comes to composition.

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Page 36 and below

Set Dress, Light and Compositing Théodore Janvier	Surfacing and Chara Modeling Claire Robert	Asset Modeling Julie Valentin and Théodore Janvier
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Giving life to a rubber boot

We were confronted to various issues such as giving life to an object as simple as a rubber boot. Luxo Jr., the animated Pixar desk lamp, was one of our top references to make her move. Our aim was to make her convey emotion without being to cartoon-ish.

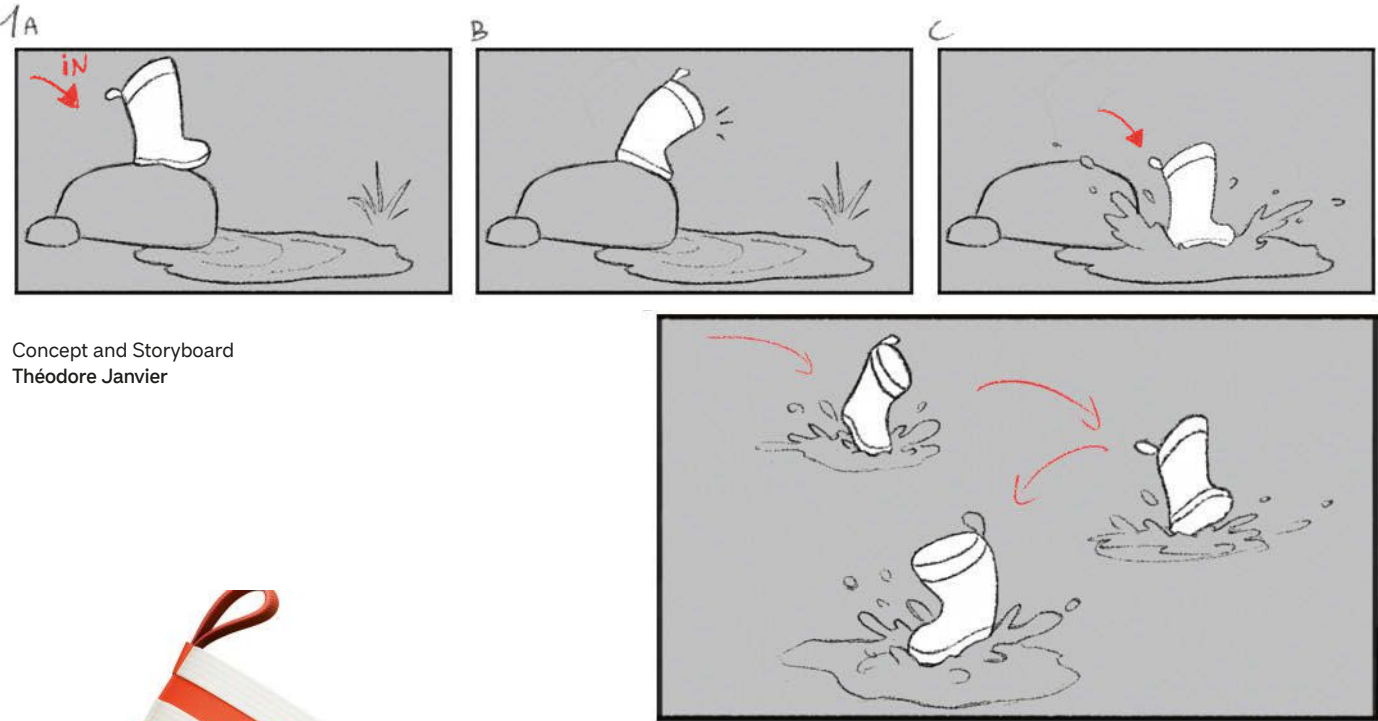
We had to envisage the whole movie bearing in mind this boot personifies a kid. And because she couldn't stand on her own, we added other characters to support her story.



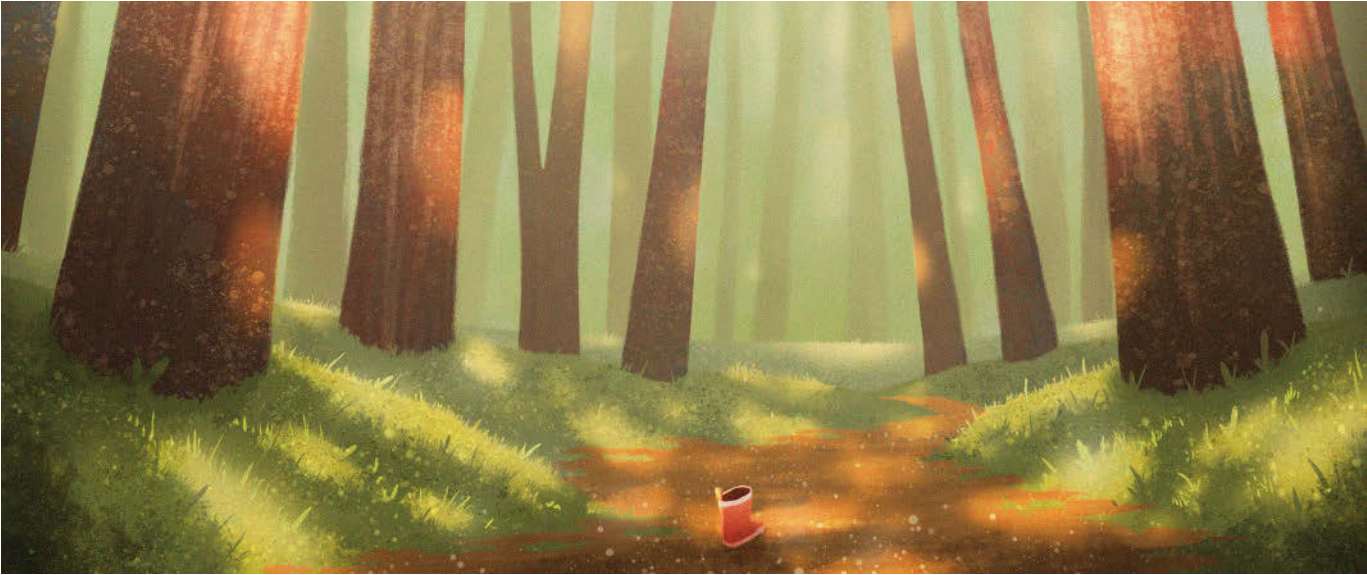
↳ All aspects
Julie Valentin

Concept →
Fanny Paoli

Concept ↘
Théodore Janvier



Concept and Storyboard
Théodore Janvier



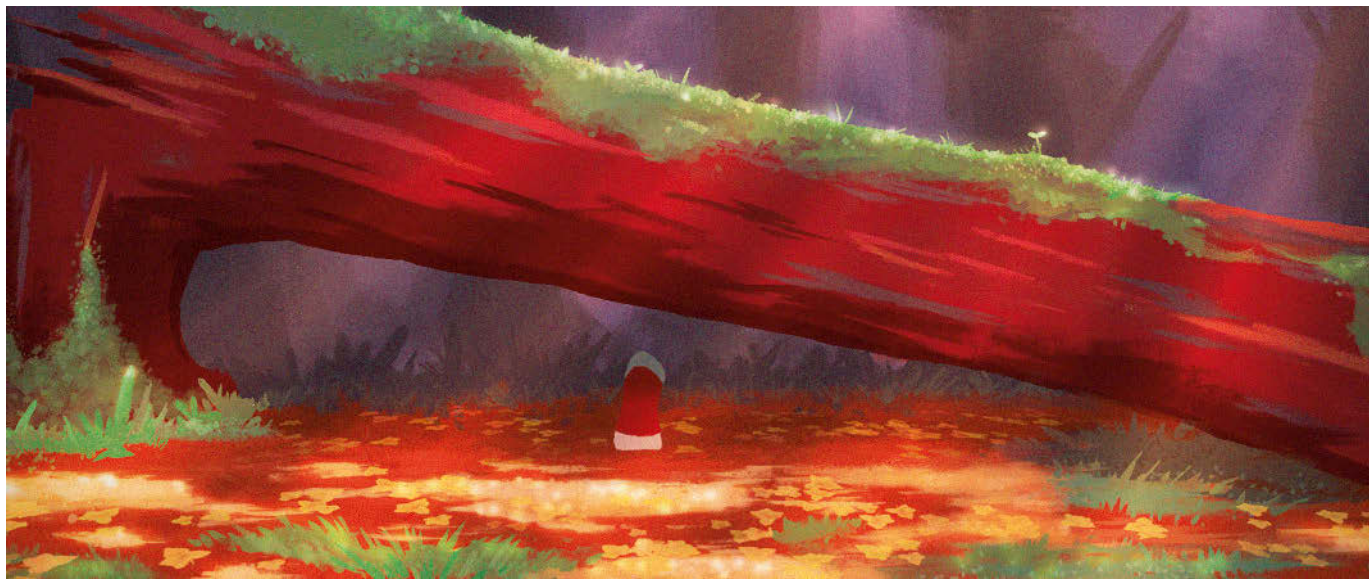
Set Dress, Light and Compositing
Théodore Janvier

Surfacing and Chara Modeling
Claire Robert

Asset Modeling
Julie Valentin and Théodore Janvier

We wanted our entire Artistic Direction to keep a spare style but feel realistic. It was a real challenge to simplify shapes without them looking cheap. Our goal was to stay true to our concept and have a kind of children's tale feel to it.

Last we wanted an impressive forest to emphasise our protagonist's overwhelming feeling while keeping the scale proportional. We had to adapt our point of view so that the boot wouldn't disappear in its immensity.



Concepts
Théodore Janvier



Concepts
Anabelle David



Concepts
Théodore Janvier

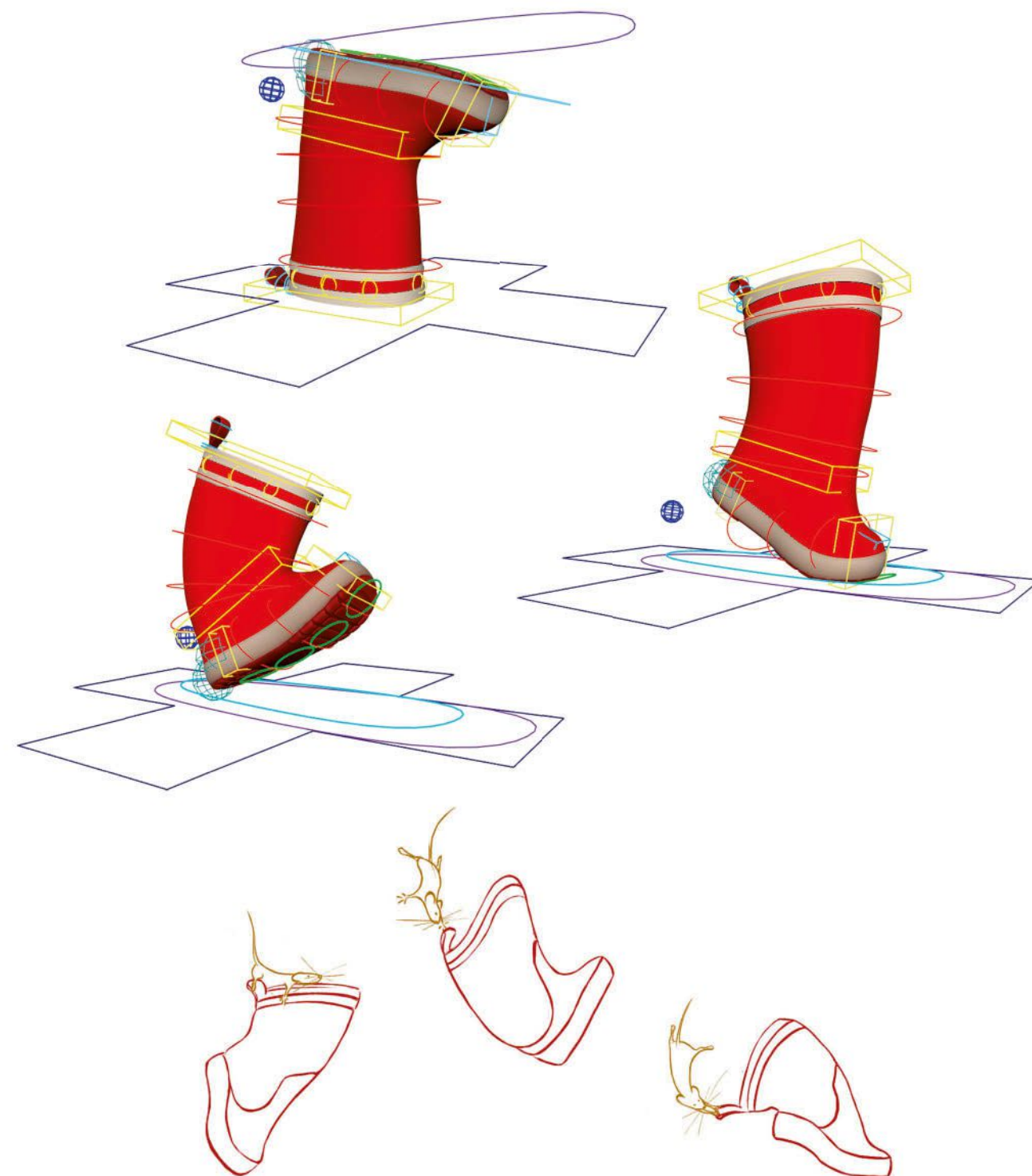


↑ Concepts
Fanny Paoli

← Modeling and Surfacing
Claire Robert and Julie Valentin

All Rig Aspects →
Emma Gach

Concepts ↘
Fanny Paoli

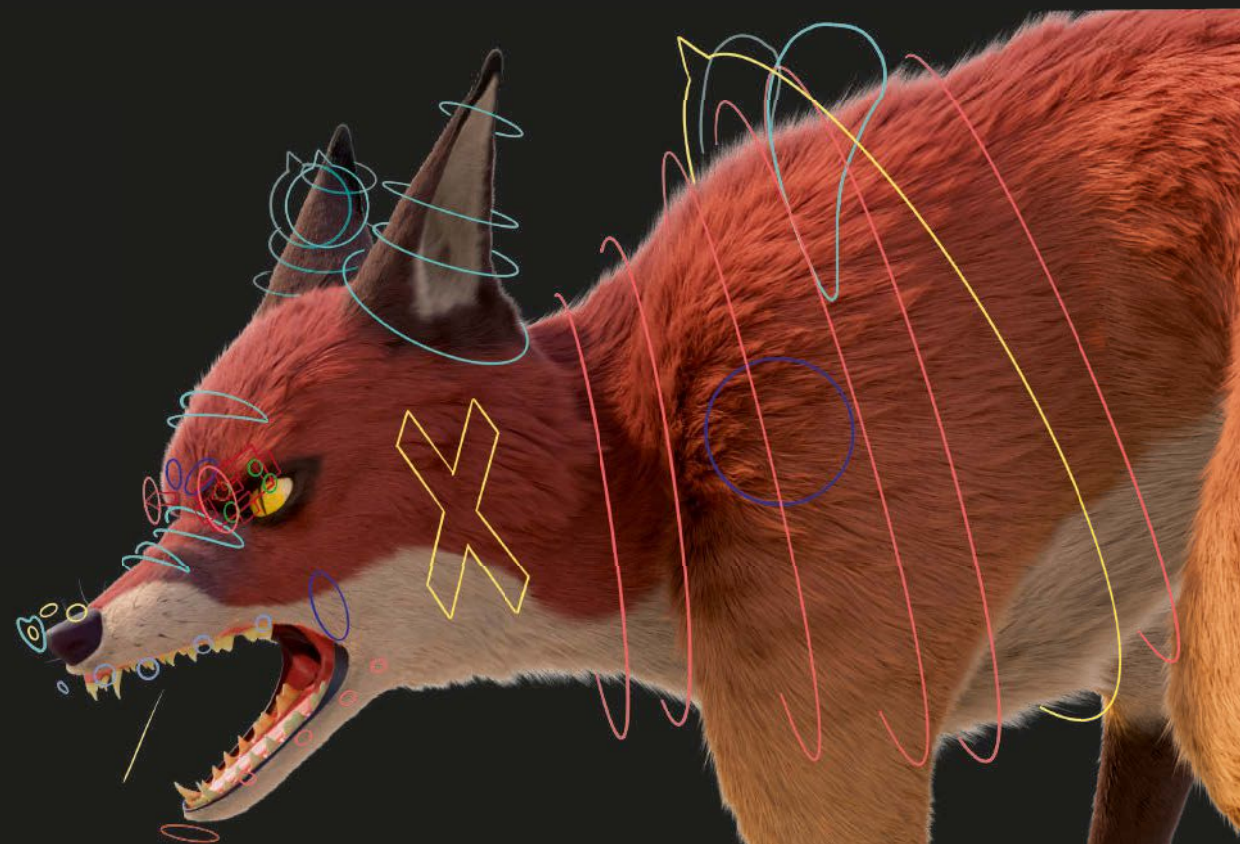
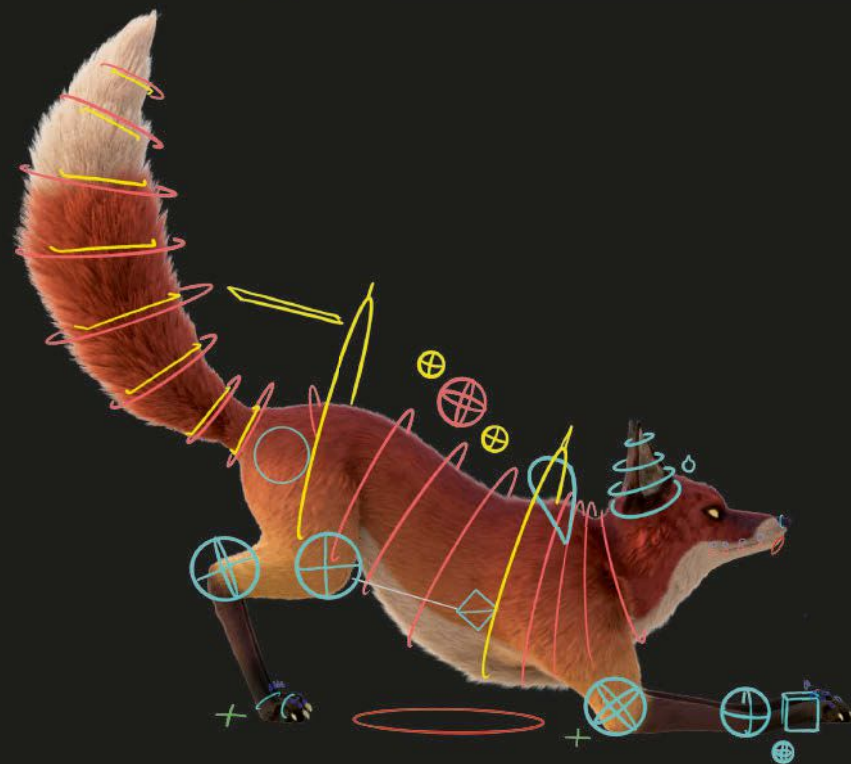




All aspects
Théodore Janvier



Rig and Animation
Anabelle David



Concept
Fanny Paoli

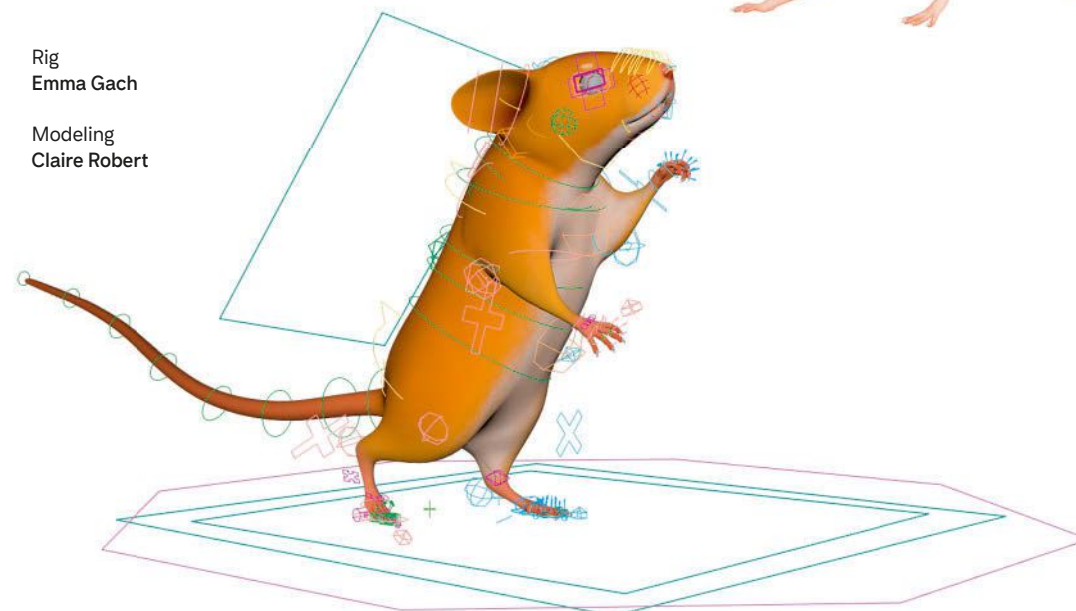


All aspects
Claire Robert

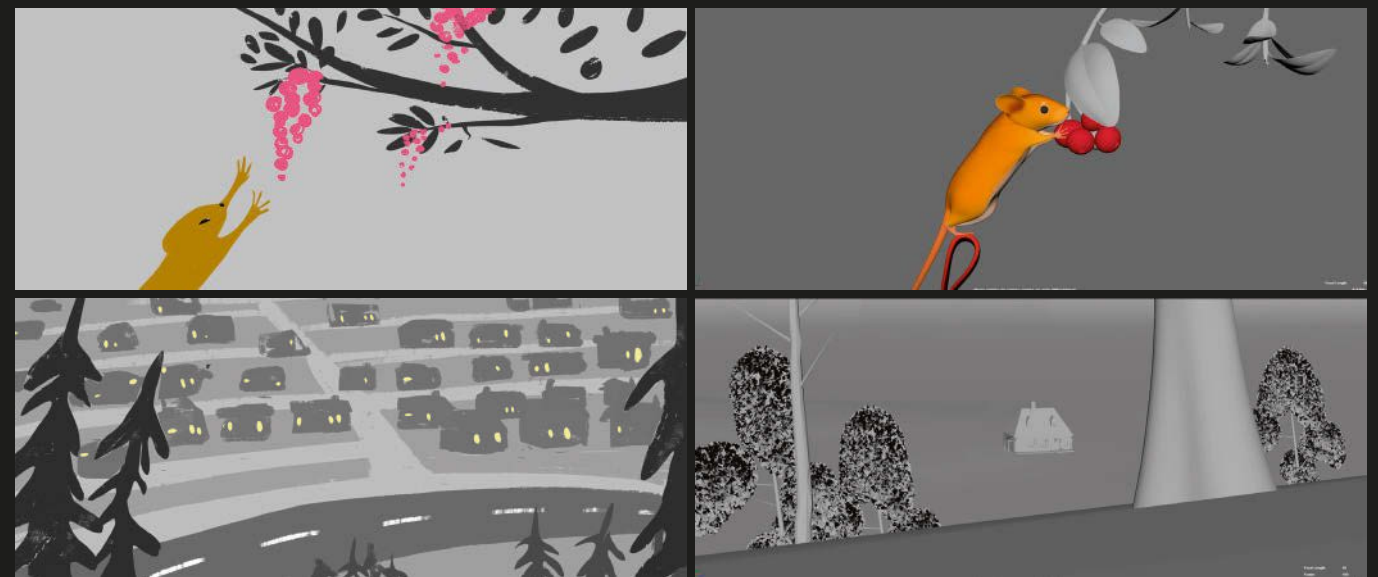
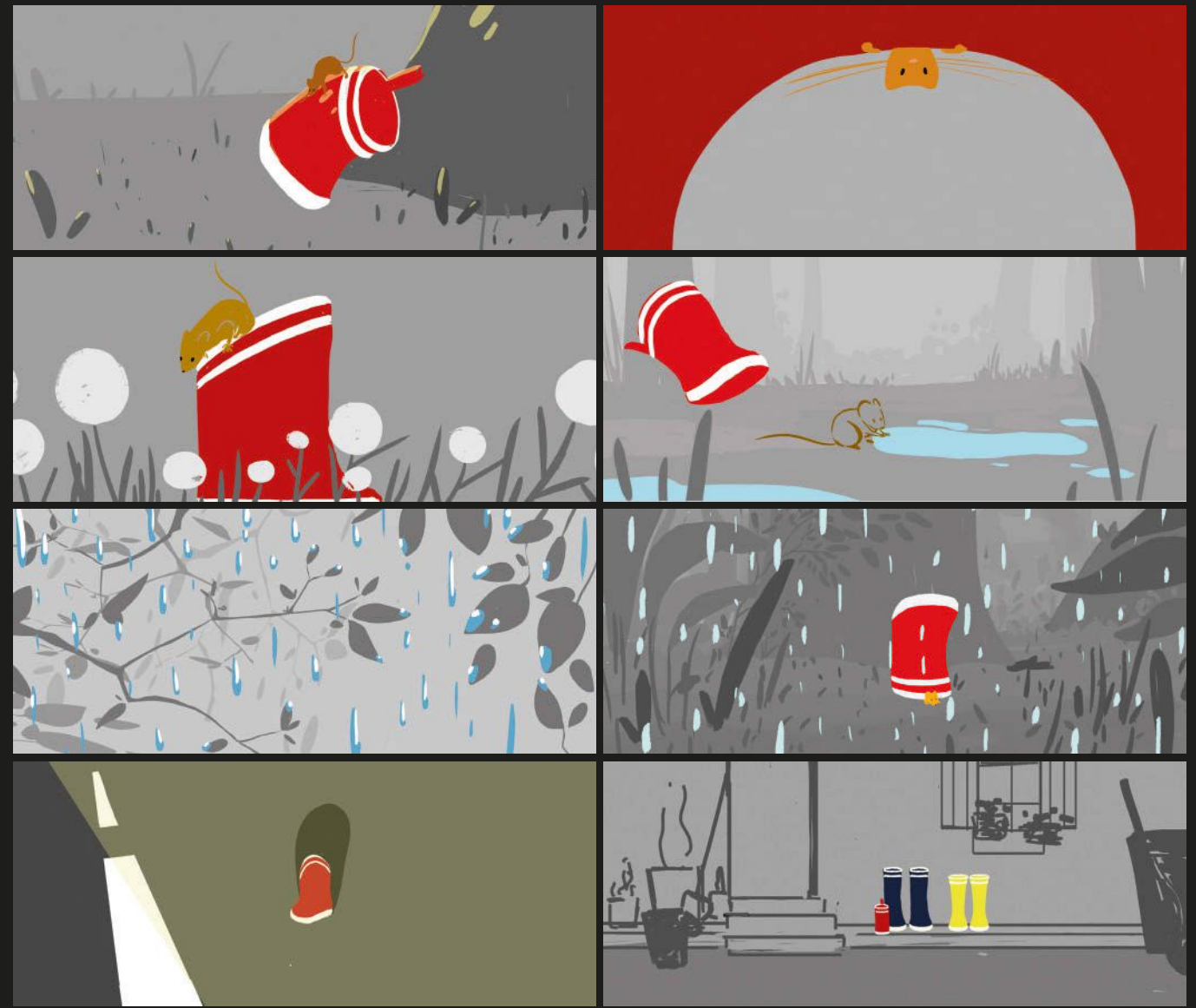
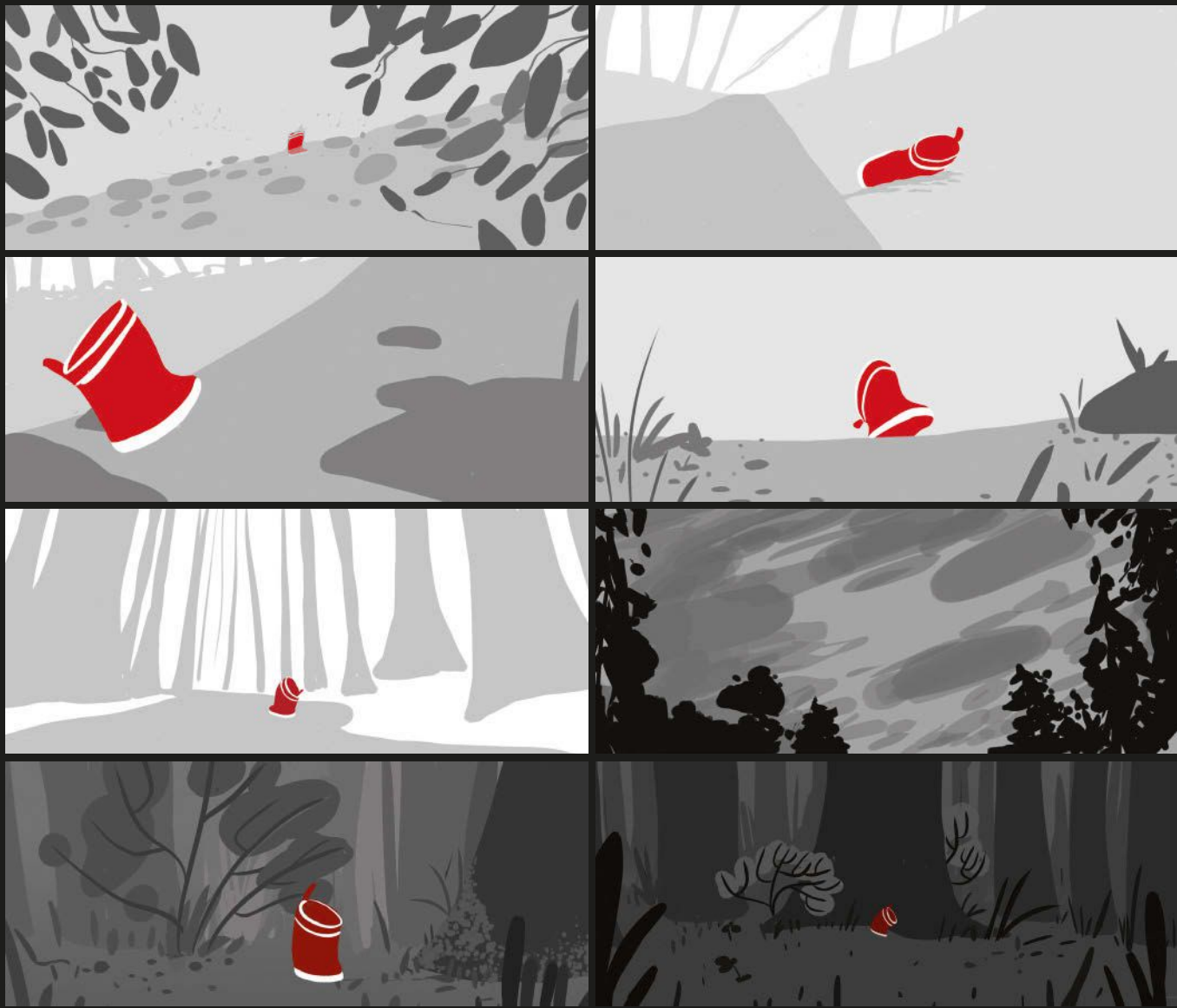


Rig
Emma Gach

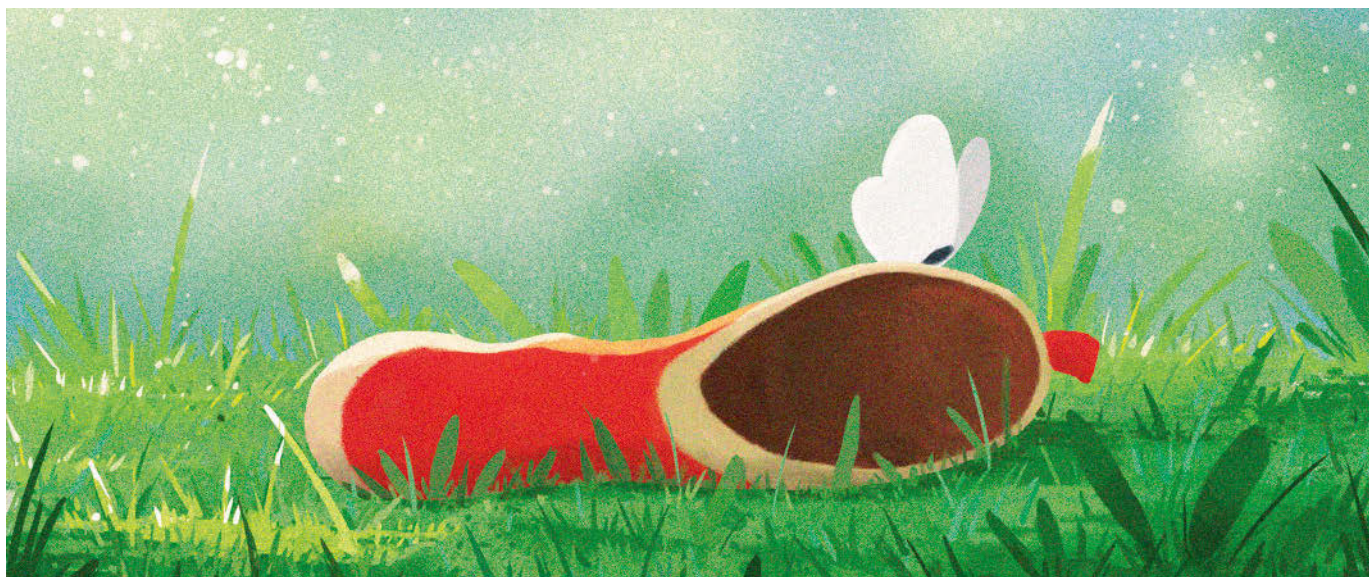
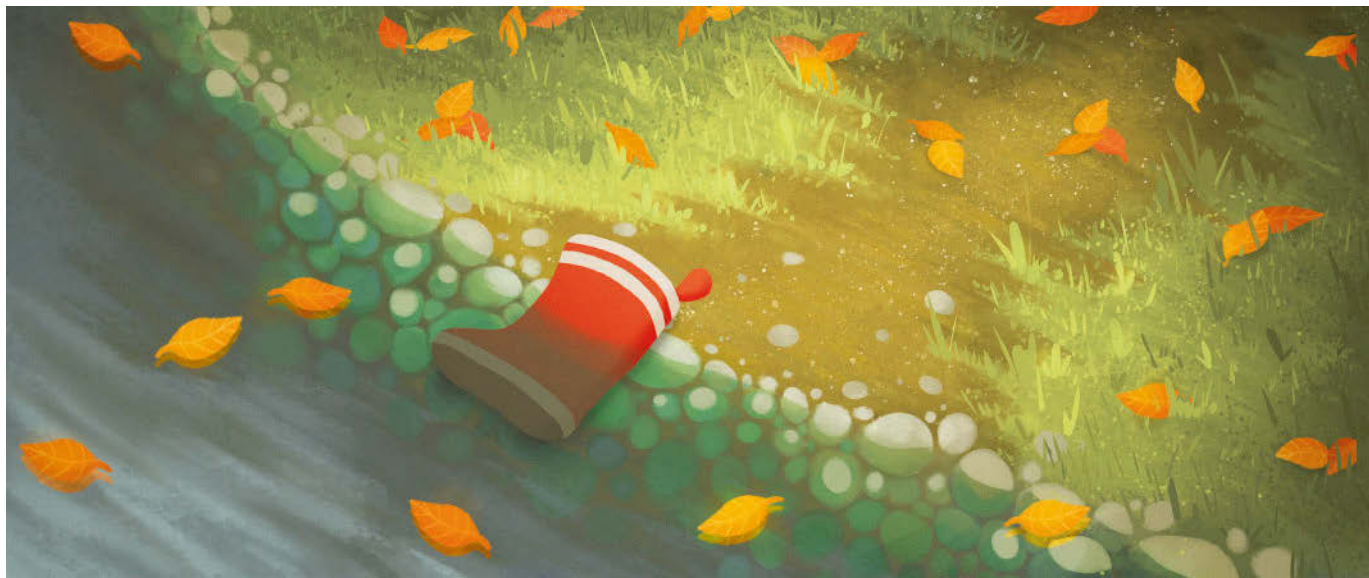
Modeling
Claire Robert







Storyboard and Layout
Fanny Paoli



Concepts
Théodore Janvier

Set Dress, Light and Compositing
Théodore Janvier

Surfacing and Chara Modeling
Claire Robert

Asset Modeling
Julie Valentin and Théodore Janvier



Fanny Paoli

Education
2018-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
Preparatory Art Class, Ateliers de Sèvres, Paris
2015
Baccalauréat in Literature, Lycée Fennelon, Toulon

Experience
2020
Internship in animation on *Treasure*
Graduation movie (ENSI)
Accord et à tri Painting exhibition, Avignon
Perchés short movie, 30 sec (ENSI)
2019
Évasion Fiscale short movie, 1 min (ENSI)

Software
DaVinci | Maya | Photoshop | Resolve | Substance Painter

Language
French | English (C1)

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Anabelle David

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
MANAA, Institut Sainte Geneviève, Paris
2015
Baccalauréat in Science and Math, Lycée Notre-Dame de Bury, Margency

Experience
2020
Internship in animation for *Experiment*
Graduation movie (ENSI)
2020
Too Bad, short movie, 30 sec (ENSI)
2019
Haut les mains !, short movie, 1 min (ENSI)
2018
Internship in Motion design, Chanel SAS, Paris, FR

Software
Maya | DaVinci Resolve | TvPaint | After Effect

Language
French | English (C2)

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Théodore Janvier

Education
2017-2021
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2016-2017
MoPA, Arles
2015-2016
Preparatory Class in Arts, Atelier de Sèvre, Paris
2015
Baccalauréat in Literature, École des Roches, Verneuil-sur-Avre

Experience
2020
Swing short film, 30 sec (ENSI)
2019
Gardien short film, 1 min (ENSI)

Software
Arnold | Guerilla | Mari | Maya | Nuke | Photoshop | Substance Painter | Zbrush

Language
French | English (B2)

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Julie Valentin

Education
2018-2021
École des Nouvelles Images (ENSI), Avignon
2016-2018
3D animation, ESMA, Montpellier
2015-2016
MANAA, ESMA, Montpellier
2014
Baccalauréat in Secretariat, Lycée Vincent de Paul, Avignon

Experience
2020
Summer internship, La Méduse Violette, Toulon
Renard'O, Interactive movie for La Meduse Violette, Toulon
Dans le mille, short movie, 30 sec (ENSI)
2019
Plumé, short movie, 1 min (ENSI)

Software
Guerilla | Houdini | Maya | Nuke | RizomUV | Substance Painter | SpeedTree

Language
French | English (B2)

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Emma Gach

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Science and Math, Lycée Saint Joseph, Villefranche-de-Rouergue

Experience
2020
Internship in Rig and Animation for *Le Cri* and *Treasure* Graduation movies (ENSI)
2020
Perchés, short movie, 30 sec (ENSI)
2019
JAM, short movie, 1 min (ENSI)
2018
Internship in FX for *Grand Bassin* Graduation movie (ENSI)

Software
Maya | 3DS Max | Blender

Language
French | English (C2) | Spanish (B2)

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Claire Robert

Education
2018-2021
École des Nouvelles Images (ENSI), Avignon
2015-2018
License Animation 3D, L'Institut Supérieur des Art Appliqués (LISAA) Animation 3D, Paris
2015
Baccalauréat in Literature, Lycée Jean-Pierre Vernant, Sèvres

Experience
2020
Gecko Tango short movie, 30 sec (ENSI)
2020
Haut les mains ! short movie, 1 min (ENSI)
2019
Ballade en Haute-Savoie, CITIA official New Year card (ENSI)
2018
Internship in Props modelling, THALES, Rungis, France
2018
Danse mécanique, Graduation short movie (LISAA)

Software
Maya | Z-Brush | Substance Painter and Designer | Guerilla, | Arnold | Redshift | Vray | Nuke | Photoshop

Language
French | English (B2) | German (A2)

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KAYAK

SOLÈNE
BOSSEBOEUF

FLORE
DECHORGNAT

TIPHAINÉ
KLEIN

AUGUSTE
LEFORT

ANTOINE
ROSSI

original score VALENTIN PETITEAU

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images

A father and his baby son kayak outing along
a peaceful river turns out to be a real family adventure.

Poster design: Marine Bouvier



Solène Bosseboeuf



As a child I was fond of animation films making-of videos, curious of the people and technology behind it all.

On our project I mainly worked on the modelling and look development aspects of the baby as well as most of the props and part of the environment. I concentrated on defining the set dressing as per our research.

Although challenging, I enjoyed finding the look that wouldn't interfere with the story.

It was very rewarding to work on all the aspects of an asset and to try and make it as appealing as possible.

I also researched smart and simple ways to handle the water deformation and foam, the riverbank and its sand.

Later on, I would love to work on modelling and/or surfacing, and experience all kinds of CG productions: movies, TV shows, advertising and much more!

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Flore Dechorgnat



I was 7 when I started using my dad's graphic tablet, soon becoming curious about what a computer could offer as a creative support.

My role in our film was very versatile. I did the entire environment Visual Development and took part in character and props designs. I worked on the dad and the eagle modelling and Look Development. Later I focused on the lighting and compositing from colour keys I had painted. I had to find ways to get appealing images without compromising the animation clarity. Adding richness and contrasts in a bright environment was a tricky but such an interesting part !

After graduating I would like to work on animated feature films all around the world. Lighting is today what moves me the most, though I wish to work in various departments throughout my career.

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Tiphaine Klein



As far as I remember I have been imagining stories. Growing up I wanted to make my imagined worlds come true! Animation became the way to do it thanks to my family and teachers who supported my choice and helped me to achieve it

During our filmmaking, I worked on the eagle and props rig, the animation and the production management.

I adored doing the eagle, as rigging is the thing I prefer to do. Opening and closing the bird's wings was a sizable challenge and it taught me so much.

And bringing the characters to life with comedy-friendly animation was equally difficult nonetheless super interesting.

Being an Animator I will pursue in this field, maybe specialising in rigging. And ideally I will do so in Canada.

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Auguste
Lefort



Thanks to my parents, I lived my childhood surrounded by fields, movies, comics and music. I merged all these arts going into the animation film industry.

My main tasks in our movie, were the storytelling, gags development and editing while making sure that our ideas translated well in 3D – nonetheless I globally I touched a bit of everything from storyboard to Animation to the rigging of both human characters. I also acted as an “animation and story supervisor” through the humongous Layout process, making sure the story’s intentions would properly link to the final result.

I love storytelling and want to farther develop my skills. For now, I would like to be a Generalist even if animation and very technical jobs like rigging and programming interest me too.

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Antoine
Rossi



Growing up I played around, doing 2D films on my parents’ computer or shooting videos with their camera. And some day, I turned to 3D animation cinema which allowed me to go farther in terms of imagination.

I took care of our 3 characters animation: the dad, his baby son and the eagle. And it was far from being easy since each character had different constraints, especially the dad and the baby who have a lot of movement constraints related to their Character Design. Being stuck in their life jacket, their movements were very specific and it was necessary to find solutions from the start.

In the future, I would like to work in an animation studio and bring to life characters.

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Valentin
Petiteau



I am versatile musician, practicing guitar and keyboard. I approach sound creation through multiple means, both acoustic and electronic. Passionate about classical musical writing, I am also interested in all other forms of artistic expression that offer unique experiences.

I joined the MAAAV (Musiques Appliquées Aux Arts Visuels) master’s course in Lyon in 2019.

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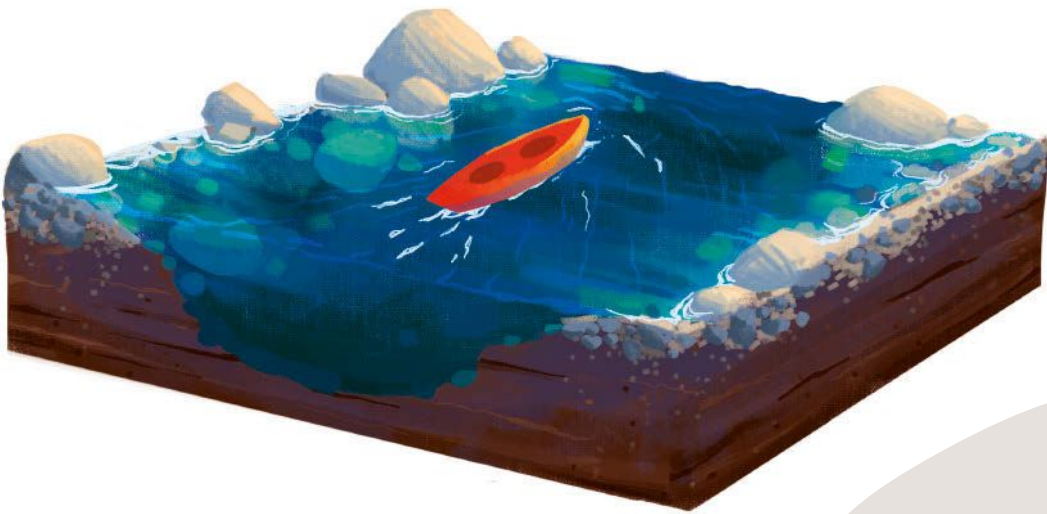
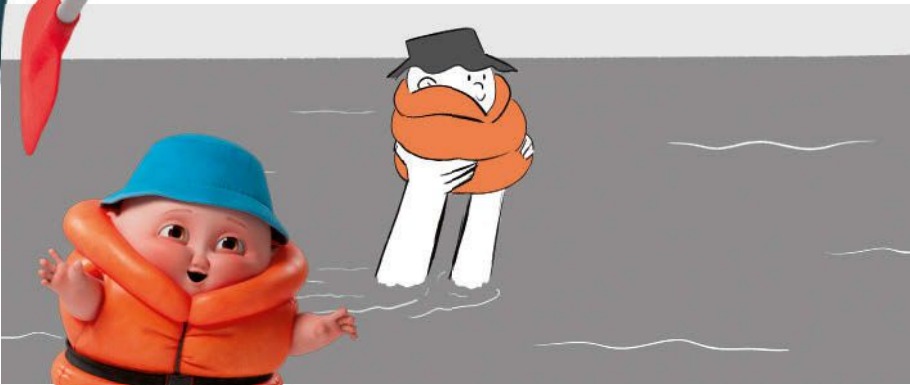
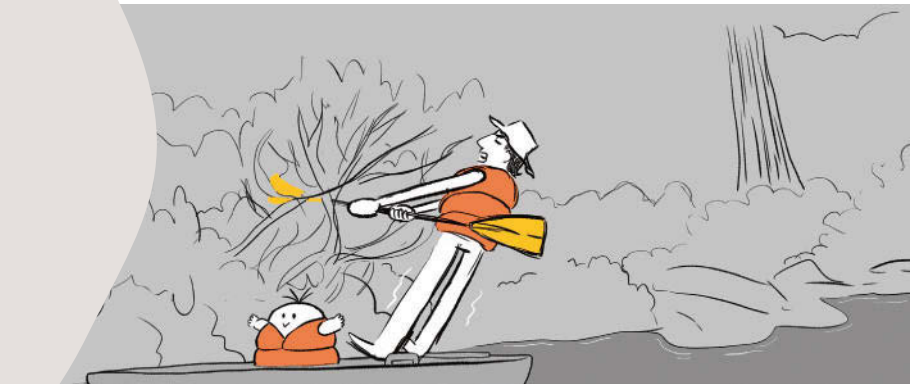


Editing a comic film

As a team we got our inspirations from *The Pink Panther*, 1960's film, and *Ice Age*, 2002 animation movie with regards to the humour. We found the editing part challenging as it was what would keep the comic up to beat.

With so many characters, each having many facial expressions, and the comical touch we aimed for, the screenplay, the acting and the animation also were tremendous work.

If rigging the eagle truly was a challenge, both human characters being stuck in their safety jacket added great complexity to the skinning and animation process.



Challenging stylisation

As our main reference *Astérix et la Potion Magique*, 2018 animation movie, we chose a simplified artistic direction. Obviously we didn't want it to look cheap, which meant having efficient textures and finding smart ways to limit the use of FX, especially for the water. To optimize the workflow, we did modular cliffs which helped with the set dressing we had to do for each shot.



Concepts
Flore Dechornat and Auguste Lefort

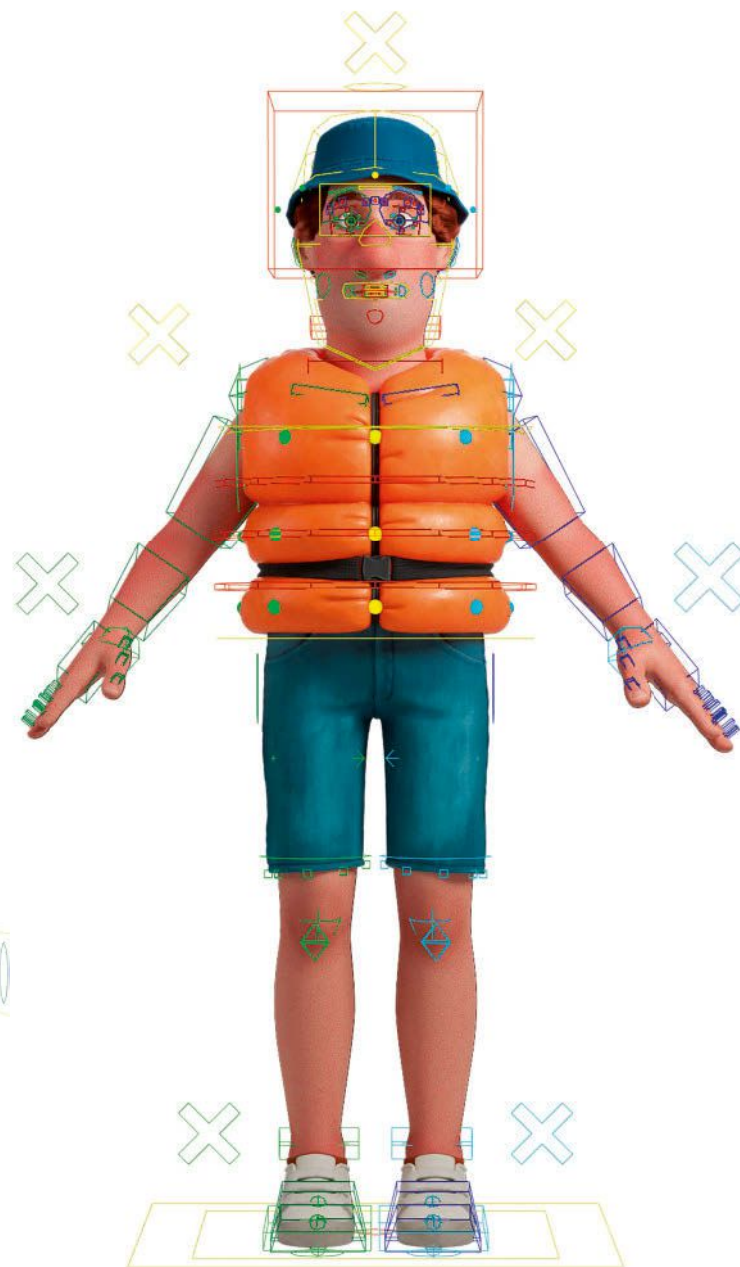
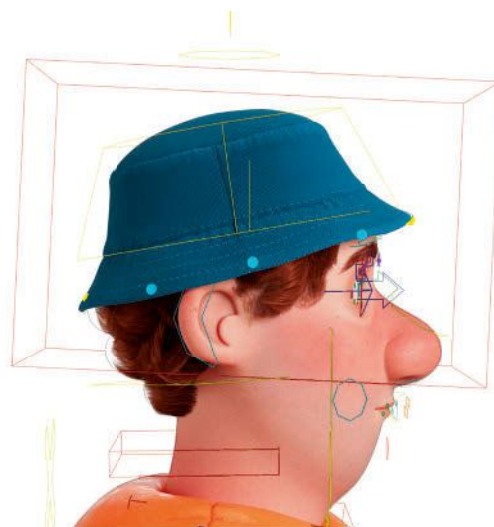
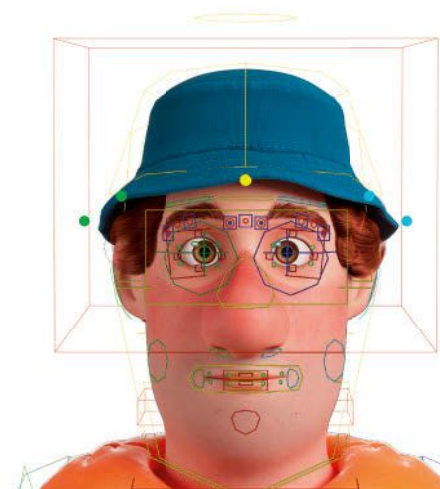


All aspects
Flore Dechornat

The dad's design and acting needed to have great expressiveness so we worked hand in hand to achieve this goal through modelling, topology, advanced facial rigging and blendshapes.



All Rig Aspects
Auguste Lefort





All aspects
Solène Bosseboeuf

Concepts
Flore Dechorgnat

We designed the baby first.
At the beginning he was only supposed
to act cute and be stuck in his life jacket,
almost looking like a ball. Then he became
more and more lively, ending up being t
he movie's main narrative arc.



All Rig Aspects
Auguste Lefort

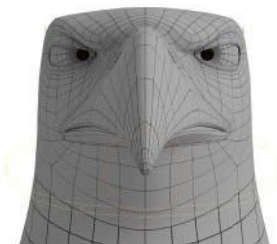




Concepts
Flore Dechornat

All aspects
Flore Dechornat

The eagle is the film's antagonist. Its concept part was fiddly as the spectator needs to know right away it is the story's villain.



All Rigging Aspects
Tiphaine Klein

Rigging the eagle was a great challenge. Within the same rig the eagle had to be able to fold and unfold its wings so the animation would be more interesting and the character would be more impressive.





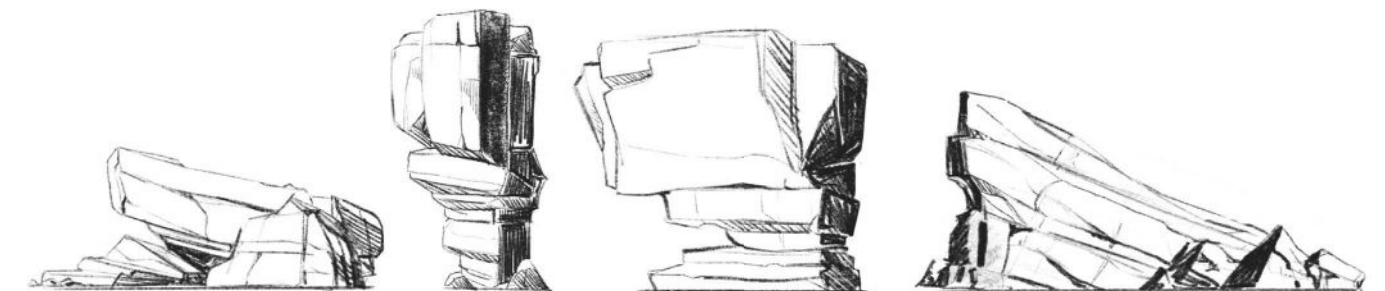
Concepts
Flore Dechorgnat

We wanted the set of our movie to look like the French rivers landscapes we are familiar with and associate kayak to – like the ones of Ardèche and Gorges du Verdon. However, we didn't want it to be realistic, so we created stylised elements to compose our sets.

All aspects
Flore Dechorgnat

Set Dressing ➔
Solène Bosseboeuf

Shading, Texturing and Modeling ➔
Solène Bosseboeuf and Flore Dechorgnat



Concepts
Flore Dechorgnat

All aspects
Solène Bosseboeuf

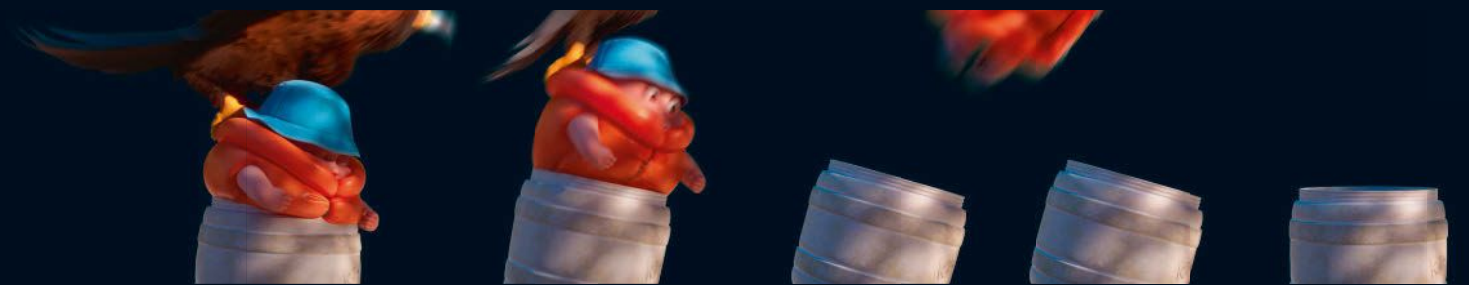
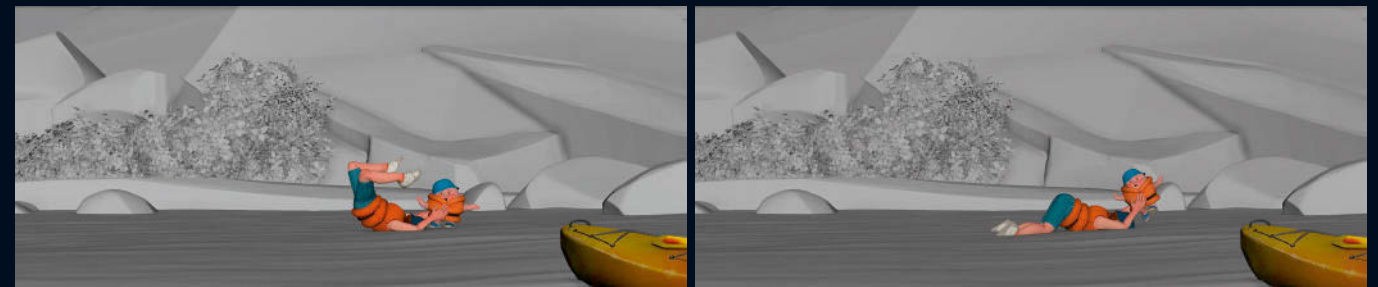
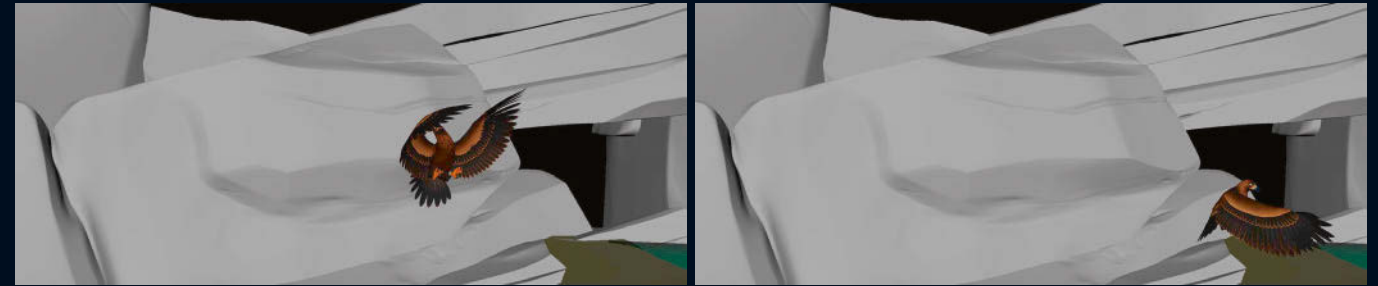
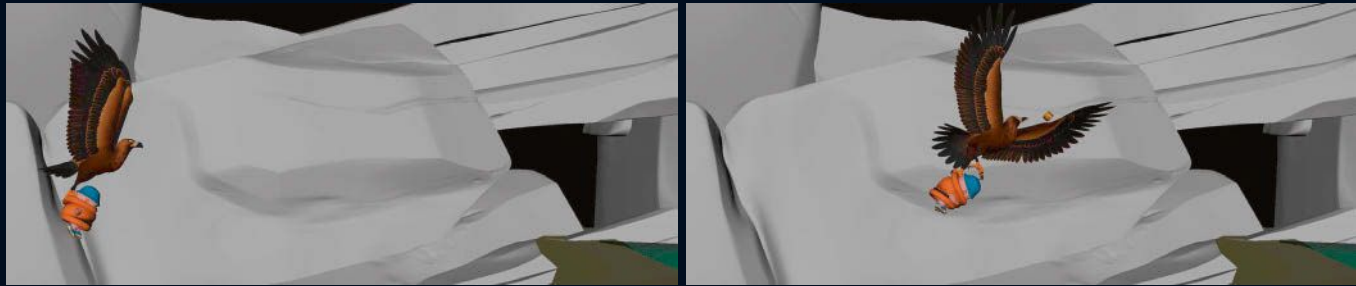




All aspects
Solène Bosseboeuf

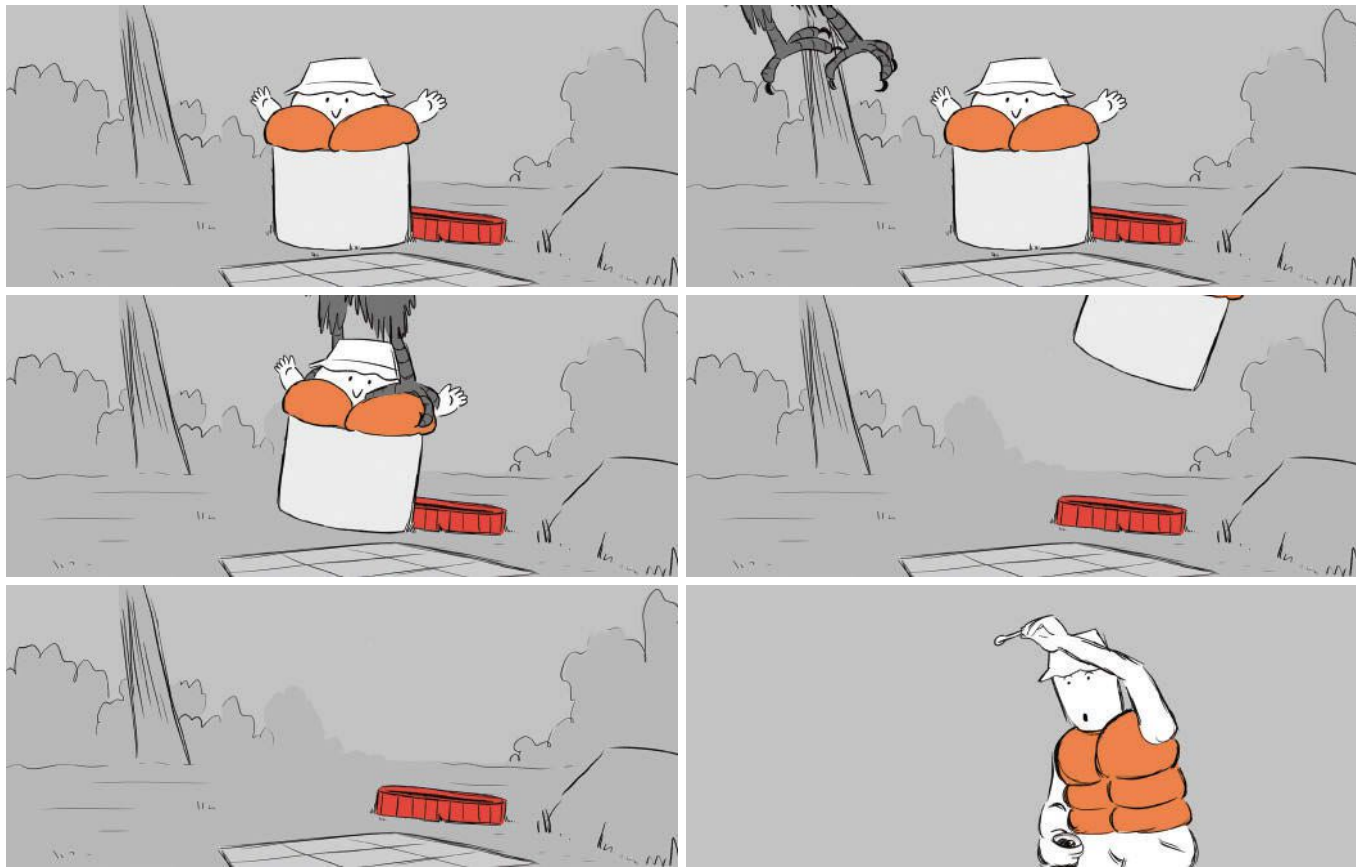
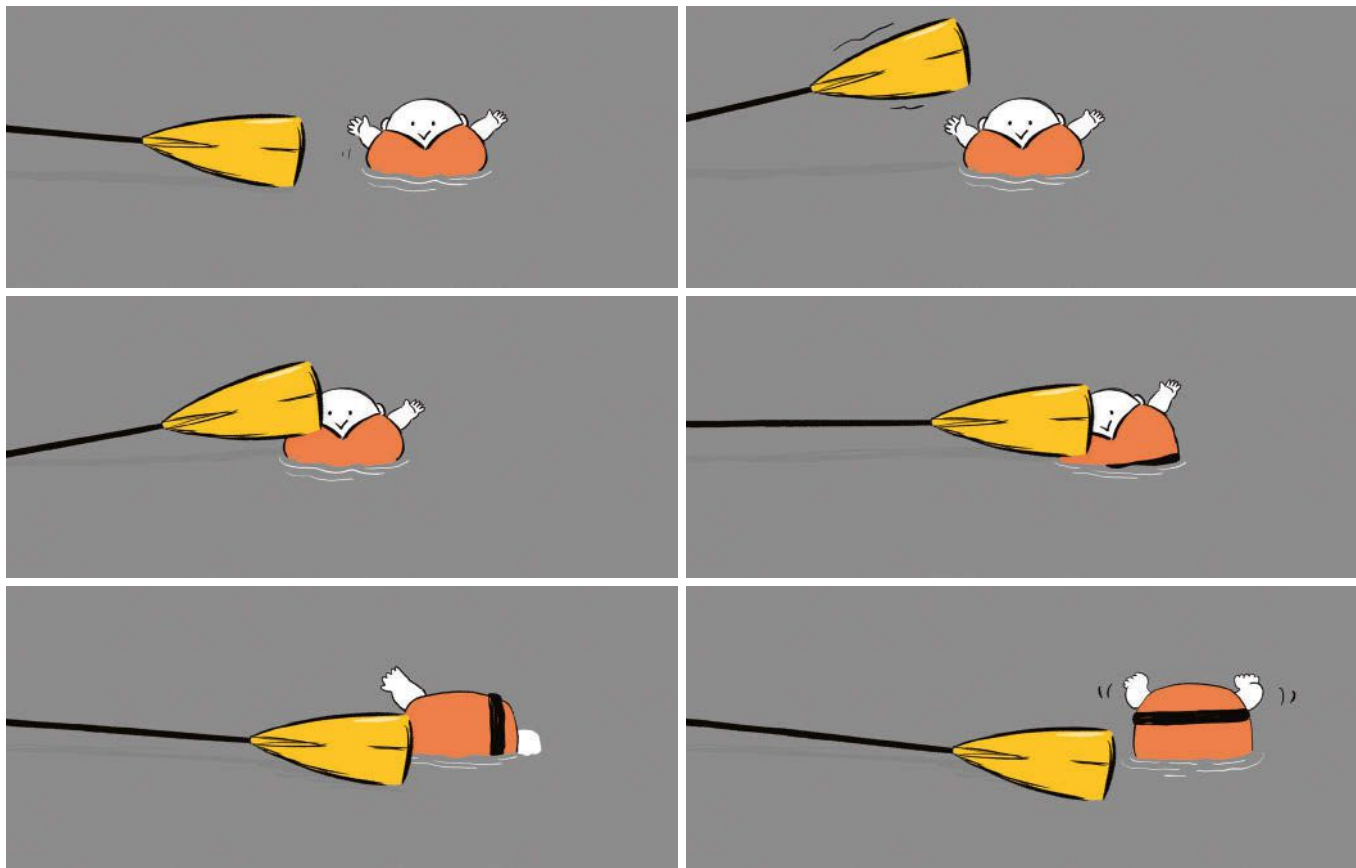
For the props we tried to stylise the shapes and the textures, while keeping them pretty realistic, to fit with our characters, sets and overall Artistic Direction.





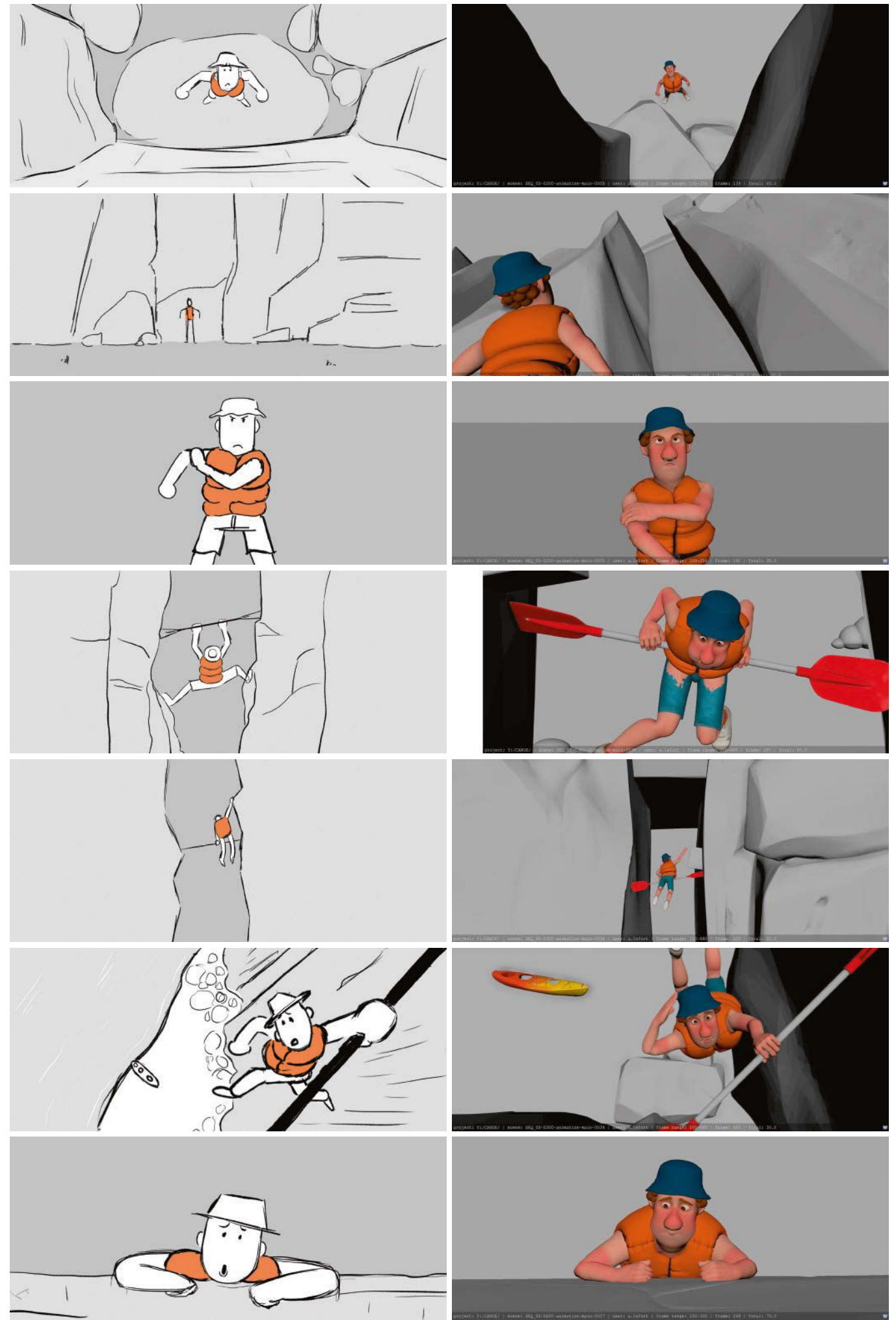
Animation
Tiphaine Klein, Antoine Rossi and Auguste Lefort

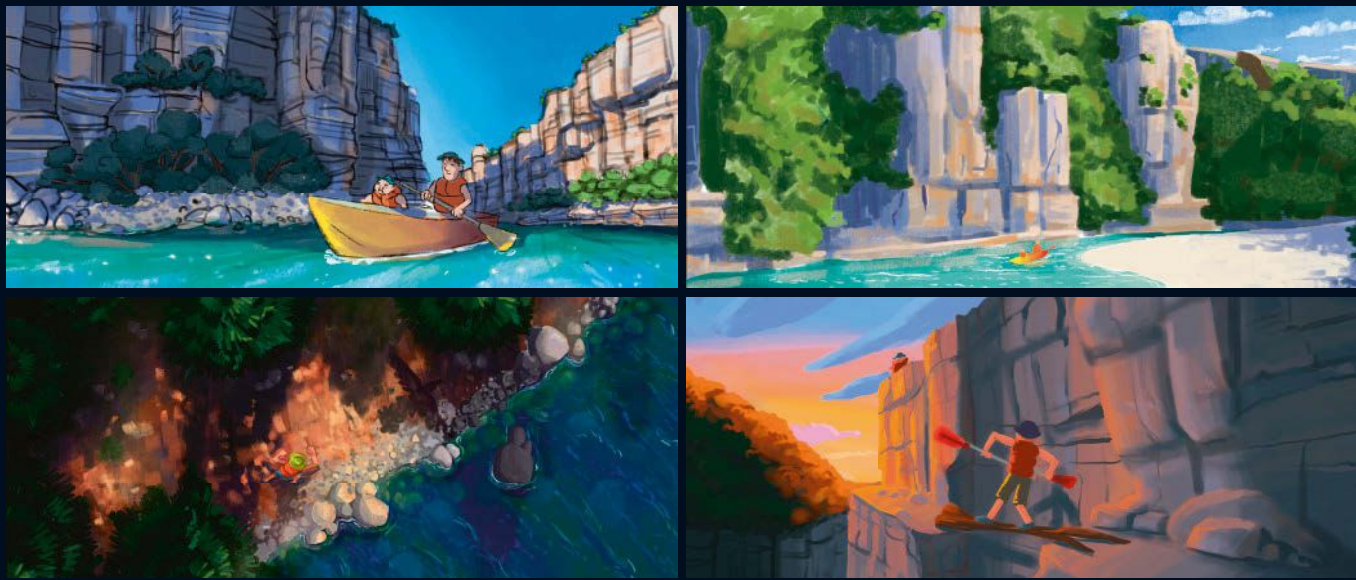
To bring life and details to the movie a lot of animation research was done. Once all the protagonists were characterised, it was much easier to know where the story should lead to.



Storyboarding, Layout and Editing
Auguste Lefort

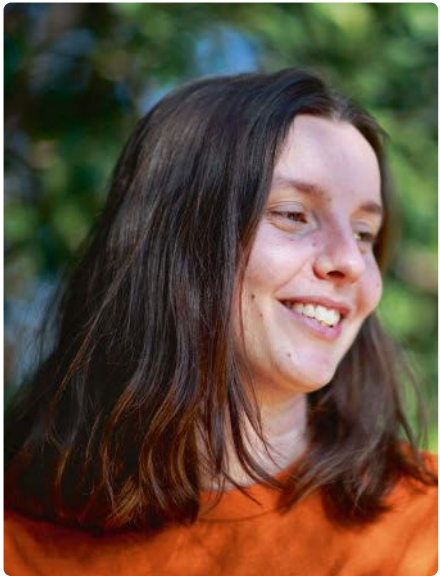
Finding all the gags and situations was a real challenge throughout the production. From the initial idea to the final edit, we went through a lot of iterations, attempts and reassessment.





Concepts, Lighting and Compositing
Flore Dechorgnat

Lighting and compositing had to leave room for the animation. We had to find ways to have appealing images without compromising the comic of the film. Thanks to colour keys we had done upstream, we managed to add richness and contrasts in a bright environment, and give different atmospheres for each sequence.



Solène Bosseboeuf

Education
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École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
MANAA, Lycée Marie Curie, Marseille
2015
Baccalauréat in Literature, Lycée Montgrand, Marseille

Experience
2020
Target, short movie, 30 sec (ENSI)
2019
Entre-deux, short movie, 1 min (ENSI)
2018
Harmony, short movie, 1 min - CITIA official New Year card

Software
3ds Max | Guerilla Render | Marvelous Designer | Maya | Nuke | Painter | Redshift | Substance | Substance Designer | Suite Adobe | Yeti | Zbrush

Language
French | English (C1)

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Flore Dechorgnat

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
Preparatory Class in Animation Cinema, Atelier de Sèvres, Paris
2015
Baccalauréat in Applied Arts, Lycée Maximilien Vox, Paris

Experience
2020
Internship in Lighting for *Experiment* and *Treasure*, Graduation movies (ENSI)
Target, short movie, 30 sec (ENSI)
2019
Internship in Modelling and Set dress, Studio Hari, Angoulême
Entre-deux, short movie, 1 min (ENSI)

Software
3DSMax | Arnold | Guerilla | Marvelous Designer | Maya | Nuke | Redshift | RizomUVs | Substance Designer / Painter | Suite Adobe | Yeti | ZBrush

Language
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Tiphaine Klein

Education
2017-2021
École des nouvelles images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Literature, Lycée Fourcade, Gardanne

Experience
2020
Internship in Animation for *Treasure*, Graduation movie (ENSI)
Gecko Tango, short movie, 30 sec (ENSI)
2019
Angle mort, short movie, 1 min (ENSI)
2018
Frame by frame, short movie, 1 min - CITIA official New Year card

Software
Da Vinci Resolve | Maya | Maya Plug-in: Mgear | Photoshop

Language
French | English (C1)

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Auguste Lefort

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2016-2017
MoPA, Arles
2015-2016
Art Preparatory Class, Atelier de Sèvres, Paris
2014-2015
MANAA, Lycée Saint Joseph, Bressuire
2014
Bac in Science and Engineering Science, Lycée du Haut Val de Serre, St-Maixent

Experience
2020
Extinction, short movie, 1 min
Saut de l'ange, short movie, 30 sec (ENSI)
2019
Summer internship as a Generalist, Tumblehead, Vilborg, DK
Internship in animation for *Hot Dog*, Graduation movie (ENSI)
Beach volley, short movie, 1 min
Bancal, short movie, 1 min (ENSI)
2018
Le Chorégraphe, didactic 3 min short movie in partnership with Avignon Theatre Festival
Frame by frame, short movie, 1 min - CITIA official New Year card
2017
Moon, cutout short movie, 1 min (ENSI)

Software
3ds Max | Ableton | Adobe Suite | Blender | Cycles & EEVEE | Da Vinci Resolve | Godot Engine | Krita | Maya | Nuke | PyQt | Python | Reaper | Redshift | Storyboarder | Substance Painter & Designer | TV Paint

Language
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Antoine Rossi

Education
2017-2021
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2016-2017
MoPA, Arles
2016
Baccalauréat in Applied Arts, Lycée Leonard de Vinci, Antibes

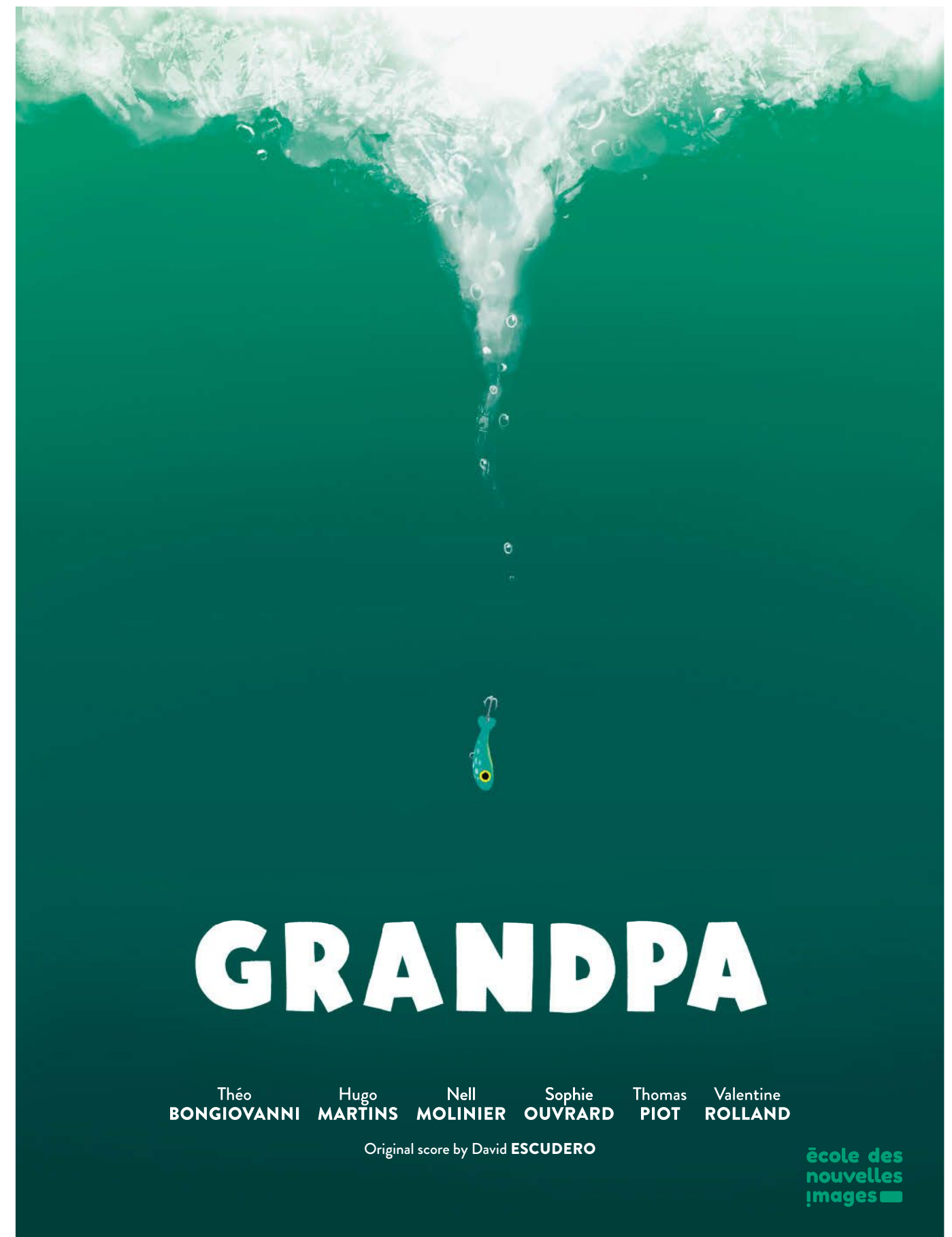
Experience
2020
Target, short movie, 30 sec (ENSI)
2019
Or massif, short movie, 1 min (ENSI)
Beach volley, short movie, 1 min (team personal project)

Software
Da Vinci Resolve | Maya | Photoshop

Language
French | English (B1)

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The dive in a little girl's farewell to her grandfather through an adventure in her memories of fishing trips.

Poster design: Valentine Rolland



Théo Bongiovanni



I am truly moved by animated movies and being passionate about art, creating my own movies quickly became my ambition.

During our project I did a lot of Storyboarding and Layout. Then I further learnt how to direct and tell a story through rhythm and composition.

Being involved in the Artistic Direction was the most challenging part because the movie explores various atmospheres.

Making many Concept Art and Colour Keys to find the look of the movie was thrilling. I also upgraded my skills in lighting, which is my favourite part in 3D production.

My aim for the future is to work as a Concept or Colour Key Artist. I am eager to explore various Artistic Directions in CG and to work as a Lighting Artist.

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Hugo Martins



Studying animation cinema meant I could convey values and provoke emotions. Colours and atmosphere management are my quest.

During the pre-production I did a lot of Concept Art and lure design. Then I made the textures for the main character, the musicians, the shed and the fish-cat, hence I improved my skills extensively in Texture and Rendering using Substance and Guerrilla softwares. I also did some modelling like lures in general and I participated in the film's compositing. Making the second part of the film's colour keys consolidated my knowledge in colours harmony and contrast management.

Travelling to sharpen my eye and work as a Texture or Compositing artist would be great. I would also like to work in Pre-production, colour keys, concept art, Character design... everything really!

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Nell
Molinier



As a child I was often daydreaming and used to build and create things. Moreover, I was in awe with animated films.

In our production, being a Generalist, I did the modelling of the house, the pike, the cat, the fish-cat and a few props. I textured the pike and props. I did most of the lighting and compositing. I also did the set dressing with a lot of work done on the exterior environment.

At last, I took care of the sound design and lyrics: it had to be simple, understandable and evoking the right feelings.

Next I would really like to do Lighting and/or Modelling. I also intend to improve my skills in Fur. In any case, I want to give a try to a lot of things!

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Sophie
Ouvrard



When I watched the *Star Wars III* movie bonus video and realised that making fake lava is a real job, I decided I would do 3D CG images.

I am a rigger and animator on our film. I did the rig of our lead character and shared with Valentine the animation work for which I got very involved in researching and defining our style.

To rig the little girl’s hair I had to figure out the right balance between animation and simulation to keep the maximum control with minimum effort in order to meet our deadlines.

As well as finding the best way to express gravity in the dreamlike shots was delicate and subtle as we couldn’t allow ourselves to slow down the story’s rhythm.

In the future, I would like to carry on animating characters and creatures.

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Thomas
Piot



It is during my University studies in Video Games that I got interested in what lays behind of a CG film production.

In our film, I essentially did the props modelling and rigging. I also was in charge of the technical support, the rendering and its optimisation. Finally, I took care of all the FX and simulation parts: the water, the hair, clothes and worms.

To follow closely the animation so as to feel the gravity effect in the simulation of clothes and hair was a challenge for which I explored in depth Houdini software.

Having a generalist profile, first I would like to perfect my knowledge before considering working abroad and travelling to discover new horizons.

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Valentine
Rolland



It may be cliché but I simply always liked telling and drawing stories I wanted to see move.

On our film I participated in the storyboard and the Direction. Directing a film for the first time, I'm glad I overcame the hard work and stress it involved. I also did the little girl's Character Design and her modelling, and shared with Sophie the entire animation. I particularly enjoyed doing it with the little girl's many facial expressions and the big cat. The stakes of the cat's rig and blendshapes were an item I wanted to work on. It had interesting issues like its weight and its voluminous and smooth shape transforming into its new fish-cat form. At last, I did the sound editing.

My dearest wish now is to work as a Character Animator while travelling to widen my artistic horizons.

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David
Escudero



Originally from Murcia in Spain, I trained in classical piano, composition and orchestration there until I went to Lyon to first study Musicology. Then I joined the Musique Appliquée Aux Arts Visuels master to improve the techniques of orchestration and film scoring. Equally passionate about cinema, I seek, above all, to highlight emotions and sensitivity with my music.

Co-founder of the Blanktone Studio with Laurent Vang, I plan to continue my career as a music composer for films as well as for video games and series.

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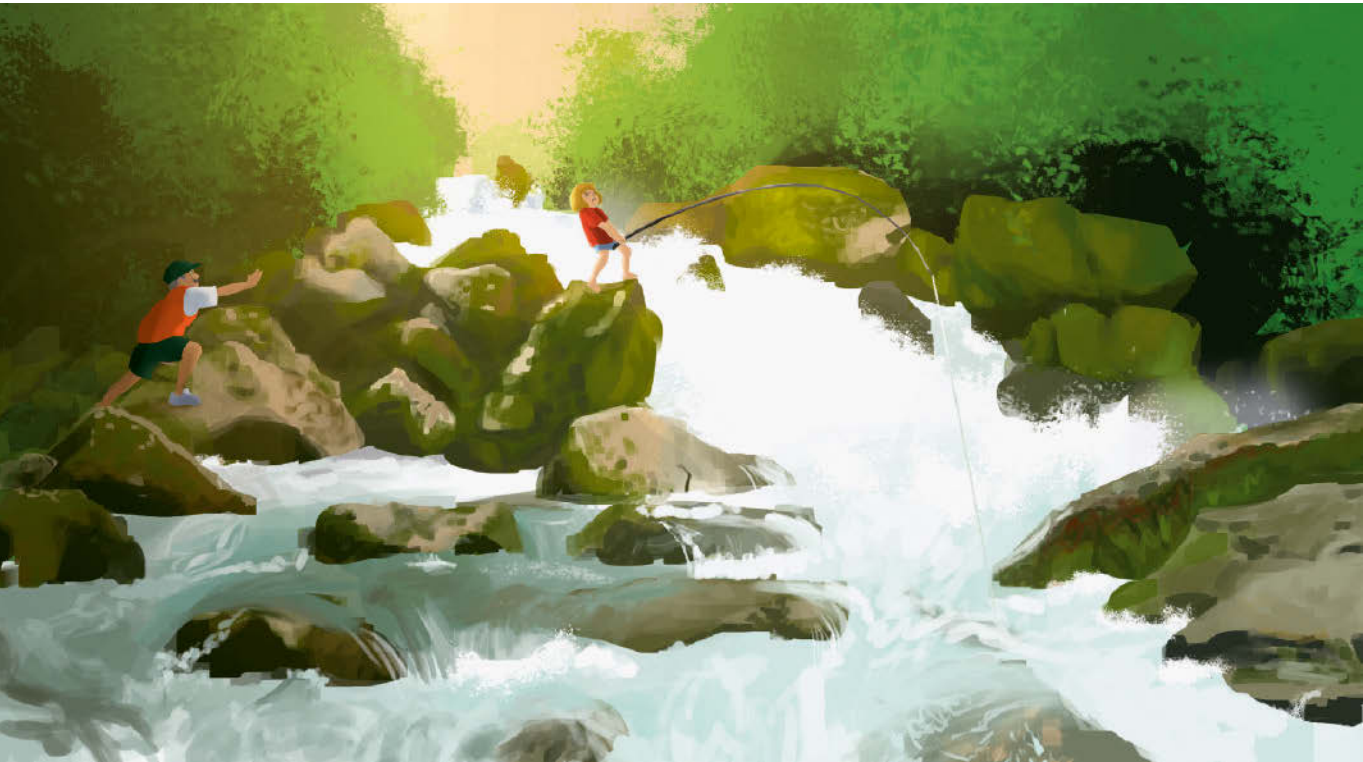
Finding our story’s voice

Initially, our movie opened on a child girl seating by the river and reflecting on her relationship to her grandfather.

In storytelling, each one of us liked the duality of pure innocence and profound darkness as a topic, so our story evolved that way.

Our inspiration comes partly from the Ghibli Studios movies, especially *Ponyo*, 2008 and *Spirited Away*, 2001.

The artistic direction necessitated a lot of attention to find the right balance between stylization and realism.



Concepts
Théo Bongiovanni, Hugo Martins, Sophie Ouvrard and Valentine Rolland



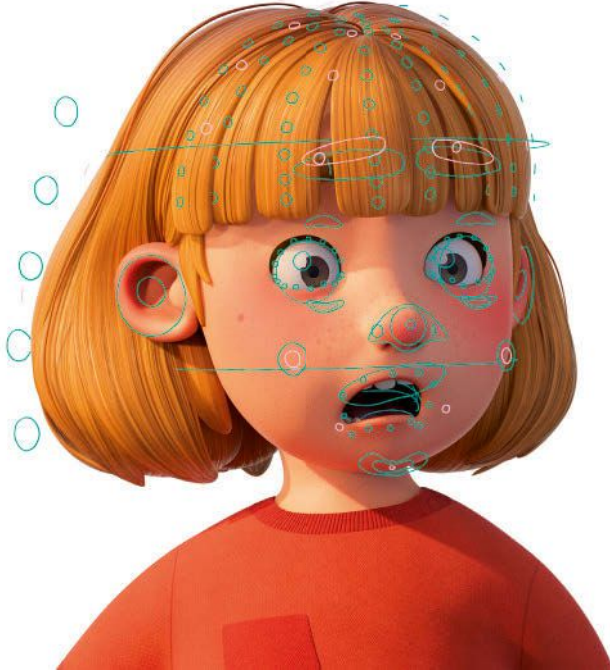
We also had to provide a great amount of work to translate our 2D concept images into 3D.

Overall, our team’s boat row in the same direction and it helped us overcome many technical difficulties like the water simulation, the shed and our protagonist’s hair underwater.



The little girl original 2D design was a tricky to transcribe in 3D as it had to remain simple with soft lines and round shapes. The big wide eyes and the fringe covering the eyebrows made the facial expressions complex to find too.

A finely tuned facial rig allowed us to reach subtle emotions expressions.



The cat's funny personality and cute look shows through its round and chubby shapes. To keep in line with the fantastic world, we opted for a stylised hair and fur.



Jazzman Concept, Modelling and Texturing
Hugo Martins

Jazzman Rig
Nell Molinier



Billy Bass Modelling and Texturing
Théo Bongiovanni

Billy Bass Rig and Concept
Valentine Rolland



Pike Design
Théo Bongiovanni

Pike Modelling and Texturing
Nell Molinier

Pike Rig
Sophie Ouvrard





The water flooding the shed is the tipping point of the movie, bringing us into the dreamlike environment. We wanted to create magical looking water without being totally removed from reality. The stylised render in shading and simulation to fit in the little girl's universe challenged us.



Concept
Théo Bongiovanni

Fx
Thomas Piot



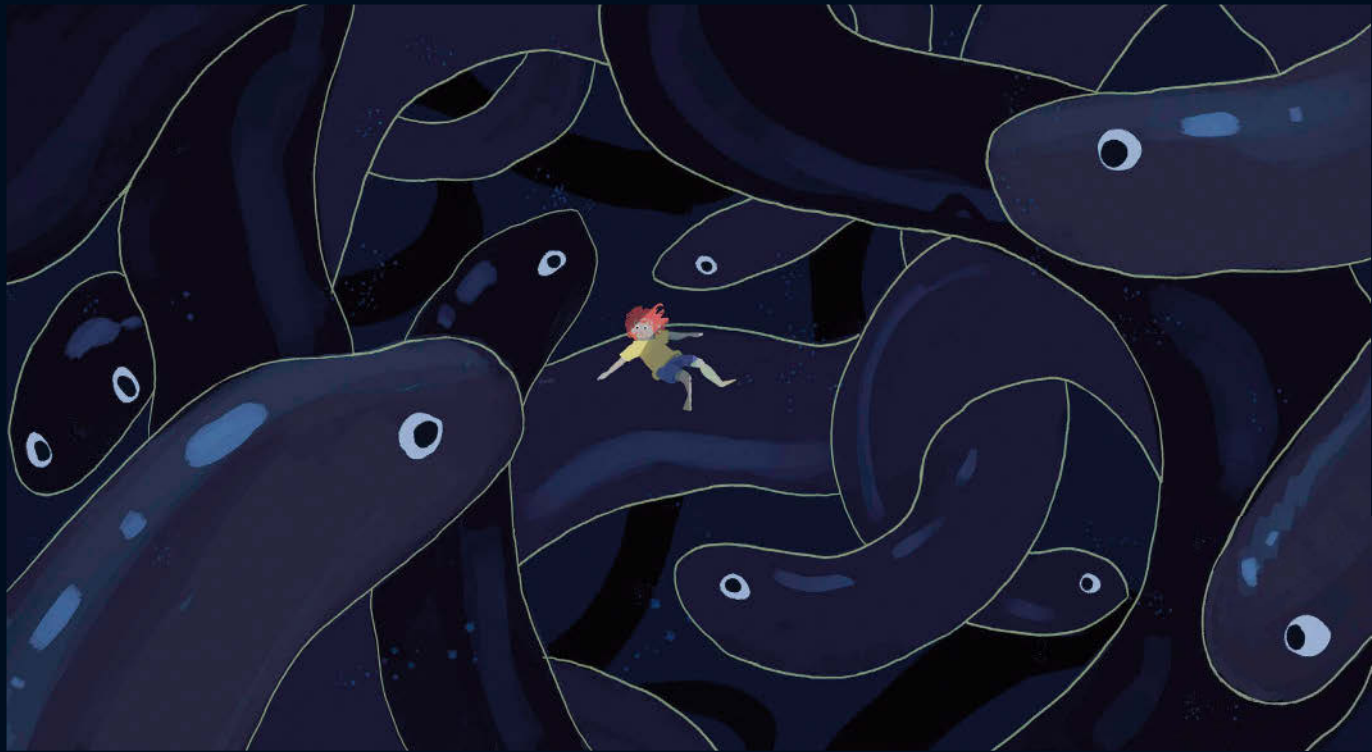
Shed Modelling
Théo Bongiovanni

Shed Texturing
Hugo Martins

Lighting
Nell Molinier

Props Modelling
Thomas Piot

Props Texturing
Hugo Martins



Concept
Hugo Martins

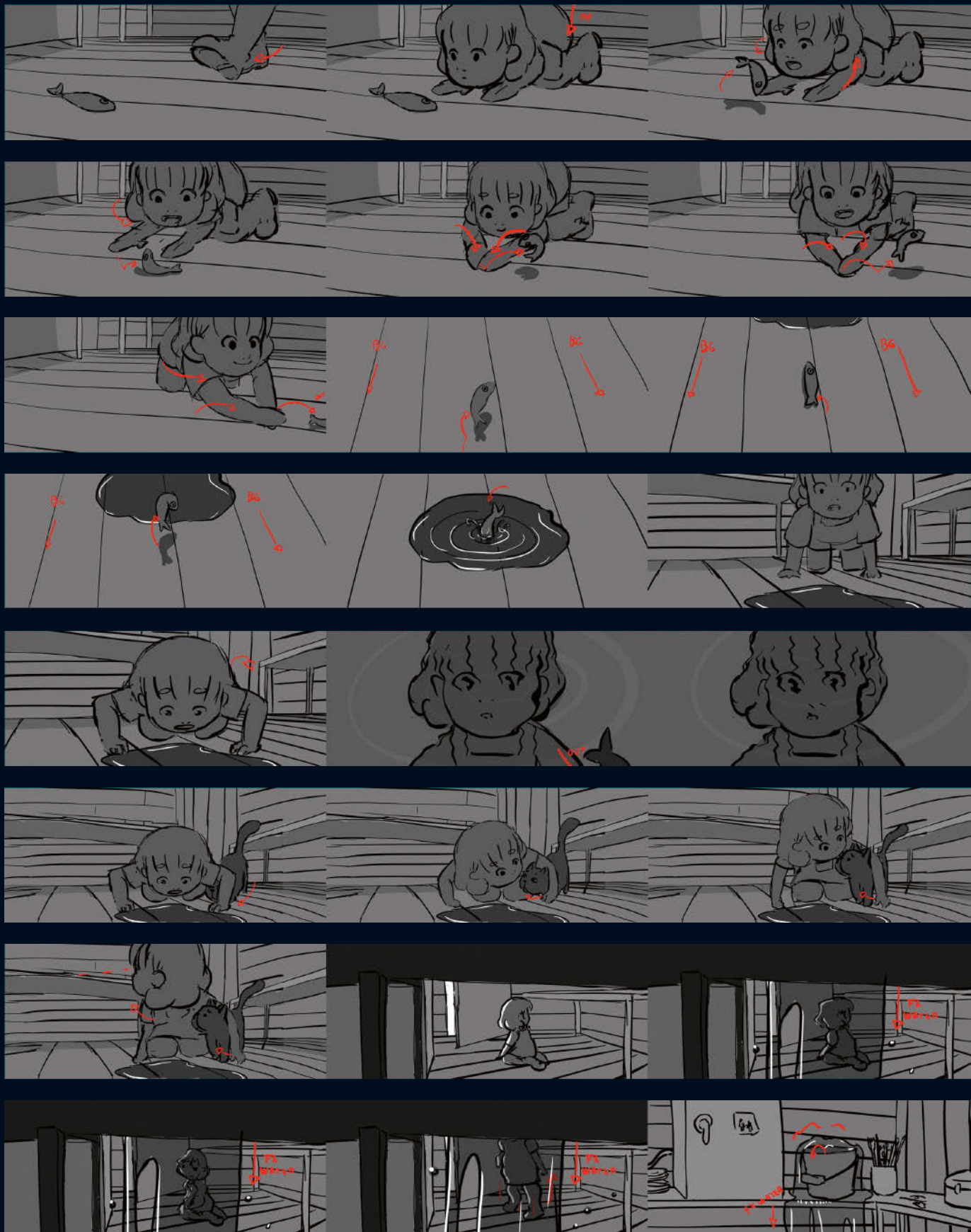


Concepts
Théo Bongiovanni

CFX
Thomas Piot







Storyboard
Théo Bongiovanni and Valentine Rolland

Color Board
Théo Bongiovanni and Hugo Martins



Lighting
Théo Bongiovanni and Nell Molinier

Compositing
Théo Bongiovanni, Hugo Martins and Nell Molinier



Théo Bongiovanni

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
Baccalauréat in Science, Lycée du Golfe, Saint-Tropez

Experience
2020
Gecko Tango, short movie, 30sec (ENSI)
2019
Beach volley, short movie, 1 min (personal team project)
Radin, short movie, 1 min (ENSI)
2018
Régis, didactic short movie, 3 min - Avignon Theatre Festival
Harmony, short movie, 1 min - CITIA official New Year card

Software
3DSmax | Guerilla | Maya | Nuke | Photoshop | Redshift | Substance Painter | Zbrush

Language
French | English (C1)

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Hugo Martins

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
Art Preparatory Class, ECV, Paris
2015
Baccalauréat in Literature, Lycée Ducoudon, La Garde

Experience
2020
Swing, short movie, 30 sec (ENSI)
2019
Beach volley, short movie, 1 min (personal team project)
Or massif, short movie, 1 min (ENSI)
2018
Le métier de Directeur de festival, didactic short movie, 3 min - Avignon Theatre Festival
Boîte à musique, short movie, 1 min - CITIA official New Year card

Software
Guerilla | Maya | Nuke | Photoshop | Substance Painter | Zbrush

Language
French | English (C1)

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Nell Molinier

Education
2018-2021
École des Nouvelles Images (ENSI), Avignon
2016-2018
ESMA, Nantes
2016
Baccalauréat in Applied Arts, Lycée Charles Péguy, Orléans

Experience
2018
Internship in Modelling/Texturing/VR, Folimage, Valence

Software
Guerilla | Maya | Nuke | Redshift | Renderman | Substance Painter | Zbrush

Language
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Sophie Ouvrard

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Applied Arts, Lycée Charles Péguy, Orléans

Experience
2020
Target, short movie, 30 sec (ENSI)

Software
Maya | Maya Pug-in: Mgear, Advanced skeleton

Language
French | English (C1)

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Thomas Piot

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2014-2016
DUT in computer science and digital imaging, Université d'Auvergne, Le Puy-en-Velay
2014
Baccalauréat in Science and Math, Lycée Les Iscles, Manosque

Experience
2020
Saut de l'ange, short movie, 30 sec (ENSI)

Software
Blender | Guerilla Render | Houdini | Maya | Substance Painter

Language
French | English (B1)

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Valentine Rolland

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Economy, Lycée Albert Calmette, Nice

Experience
2020
Dans le mille, short movie, 30 sec (ENSI)
2019
Internship in animation on Hot Dog, Graduation movie (ENSI)
Gardien, short movie, 1 min (ENSI)
Beach volley, short movie, 1 min (personal team project)
2018
Le métier de Directeur de festival, didactic short movie, 3 min - Avignon Theatre Festival
Boîte à musique, short movie, 1 min - CITIA official New Year card

Software
3ds Max | Blender | Da Vinci Resolve | Krita | Marvelous Designer | Maya | Photoshop | Premiere Pro | Redshift | Substance Painter | TV Paint

Language
French | English (C1) | Spanish (A2)

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A lady's vaporous dream in a land of soft and peachy flesh
where her affection for her masseur transpires.

Poster design: Élise Golfouse

Marianne
Bergeonneau



I grew a strong attraction for graphic novels, independent cinema, puppet work, animatronics and stop motion so I wanted to create my own universes.

I was our movie’s Artistic Director. I did the characters and landscapes design and modelling; I worked on the storyboard, the editing, the sound design and editing.

It was a challenge to build our story’s structure. The strong images and feelings we wanted to create were too experimental. It took time to combine our images with a simpler storyline.

For the modelling, I had to do efficient topologies for our needs – e.g.: characters being walked on, stretched, massed or using UV sets to ease the next production steps.

One of my dreams is to become a Creature Artist. I want to give life to characters, may that be in any kind of way.

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Mélina
Mandon



I have always loved to write and imagine stories, hoping to make it come to life someday.

One of my tasks on our movie was to rig the characters and body fat. I found solutions to our fat management problems, keeping the characters’ curvy shapes. The main character’s fingers were complex. To manipulate them accurately I worked on the storyboard and animatic.

Elvira and I worked alongside for the animation. It was thrilling to animate the Body Mechanics and acting with all the contact it implied.

I also got involved in the sound making which are very realistic compared to the stylised art direction.

And next? I want to work in animation, rigging, previz and direction.

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Lauriane
Montpert



I fell in love with animation during a summer course. Then I started learning about the making process and discovered my passion for cinema, especially its lighting and photography.

On our film I started off by working on the texture. To find the proper balance between stylised textures matching the characters’ design while being realistic enough, I patiently tested solutions to deformation and simulation issues.

The Lighting and Compositing represented an important challenge as it adds the graphic and narrative value.

I searched in live action photography to obtain the expected cinematographic and dramatic lighting. I developed my skills in light script and lighting shot by shot.

I would like to be a Photography Director in animation and live action.

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Cloé
Peyrebrune



During my preparatory class in political science studies, I spent most of my time doodling so I thought my place might be in arts instead.

Production management was my main role although I have been useful in many other areas such as modelling, texturing, FX, lighting, rendering.

I had to deal with a lot of half measures with slightly realistic characters’ reactions while having refined almost stylised shading. As for the texturing, we opted for sobriety although avoiding a too simplified texture.

To me the whole production felt like I participated in an obstacle course in the jungle half blindfolded and with a hand tied in the back. As a matter of fact, I adored every minute of it!

Consequently, I will most likely pursue my career in Production Management.

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Elvira
Taussac



My mother is a cinema lover - hence my name - and passed her passion on to me. The will to convey emotions through movement, mixing art and technique led me to 3D animation.

My main role was the layout, rigging and animation. To manage and create the flesh and fat simulation, I learnt how to use Ziva Dynamics plug-in, and adapted it to our needs.

Mélina and I worked alongside. I specifically, worked on the rig of the main female character and secondary characters. I enjoyed taking the many animation challenges, from calm acting like the sleeping characters and body mechanic like the walk cycles.

I wish to remain in animation and to improve in Body Mechanic. I also intend to develop my skills on Ziva Dynamics to deal with projects having “realistic muscles” and specialize on Characters FX.

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Jérémie
Esperet

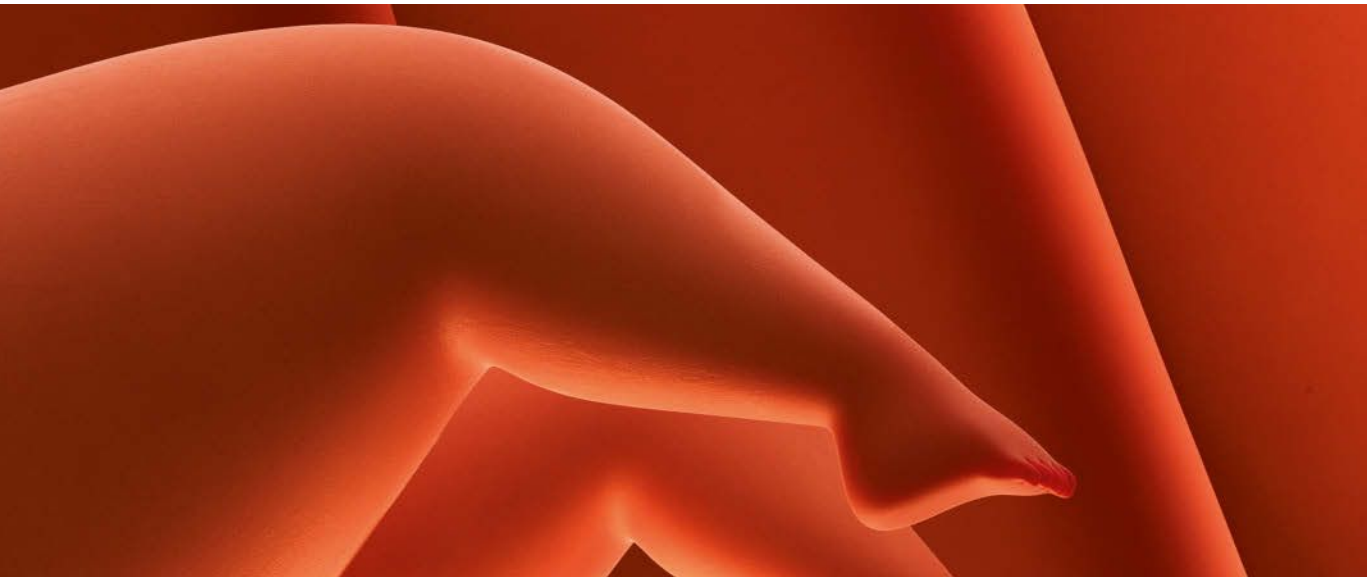


Composer, producer, performer and sound engineer with great interest in music production, I studied orchestration, with a master degree of music applied to visual arts (MAAAV) at the Université Lyon 2.

I now make the best of my past experiences writing for film, animated movies, video games, dance and theater.

In 2021, he is in the final of the OST Challenge Competition.

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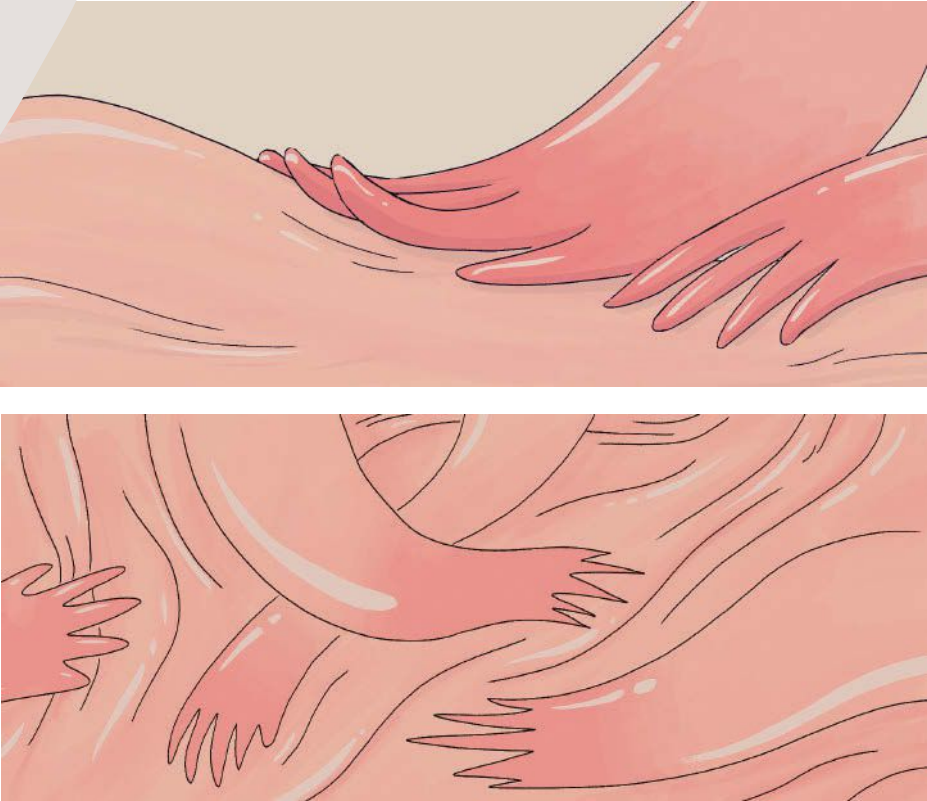


Sweet peachy flesh

Our desire was to stir up feelings with flesh and fat so it became our main challenge. Above all, we had a strong art direction with curvy bodies which looked great in 2D: how were we going to manage its translation into CGI?

The modelling was a big step and it took quite a while to have a plurality of shapes and characters. In addition, the topology had to be flawless to be in sync with the organic animation we were heading towards.

To do this, we used a combination of rig and fat simulation. The rig was done really well with soft tweaks to save time. As we explored Zyva Dynamics, it was exciting to see it move with cartoon-ish intentions.

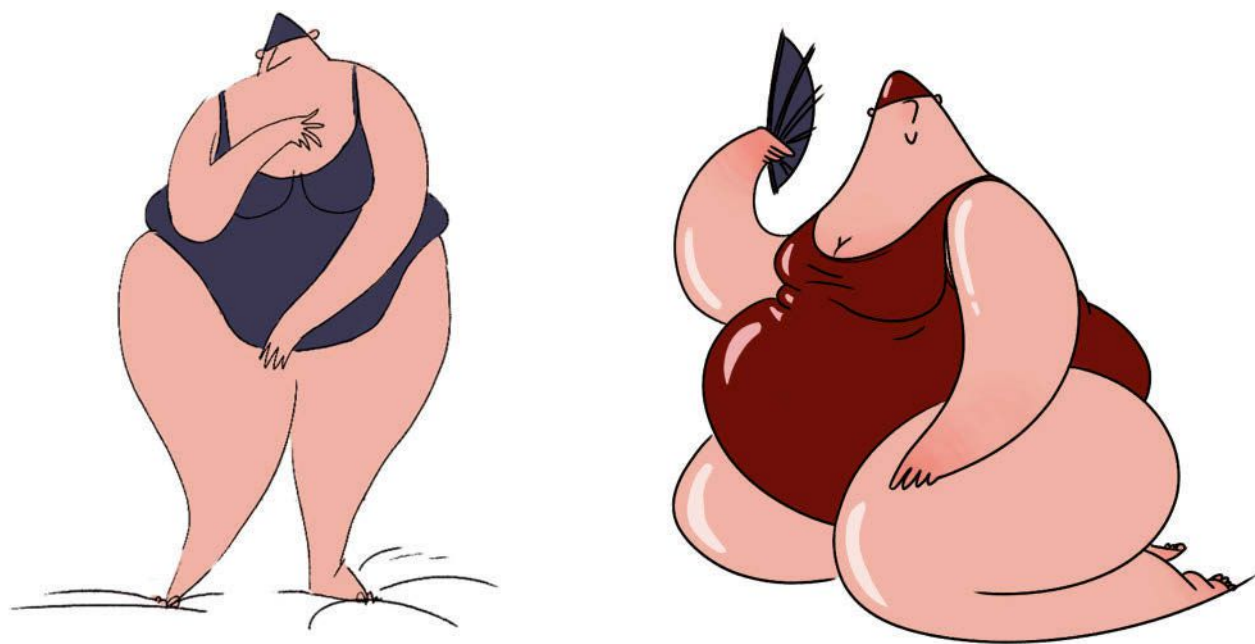


We also had a lot of different scales (body, close-up and even mountains of flesh) so we had to deal with the change in skin textures. We have done extensive research to create something we had no reference to, something both waxy and soft.

Throughout production it all came down to skin, flesh and fat which, to us, couldn't have been a better problem to tackle.

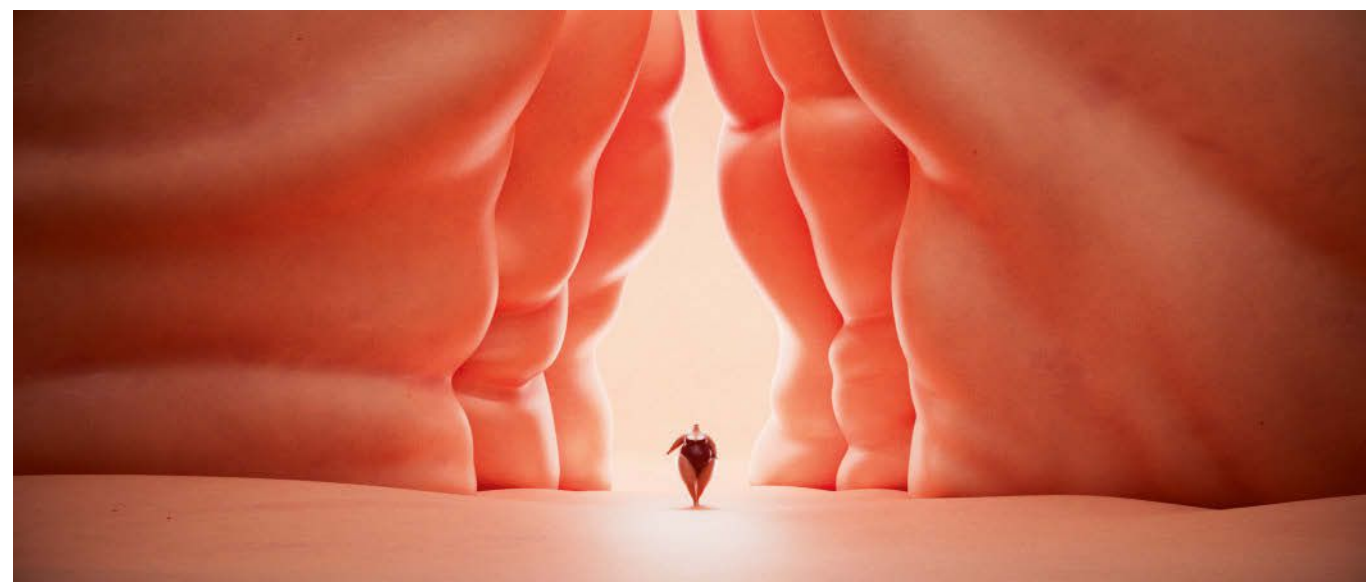
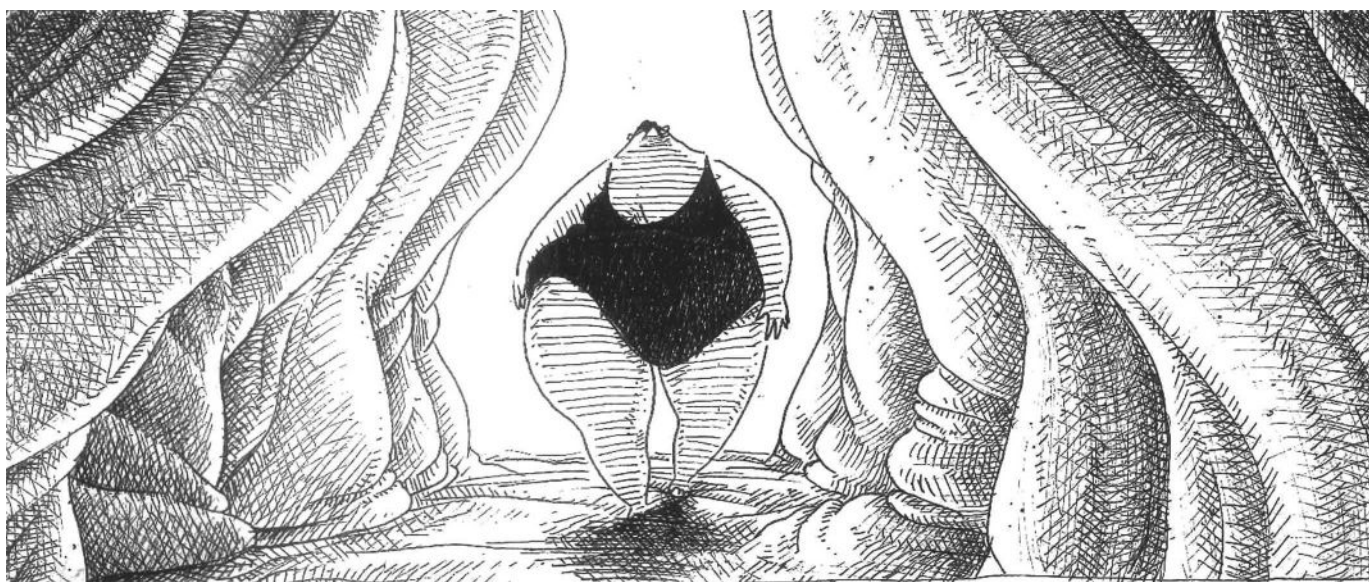


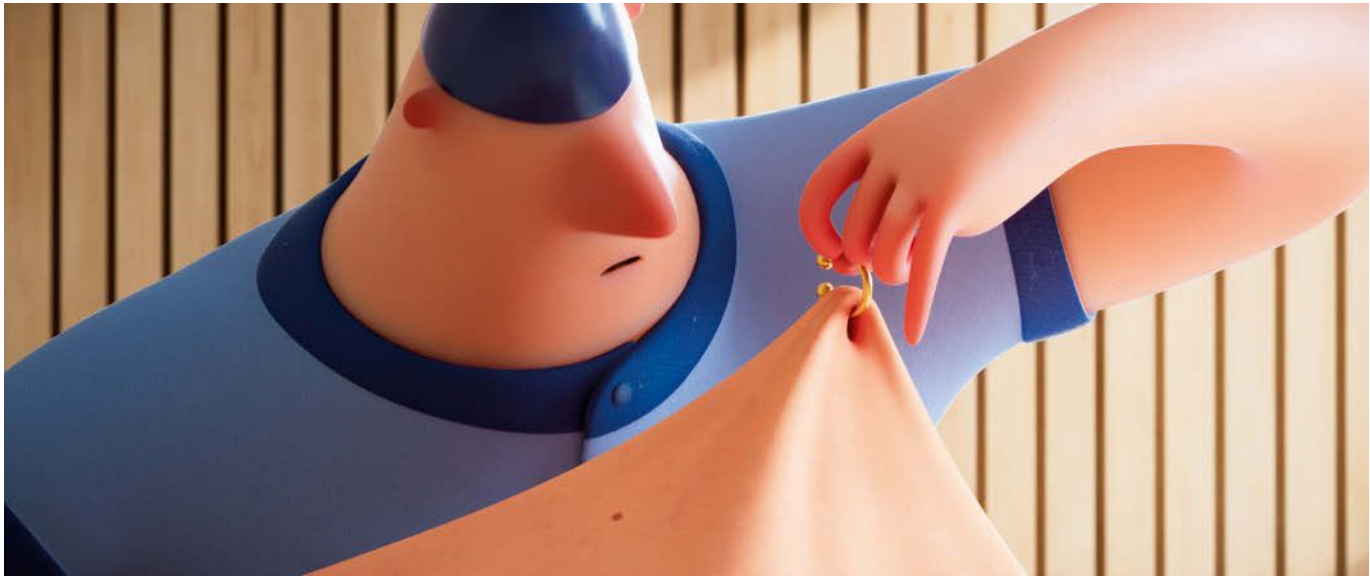
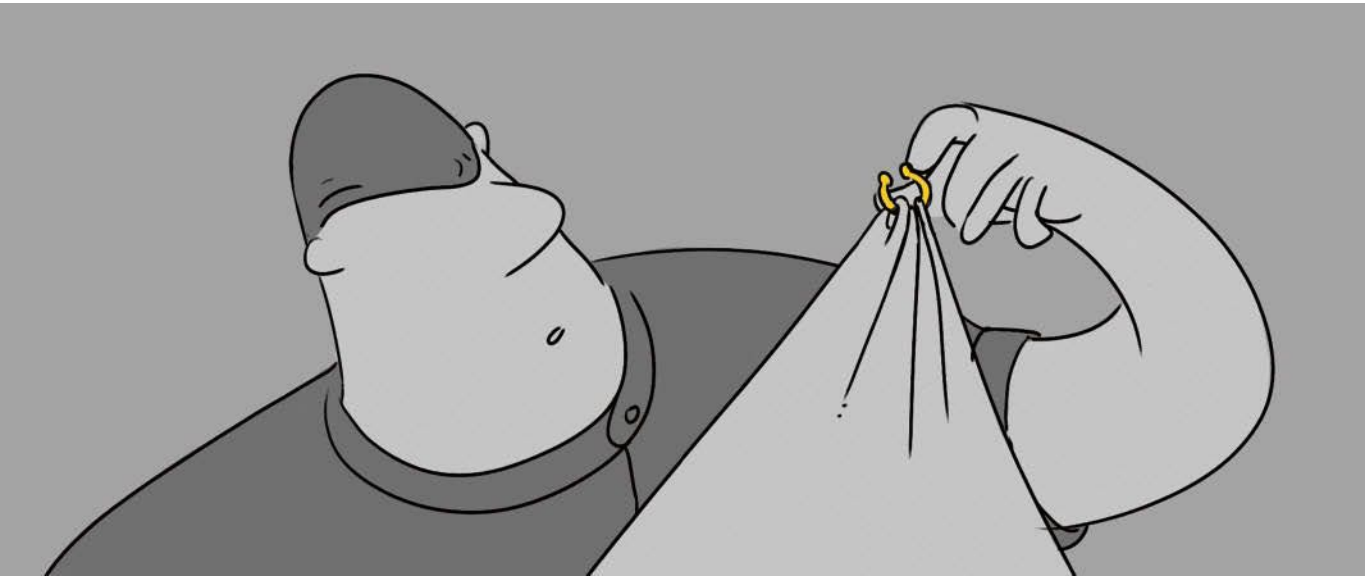
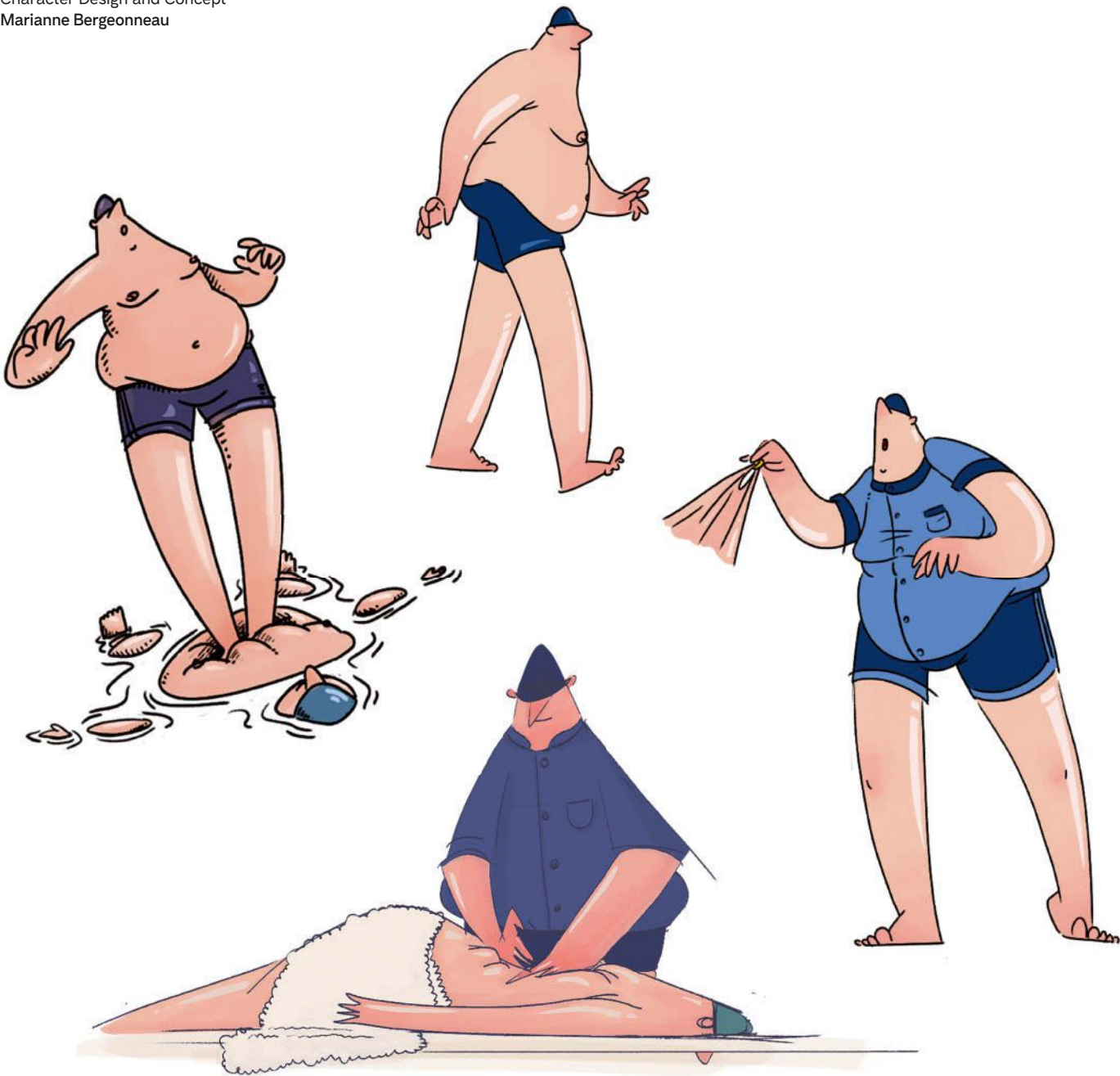
Character design
Marianne Bergeonneau



Modelling
Marianne Bergeonneau

Texturing and Shading
Lauriane Montpert

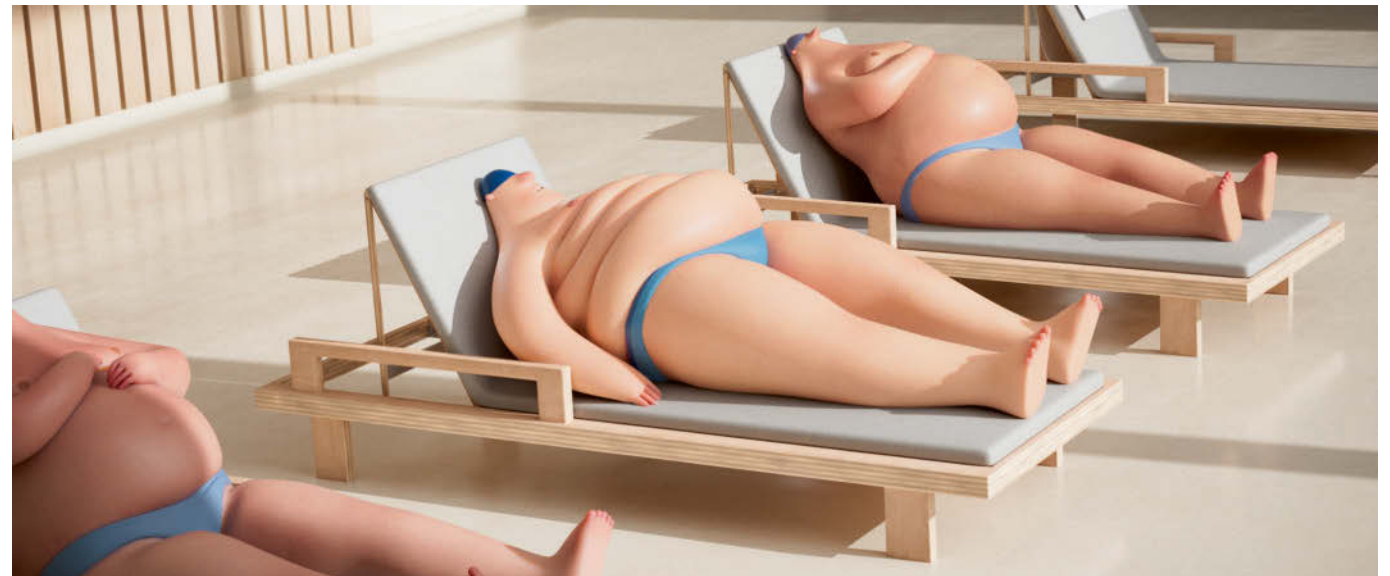
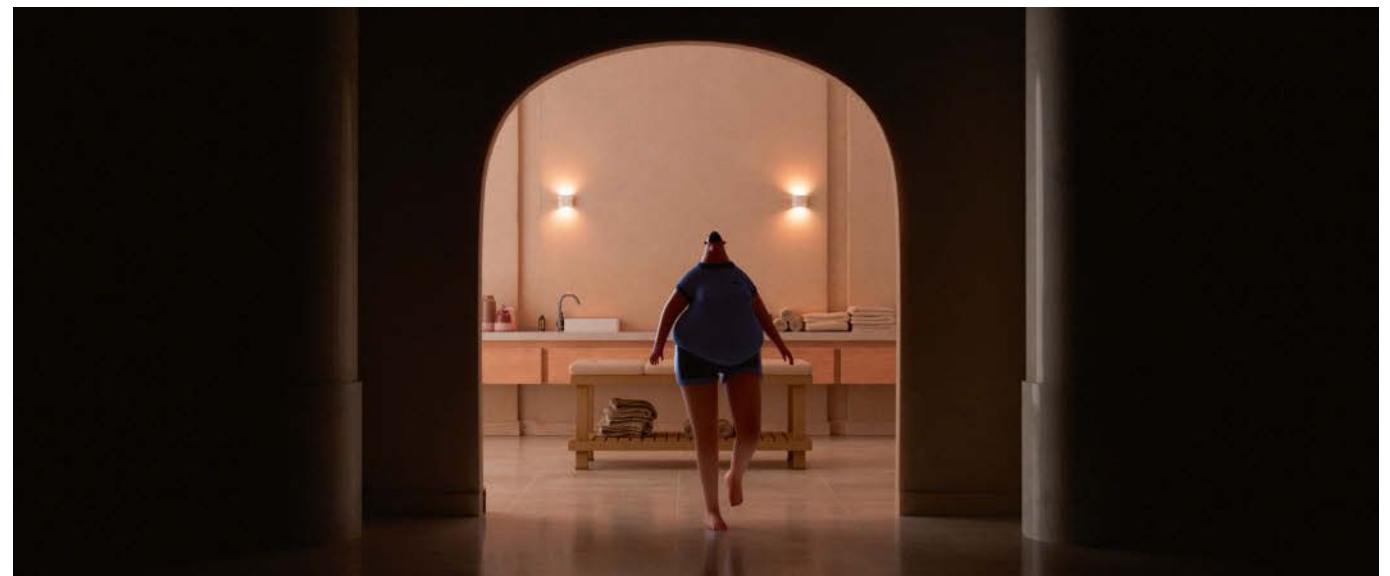
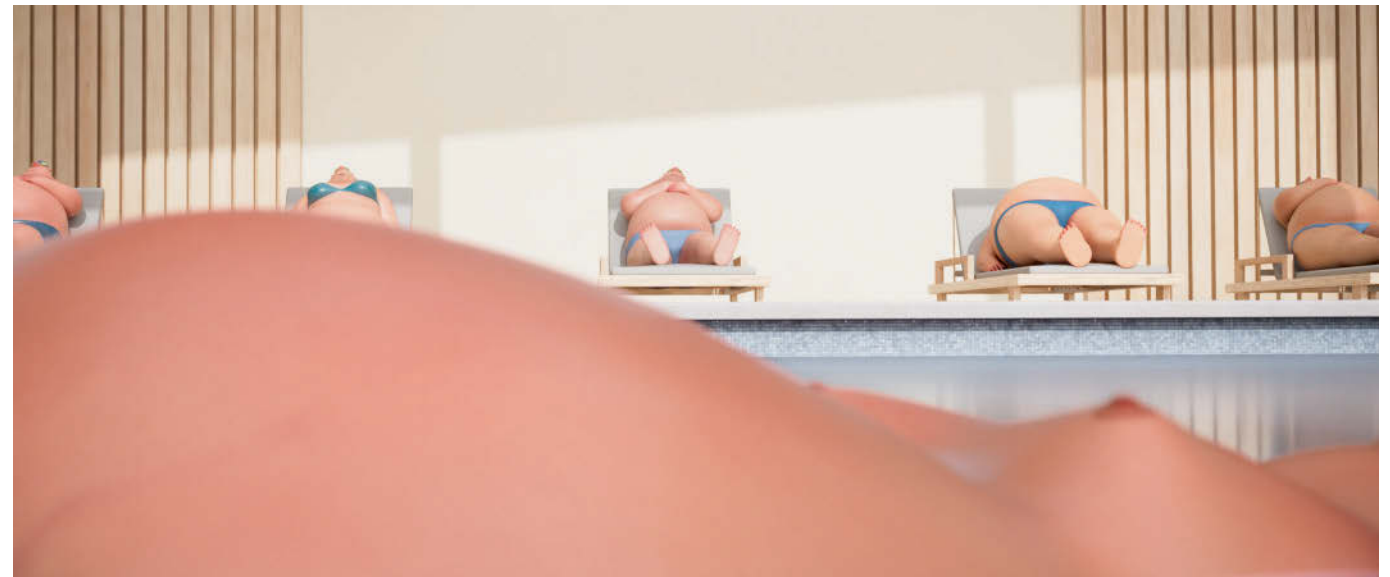


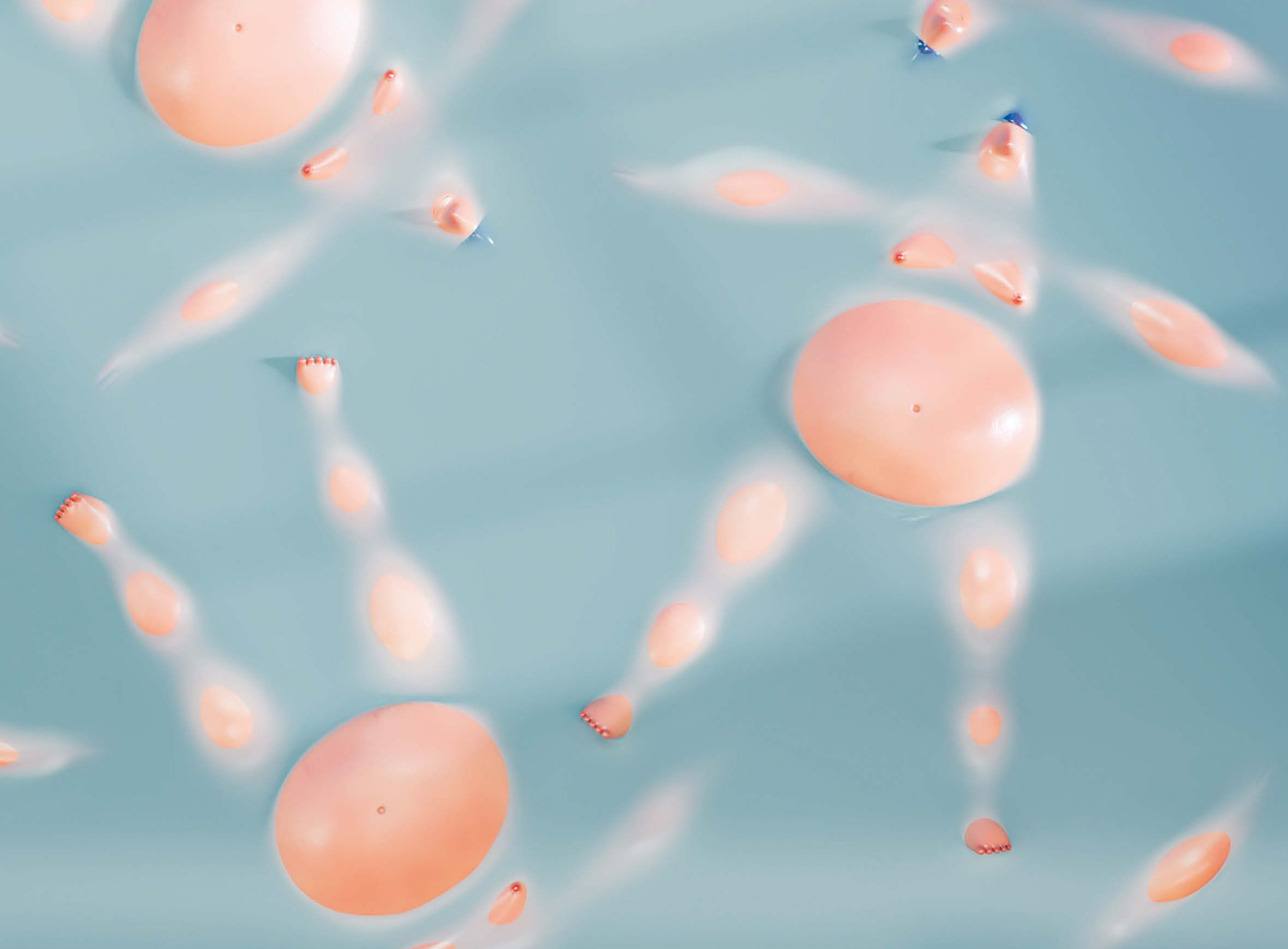


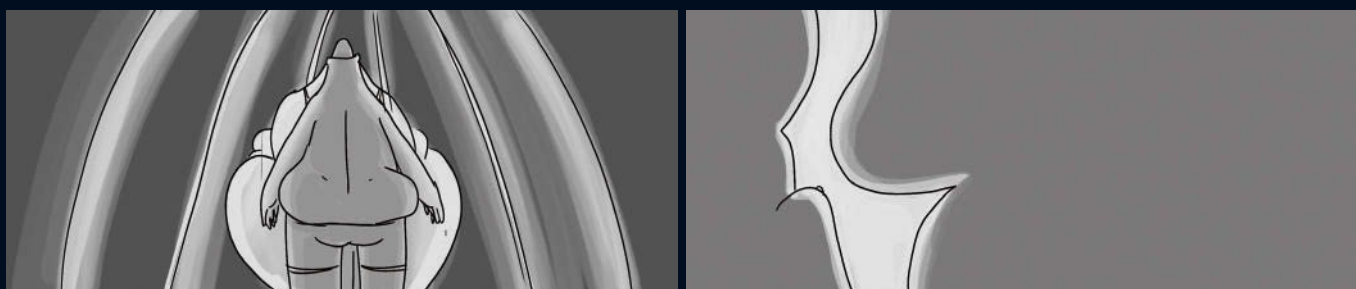
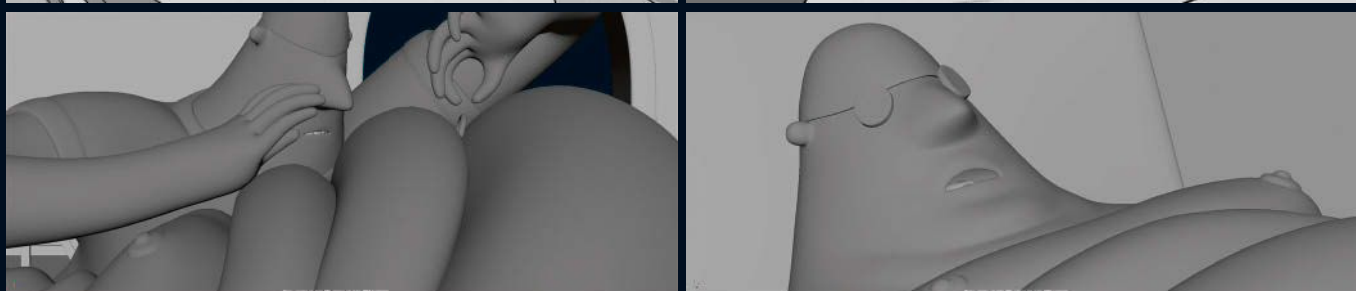
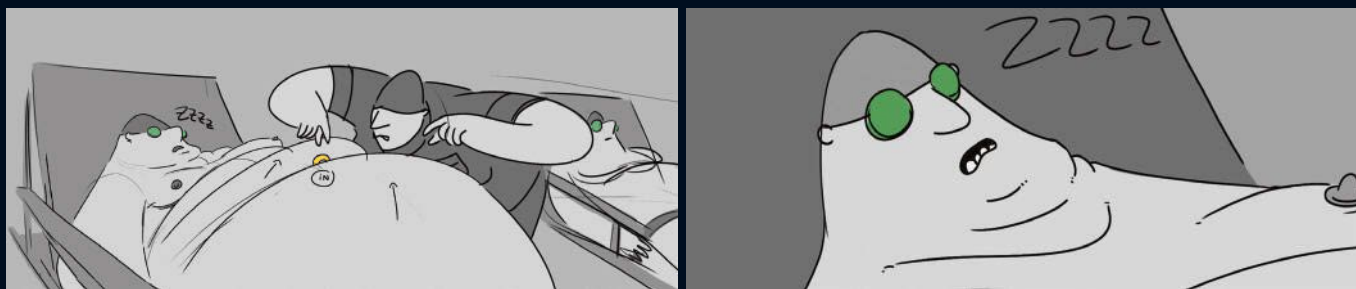
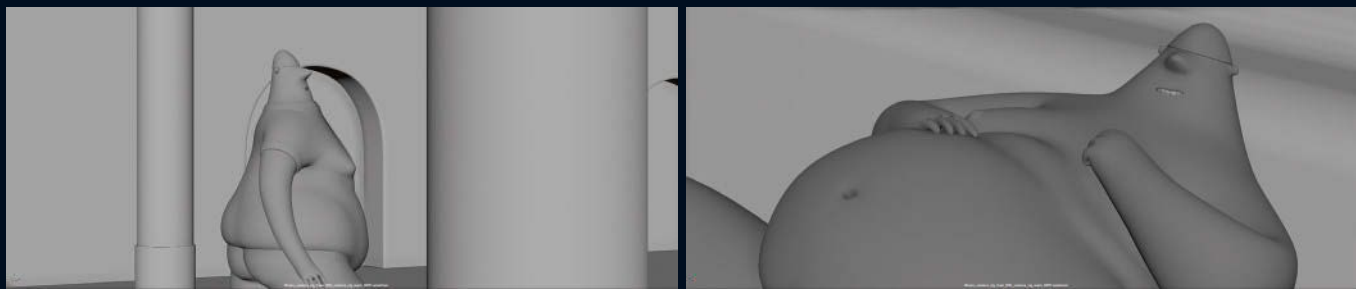


Modelling
Marianne Bergeonneau

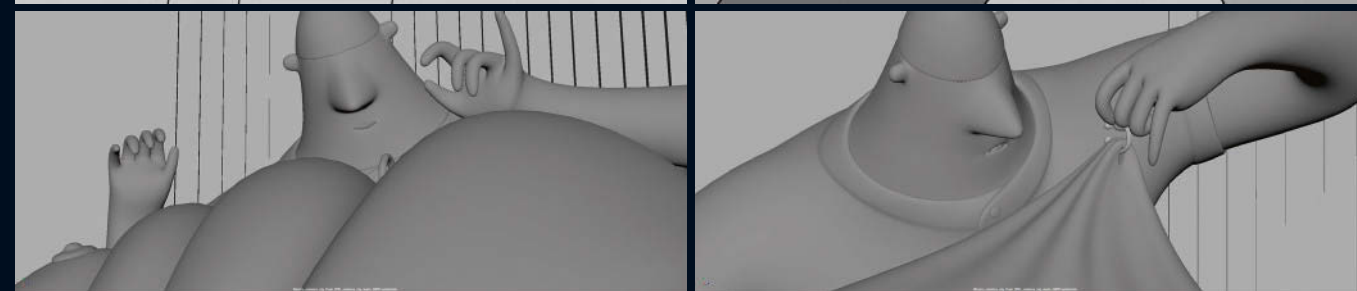
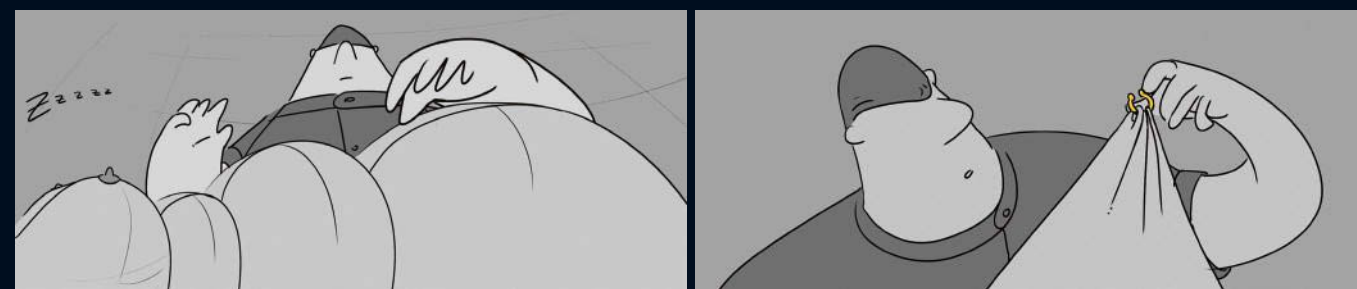
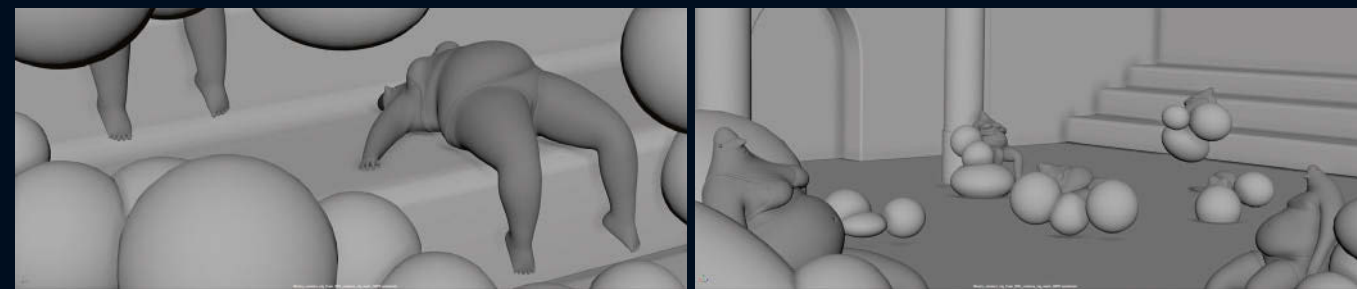
Texturing/Shading
Lauriane Montpert



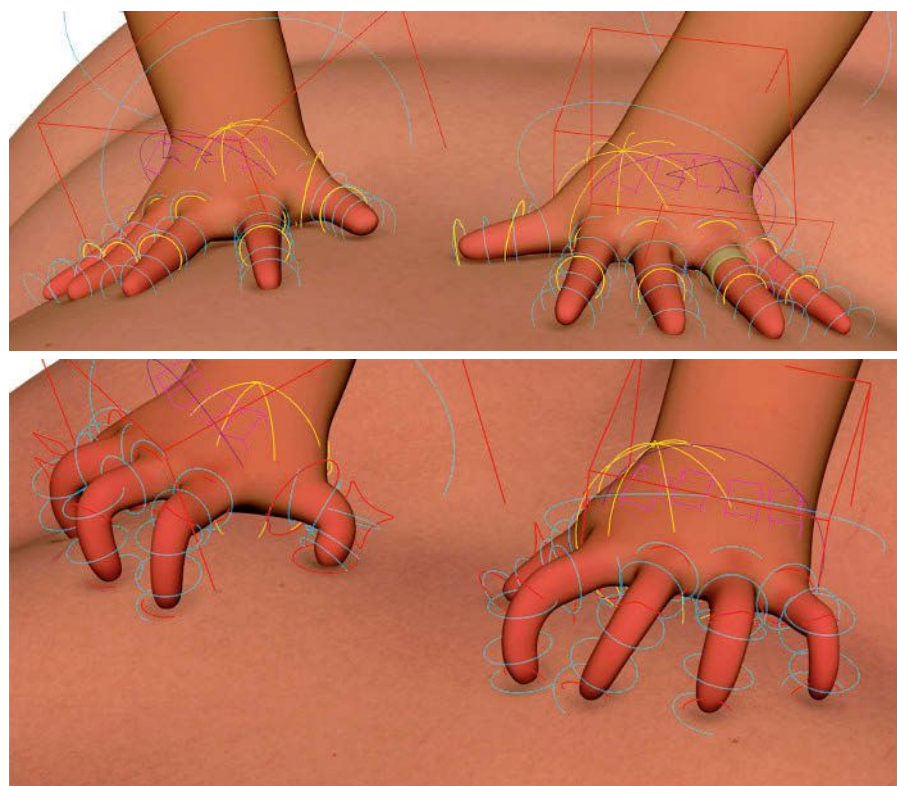
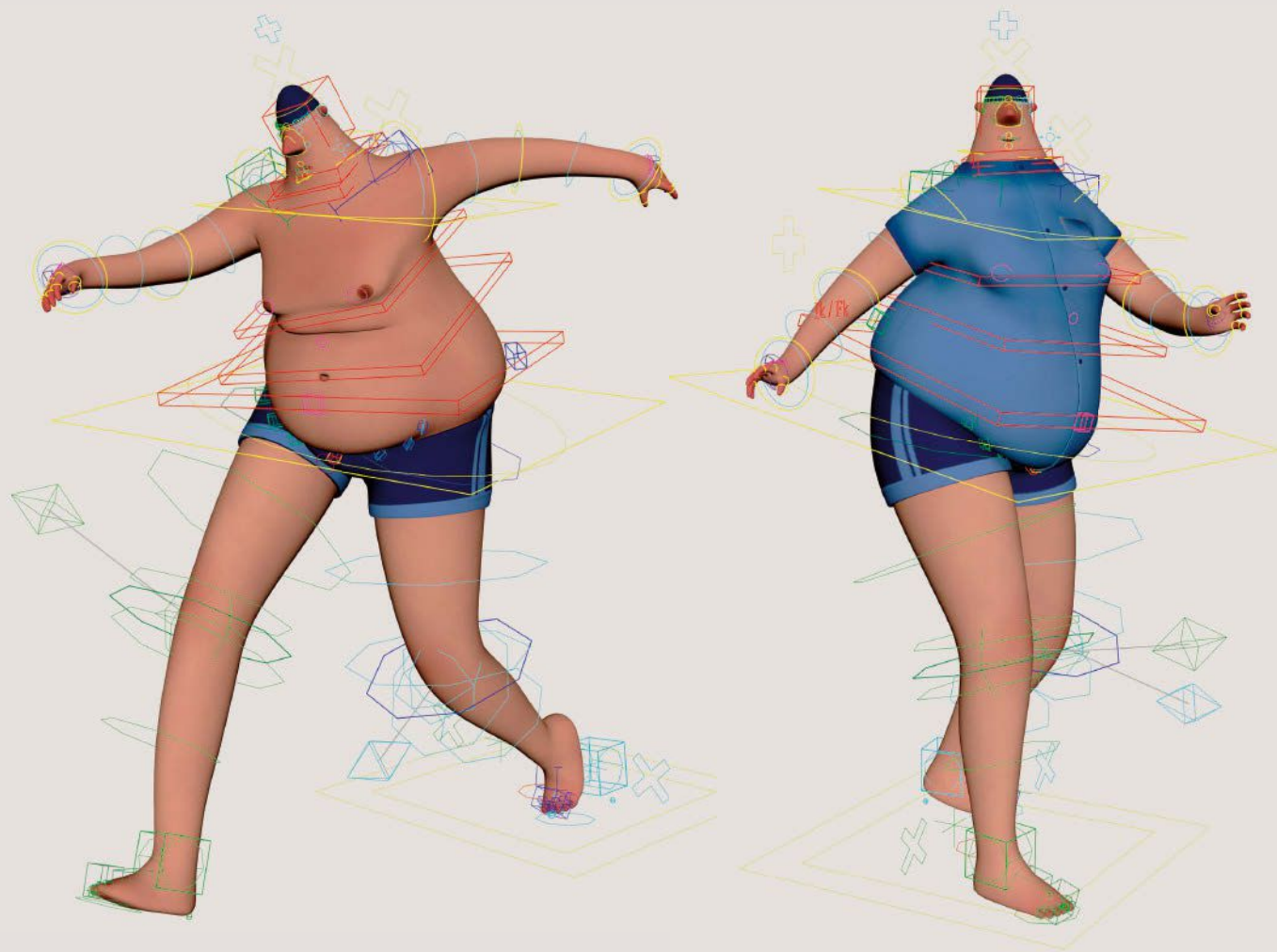




Storyboard
Marianne Bergeonneau

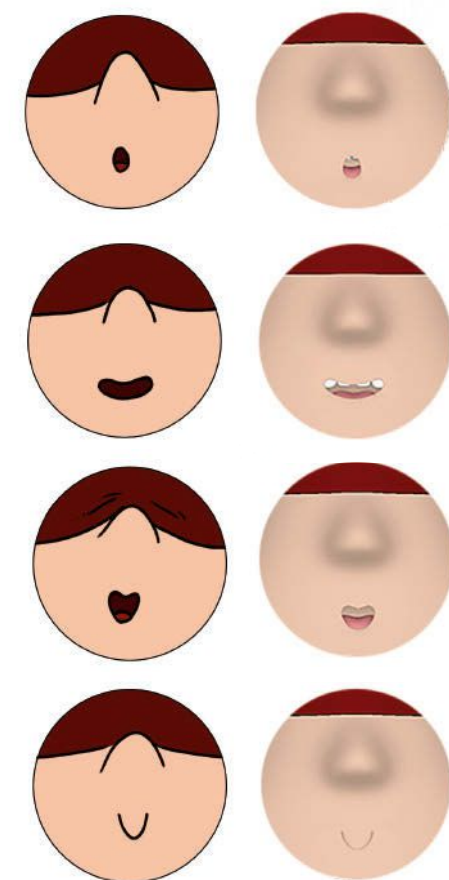
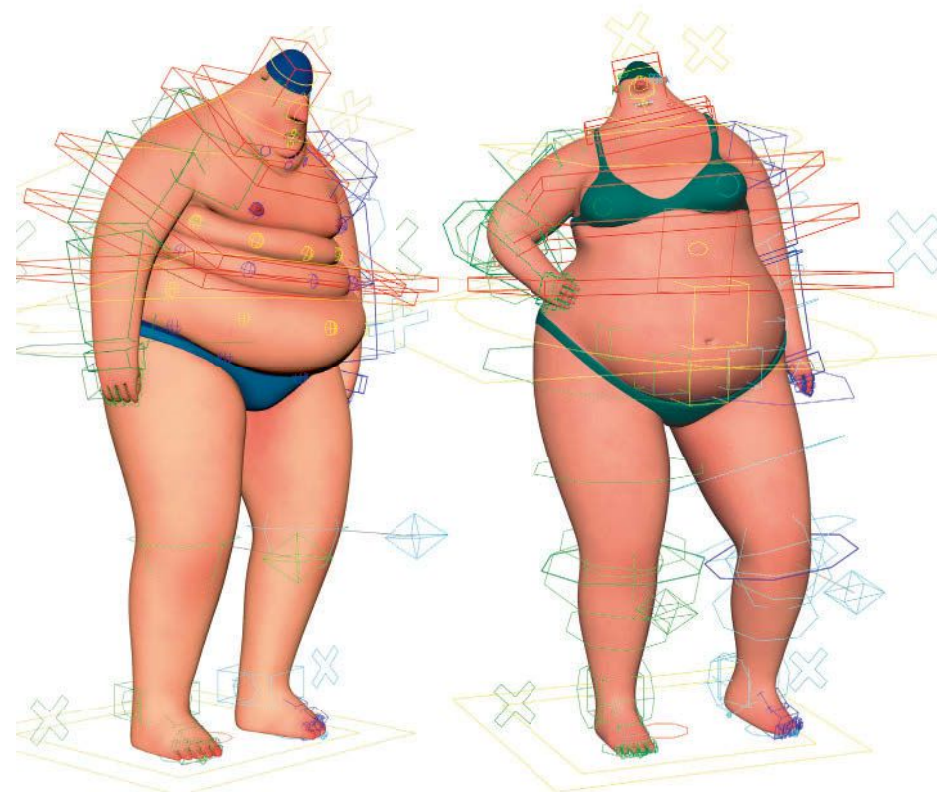


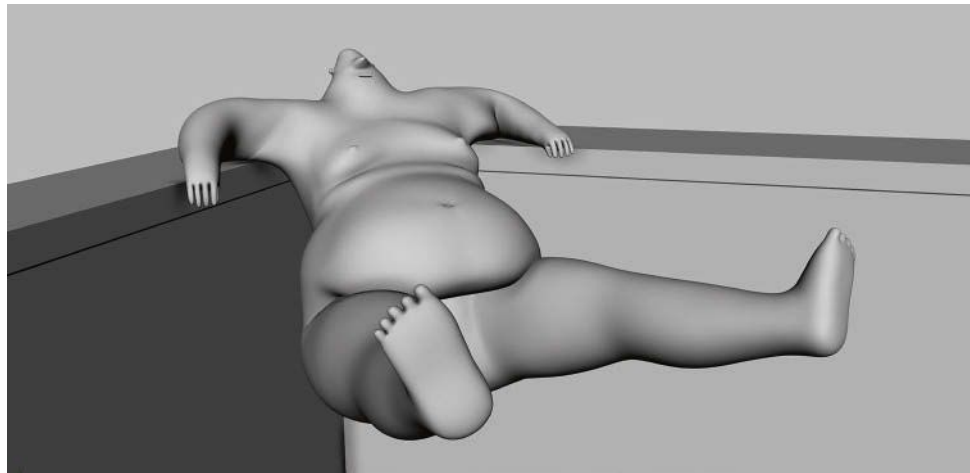
Layout
Mélina Mandon and Elvira Taussac



Rig
Mélina Mandon and Elvira Taussac

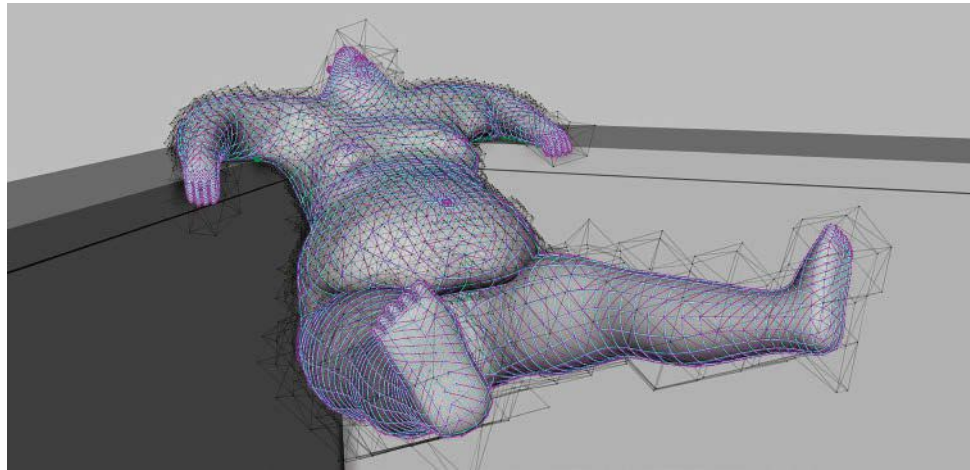
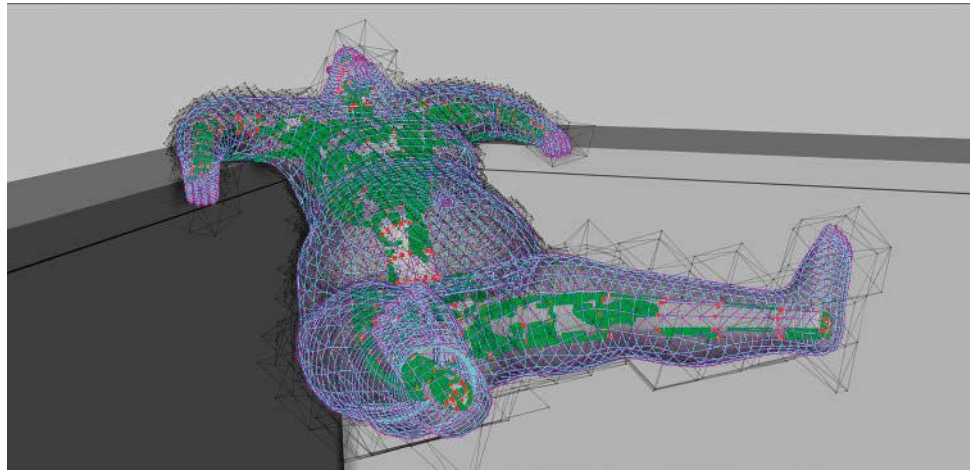
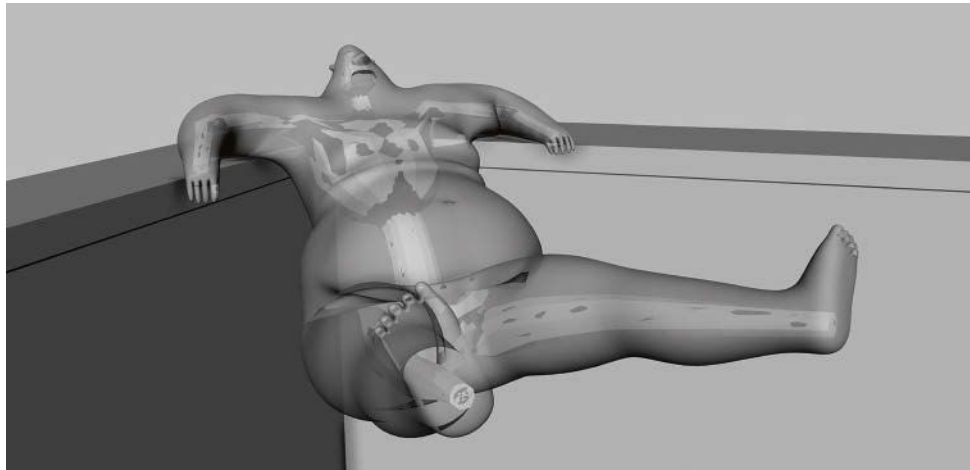
Mélina created a switch IK/FK and a matching script for the arms and the fingers. She also made a rigged ribbon, and a rig for the body fat to maintain the textures and the characters' smoothness. She connected the IK/FK and the ribbon. Then she made connections between the skinned joints so the character can stretch his arms.

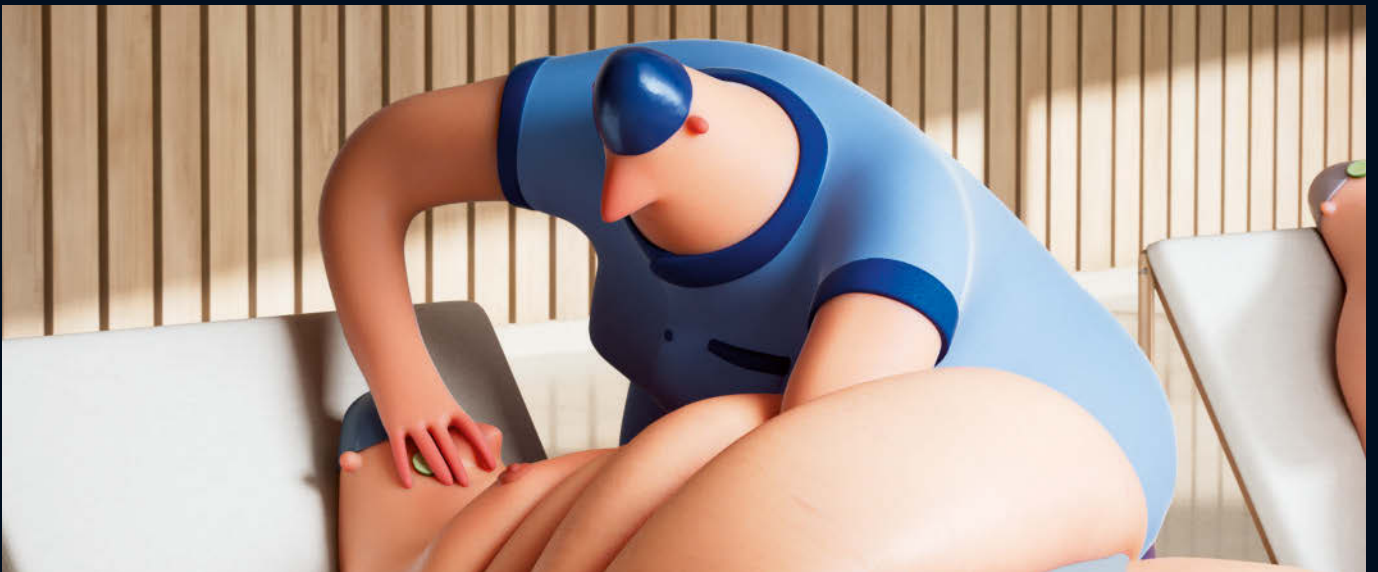
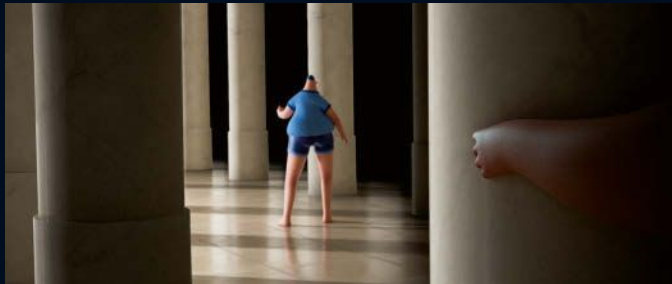
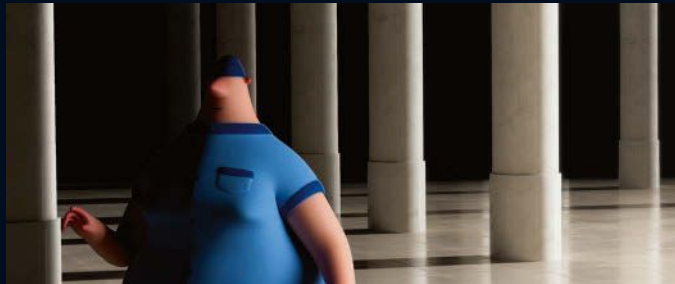




Fat simulation
Elvira Taussac

Elvira created a bone on the character's skeleton geometry and a tissue on the character modelling. She attached them to each other and then created the simulation after doing some research to find the right parameters on Zyu Dynamics.





Lighting, Compositing and Rendering
Lauriane Montpert and Cloé Peyrebrune.



Marianne Bergeonneau

Education

2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Science, options in Art and English, Lycée St Charles, Marseille
ABITUR diploma, Lycée St Charles, Marseille

Experience

2020
Internship in Character Modelling, Props and Texturing, Blue Zoo, London, UK
TOO BAD, short movie, 30 sec (ENSI)
2019
Monnaie Courante, short movie, 1 min (ENSI)
Trolls & Bestioles, illustration exhibition, Brussels, BE
2018
Le Chorégraphe, didactic short movie, 3 min - Avignon Theatre Festival
Frame by Frame, stop motion short movie, 1 min - CITIA official New Year card
2017
Machination, cutout animation move, 1 min (ENSI)

Software

Da Vinci Resolve | Dragon Frame | Guerilla Render | Maya | Reaper | Redshift | Rizom | Substance Painter | TV Paint | Zbrush

Language

French | English (C2) | German (C2)

Contact

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Social network

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www.instagram.com/marianne.bergeonneau
www.artstation.com/marianne_bergeonneau



Mélina Mandon

Education

2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
ESADMM, Marseille
2015
Baccalauréat in Literature, Lycée L'Empéri, Marseille

Experience

2020
In & Out, short movie, 1 min (ENSI)
2019
Gecko Tango, short movie, 30 sec (ENSI)
2018
Les chorégraphes, didactic short movie, 3 min - Avignon Theatre Festival
Happy New Feasts, short movie, 1 min - CITIA official New Year card

Software

After Effect | Da Vinci Resolve | Maya | Photoshop | Procreate | Reaper | Substance Painter

Language

French | English (B1)

Contact

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Social network

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www.instagram.com/mandon_melina
www.artstation.com/mandon_melina



Lauriane Montpert

Education

2018-2021
École des Nouvelles Images (ENSI), Avignon
2015-2018
LISAA, Paris
2015
Baccalauréat in Economy, Lycée Notre-Dame de Bury, Margency

Experience

2020
Internship in texturing for Le Cri, Graduation movie (ENSI)
TOO BAD, short movie, 30sec (ENSI)
2019
Internship in modelling/texturing and set-dress, UMEDIA Studio, Paris
Space party, short movie, 1 min (ENSI)
2018
Internship as environment artist, EL CAROUSEL Studio, London, UK
Tu ne piqueras point, Graduation movie, 6 min (LISAA)

Software

Arnold/Vray/Redshift | Guerilla Render | Lightroom | Maya | Nuke | Photoshop | Substance Painter/ Designer

Language

French | English (C1)

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www.artstation.com/laurianemtpert



Cloé Peyrebrune

Education

2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
Preparatory class in animation cinema, Ateliers de Sèvres, Paris
2015
Baccalauréat in Economy, Lycée St Charles, Athis Mons
2013-2014
Political Science studies Preparatory class, Ipesup, Paris

Experience

2019
Dans le mille, short movie, 30 sec (ENSI)
Harmony, short movie, 1 min - CITIA official New Year card

Software

Da Vinci Resolve | Guerilla Render | Houdini | Maya | Redshift, Nuke | Substance Designer & Painter | Suite Adobe | Suite Windows

Language

French | English (C1) |

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Social network

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Elvira Taussac

Education

2019-2021
École des Nouvelles Images (ENSI), Avignon
2015-2019
MoPA, Arles
2014-2015
Arts Preparatory Class, ECV, Aix-en-Provence
2014
Baccalauréat in Science and Math, Lycée Paul Cézanne, Aix-en-Provence

Experience

2020
Too bad, short movie, 30 sec (ENSI)
2019
Lady bug, short movie, 20 sec (MoPA)
2017
Les rouages de la réserve, didactic short movie, 3 min (MoPA)

Software

3ds Max | Maya | Nuke | Zbrush | Ziva Dynamics – Pug-in

Language

French | English (C1)

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Jade Chastan Alice Failla Jérôme Ginesta Justine Hermetz Sophie Lafleur Vincent Lenne

original score Hassan Ali

L'ENFANT *et* L'OIE



école des
nouvelles
images

A child and a goose becoming friends find themselves embarking on a journey of adventure and freedom.

Poster design: Matéo Grossi



Jade Chastan



I am a video games, 2D and 3D animated films passionate. I cumulated a wide academic background in contemporary arts and product design, ultimately heading towards CGI studies to combine my personal projects with my 3D skills.

My main role turned to Lead Sculpting and Modelling of characters, props and sets. The Art Direction being closer to 2D, I learned to style my 3D modelling by researching and testing to make them fit this rendering. I was able to improve in the modelling of complex characters such as birds. I also worked on the set dress and facial expressions blendshapes.

After graduation, I plan to continue working in sculpting, modelling or texturing. I would also like to develop in short or long animated films and/or video games with stylised or 2D-like artistic directions.

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Alice Failla



In my childhood, I practiced 3D animation on my own before discovering 3D and filmmaking was actually taught in school.

On our project, I worked as Lead Animator and Co-director. I took part in the storyboard, its 2D animatic and the layout. I shared the Artistic Direction with Sophie. As our film is inspired by children's illustrations, we wanted to stay away from the Physical Based Rendering and attain something between 3D and 2D. Because of this unusual rendering approach, I had to animate without betraying our Art Direction. In depth research on stylising the animation with strong posing inspired from 2D animation were necessary.

I look forward to working in animation and the visual part of stories, as much as writing and creating them. Directing and Concept Art appeal to me too.

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Jérôme Ginesta



As soon as I discovered the American cartoon series *Regular Show* (2010-2017) I wanted to, one day, create my own.

While working on this movie, I spent most of my time doing character and props rigging. I learnt a lot about rigging as a whole and more specifically about birds’ anatomy as I had to face new challenges like how to do wings and feathers, or how to make a cube roll on the ground.

I also had to do a fair share of research to achieve this and I am proud of what I was able to produce as well as the skills I acquired during this project.

After graduation, I wish to work in rig or animation on a cartoon show. I would also love to work on projects related to palaeontology recreating extinct animals, or, why not, hypothetical future ones.

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Justine Hermetz



Growing up I developed a liking for movements, drawing and character design, and decided to explore further down the path of animation.

For our movie I mainly looked after the production management, animation, rigging and sound editing.

I had the opportunity to develop my own rigging and animation tools to optimize the animation department workflow. I learnt a lot on all the main animation aspects, especially acting, embodying a character to find their pure essence on the screen.

In the future, I am eager to animate. I am ultimately aiming for a Lead title, and maybe even work on technical development for animation. Someday I would like to teach and convey my knowledge to future students, hoping to help them develop their own animation skills.

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Sophie Lafleur



I grew up surrounded by images, from art museums to books to animated cinema. When embarking on artistic studies aged 15, I knew I was going to live for my art.

I took part in our project’s Artistic Direction and its Texturing and Surfacing.

I had to quickly create the reference drawings for all our 3D creations. I loved creating the concepts for the film and looking for ways to give them volume through modelling and texturing.

I explored several graphic styles in drawing, using numerous brushes and playing with various colour ranges. The challenge was then to create a workflow allowing us to find this same graphic look in 3D.

Once I graduated from École des Nouvelles Images, I would like to follow my route as a Modelling and Texturing/Surfacing Artist.

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Vincent
Lenne

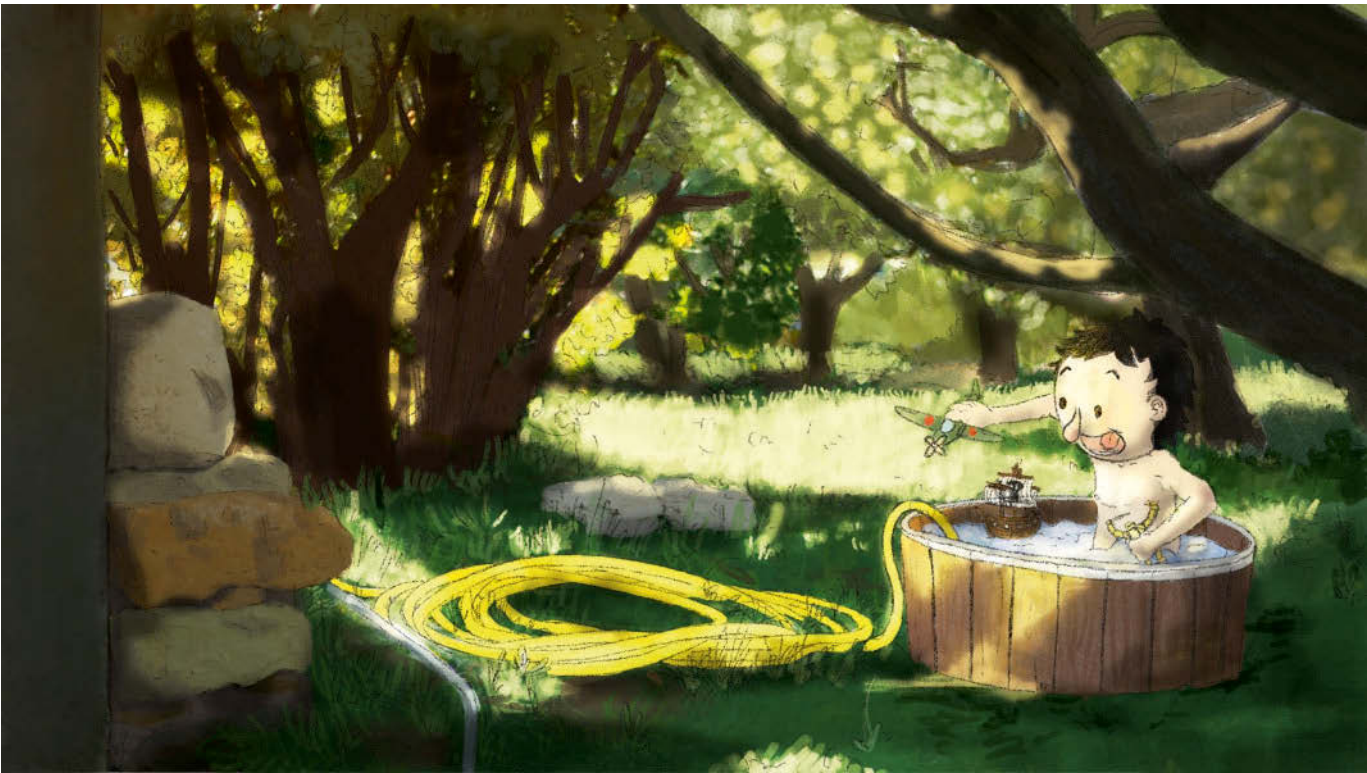


I was born and raised in the Auvergne countryside. With my toys, drawings and later with theatre plays, telling and creating stories is an ongoing passion.

Being the author, my first role was directing, writing the screenplay and doing the 2D animatic. Then I looked into the project’s technical aspects to adapt the Artistic Direction. I then focused on the Look Development, Lighting and Compositing. I had to find the best possible technical solutions and think about the most efficient workflow to build our images. I also took care of the birds fur and feathers and the procedural work. Last I recorded and edited the sound.

In the future my project is plainly to create stories. I want to make animated movies and also reel shooting, photography, comics... I am truly passionate about several media.

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Hassan
Ali

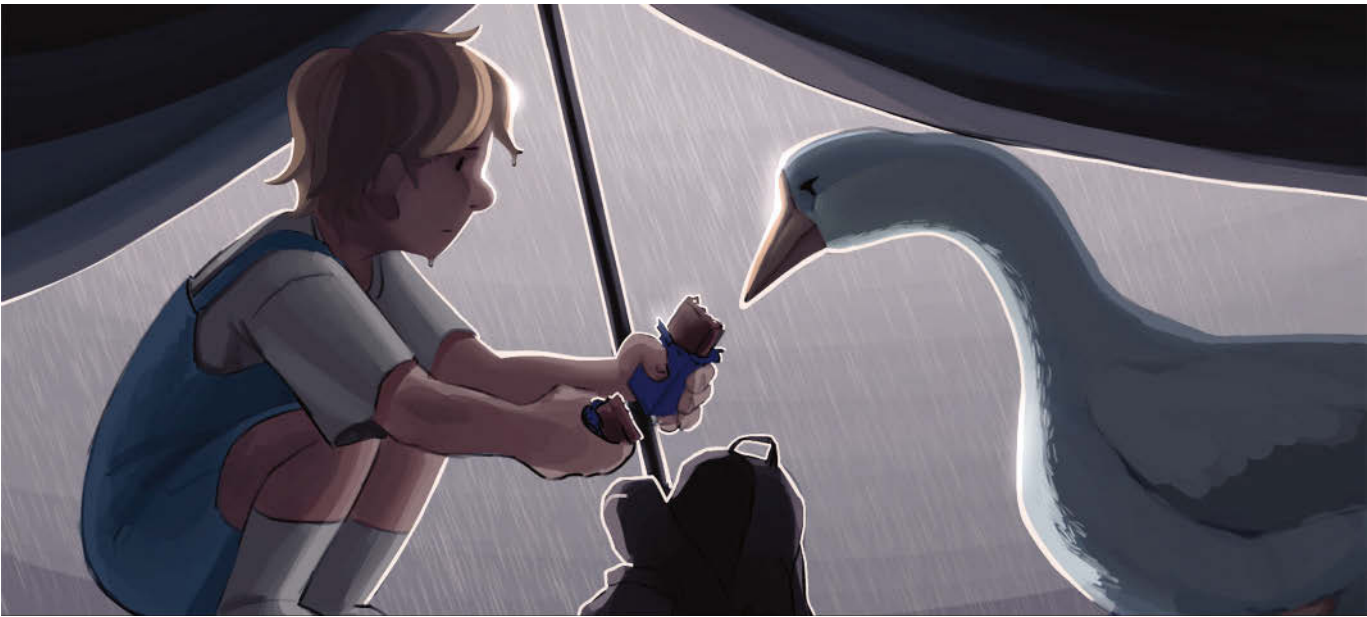


Growing up in Latakia, Syria, I started learning music and from the start I became interested in the process of music creation both through improvisation and composition.

I obtained my license in Music and Musicology from the University of Lyon, and joined MAAAV master in 2019.

In 2021, I was a laureate of Trio and Crescendo programs set up by Maison du Film.

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www.hassanalicomposer.com



An animated illustration book

From the very beginning we wanted our images in close connection with the story. The main concern was to develop the film as an animated illustration book with a simple story. The pre-production and Art Direction leaned towards this graphic aspect with a vibrant and contemplative feeling one can get from illustration.

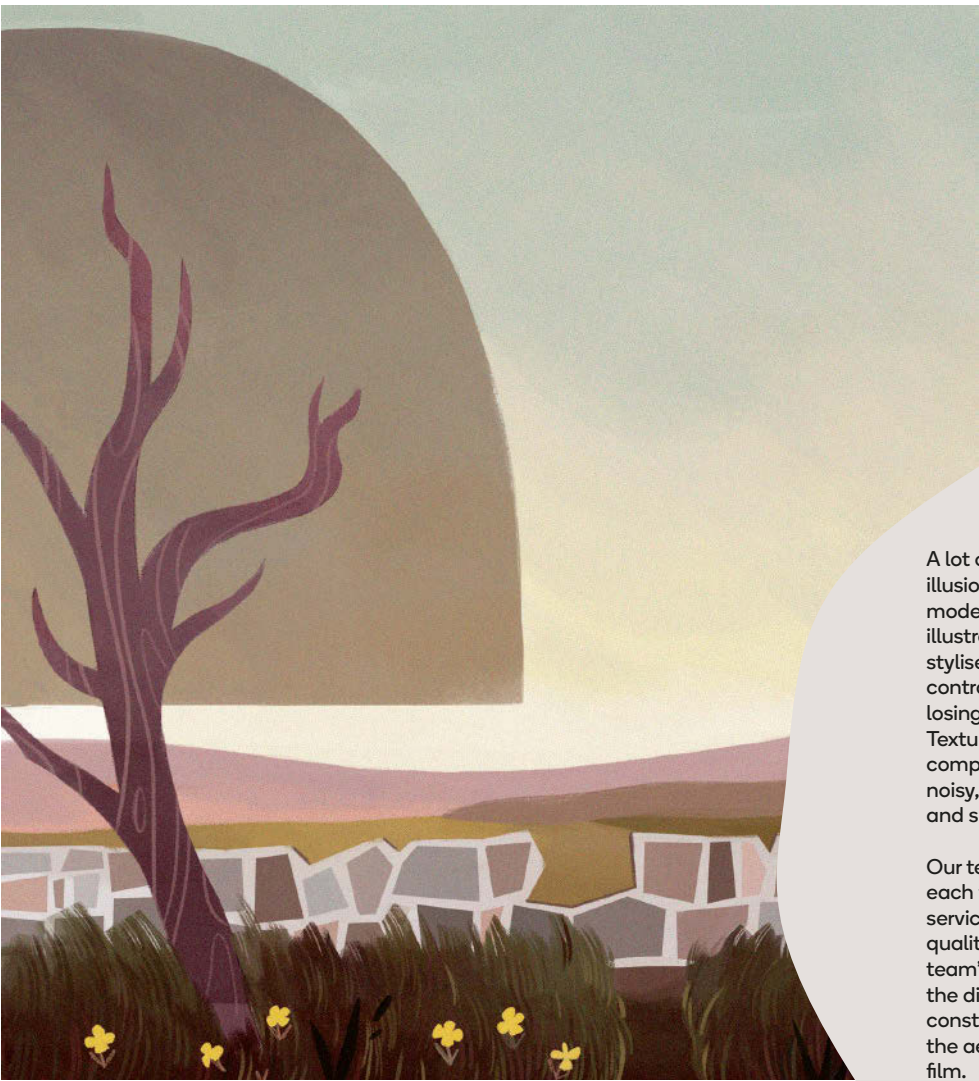
As we had limited time and resources, substantial research and development work was therefore necessary. Because the challenge was to recreate a 2D aspect on a 3D movie, we had to bypass what we knew of realistic rendering and find our own workflow in every domain.



Color Script
Alice Failla



Concepts
Sophie Lafleur

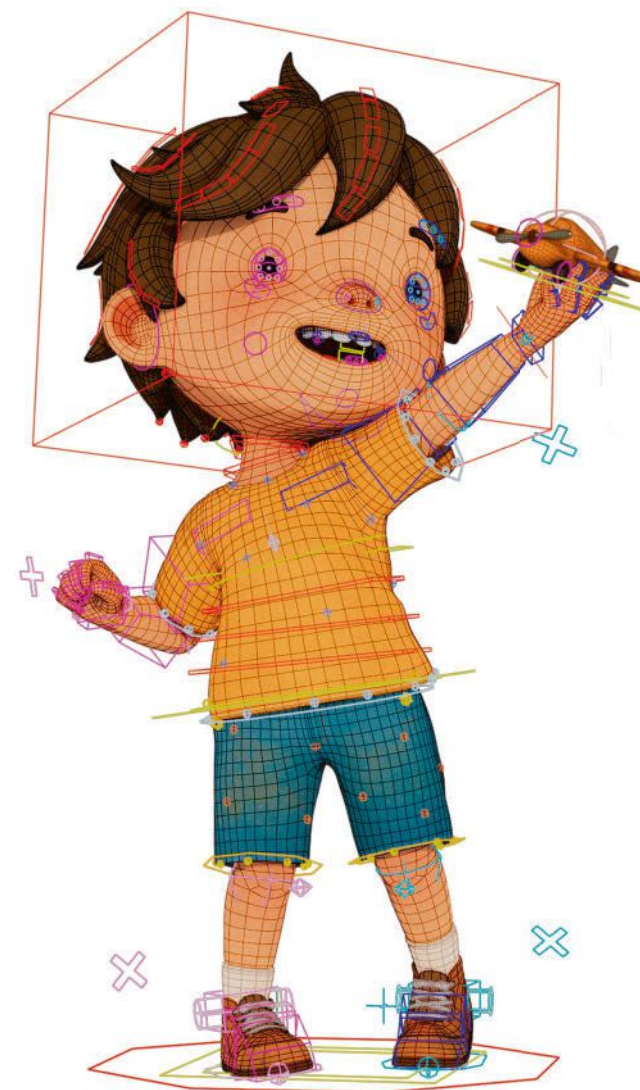


A lot of our work focused on creating the illusion of inaccuracy. We put work on modelling every silhouette to mimic illustration's clumsiness and match with stylised 3D lighting, to finally concentrate on contrasts and bind all of it together without losing the spectator's focus on screen. Textures had to be simple but detailed, compositing had to be vibrant without being noisy, and animation had to look both rough and smooth to keep a 2D look.

Our team brings together different profiles, each finding its place to express its skills in the service of the project at the highest level of quality. Despite a great deal of work, the team's perseverance was able to overcome the difficulties in managing the time constraint, and made it possible to achieve the aesthetic and technical challenges of the film.



Charadesign
Alice Failla and Vincent Lenne



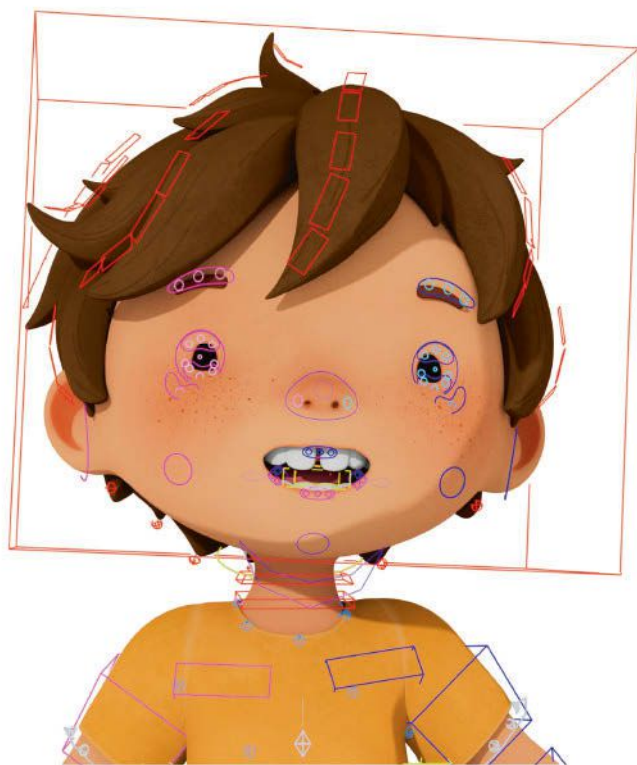
Boy Rigging
Justine Hermetz

Plane Rigging
Jérôme Ginesta



Rendering and Compositing
Vincent Lenne

Sculpt and Modeling
Jade Chastan



Blendshapes
Jade Chastan

Facial Rigging and Posing
Justine Hermetz

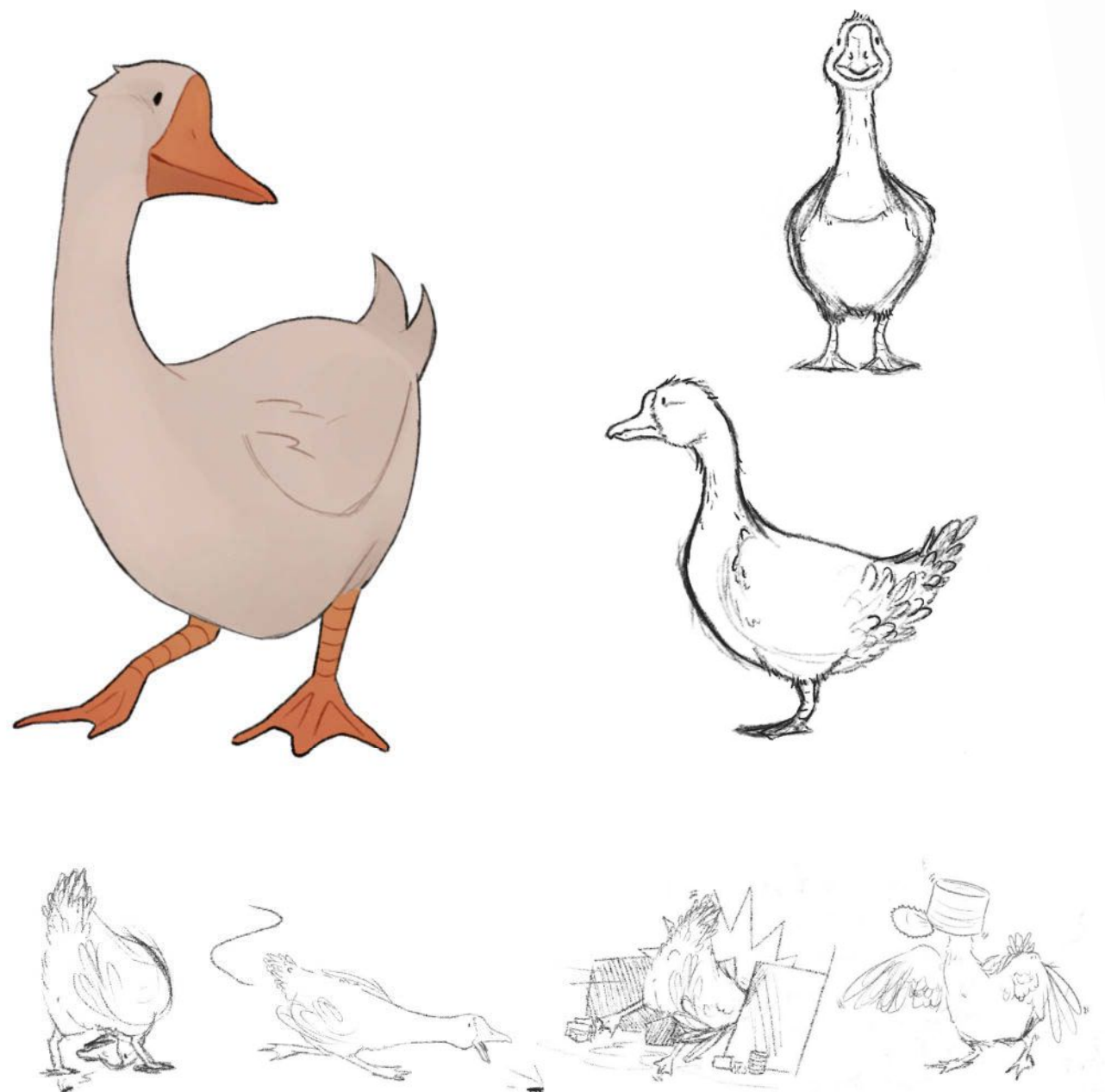


Concept
Justine Hermetz



Modeling
Jade Chastan

Texturing
Sophie Lafleur



Charadesign
Alice Failla and Vincent Lenne

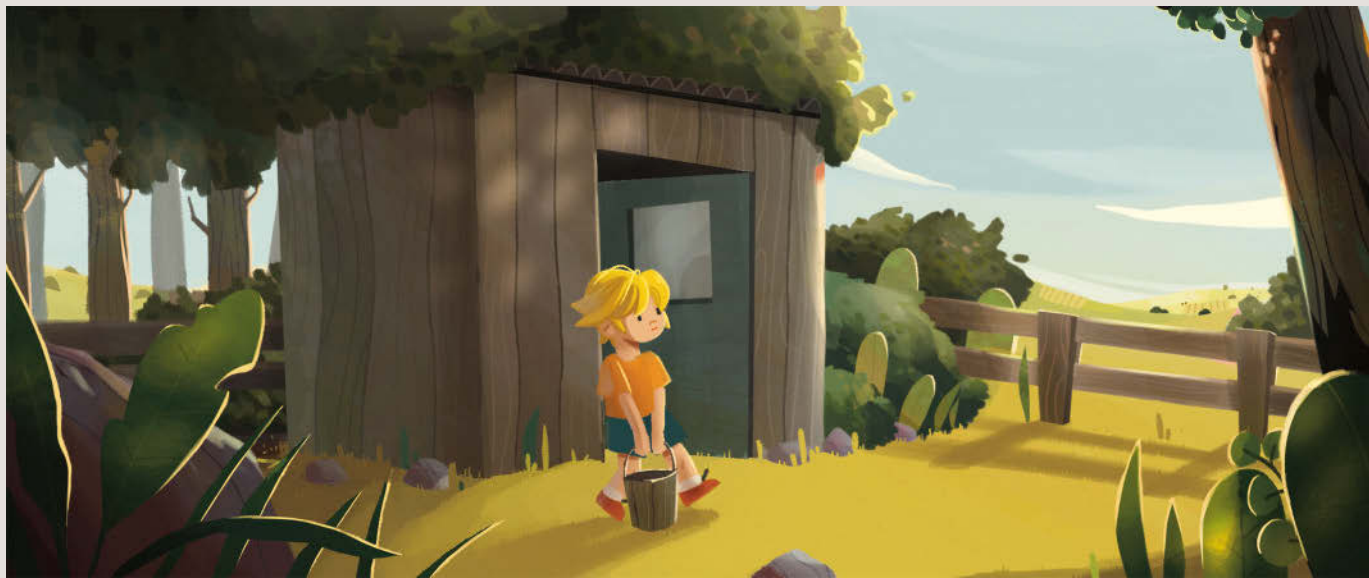


Goose Rigging
Jérôme Ginesta

Goose Visual Development
Vincent Lenne

Sculpt and Modeling
Jade Chastan





Concept
Alice Failla and Sophie Lafleur



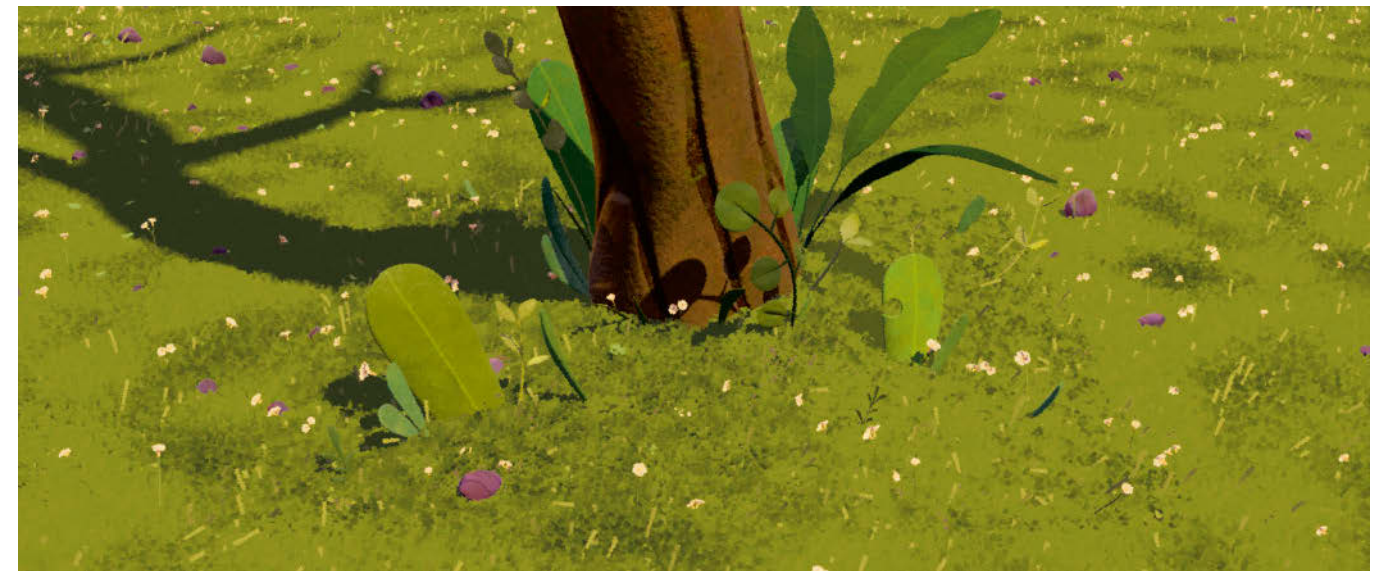
Modeling
Jade Chastan

Texturing
Sophie Lafleur

Shading Compositing
Vincent Lenne



Tree concept
Alice Failla

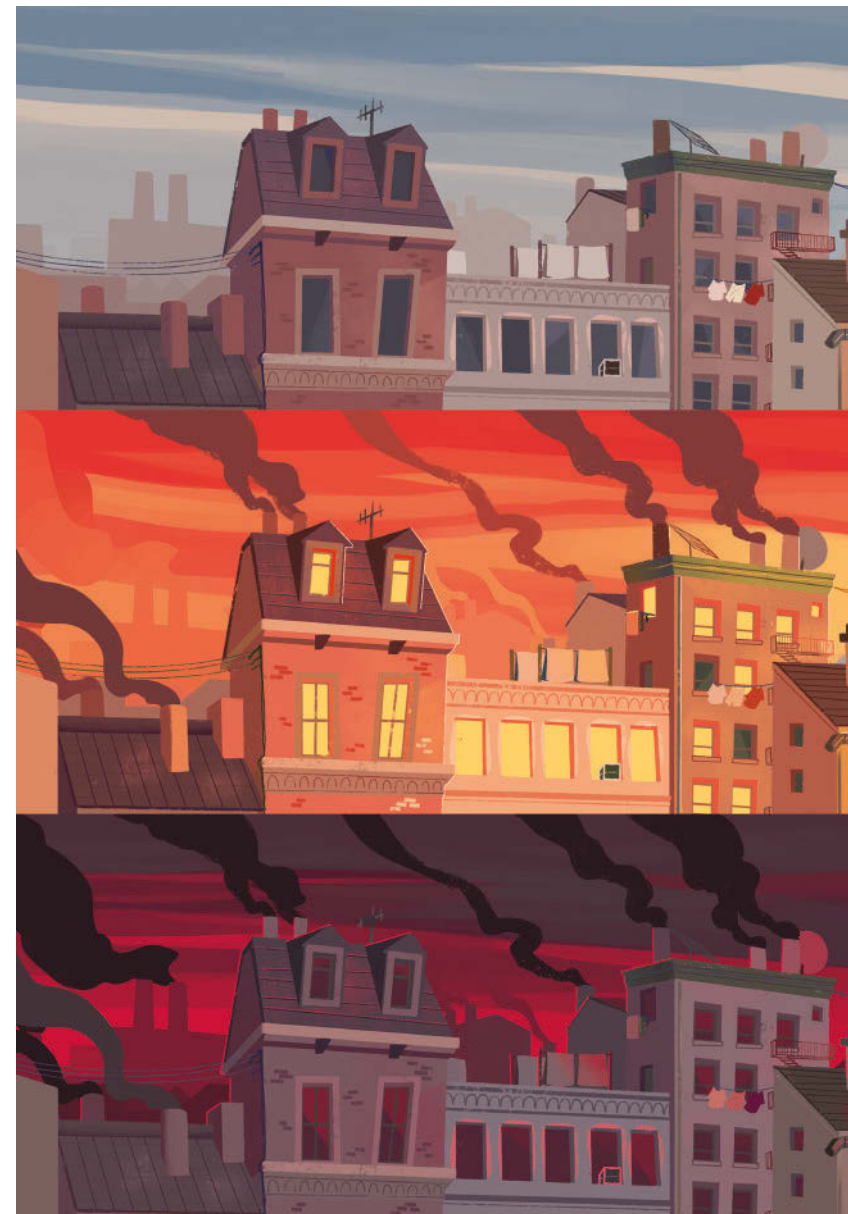


Plants concept
Sophie Lafleur





Concepts
Alice Failla, Vincent Lenne and Jade Chastan

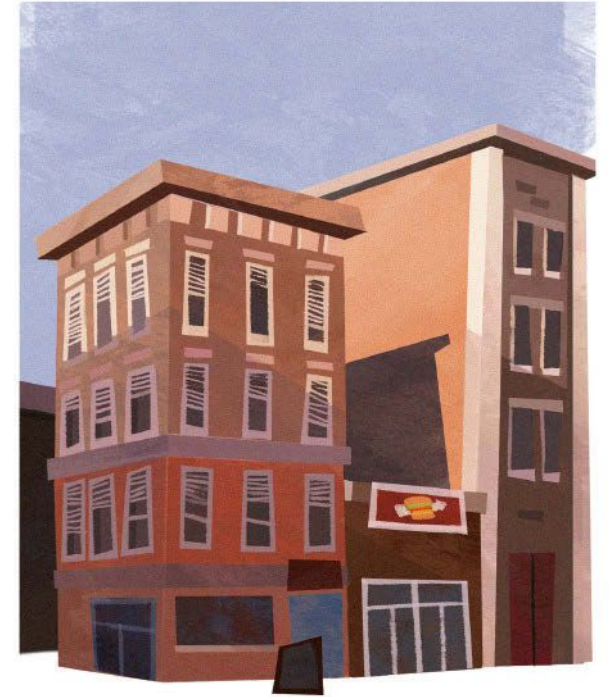


Modeling,
Jade Chastan

Texturing
Sophie Lafleur

Lighting and Compositing
Vincent Lenne



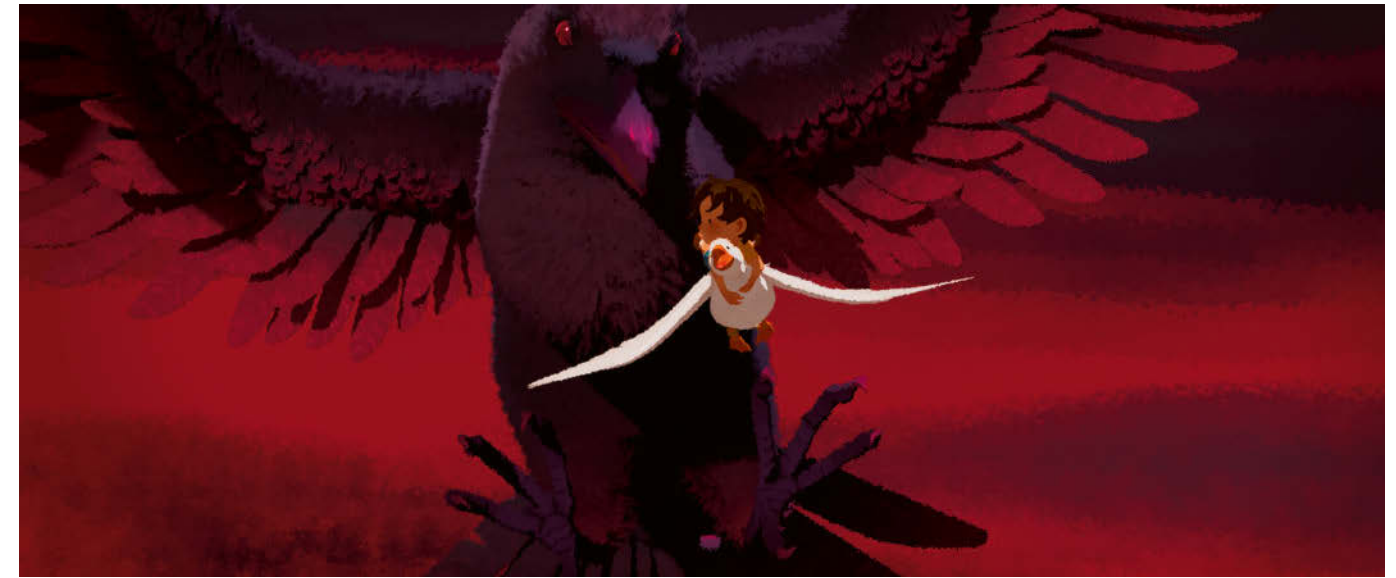


Concept and Texturing
Sophie Lafleur

Modeling and Set Dress
Jade Chastan



Raven Concept
Alice Failla



Lighting and Compositing
Vincent Lenne



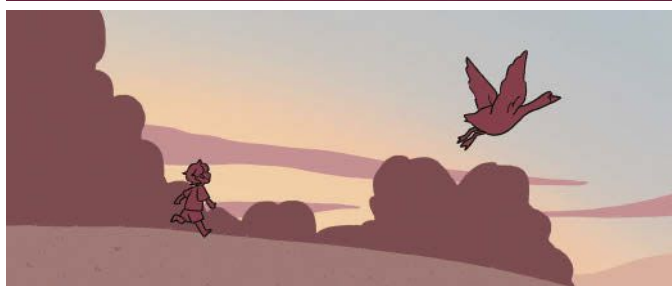
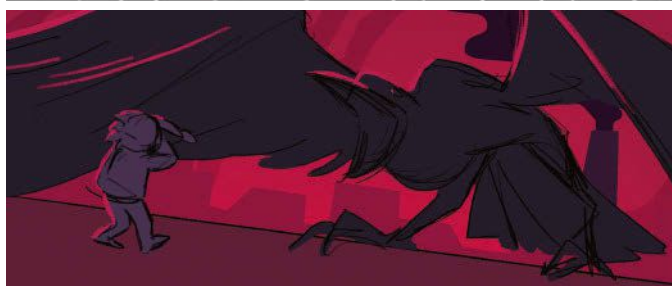
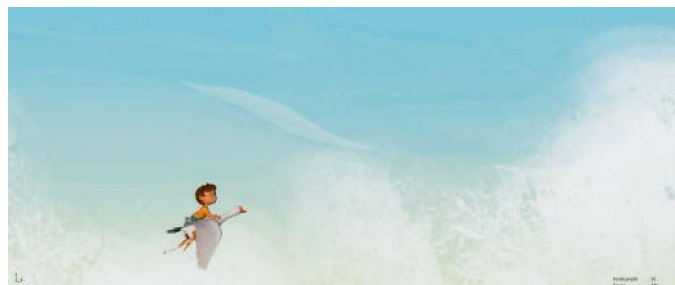
Sculpt and Modeling
Jade Chastan

Texturing
Sophie Lafleur

Fur and shading
Vincent Lenne



Raven Rigging
Jérôme Ginesta



Storyboard
Alice Failla and Vincent Lenne

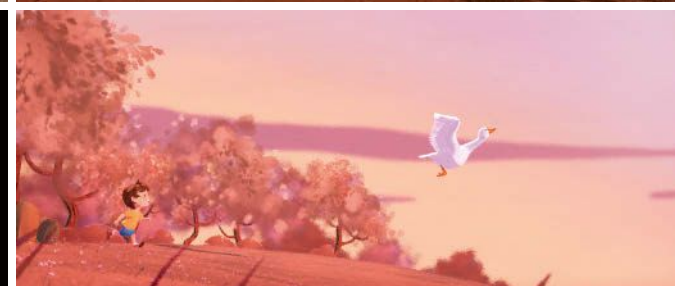
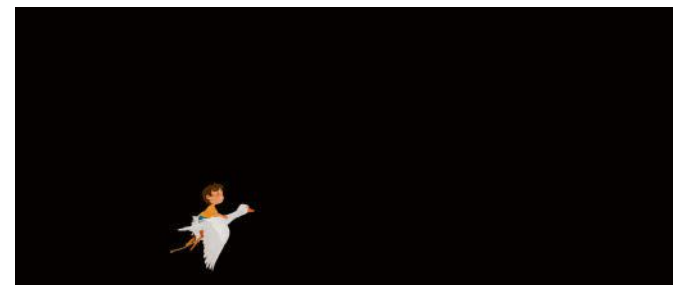
Layout and Animation
Alice Failla, Justine Hermetz and Jérôme Ginesta



2D Mattepaint and 2D FX



3D Setdress



Setdress
Jade Chastan

Texturing
Sophie Laffeur

Rendering and Lighting
Vincent Lenne

Matte Painting
Alice Failla and Sophie Laffeur

Compositing
Jade Chastan and Vincent Lenne



Background and Characters



Foreground and Final Effects



Jade Chastan

Education
2018-2021
École des Nouvelles Images (ENSI), Avignon
2016-2018
Diplôme National d'Art, ESAA, Avignon
2014-2016
BTS in Product Design, École de la Tourrache, Toulon
2014
Baccalauréat in Applied Arts, Lycée Saint Joseph, Avignon

Experience
2020
Saut de l'ange, 30 sec (ENSI)
2019
Or massif, 1 min (ENSI)

Software
Adobe Suite | Guerilla | Houdini | Marvelous Designer | Maya | Nuke | Reaper | RizomUV | Substance Painter | Zbrush

Language
French | English (B2)

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Alice Failla

Education
2017-2020
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Applied Arts, Lycée Frédéric Mistral, Avignon

Experience
2020
Internship in animation for *Le Cri*, Graduation movie (ENSI)
Swing, short movie, 30 sec (ENSI)
2019
Internship in animation for *Hot Dog*, Graduation movie (ENSI)
Fishy, short movie, 1 min (ENSI)
2018
Balade en Haute Savoie, short movie, 1 min - CITIA official New Year card

Software
Adobe After Effect | Adobe Indesign | Adobe Photoshop | DaVinci Resolve | Maya | Nuke | Procreate | Redshift | Substance Painter | TV Paint Animation

Language
French | English (C2)

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www.artstation.com/alicefailla



Jérôme Ginesta

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
MANAA, Lycée St Géraud, Aurillac
2015
Baccalauréat in Economy, Lycée Le Caousou, Toulouse

Experience
2020
Saut de l'ange, short movie, 30 sec (ENSI)
2019
Monnaie courante, short movie, 1 min (ENSI)
2018
Le guide du jeune spectateur, didactic 3 min short movie - Avignon Theatre Festival
Boite à musique, short movie, 1 min - CITIA official New Year card

Software
3dsMax | DaVinci Resolve | Maya | Nuke | Reaper

Language
French | English (C1) | Spanish (B1)

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Justine Hermetz

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
MANAA, Lycée Saliège, Balma
2015
Baccalauréat in Science and and Engineering Science, Lycée Pierre-Paul Riquet, Saint Orens

Experience
2020
Internship in animation for *Le Cri*, Graduation movie (ENSI)
Swing, short movie, 30 sec (ENSI)
2019
Évasion fiscale, short movie, 1 min (ENSI)
2018
Internship in FX for *Grand Bassin*, Graduation movie (ENSI)

Software
Maya | Nuke | Python | Reaper | Redshift | Substance Painter | TV Paint

Language
French | English (C1)

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Sophie Lafleur

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2015-2016
Preparatory Art Class, Beaux-Arts, Paris
2014-2015
Preparatory Art Class, Atelier de Sèvres, Paris
2014
Baccalauréat in Applied Art, Institut Sainte Geneviève, Paris

Experience
2020
Perchés, short movie, 30 sec (ENSI)
2019
IN&OUT, short movie, 1 min (ENSI)
2018
Le Guide du Jeune Spectateur, didactic 3 min short movie - Avignon Theatre Festival
Balade en Haute Savoie, short movie, 1 min - CITIA official New Year card

Software
DaVinci Resolve | Guerilla | Maya | Nuke | Photoshop | Procreate | Substance Painter | Z Brush

Language
French | English (C1)

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Vincent Lenne

Education
2017-2021
École des Nouvelles Images (ENSI), Avignon
2016-2017
MoPA, Arles
2016
Baccalauréat in Applied Art, Lycée René Descartes, Cournon-d'Auvergne

Experience
2020
Summer internship (remote) in Lookdev Lighting Compositing, Blue Zoo Studio, London, UK
Internship in Lighting, Rendering/ Compositing for *Treasure*, Graduation movie (ENSI)
Dans le Mille, short movie, 30 sec (ENSI)
2019
Radin, short movie, 1 min (ENSI)
2018
Le Guide du Jeune Spectateur, didactic 3 min short movie - Avignon Theatre Festival
Balade en Haute Savoie, short movie, 1 min - CITIA official New Year card

Software
Adobe Suite | DaVinci Resolve | Guerilla Render | Houdini | Marvelous Designer | Maya | Nuke | Procreate | Reaper | Redshift | SpeedTree | Substance suite | Xgen | Yeti | Zbrush

Language
French | English (B2)

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https://vincentlenne.wixsite.com/portfolio



The School

CGI is entirely part of our lives, surrounding us daily, and CGI professionals are pioneers, creators of a new language that needs to be explored, developed and formed. CGI being a new language – altogether graphic, narrative, experimental and technological - École des Nouvelles Images develops a global approach of this new art and enables its students to have access to every thinkable opportunity related to it.

Today, being a 3D designer requires having multiple skills as a draftsman, sculptor, filmmaker, choreographer, architect, lighting designer, mathematician, etc. Whilst for years it was common practice to compartmentalise the training into specialties (animation, video games, special effects, design), it is now clear that these fields overlap and enrich one another.

The techniques for creating these images are so similar that it is obvious to offer students a 360° vision and to encourage versatility along developing specific skills. Students get methodical, structured, adapted and personalised educational support and have substantial room for experimenting. They learn to be fully involved in their artistic approach and are encouraged to do so, while being occasionally taken out of their “comfort zone”. This combination is the essence of our educational programme.

Not only a place for professional training, École des Nouvelles Images is also a place for personal development. Recently COVID-19 has undermined the morale and learning of many students although the survey conducted by HappyAtSchool® reveals that we have been able to largely meet the expectations and needs of our students.

It is an ambitious project, led by an experienced team, recognised professionals and committed parents. Its unique structure as an association allows for joint governance by all the parties concerned. We are convinced that the best of teaching is given in a framework of trust, which guarantees that great energy is serving the pedagogy. We keep passing on our knowledge based on fundamental human values.

The Pedagogical Team

The educational staffs consist of more than 60 active professionals. This is our school's DNA: learning a profession from professionals. All lecturers are experienced teachers, finely attuned to the goals to reach. Each field of the business is represented, from concept development to production, from academic arts to editing CGI, from Art History to film analysis and English courses.

Our team also includes permanent staff responsible for essential and central functions such as coordination and general support on communication, IT and administration. With its extensive knowledge of the professional constraints and its awareness of the importance of experimentation within a school, the whole of our team provides the students with the best possible education.

The School's curriculum consists in 2 cycles.

1st Cycle: 3 years studies

First Year:

This is the year to grasp the artistic stakes, the beginning of an exciting curriculum when arts and new technologies blend. The academic arts structure, sharpen the eye and build solid bases for progress and creativity to rise. Writing workshops introduce poetry in a new light while 2D animation classes give the keys to movement and rhythm. Last, the introduction to 3D tools develops the vision of image in volume.

One year to acquire the fundamentals and discover the world of animation and its working methods.

Second Year:

Although 3D tools take centre stage, significant time is dedicated to academic work. Projects are implemented to foster collaboration within the promotion. Working in a team is the absolute prerequisite to access the animation field.

A 3D animation project seals the year with the *Connaissez-vous?* series which are didactic films made with partners such as Airbus Helicopters, Opera Grand Avignon, Glanum archeological site and Hôpital Saint-Joseph.

Third Year:

This is an intense and structuring year during which students shape their personality and face the realities of the professional world. Completing the 1st cycle implies a fair adequacy between learning the 3D techniques and studying this new art language. Students refine their technique and touch on the “tricks” of narration and realisation through practice.

The year ends with the making of a one-minute film for which students validate their knowledge by going through all the stages of making a 3D short film.

2nd Cycle: 2 years studies

Fourth Year:

One year and two specialties to choose from. Even if the curriculum encourages versatility because it implies a global vision of animation film making, enabling students to strengthen their skills in specific areas is vital to prepare them for comfortable integration into working life. Students may join one of the two specialties that best suits their personality.

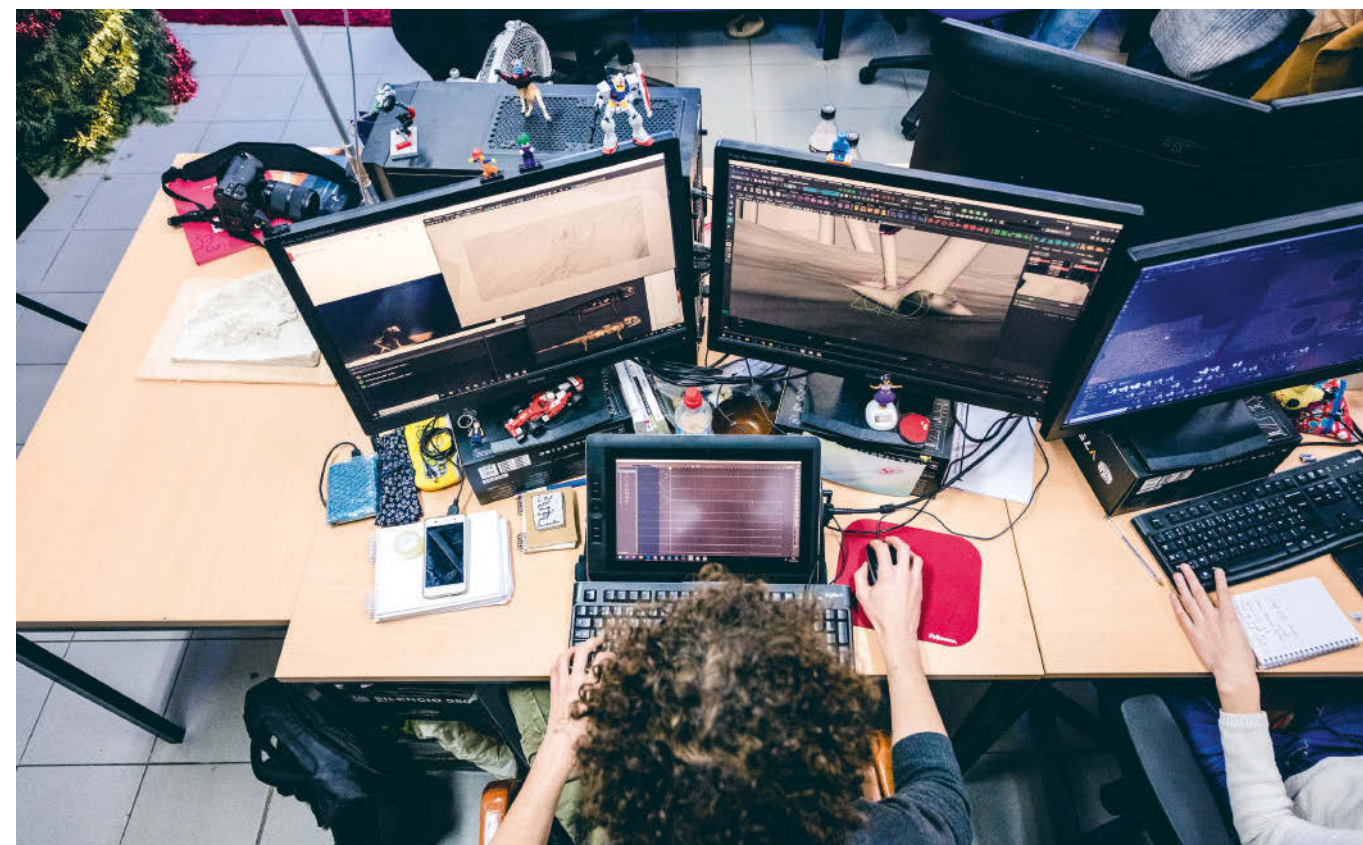
The art of Animation: Acting, Film staging and space management, Biomechanics, Quadruped study, Rig, Physical simulation (clothing management, hair management) and so on. The art of Synthesis Images: Modelling, Sculpting, Texturing, Lighting, Rendering, Special effects and so on.

The year focuses on team projects including students of both specialties. These 30-second films production projects are the premises for the final year, which will be devoted to the making of the diploma films.

Fifth Year:

A whole year devoted to the production of a short film and during which the school turns into an animation studio. We implement huge technical resources and comply with the expectations of professionals in terms of film making.

At the end of the year, a professional jury meets to discover the extent of the work done and a public screening of the diploma films will consecrate the students' work.



1st Cycle

- Entry Exam
- ① **First Year Fundamentals**
 - ② **Second Year Structuration**
 - ③ **Third Year 1st Cycle Validation**

Professional summer internship

2nd Cycle

- Entry Exam
- ④ **Fourth Year Advanced Training 3D Animation / 3D Image**
 - ⑤ **Fifth Year Professionalization RNCP Level 7 Diploma Digital Director**
- Professional summer internship**

Awards and Recognition

In 4 years of existence, films made by students of the school have been selected in more than 600 international festivals and awarded 150 times.

The awards and selections obtained by the graduation movies of our latest promotions in animation festivals around the world crown our students’ work with success. It is with immense pride that we accompany them in these exceptional adventures.

3 films in the race for the Oscars®, *Hors piste* (short list), *Grand bassin* and *Wild love*.

2 films win the BAFTA for best student film in Los Angeles in 2019 and 2020, *Hors piste* and *Sous la glace*.



Grand Bassin, Warsaw Film Festival



Hors Piste, BAFTA



Sous la glace, Animago

Alumni Network

École des Nouvelles Images opened its own platform for current students and alumni (former graduates) as we believe keeping in touch with graduates is of great importance. It is essential the alumni share their experience and give feedbacks on their newly acquired professional knowledge and generally speaking, accompany their future colleague to smoothly enter CGI world.

Alumni are a strong link with the professional world. They know the needs of their studios, they know the profiles of the school students and they also are always on the lookout for new opportunities.

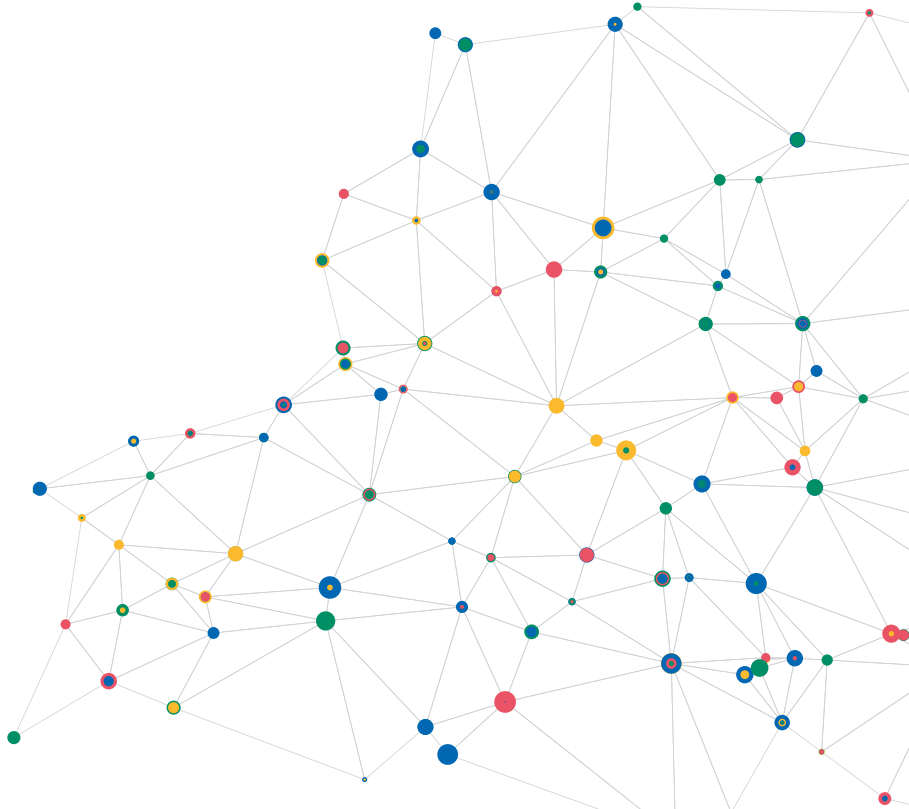
You too can be an actor on our platform by registering as a “recruiter” and posting your job or internship offers.

<https://nouvellesimages.dataalumni.com/new>

ALUMNI NETWORK

A digital platform dedicated to our students, our teaching team and companies in the sector.

A real asset that encourages mentoring, professional integration and follow-up of graduate students.



École des Nouvelles Images:
a school where learning is a pleasure!

“The atmosphere is warm. They don’t try to stress us out and failure is not a problem but a way to learn.”

While the COVID-19 has affected the morale and learning of many students, the survey conducted by HappyAtSchool® reveals that the École des Nouvelles Images has been able to meet the expectations and needs of its students to a large extent.

ChooseMyCompany awards its “HappyAtSchool” label based on a survey of students’ satisfaction. Through 18 simple questions, the HappyAtSchool® standard looks at teaching, pedagogy, the quality of the material provided, the atmosphere within the school, as well as the support given to students by the pedagogical team as well speakers and so on. The students’ answers are anonymous and the analysis is independent.

École des Nouvelles Images was awarded the label with 77.7% of positive responses.

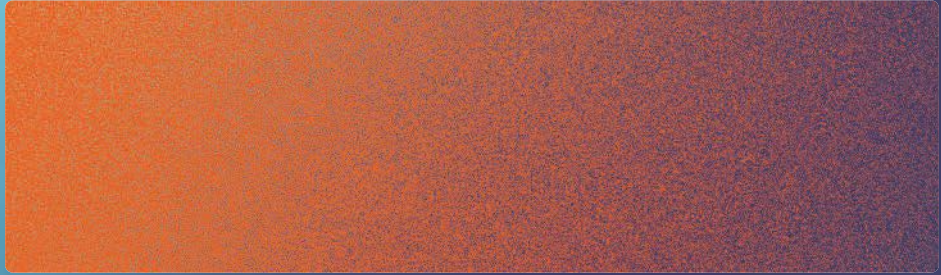
If we compare ourselves to the 2021 ranking, carried out before our audit, the results we obtained, with an overall score of 3.93/5 and 88% of recommendations, place

École des Nouvelles Images in the top 10 of specialised schools, ahead of the other participating schools in the same sector.

“We feel at home, there is good communication between all the students, the speakers listen and give good advice. If there is a problem there is always someone to help us.”

“One feels supported to move forward all the time, both by the teachers and by the other students. It is very motivating.”





École des nouvelles images

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