

NAÏA PRODUCTIONS PRÉSENTE

JULIEN
MEYZINDI

DOROTHÉE
GILBERT

ET MAINTENANT ?

UN FILM RÉALISÉ PAR CÉCILE ROGUE
SUR UNE IDÉE ORIGINALE DE JULIEN MEYZINDI



Photo - Cécile Rogue

PRODUIT PAR SÉVERINE LATHUILLIÈRE ET PHILIPPE AIGLE AVEC LE SOUTIEN DE LA FONDATION BNP PARIBAS, DE LA FONDATION ENGIE, DE LA FONDATION SOPHIE ROCHAS ABRITÉE PAR LA FONDATION DE FRANCE, AVEC LE SOUTIEN DU MINISTÈRE DE LA CULTURE / DIRECTION GÉNÉRALE DE LA CRÉATION ARTISTIQUE, CHORÉGRAPHIES JULIEN MEYZINDI DIRECTRICE DE LA PHOTOGRAPHIE VIRGINIE PICHOT DIRECTRICE DE PRODUCTION ET DE POST-PRODUCTION AMÉLIE TRANSLER MONTAGE SANDRINE CHEYROL MUSIQUE ORIGINALE PABLO PICO MONTAGE MIXAGE SON NATHALIE VIDAL DIFFUSION OVERJOYED

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NAÏA PRODUCTIONS
presents

WHAT NEXT?

a film by CÉCILE ROGUE

based on an original idea by JULIEN MEYZINDI

with JULIEN MEYZINDI and DOROTHÉE GILBERT

France / 2023 / 15'20 / 16/9 / DCP

Press kit and photos downloadable at www.naia.pro



WATCH THE TRAILER

DISTRIBUTION
Naïa Productions
114 rue de Turenne
75003 Paris
www.naia.pro



SYNOPSIS

Julien Meyzindi is a "Sujet" dancer at the Paris Opera. He joined at the age of 12. Today, he is 42 years old and must leave, that's the way it is, that's the rule. Halfway between documentary and dance fiction, *What Next?* is both a look at the 30 years he has spent at the Opera and Julien's choreographic creation to imagine his future.

Julien is the bearer of this story. He is also the choreographer and performer of this hybrid film. It is his name, his voice and his body.

Cécile is the director. She watches, translates, accompanies and adds cinematographic and aesthetic layers.

The questions of age and legitimacy inhabit them both.



© Cécile Rogue

CÉCILE ROGUE

📷 🌐 DIRECTOR

Trained at the Ecole des Beaux Arts in Caen, Cécile studied photography with Jean-Marie Périer, and then with portrait and fashion photographers.

She soon joined the Paris-Berlin Fotogroup, with whom she developed her more personal work, and took part in numerous joint exhibitions across Europe. It was with the collective that she made her first stop-motion films, presented in the form of video installations such as *Little Europa* in Berlin's Neunplus gallery or *les sœurs ou la méthode* in the Artazart showcase in Paris. She then collaborated with the Lilith brand, creating small video universes in line with the collections' themes (*A grain of Circus* et *The Reverence* in homage to Jacques Tati), staged in showrooms and boutiques.

From 2016, she refined her stop motion technique, making films for agencies and brands. At the same time, her work as a portrait photographer takes her to film sets, where she sharpens her eye and curiosity for this world.

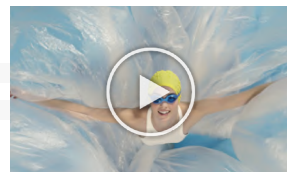
At the end of 2018, she switched to live action with *Le Thaumatrope* (selected as video art at the Côté Court de Pantin festival in June 2020), a short film in which technique, dance and poetry come together to play a love score, then in 2020 with *DOT*, a playful visual exercise, a joyful tribute to wordplay and creative energy. His repertoire, in the tradition of Méliès, draws on the timeless magic of cinema, a marvellous illusionist's instrument, where objects come to life, time rewinds and movement accelerates...

MUSICAL FRAGRANCE IN BLUE
1'24 - 2020



Shot entirely in stop-motion, this film featuring a perfume bottle is a tribute to the musical ballets of the 50s.

DOT
2'18- 2020



The explosion of a pink balloon caused by a hand armed with a needle reveals a young girl in a white dress.

THAUMATROPE étude 1 : DES CORPS
3'- 2019



An apple makes a woman, then a man, appear. A strange dance begins...

JULIEN MEYZINDI

DANCER / CHOREOGRAPHER 🌐 📷

Julien Meyzindi began at the Montpellier Conservatoire when he was six, and then entered the Paris Opera Ballet School in 1992, where he undertook 5 years of intensive training.

Julien joined the Paris Opera Ballet in 1997 and was promoted to the rank of “Coryphée” 2 years later. The same year, he danced his first role in Maurice Béjart’s *le Concours*. In 2000, Julien won a silver medal at the Paris International Dance Competition. In 2004 he was promoted to the rank of “Sujet”, and since then he has danced numerous solo roles in classical ballets by renowned choreographers, including Rudolf Noureev, Serge Lifar, Rolan Petit, Georges Balanchine and Jerome Robbins. He also had the pleasure of dancing in Maurice Béjart’s *Boléro* alongside Sylvie Guillem, and in various contemporary pieces including Pina Bausch’s *Rites of Spring* and Merce Cunningham’s *Walkaround Time*.

Julien has also worked on the creation of new ballets with many of the world’s leading choreographers, including William Forsythe and Jiri Kylian. In 2015, he worked with Wayne McGregor on the creation of *Tree of Codes*, in which he danced with Marie-Agnès Gillot, in the world premiere at the Manchester International Festival, followed by tours to New-York, London, and Melbourne. In 2016, he danced the lead male role in a new version of *Iolanta/ The Nutcracker*, choreographed by Sidi Larbi Cherkaoui, Edouard Lock and Arthur Pita. That same year, he also participated in the creation of *Season’s Canon* by Crystal Pite.

Julien has also choreographed his own pieces on stage and in music videos. He began his journey as a choreographer in 2013 with *Smoke Alarm*, which premiered at Opera Bastille in Paris. He was subsequently invited to create a neo-classical ballet for the 130th anniversary of the *Maison Lejaby* at the Lido de Paris. Julien choreographed his first music video, *Pueblo* for the electro-pop : Sauvage, in 2016. This was followed by a second music video for Lulu Gainsbourg’s *Jeux d’Enfants*. Julien also collaborated on a piece for Paris *Nuit Blanche* arts festival with the visual artist François Mangeol.

In 2020, Julien received the state diploma for classical dance instruction, and had been working as an artistic adviser for dance companies and performing artists. In 2021, he was the choreographer for a short film “*Deviens*” directed by Adrien Lohmedieu and works again for Gaumont film industry as a dance expert.



© Cécile Rogue



DOROTHÉE GILBERT

📷 🌐 PRIMA BALLERINA

Dorothee Gilbert is a prima ballerina from a family of craftsmen in Toulouse. She began dancing like all little girls who take dance classes in the evening.

From the age of 7 to 11, she attended the Conservatoire of Toulouse as a student-athlete, which led to her professional career.

In 1995, at the age of 12, she entered the prestigious Paris Opera Ballet School, before joining the Corps de Ballet of Paris Opera Ballet 5 years later. Her meteoric rise within the Corps de Ballet enabled Dorothee Gilbert to be promoted to Coryphée (a dancer with a short soloist's role in the middle of the stage) in 2002, and Sujet (3rd echelon of ballet dancer's jobs) in 2003.

Her first solo role on stage was in *Don Quixote*. In 2005, to continue this tradition, she was promoted to the rank of Première Danseuse (2nd echelon). After many years of hard work, Dorothee Gilbert was named Prima Ballerina in 2007 following the performance of *The Nutcracker* in which she danced with her partner Manuel Legris, at the age of just 24.

She has also received several prestigious awards in the world of classical dance, including the Prix du Public de l'AROP (Association pour le Rayonnement de l'Opéra national de Paris) in 2002, the Prix du Cercle Carpeaux in 2004 and 2006, the Prix Ballet 2000 and the Prix Léonide Massine.

In 2007, she received the Prix Benois de la danse for her role as Lise in *La Fille mal gardée*. She became the face of luxury brands such as Cartier, Piaget and Repetto, and in 2014

was awarded the honorary Chevalier des Arts et des Lettres by the French Ministry of Culture.

In 2019, she wrote her autobiography "Étoile(s)", which has sold over 25,000 copies. She is currently developing her own online course platform BalletMasterclass.

“ *What Next?* captures a precise moment of my life, as I leave my past as a dancer in Paris Opera Ballet for something new. I needed to share my thoughts and explain what’s happening in my head, how it felt, all the questions, shocks and feelings of abandonment. To share my insecurities and fear for the future, to lose a part of me, my identity; but also the thrill, freedom and the luxury of trying something new. I explain this particular mix of feelings in a love and breakup letter to the Paris Opera. I don’t mean to slam the door or run away, but rather to share my passion across a very personal piece. I look back one last time on the past which made me as I am today, and I dance in this very fragile present towards a future full of hope and potential. ”

- Julien Meyzindi



“ When Julien told me about his short film project and asked me to take part, I immediately agreed for several reasons. Firstly, Julien was my first great love 20 years ago, so he’ll always have a special place in my heart. Secondly, because the subject of retirement is one that also concerns me...

In my book “Étoile(s)”, published by Editions du Cherche Midi, I wrote: “Retirement is a subject that worries me.... All my life I’ve lived for dance, and in a few years I’ll be leaving this house forever (...) Obviously I’ll gain in freedom, but what will I do with all this time tomorrow? Is it a luxury or a prison? What about my body? What will it be like at forty-two? (...) And what can you do when you don’t know how to do anything else? I don’t even have my A-levels. I can dance, that’s all.”

- Dorothée Gilbert



INTERVIEW WITH CÉCILE ROGUE

“What Next?” is your first film. Why did you want to go into directing?

What Next? is my first short film but not my first attempt at cinema. I’m a photographer and I slipped towards the animated image by the joyful and demanding practice of stop-motion. It’s a wonderful training that leaves a huge room for the imagination but requires very meticulous writing and preparation beforehand because there can be no useless shots: these are almost concomitantly shot and edited films. When I started shooting I kept a lot of reflexes acquired in the exercise of stop-motion. This gives short films of 2 to 3 minutes, very constructed, where the form often predominates the substance and where the emotion arises strangely from the poetry of the processing device implemented.

When Julien Meyzindi asked

me to reflect on the possibility of making a short film of his autobiographical story, I was far from imagining that I had taken a ticket for such an initiatory journey, both on the human level than on the cinematographic practice. It was exciting but far from my artistic preoccupations at the time. Julien had faith. He firmly believed in his project, knocked on doors, spent mad energy



persuading people of the need for this film to exist. And I started, like the whole team, to believe it. It was Julien who made me want to make a “real film”.

I did not immediately understand that it was vital for him. The answer to the film’s title, *What Next?* was in the making of the film itself. The vertigo of Julien’s end of life as an opera dancer could only be softened by setting something in motion. To return to one’s own story and attenuate its contradictory emotions, it is necessary to use the distance that the action allows.

This kind of cathartic journey is something that I understand, that I practice.

There remained an essential question: how to make a film that rubs so much with reality and where the narration strongly competes with the form, without betraying my work process? As we were close to the documentary with this autobiographical story Julien was inseparable from it. It was obvious that he would physically bring his story to the screen through his body, his voice. And dance has imposed itself as a narrative device, as a vector of emotion, as a drive mechanism that would take us from one place to another, from one state to the next. And dancing is Julien’s best means of expression, we might as well use his own language

How was the collaboration with Julien Meyzindi?

Julien is stubborn, relentless, determined, inhabited... and sensitive. And like all sentient beings, he is regularly invaded by anxiety and doubt. I don't know if it was all these years of dancing that forged this character, or if it was this character that made him an Opera dancer. Certainly both. Despite his generous and pleasant personality, he has a dark side. I wanted his complex nature to exist on screen.

Working with him meant negotiating with these two facets but it was generally easy because Julien was completely dedicated to the project. He was willing to venture into uncharted waters such as the difficult voice-over work. We shared the same love for "New York Export: Opus Jazz" by Jérôme Robbins, for musicals and we agreed that this film should structurally deviate from the classic form. From there, he made himself available and open at every stage of construction. He worked diligently on the choreographic part, responding to the specific needs of each scene, and he carried physically his whole story. It was very touching.



The work of the soundtrack is unique. How did you approach and write it?

The building blocks of this film are: Julien's body, the two voices, gestures and dance, locations and movements, ambient sounds and music. The whole thing serves the dramaturgy. Before being able to release a linear scenario, I went through a stage of writing which is more like that of a score. Each element, like an instrument, plays its part with more or less intensity depending on what is said or shown. The Opera is like a maternal womb to which Julien is constantly brought back. The street symbolizes the present and an impossible future since the past can resurface at any moment. The beach is an inner movement, a refuge where wounds can be healed. The Agora de Montpellier, an open-air stage that announce a new age where the dancer is relieved of his ghosts.

Each location has its own sound. The irruption of music or sounds foreign to the filming location produce a lag. This facilitates the shift from reality to an elsewhere, such as nightclub music on the sidewalk or the breaths of marathon runners joining the breaths of dancers. Sometimes it's the opposite that happens: we are in full swing of dance and music and there arise the sounds of footsteps on the floor, breaths and rustling of fabrics bringing us back to the present of the shoot.

The neutral voiceover takes us from one event in Julien's life to another while the whispering voice of the body feels the dance, lives the dance.



And then there is the music, essential to the project. During the filming of the young boy's race, a singer was rehearsing in the theatre. I wanted to find this backstage atmosphere of the Opera which accentuates the beauty of the place. And I loved the violent irruption of these running noises, between each graceful shot of the empty Opera. The singer Gaëlle Méchal honored us with this magnificent Aria interpreted a cappella which gives me shivers every time I listen to it.

From the very beginning of the project, there was the desire to have as a musical background the few notes of Bécaud's song «Et Maintenant?», itself borrowed from Ravel's Boléro.

Pablo Pico got down to the task brilliantly and created this neo Bolero with sometimes dramatic overtones that closes the film.

I used some isolated tracks of this bolero to accompany some scenes of the avenue.

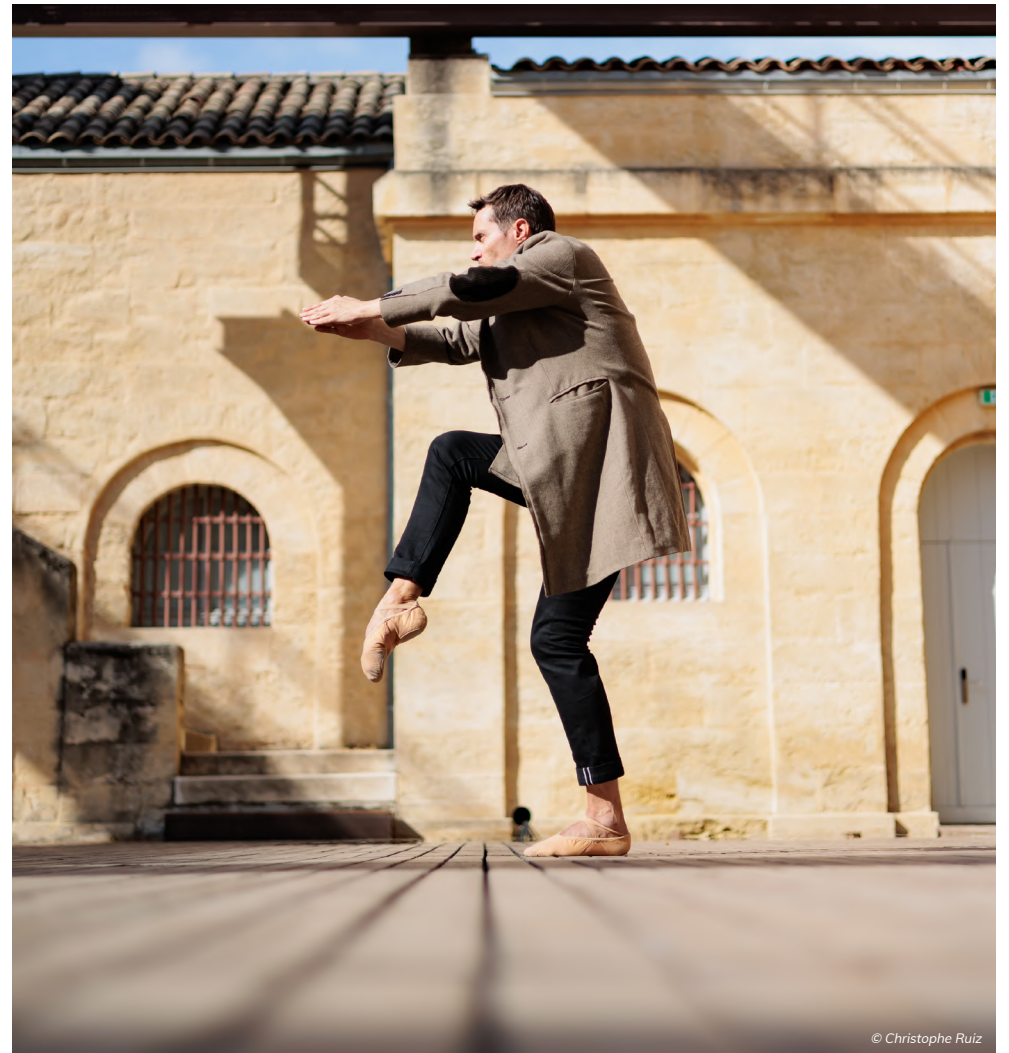
During the editing of the Julien Meyzindi / Dorothée Gilbert duo sequence, we used this very beautiful violin piece that we slowed down a bit and which worked right away. The nightclub and the dance hall are also musical.

The sound is a kind of binder system for the spectator to accept the principle of narration. It was the first time that I worked with so many different sources such as voices, atmospheres, sound design, music. Thanks to our editor and sound mixer Nathalie Vidal, I was able to experiment with this delicate matter. She added subtle sounds, worked the vocals in space, and did a lot of other stuff that I didn't fully understand. I'm very happy with the result!

The voice of the body is fundamental in the film. What is your relationship with dance?

There was a complicated moment in the writing of the film where I couldn't manage to tie it all together. It lacked a dimension, something more universal like the organic part that generates passion and pain in the body of the dancer. I read several articles on classical dance, its transition to modern and contemporary dance because I wanted to use these different ways of approaching gesture to give life to this other voice and above all to be fair in my words. Then I started to accompany the text of Julien's voice-over with large chapters on the body of the dancer, answering these questions: what is dance, how does it pass through the body, how does the body learn? What is a dancer's body in a ballet corps? The limits of the body, the pain, the marvelous body and the lights of the stage...

I feel the dance. I understand the joy of mastering your body and the pleasure of reaping power and grace. And then I like its poetry, its dramatization of feelings and moods when things are said in the modesty of allegory and symbol. And I like the performance of dance, the perfect, reproducible, repetitive gesture: I integrated it early into my work as a director, it suited my needs for body objectification perfectly and I have the feeling that choreography and directing merge. Then the whispered words of the body voice came. The field of history became clearer and widened and the machine started up again: the film was complete.





Teamwork was new to you. What did you learn with this new artistic approach?

My work as a photographer is very solitary. Directing is to work with the talents and energy of others. It feels good and it raises the level of what is produced. I have already worked as a small team on my other projects where, for lack of resources, we all held several positions at the same time. But for instance this is the first time that the sound work has been so advanced.

I have been directing for several years with the same cinematographer, Virginie Pichot: in this film where we shot with a simple camera equipped with a ronin, her skill and her art are obvious. In addition, she is a valuable project guide because she always asks questions that annoy but are essential for the accuracy of the subject.

I met Sandrine Cheyrol, editor of the film. I loved working with her, it was fluid, she quickly understood what I had in mind and how the film should be articulated. Her help was invaluable, her energy and her good temper made this part of the post-production very joyful!

We also had the chance to be accompanied for the recording of the voiceovers by Marie Bureau. We had reached the limits in our trials and rehearsals and it still lacked embodiment. She was able, with gentleness and force of proposals, to widen the sensitive range in the reading of the text made by Julien.

There was of course the careful intervention of Nathalie Vidal for the editing and

mixing of the sound that I mentioned a little earlier. And icing on the cake, the color grading was done on the big screen, by Thomas Debauve at the Ike No Koi studio.

What are your projects? Are you interested in writing fiction or documentaries?

After such an experience, I'm very keen to write and direct other films, but for the time being, knowing the energy and faith needed to bring such projects to fruition, I need to get back to the pure joy of visual creation, making very short video clips, and perhaps slowly integrating some acting... as a note for later.

And then, as encounters lead to opportunities, I wait for the next one!



INTERVIEW WITH JULIEN MEYZINDI

Where did the idea for this film come from?

I wanted to create a very personal piece which mixes my passions for dance, choreography and my special affection for cinema.

I was completely obsessed with the idea of creating an accessible, entertaining and original film that was also deeply personal, about culture and art. I wanted to translate the internal journey of an artist - this journey that is more nuanced and subtil than the final result of perfection on stage.

I wanted to tell an authentic story about an Opera Ballet dancer's journey; to reflect on thirty years working within the walls of this institution; to describe my thoughts and my emotions by answering this question: How does one develop themselves when they enter at 12 and leave at 42 years old ?

It is a way of responding to all the questions people have asked me throughout my career and to talk about this delicate transition to retirement.



How does the Paris Opera prepare you for retirement?

During the last year, we have the option to undertake training for a new career if we choose to. This can last from 6 months to 1 year. It is up to us to find the training programme that meets our interests and needs. There's no real support or follow up beyond this. I chose a training programme related to choreography and dance production: how to create a dance company, how to produce a show.

What was the starting point for the script?

I had a diary for many years. After I left the Paris Opera stage in 2019, the world was frozen by the Covid crisis, so I took time to re-read what I had written and look back at all those experiences and memories - all the incessant work, perfectionism, competition, pain, joy, recognition, and reconciliation that made me who I am.

I wanted to express all of this and pay tribute to dancers. So I wrote a narrative and autobiographic story addressing themes such as my career path, confinement, pain and injury, freedom etc..

Cinema is a kind of therapy - what has the film brought to you, personally ?

Absolutely, writing is remembering and leaving something of me; closing a major chapter of my life and preparing me to take on new adventures. I had the feeling I had to make this film before doing anything else. It brought me to terms with everything that came before. It also helped me to realize that I can accomplish my own project even when it's difficult. Because making a film is not easy and simple. I was completely alone at the beginning and started with nothing. I had to convince a producer, then find the perfect director, who understood and shared my personal aspirations so that she could continue writing and developing the film.

This experience reinforced my self confidence and determination. And I'm delighted to have met Cecile Rogue whom I greatly admire for both personal and professional reasons. She's a wonderfully creative person who always keeps an open mind. We are both passionate and detail-oriented, and we complemented each other right to the end. This is a precious connection.

How do you see the future?

Each time I finish a project, I think about the next one. I want to try something new. I'm always curious but I probably won't have time to do all the things I want to do in my life! I am already developing some ideas to create a live show that follows from the film. I am also taking some theater classes which I enjoy - there's a lot of similarity with dance, and I like being on stage. So we will see what happens. Dancer, choreographer, actor... I love diversity, I like to learn and create, so I am open to every possibility...



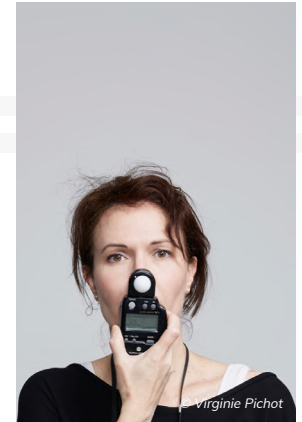


VIRGINIE PICHOT

DIRECTOR OF PHOTOGRAPHY



Trained at ESCA, Virginie then worked as a camera assistant on a number of film sets (for Saint Laurent with David Lynch, on Anna M with Michel Spinoza or Diane Bertrand's L'Annuaire), before taking on the role of Director of Photography for 2 years in Central America on commercials, a role she continues to fulfil since her return to France in fiction and commercials. She also accompanies numerous artists and directors in more adventurous and creative productions...



SOPRANO GAËLLE MÉCHALY



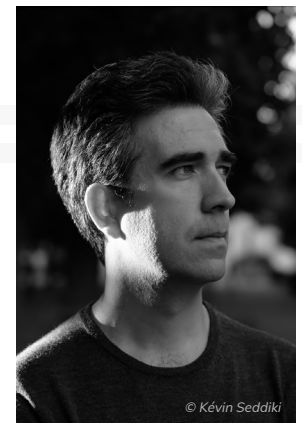
Gaëlle Méchaly studied music at the CNR de Marseille, where she won 4 gold medals in piano (class of Pierre Barbizet), chamber music, singing and opera. She is the winner of several international competitions (Prix Henry Sauguet, Prix de la Sacem and Prix de la Mélodie Française du XXème Siècle, Prix Yves Saint-Laurent,...) and performs on the great French stages (Palais Garnier, Théâtre du Châtelet, de Chaillot in Paris, Opéras de Marseille, Metz, Nice, Rennes...) and internationally (Italy, USA, Japan, Australia...) in a rich and eclectic musical career, moving with ease from the Baroque repertoire to comic opera, from musical comedy to contemporary music.

PABLO PICO

COMPOSER



Pablo Pico is a multi-instrumentalist composer (percussion, clarinet, saxophone, piano). Multi-awarded for his inspired, emotionally-charged compositions, he composes in a hybrid aesthetic, both orchestral and pop, with particular attention to rhythmic structure, and borrowing when necessary from world music. He has composed the music for some fifty films, including *Maman pleut des cordes* by Hugo De Faucompret (Best Original Composition Award at «Holidays 365» / Oscar short-list 2022), *Adama* by Simon Rouby (nominated for a César, awarded at the Annecy Film Festival), *Saving Sally* by Avid Liongoren (Best Original Score at the Metro Manila Film Festival 2016), *Un homme est mort* by Olivier Cossu (European Animation Award for Best Music 2018).





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NAÏA PRODUCTIONS



Naïa Productions was founded in 2009 by Séverine Lathuillière and Philippe Aigle, formerly General Manager of mk2 (1997-2005) and Celluloid Dreams (2006-2008).

The kind of cinema we want to promote is one that reflects on a world undergoing accelerated change, with the requirement of being able to share it with as many people as possible through powerful stories. All our projects are about people walking, living, running, questioning their world. So we want to offer our children fiction that tells the story of a world in which they'd be better off living, to inspire them to build it. We produce fiction, documentaries, new writing projects and projects for young audiences, for a wide audience with different reading levels.

“ Our meeting with Julien Meyzindi echoed the rigor, energy, creation, transmission, listening skills, high standards and poetry we stand for. For several months, we reflected on finding the right mode of expression. Supporting Julien in this process of reinventing himself by embracing a freedom never before explored was an obvious choice for Naïa.

So, after spending so many years in a world of velvet, gilding, demands, wounds and work, the idea of taking the time to accept emptiness was affirmed. To listen to what the soul and spirit have to say, so as to continue harmoniously along the path of movement(s).

Gradually, the path was mapped out towards a two-stage approach to writing: intimacy and choreographic creation. Entering a new world and letting the body express itself without the direction of others.

No longer a subject, but the master of one's own life.



FICHE TECHNIQUE

Original title: Et Maintenant ?
International title: What Next?

Genre: choreographic documentary
Runtime: 15min20s
Production year: 2023
Production country: France
Visa number: 158.266

Color type: Color
Frame rate: 25 fps
Shooting format: UHD / HD
Broadcasting format: 2K / HD
Aspect ratio: 16/9 (Flat-177)
Audio format: 5.1 and stereo
Screening material: DCP, H.264
Original language: french
Subtitles: english

Special thanks to:





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CAST

Narrator / dancer	Julien Meyzindi
Julien's past life at the Opera	Dorothee Gilbert
The running boy	Louis Boimond
Street ballet	Coralie Berquer Olivia Bouis Kabba Jallow Alice Kok Gabriele Santoni
The revelers	Amélie Augis Gustave Ballard Louison Basset Zoé Faytre Daniel Gerson Delphine Menjaud Lola Messica Violette Novat

CREW

Directed by
Screenplay

Voice-over writing
Choreographies
Producers

Original Music
Soprano
Director of Photography
Sound

Production / post-production manager

Editing
Color Grading
Voice-over art direction
Sound editing and mixing

Diffusion director

Production

Cécile Rogue

Cécile Rogue

Based on an original idea by Julien Meyzindi

Cécile Rogue and Julien Meyzindi

Julien Meyzindi

Séverine Lathuillière and Philippe Aigle

Pablo Pico

Gaëlle Méchal

Virginie Pichot

Emilio Salemi

Amélie Transler

Sandrine Cheyrol

Thomas Debauve

Marie Bureau

Nathalie Vidal

Marie-Pierre Bourdier

Naïa Productions

PARTNERS

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With the support of French Ministry of Culture / Direction Générale de la Création Artistique.

With the participation of the association ChoréACTif.



Oser, pour un monde meilleur...



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