

SCHUCH

Budding Stars 3

Coming of Age

A film by
Françoise Marie



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I met the “Budding Stars” when they were children and teenagers, and the trust that developed between us has only grown stronger. This relationship has, I believe, brought to light what is so exciting about the “Budding Stars”: a surprising determination combined with an impressive and natural capacity for inward reflection. Their extraordinary aesthetic and emotional sensitivity has delighted us, in the truest sense of the word, and now takes us, the audience, on a journey of contemplation in search of depth.

Françoise Marie

Introduction

Ten years ago, in 2011, the filming of the *Budding Stars* series began at the Paris Opera Ballet School. A year of immersion. The first season followed its students aged 11 to 17. Their dream: to enter the Opera and one day become a “danseur or danseuse étoile” (star dancer).

Five years ago, in 2016, the filming of a second season began, focusing on the future of these young dancers. Some had left the school along the way, others were about to try out for the corps de ballet. The older dancers (those who were teenagers in the first season) were showing us their entry into professional life, at the Opera or in other companies.

In 2021, five years later, those who are now approaching their 25th birthday will enter a new era, the years of maturity.

Maturity at 25?

Professional dance practice begins around the age of 8 and usually ends around 40. Between the ages of 25 and 30, dancers are at the middle of their career – a point that most professionals only reach around 40, at the same time as the infamous mid-life crisis and its deep questioning. The dancers in *Budding Stars*, young as they are, are entering this pivotal period full of questions and whirling thoughts. The last years of their careers will pass quickly, faster than for “normal people”. In order to follow their vocation, they will have to manage their physical, mental and artistic potential with intelligence and determination. Career opportunities are to be seized or created now. These realizations make dancers mature much earlier than the general population of young adults – especially those who do not rely on their bodies and physical prowess for their work.

Maturity is also the time when childhood dreams violently clash with the stark realities of a world stripped of candor.

The “Budding Stars” have partly overcome the anxieties and fears associated with their desire to find their place in their professional environment. What they openly express are the questions of young adulthood: to blossom, to assert one’s personality, to question artistic work in its relationship to society.

With Covid, the dancers have experienced the abrupt end of a high-level sports training begun in childhood. This interruption, which most of them had never experienced (except in the case of injury), generated questions about their practice, their life choices and how they feel closer to the concerns of a society that has entered a turbulent zone.

Budding Stars 3 is a deep dive into these early and universal questions, between inner journey, exploration of possibilities and life choices.

Over the course of the two seasons of *Budding Stars* and its 11 episodes, 53 young dancers were interviewed; 25 of them were the subject of a highlighted presence. *Budding Stars 3*

will draw from this sparkling pool of diversity and intelligence and will focus on a dozen protagonists. Some of whom we know well from the two first seasons of the series. Others, absent from season 2, return ten years later because of the singularity of their journey, the richness of their questioning or for their contribution to helping us discover other aspects of dance.

The construction of this last opus will cross threads, mixing characters and themes. Some dancers are at the crossroads of several themes.

Progression Between Themes and Characters

✧ Career and hierarchy

The episode “On the Path to the Stars” in season 2 explained the hierarchy within the Opera ballet and how to “climb” it – in order to achieve the consecration of étoile. Elsewhere in the world, dancers at the top of the hierarchy are called soloists. The term “étoile” (star), specific to the Paris Opera, evokes the fairy-tale and almost out-of-reach aspect of this status. Of the ballet’s dancers, only 1 in 10 will make it – 85% of those appointed will be between 20 and 30 years old.

Roxane is now a Sujet, the penultimate step before becoming an Étoile. Winner of the Prix de l'Arop (2019 - Association for the Promotion of the Paris National Opera) with Simon Leborgne (Pablo received this award in 2018), she is noted for her flamboyant yet elegant stage personality. She chose to give herself no rest before becoming a principal dancer. **Being a Sujet means having one foot in the corps de ballet while being turned towards the étoiles.** *“It requires you to be very demanding with yourself to be able to do all this at the same time” {...} “It's because of my upbringing, I can handle this kind of life and accept to always question myself; I've always been extremely hard on myself, never completely satisfied.”* Focused on this goal, she has put her personal life and anything not related to dancing on hold: freedom will come with her climb up the last steps of the hierarchy.



Pablo, “Premier Danseur”, is the only one of the “Budding Stars” who no longer has to pass the exam to ascend (the appointment of a star is at the discretion of the dance director and the director of the Opera). The ultimate promotion can come at any time after a performance, or never... Pablo, a dance genius, has a generous, cultured and playful personality, which is both striking and seductive. He speaks frankly, with a gentle and impish frankness. **He is a joyful gifted person at the doorstep of the stars.** His status as a soloist dancer allows him to tackle the great roles of the repertoire. He has remained very close to the other “Budding Stars”.

The others are, in particular, **Alice, Clémence, Ida and Antonio, who, despite their different ranks within the Company, share many moments and discussions, particularly about their careers.** Alice, also a Sujet, notes:



“Compared to the new generations, we are no longer the youngest in the Company, we are less guided than before; now, we are alone facing our own choices for the next step of our career.”

Dancers in the first grades – quadrilles and coryphées (the majority of the “Budding Stars”) – know that the years spent at these levels slowly diminish their chances of reaching the top of the hierarchy. *“We often discuss how we can be fulfilled and always be encouraged to go beyond our limits; we need to seek comfort from each other and know that we share these difficulties...”*

Clémence, Quadrille, raises the issue of competition within the ballet:

“Jealousies exist, it’s a reality, but one that we are ill-prepared for when we are little. We’re not supposed to be jealous, and the subject is swept under the rug. Whereas competition could be made explicit and approached in a healthier way.”

The small, supportive “Budding Stars” group expands on the question. *“Is rising through the ranks essential to our development? After ten years in the Company, we have different visions of this hierarchy. Some have suffered from not going up, others have gained confidence in themselves” {...} “Rising through the ranks or making it on our own outside, these subjects often come up in our discussions.”*

They are all very aware of their luck in that money is not an issue for them. Clémence sums up:

“Finding your place in the world, that’s what we’re looking for... Finding a way of living that is in line with our values...”



Finding one’s place in the world. For the “Budding Stars” we are going to follow, it means embarking on a search for these values, or on projects that carry them. Here, they will be structured around a number of themes. Each of them could be the subject of a documentary in itself, given the richness of the material. But far from compiling little reports on these experiences, ***Budding Stars 3* tells the story of their passage into action towards concrete experiences and commitments**, always adopting a point of view structured by the dancers’ viewpoint and reflection.

Dance as a physical discipline and as an artistic experience serves in their lives and in this film as the structuring framework of their activities.

Work, warm-ups, rehearsals, performances are at the center of their agenda. The dance sequences at the Paris Opera, the Rhine Ballet, or elsewhere, will always come in balance and counterpoint with the sequences dealing with the themes described below. One of the important choreographic moments of this film will be the **Soirée Jeunes Danseurs** (Young Dancers’ Evening). This show offers the opportunity to dancers from the bottom of the hierarchy

(quadrilles and coryphée) to be highlighted in soloist roles, through prestigious pas-de-deux. This year it will bring together five of the twelve “Budding Stars” from season 3.

✧ A step on the side of diversity

At the age of 14, Awa recounted her determination to leave the south of France alone at the age of 9 to go to dance school. *“When I left my parents’ home, I arrived in an environment that was so far removed from the one I came from: ‘Ok, now you adapt and do like the others!’ I completely abandoned the Malian culture that my mother was trying to pass on to me because it made me different and I wanted to look like everyone else, to have a career as a ballet dancer and to fit in. I never felt ostracized at dance school, it was just something that never came up in conversation.*

But inside I knew I had to try as hard as I could to make my skin color disappear.



The 24 swans in Swan Lake had to be identical.” {...}

This denial of my origins is something I have only gradually begun to realize in recent years.

Now, I regret it. I know that it is also a strength to be of mixed cultures. {...}

The issue of diversity in the Opera is in the headlines, but between us it’s more complex. There are many people for whom it is a non-issue. They don’t want to think about it. And the more we talk about it, the more we look like egocentric people. Yet we have to move forward, it’s a complicated subject that touches on heritage, memory, the history of our countries...”



Awa is involved in associative missions with a friend. *La nouvelle Rôtisserie* (The New Rotisserie), in Paris, is a solidarity grocery shop that collects food and acts as a canteen for the poor.

She has also volunteered to help asylum-seeking minors, young people taken in by the Samu social (homeless care service) and placed by the Aide sociale à l'enfance (child welfare service) in social hotels. “They have a difficult past and have experienced incredible things...” **Awa adds as if it resonates with her: “There was one who told me: ‘ever since I was a little boy I wondered what I had done to get into this situation. Now I understand that it was not me who did something wrong...’ {...} With Héloïse and Naïs, we talk about all this, it makes us reflect on our experiences.”**

Much like Awa, Héloïse is very involved in social action. Last year, they lived through the lockdown together; they had time to talk about their experiences in diversity, integration and opening to other cultures.

Since the strikes against the latest pension reform, Héloïse has become a “proximity representative” (she is in charge of enforcing the collective agreement and monitoring working conditions in the ballet).



She is the only one to hold this position while being a working dancer. “*This mandate has taught me to present problems, to write synthetic emails, and also to bring up views that I don’t necessarily share. I was elected because I am not too afraid.*” **Héloïse wanted to break away from the French saying “Be beautiful and shut up! \”. What she likes about dance is its interaction between people and cultures: this summer, she will be going to Rwanda with the *Mindleaps* association, which is dedicated to building bridges between education, positive living conditions and... dance.** In a nod to the muse, the Soirée Jeunes Danseurs cast her as *Sleeping Beauty*.

✧ The desire to share

Eugénie created “Indépendanse” (IndepenDance) to give new momentum to her life, with six dancers from the ballet including Marion, Julien and Clémence. As a reminder, Eugénie did in Season 2 a lively and funny account of the dancers’ experience in Swan Lake. She is still part of the Quadrilles. Their current project: to offer a week of workshops to underprivileged youth in Pas-de-Calais during the summer. *Indépendanse’s* way of thinking and working together is inspired by that of the association Enfants du Mékong (Children of the Mekong). The first step was to agree on motivations and priorities. Two educational objectives emerged: “Developing imagination and creativity” and “Establishing fair relationships”. Eugénie, Marion, Julien and Clémence in particular brought out themes related to their training while questioning the restrictive framework of the dance school. They acknowledge that they had been rebellious and pushed back against this framework before seeing its advantages today. They now want to make the framework of these workshops understandable to young people.

In Season 1, pupils from a neighboring school went to a school performance. They were amazed to discover the professional quality of aspiring dancers who were about their age. **When they watched the footage in turn, our “Budding Stars” realized that their artistic commitment could seem both fascinating and incomprehensible.** This realization led Eugénie to reach out to young people who are not fortunate enough to be immersed in a rich cultural environment. **They meet regularly, develop exercises and choreographic sequences to enable these young people to become aware of their bodies and their presence in the world. Among the techniques used are those of Hofesh Shechter, trained at the Batsheva.**

When internal promotion competitions have not yet allowed a dancer to "rise", some of them want to try out other companies, other choreographers. The Opera allows these creative escapades through sabbatical years. **Marion has just spent a year in the company of young dancers created by Hofesh Shechter, one of her favorite choreographers. She learned dance techniques inspired by the**

Gaga Method. Hofesh now wants his dancers to spread these techniques and be able to build their own workshop. This is what Marion is doing at *Indépendance*. The workshop will be held in July 2021. In the meantime, the association is wiping the slate clean of the thankless period of seeking public and private funding.

✱ Choreographic creation

At the same time that *Budding Stars* focused on the experiences of young dancers from the dance school, the series introduced us to the world of classical and contemporary dance. This initiation continues in this third installment by approaching choreographic creation.

Most dancers do not aspire to the status of choreographer. Even if they like to invent new gestures, they often prefer to put their skills at the service of creators. **Some of them, however, are clearly heading towards choreography; Simon, Yoann and Ariane have chosen to explore this path.** Inspired by the steps of Rudolf Nureyev, Roland Petit, Jiří Kylián, Crystal Pite or breakdance, they compose new gestures. Assimilation and creation, this combination is recognizable in any human endeavor. Work, doubts, chance, trial and error, failures and successes come with it.

Driven by the desire to choreograph, the dancers ask themselves questions about the meaning of dance, its narrative or emotional dimensions. Does movement itself carry an emotion that words cannot communicate? Does the message, the theme, come first, generating the gesture? To represent through movement what we feel, what we see, what we understand, is a challenge difficult to put into words... this is what gives dance a special place in the world of performance. It is now on the “Budding Stars” to find new answers to these questions. Simon and Ariane share with us their discoveries about learning choreography. They are not only in search of new gestures, but of a coherent whole that will make sense. “*How accessible do you want to make meaning?*” asks Simon. “*How do you not fall into literal transcription in movement of what you would say much more easily with words?*”

Since the lockdown and multiplication of dance videos and recordings, another question has arisen: For whom to dance? For an audience sitting in front of a stage or for a camera? Dancers have learned to “project” themselves on stage. They now know the scope of their movements and the importance of their gaze. How to incorporate in a choreography this new place of capture that is the lens of a camera turning around them? This in turn begs the question of what we want to show: an ensemble perceived from a room? A vertigo provided by the proximity and the movement of the background in a film? Simon has just taken a few months off to devote himself with a free mind to this field of reflection. Among his plans: to visit Ariane.

✧ Beyond the walls, freedom

Ariane was fifteen years old in the first season. At the end of the first division (the last year in dance school), she discovered contact dance and began to develop a passion for improvisation. She attempted the entrance exam to the Opera Ballet, but felt that this great House was not for her. This is how the journey of her apprenticeship began, which led her through Europe to an extraordinary school in Portugal, Performact. Through her, many dancers/performers in search of an authentic artistic identity based on research work around improvisation and body techniques. Ariane is free at heart, but she is also resolute. In 2019, she was one of the “10 dancers to watch” identified by Vogue magazine. She discovered breakdance in Lyon.

“Breakdance is first of all the incredible freedom to take a piece of cardboard, to put it in the street, to put on music, and to just dance there... to depend on nothing other than your desire and that of the people who are around you to dance. You don’t have to wait for a class, you don’t have to pay, you don’t have to wait for a choreographer to invite you to do something, you don’t have to have a project and a residency, you can just dance spontaneously every day.”



Ariane thus explores all dance techniques. *“In contemporary dance, there is an enormous amount of floor work, of gliding on the floor, in the sense that you are lying from head to toe, your pelvis on the floor. In classical dance, there is all this standing work, suspension, jumps. Breakdancing has a little of both, in that you adopt a squatting position, gathered, where you are on your hands or on your feet and where you are going to jump from... This in-between is exciting to work on. It builds muscle and tones the center of the body in positions that are very difficult to hold. It is a dance that lies between the desire to lie on the ground and the desire to stand. “A dance of provocation”*

too through the universe of the “battles” where two “teams” confront each other and outdo each other in audacity and creativity.

With Ilan and Kostia, Ariane has created her own dance company Anoesis. **They organize performances, improvisation sessions, technique sharing or dance marathons.** Anoesis means *“a state of mind consisting of pure sensation or emotion without cognitive content”* (very strong sensation and emotion without words to describe it). At the heart of Ariane’s projects are apartment dances where movement explores certain repetitive aspects of daily life. Simon will join her to participate. Dancing in apartments is also using the constraints of breakdance. Breakdance was born outside, on a street corner. **For lack of space, room or stage to perform, it has developed into movements requiring only two or three square meters. This spatial constraint became a field of experimentation, research and creativity. This dance is inclusive.** People from very different worlds meet and cross paths: *“Breakdance has saved people and allowed them to build themselves! ”*

Ariane brings together a strong experience of these two worlds – the street and the Opera.

She talks about precariousness, ephemerality, and adds with a secret intensity:

“You put people at night in a slightly dark place with music, they dance...

for centuries, they have always done it! I believe so much in the power of dance, of the body, I believe so much that it will survive us, even without theater.... ”

Once a week, Ariane dons her pointe shoes and gives a classical dance class. She transmits with as much passion the fundamentals that her teachers at the Opera’s dance school

have taught her. Héloïse and Awa have remained very close to Ariane and continue to meet and share their experiences.

✧ The language of dance

Yoann Jolly, sparkling with vivacity and intelligence, explained his passion for dance at age 12: *“The moment I saw Billy Eliot, I walked out of the theater, and I thought, why didn't I think of that sooner? This is how I want to live my life, I want to live it by being able to express things through my body.”*

Expelled from dance school, he continued his studies at the Conservatoire National Supérieur de Musique et de Danse de Paris (CNSMDP - Paris Conservatory) and then began to choreograph



a show about *The Little Prince*, in which he plays the title role.

At the same time, he undertook advanced studies and went to university to deepen his knowledge... of dance. It is common to say about a dancer that they have an aura, a style... It is more difficult to define precisely what is meant by this and, more often than not, these words of praise are not unanimous. **What we know now is that there is a kinesthetic empathy when observing the danced movement. This means that one is unknowingly attracted to the particular gravitational organization of the other's body. A way for the dancer to manage their weight and to prepare imperceptibly for the movement.** These details, almost invisible, become visible with the development of observation. Even if observation is one of the most developed senses in a dancer, it is no less true that deepening it further leads them into a universe that is both exciting and rich

in possibilities. The discipline of movement analysis has been developed at the University. The Dance department of the Paris 8 University is unique in France. There, the courses are practical: you move, you replicate movements to understand them and you analyze film sequences bringing together Fred Astaire and Gene Kelly to put words on their difference of “style”. This field of investigation and experimentation, which is still not well known, deserves a particular development. Yoann allows us a peek into that world. This deep understanding of the origin of movement has already allowed him to increase his dancing skills and to enrich his creativity. This sequence of a few minutes of a class will resonate with the dancers’ ongoing inner dialogue between what they observe of their work in the mirror (or in a video) and how they feel.

✧ Humor, with and without words

Marin watches the video he has just shot and is about to post on social media. He is experimenting, questioning what makes a movement comical. **He has become one of the soloists in Bruno Bouché’s company, the Ballet du Rhin (Rhine Ballet).**



Their headquarters: Mulhouse. He has continued to expand the palette of his interpretation, like an actor multiplying characters. Flirting with his physical limits, Marin is slowly moving towards a career as an actor.

In time, this shift is revealing of the full awareness that the dancers have of the precariousness of their discipline, at the mercy of a recurring injury affecting the back or the tendons: at the same time, they owe their early maturity to this capacity for physical and mental fortitude. Marin has started private acting lessons, and has chosen to interpret a speech by André Malraux.

He regularly posts videos on WhatsApp that are both subtle and irresistibly funny, and that clearly highlight his potential as an actor-author. His latest performance at the Rhine Ballet undoubtedly combines the qualities of a magnificent dancer with an innate sense of humor. Here, he dances a Matthew Bourne-like pas de deux to music by Mozart.

✳ A paragon of entertainment

Aubin fully embodies this shift towards play, this orientation towards the joyful jubilation of the spectator. **A free spirit himself, a rock guitarist in season 2; in 2020, after intensely resuming dance, he was preparing to take the entrance exam for the Opera ballet.** The lockdown put everything on hold. To earn his keep last summer, he performed in front of the terraces of the cafés of Saint-Nazaire with modest magic tricks (his parents were magicians).



Still confined, it is with his dancer companion that he has developed a choreography around a classic magician's number: tied up body, placed in a bag, locked in a trunk, crossed by a blade...

The performance is exciting and displays impressive professionalism. The choreography is elegant. Aubin speaks at the end of the show in front of some masked guests. He tells the pleasure to dance again for the audience. Simple, authentic, generous, he shows an unmistakable charisma and intuitively knows how to captivate an audience.

As he had foreseen, while his path does not follow a straight line, dancing nevertheless remains his destiny. During the lockdown, he experienced in deep disarray the impossibility of dancing in front of an audience, and understood to what extent this audience, whatever it was, was necessary to his life and his performances: he had lost all energy and could no longer look at himself in a mirror.

The alchemy of dance

Images of self... What does a dancer look at in the mirror or in a video capture of their work? What do they see in their reflection? An appearance, or the manifestation of something deeper? And when a dancer posts something about themselves or their environment on WhatsApp, what are they trying to show?

Dancers are increasingly subject to the need to “show” themselves on social networks. The public seeks to discover other moments of their professional or personal life. These information flows end up having an impact on their career. The institutions are concerned about this, even pretend to the contrary: the more the dancers are known, “liked”, the more they will bring audiences in.

Paradoxically, contrary to what is shown, the necessity to build oneself in the isolation of one’s interiority is the only guarantee for an artist to reach artistic maturity.

The lockdown had a revealing effect on dancers as a whole. *“Dancing is a physical need for us, not being able to can cause us anguish... Our mental references are so linked to our activity as dancers... (...) Since we were children, we have grown up with agendas made for us... the lockdown has forced us to put autonomy back at the center of our lives, and face all the introspections that comes with it...”*

On the path to inner balance and autonomy, Alice became passionate about Qi Gong and breath work.

“Connecting the center to each movement start – I discovered this notion, a feeling I never had time to dwell on in dance class. It makes things very fluid and so enjoyable... Oddly enough, I feel like I’ve learned to dance as a separate entity from my body, and I am slowly re-connecting to it.”



Clémence: *“The lockdown didn’t turn my world upside down, I kept on dancing. It is with me on a spiritual level. In the face of certain anxieties, dancing allows me to refocus, like a meditative practice.”*

Dance, experienced by young dancers as a passion, reveals over time one of its powers: the body as a place of self-transformation. This quest is a point of convergence that unites all these dancers. Antonio speaks of a state of ecstasy experienced one day, which he seeks to find again. This permanent search for authenticity, this quest beyond appearances, is probably one of the reasons why the other “Budding Stars” regularly solicit his opinion.



* Dance sequences at the heart of *Budding Stars 3*

As in the previous seasons, the film finds its dynamics and is articulated around dance scenes. They not only punctuate its structure but bring to the narrative its musicality: the music and its movements interpenetrate the scenes of non-dance activity or daily life, just as they remain in the dancers' heads.

A choreography is always created from the audience's point of view – this stage/seats axis does not change when a performance is filmed. In the context of a documentary, in which the dancers are both the characters and the subject of the film, **an outside look from backstage becomes essential.** It allows us to be as close as possible to them, to follow their return to the shadows in an intense but brief exhaustion before they catch their breath. These moments tell us about the surpassing of oneself while already being part of their private life.

In the breakdance scenes, on the contrary, it is the absence of a single axis between those watching and those being watched that is characterized: those watching are around. Breakdancers themselves circle the dance space like big cats, waiting for the right moment to jump in. These shootings will be more “physical”, all in close-up camera, in followed and spinning motions.

In the rehearsals, all the gazes come into play:

that of the choreographer, that of the other dancers, that of the observers.

The most important thing in these shootings is to make the filming crew invisible, so that the dancers can be fully devoted to creating something beautiful.

The rehearsal scenes are times of reflection before the performance, but they are also times spent by putting motions into words, which often allows to better perceive the intention.

Each time, it is an initiation to the choreographer's universe.

If the continuation of the performances of the Opera Ballet remains uncertain, some cannot be missed; the “Soirée Jeunes Danseurs” in particular, since it offers us a rare opportunity to see the “Budding Stars” on stage in soloist roles:

- Héloïse in *Sleeping Beauty*, by Nureyev
- Clémence in *...and Carolyn*, by Alan Lucien Øyen
- Awa in *Romeo and Juliet* by Preljocaj
- Eugénie in *The Blue Bird* by Nureyev
- Roxane in *After the Rain* by Christopher Wheeldon

It will also be an opportunity to see other “Budding Stars” distributed as partners:

- Milo dances with Awa, Aurélien with Eugénie, Chun Wing with Luna.
- Pablo could be cast in *Romeo and Juliet* by Nureyev.
- Antonio is currently rehearsing a choreography by Roland Petit.
- Simon will be filmed in a choreographic research session with Ariane.
- Ariane will participate in breakdance training on the parvis des Confluences in Lyon or in the Gallo-Roman theater of Fourvière in Lyon.
- Aubin will dance one of his creations associating dance and magic.
- Marin will be cast in a ballet of the l'Opéra National du Rhin, *Danser Mozart au XXI^e siècle* (*Dancing Mozart in the 21st Century*) as well as in a few other choreographies that will show his range of interpretation.
- Marion will work on improvisation sessions inspired by Hofesh Shechter's techniques. We will probably be able to film some of her work with this choreographer during the rehearsals of *Political Mother Unplugged* scheduled in London in September 2021.

If the third quarter 2021 programming is maintained, we very much hope to have the chance to capture a few moments of the “Budding Stars” working with choreographers Crystal Pite and Sharon Eyal.

An Interwoven Plot

The themes will be intertwined. Taking place over a period of several months, each of the themes will be divided into two or three musical “beats” that will intersperse with the “beats” of the others, in the thread of a chronological continuity.

The friendship that binds these dancers will allow to create lively punctuations between the sequences. This is the strength and interest of this small group of “Budding Stars”: they meet outside of work, exchange, discuss the problems they face in their lives as well as the questions that animate public debate, or sometimes on the more personal subjects of their life path.

Some of their exchanges will be staged as a game: in Season 1, the child dancers drew small papers on which questions were written, which they read aloud and to which everyone responded. This device takes on a new interest if the questions are also prepared by the dancers themselves and made anonymous by the drawing of lots. This becomes an opening to spontaneity, humor, and perhaps provocation.

These discussions, these exchanges will take place essentially in their private sphere. Strolling through their neighborhoods, we will follow them to their homes, living rooms, kitchens, look out their windows to the city – their very own backstage, where they spend the other half of their time.

In summary

The third opus continues the story of a group of dancers who grew up together since dance school, singular and representative enough for each spectator to find themselves in the questionings and emotions they go through. Dancers who embody an aspiration that animates all of us throughout our existence: to give meaning to our lives.

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