

PM & MITIKI PRESENT



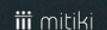
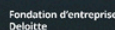
TELL ME WHAT FOOT YOU'RE DANCING ON

WITH PATIENTS & CAREGIVERS
OF THE AMPUTEE AND PROSTHETICS SERVICES OF THE COUBERT REHABILITATION CENTER - UGECAM IDF
A FILM BY PHILIPPE MÉNARD

IN CINEMAS FEBRUARY 4

PM AND MITIKI PRESENT "TELL ME WHAT FOOT YOU'RE DANCING ON" A FILM BY PHILIPPE MÉNARD DIRECTOR OF PHOTOGRAPHY L.F. CZACZKES ORIGINAL MUSIC AURÉLIE MESTRES SOUND BENOÎT RIOT LE JUNTER COLOR GRADING ANTOINE GUERCI EXECUTIVE PRODUCTION BERTRAND GUERRY
WITH THE SUPPORT OF DRAC ÎLE-DE-FRANCE | ARS ÎLE-DE-FRANCE | RÉGION ÎLE-DE-FRANCE | DÉPARTEMENT DE SEINE-ET-MARNE (77) | CENTRE DE RÉADAPTATION DE COUBERT (77) | UGECAM ÎLE-DE-FRANCE | LE VAISSEAU - FABRIQUE ARTISTIQUE AU CENTRE DE RÉADAPTATION DE COUBERT (77)
FONDATION D'ENTREPRISE DELOITTE FRANCE | MISSION HANDICAP - DELOITTE & ASSOCIÉS | ASSOCIATION HANDITEC | ABL C'AVOCATS ASSOCIÉS | SOCIÉTÉ MELVAN | SOCIÉTÉ PRIDE MOBILITY | SOCIÉTÉ CO-OPT | SOCIÉTÉ OSSUR

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SYNOPSIS

Tell me what foot you're dancing on is an immersive journey into a **rehabilitation center for amputees**, where the absence of a limb becomes a source of desire and creativity. Through **20 portraits blending personal testimonies, dance, and poetry**, patients and caregivers engage in a dialogue that reveals the power of life's drive. Guided by **the choreographic vision of Philippe Ménard**—where humor and playful subversion liberate the body—this film celebrates each individual's ability to reinvent themselves and move forward.

Watch the trailer : [click here](#)

PHILIPPE MÉNARD, A CHOREOGRAPHER TURNED FILMMAKER...

Choreographer and dancer Philippe Ménard has been developing, for over twenty years, **a body of work at the crossroads of contemporary dance, performance, and projects in diverse contexts**—stages, public spaces, hospitals, and social or medical institutions. **His creations explore the body as a site of desire, memory, and transformation**, drawing inspiration from shared experiences with diverse audiences, often far removed from traditional cultural institutions. Through his company, **he experiments with hybrid forms that sit between performance, participatory projects, and site-specific works**, asserting an artistic approach where choreographic art engages with social, political, and intimate dimensions.

For more than fifteen years, Philippe Ménard has been developing, alongside his stage choreography, **a cinematic practice nourished by dance videos, music clips, short films, and portraits**. This ongoing exploration asks: how can dance be shown differently? How can the camera reveal what the stage cannot?

While the stage offers a frontal, shared perspective, **the camera shifts the point of view, approaching the intimate, capturing a breath, revealing a detail, and opening up entirely new perspectives**. It also enables voices to be heard—memories, dreams, desires, and accounts of singular “Eldorados.” Gradually, this work has taken on an essential dimension: giving voice to marginalized audiences, residents of overlooked territories, patients, and caregivers. The camera thus becomes a tool for encounter and transmission, a medium connecting bodies, voices, and imaginations.

This journey, pursued for over a decade, naturally leads the choreographer to become a filmmaker today. Not as a rupture, but as the culmination of years of experimentation, where **dance, cinematic perspective, and life stories have been intimately intertwined**.



Explore Philippe Ménard's work by clicking the image

FILM DIRECTOR'S STATEMENT

*"For four years, I immersed myself in **a rehabilitation center for amputees**. I shared the daily lives of those who live and work there, exploring with them **their relationship to absence, reconstruction, and the desire to move again**. From this experience emerged *Tell me what foot you're dancing on*, a film I wanted to be **sensitive and optimistic**, featuring **20 poetic or dance-infused portraits** of patients and caregivers.*

*For me, **absence is not a metaphor** here : it is concrete. The missing limb becomes the physical embodiment of a loss, but also the catalyst for a shared quest. In this care environment I traversed, **patients and caregivers live side by side in a reality shaped by this tangible absence**.*

*For some, **the missing limb represents an object of desire** : the possibility of regaining a leg, autonomy, or a spark of life. For others – caregivers and prosthetists – it embodies **both a professional and human challenge** : to support, craft, and rehabilitate. Some relearn how to inhabit their bodies and reinvent their movements, while others refine their gestures through care and technical skill. Together, they explore the **many dimensions of absence, nurturing a shared desire for movement, reconstruction, and resilience**.*

***The process of creating a prosthesis**, which I chose as the film's guiding thread, illustrates this dynamic and becomes **a metaphor for transformation** : a journey encompassing the entire rehabilitation process – from healing to the crafting of the prosthesis, to its appropriation – where absence turns into presence, lack becomes a driving force, and each person discovers **the resources to move forward**.*



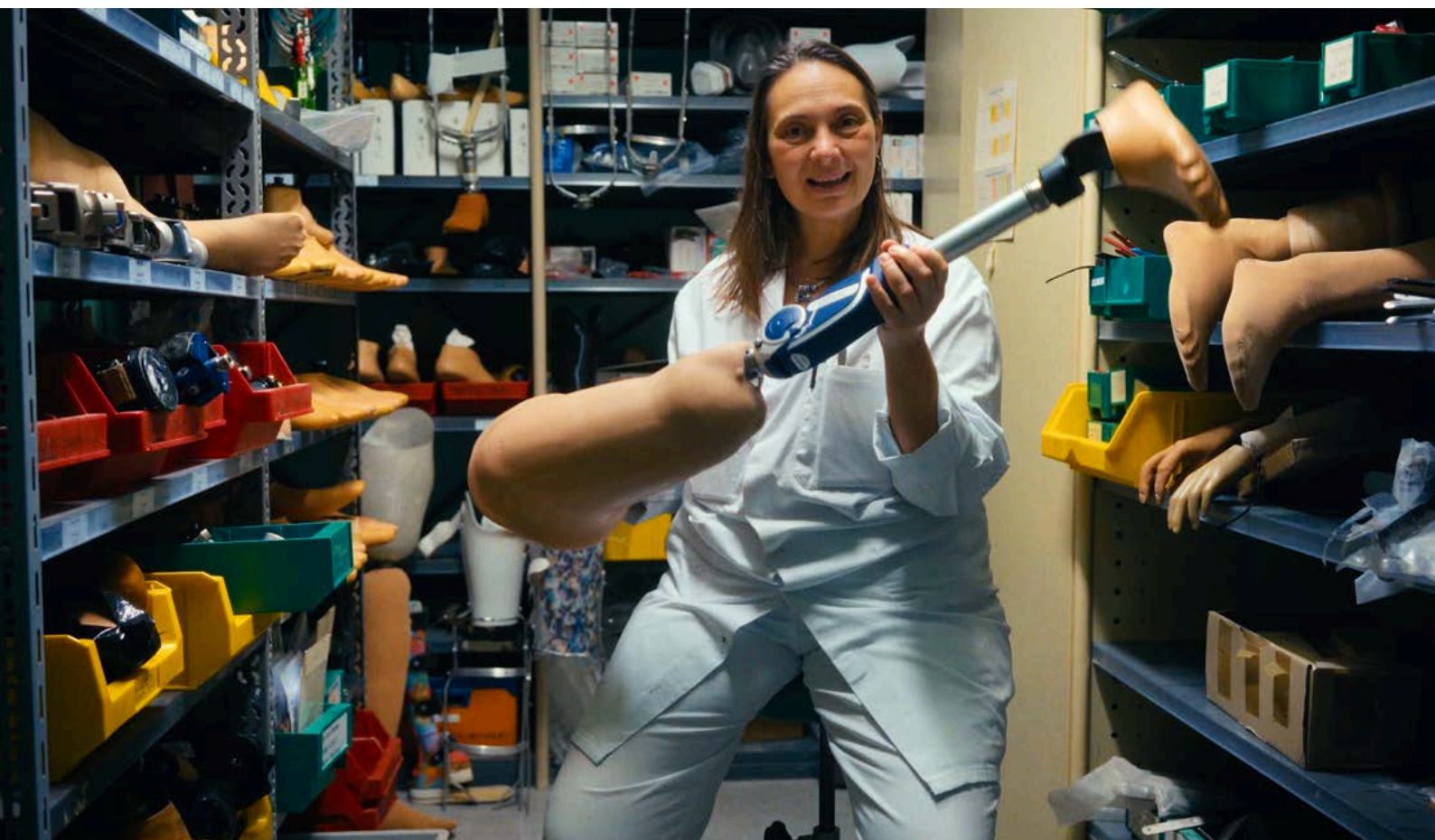
Through the intertwining of these **intimate stories**, I wanted Tell me what foot you're dancing on to shed light on often invisible dimensions: what does an amputated body hide ? What does a missing limb reveal ? What stories lie beneath a white coat, and what traces of imagination inhabit these paths of reconstruction ?

For the past fifteen years, **my work has explored desire — the essential engine of our lives**. With this film, that quest takes on a new form, as absence, here embodied by the loss of a limb, becomes a tangible mirror of this reflection : **what drives us ?** How do we preserve and nurture the inner flame that pushes us to move forward ?

By bringing patients and caregivers together around a shared object of desire, I sought to explore the profound connection between these two worlds. **The film questions the dynamics of care, technique, and intimacy**, while highlighting what unites us as human beings : **the ability to transform absence into presence and to find, within the momentum of desire, the strength to rebuild**.

Tell me what foot you're dancing on is, for me, **a poetic and luminous tribute to both collective and individual resilience**. By revealing the invisible — whether amputated bodies or the often unseen workers — I wanted to celebrate, through this film, each person's capacity to reinvent their gestures, regain balance, and keep moving forward. »

Philippe Ménard



A CONVERSATION WITH PHILIPPE MÉNARD

WHAT INSPIRED THE IDEA FOR THE FILM ?

Since 2016, I have been in residence at **the Coubert Rehabilitation Center**, which houses **an Artistic Workshop**. It is a unique space where I can develop my shows, store sets, and rehearse with dancers, musicians, and actors. But above all, it is **a space for reflection and maturation**, where ideas can evolve over time.

Alongside these periods dedicated to choreographic creation, I began meeting with **the center's patients and professionals**. The goal was to share creative processes with them and see what could emerge. Step by step, we imagined together **performances, dance videos, interactive installations, workshops, and participatory dances**.

The aim was twofold: to offer both patients and caregivers **a space for expression through movement**, while also feeding my own artistic inquiries. Then, one day, I discovered the unit dedicated to amputees.

What struck me was the idea of lack, of physical absence, which brought patients and caregivers together around a common goal : reconstruction. I have long worked on the question of desire—what drives us to move forward, to keep creating, to keep longing ?—and I found it fascinating to see how this **absence became a motivating force**. It was tangible, and it revealed new forms of desire for movement, both literally and figuratively. **I realized that there was a film to be made here.**



HOW DID THIS TAKE SHAPE ON SET?

I met with **patients and professionals from the Amputee and Prosthetics Unit** to explore **what drives them**. Why did they choose to work in this department? What motivates them to support amputees? And for the patients: how do they experience this journey? What has amputation revealed about themselves?

These were **personalized interviews**—moments where each person could speak freely. But I wanted to go further: not only to capture their words on film, but also to **translate these stories into poetic images, choreographed scenes, and movement**. The challenge was to transform these intimate stories into a sensitive and artistic dimension.

WHY DID YOU CHOOSE THIS TITLE?

The title is a nod to dance, but also to **the notions of desire, movement, and choice**.

"Tell me what foot you're dancing on" is a question that engages both the body and the mind. Why and how do we move? What drives us forward? What part of ourselves do we call upon in this intimate impulse?

This film is a way of exploring these questions through the experiences of those who live with absence, yet continue, despite everything, to "dance."





WHY BLEND FICTION AND DOCUMENTARY?

Because I wanted **to go beyond simple testimony**. For me, reality is not limited to facts or words. Each of us carries an inner imaginary space — impulses, desires, dreams — that often say as much, if not more, about who we are.

For a long time, I have been exploring what I call the “bathroom daydreams” : those **intimate moments** when we sing in front of the mirror, invent characters, or “pretend to be someone else.” It is often in these moments that **our deepest truths emerge**, truths that don’t always have a place in social or documentary discourse.

Fiction and poetry allow us to capture this inner space. They create a different kind of encounter—playful, offbeat, welcoming. They let us breathe differently, shift perspective, and redistribute roles.

This playful engagement fosters complicity, helps overcome apprehensions and shyness, and opens access to something more bare, **more human**—both in fragility and in joy.

What runs through my work is a **pursuit of openness** : to oneself, to others, to what escapes conventional formats. I am drawn to spaces that shift perspectives, that invite **creating differently**, seeing differently. For me, humor, whimsy, and playfulness are essential. They allow us **to navigate between gravity and lightness, intimacy and the absurd**, while maintaining a saving distance.

It is in this movement—between documentary and fiction, between restraint and play, between lightness and gravity — that, I believe, something deeply true emerges: **a form of poetry, tenderness, and human beauty.**



BEYOND THE TESTIMONIES AND POETIC IMAGES, WHAT DID YOU AIM TO EXPLORE THROUGH THIS FILM ?

What interested me from the start was that here, **lack is not an abstract idea** — it is concrete. **The absence of a limb is a physical reality**, and at the same time it becomes a driving force. **A force of desire, of the will to rebuild, of the impulse to move again.**

What I observed in the unit is that patients and caregivers are caught together in this dynamic. For some, it's about regaining a leg, autonomy, vitality. For others — caregivers, prosthetists — it is a professional and human challenge: **to support, to craft, to rehabilitate.** And this connection—between technical gestures, caregiving gestures, and everyday gestures — spoke to me about something deeply human : **our capacity to move forward together.**

That's why I chose **the process of creating a prosthesis** as the film's guiding thread. It perfectly illustrates the transition from absence to presence, from lack to a new source of strength.

I also wanted to shed light on what often remains invisible : **what does an amputated body hide or reveal ?** What stories lie beneath a white coat ? What part of imagination nourishes these paths of reconstruction ?

I have long been **exploring the question of desire.** Here, I felt I had found a very concrete embodiment of it. Ultimately, **this film is a tribute to that force** — both collective and individual : the ability, despite absence and trials, to reinvent oneself, to find a new balance... and to keep moving forward, to keep dancing.

HOW DID YOU APPROACH THE STAGING AND YOUR OWN PRESENCE IN THE FILM ?

When I thought about how to structure the film, I decided that **my presence should be as invisible as possible**. It seemed coherent with the subject : working precisely with the idea of absence and the unseen.

I therefore chose a very simple, almost artisanal setup : **facing the camera, with no changes of angle, no effects**. The idea was to step aside and give full space to the protagonists — their words, their gestures, but also to what lies behind, what escapes us — the unconscious, the invisible, the beauty of what emerges.

This artisanal approach directly echoes the heart of the film. In the unit, those who craft prostheses work with great care, in a truly artisanal manner. I wanted the film to resonate with this, for its form to align with its subject.

It is also my first feature - length film, made without a major production behind it. I wanted to embrace **this on-the-ground reality**, this modest scale, and integrate it into the artistic approach. For me, it was a way to remain honest and ensure that meaning flows in all its authenticity, **without artifices or detours**.



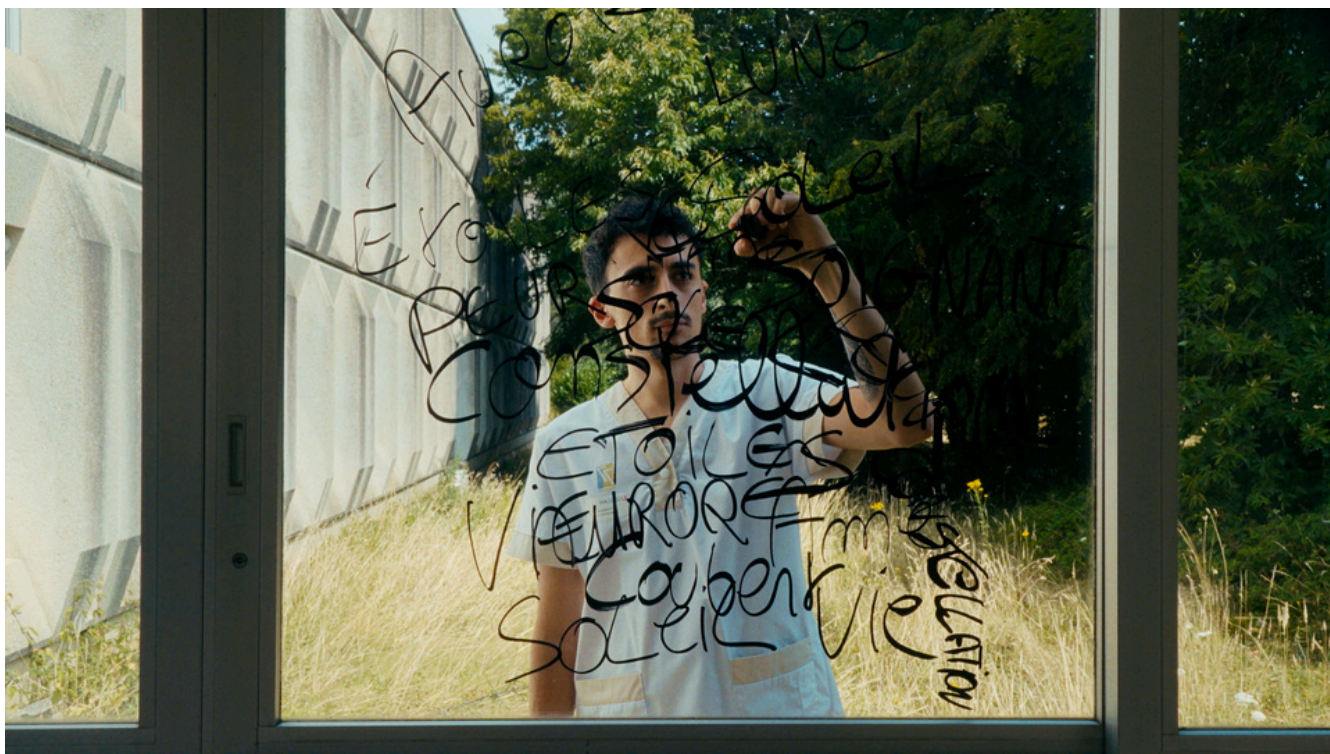


My role as a director is precisely situated in this act of creation: in the choice of setup, in the editing, in the way of **revealing reality** while allowing a poetic dimension to emerge. It is a form of authorship that deliberately **steps aside, giving full space to the protagonists** — a way of welcoming what comes from the unseen and letting it express its full power.

From the very beginning, I knew we would build **a gallery of portraits**. I wanted to keep the focus on that, directly, without detours, without “cutaway” shots over the interviews. To be as direct and raw as possible.

This approach may seem radical, but for me, it was the only way to remain faithful to what I was seeking : to move toward a stripped-down form, to **the very essence of documentary cinema**, where **the boundary between reality and fiction** can naturally blur. **To stay with something basic, artisanal, without distraction**, to be as close as possible to my work—and above all, as close as possible to those I am filming.





WHAT IS THE MESSAGE OF THE FILM ?

We are not defined solely by our history, our profession, our disability, or our circumstances. What shapes us also includes **our imagination, our desires, our dreams, our fictional impulses**. To be in the world is to project oneself into the future with this imagination — to move forward, to set oneself in motion, to seek what drives us and makes us vibrate poetically.





HOW DID THE FILMING GO?

The filming was done in **close proximity to the people on camera**, in a very hands-on, artisanal way. No large crew, no cumbersome equipment — just Laurent handling the camera and sound, and me, engaging with and listening to the participants.

Our main goal was **to create a climate of trust**, where the camera almost disappeared to give way to sincere expression. This required time : sharing a coffee, having conversations, taking an interest in people, understanding their daily lives and constraints. **It was a process of immersion, observation, and patience.**

Filming in a rehabilitation center also required **constant adaptation**. Caregivers have busy schedules, and patients are focused on their rehabilitation. We had to sense the right moment, offer without imposing, and improvise according to the energies of the day.

There were moments of great intensity, silences heavy with meaning, and unexpected laughter. What we sought to capture was this raw humanity, in all its truthfulness and authenticity.

FILM SHOOTING

WHAT ARE THE KEY CHALLENGES AND STAKES OF THE FILM ?

For me, the film carries several stakes simultaneously. First, there is **an educational dimension**, as it teaches us about a specialized hospital unit, how a prosthesis is made, and introduces a wide range of often little-known professions: caregivers, rehabilitation specialists, prosthetists... We enter a world we rarely see from the inside, one that deserves to be better understood and recognized.

There is also **an education of the gaze** : what does it mean to look at someone with a disability ? Do we choose to see what is missing or what is present — what lives, what is invented ? Ultimately, does this affect our ability to recognize the person before us as a whole individual, with desires, impulses, and humanity ? This is an important question, relevant for both children and young audiences, as well as adults.

And of course, there is **a poetic dimension**. This is where my work as a choreographer and director unfolds, in connection with music and fiction. I sought to show how poetry can be a vehicle for meaning, as well as an intimate revelation of emotions and intentions.

And then there is **a deeply political stake**: giving visibility to those who are often unseen. People with disabilities, but also the professionals who support them. **The film opens a door onto spaces that are usually very closed off**, yet are places of the collective, belonging to all of us and concerning us all.



PHILIPPE MÉNARD

Philippe Ménard is a dancer, choreographer, and filmmaker. His artistic journey is defined by a constant **exploration of movement** and its interactions with the world, spanning **contemporary dance, street arts, and cinema.**

Trained at the Conservatoire d'Angers in classical dance, he continued his studies in Paris in jazz dance before turning to contemporary dance and improvisation. **His practice is enriched by diverse influences,** including Japanese martial arts such as Aikido and Aikitaiso.



FILM DIRECTOR

In 2007, **he founded Cie pm,** creating a repertoire that brings together stage works, site-specific performances, and immersive experiences. **His work explores the tensions between body and society,** individual and collective, constraint and liberation.

Far from being limited to the stage, **Philippe Ménard situates his practice in real-world contexts.** He has undertaken numerous residencies in hospital settings as well as with diverse audiences – from nursing homes to high schools, including people with disabilities. These encounters feed an artistic research where movement becomes a vehicle for connection and possibility.

Alongside his choreographic work, **he has developed an engaged cinematic practice.**

Since 2008, **he has directed and co-directed numerous dance films** : short films, documentaries, and dance videos. He is particularly interested in the memory of the body and the dreams of dance, capturing moments where gesture becomes language. In 2019, he co-directed with Laurent Fontaine Czaczkes **"Ça tourne !"**, documenting his choreographic dialogue with Raphaël, a child with autism spectrum disorder.

Today, Philippe Ménard is an associate artist at Le Vaisseau – Artistic Workshop of the Coubert Rehabilitation Center, at Théâtre des Îlets – CDN de Montluçon, and in residence at Collectif Scènes 77. **His singular career, spanning stage and fieldwork, body and camera, interrogates the place of movement in our societies,** opening spaces where the sensitive can be fully shared.

LAURENT FONTAINE CZACZKES

With a professional Master's degree in Cinema from the University of Panthéon-Sorbonne, **L. F. Czaczkes** began his career as a **director of photography and camera operator** on two documentaries for the Conservatoire National Supérieur d'Art Dramatique in 2010 and 2011. That same year, he directed his first short film, *Au Commencement était l'Actrice*, a docu-fiction featuring Claire Maurier and Yvon Martin.

Since 2012, he has worked as a **director of photography, camera operator, and editor on numerous documentary and fiction projects**. Among them, the short film "*Ça Va Sans Dire*", directed by Pierre Sabrou and produced by the École de la Cité, was **nominated for Best Cinematography at the Warsaw International Film Festival in 2017**.

In 2018, he produced and directed his second short film, "*L'Autre*", a free adaptation of a fantastical short story by Jorge Luis Borges, starring Benoit Allemane, Mathurin Voltz, and Camille Claris (**selected at the Courts en Champagne Festival and the Grand Off Festival in Warsaw in 2019**).

Since 2018, L. F. Czaczkes has also been collaborating regularly with choreographer **Philippe Ménard** on numerous **dance projects**. In 2019, they co-directed the documentary "*Ça Tourne !*", which explores the choreographic encounter between a professional dancer and a young boy with autism (selected at the Évreux International Education Film Festival in 2020 and the Brussels International Dance Film Festival in 2022). They collaborated again on the film **Tell me what foot you're dancing on**, a docu-fiction project exploring amputation and prosthetics, filmed between 2020 and 2024 at the Coubert Rehabilitation Center.

Since 2021, he has worked as **stage manager and video designer** with director Frédéric Ferrer and the company Vertical Détour, notably on the productions *Borderline Investigations #1* and *#2*. **He also works internationally on numerous theater and opera projects as co-video creator and live cameraman**.

In 2022, he **collaborated with director Ivo Van Hove** on the opera *Grandeur and Decadence of Mahagonny* in **Belgium, Luxembourg, and the Netherlands** ; he will work again with Van Hove in 2024 on the project *I Want Absolute Beauty*, featuring Sandra Hüller and Isabelle Huppert.

Since 2023, he **has also collaborated with director Milo Rau** on the opera *La Clemenza di Tito*, in **Belgium, Luxembourg, and Switzerland**.



AURÉLIE MESTRES

WRITER - COMPOSER



Her practice sits at the intersection of **contemporary music, musical composition, music production, sound creation, performance, and poetry.**

These total environments explore **the intimate, social, political, and poetic dimensions of sound.**

Introduced to music at a very early age, **she studied the violin before immersing herself in the study of various instruments.** In discovering the materiality of sound, "the quality of the noise a sound makes" became for her as essential as the composition itself.

Her studies at ISTS, the Higher Institute of Sound Techniques, and more recently at IRCAM, have continuously pushed her **to interrogate her musical practice, her compositional writing, and her modes of presentation to audiences.**

Today, **she explores the sonic world and its connections to the notion of movement** – whether intimate, political, or poetic – in her compositions and concerts, through her solo contemporary electronic music project, Louise Roam. Between 2015 and 2018, **a triptych of EPs was released: Raptus, Avaton, and Stargaze**, self-produced and in collaboration with the label and publisher **Strictly Confidential**. She performed **over 50 shows**, including appearances organized by the tour manager Wart: Révélation des Transmusicales de Rennes in 2015, opening acts for Jeanne Added, Mansfield Tya, Dominique A, Shannon Wright, and recipient of the 2018 Séquence award at FGO-Barbara, among others.

A new album, "**Là où passe la nuit**", will be released **in February 2026**, accompanied by an immersive octophonic concert-performance.

She also collaborates on sound creations for directors, choreographers, and filmmakers, including Clémentine Baert, Philippe Ménard, Damien Odoul, and Emilie Franco.

Tell me what foot you're dancing on

MEDICAL STAFF AND PATIENTS



FESTIVAL SELECTIONS & AWARDS

The Impact DOCS Awards – USA

Winner Award of Merit – February 2025 - Documentary Feature

Stockholm City Film Festival – Sweden

Winner Award – April 2025 - Best Feature Documentary

Mannheim Arts and Film Festival – Germany

Winner Award – April 2025 - Best Documentary

Accolade Global Film Compétition – USA

Winner Award of Merit - June 2025 - Documentary Feature

Portugal Indie Film Festival - Portugal

Winner Award - June 2025 - Best Documentary

EXPERIMENTAL BRAZIL - Brazil

Honorable Mention 2025 - Best Experimental Documentary

The Replay International Film Festival - Austria

Semi-finalist 2025 - Best Documentary

Ferrara Film Festival - Italy

Finalist 2025 - Documentary Feature Film

London Independent Film Awards - United Kingdom

Winner Award - July 2025 - Best Documentary

Sweden Film Awards - Sweden

Finalist - July 2025 - Feature Documentary

Creation International Film Festival - USA

Winner Award - Summer 2025 - Documentary Feature

Luleå International Film Festival - Sweden

Finalist - July 2025 - Feature Documentary

Serbest International Film Festival - Moldova

Official Selection 2025 - Documentary Film

Thurrock International Film Festival - United Kingdom

Official Selection 2025 - Best Documentary

Szczecin Film Festival - Poland

Official Selection 2025 - European Competition

Paradise Film Festival - Germany

Winner Award - August 2025 - Best Documentary

BARCIFF • Barcelona Indie Filmmakers Festival

Official Selection 2026 - Feature Documentaries

With patients and caregivers from the Amputee and Prosthetics Unit at Coubert Rehabilitation Center – UGECAM IDF

Karine Avril, Jasmin Borde, Olivier Carpentier, Anne Cayn, Djibril Coulibaly, Adeline De Amorim, Noëlle Delalandre, Myriam Desbordes, Estelle Duveau, Elisabeth Durupt, Charlotte Etienne, Hajira Fares, Alexandra Goncalves Soulier, Véronique Hanafi, Khaled Kayal, Jean-Pierre Kerlau, Martine Novice, Romain Pellier, Jean- Luc Perrin, Didier Rapine, Thomas Ribeiro, Bruno Savale

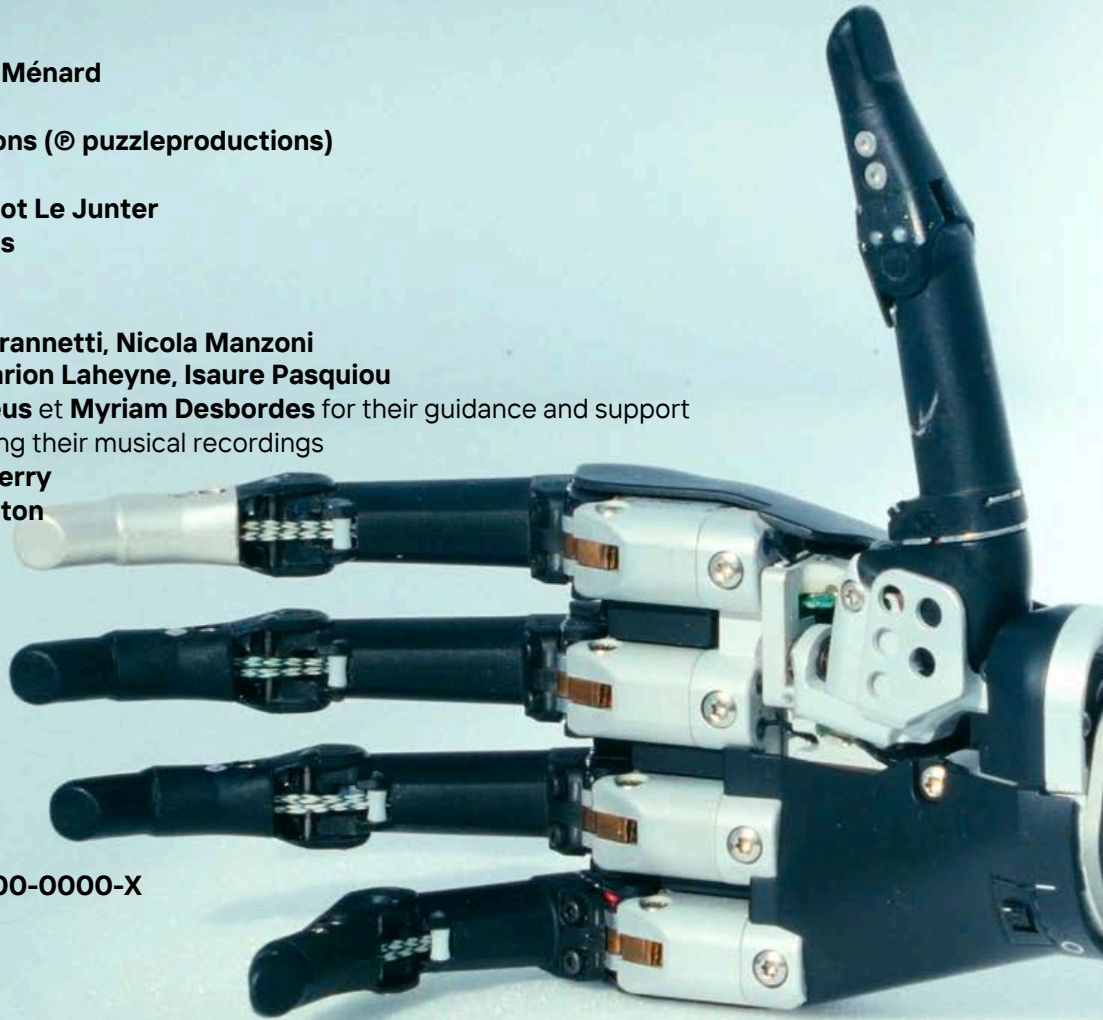
With the participation of

Elisabeth Barbet, Julie Chassard, Valérie Courty, Veronica Da Silva, Laurine Dumélie, Anais El Chaoui, Félix Martinez, Delphine Motta, Arminda Songeux, Audrey Tisserand

Directed by **Philippe Ménard**
DOP **L.F. Czaczkes**
Editing **L.F. Czaczkes & Philippe Ménard**
Original Music **Aurélie Mestres**
Music **Vivaldi – Les Quatre Saisons (© puzzleproductions)**
Color Grading **Antoine Guerci**
Sound Design & Mixing **Benoît Riot Le Junter**
VFX **Anthony Grammatico-Nisas**
Assistant Editor **Louis Rieu**
Sound **L.F. Czaczkes**
Production Assistants **Stefania Brannetti, Nicola Manzoni**
Production Managers at Mitiki **Marion Laheyne, Isaure Pasquiou**
With special thanks to **Julie Gaceus** et **Myriam Desbordes** for their guidance and support
& **puzzleproductions** for providing their musical recordings
Executive Producer **Bertrand Guerry**
Poster Photography **Benoîte Fanton**

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TELL ME WHAT FOOT YOU'RE DANCING ON

By pm & Mitiki
In cinemas February 4

MITIKI Productions

Bertrand Guerry - Producer


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 <https://www.mitiki.com/>

Cie pm - choreographer Philippe Ménard

Sébastien Magdalena - Ab Terra / Support & Development

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