

2015 CREATION



# point Zéro

Artistic Portfolio



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TODAY WE LIVE UNDER THE SIGN OF THE WAR, ON THE VERGE OF EXPLOSION.

**EXPLOSION IN OUR HUMAN, SOCIAL VALUES.**  
 WHAT HAPPENS TO ALL OF US? WHAT IS LEFT OF OURSELVES?  
 HOW TO LIVE WITH THE OTHER?  
 AND IF THE EXPLOSION HAD ALREADY HAPPENED AND THAT WE HAD NOT EVEN NOTICED IT?!

THE SCENE IS LIKE A **POINT ZERO**.  
**WE LIVE** IN THE MIDDLE OF HITCH ... STUNNED, DEPRIVED OF COMPASS WITHOUT ACTUALLY REALIZED THE IMPORTANCE OF THE IMPACT, LOST ...  
 WHO ARE WE? WHERE DID WE COME FROM?  
 PLACE THE BODY IN THE MIDDLE OF THE CRATER HOPING TO FIND AT LEAST A PIECE OF ROOT INTACT, AN ORIGINAL SOUND, A BREATH THAT WILL  
 INSPIRE IN MIND A POSSIBLE REBIRTH. RE-GENESIS.  
 MAKE AN INVENTORY BY A BODY'S PLIGHT.

**THE BODY** IS A COUNTRY IN ITSELF.  
 A COUNTRY THAT IS WISE. A «WISE COUNTRY», TO QUOTE GODARD.  
**NOW THIS BODY** IS NO LONGER WISE. WILL HE FIND HIS WAY THROUGH HIS ORGANIC NATURE?

**A ZERO POINT** AS A MAIN FOCUS OF OUR RESEARCH ON OUR AUTHENTICITY, THE SOURCE OF OUR VALUES,  
 OUR CONVICTIONS ON THE QUESTION OF THE ORIGIN.  
 [AND NO THIS WELFARE - PATCH FASHIONABLE TREND PROMISING US AN EFFECTIVE WAY TO HARMONIZE OUR LIFE  
 PHYSICAL, EMOTIONAL, MENTAL AND SPIRITUAL ... WITHOUT DOING TOO MUCH EFFORT.]

**A CREATION** THAT TAKES THE FORM OF A TRIO OF TWO DANCERS AND A MUSICIAN.  
 A PROJECTION ON THE MULTIPLICITY OF DIALOGUES BETWEEN THE ONE AND THE OTHER WHERE THE FEMININE / MASCULINE SIDE HAS NOT  
 MORE IMPORTANT THAN THE ORIGIN OF EACH AND RICHNESS OF HIS NATIVE CULTURE.

AS «**STALKERS**» WE ARE INTERROGATING THE FOREIGN SHARE IN OURSELVES THROUGH A PERSONAL AND COMMITTED DANCE.

## ABOUT 01

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**Idea, choreography :** Mitia Fedotenko  
**Dance :** Olivia Caillaud and Mitia Fedotenko

**Live Music (drums, voices, sound objects) :** Olga Nosova  
**Music :** Antonio Caldara

**Scenography and set design :** Vincent Gadras

**Lightening design :** Sonya Perdigao

**Sound :** Arnaud Bertrand

**Stage Management and set Manager :** Rémy Combret

**Production :** Compagnie Autre MiNa

**Coproduction :** National Choreographic Centre of Grenoble under home studio

**Duration :** 65 min

**Residencies :** La Chartreuse - National Centre of Performing writings, Montpellier  
 Danse at the Agora- International city of dance with the support of BNP Paribas  
 SCC Foundation, Rillieux-la-Pape

**With the support** of the National Dramatic Center of Montpellier, Humain Trop  
 Humain, Le Cratère- scène nationale d'Alès

Find the teaser [HERE](#)





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in 2016 : Théâtre Jean Vilar with Montpellier Danse Festival - France

**15 :** Théâtre de la Mauvaise tête, Marvejols - France

**ber 18th 2015 : le Cratère, scène nationale d'Alès - France**

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**November 2015 : Le Cratère, Scène nationale d'Alès - France**

**tober 2015** : Salle Paul Puaux au Domaine d'O, Montpellier - France

**tober 2015 :** Studio Béjart à l'Agora-cité internationale de la danse,  
Montpellier - France

le 3 in Montpellier - France

**April 2015 :** Studio Cunningham et the Agora

• CCN - IC Galotta/MC2 grand studio in Grenoble - France

mach 2015 : CCN JC Galotta/MC2 grand studio in Grenoble - France

February 2015 : CCN Cie Yuval Pick, Rillieux-la-pape - France

**9 november 2014** : La Chartreuse-CNRS in Villeneuve-lez-Avignon  
France

**From 12 to 16 november 2014 : Studio Cunningham**

nalement de la danse in Montpellier - France

**From 2 to 5 september 2014** : Théâtre du Domaine d'O  
ip with Humain Trop Humain, CDN of Montpellier - France

Plantain, SDA of Montpelier, Maine





## Mitia Fedotenko Dancer and choreographer

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Though characterised by energy and the absence of economy, Mitia Fedotenko's work distinguishes itself by its ability to put everything on the line, to occupy the space and make it explode with life... His work is truly, powerfully, shocking, forcing the body to confront matter and relentlessly pushing it to the limit. We can admire his choreographies, with body parts defying gravity, frantic backwards running, and a succession of surprisingly swift tumbles and bounds.

Constantly navigating between two cultures, linking them on scene in a remarkable way, he is moving towards a type of engaged writing, where "All is seen. Nothing escapes. Everything is spent. Nothing is held back... (Gérard Mayen, 2011)".

Since the creation of Compagnie Autre MiNa, he has written more than fifteen pieces at the crossroads of the writings of music and theater, which make dance ventures on other artistic territories : *sol'o pluriel et un peu plus / 2008; dans sa peau / 2009; sans frontière / 2010; Чёрное Солнце. black sun / 2011*, play from Phèdre by Marina Tsvetaeva; *Par Etre / 2013*, (17th Biennale of the Dance of Val-de-Marne). In 2012, he created *sonata Hamlet*, in « Sujets à vif » of the Avignon Festival, a danced manifesto which reveals a place where theater and dance world are articulating in a singular way.

In 2014, the National Conservatory of Music and Dance of Lyon (CNSMD) called on Mitia Fedotenko as guest choreographer for the creation of *Génération [pomm]ée* with the 9 dancers of Jeune Ballet.

He created *Point Zero* in 2015, conceived as a chaographic work in tune with our times, where the choreography accompanies us in the mastery of the sonic and visual chaos to go towards the purity, the human source, the roots of the being.

In 2012, he created *sonata Hamlet*, in « Sujets à vif » of the Avignon Festival, a danced manifesto which reveals a place where theater and dance world are articulating in a singular way.

In 2018-2019, he creates the piece *Les filles pleurent aussi*, 3 dancers who explore the question of man today.

with *AkhmatModi*, presented at the Russian Open Look Festival in St Petersburg. Piece in which the graphic universe of Franco-Italian painter-sculptor Amedeo Modigliani meets the world of the Russian poet Anna Akhmatova.

In 2017, he creates *With no intent*, powerful and disturbing performance on the posture of the Artist.

In 2018-2019, he creates the piece *Les filles pleurent aussi*, 3 dancers who explore the question of man today.

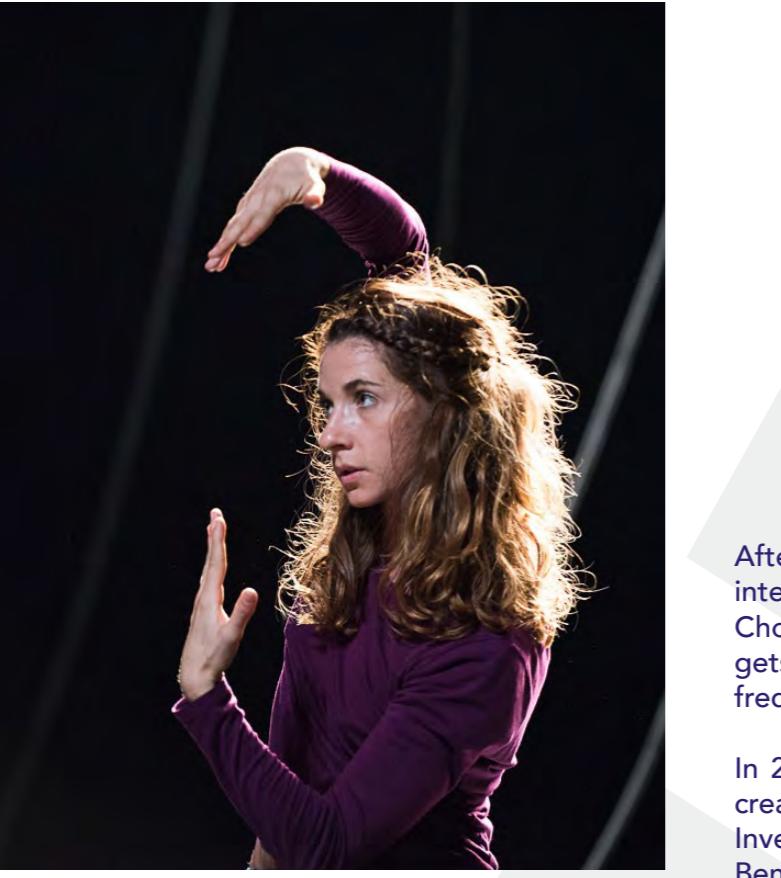
**A**ssoiate artist of François Verret since 2006, he participated in various projects, including sans retour and courts-circuits, successively created at the Avignon Festival in 2006 and 2011.

His artistic project found a particular echo with le Cratère, scène nationale d'Alès which supported him for the years 2015/2016/2017.

Alongside the creative work for his company, Mitia Fedotenko responds to proposals from selected designers such as Urs Dietrich, Mathilde Monnier, Julyen Hamilton, and recently Alain Buffard, experiencing the acute curiosity for the art of the stage. On also see him in project close to circus with Mathurin Bolze or theater with Julie Brochen or François Tanguy and the art of performance with Julyen Hamilton.

In 2019, Mitia Fedotenko and The Compagnie Autre MiNa are piloting an artistic cooperation project at the crossroads of Russian and French culture, part of the cultural twinning between the Kaluga region and Montpellier Méditerranée Métropole.





## Olivia Caillaud Dancer

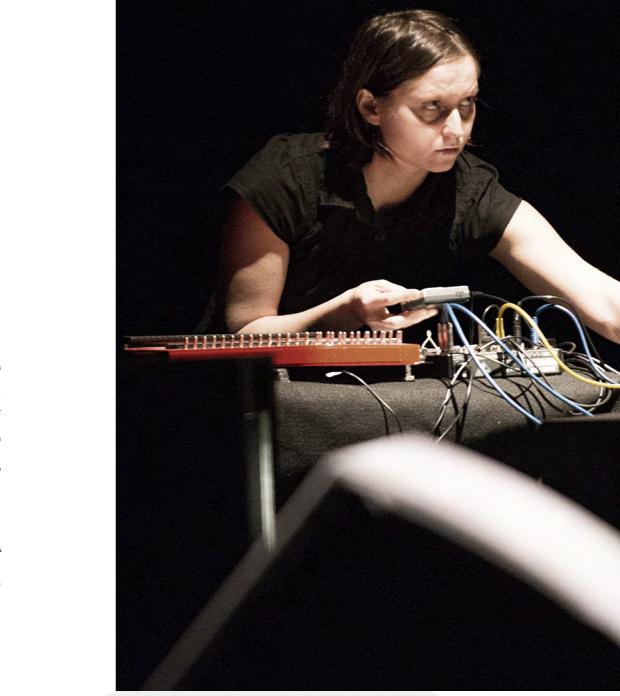
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After training at the Conservatory of Angers, Olivia Caillaud integrates CNSMD of Lyon. She continues her studies at the National Choreographic Center of Lyon directed by Maguy Marin, where she gets her degree in Performing Arts and Anthropology. After that, she frequently works with Sylvie Giron (Balades company).

In 2013, she meets Mitia Fedotenko (Autre MiNa Company) for the creation *Par Etre* and performs for Frank Micheletti (Kubilai Khan Investigation). Afterward, she's interested by theater and meets Benoit Theberge (Zéro Theatre Company).

In 2014, she works with Patrice Bartès (Chicanes Company) on the X Rotonda's partition.

She also collaborates with the National Choreographic Center in the Havre for cultural activities at school.



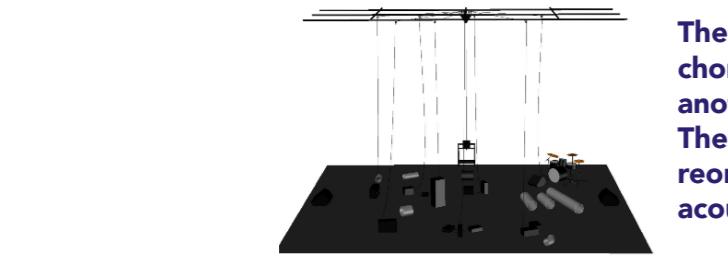
## Olga Nosova Musician, singer, composer and sound artist

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Olga Nosova started music in Moscow in 2001, where she played with groups of the rock scene progressive, punk jazz, improvisation and Industrial music: Syncopated Silence Motherfathers, Brom, Yad, Sobaki Tabaka and Vladimir Epifantsev group.

She is currently a member of the improvisation duo ASTMA with Alexei Borisov, and also works with many Russian projects and international musicians and sound artists like Louis Rastig Els Vandeweyer, Peter Brotzman, Thomas Lehn, Miriam Siebenstadt, Olivie Di Placido, Dario Fariello, Giuseppe Birardi, Dave Phillips, A Spirale, Sergei Letov, Ilia Belorukov, Volga, NotchnoiProspekt, Kurt Liedwart, Edgars Rubenis, Thomas Buckner, Jandek, John Hegre, Pekka Airaksinen, Anton Mabin and many others.

She plays electronic music as well as a wide range of acoustic instruments and sound objects.



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point Zéro is primarily a research on paradoxical statements and about the concept of source in multi-directions, between the private and the public, the state and form, the primary and the secondary side, that we call artificial.

Focus our reflection on the sensory and physical side that emerges from the technical board. Reach the viewer, get him out of a passive observer and restore its active part.

Here, our main source of inspiration is the series of photo-fiction «Peur sur la Ville» (1) Patrick Chauvel, writer and reporter of war.

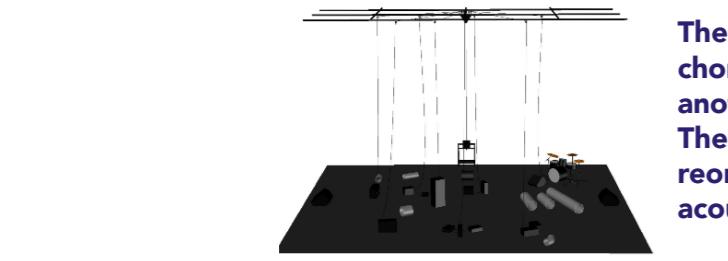
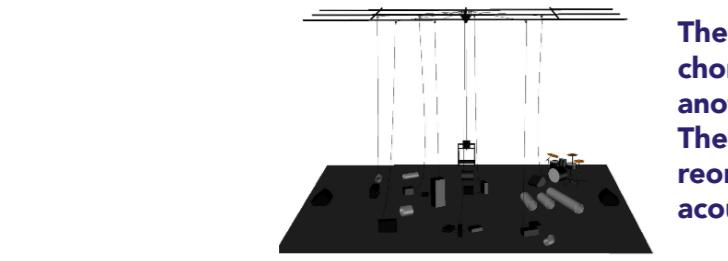
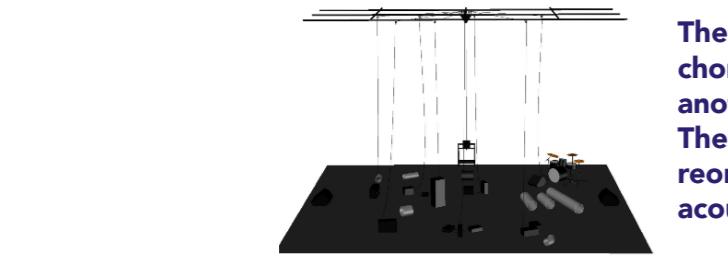
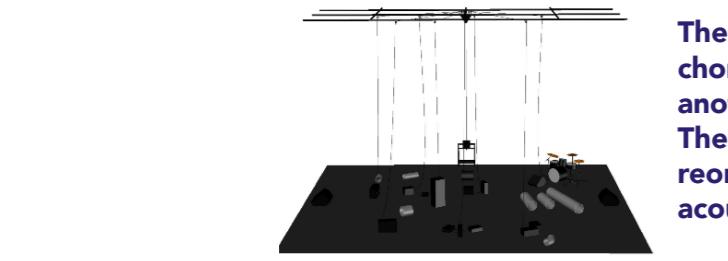
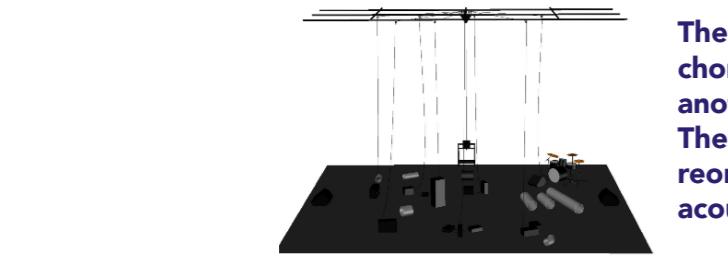
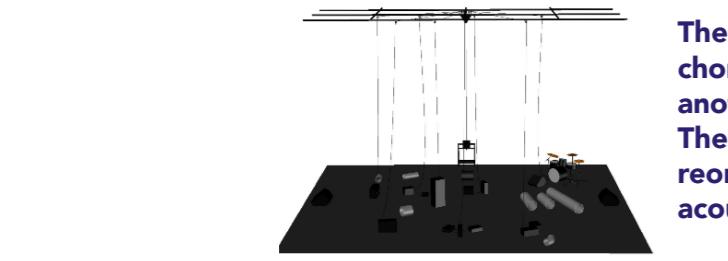
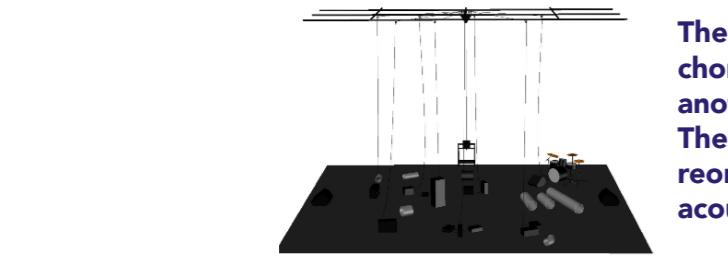
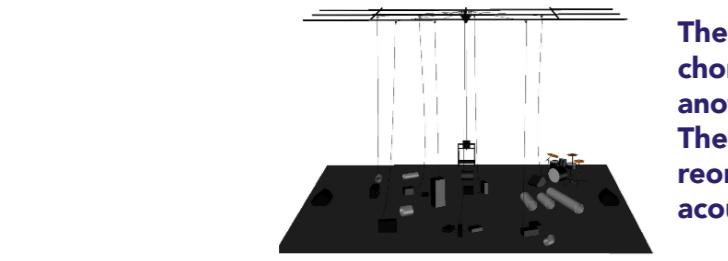
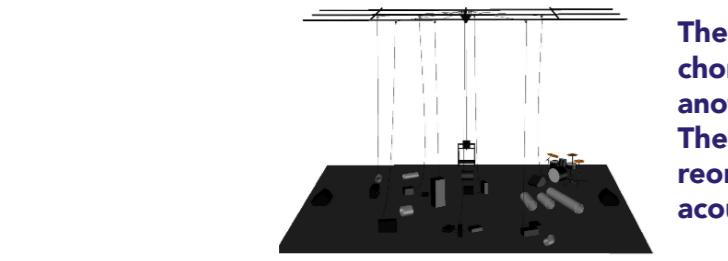
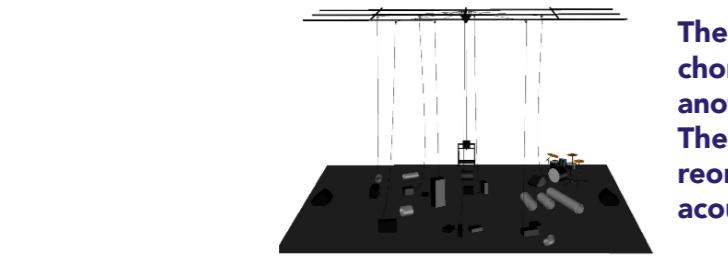
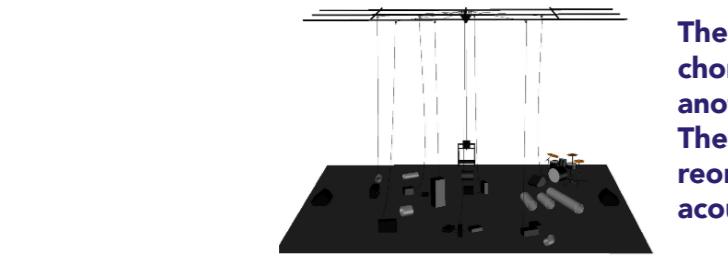
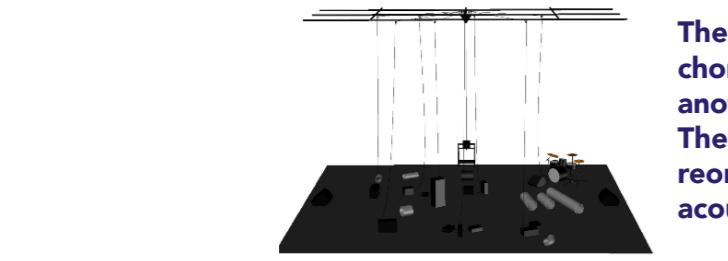
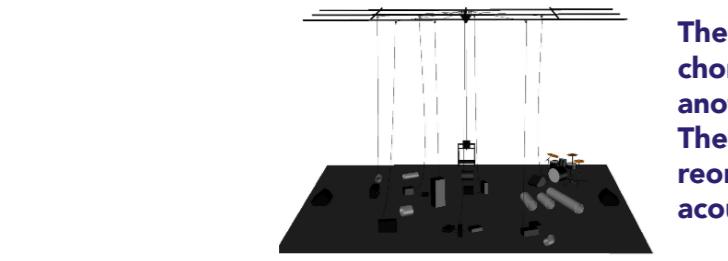
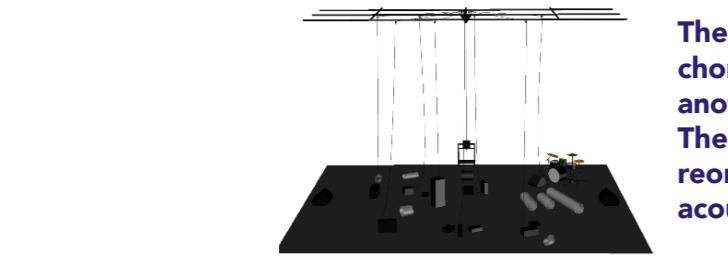
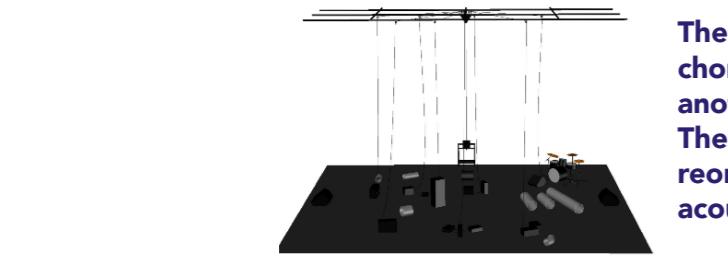
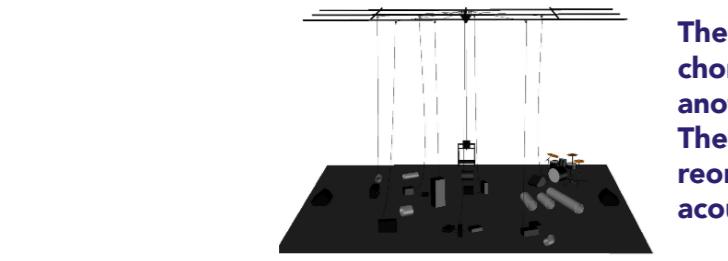
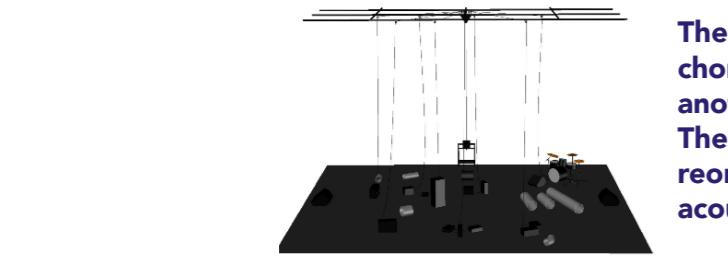
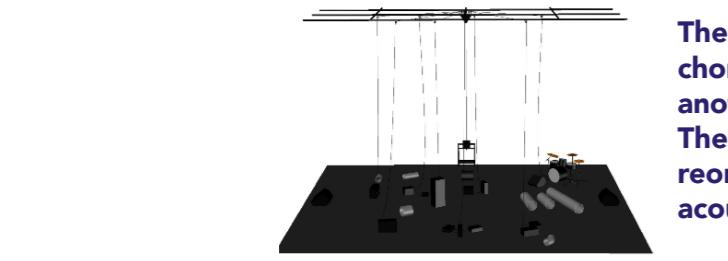
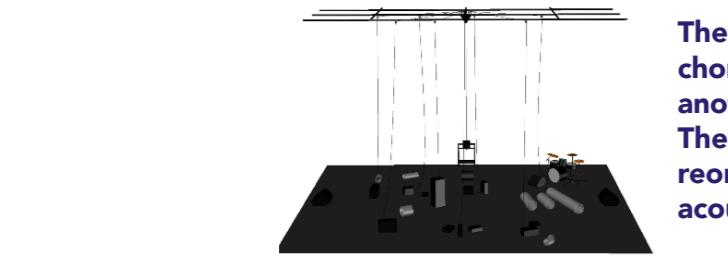
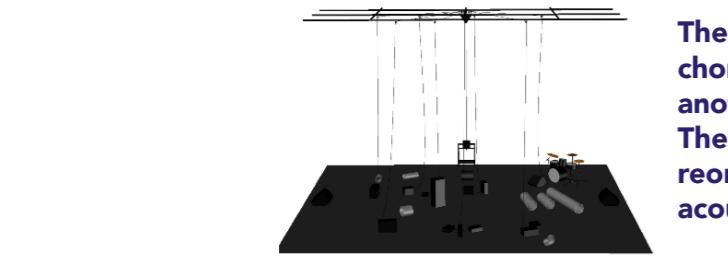
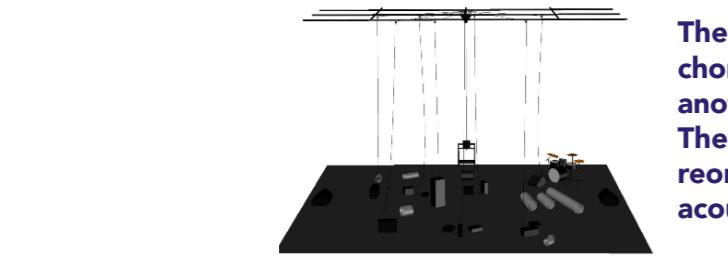
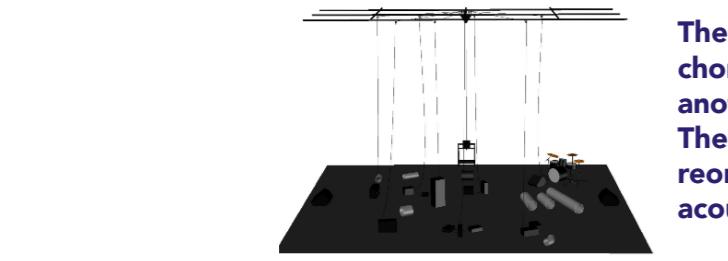
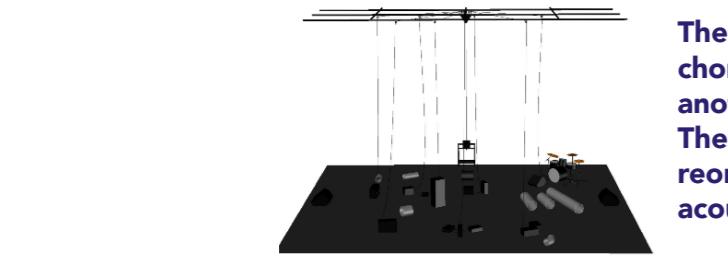
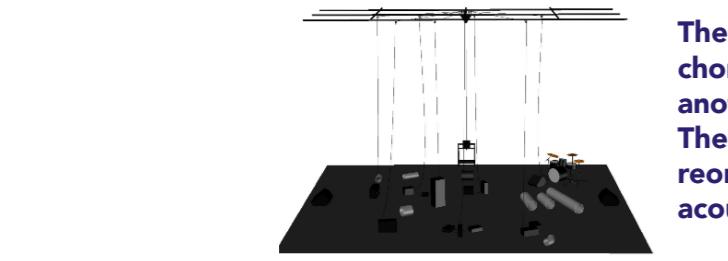
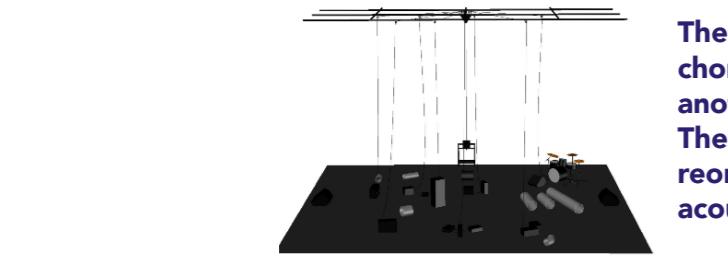
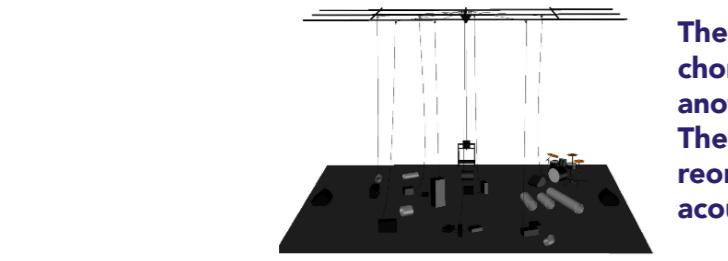
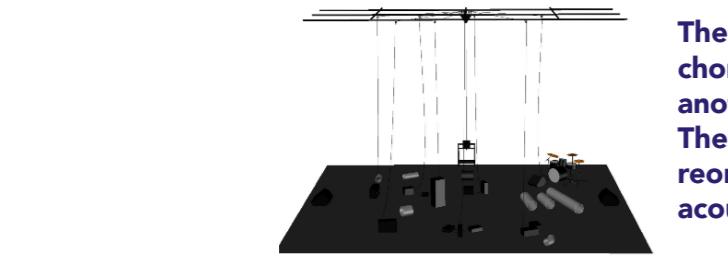
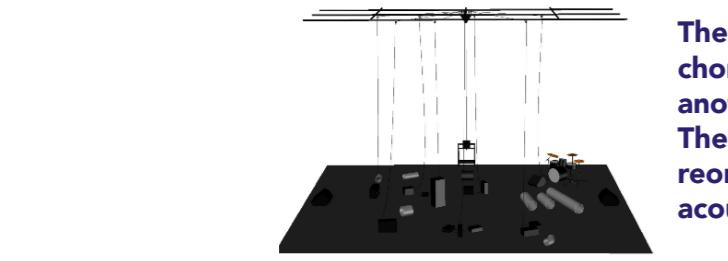
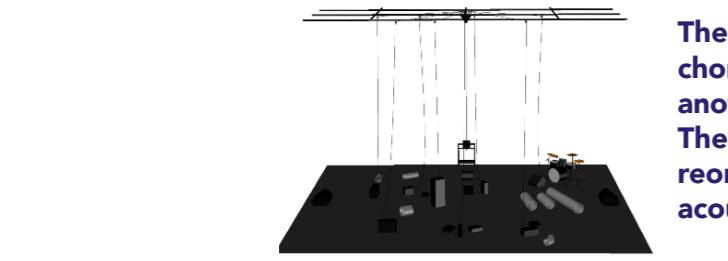
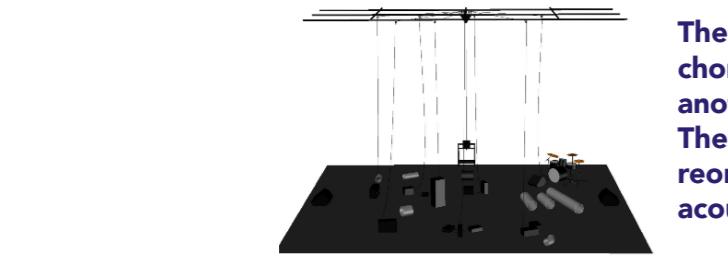
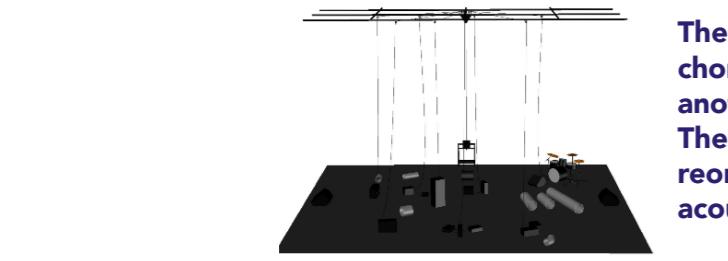
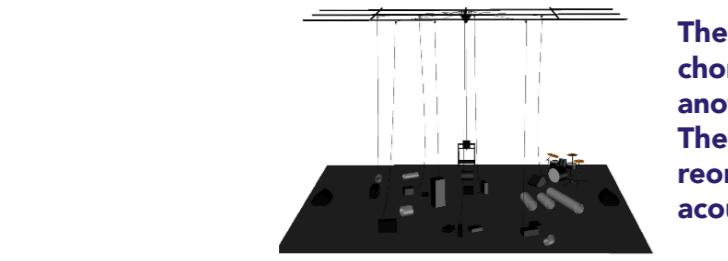
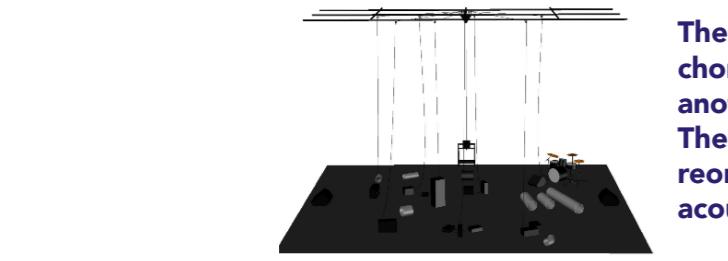
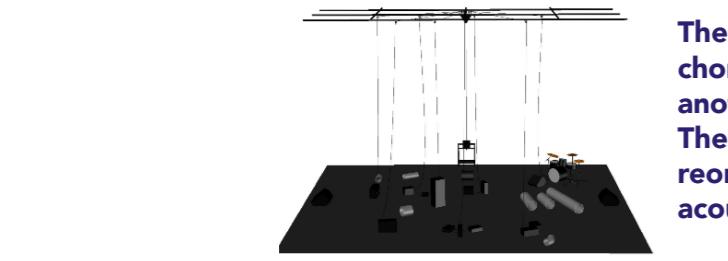
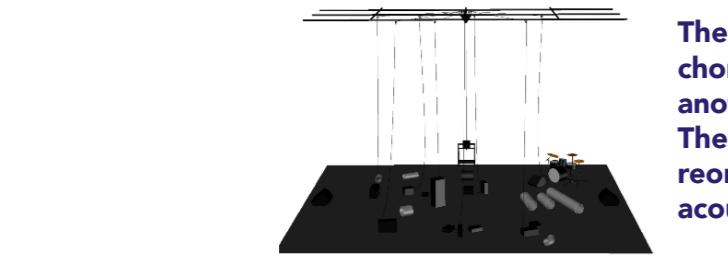
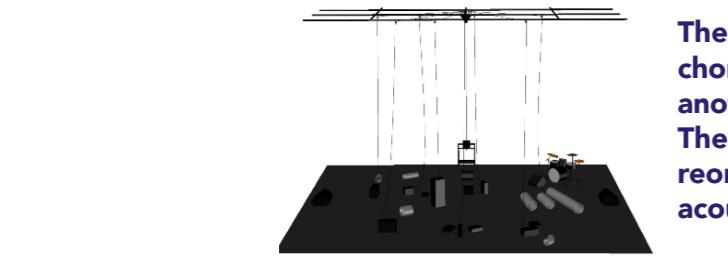
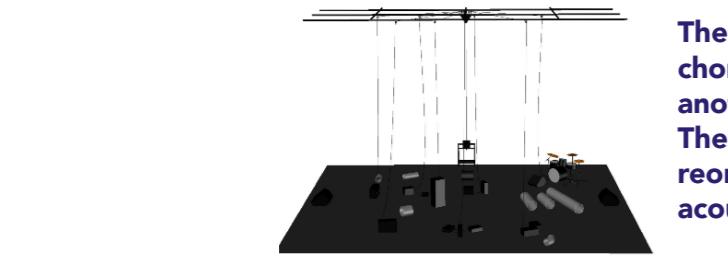
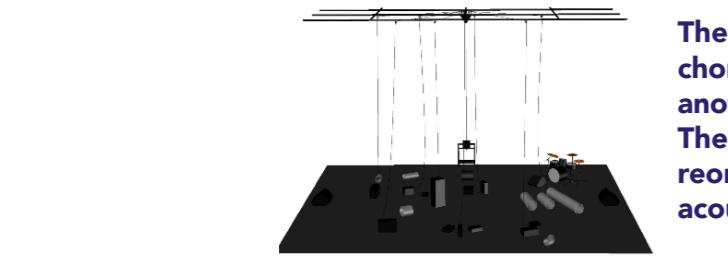
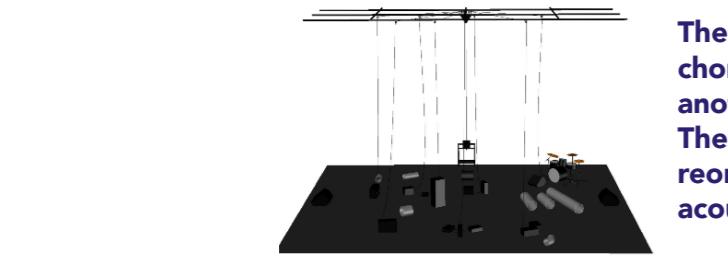
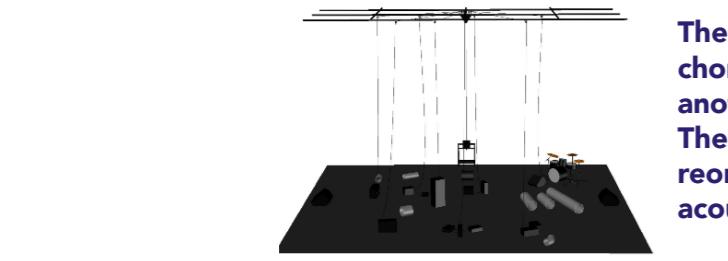
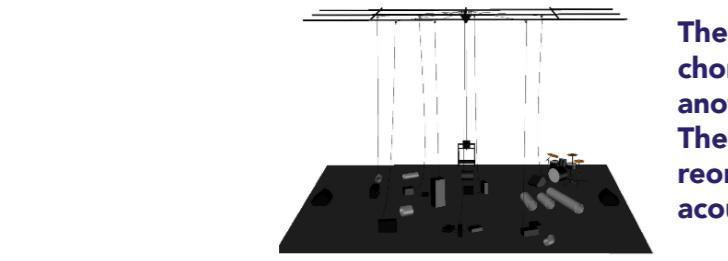
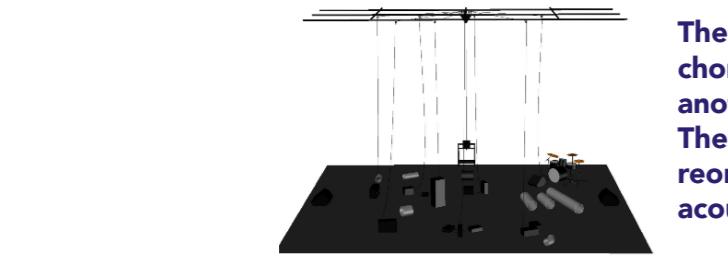
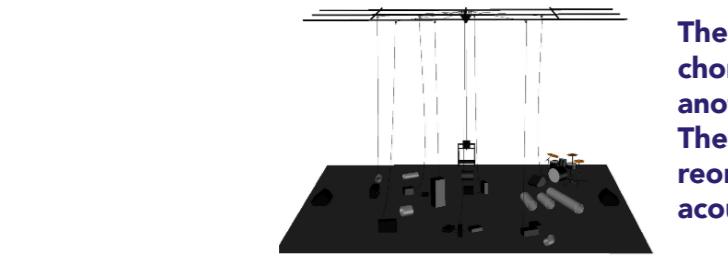
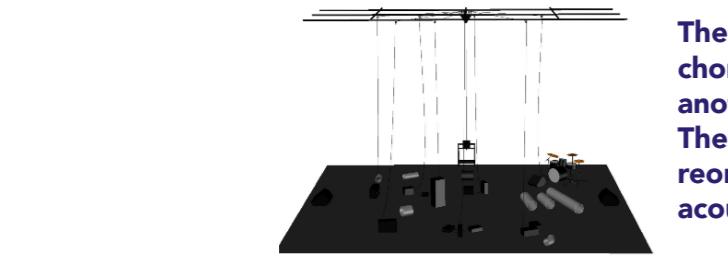
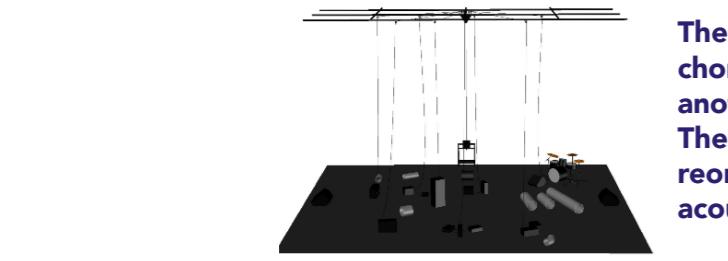
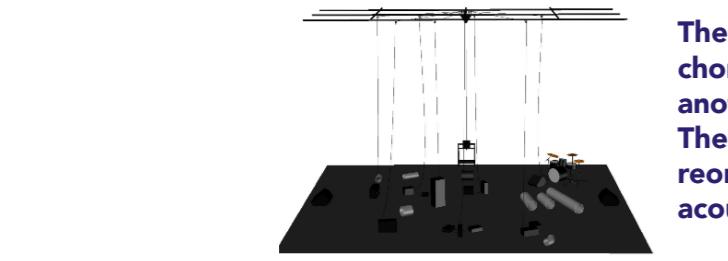
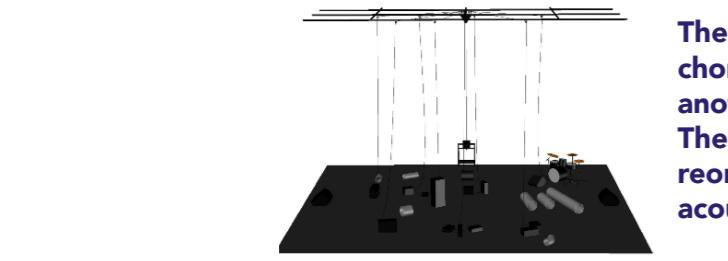
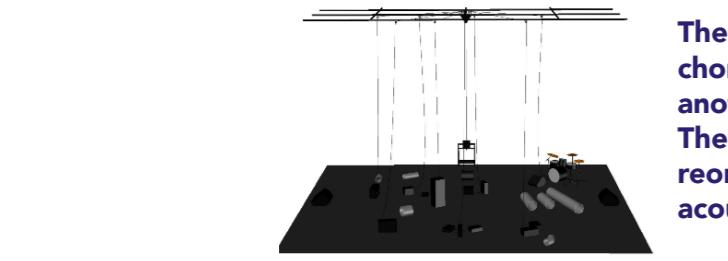
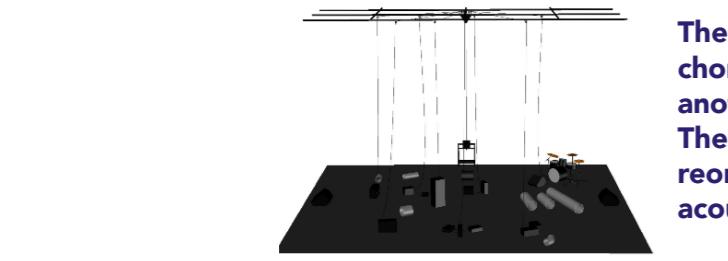
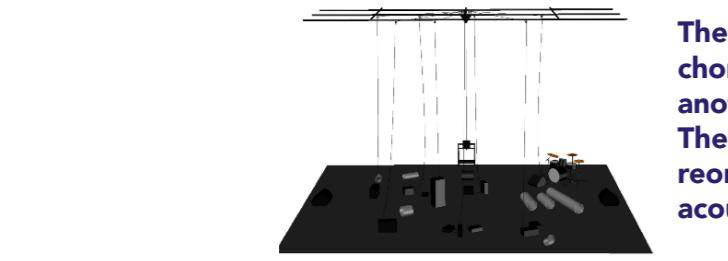
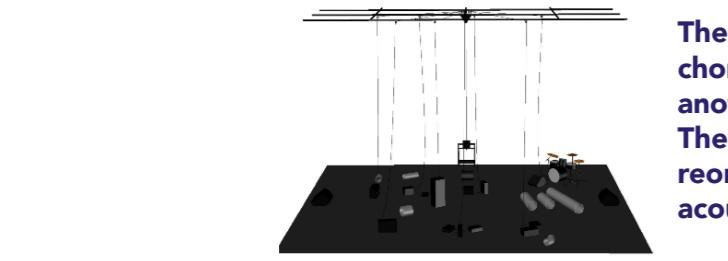
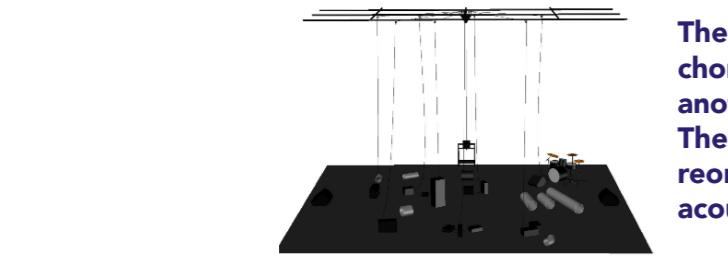
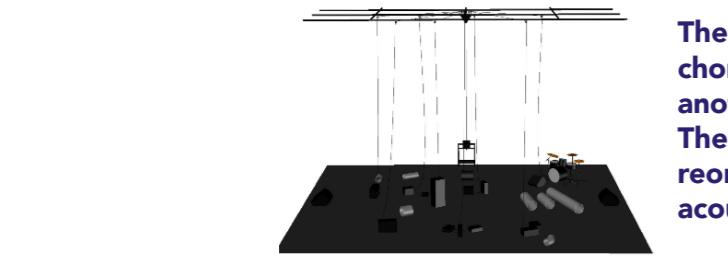
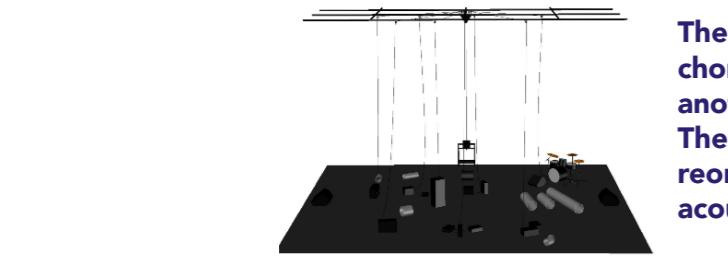
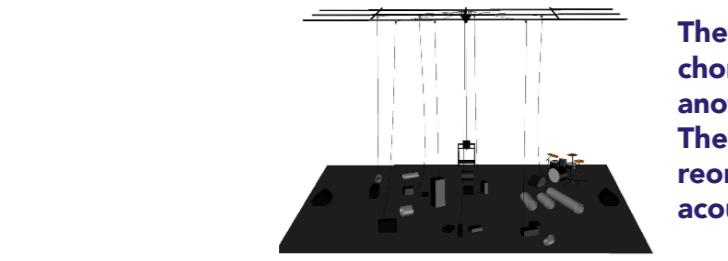
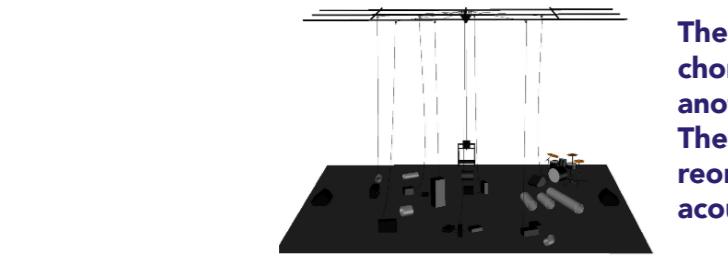
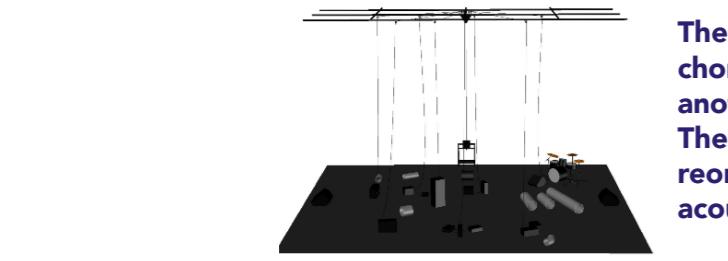
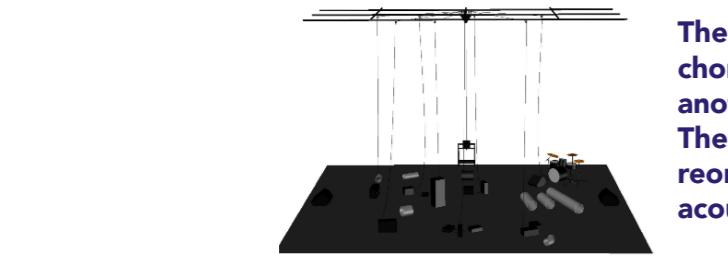
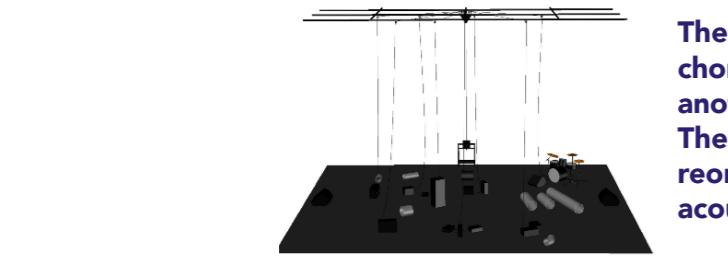
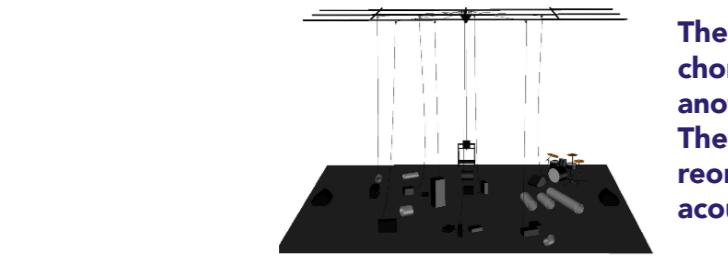
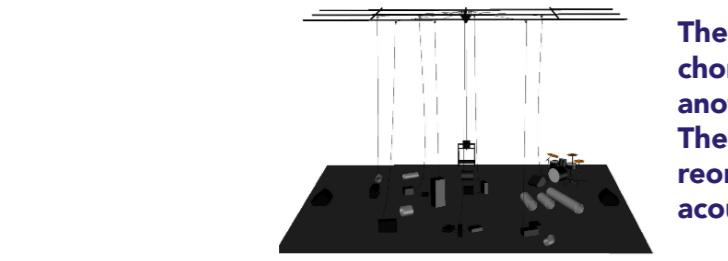
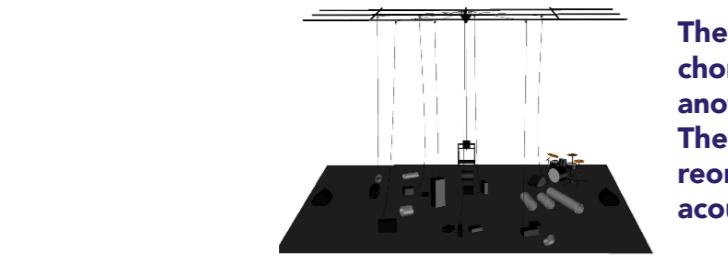
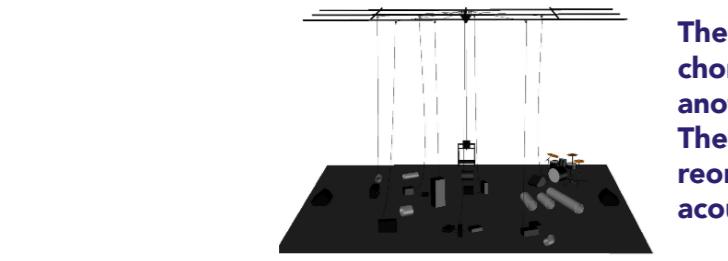
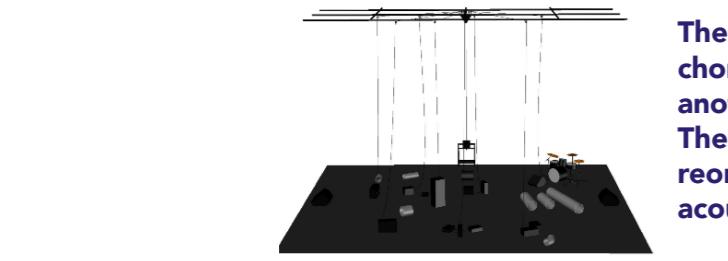
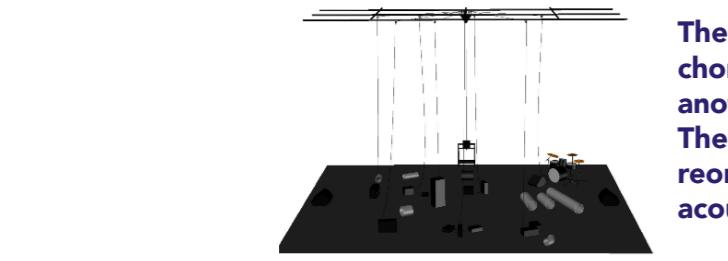
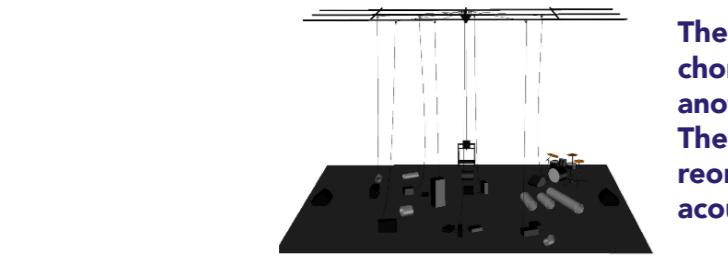
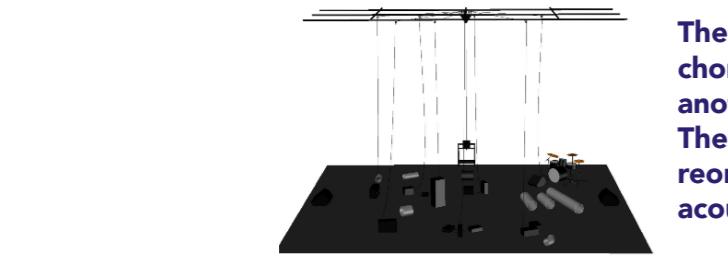
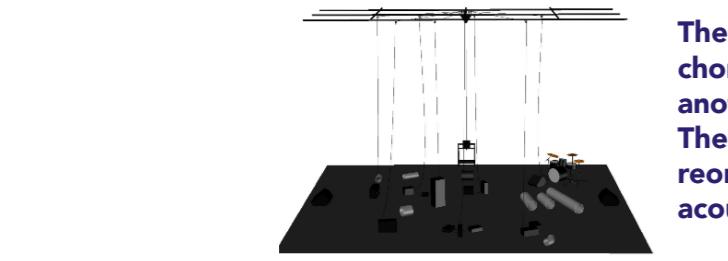
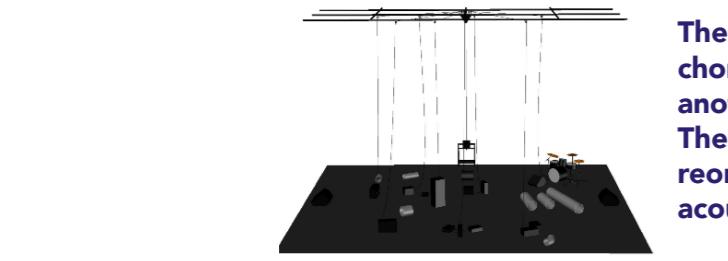
Starting from the Zero point, the scenography will rely on a set of a dozen speakers

of different dimensions and powers installed under the principle of *chaos-graphy* (piled up, shredded as a result of an explosion), with the idea to create a real *landscape and sound proposal* that will host dancers and musician.

Here, we start from the idea of a *body / material* that melts into the ground in order to question the plasticity of space.

From a pictorial point of view, almost cinematic, where musician's instruments are part and complete the entire installation.

"







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**Crédits photos :** Sylvie Veyrunes (couv., p.2,3,4,7,8), Philippe Evenou (p.5 et 6)



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