2015 CREATION

CIE AUTRE MiNa
MITIA FEDOTENKO

Génération [pomm]ée

Artistic Portfolio

Génération [pomm]ée

ABOUT 01

The unambiguous title Génération [pomm]ée (lost generation) is a reference to the feeling of helplessness but also to the symbol from the computer brand Apple (translated in french by « pomme »), sign of an ultra-technological world (wordplay in french with the word « pomme » and « paumée » which means « lost »).
Here, the choreographic writing of Mitia Fedotenko expresses the harshness of modernity and the young person's tenacity in reinventing themselves through connections between bodies. addresses the contradictions of the modern world in which the young generation has grown up and no longer recognizes itself in the reign of ultra-technology, hyper consumption and individualism and competition ...
How to plan in this life without fear, without pressure?
Live with one another.
Share the load that we carry inside ... or distinguishe our-self?
Affirm our identity? Mark our territory?
«Génération [pomm]ée» is thought to be played outside, in public space. Placing the play in the heart of the city, in the middle of the crowd. Confronting it to a urban context, to concrete, to architecture, the activity of the city. Going from a principle of deployment of dancers in the space, close to daily trafic we can watch the great public spaces (malls, ...) this choreography aims to question the notion of Game in the greater meaning. This creation dares dancing in the heart of urban landscape and the everyday life of people.

By questionning the youth about its concerns and relationship with the current world, in reality it's all the populations and all age groups that «Génération [pomm]ée» questions.

Ansan Street Arts Festival - South Korea

« WHAT TO DO WITH THE YOUTH ?

THE RAGE AGAINST THIS WORLD, THE URGE TO REBUILT IT THE WAY THEY WANT, DREAMS TO REALIZE, TENDERNESS AND VIOLENCE TO HIDE OR EXPOSE …
ARE THEY REALLY LOST IN A WORLD THAT KEEPS ON RADICALIZING, LOCKING DOORS, ISOLATING FROM ONE ANOTHER …?!

THE YOUTH TODAY, NO, IT'S NO MORE LOST THAN WE WERE.

THIS PIECE SHOWS THE STATE OF MIND OF THE YOUNG GENERATION IN ITS RELATIONSHIP WITH THE CURRENT WAY OF LIFE, TO « RECREATE THE WORD », SHAPE IT AND BRINGING IT TOWARDS THEM. GOING FROM WITHDRAWAL TO AN OPEN MIND ABOUT OTHER PEOPLE, FROM VIOLENCE TO TENDERNESS.
THE DANCE THAT SPURS THE ENERGY OF THOSE YOUNG DANCERS MAKES US DIVE INTO THEIR VIRTUOSITY WHERE THE ABUNDANCE OF ELECTRONIC MUSIC INVITES US TO OPEN UP, TO DISTINGUISH OUR-SELF FROM OTHER IN ORDER TO BETTER LIVE TOGETHER.

LET'S NOT FORGET THAT DANCE IS, FIRST OF ALL, A GROUP ART. »

Mitia Fedotenko
choreographer

2015 CREATION

2015 creation with the CNSMD of Lyon
Performance outdoor / indoor

Choreography : Mitia Fedotenko

Performance for 7 dancers with alternatively :
Jorge Calderón Arias, Lisa Bicheray, Gaspard Charon, Claire Chastaing, Julien Raso, Ophélie Rehm, Jin Leonardo Sumita et Zoranne Serrano

Sound : Rémy Combret

Costums : Philippe Combeau

Recorded music : Modeselektor, Alva Noto, Ryuichi Sakamoto, Nils Frahm

Duration : 35 mn

Production : Autre MiNa Company with the CNSMD of Lyon

With the support of Réseau en scène Languedoc-Roussillon, Cratère - scène nationale d'Alès, CND of Lyon and the SPEDIDAM.

SPEDIDAM
les droits des artistes-interprètes

Languedoc-Roussillon
réseau en scène

Find the teaser **HERE**

ZAT 2017 - Montpellier (France)

Génération [pomm]ée

Le Cratère, Scène Nationale - Alès (France)

SCHEDULE 03

2022
June 4 : Lunel - France

2021
October 31 : Castelnaudary - France

2020
March 20 (cancelled - postponement in autumn) : Théâtre des 3 ponts, Castelnaudary - France
January 10 : Gisors - France

2019
July 20 : Festival Résurgences, Lodève - France
June 2 : Tsiokovsky Fest, Kaluga - Russia
May 16 to June 1st : Franco-russian version creation - Cultural Innovation center, Kaluga - Russia
May 4 to 6 : ANSAN Street Art Festival - Korea

2018
September 15 : Festin de Pierres Festival, Saint Jean de Védas - France
May 24 to 26 : Imaginarius Festival, Santa Maria da Feira - Portugal
April 22 : Théâtre le Neutrino, Genas - France

2017
October 07 : Bourg-en-Bresse Theater - France
September 16 & 17 : *Scènes croisées de Lozère*, Mende - France
July 08 : Cratère Surfaces, Alès - France
April 23 : Temporary Artistic Zone (ZAT), Montpellier - France
March 30 : Lycée Joffre, Montpellier - France

2016
August 31 : Düsseldorf internationale tanzmesse nrw - Germany
July 21 to 24 : Chalon dans la rue Festival - France
July 6 : Tortill'Art Festival at Ambrumesnil, Communauté de Communes de Saâne et Vienne - France

2015
le Cratère, scène nationale d'Alès - France I Viva Cité Festival at Sotteville-les-Rouen - France I Dance House at Lyon - France I Espace Montgolfier at Davezieux - France I Chaos Danse Festival - Astrée Theater, Villeurbanne - France I L'ambarcadère, Monceau - France I le Klap, Marseille - France I Municipal Theater of Fontainebleau - France I la Genette verte with les Scènes Croisées de Lozère, Florac - France I Cultural Amphiteatre, Université Lyon 2 at Bron - France

ZAT 2017 - Montpellier (France)

2015 CREATION

Created with the CNSMD of Lyon, « Génération [pomm]ée » is presented on the company's repertoire with a 7 dancers group, that we offer on diffusion for public space and indoor.

Tsiokovsky Fest - Kalouga (Russia)

Mitia Fedotenko
Dancer and choreographer

A native from Moscow, choreographer, dancer and performer, Mitia Fedotenko began dancing in his hometown at a very young age. When Russia opened its borders, he was invited by the French institute to continue his training first at the CNDC of Angers, then to E.X.E.R.CE. at Montpellier. He dances in *Le désert d'amour* duo, from So schnell by Dominique Bagouet and adapted by Les Carnets Bagouet for the International Montpellier Dance Festival in 1997.
After making several tours in France (Montpellier Dance Festival 1999) in Germany (International Festival Sommertheater Hamburg; Tanzmesse NRW in Essen) and in the Czech Republic (Autumn Dance Festival in Prague), with the duo *Les verstes et les distances* created in collaboration with Natacha Kouznetsova, he founded the Company Autre MiNa in 1999 and moved to Montpellier.

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; ЧёрноеСолнце. *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 2016, after a long absence, Mitia Fedotenko was invited by the Russian Open Look Festival and the Stanislavsky Electrotheatre to create, for the first time, a piece in his native country : AkhmatModi. 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.
The first lockdown period prompted the urgency to create « ELLES, légère dérive », a play for three female dancers and an actress in public space which was created in 2021.
For 2021/22, he is inspired by works by Dostoyevsky, Gogol and Shakespeare's Hamlet for the creation of roulette russe, in duet with Alexandre Verbiese.

> Though characterized 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)".

Associate 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 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 with Alain Buffard before his demise in 2013, 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 reacts to the arrest of Serebrennikov with the performance With No Intent. Following this, the same year, he and Nathalie Brun decided to renew and promote exchanges with Russian artists who are still very discreet or even unknow in France. They founded **dansePlatForma** : East contemporary dance platform.

dansePlatForma#23 took place in Montpellier in January 2023 under the theme «Acting for Peace», and brought together artists from Ukraine, Poland, Romania and France.

« Russian with Ukrainian origins, I am cut in two. »

Viva Cité Festival - Sotteville-les-Rouen (France)

PRESSE

[Live Report - Chalon Dans La Rue]
From the heart to the chorus : «Génération [pomm]ée»

«[…] Génération [pomm]ée stands as a portrait of a generation that is willingly described as disillusioned and apathetic: these seven young dancers prove with their body that, on the contrary, they show their lust for life and their dream of unity. A pure delight !

Right away, Génération [pomm]ée is pure energy, with frantic dance and obsessing beats. These seven young people, boys and girls of their time, wearing hoodies reminding the colors of the rainbow and listening to music on their headphones. But the music is going to unite them, for it is its power.
They will confront to each other with a strength which shows their lust for life pulsing through them, through their bodies, pulsing in rhythms with the music.
Then, having found each other, they find themselves relieved so the seven make one ... and the chorus evolves in a slowness of rustling and breath.

It's beautiful, it's run by energy and desire, it's modern and it's a success. […]»

July 2016 - Mathieu Dochtermann – ToutеLaCulture.com

Tortill'Art Festival - Ambrumesnil (France)

The Artistic Approach 09

« In my daily work, whether it's creating a piece, classes or workshops, I focus on the physical and censorial side that comes out of the set, the theatricality of the gesture, the musicality of the proposal and physically engaged dance, sign of my choreographic writing.
When I talk to a dancer, a musician, a set designer or a costume designer to join the project and participate to its creation, I always ask about these substantives issues: What do we want to say together from the stage? How do we go through a set today, what is its necessity? I'll even say, what urges us to create movement, show, yet another one? Vitals questions, I think, that each dancer or crew members are suppose to be asking. That the audience is also asking (us). My concerns are not only about theater and dance, but part of universal question about creation.

Since the last few years, one of the main axes of my artistic project intensified around the development of work that sheds light on the playwriting of movement and theatricality of gesture. Two strange combinations of words that are not as much integrated in the contemporary dance's vocabulary, but carry a specific and concrete meaning for me.
The live music, more and more present in my last pieces, is a searching place in itself, because the musician being on the set does not only embodies the origin of the physical sound, but is an actor playing his music, an actor part of the play in the larger meaning of the word.
As the musician, for me the pertinence of the proposition is always calculated by a simple and irrefutable requirement – it as to sound right. It is not just about the music in itself, used on the set, but all the dancers' propositions, the scenographic solutions, the visual effects ... in other words the musicality and organicity of stage suggestions.

It is important for me that the dance can stand on its own throughout its performance from the stage, always being committed, physically, personally, and keep an instinctive and exhilarating impulsion; especially in connection with contemporary life.

And then in dialog with the entire audience without any distinctions.»

> FOR ME, THE COMPANY IS A MEETING PLACE.
> FIRST, THE MEETINGR BETWEEN THE ARTIST AND THE ACT OF CREATION.
> THEN THE MEETINGS THAT THIS ACT OF CREATION GENERATES WITHIN THE TEAM, BETWEEN INDIVIDUALS WHO ARE INVOLVED IN ITS REALIZATION, REGARDLESS OF THEIR ROLES.
> AND FINALLY, A MEETING OF THE WORK OF ART WITH HIS AUDIENCE.
> BUT FROM THE FIRST IDEA TO THE DISSEMINATION PHASE OF THE PROJECT, ENCOUNTER IS STILL THE KEY WORD.
>
> Mitia Fedotenko

10 Company History

Autre MiNa Company was founded in 1999 by Mitia Fedotenko, Russian choreographer dancer.
Company's research aim to unite various artistic disciplines and give through actions, a new dynamic in contemporary dance. Through its creations and initiatives, the Company tries to question the place of it in contemporary society. This approach is highly influenced by Mitia Fedotenko's Russian culture who, confronted to the modern french society's view of living art, built his artistic convictions.

In his daily work as a choreographer, dancer, teacher and artistic director of the Company, Mitia Fedotenko, aims to highlight some basic principles that are the core of his dance vision, such as the notion of theatricality, musicality of the proposal, the choreography dynamics and physics without calculation or economies.

Mitia Fedotenko, affirmed his vision of dance as an Total Art, that is to say A WHOLE borderless of gender and stylistic limitations. It gathers around the company a strong artistic team strong in its uniqueness and multiplies successful collaborations with artists from other fields of expression.

Find our performances on tour **HERE**

The company in a few dates

1999 : Autre MiNa Company creation

1999/2000 : Les verstes et les distances, founder duo of the company at the international festival Montpellier Danse and European tour.

2003 : Laureate of the **European and Mediterranean young creators** Biennial

2007/2008 : Creation of the music and dance festival **Les Promenades**

2009 : Dans sa peau I International festival Montpellier Danse

2011/2012 : Чёрное солнце. **Black sun** I Montpellier Danse, special award at the [RE]connaissance contest #3

2012 : sonata Hamlet I Sujets à Vif I Festival d'Avignon 66th

2013 : par être I 17th Dance Biennial of Val de Marne

2014 : sonata Hamlet Re-creation I Scènes Croisées de Lozère and at Montpellier Danse

2014/2015 : **Generation [pomm]ée** ordering from CNSMD of Lyon for le Jeune Ballet

2015 : **point Zéro** I Cratère – scène nationale d'Alès

2016 : AkhmatModi I 18th Open Look Festival, St Petersburg

2017 : Performance **With no intent**

2018/19 : **Les filles pleurent aussi** I Scène Nationale d'Albi

2021 : Elles, légère dérive I Creation for public space

2022 : roulette russe

2024-25 : Final Ode I New creation

CIE AUTRE MiNa
MITIA FEDOTENKO

Artistic Director : Mitia Fedotenko

Executive Producer :
Nathalie Brun

Production :
production@autremina.net

Communication :
communication@autremina.net

CONTACT :

04 67 20 13 42
administration@autremina.net
www.autremina.net

The Autre MiNa company is supported by the city of Montpellier, by the State - Ministry of Culture - DRAC Occitanie; it is also supported for its cooperation projects by Montpellier Méditerranée Métropole and the Hérault Department..

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Compagnie Autre MiNa ~ Association Loi 1901 danse contemporaine - 14 rue Dom Vaissette - 34000 Montpellier
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