

CREATION 2023



Femmes, en[Corps]

## Note of intent by Mitia Fedotenko

**Femmes, en [Corps]** is the continuation of the creation **ELLES, légère dérive**, a piece created in 2022 for 3 dancers and 1 actress-singer in public and non-dedicated spaces.

Like a light drift in an urban environment, the piece **ELLES, légère dérive** questioned the image of women and the relationship to the aesthetic canons that society tries to impose on us.

Can women occupy the public space as men do?

What is the place of women's bodies in this urban environment? What bodies?

With **Femmes, en [Corps]**, I wish to deepen my questioning by bringing this burning subject to the doors of a theater, a performance hall which are a part of the public space.

What is the place of women's bodies in society?

What are the invisible laws that women's bodies obey?

How do its unwritten but very real «injunctions» define feminine «territories»?

What is the gap between the tamed body and the real body?



I want to hybridize this show by integrating women's testimonies.

These testimonies will be collected at the end of choreographic practice workshops, a space for meeting and exchange. Beyond the meeting through the artistic practice, we will propose to the women to enlighten our questions in a sensitive relationship by the realization of a filmed interview.

I wish to give the floor to women, to question and decipher together what they allow themselves and what they do not allow themselves? To confront «the norm», these stereotypes that society imposes on us... through its various media representations, advertising, social networks, fashion, religion... To steal them together.

In the end, I'm heading towards a hybrid scenic form in which the action will arise on the square of a theater, then drift in the hall, in order to land on stage by entering into the interaction with these video testimonies...

The challenge is there - to draw a delicate and sensitive thread between real life, the intimate words of women, as if trying to erase the border between daily concerns and stage fiction where everything seems allowed and possible. Here the word «seems» is a key word and the strength of the stage consists in finding a place where these realities meet, collide, listen to each other, create poetry.



WHAT JUDGMENT OF THE FEMALE BODY IN PUBLIC SPACE... BECAUSE IS THE THEATER ONE ? THROUGH AN ARTISTIC REPRESENTATION, DO WE MANAGE TO ANSWER BURNING QUESTIONS?

### IS THE FEMININE BODY A TABOO ?

A FIELD OF CONFRONTATION BETWEEN «THE NORM», THE STEREOTYPES THAT CONTEMPORARY SOCIETY IMPOSES ON US AND THE REAL CONCERNS OF WOMEN?!



## Workshops & Video portraits by Natacha Kouznetsova, Roxane Borgna & Laurent Rojol

**Femmes, en [Corps]** will integrate the testimonies of women collected during meetings and workshops in order to produce a dozen video portraits of about 30 seconds. Natacha Kouznetsova, dancer-actress, and Roxane Borgna, director, will elaborate the encounters: from the body practice workshop to the dialogue-interview, with different audiences of women of all ages and social backgrounds.

The women's words, their testimonies at the end of the body practice workshops will be a kind of free sharing of their feelings, of the effects that the practice of dance has on the body, their body. The very personal reflection of what they allow themselves to do or not to do, and why, that we will cross and approach in a defined frame such as the intimacy of a dance room without any outside look.

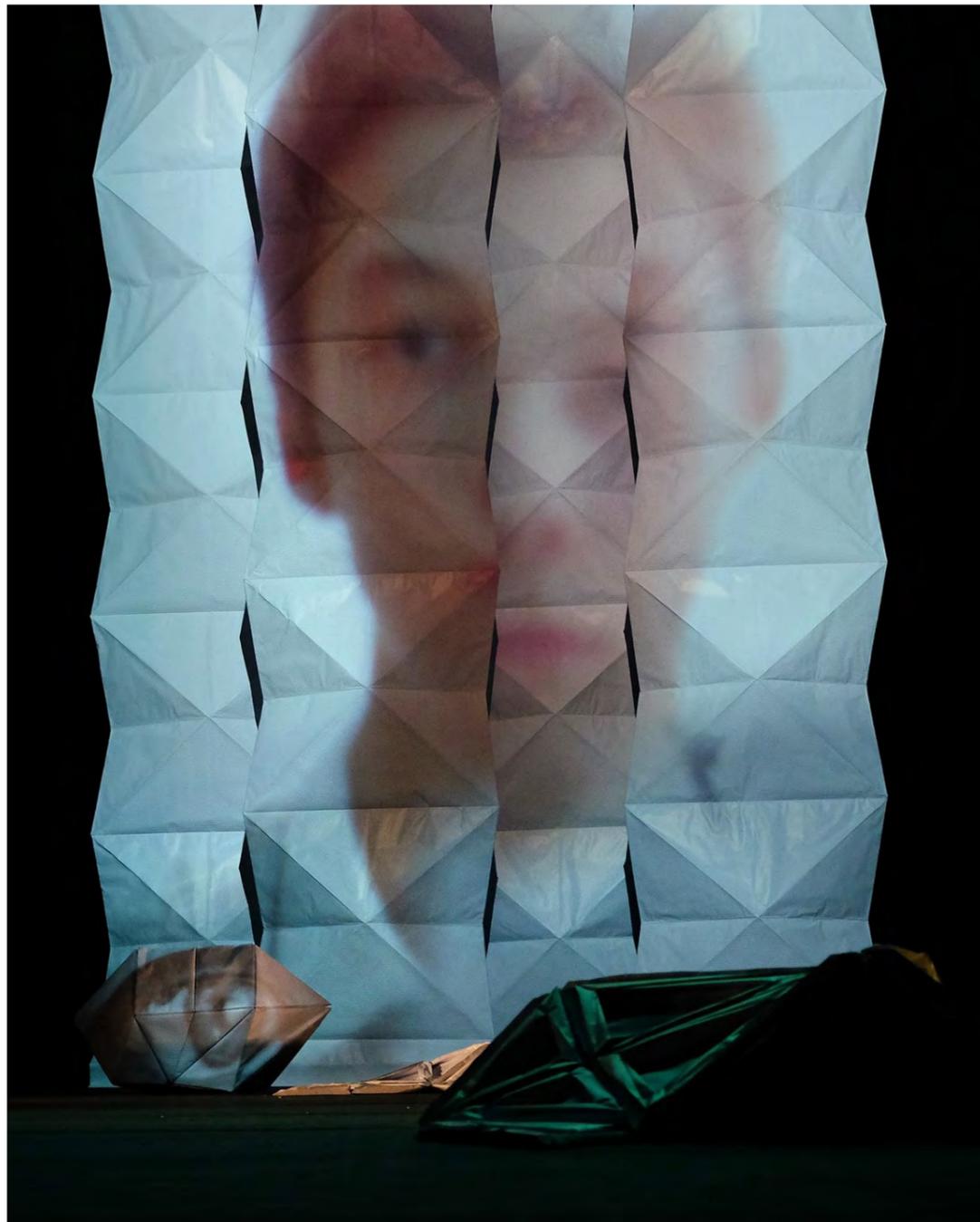
We propose workshops of body practice within the framework of the residences of creation, as well as with associations and schools. The shooting of the portraits will start in December 2022 and will last until April 2023, before the creation which will start in September 2023.

The workshops will take place in a climate of trust in order to free the words of the women present through the work of the body, and to create a link with the director who will also participate in the workshops at their side. The questions will be carefully considered; they will be asked without judgment in the form of an interview of about 20 minutes, filmed by Laurent Rojol.

### Deux formules sont proposées :

- Format court de 2 à 5 jours suivies d'une journée de tournage sur des groupes de femmes déjà constitués
- Format long de 8 séries d'ateliers hebdomadaires suivies d'une journée de tournage proposée dans le cadre des Politiques de la Ville et auprès des établissements scolaires.





## Scenography & video

Screen of the creation of the play « Les filles pleurent aussi » (2019) to be used for the projection of testimonies.

The screen of creation is a subject of its own. Designed by sculptor Stéphane Gantelet, represented in the form of folded paper laid on the principle of origami, this screen is a true art object.

Far from the idea of a classic screen (flat and smooth), it offers, thanks to its folds and its concave and convex parts, a depth and a particular authenticity to the testimonies of these women.

Such a support allows the video director, Laurent Rojol, a vast field of research in the treatment of the image and its potential interaction with the dance on stage.

Perched in a quincunx principle, the 5 screens\* (see the image) allow a scenographic and dramaturgical proposal offering to the dance possibilities of appearance/disappearance and to enter in dialogue with the image...

« Les filles pleurent aussi », a creation for three dancers, attempted to answer the question «What does it mean to be a man today?»

Teaser «Les filles pleurent aussi» :  
<https://vimeo.com/322672933>





#### CREATION TEAM

**Choreography** : Mitia Fedotenko

**Dramaturgy** : Roxane Borgna

**Dance** : Célia Tali, Claire Chastaing, Laurie-Anne Clément

**Acting, Singing** : Anna Andreotti et Natacha Kouznetsova

**Collection of testimonies** : Natacha Kouznetsova et Roxane Borgna

**Realisation of video portraits** : Laurent Rojol

**Sound** : Mitia Fedotenko

**Sound system and stage management** : Eric Guennou

**Light creation & general management** : Julie Valette

**Design of paper screen** : Stéphane Gantelet

**Production** : Compagnie Autre MiNa

**Realisation of portraits** : From January to May 2023

**Finalization of the creation** : From September to November 2023



## 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.C.E. 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 vestes 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 twenty pieces at the crossroads of the writings of dance, music, theater and circus 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 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. He reacts, in 2019, to the arrest of Kirill Serebrennikov (Russian filmmaker and director) by the Russian state with this play.

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.

His artistic project found a particular echo with *Cratère* - scène nationale d'Alès which supported him for the years 2015/2016/2017 and also with the Scène Nationale d'Albi in 2019/2020/2021/2022.



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.

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, he and Nathalie Brun decided to renew and promote exchanges with artists from Eastern Europe, whose presence and existence remains largely unknown in France, with the creation of **dansePlatForma**, a contemporary dance platform from Eastern Europe. **dansePlatForma#23** will take place in Montpellier in January 2023 on the theme of **Acting for Peace** and will bring together artists from Ukraine, Poland, Romania and France.

« [Russian with Ukrainian origins, I am cut in two.](#) »  
(Mitia Fedotenko, LOKKO, April 13, 2022)



## Roxane Borgna, Director, dramatist Natacha Kouznetsova, Actress-dancer



Trained at the Conservatoire National de Région (Montpellier) and at the Ecole Florent (Paris) as well as at the Conservatoire de Chatou during various training courses (G. Aperghis, A. Prucnal), **Roxane Borgna** also obtained a Master's degree in Performing Arts after studying history and completed her training in the Audiovisual section at the Sorbonne. She has acted in several plays under the direction of Jean-Claude Fall, Renaud-Marie and Lydie Parrisé.

She is also the conceptor and actress of the following shows : Suis-je encore vivante » based on the writings of Grisélidis Réal (created in collaboration with Jean-Claude Fall and Anna Andréotti in 2018), « Une vie bouleversée » by E. Hillesum (created in collaboration with Jean-Claude Fall and Laurent Rojol in 2015), and « Belle du seigneur » by A. Cohen (created in collaboration with Jean-Claude Fall and Renaud-Marie Leblanc).

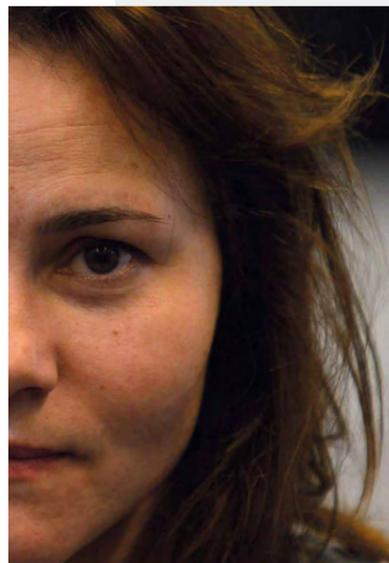
In 2021/2022, she participates in the creation of the pieces « jours tranquilles à Jérusalem » by Mohamed Kacimi, « la pesanteur et la grâce » by Simone Weil and « dans le désert, l'espoir » after the philosophical writings of Benoît Bohy-Bunel.

Born in Navoi in Uzbekistan, her first experience in contemporary dance began in Moscow in 1992. In 1996, **Natacha Kouznetsova** continued her training in France, first at the CNDC in Angers, then, in the EX.E.R.CE training at CCN of Montpellier under the direction of Mathilde Monnier. At the end of this training, she creates the duet *the versts and the distances* in close collaboration with Mitia Fedotenko, choreographer with whom she collaborates since 1999 and until now for many projects, whose piece *чёрное солнце. black sun* created for Montpellier Danse 2011 and *AkhmatModi* created in 2016 for the Cratère, Scène Nationale of Alès.

Between 1998 and 2001, Natacha Kouznetsova collaborated successively with artists such as Michèle Muray, Jeanette Dumeix / Marc Vincent, Lluís Ayet, Urs Dietrich (Germany), Serge Campardon (Switzerland). In 2002 she joined Mathilde Monnier's team at CCN Montpellier and took part in several of her creations (*publique, frère&sœur, 2008 vallée, tempo 76*). Since 2009, Natacha Kouznetsova is a faithful artist of François Verret and participates in all his creations, *chantier cabaret, courts circuits, raptus, rhapsodie démente, dedans/dehors or le pari*.

Moreover, she opens to other scenic expressions such as theater, contemporary music and multiplies encounters with artists such as: Julie Brochen, Philippe Katerine, Marie Vialle, Aglaia Romanovskaya or Séverine Chavrier (CDN Orleans) for the creation : *plage ultime* created at the Avignon Festival, followed by *après coups/projet Un-Femme* in 2015.

In 2018, she joined the company Hors champ / Fuera de Campo and worked with Olga Mesa and Francisco Ruiz de Infante for the creation *Ceci n'est pas mon corps*.



## Laurent Rojol, Videographer | Eric Guennou, Sound universe Julie Valette, Light creation & general management



Fascinated by the moving image since his adolescence, from the very concrete super8 film of the time to the digital of today and its infinite possibilities of interaction, Laurent Rojol has been working since the beginning of the 2000's with directors, choreographers, musicians using video on stage in various forms.

He is involved from the creation of images, documentaries, or fictions to their diffusion on stage in various installations: mixing live images, recorded sequences, diverse interactions. He also directs more «traditional» films or documentaries, most often with or for artists.

To the credit of his collaborations: Julien Bouffier, Jean-Claude Fall, Elisabeth Chailloux, Guy Delamotte, Renaud Cojo, Valérie Rivière, Karina Ketz, Dominé, Fabrice Ramalingom, Hélène Cathala, Jean-Christophe Sirven, Roxane Borgna, Camille Daloz, Claire Engel...

Gold medals from the conservatories of Montpellier and Saint Denis, graduate in musicology from the faculty of Montpellier, originally a classical musician and teacher, **Eric Guennou** works with the soloists of the Moscow-Montpellier Musical Master: Jacqueline Abécassis (laureate of the Royal Conservatory of Brussels), among others. He then devoted himself to the practice of improvised music and world music: Collectif ZIMPRO, Jam/orchestra of Montpellier, Bonda Manjac (Antilles), etc.

At the same time, in 1998, he meets the director Marc Baylet Delperrier and joins the ANABASE collective (theater), as a musician in charge of the musical creation, the sound space and sound management. This is the founding act of his artistic career in theater, contemporary dance, and film-concert. He works with Roxane Borgna, Julien Bouffier, Jean-Marc Bourg, Hélène Cathala, Alain Chambon, Désirée Davids, Jean-Claude Fall, etc. One can assimilate his work of sound creation, to the concrete music, are found there: acoustic instruments (wind instruments, gongs, shrutibox, ...), instruments and electro-acoustic techniques, noisy, manipulation of sounds.



**Julie Valette** began as a machinist in Théâtre des 13 Vents in Montpellier and La Cour d'Honneur of Avignon festival and then worked as light creator for dance and tour manager. During 8 years, she multiplies experiences: working in Festival d'Avignon (Off and In) since 1997, with the Company Groupe Noces of Florence Bernad and the Nouveau Cirque of Julien Candy, touring with Virginie Reclin, Emmanuel Gat and Bruno Pradet, working with companies at the Festival des Hivernales and, more recently, collaborating with Luc Sabot (Company Nocturne) and Elsa Gelly and with Le Théâtre de la Tempête in Vincennes and performances of Clément Poirée.

She also stays faithful to dance and works with Mithkal Alzghair (Cie HEK-MA), I-Fang Lin and Mitia Fedotenko. Her first collaboration with Mitia fedotenko was the light creation of [Les filles pleurent aussi](#), creation 2019.

## Claire Chastaing et Laurie-Anne Clément Danseuses



**Claire Chastaing** discovered classical dance and later modern and contemporary dance thanks to her meeting / collaboration with choreographer Kirsten Debrock.

At 24, she joined the EPSE Danse training center in Montpellier to train in contemporary dance with the Junior Ballet NID under the direction of Anne Marie Porras. At the same time, she takes the time to assiduously follow the work of several choreographers from Montpellier such as Hélène Cathala, Yann Lheureux and Mitia Fedotenko, but also that of Claude Brumachon at the CCN de Nantes by participating in numerous workshops, courses, and transmission of repertoire. As well as training in vertical dance with Olivia Cubero (Cie Retour Amont).

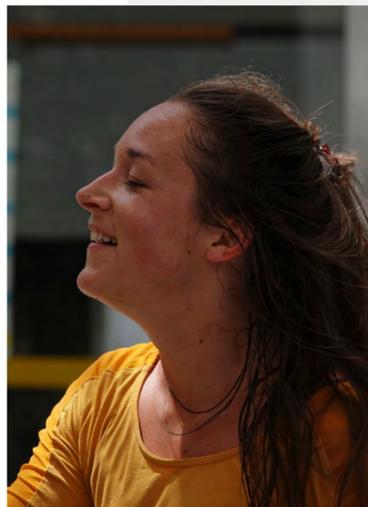
Since 2011, Claire has worked as a performer for several dance companies: Groupe Noces Danse Images (Florence Bernad), Compagnie Anne Marie Porras, Compagnie Gambit (Dominique Guilhaudin), Ridzcompagnie (Simonne Rizzo), Théâtre Bascule (Stephane Fortin), Cie Tetrapode (Fu Le), Cie Other MiNa (Mitia Fedotenko)...

She takes part in transversal projects (cinema, opera, technique, etc.) notably with Roméo Castellucci, Cindy Van Acker and Marie Christine Courtès. In parallel, Claire also works regularly for several street performance companies, and theater companies for which she creates and performs dance scores.

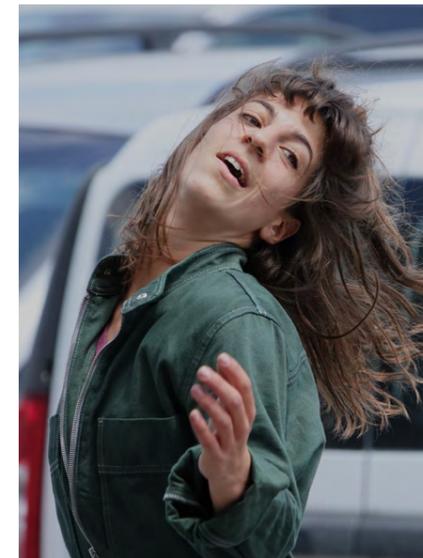
Lifelong dancer, **Laurie-Anne Clément** always had a plan : to be curious.

After training in Coline in Istres and at Studio Harmonic in Paris, she obtained her contemporary E.A.T at the age of 19 and then hit the road looking for internships and workshops. For 5 years, she went through the work of Shaim Gebber, Stella Zanou or Total Brutal in Berlin, Hofesh Shechter and Sidi Larbi Cherkaoui in London, Wayne Byars in Paris, A.Preljocaj or J. Baiz in Aix en Provence, W. Wandekeybus in Italy, etc... These discoveries enabled her to enrich her body language which she will put to the test several times by presenting various competitions from which she will emerge as a medalist. Laurie-Anne also holds a BTS Communication (via the CNED. In addition, for three years she has been interested in the professions of live performance production. Laurie-Anne also plays piano. She enjoys classical and contemporary dance, floor work, street art and more recently, krump. She defends exchange and meetings as a source of learning and a tool for collective appeasement.

Past, present and future collaborations: Compagnie Par-allèles, Studio Danse Satori, Cie Danse Concept, Groupe Noces, Marie Capdeville, Break dance crew, Compagnie lu<sup>2</sup>, Compagnie OxypuT, Cie AutreMina ...



## Célia Tali, Danseuse Anna Androetti, Comédienne



After a baccalaureate with option art dance, **Célia Tali** obtained a Bachelors in performing arts at the University of Strasbourg before taking a Masters in performing arts at Paul Valéry University in Montpellier. At the same time, she continues to practice dance through internships (notably with Franck Bakekolo, Benjamin Tricha, Violeta Gal Rodriguez,) and improvisation workshops (notably with Yann Lheureux, Leonardo Montecchia ...) but also by taking lessons at the Center Chorégraphique de Strasbourg or at the Agora, Cité de la Danse in Montpellier.

Between 2010 and 2012, in Strasbourg, she participated in performances, happenings and guided improvisations alongside performers and dancers Pierre Boileau, Nathalie Baudet and Sabine Cornus. In 2015, she founded Les Chasseurs de Vide in Montpellier, a dance company in public spaces, in which she is a choreographer and dancer. In 2018, Célia was the winner of the Creation in Progress program with the project "Where you pose". In 2019 and 2020, she created the solo ERRANCES, currently being broadcast.

In 2018, she joined Impromptu Poétique, an IN SITU piece for the natural spaces of Cie Satellite. In 2020, she worked as a dancer in the CieAstier LD in the play "DestinsCroisés".

After studying literature at the University of Florence, **Anna Androetti** began acting in CieLaboratorio 9. Having arrived in Paris in 1991, she followed the courses of Giovanna Marini for several years at the University of Paris 8.

In 1994, she founded the company La Maggese with which she interpreted, wrote and directed her own plays. As an actress and singer, she participates mainly in creations where theater and song mingle intimately. She was one of the performers in «Meursaults» at the Festival d'Avignon in 2015, «Cut» by Emmanuelle Marie at the Rond Point theater and under the direction of Jean Claude Fall in «Un fil à la patte» and in «Am I still alive "... She is also a singer in the polyphonic a cappella group "Passio" (Italian songs from the oral tradition).

For 10 years she has been working on the collection and scenic re-transmission of songs and testimonies from Italian immigrants in France «In the footsteps of Italian immigration».

For 11 years, she has been teaching traditional Italian singing for La Philharmonie de Paris.



## The Artistic Approach

« 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 MEETING 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.



## History of the Company

**A**utre 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

## 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** | International festival Montpellier Danse

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

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

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

**2014** : **sonata Hamlet** Re-creation | 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** | Cratère – scène nationale d'Alès

**2016** : **AkhmatModi** | 18th Open Look Festival, St Petersburg

**2017** : **Performance With no intent**

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

**2020/21** : **Elles, légère dérive** | A creation for public space

**2021/22** : **roulette russe**

**2023** : **Femmes, en[Corps]** | Nouvelle création

## Video links of the last creations of Mitia Fedotenko

**roulette russe** – création 2022

Teaser : <https://vimeo.com/455973602>

Vidéo : <https://vimeo.com/705941227>

**ELLES, légère dérive** - création 2021

Teaser : <https://vimeo.com/560727272>

**les filles pleurent aussi** – création 2019

Teaser : <https://vimeo.com/322672933>

**With no intent** – performance 2017

Intégrale : <https://vimeo.com/237543119>

**AkhmatModi** créée en Russie en 2016, dont l'adaptation française avec Natacha Kouznetsova a été présentée au Cratère d'Alès.

Teaser : <https://vimeo.com/194794658>

**Génération [pomm]ée** pièce pour 7 danseurs créée en 2015 avec le Jeune ballet du CNSMD de Lyon. Intégrée au repertoire, la pièce se joue en salle et dans l'espace public :

Teaser rue : <https://vimeo.com/264057986>

**pointZero** créée en 2015, avec Mitia Fedotenko au plateau et Olivia Caillaud, accompagnés en live d'Olga Nosova (batterie et musique électronique).

Teaser : <https://vimeo.com/154290754>

**sonata Hamlet** créée en 2012 au « Sujets à Vif » dans le cadre du festival d'Avignon avec François Tanguy. La pièce a été recréée en 2014 avec le musicien Marc Sens.

Teaser : <https://vimeo.com/89912237>

Intégrale : <https://vimeo.com/86264793>



**Artistic direction**  
**Chorégraphe :** Mitia Fedotenko

**Direction**  
**Administration & production :**  
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La Compagnie Autre MiNa est soutenue par la ville de Montpellier, par l'Etat - Ministère de la culture - DRAC Occitanie et par la DRAJES Occitanie; elle est par ailleurs conventionnée par la région Occitanie / Pyrénées-Méditerranée et soutenue pour ses projets de coopération avec la Russie par Montpellier Méditerranée Métropole.

Photographies : Alain Scherer, Sylvie Vey, Philippe Evenou, Mitia Fedoten-



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