

2014 RE-CREATION



sonata Hamlet

Artistic Portfolio



ABOUT 01

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I'M TRYING TO GIVE A TODAY'S COMPLETE VISION OF HAMLET.

MY SLAV NATIVE ROOTS AS WELL AS MY WESTERN EUROPEAN CULTURE ALLOWS ME TO TRANSGRESS ALL BORDERS, IT ALLOWS ME TO MATCH THREE HISTORICAL EVENTS : THE CORRUPTED KINGDOM OF DENMARK IN SHAKESPEARE'S HAMLET, THE COLLAPSE OF THE SOVIET WORLD AT THE TIME OF HEINER MULLER IN GERMANY (THE FALL OF THE BERLIN WALL), AND THE FIRST SIGNS OF DEMOCRACY IN TODAY'S RUSSIA, A COUNTRY UNDER THE POWERFUL AUTHORITY OF PUTIN'S REGIME.

Mitia Fedotenko
choreographer

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All[ways] at war with a world that does not need us to satisfy its consumer urges. Nothing... [new]

Created as part of the « Sujets à Vif » in the Festival d'Avignon 66th in contribution with François Tanguy, Sonata Hamlet reveals a place in which dance and drama are combined in a singular way, deep anchored in Hamlet Machine, German writer Heiner Muller's major work.

Mitia Fedotenko creates his own vision of Hamlet with Marc Sens playing the guitar onstage.

Sonata Hamlet is a manifesto that tackles the question of the individual caught in the jaws of the rationale, and that of the line that separates him from the world of consumption. Role- playing with forms of the body, a body that mutates, that tries to clear a path for itself in a world with which it is in profound disagreement..

Sonata Hamlet chants an ode to manhood. A free Man. Is it still possible in our world today?

It still is!



Conception, choreography and interpretation : Mitia Fedotenko
Live music : Marc Sens (electric guitar)
Contribution : François Tanguy

Light design : Catherine Noden
Set construction : François Fauvel, Thomas Godefroy
Masks : Fabienne Killy

Sound design : Frédéric Marolleau
General stage & lights : Thomas Godefroy

Duration : 55 mn

Production : Autre MiNa Company
Coproduction : SACD /Festival d'Avignon 66th, Radeau Theater

With the support of La Fonderie – Le Mans, The Vignette theater in Montpellier and the Agora – Montpellier Danse

With the help of the SPEDIDAM



Find the teaser [HERE](#)



SCHEDULE 03

TOUR

2016

march 15th : Théâtre de Nîmes associated with
Théâtre du Périscope (30) - France

january 19th : Art dance Festival / CDC Dijon Bourgogne (21) - France

2014

january 29th & 30 : Théâtre de la Vignette
as part of Montpellier Danse 2013/2014 (2 shows) (34) - France

january 23rd : Espace des Anges
as part of the Soirées Singulières with Scènes croisées de Lozère (48) - France

2013

november 2013 : La Fonderie – Théâtre du Radeau at le Mans - France

2012

july 2012 : Festival d'Avignon 66th
at the « Sujets à vif » - France

RESIDENCIES

january 16th - 20th 2014 : Théâtre de la Vignette
in partnership with Montpellier Danse Festival (34) - France

october 28th - november 2nd 2013 : Fonderie, Théâtre du Radeau
at le Mans (72) - France

september 3rd - 14th 2013 : Studio Cunningham, Agora
cité internationale de la danse at Montpellier (34) - France



« Distinctive sign : a form of physicality and a sense of performance,
without economy, enraged. »

2014, La Gazette, Valérie Hernandez



« There's something tormented and definitive in his movement. »

2012, Les Inrocks, Hugues Le Tanneur





Mitia Fedotenko 05

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 at the CNDC of Angers, then at E.X.E.R.C.E. in Montpellier. He dances in *The desert of love* duo, from *So schnell* by Dominique Bagouet and adapted by the 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 *verts and 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; *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, the willingness of Russian cultural institutes to reach out to Europe led Mitia Fedotenko to create, for the first time, a play 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.

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

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.

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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)”. “

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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 unknown in France. They founded **dansePlatForma** : Est contemporary dance platform.

This year, **dansePlatForma** becomes a special edition Acting for peace that tries more than ever to unite Russian artists with those from Eastern Europe.

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





Marc Sens 07

Guitarist

One of the rare things that Marc Sens has not improvised is his birth – 1964. The rest is a product of free-will : he throws himself into music in 1993 and never goes out of it, unless his nerve cells are cracked and his guitar upside down. Marc starts on his own “ *because he cannot find anyone to play with...*” (...), he cannot read music, a skill probably too academic for his libertarian temper.

More influenced by film music than by rock, he gives priority to ambiances rather than the classic layout verse/chorus. “ *The most important is my connection with pictures, more than a guitarist technical demonstration...*” No particular technique then, but a connection with the instrument which is one of a kind, based on spontaneity, energy, a sort of claimed-naivety. He explores sounds, sorts of corroborating disharmonies, he reinvents the Larsen effect, vicious guitar riffs, without ever repeating himself. All types of tools are allowed : metal chains, violin bows, wooden sticks...

Marc Sens makes use of objects, tampers, transforms, magnifies. The sharpest ones think it is genius, the others go back to listen the top 10 charts...

His first solo concert takes place at “Les Instants Chavirés” in 1998 in Montreuil, near Paris, before recording two solo albums (*Greum*, self-produced in 1999 and *Faux ami* released on Shambala Records in 2001) and one duet (Scrape) with Cyril Bilbeaud, the drummer from the band Sloy. He meets Caspar Brotzmann and opens on stage for the concert of Noir Desir with his band Shellac, he then goes on tour with Rodolphe Burger and then with Yann Tiersen with who he records three albums.

Meeting Serge Teyssot-Gay (Noir Desir) lits up a fire. They record *Contre* with the writer Lydie Salvayre (Verticales) and then found “Zone Libre” with Cyril Bilbeaud. The trio decide to record a fatally explosive album in 2007 that they expose on stage in France and abroad.

Marc Sens also creates several soundtracks for the Cinema (*Yamana*, Fabrice Marquat’s documentary in 2008), for Dance (*Crash* by Bruno Geslin in 2008) or for the radio (France Culture in 2007).

08 Press

In the corner, theater costumes, those of Heiner Müller version of Hamlet. And here we are in the middle of civil war, Sarajevo maybe. The barricades rise up, the plastic dancer, Mitia Fedotenko climbs, crawls, arches, contorts himself and tells a story. It’s war, death, prisons, noises of armoured doors. All comes from the set where the dancer handles very high tables like an exile burden.

The dancer reinvents his Hamlet in a powerful gesture where the music and voices are queen. Moving ...

2012, Toute la culture, Amelie Blaustein Niddam



For the first part of Sujets à vif, Mitia Fedotenko presented Sonata Hamlet, a passionate and troubling crossing between the chaos of the corrupt kingdom of Shakespeare, the fall of the soviet union à the time of Müller and the power of Putin.

The Slavic dancer, draws the portrait of a humanity lost in the chaos of the word and the consumer society, through the deform prism of a plexiglas wall smothering consciousness. There is fury in the silences, blood in the worlds, and behind his mask, a desire to live outside the infernal machine of power.

2012, City Local News, Delphine Michelangeli

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.»

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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.

Mitia Fedotenko

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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.

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

2021 : ELLES, légère dérive | creation for the public space

2022 : roulette russe

2023 : Femmes, en[Corps] | new creation



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

Crédits photos : Paul Delgado (couv., p.1,2,3,4,5,7,8), Philippe Evenou (p5, 6)



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