

CREATION 2021



CIE AUTRE MiNA
MITIA FEDOTENKO

ELLES, légère dérive

A creation for public space

by Mitia Fedotenko

About by Mitia Fedotenko

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Imagine a dance performance that begins in a place other than on the Town Hall Square or in front of a theater, and not on a carefully spot lit dance floor or at an umpteenth street festival.

Imagine that this dance arises from a non-dedicated place, a place of everyday life, for example, a post office, on the terrace of a summer bar, at a Sunday vegetable market.

This performance is about to be played as a slight drift from one place to another by 3 young dancers and 1 female actress, as a counterpoint to the image of women and the aesthetic canons that society is trying to impose on us.

Far from political and sociological dogmas, I wish to question women's right to the city today :
Can women occupy public space like men do ? What is the place of women's bodies in this urban environment ?
What bodies ? Can unwritten but VERY real "rules of life" define male, female and mixed territories? What is the judgment of the female body in public space through an artistic representation ?

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Intent & Writing Process by Mitia Fedotenko

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Creating ELLES, légère dérive is a new challenge for me because immersing choreographic writing elsewhere than in a theater is not an insignificant thing.... This is the first time that I have thought of a work for the public space from the start, from the research process until its final performance. But above all because the purpose of the play requires a real dive into the context of the city; it is performed in a place where people and passers-by do not expect it. The 4 performers are part of people, everydayliving, they have this urgency to tell their reality, their experiences ... to get naked; they will appropriate their own stage in front of an uninformed, uninvited audience, in front of people who have not planned to attend a performance.

Most game engines and interactions are designed in response to the audience and their ability to position themselves in relation to what is happening now, in the game space and in their daily lives. The issues addressed are for me urgent and burning, and can only be proposed, brought into play, and debated in the reality of urban space.

The form will therefore evolve according to the unknown circumstances and places, the reaction of the public and the reality on the ground, but also in the face of this new post-lockdown context.
What gestures and what postures to adopt towards people? How to create with this reality?

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« In the big Coliseum hall, *Elles, légère dérive* by Mitia Fedotenko questioned through an actress and 3 dancers with a crazy energy the women's freedom in public space. »
Delphine Baffour - La Terrasse

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Choreography & sounds : Mitia Fedotenko
Dance : Claire Chastaing, Célia Tali, Laurie-Anne Clément
Comedian : Anna Andreotti
Costumes : Sophie Bastide
Texts : Marie Reverdy

Estimated duration : 40 min

Production : Compagnie Autre MiNa
Coproduction : Centre Chorégraphique National
Roubaix Hauts-de-France - Sylvain Groud
Support for creation : Domaine d'O Montpellier 3M

With the support of : Le Tri Postal - Ardec (34) ; La Halle
Tropisme (34) ;

Résidencies : CCN Ballet du Nord - Roubaix (59) ;
Domaine d'O Montpellier 3M (34); La Grainerie -
Fabrique des arts du cirque et de l'itinérance (31)

Creation 2021

Performances :
Label Danse - Roubaix (59) - April 2nd
Place Liberté, Roubaix - May 29th at 3 pm
La Grainerie, Toulouse - June 18th at 1 pm

[Contact us to attend the performances](#)

Watch the teaser :
<https://vimeo.com/560727272>







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 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 versts 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, 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.

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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** : East 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. »



Claire Chastaing & Laurie-Anne Clément Dancers



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).

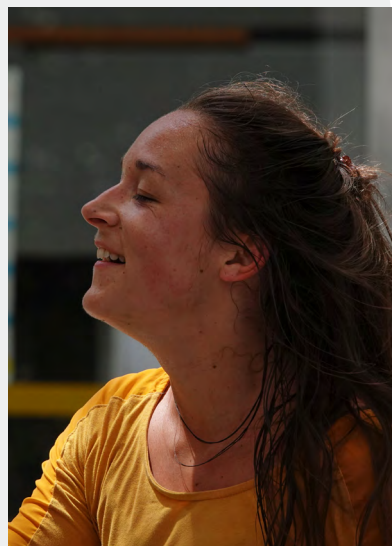
Since 2011, Claire has worked as a performer for several dance companies: Groupe Noces Danse Images (Florence Bernad), Compagnie Anne Marie Porras, Compagnie Gambit (Dominique Guilhaudin), Ridzcompagnie (Simonne Rizzo), Théâtre Bascule (Stephane Fortin), Cie Tetrapode (Fu Le), Cie Other MiNa (Mitia Fedotenko)...

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.

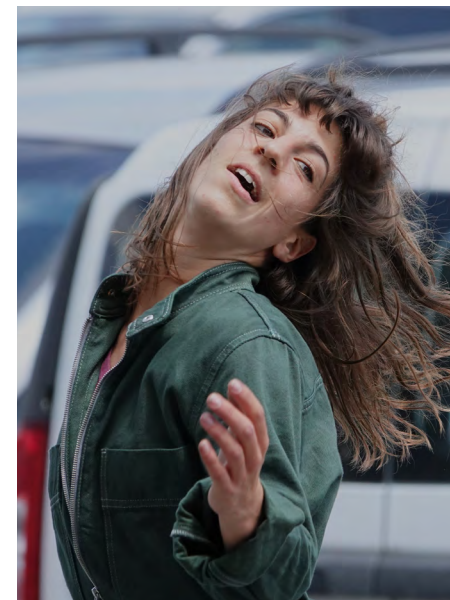
Lifelong dancer, **Laurie-Anne Clément** always had a plan : to be curious.

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 lu², Compagnie Oxypot, Cie AutreMina ...



Célia Tali, Dancer Anna Androetti, Comedian



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 Andreotti** 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.





Marie Reverdy Playwright

Marie Reverdy Marie Reverdy is a playwright for several theater and dance companies. As such, she teaches dramaturgy at Paul Valéry Montpellier 3 University, which she has also taught at Stendhal Grenoble 3 University and Avignon University. She works with the FAI-AR in Marseille. She is a permanent contributor to the contemporary art review Offshore in which she writes the Theater column and also writes for the Mouvement review.

« My work as a playwright consists first and foremost of analysing the structure of the drama, already written or planned. Throughout the collaboration with the artistic team, the playwright ensures the coherence and legibility of the artistic purpose, as well as the cohesion of the symbols on stage.

There are several tools for textual and visual analysis, but this theoretical part only finds its full expression on the condition of being oriented in a perspective of the passage to the stage. Supporting the work on the set, my role also consists of emphasizing and theorizing the aesthetic bias of the work to come, as well as inscribing it in the particular journey that constitutes the Company's artistic identity. »

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.»

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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.

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History of the Company

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

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

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

2021/22 : roulette russe

2023 : Femmes, en[Corps] I Nouvelle création



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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.

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