

CREATION 2018-19


CIE AUTREMiNA
MITIA FEDOTENKO

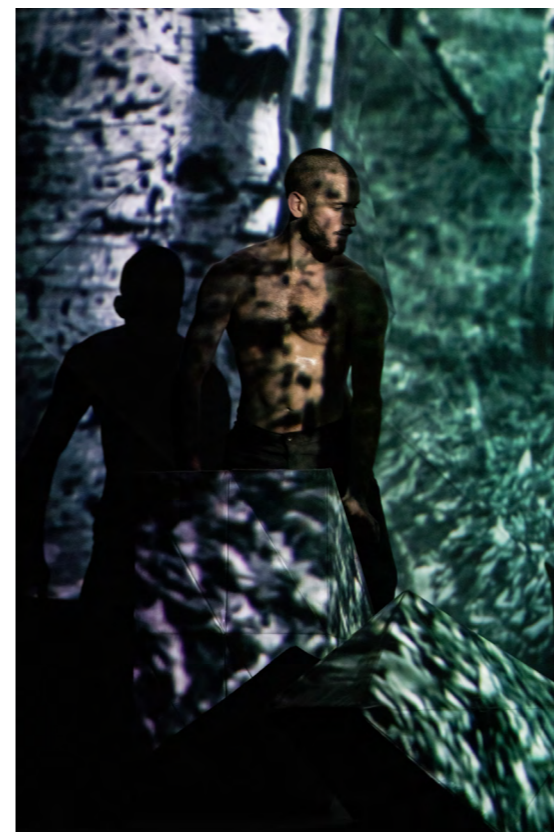


Les filles pleurent aussi

by Mitia Fedotenko



At the beginning



A man.

Something has changed. Something hasn't been the same than even five minutes ago. Everything has fallen over. Although it has been invisible. But he knows. He has felt it before realizing it. A deep pang, into the chest. which has provoked tears. But it has been invisible. Only him knows. His inner tears. Invisible. Evething has fallen over. Without warning. His convictions, his principles, from which he has become who he is.

Tears.

Where is the man, the father, the husband, the family head, the eternal bachelor, the explorer, the conqueror, the builder, who stands up, who doesn't fall, who knows, supports, protects, foresees, keeps up ? Stupor. But it's invisible. He cannot talk about it, he's alone.

A man, lonely, weeps. Everything he has known and from which he has become the man he is has fallen over. He cannot fall. He stands up, he doesn't know how. A man, lonely, weeps. He gets out. Other men, bachelors or with partners, young or old... here they are. Their faces, their skins, their talks. Something is invisible. Their inner tears, past ou future, their joy. Who are these men ? What are we waiting from them ?

Shame and decency. Tears and joy together.

A man whose arms fell down weeps and smiles. He goes to meet other men, to meet himself, who he has become after he was told :

« **Go my son, be a man !** »

Note of intent

With this new creation, Mitia Fedotenko invents a process involving all the protagonists of the project (artists as technicians – males and females), supposed to capture what we would call a man. Grasp the question: what is a man today?

For this reason the choreographer places the creative process at the heart of his thinking. In other words, how can the common action of building a show be both an element that brings together and questions different personalities?

Should we go far to remember that man and the image he refers to society, is often linked to strength, protection, war, competition, work, play, challenge, excess, bullshit too ... irreparable.



“ All the men around me, those whom I have had the honor to meet or the misfortune to cross, to observe in attitudes not always glorious, and even those whom I have not yet met on my way to artist and being human ... it is to you that I dedicate this creation. Written with a large «M» or in all discretion, this is the question of the Man who calls me today.

Stand up, Do not run, Face challenges, Face life !

It is with this complex subject that I address myself to a woman, Estelle Dumortier, writer, poet and playwright.

This is one of the first challenges of our joint reflection: me, as a choreographer and Estelle, as a playwright of the project. A spectator often has the opportunity to see, read, feel, and live from the stage, a story ... in cinematographic and theatrical works, but how to tell a story of a man in dance ?

This question follows an old reflection and the evolution of my writing process that i used to call until now : the dramaturgy of movement.

A broad question which becomes more and more precise from a piece to another, a real challenge as a choreographer.

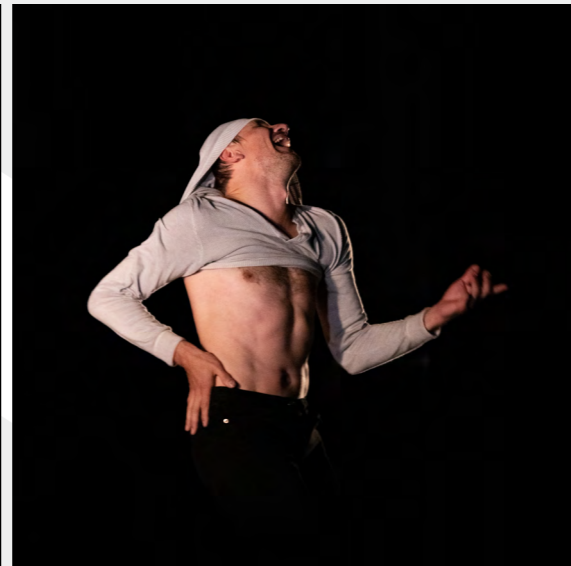
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Dramaturgical Notes



We rely on a trio of dancers, digging the question of the man, the masculinity, and the virility, to also look for detours and reversals in order to avoid clichés. Thus, create, combine, compare, confront, associate or dissociate game intentions with physical qualities and presences in order to explore the other side of the mirror, upside down, flip-flop, complementarity or opposition in portraits proposed to the dancers. Three interpreters, three men, three sensibilities and as many combinations as possible that form a kind of kaleidoscopic image of what a man could be today.



The strength of my writing is at the meeting of physical expressionism and poetry; encounter that questions relentlessly the question of the direction of the movement and the sensation it provokes in the viewer. The bodies themselves carry stories. Stories make bodies, train them, give them intentions. I work with these talking bodies and their stories. At the same time, I give the dancers stories to feed their dance, to embark them in an imaginary world and to confront them with the physicality and the musicality of my proposal. Today, I make a call to the playwright Estelle Dumortier with a definite challenge: how to write for dance today.



Scenographic Notes and relationship to musicality

The scenographic installation is based on the notion that man is seen through his own eyes, but also through the eyes and the viewpoint of others, of society.

The projection of the images on stage and the sound dressing are stakeholders of this device; they are closely linked in the idea of building the portraits of all the male protagonists of the project as well as the men met at the discretion of the creation ... anonymous, inhabitants, reception teams

It is from the vision of Paul Delgado, visual artist photographer, that were born the projected portraits, revealing at the same time the interiority of the man, and his external landscape.

The elements of the scenography created by the sculptor Stéphane Gantelet, in the form of folded paper modules on the principle of Origamis, create real interactions between the bodies of the dancers and the sound and visual effects produced by their movements.

Constructed and deconstructed in real time, these paper volumes are light and robust at the same time, we will return once assembled, to several forms of character: made of peaks or troughs or precarious balance.

In resonance with the modules, folded paper strips emerge a screen all volume, projection surfaces portraits.

The idea of creating a portrait of the man of today means drawing up a complex and contradictory picture. Work on musical contrasts: live sound recording on the set, electro-acoustic music created by Mikael Plunian, musician composer, and existing music. It is to touch the two main axes of the subject of the play: the inside and the outside of the man. Two rhythms that evolve vis-à-vis the other, two facets that oppose and complement each other in a sensitive listening between dance, image and scenography.



*What do they have in common?
Or on the contrary, what separates them?
Are not these multiple portraits the representation of the portrait of an only man with his strengths, his weak points, his points ... of interrogation?*







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 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 choreographic 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.

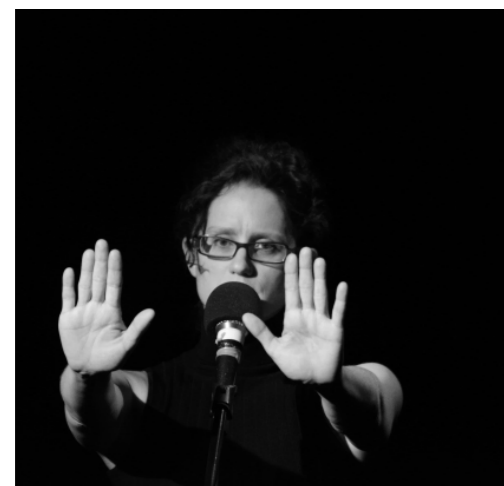
His artistic project found a particular echo with *Cratère - scène nationale d'Alès* which supported him for the years 2015/2016/2017.

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, 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** took place in Montpellier in January 2023 on the theme of **Acting for Peace** and brought together artists from Ukraine, Poland, Romania and France.

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





Estelle Dumortier

Text and Playwright

Outside of her professional and academic career, the journey to mixing writing with dancing started long ago.

Following her studies in art history, and after having worked as a coordinator for the 50° North contemporary art network, she held many positions in the world of professional dance: Programming officer for the Institute for Choreography and Dance in Cork (Ireland), production and diffusion manager for the Baroque dance company *Fêtes galantes* (Béatrice Massin), and then training instructor at the National Choreography Centre by Rillieux-la-Pape / the Maguy Marin company. In 2012-2013, she continued her research on the intersections between writing and dancing with the choreographer Mitia Fedotenko and his company *Autre MiNa*, for which she is the playwright for the show *par Être*. Since 2013, Rilleux-la-Pape and Dir Yuval Pic's National Choreography Centre, as well as the Lyon Biennial have asked her to accompany groups of spectators, and to continue working on the actor's gaze or eye movements, and analysing dance and graphic arts in mediation and writing workshops. Since 2014, she regularly conducts courses in dance, graphic arts and writing for the Ministry of Education, Higher Education, the Maison de Dance in Lyon and the Lyn Biennial, for artists, teachers and researchers.

In 2013, she founded the company *La Traversante* in the Rhône Alpes region, after having taken a course in planning workshops for writing and reading aloud. Since then, she has organised and conducted meetings between artists and writers, has conducted writing courses and workshops for various audiences and organisations, and has continued her research on interdisciplinary intersections in the company of the various artists and structures with whom she collaborates.

She regularly publishes her texts in poetry journals, that she presents during her public readings. In 2017, she joined *Ecrits/Studio*, a group of poets that consider that it is impossible to work on speech and sound separately.

Yotam Peled et Leonardo Jin Sumita

Dancers



Yotam Peled was born in a Kibbutz in the north of Israel in '89. Since childhood he has practiced fine arts, athletics, and Capoeira. At the age of 21, after finishing service in the Israeli defense forces, he began dancing, and later on pursued higher education in contemporary circus.

In 2015 Yotam relocated to Berlin, and since then he has been nworking as a freelance performer with several European choreographers, among them Maura Morales, Yann Lheureux, Troels Primdahl, Jill Crovisier and Mitia Fedotenko.

In the last years he has been creating his own choreography, which toured festivals and venues in Israel, Germany, Poland, Italy, Spain, France, Japan, Thailand and Vietnam. His solo performance 'Boys Don't Cry' has received awards from Awaji Circus Art festival, Wurzburg tanzSpeicher, MASDANZA festival, Gdansk dance festival and Corpomobile festival Rome. His first ensemble work 'Entropia' was created as part of the project 'THINK BIG' - a collaboration of the city opera of Hanover and TANZtheater International festival.

Yotam was selected for the prestigious TalentLAB platform in the Grand Theatre de la ville Luxembourg, offered a creation residency mentored by choreographer Hofesh Shechter, to create his piece 'ALPHA', which premiered in Berlin in August 2019. In November 2019 he will be a resident choreographer in Skopje Dance Theater, and in March-May he will create a performance for EDCM - Montreal, Canada.

Born in 1987 in Japan, **Leonardo Jin Sumita** grew up under the influence of his father, Hiromasa, painter. Enthusiastic of dance since the age of 18, then trainee in Noism2 for ballet, choreography and improvisation, he became a professional dancer at the dance company Noism1 by Jo KANAMORI, then started as a choreographer. He moved to France in 2015.

Participated to performances with Dai Jian (former dancer of Trisha Brown Company), Davy Brun (former dancer of Opéra de Lyon), Mitia Fedotenko and Daniel Fernandez among others. Therefore he got confidence as a dancer from them, especially with the performance with Daniel "the MILK" at Mercat de les flors (Spain) which received award of finalist (Dance Prize of the Theater Institute of Barcelona) in 2018. As a dancer, he has for ambition and desire to perfect oneself in order to confirm his strong presence on the stage and performances.



Stéphane Gantelet and Paul Delgado

Sculptor and Photographer



Stéphane Gantelet is an artist born in 1966, who lives and works in Sète. He began sculpting in England in 1989. His artistic strength is intimately linked to the technical spaces he passes through. After about ten years as a smelter and producing bronze fire creations, he took an interest in virtual volume in 2005. The concepts of modeling and synthesised images of the software he uses became his source of inspiration. He made animated videos and volumes by folding paper using 3D printers, before becoming interested in programming as part of a video game collaboration with author Juliette Mézenc.

In 2013, he collaborated with Cécile Porter on her project *Etant donné* (Given) for a show at the Kolyada festival in Russia (Ekaterinburg, Ural), then at the Chartreuse of Villeneuve Lez Avignon as part of the Festival d'Avignon. That same year, he presented a performance in collaboration with Juliette Mézenc at the Georges Pompidou centre as part of the digital Writing festival «Chercher le texte» (Search for the text).

> www.gantelet.com

He participated in the Digital Art Festival «Les Bains DIGITALes» organised by the performing arts centre in Enghein les Bains and directed a prototype video game with Juliette Mézenc and his students as part of a residence. Just recently, he directed several readings/performances with Juliette Mézenc as a part of events organised by the Carré d'art in Nîmes and the poetry market in Paris. At the same time, he has been working on an experimental literary FPS project (literary video game) based on Juliette Mézenc's *Journal du brise-lames* (Breakwater Journal), coming out in 2019.

Paul Delgado was trained in photography by the IEFCE and studied Information Sciences at the UAB of Barcelona. He started his career in advertising and spatial arrangement.

Leaving the frenzy of the city, he settled on the edge of border that only existed in his mind and imagination, searching for its pragmatic inhabitants and coarse climates.

He does not consider himself an artist, nor an artisan...

Not only a photographer, publisher or scenographer, a designer at best, he uses different mediums in the vast field of visual arts to compose his work. He listens to the gaze, seeking the permeable point between materials, light and object.

Too curious to be confined only to one discipline, he tries to be in harmony with his inner self.

Paul Delgado was born in 1969 of an unlikely encounter at the Pyrenean frontier.



> www.pauldelgado.com

Julie Valette, Mikael Plunian, Marina Masquelier

Light creator, sound creator, video creator

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 Recolin, 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.

Mikael Plunian drummer then electronic musician: Rock, Electronic Music, Theater, Dance, Sound Poetry ...

Since 2004, he has designed the sound environment for many live performance projects: theater and dance: Olivier Letellier, Anne Contensou, Patricia Allio, Eleonore Weber, Nicolas Bonneau, Rachid Zanouda, Frédérique Mingant, François Verret ...

Marina Masquelier has always been passionate by pictorial art and assembles colors and materials with her instinct; she discovers the expression of the frame with an objective and dramaturgy that can be brought to an image by blurs or exposures. She is interested by the movement of the image, like a dance.

Having become a creator and video director, she works at the TNP Villeurbanne, at the Comédie de Valence, at the Théâtre National de Vire and at the Colline in Paris among others. She collaborates with Denis Kelly and Olivier Werner, David Geselson, Ivan Viripev and Galin Stoev, Richard Brunel, Viktor Ullman and Jean-Michaël Lavoie.

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

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

2022 : roulette russe

2024-25 : Final Odel New creation

Choreography : Mitia Fedotenko
Text and Playwriting : Estelle Dumortier
Dancers : Mitia Fedotenko, Jin Leonardo Sumita and Yotam Peled
Stage designer : Mitia Fedotenko
Scenery manufacturer : Stéphane Gantelet
Costumes : Laurence Alquier
Photographer, image work : Paul Delgado
Video creation : Marina Masquelier (thanks: Claire Roygnan)
Light creation : Julie Valette
Sound creation : Mikael Plunian
Stage manager : Julie Valette (thanks: Fabrice Anton)
Administration and development : Nathalie Brun
Production : Laëtitia Guillard-Lovichi

Duration : 1h10 maximum time

Production : Compagnie Autre MiNa
Coproduction : Scène Nationale d'Albi (81), CCN Roubaix Hauts-de-France, direction Sylvain Groud (59).

Résidencies : Ballet du Nord – Olivier Dubois / CCN de Roubaix Nord-Pas de Calais (59), Scène nationale de Sète et du Bassin de Thau (34), le lycée Joffre à Montpellier dans le cadre d'une résidence artistique en Lycée (34), Théâtre d'O - Montpellier avec le soutien du Département de l'Hérault (34), CCN Roubaix Hauts-de-France, direction Sylvain Groud (59), La Fonderie au Mans (72), Scène Nationale d'Albi (81).

Studios : ICI-CCN de Montpellier / Direction Christian Rizzo (34), Le Théâtre de la Vignette / Université Paul Valéry Montpellier 3 (34), Studio Cunningham / Cité internationale de la danse, Montpellier (34).

This performance is supported by Occitanie en Scène.

Creation : October 18 & 19, 2019 - Scène Nationale d'Albi



Video links of last creations by Mitia Fedotenko

roulette russe – creation 2022

Video : <https://vimeo.com/705941227>

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

ELLES, légère dérive - creation 2021

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

Les filles pleurent aussi – creation 2019

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

With no intent – performance 2017

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

AkhmatModi created in Russia in 2016, with the french version with Natacha Kouznetsova has been presented at Cratère, Alès

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

Génération [pomm]ée performance for 7 dancers created in 2015 with le Jeune ballet of CNSMD de Lyon. Performance indoor / outdoor.

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

Indoor Teaser : <https://www.youtube.com/watch?v=6oL52GD7kfw>

pointZero created in 2015, by Mitia Fedotenko onto stage and Olivia Caillaud, accompanied in live d'Olga Nosova (drums and electronic music).

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

Version 28 min: <https://www.youtube.com/watch?v=sWMbmT0mtSI&t=524s>

Sonata Hamlet created in 2012 at « Sujets à Vif » as part of festival d'Avignon 66th with François Tanguy. The piece has been recreated by the musician Marc Sens.

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

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

All the others videos and artistics portfolios of the Autre MiNa Company are on our web site www.autremina.net.



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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 for its cooperation projects by Montpellier Méditerranée Métropole and the Hérault Department.

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2ème catégorie 2022-011036 ~ 3ème catégorie 2022-011091