

2017 CREATION


CIE **AUTRE MiNA**
MITIA FEDOTENKO

With no intent

Performance
Artistic Portfolio





Without particular intent at the beginning, With no intent is thought as a personal artistic challenge: «What can I express with my body in a given space? Which space? What is important and urgent to tell the world today?»

I address to places with the strong character of ancient or contemporary history, the industrial and heritage spaces where values of use (architectural, practical, rational, etc.) are discussed and intertwined with questions of human and social, moral, spiritual values ...

Very quickly, after having realized my first performances, I went towards the crest line where the question of the Place confronts the question of the Artist, his intention; with the message that he is carrying at this precise moment, his hard core - his conscience and his civic and artistic convictions, his ability to react and be in immediate resonance with the circumstances he is going through.

The Subject of 'With no intent' is the Artist himself, his immediate intention to speak about a subject that touches him today. The Artist - ambassador, the Artist who makes you dream by bringing you Elsewhere, the Artist in disgrace, used by the power and banned, censored, muzzled when it becomes annoying, the Artist who denounces, The Artist - unruly child ...



Each performance of **With no intent** is unique.

This is the first time that Mitia Fedotenko has attempted this exercise : to dive into a creation in constant renewal, in direct resonance with the surrounding circumstances, the soul and history of each place in which it is performed.

Deeply anchored in time, **With no intent** echoes Mitia's artistic conviction.

With a musician by his side, the choreography and sound proposal instantly forces us into the heart of the matter, without detours or preambles.

Idea and performance : Mitia Fedotenko

Costums : Laurence Alquier

Live music & sound : Marc Sens

Duration: 30min (adaptable according to location)

The performance can take place in 1 or 2 combined spaces, in static or mobile point

Production : Autre MiNa Company (France)

With the support of the Salle A3 in Montpellier and the Hérault Department (France).

With no intent is created in tandem with each new space in which it is performed.

The choreographer looks for places with a strong historic character, whether it's ancient or contemporary, industrial or patrimonial, etc...

In this way, each performance can be performed in spaces that are open or closed, static or mobile and with adaptable characteristics.

Find the teaser [HERE](#)

« For the Montpellier Danse season's opening night, Mitya Fedotenko played the killjoy. His face masked, framed by men in black leather coats, the Russo-Montpelliérain choreographer proposed a powerful and grating performance that questioned the artist's place. »

Valérie Hernandez - La Gazette de Montpellier n°1528

WNI | Soulages Museum



SCHEDULE 03

TOUR

- September 7th, 2019** : Saint Guilhem le Désert (France)
- February 16th, 2019** : At the Boutique d'écriture, during the meeting «the real is not what it was» - Montpellier (France)
- February 9th, 2019** : at théâtre des 13 vents, during QUI VIVE ! programmed by Maguy Marin - Montpellier(France)
- January 20th, 2019** : Action during the open party of LOKKO art and lifestyle webzine - Halle Tropisme - Montpellier (France)
- December 20th, 2018** : at Cinéma diagonal, for the release of LETO directed by Kirill Serebrennikov - Montpellier (France)
- May 19th, 2018** : at the musée Soulages, as part of la nuit des musées - Rodez (12)
- September 20th, 2017** : Fiest'Agora #2, Montpellier Danse 2017-2018 season opening cité internationale de la danse - Montpellier (France)
- June 10th, 2017** : Pierresvives – Dance and architecture – Montpellier (France)
- Avril 18th, 2017** : Salle A3 – Montpellier (France)

RESIDENCIES

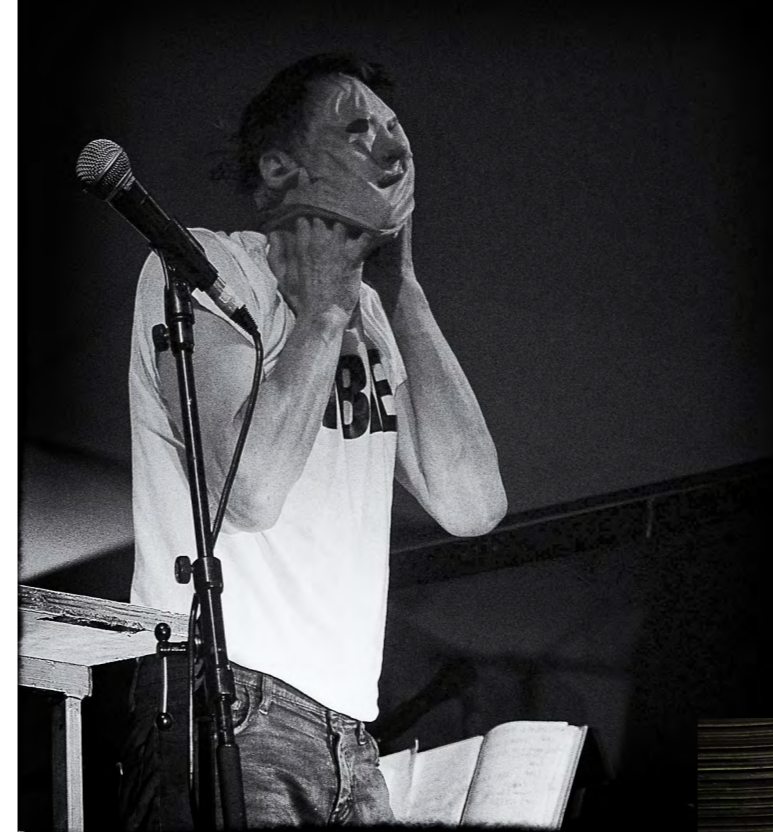
- from June 5 to 9, 2017** : Pierrevives, Montpellier (France)
- from April 10 to 18, 2017** : Salle A3, Montpellier (France)
- from February 20 to 24, 2017** : Salle A3, Montpellier (France)



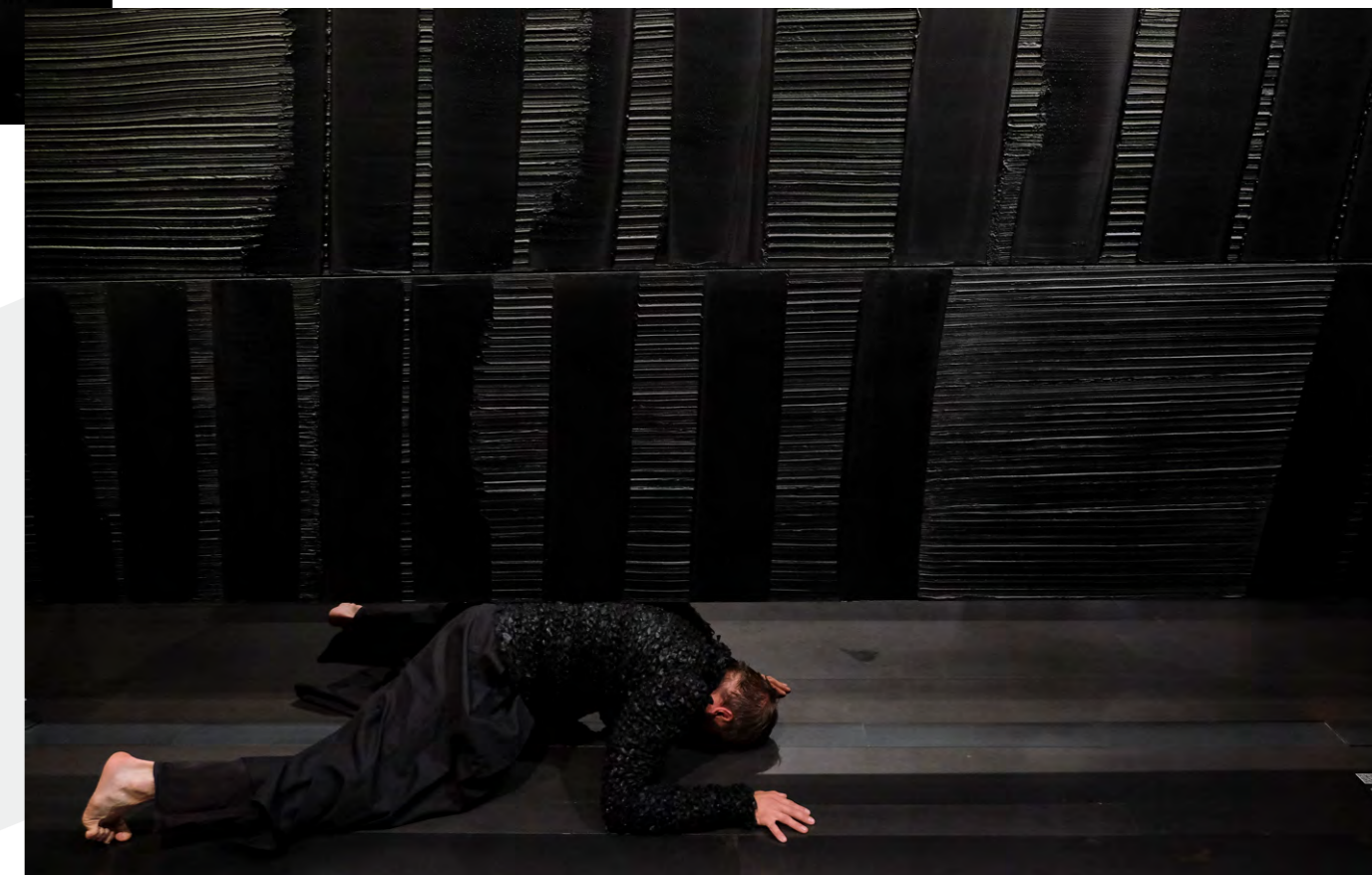
WNI | Pierrevives



WNI | Musée Soulages



WNI | Qui Vive ! 13 Vents





Mitia Fedotenko

Dancer and choreographer

05

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 verstes et les distances* created in collaboration with Natacha Kouznetsova, he founded the Company Autre MiNa in 1999 and moved to Montpellier.

Since the creation of Compagnie Autre MiNa, he has written more than fifteen pieces at the crossroads of the writings of music and theater, which make dance ventures on other artistic territories : *sol'o pluriel et un peu plus* / 2008; *dans sa peau* / 2009; *sans frontière* / 2010; *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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A

ssociate artist of François Verret since 2006, he participated in various projects, including *sans retour* and *courts-circuits*, successively created at the Avignon Festival in 2006 and 2011.

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

Alongside the creative work for his company, Mitia Fedotenko responds to proposals from selected designers such as Urs Dietrich, Mathilde Monnier, Julyen Hamilton, and with Alain Buffard before his demise in 2013, experiencing the acute curiosity for the art of the stage. On also see him in project close to circus with Mathurin Bolze or theater with Julie Brochen or François Tanguy and the art of performance with Julyen Hamilton.

In 2019, Mitia Fedotenko reacts to the arrest of Serebrennikov with the performance *With No Intent*. Following this, the same year, he and Nathalie Brun decided to renew and promote exchanges with Russian artists who are still very discreet or even unknow in France. They founded **dansePlatForma** : Est contemporary dance platform.

dansePlatForma#23 took place in Montpellier in January 2023 on the theme of **Acting for Peace** and brought together artists from Ukraine, Poland, Romania

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





07

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Marc Sens 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).

« 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

The Artistic Approach 09

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 public space

2021/22 : **roulette russe**

2024-25 : **Final Ode** | 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 for its cooperation projects by Montpellier Méditerranée Métropole and the Hérault Department.

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