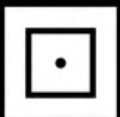


CREATION 2021/2022

  
Cie AUTREMINA  
WITIA FEDOTENKO



roulette russe



RICHARD STORCHI  
— PHOTOGRAPHE —



«...PEOPLE TALK SOMETIMES OF A BESTIAL CRUELTY, BUT THAT'S A GREAT INJUSTICE AND INSULT TO THE BEASTS; A BEAST CAN NEVER BE SO CRUEL AS A MAN, SO ARTISTICALLY CRUEL...»

« Les Frères Karamazov », Fiodor Dostoïevski



## About by Mitia Fedotenko



We search for the human in ourselves, around us, in others; we are looking for the lost human in all of us.

We are lost in a senseless race for diverse worldly goods, whose meaning is undetermined; we are building strategies that are supposed to win, to project ourselves into an elusive future all the more as we approach it.

In a **russian roulette** we play, betting on black or red, or both at once, with blind certainty, eager to feel more alive. For fear that losing is nothingness, and that our dreams cry out our failures and strip us off the map, of existence.

I am speaking as a man, a Russian artist emerging in a European choreographic landscape, with all that follows, no more and no less.

I am betting on a work that transgresses physical and linguistic boundaries ; a work that transgresses the boundaries of belief, obscurantism and protectionism, man closing on himself.

**I am the Player. So, I play the game of being the Idiot.  
Here, in front of you, I gamble.**

## Note of intent

by Mitia Fedotenko

In this story, I am inspired by Dostoyevsky, Gogol, Malevich, Shakespeare's Hamlet. I go through their works deep in my mind, it allows me to plunge into states of speaking bodies. Speaking of states of the body that mean to me, I take the opportunity to make a nod to these artists, to their works, to their characters, which have become mythological because of time and in our imagination too. Their works will be our companions on the road to creation, and dance, free of narration and text, will express itself fully.

I seek to bring into play a physical proximity with the audience in an immersive form, to elicit an instant reaction from the spectator, a risk-taking on both sides of the stage - on the side of action and reaction.

When I think of taking risks, of provoking the **R**eaction of the audience, it is because, at the outset, I am expecting an **I**mplosion on the stage. Destabilisation is not a goal in itself, but the very foundation of the artistic act, the gesture of disobedience capable of breaking the rules, the boundaries of the **I**mpossible, the madness, the one that allows the journey deep into the unconscious : a «mise en abîme»\* on both sides of the ramp.

« **roulette russe** » is above all, a journey deep inside oneself, where it is possible to discover somebody else, one's alter-ego, the Unknown : make a face at him, play the Idiot, the Joker, say Hello to Death, cry his Life out. And why not ... be politically incorrect, why not simply laugh... because life is a laughing matter.

\* «Mise en abîme» is a process which consists of representing a work within a similar work, for example in the phenomena of «film within a film», or by embedding the image itself within an image.



Scenography  
by Nicolas Gal & Mitia Fedotenko

The scenography of this play is radical and graphic (referring to Malevitch). It will consist of shapes in circles and squares, combined with minimal objects and accessories. This association will leave room for the dance, the sound of Marc Sens's guitar, and will give the opportunity to express the complexity of Man (as in the works of Dostoyevsky, Shakespeare and Gogol) in a refined rendering.





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**Choreography & dance :** Mitia Fedotenko**Outside view :** Natacha Kouznetsova**Electric guitar :** Alexandre Verbiese**Scenography & set design :** Nicolas Gal**Sound creation:** Alexandre Flory**Light creation & stage manager:** Julie Valette**Costumes :** Dascha Petrovich**Texts :** *Numbers et colors* of Oxxxymiron (Russian slammer), *Don't leave your room* by Joseph Brodsky**Video recording :** Otus production**Video editing :** MIT'**Production :** Compagnie Autre MiNa**Coproduction :** Scène Nationale d'Albi (81)**Residency support :** Théâtre d'O Conseil  
Département de l'Hérault (34)**With the support of** Agora Le Crès (34), Lycée Notre-Dame de la Merci Montpellier (34), Maison pour Tous Voltaire Montpellier (34)**On tour from Spring 2022 :**

March 31, 2022 | Premiere, L'Agora Le Crès (34)

April 7, 2022 | Scène Nationale d'Albi (81)

Autumn 2022 | Domaine d'O, Montpellier (34)



## 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.CE. 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 *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, 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** : 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. »



© Photo : Sylvie Veyrunes

## Alexandre Verbiese

### Electric guitar

**Alexandre Verbiese** began learning classical guitar at the age of seven with Xinarca, a musician and singer with Corsican origin. He thus associated very early the instrumental practice with an intimate and deep vibration, which he has never ceased to covet since.

Alex Verbiese composes and records music for multidisciplinary shows (Slava, Elisabeth Buffet) but also for TV show credits (France 2- Au cœur des festivals, Faut pas rêver). He performs with the collective Libérez l'espace (Electro-Rock/slam/Balkan music group) in Turkey, Canada and France.

He met the company Smash Théâtre for which he composed and performed live the music for the shows. He then wrote the music for a solo choreography inspired by tango entitled «Plus rien ne bouge» for the Désuète company. As a musician of emptiness, he seizes moments of silence in theatrical and poetic writing, in order to interweave rhythms and harmonies.



RICHARD STORCHI  
PHOTOGRAPH



## Natacha Kouznetsova

### Outside view

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*.

## Nicolas Gal

### Scenography

Born in 1975, **Nicolas Gal** was very passionate about drawing and the Visual Arts and decided to devote his life to them. A native of Avignon, he witnessed unforgettable shows from childhood.

From 1992, he set up a search for the body in cubic pixels which he still pursues today in paintings, sculptures or engravings. It was during his studies in art history (DEA in Montpellier) that he offered his first solo exhibitions.

The show came back to him by chance, and he became, alongside his personal creations, scenographer and decorator of theater, dance and circus. Today, he has collaborated with fifteen companies for around forty creations, some of which have gone around the world.

«When a company has a great project and calls on me, it is a real pleasure to integrate a scenic and human adventure, artistic and visual! Rubbing shoulders with other creators opens up other fields of research, other techniques, other materials. It's always a rewarding experience.»

Somewhere between a personal exhibition, a children's book, a fresco or a museography, he likes to bring the actors, circus performers or dancers on an adventure for what is, in his own way, a total art: the live performance!



## Julie Valette

### Light creator & stage manager

**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. Her first collaboration with Mitia Fedotenko was the light creation of [Les filles pleurent aussi](#), creation 2019.

## 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 substantive 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? Vital questions, I think, that each dancer or crew members are supposed to be asking. That the audience is also asking (us). My concerns are not only about theater and dance, but part of a 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 embody 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 has 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 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**

**2023 : Femmes, en (Corps)** | New creation

## 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 franch 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'Oлга 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](http://www.autremina.net).



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Photos : Richard Storchi, Alain Scherer, Sylvie Vey, Philippe Evenou, Mitia Fedotenko, Nicolas Gal



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