

2015 CREATION


CIE AUTREMiNA
MITIA FEDOTENKO

point Zéro

Artistic Portfolio



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TODAY WE LIVE UNDER THE SIGN OF THE WAR, ON THE VERGE OF EXPLOSION.

EXPLOSION IN OUR HUMAN, SOCIAL VALUES.
WHAT HAPPENS TO ALL OF US? WHAT IS LEFT OF OURSELVES?
HOW TO LIVE WITH THE OTHER?
AND IF THE EXPLOSION HAD ALREADY HAPPENED AND THAT WE HAD NOT EVEN NOTICED IT?!

THE SCENE IS LIKE A **POINT ZERO**.
WE LIVE IN THE MIDDLE OF HITCH ... STUNNED, DEPRIVED OF COMPASS WITHOUT ACTUALLY REALIZED THE IMPORTANCE OF THE IMPACT, LOST ...
WHO ARE WE? WHERE DID WE COME FROM?
PLACE THE BODY IN THE MIDDLE OF THE CRATER HOPING TO FIND AT LEAST A PIECE OF ROOT INTACT, AN ORIGINAL SOUND, A BREATH THAT WILL
INSPIRE IN MIND A POSSIBLE REBIRTH. RE-GENESIS.
MAKE AN INVENTORY BY A BODY'S PLIGHT.

THE BODY IS A COUNTRY IN ITSELF.
A COUNTRY THAT IS WISE. A «WISE COUNTRY», TO QUOTE GODARD.
NOW THIS BODY IS NO LONGER WISE. WILL HE FIND HIS WAY THROUGH HIS ORGANIC NATURE?

A ZERO POINT AS A MAIN FOCUS OF OUR RESEARCH ON OUR AUTHENTICITY, THE SOURCE OF OUR VALUES,
OUR CONVICTIONS ON THE QUESTION OF THE ORIGIN.
*[AND NO THIS WELFARE - PATCH FASHIONABLE TREND PROMISING US AN EFFECTIVE WAY TO HARMONIZE OUR LIFE
PHYSICAL, EMOTIONAL, MENTAL AND SPIRITUAL ... WITHOUT DOING TOO MUCH EFFORT.]*

A CREATION THAT TAKES THE FORM OF A TRIO OF TWO DANCERS AND A MUSICIAN.
A PROJECTION ON THE MULTIPLICITY OF DIALOGUES BETWEEN THE ONE AND THE OTHER WHERE THE FEMININE / MASCULINE SIDE HAS NOT
MORE IMPORTANT THAN THE ORIGIN OF EACH AND RICHNESS OF HIS NATIVE CULTURE.

AS «STALKERS» WE ARE INTERROGATING THE FOREIGN SHARE IN OURSELVES THROUGH A PERSONAL AND COMMITTED DANCE.

Mitia Fedotenko
Choreographer

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Idea, choreography : Mitia Fedotenko
Dance : Olivia Caillaud and Mitia Fedotenko

Live Music (drums, voices, sound objects) : Olga Nosova
Music : Antonio Caldara

Scenography and set design : Vincent Gadras
Lightening design : Sonya Perdigao
Sound : Arnaud Bertrand
Stage Management and set Manager : Rémy Combret

Production : Compagnie Autre MiNa
Coproduction : National Choreographic Centre of Grenoble under home studio

Duration : 65 min

Residencies : La Chartreuse - National Centre of Performing writings, Montpellier
Danse at the Agora- International city of dance with the support of BNP Paribas
SCC Foundation, Rillieux-la-Pape

With the support of the National Dramatic Center of Montpellier, Humain Trop
Humain, Le Cratère- scène nationale d'Alès

Find the teaser [HERE](#)



SCHEDULE 03

TOUR

January 13&14th 2016 : Théâtre Jean Vilar with Montpellier Danse Festival - France
November 27th 2015 : Théâtre de la Mauvaise tête, Marvejols - France
PREMIERE - November 18th 2015 : le Cratère, scène nationale d'Alès - France

RESIDENCIES

From 13 to 17 november 2015 : Le Cratère, Scène nationale d'Alès - France
From 19 to 23 october 2015 : Salle Paul Puaux au Domaine d'O, Montpellier - France
From 17 to 19 october 2015 : Studio Béjart à l'Agora-cité internationale de la danse, Montpellier - France
From 29 to 30 july : Salle 3 in Montpellier - France
From 30 march to 11 april 2015 : Studio Cunningham et the Agora cité internationale de la danse, Montpellier - France
From 16 to 27 march 2015 : CCN JC Galotta/MC2 grand studio in Grenoble - France
From 9 to 14 february 2015 : CCN Cie Yuval Pick, Rillieux-la-pape - France
From 17 to 29 november 2014 : La Chartreuse-CNES in Villeneuve-lez-Avignon France
From 12 to 16 november 2014 : Studio Cunningham l'Agora-cité internationale de la danse in Montpellier - France
From 2 to 5 september 2014 : Théâtre du Domaine d'O en partnership with Humain Trop Humain, CDN of Montpellier - France





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 first at the CNDC of Angers, then to E.X.E.R.CE. 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.

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Though characterised 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)”.

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 unknown 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 and France.

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





Olivia Caillaud 07

Dancer

After training at the Conservatory of Angers, Olivia Caillaud integrates CNSMD of Lyon. She continues her studies at the National Choregraphic Center of Lyon directed by Maguy Marin, where she gets her degree in Performing Arts and Anthropology. After that, she frequently works with Sylvie Giron (Balades company).

In 2013, she meets Mitia Fedotenko (Autre MiNa Company) for the creation *Par Etre* and performs for Frank Micheletti (Kubilai Khan Investigation). Afterward, she's interested by theater and meets Benoit Theberge (Zéro Theatre Company).

In 2014, she works with Patrice Bartès (Chicanes Company) on the *X Rotonda's* partition.

She also collaborates with the National Choregraphic Center in the Havre for cultural activities at school.



08 Olga Nosova

Musician, singer, composer and sound artist

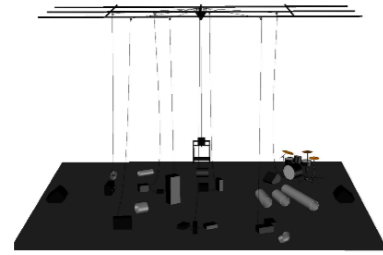
Olga Nosova started music in Moscow in 2001, where she played with groups of the rock scene progressive, punk jazz, improvisation and Industrial music: Syncopated Silence Motherfathers, Brom, Yad, Sobaki Tabaka and Vladimir Epifantsev group.

She is currently a member of the improvisation duo ASTMA with Alexei Borisov, and also works with many Russian projects and international musicians and sound artists like Louis Rastig Els Vandeweyer, Peter Brotzman, Thomas Lehn, Miriam Siebenstadt, Olivie Di Placido, Dario Fariello, Giuseppe Birardi, Dave Phillips, ASpirale, Sergei Letov, Iliia Belorukov, Volga, NotchnoiProspekt, Kurt Liedwart, Edgars Rubenis, Thomas Buckner, Jandek, John Hegre, Pekka Airaksinen, Anton Mobin and many others.

She plays electronic music as well as a wide range of acoustic instruments and sound objects.



Scenographic Note 09



The speakers are used to spread the sound with clean tessitura but also as choreographic support and a light source. Cables fall from clothes hangers as another sign of recent destruction.

The proposal evolves by the dancers' actions on the set elements: plastically reorganizing the space, esthetically by aiming speakers and lights, and acoustically by using independant source of sound diffusion.

This evolution tends to purify the set to go to the origin point, the void, may-be the silence: the cables are connected to a manually and secure lifting device. All the speakers and the drum is dragged toward the back of the set and risen vertically.

The company is autonomous for the supplies and installation of this device (winch, pulley, ropes and tube frame Ø50mm). The load (250kg) is distributed on six gripping points of above the set.



Our intention is to feed the proposals in dance while offering great sound both in volume than finesse. This will translate on the technical board by the action of removing the hitch, the rubble, to purify the proposal in dance and sound - to go to the original source ... maybe the silence.

Mitia Fedotenko

Starting from the *Zero point*, the scenography will rely on a set of a dozen speakers of different dimensions and powers installed under the principle of *chaos-graphy* (piled up, shredded as a result of an explosion), with the idea to create a real *landscape and sound proposal* that will host dancers and musician.

Here, we start from the idea of a *body / material* that melts into the ground in order to question the plasticity of space.

From a pictorial point of view, almost cinematic, where musician's instruments are part and complete the entire installation.

pointZéro is primarily a research on paradoxically statements and about the concept of *source* in multi-directions, between the private and the public, the state and form, the primary and the secondary side, that we call artificial.

Focus our reflection on the sensory and physical side that emerges from the technical board. Reach the viewer, get him out of a passive observer and restore its active part.

Here, our main source of inspiration is the series of photo-fiction «Peur sur la Ville» (1) Patrick Chauvel ,writer and reporter of war.

10 Vincent Gadras
Set designer, scenary constructor

> <http://vincentgadras.free.fr/>

Since 1995 Vincent Gadras is involved in construction, machinery and scenography

Construction and machinery :

Trained at the Proscenium Ateliers from 1995, he participated in the manufacture of screen sets of Jean Paul Wienzel, Yannis Kokkos, l'Opéra Bastille. With Matthias Langhoff and *the Inspector General* saw the birth of a new passion for movement and machinery. More recently, he directed the *Phèdre* machinery for Christine Letailleur, Apparatus for juggler Sean Gandini and animated objects to Mathieu Desailly.

Scenography :

He meets François Verret in 1996 during the creation of *Bartleby*, shorthand by Claudine Brahem. L'naissance of collaborations with Mathurin Bolze, Mitia Fedotenko, Jean-Baptiste André, Jean Pierre Drouet.

Then, a construction Gourry (*Contrecoup*) and *Ice machinery* (2008) first scenography played in Rennes TNB then Nanterre.

In 2009, do you remember That allows the meeting with Severine Chavier, pianist and stage director, with whom he working on *Epousailles et représailles; série b; plage ultime* presented at the Festival d'Avignon in 2012.

The Artistic Approach 11

« 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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12 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, creation 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** at the «Montpellier Danse» international festival

2011/2012 : Creation and tour for Чёрное солнце. Black sun

2012 : **sonata Hamlet** at Sujets à Vif - Festival d'Avignon 2012

2013 : **par être** at 17th Dance Biennial of Val de Marne

2014 : **sonata Hamlet** Re-creation at les Scènes Croisées de Lozère and at Montpellier Danse

2014/2015 : Creation of **Generation [pomm]ée**, ordering from the Lyon CNSMD for the Jeune Ballet

2015 : Creation of **point Zéro** at the Cratère – scène nationale d'Alès

2016 : Creation of **AkhmatModi** at the Russian Open Look Festival in Saint-Petersburg

2017 : Performance **With no intent**

2018 /19 : Creation of **Les filles pleurent aussi**

2021 : **Elles, légère dérive** | Creation for public space

2022 : **roulette russe**

2024-25 : **Final Ode** | New creation



CIE **AUTRE MiNa**
MITIA FEDOTENKO

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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 Département.

Crédits photos : Sylvie Veyrunes (couv., p.2,3,4,7,8), Philippe Evenou (p.5 et 6)



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