

2016 CREATION



AkhmatModi

Artistic Portfolio



AkhmatModi evokes the moment when the Franco-Italian painter Amedeo Modigliani and the Russian poet Anna Akhmatova met, at the beginning of their relationship and art. It was a historic encounter that birthed the two giants that became the artists we know today. In that instant, Modigliani, dazzled by Akhmatova, dreamt of creating his first exhibition, entitled Akhmatova's Forest. Also driven by the strength of her love, Akhmatova started to write at a frenetic pace.

Driven by the number Two, the choreography is inspired by the idea of the artist being a planet in itself ; by his calling and his predestination, he follows his own trajectory, at the risk of banging each other and colliding with the Other.

How would it end ?

Without delving into the narration and the temptation of « telling the story » of a passionate and elusive love, the play invents a

dramaturgy where the dancers move around freely between the story of Akhmatova and Modigliani and their own story as artists, fed by events they experience today.

Two parallel stories intersect and connect in a single performance space to give us a privileged place where poetic words meet the musical design of lines. It is here that the two cultures' singularity and distinct convictions give all their life force to the dance.



” ALL THAT TOOK PLACE WAS FOR US ONLY THE PREHISTORY OF OUR LIFE - HIS, VERY SHORT, MINE, LONG. THE BREATH OF ART HAD NOT YET BURNED, TRANSFIGURED THESE TWO EXISTENCES.
IT WAS THE DIAPHANOUS AND LIGHT HOUR BEFORE DAWN.

Anna Akhmatova



Choreography : Mitia Fedotenko
Poems : Anna Akhmatova
Stage scenery : Anastasia Makarova, Alexandra Murasch
Stage designer : Mitia Fedotenko
Costums creation : Igor Garin
Sound creation : Arnaud Bertrand

Dancers : Natacha Kouznetsova,
Mitia Fedotenko
Sound : Jérôme Hoffmann
Lights : Sonya Perdigao
Stage manager : Rémy Combret
Costums making : Laurence Alquier
Accessories creation: Thomas Godefroy

Freely inspired by «Un Amour à l'aube»
by Elisabeth Barillé © Grasset Editions & Fasquelle, 2014

Duration : 60 min

Production : Autre MiNa Company
Coproductions : Kannon Dance in St Petersburg, Cratère -
scène nationale d'Alès,
French Institute of Russia
Supports : Anatoly Ledoukhovsky and Museum of Schepkin in
Moscow,
Humain Trop Humain, centre dramatique national of Montpellier
Residencies : Electrotheatre of Stanislavsky in Moscow, Dance
House ZIL in Moscow, Montpellier Danse in Agora - international
City of Dance with the support of Foundation BNP Paribas,
Cratère - scène nationale d'Alès.

2016 Creation

Find the Teaser : autremina.net/akhmatmodi



TOUR

- May 2020** : Festival Tsiolkovsky, Kalouga (Russia)
November 23rd 2018 : Théâtre des 3 ponts, Castelnaudary (11)
October 18th 2018 : Open studio at the Agora International City of Dance – Montpellier (34)
April 29th and 30th 2018 : CDR of Moscow, Russia
September 10th 2017 : Meyerhold Center, Moscow, Russia
July 2nd 2017 : Open Look International Festival - Meyerhold Center, Moscow, Russia
November 24th 2016 : IFMC – International Festival of Modern Choreography - Vitebsk, Belarus
PREMIERE in France October 18th and 19th 2016 : Cratère - scène nationale d'Alès (30)
PREMIERE in Russia July 8th 2016 : Russian Open Look Festival in Saint Petersburg
Russia Preview 3rd July 2016 : Dance House ZIL in Moscow – Russia

RESIDENCIES

- From October 9th to 17th 2016** : Cratère - scène nationale d'Alès (30)
From August 16th to 28th 2016 : Humain Trop Humain - CDN of Montpellier (34)
From July 12th to 19th 2016 : Agora International City of Dance – Montpellier (34)
From June 27th to July 3rd 2016 : Dance House ZIL in Moscow – Russia
From May 18th to June 5th 2016 : Stanislavsky ElectroTheatre of Moscow – Russia
From 18 to 30 March 2016 : Stanislavsky ElectroTheatre of Moscou – Russia

WORK IN PROGRESS

- December 22nd 2015** : Stanislavsky ElectroTheatre of Moscow – Russia
December 12th 2015 : Fabrika / Aktovy Zal in Moscow – Russia
December 10th 2015 : Museum of contemporary art «Erarta»
 St Petersburg – Russia





« The love story between Modigliani and Akhmatova is invited on stage. Amadeo Modigliani, naked like Sisyphus, rolls a rock symbolizing his talent. Anna Akhmatova's long hair are sometimes transformed into a veil, sometimes into a helmet, a niqab or a rope. Amadeo does and undoes her red hair of his companion almost hurting the audience physically. »

July 2016 - RBTH

« [...] Combining dance and the art of declamation with the elements of circus, two artists are presenting this love story on stage [...] »

July 2016 - RBTH





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, before continuing 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 *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; *ЧёрноеСолнце. 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 20 years of absence in Russia, Mitia Fedotenko returned to creation in her homeland

with *AkhatModi*, presented at the Russian Open Look Festival in St Petersburg. 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.

In 2018-2019, he creates the piece *Les filles pleurent aussi*, 3 dancers who explore the question of man today.

For 20/21 season, he's working on a new creation: *Roulette russe*.

”

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..."* (G rard Mayen, 2011)".

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2016 Creation

Associate artist of Franois 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 *Crat re - sc ne nationale d'Al s* 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 recently Alain Buffard, 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 Franois Tanguy and the art of performance with Julyen Hamilton.

In 2019, Mitia Fedotenko and The Compagnie Autre MiNa are piloting an artistic cooperation project at the crossroads of Russian and French culture, part of the cultural twinning between the Kaluga region and Montpellier M diterran e M tropole.





Natacha Kouznetsova

Dancer

07

Born in Navoiï, Ouzbekistan, her first contemporary dance experience begins in Moscow in 1991.

From 1996, Natacha Kouznetsova follows a training in France, first at the CNDC of Angers, then as part of the EX.E.R.CE courses at the CCN of Montpellier under Mathilde Monnier's direction.

At the end of this formation, Natacha Kouznetsova creates *the Verstes et les Distances* duo in collaboration with Mitia Fedotenko.

For the Montpellier Danse Festival of 1997, both of them dance the duo *The Desert of Love* extract from the *So Schnell* of Dominique Bagouet adapted by the Carnet Bagouet Company.

Between 1998 and 2012, Natacha Kouznetsova works consecutively with artists such as Michèle Muray, Jeanette Dumeix/Marc Vincent, Lluís Ayet, Urs Dietrich, Julie Brochen, Marie Vialle, Philippe Katerine, Mathilde Monnier or even Aglaïa Romanovskaia.

Since 1999, she collaborates with Mitia Fedotenko on many projects, including *чёрное солнце. black sun* created in Montpellier Danse in 2011.

In 2009, Natacha Kouznetsova joins the François Verret Company and participates in several of his creations including *Chantier cabaret*, *Courts circuits*, *Raptus*, *Rhapsodie démente*, *Dedans / dehors* or *Le Pari*.

In 2012, she takes part of the creation *Plage Ultime* from Séverine Chavrier for the Avignon Festival followed in 2015 by *Après coups* (projet un-femme).

08 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.»

Amedeo Modigliani Painter et sculptor



Born in 1884 in Livourne (Italy), died in Paris in 1920, Amedeo Modigliani is one of the most important painter of the golden age of Montparnasse. His first parisian years, from 1906, were those of creative drunkenness and commercial failure.

People enjoy Modigliani but don't buy, despite the support of his patron Paul Alexandre. Too free to obey the dogma of cubism, to particular to be enlisted by the school of Paris, the artist also appears to have excessive criteria which makes him destroy as many artwork as he makes. Modigliani will confirm his genius, as a sculptor, drawer and painter, but will never encounter success while he was alive. His love story with Anna Akhmatova between 1910 and 1911 will inspire him a series of sculptures.

In June 2012, the exceptionnal sell of one of them will establish a record at Sotheby's Paris.

Anna Akhmatova Poet



Born in 1889, in Odessa, died in Domodedovo, near Moscow in 1966, Anna Akhmatova, is one of the greatest poetic voices of the 20th century. In her first collection of poem, *Soir* (1912), published one year after she met Modigliani in Paris, is an immediate success. The 1917 revolution is a turning point in her work. Despite her reservations towards the new regime, «La reine de la Neva» refuses, however, to follow most writers from her circle and emigrate.

In 1922; poetry is forbidden by the soviet's authority, but carries on with her work and live by translating Victor Hugo or Tagore. Heroic poems inspired by the war in 1941-1945 will bring her a brief return into the light, before years of silence and terror.

Her rehabilitation will come in 1955 capped by two of her major work 'Poème sans héros» and mostly «Requiem» dedicated to the memory of the victims of Stalinist oppression.

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.



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



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 : AkhatModi | 18th Open Look Festival, St Petersburg

2017 : Performance **With no intent**

2018/19 : Les filles pleurent aussi | Scène Nationale d'Albi

2020/21 : Roulette russe | new creation



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