

2017 CREATION


CIE **AUTRE MiNa**
MITIA FEDOTENKO

With no intent

Performance
Artistic Portfolio



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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 ...

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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 : Mathias Beyler, altern. with Jérôme Hoffman

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



- 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 the team of 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)
- 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







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.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; *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 *AkhmatModi*, 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*.

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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 recently Alain Buffard, experiencing the acute curiosity for the art of the stage. One also sees him in projects close to circus with Mathurin Bolze or theater with Julie Brochen or François Tanguy and the art of performance with Julyen Hamilton.



Mathias Beyler Sound constructor

07



Trained as an actor, he practices the set stage in 1991. Artistic Director of Interdit au Public Company and founder of the space Perspectives in Avignon, co-founder of I.D.E.E. group, co-founder with Lucille Calmel of the Myrtilles Company and of the creation space .lacoopérative in Montpellier, he initiates many projects and spaces.

As a comedian, he works with Pierre Etienne Heymann, Viviane Théophilidés, Louis Beyler, Armand Gatti, Jean-Marc Bourg, Luc Sabot, Stefan Delon... Through meetings, he multiplied his research topics in various field like sound, body, performance, improvisation, work in press and also teaching.

In 2005, he works with Stefan Delon for founding U structure nouvelle and implement a search work and theatrical experimentation.

Jérôme Hoffmann

Sound constructor



From his first music for experimental films, to sound creations for radio, audiovisual, live shows or performance concerts, Jérôme Hoffmann keeps a delicate and sensitive sound label, often tinged with a touch of surrealism. Touching all of sound creation, he places in his approach the eyes and ears of the viewer at the heart of the composition process by proposing sensitive experiences developed using singular modes of construction and diffusion of sounds. A quest to create spaces for daydreams and reflections. For the live show, he develops installations and processes of «setting in sound» of the space (sound of objects, apparatus for the circus or the stage) for notably the Theater of the Discount, the Cie of dance Satellite with B.Negro.

With Braquage sonore & Cie who was born in 2018, he continues to work on in situ sound creations and live performances: Immersive concerts or the spatialization of sounds, the work of listening to sound traces of places and the manipulation of objects sound is at the heart of the creative process: Braking sound live in 5.1 (created at the CDN in Montpellier in 2017 in duet with Mathias Beyler, and Siestes cinematic sound (created in Murviel in 2018).

In situ creations, at the crossroads of the visual arts and digital arts, to observe, diagnose, sensitize and sublimate the relationships that we have with our everyday environments.

« 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 MEETINGR 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

2020/21 : Roulette russe | new creation



Artistic Director :

Mitia Fedotenko

Administration & touring :

Nathalie Brun

(+33) 6 67 75 00 61

Production :

info.autremina@gmail.com

CONTACT :

(+33) 4 67 20 13 42

autremina@gmail.com

Video and pictures on our website :

www.autremina.net

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Compagnie Autre MiNa ~ Association Loi 1901 danse contemporaine - 7 bis rue du commerce - 34000 Montpellier
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