

CHANTIER PARADES

the deconstructive fantasy

cie portés
disparus



puppet show
creation 2026-2027

A ode to procrastination

There was supposed to be an inspirational quote here, but instead I went and made myself a cup of tea.

I told my uncle, a truck driver, that I wanted to become a puppeteer. He was very supportive and said I could always come and help him to unload cargo.

Letter of intention

I'm intrigued by a contradiction that I'd like to delve into for this performance. On one hand, I find myself captivated by the beauty of utilitarian objects—tools like rulers, hammers, and cranes. Their aesthetic arises directly from their purpose; there's a profound elegance in their function. I hold immense respect for the 'working class'—those individuals immortalized in songs and films during the Soviet era, and yet often looked down upon even today.

Growing up in the fading remnants of the Soviet Union, I was nourished by the sweet promise of 'usefulness,' an ideal inspired by the pioneering tales that envisioned a radiant future we could forge together. "We need you; you build, you construct—this is your existence." It's remarkable how this vision of a harmonious, egalitarian future consumed my dreams, until the allure of Stimorol chewing gum and jeans arrived in South Vitebsk.

In today's world, I feel we've shifted from constructing a collective future to obsessively crafting improved versions of ourselves. Now, the entirety of our being becomes a platform for self-enhancement—smarter, slimmer, better nourished. Are you applying SPF? Are you investing wisely? Are you hitting those 10,000 steps?

The grand, collective future feels like a relic of Soviet propaganda, while the pursuit of an idealized self mirrors contemporary narratives.

Amidst this backdrop, I find myself increasingly drawn to procrastination. I long for the company of friends with whom I can momentarily forget myself. I gravitate toward trivial pursuits—pointless actions, meandering movements, the pages of a biology book, a TV series binge, or casual weather conversations. Perhaps even creating a play. I believe procrastination can be a form of political statement.

P.S. A simple yet powerful motivation for this creation came from a comment by a friend, whose three-year-old son expressed an unwavering desire to see a digger "do stuff" on stage.

Kristina Dementeva

Adress

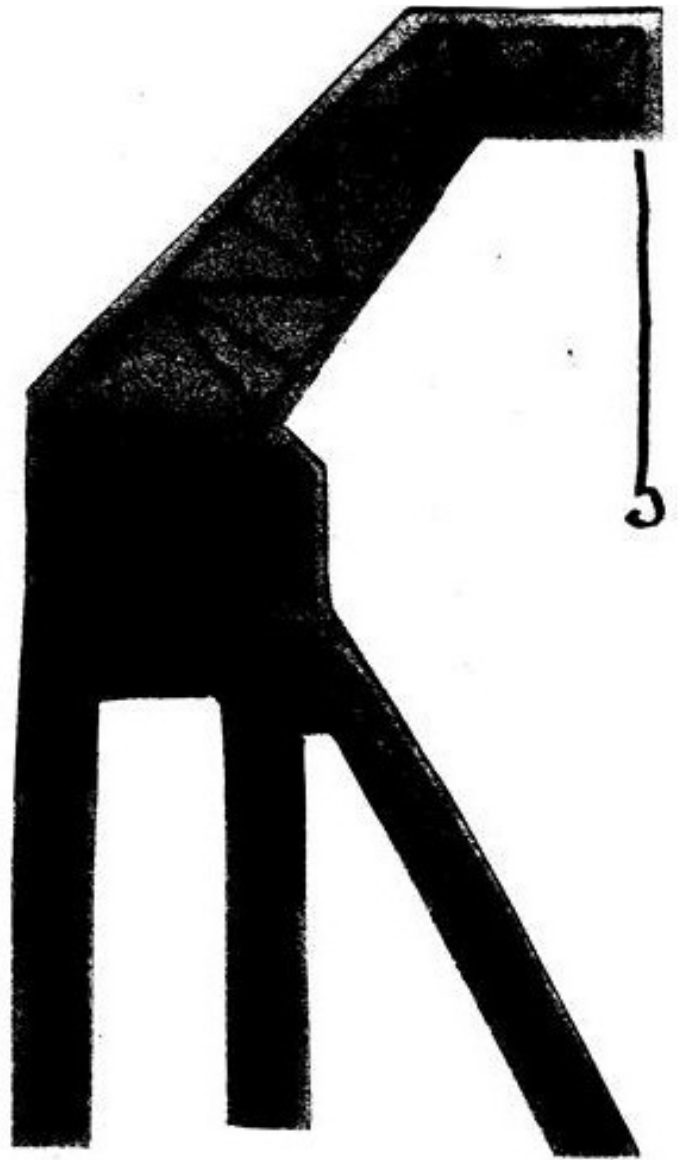
To all the five-year-olds and beyond,
Some children harbor a deep passion for construction machinery, an enthusiasm that seems to stem not just from their efficiency, but because these colossal machines resemble great beasts, and there's an undeniable urge to tame them

**without words
all audiences
duration 1 hour**

**3 puppeteers + a sound
technician + a lighting
technician visible on stage**

**puppets of construction
machinery
music by Henry Purcell
genre: melodramatic comedy**

**Hashtags
#puppets #tools #construction
#crane #baroque #Purcell
#tractopelle
#ground**



Synopsis

Welcome to a unique worksite—a construction site dedicated to self-improvement. Here, three human machinists tirelessly repair, build, and reshape themselves, driven by the mantra: “Become the best version of yourself. You are the foundation of your future.” Yet, what emerges is not a polished self, but a heap of discarded dreams.

As they strive for perfection, they find themselves slipping through their fingers, disintegrating into dust, or sinking into an endless void of introspection.

Trapped on the podium of life, they sense the eyes of the world upon them—though in truth, it's just a handful of spectators. The pressure mounts: they must showcase their best selves and bury their flaws, always vying to outshine their neighbors.

Yet, even with the aid of their trusty cranes, progress is slow. They are compelled to maintain the façade that everything is on track, even if it means overshadowing others in the process.

But their machinery has its own agenda. The backhoe loader, the small crane, and the mighty old ship crane refuse to cooperate. They long to break free, to dance, to sing, to embrace laughter and tears. Perhaps it's time for a moment of pause.

At this stage in the reading of the dossier, I invite everyone to take a dramaturgical break.

Background

This creation is the result of research conducted in several laboratories from 2017 to 2021, aimed at intertwining Baroque music with the pragmatic world of tools, labor, and construction machinery. We explored the seemingly useless and unnecessary movements of objects in the laboratory, relating them to the movements of puppeteers and the musical scores of the Baroque period.

Initially, we focused on objects, but the idea of puppets soon emerged. The laboratories were supported by numerous partners who awaited a performance from us, and now, after a long break, the project is back on track.

Co-Production and Residency Support

:Espace Périphérique, (La Villette) (75),L'Usinotopie, Fabricant d'Ailleurs (31), Odradek Pupella-Nogues (31), Ateliers Médicis (75) , Service culturelle de Port -Louis (56) , Le Fourneau (29), Théâtre à la Coque (56)

: Cie Singe Diesel (29), Théâtre Halle Roublot (94), Cie Tro-Heol (29) , La Maison du Theatre (29)

Writing

In this project, I'm interested in the dramaturgy that emerges from the form: from the idea of a character, an intuition, an image in one's head. This process is like a game where the rules change along the way.

Chantier Parades began as an idea of the collision between the industrial world of machines and baroque music. It's very interesting for me to see how, from such an initial exercise, meanings are born and a story, narrative or otherwise, is put in place.

In my idea, the story is that the cranes and other machines on the site (and their machinists, who are in fact their alter egos) are suddenly freed from their utilitarian function. And what are they to do now, since their very essence is to build, drill, lift, unload, etc.?

What are the states we go through when we suddenly realise the narrowness and limits of what we are experiencing, of what we are doing?

And that's where Henry Purcell's melody comes in, with its urge to give us goose bumps, to make us cry, to make us dance, to make us sing and to make us feel.

Suddenly, instead of digging, the excavator is singing Dido's aria.

I'm interested in exploring the various states, the different inner stages, from ecstasy to deathly fatigue, through which we go through life. I am equally curious about sadness, grief, anxiety, ecstasy, anger, rage, envy, terror and joy.

I am inclined towards the maximalism of baroque music, which also explores extreme and indescribable human states. It seems to me that this music shows sadness in the most striking way.





elements of the show

We'll be composing every element of the show with the project's artists, so here are the initial ideas and the material we'll be working with.

Puppets conception with Pierre Dupont

Although the puppeteers are the initiators of the story and their cranes and other objects seem to be no more than tools, these same machines very quickly acquire their freedom and become characters in their own right.

The first sketches of their characters :

Tractopelle

She's a stubborn, ambitious little character, a delicate opera diva, always the centre of attention, and also a fierce trade unionist. A muppet-style puppet to open the shovel.

Little Crane

A small crane that has taken on a huge burden to make itself look bigger. String puppet.

Old Crane

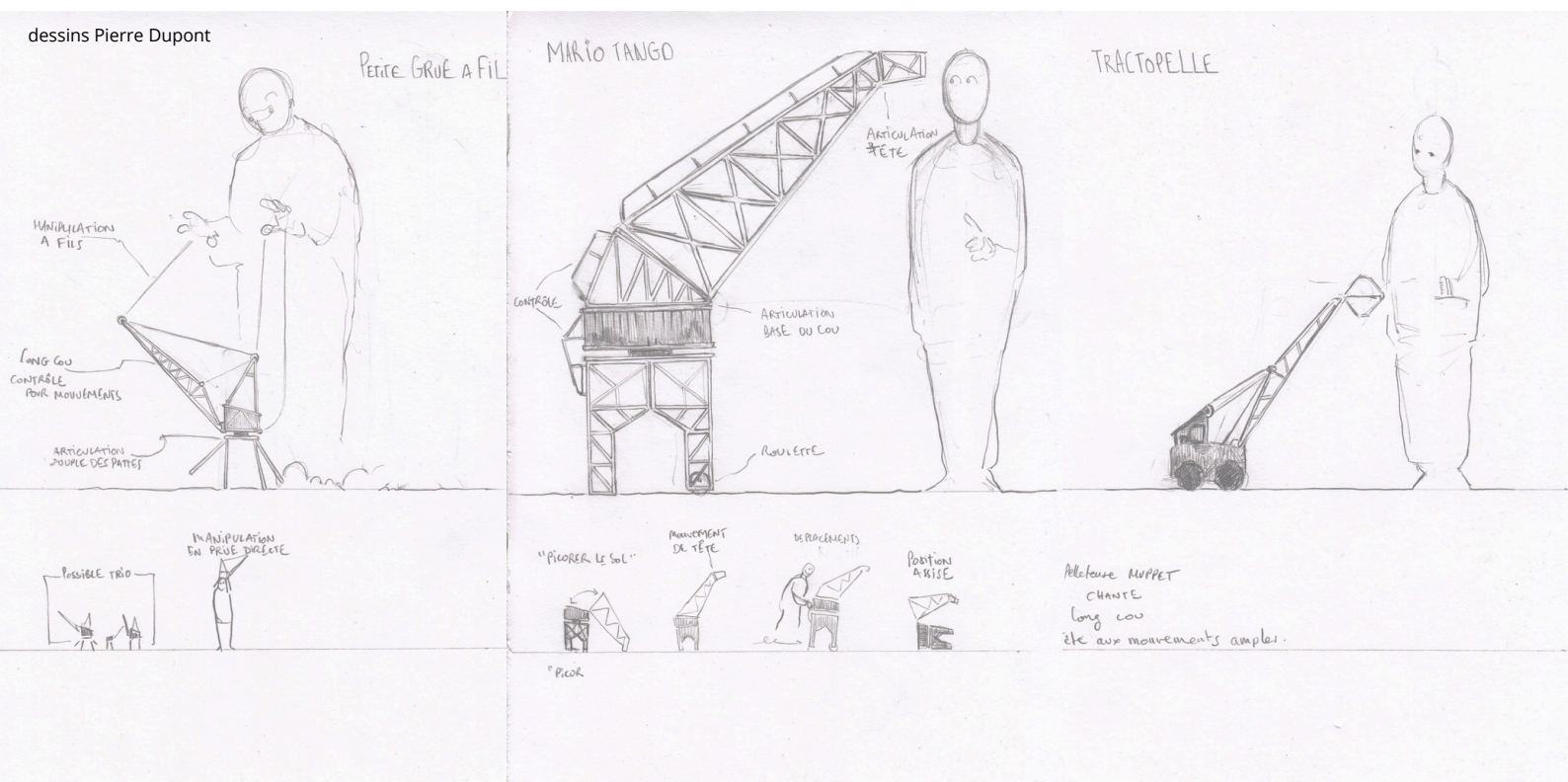
A clumsy old crane that will one day straighten its long legs and do a furious dance. Direct control puppet.

Other :

Demolition truck

Road roller

As well as various pieces of machinery enlarged to almost life-size, such as the crane hook, the shovel and the wrecking ball.





Music

conception with Tristan Lacaze

Baroque Moods

We are set to work with the music of Henry Purcell, an English Baroque composer, interpreting it in an unapologetic manner. I believe Purcell's music embodies a unique kind of humor that feels somewhat awkward in our post-tronic world. Today's youth might label this music as kitsch, while classical enthusiasts often refer to Baroque compositions as "classical pop." I appreciate Purcell's music for its dramatic intensity from beginning to end—free from irony and entirely sincere. It evokes smiles, becoming humorous precisely because it's rare these days to encounter tragedy and grandeur without a touch of skepticism.

In our exploration of Purcell's compositions, we will seek rhythm and experiment with various instruments to introduce a more mechanical context to the music. We aim to infuse an industrial character while preserving the exuberance and opulence that define the Baroque style.

Ground

To craft the structure of the show, we drew inspiration from the compositional techniques of Baroque musicians. Henry Purcell often employed the ostinato bass, or ground—a variation on a repetitive bass line that remains unchanged from beginning to end. The term "ground" can be understood as support or foundation. Its highly redundant, almost infinite quality resonates with the sensation of perpetual labor, mirroring the cycle of recurring tasks on a construction site.

In contrast, the melody embodies escape, liberation, and the interruption of rhythm. We decided to apply this principle by giving each character their own ground upon which to build their score, only to ultimately break free and dive into the dance of procrastination.

Set design

endless parade

The first idea is that the central object of the set design will be a podium, made of the simplest possible material (four long platforms about 60 cm high).

The podium as a platform for a parade, where the construction of our characters takes place as if there were a fourth wall, and the space around it is a place where the stagehands prepare everything for the parade in full view of everyone.

It's as if we're watching the making of a film where we can see the cameraman, the sound engineer and the costume designer.

The second object in the set is the wall, which is made as a screen on wheels so that it can be moved around. It can be used as a background and interact with the light so that the shadows of the cranes are visible on the wall.

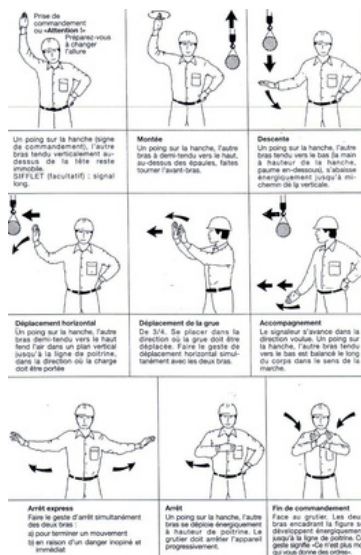
It can also be used as a fourth wall between the audience and the stage, which can be physically moved.

The machine parts are shown in large format, almost life-size.

For example, the excavator, the wrecking ball or the hook of a crane.

It seems important and interesting to work with colour.

Acting



It's also noteworthy that in the construction world, workers often use gestures and various signals to communicate with one another. In the show, we will incorporate physical theatre techniques and elements of dance. We also intend to explore clowning techniques.

Inspiration for the Actors

- Language of gestures
- LSF translation (Langue des Signes Française)
- Tics and uncontrollable repetitive actions
- Vulnerable clowning presence
- Village club dances
- Fashion show dynamics

the project is in the process of production

distribution

direction and conception:
Kristina Dementeva

acting:
Lou Simon
Juliette Dubreuil
Marius Alsleben

construction :
Pierre Dupont
Kristina Dementeva

adaptation of the music
of Purcell and other compositions::
Tristan Lacaze

light
Romain Le Gall Brachet

production and distribution:
Marlène Emily

administration:
Julian Clech

compagnie :

président: Cyril Altot
secrétaire: Clémence Hillion
trésorier: Mehdi Tritar



calendar

2024

23-30 novembre 2024: écriture
2 personnes
besoins: espace écriture, petit atelier

2025

16-29 juin 2025: construction
2 personnes
besoins: atelier, plateau si possible

6 jours dans les périodes:
6-19 octobre 2025 ou 20-31 octobre 2025:
construction+plateau
5 personnes
besoins: atelier, plateau

2026

18-31 mai 2026: construction + plateau
+musique
7 personnes
besoins: atelier, plateau, système son

août 2026: (10 jours) scénographie + costumes
3 personnes
besoins: atelier bois et couture

5-18 octobre 2026: écriture musique + texte
de scénographie + jeu plateau + présentation
public étape de travail
7 personnes
besoins: atelier, plateau, système son, lumière

19-30 octobre 2026: écriture musique
1 personne
besoins: système son, plateau

23-29 novembre 2026: plateau+ musique +
création lumière
7 personnes
besoins: atelier, plateau, système son, lumière

entre 30 novembre-15 décembre 2026: sortie
de création, pré-première
9 personnes
besoins: atelier, plateau, système son, lumière

2027

janvier 2027 première (+une semaine de
répétitions)
7 personnes



chantier parades junior



Chantier Parades Junior is a children's laboratory designed specifically for Les Plumes school in Inguiniel, in partnership with Théâtre à la Coque.

This immersive three-week experience engages children aged 8 to 11 in creating a spectacle-parade that depicts a suprematist and Baroque construction site, where the tools of the workshop and the machinery are on strike against their typical functions.

In this imaginative building site, the children contribute to a plastic and gestural performance where cranes carry words instead of heavy loads, brushes and rulers dance to obstinate rhythms, and backhoes sing operas.

The project is flexible and can be adapted to fit various contexts, allowing for shorter durations and different objectives.

The **Chantier Parades** project is a proud laureate of the Création en cours program at Ateliers Médias 2021.



cie Portés Disparus

Portés Disparus is a puppet theatre created by Kristina Dementeva and Pierre Dupont.

The company explores themes of nature and resilience, employing puppets and animated figures as primary tools to convey a shared illusion of life.

Portés Disparus presents fictional narratives inspired by both natural and human sciences, embracing versatile puppet forms that can adapt to various settings.

We focus on the modest attempts at life of so-called secondary characters, such as:

- A lone sock
- A fossil of an extinct animal
- A forgotten teddy bear at a motorway service station
- A root hidden in the basement
- Plankton deemed insignificant

Through these characters, we highlight the overlooked and the extraordinary in the everyday.

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