

deconstructivist fantasy

CANTIER PARADES

by Portés Disparus



premiere january 2027



History

This creation is the result of research conducted in several laboratories between 2017 and 2021, aimed at combining baroque music with the pragmatic world of tools, labor, and construction machinery. We explored the unnecessary and gratuitous movements of objects in the workshop, relating them to the puppeteers' bodies and the musical scores of the Baroque era. Our work began with objects, and from this, the idea of puppets gradually emerged. The laboratories were supported by numerous partners. Now, after a long pause, the project is back on track.

COPRODUCTION LABO 2017-2021:

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

SUPPORT, RESIDENCY HOSTING:

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



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 lorry driver, that I wanted to become a puppeteer. He was very supportive, saying that I could always join him to help unload cargo.

Letter of intent

I am interested in a contradiction that I would like to explore in the creation of this show.

On the one hand, I am fascinated by the beauty of the world of useful things, that is, things whose function is very clear, such as a ruler, a hammer, a crane. The beauty of these objects, their very form, stems from the function they fulfil.

I have immense respect for those people we call the 'working class', those about whom songs and films were made in the Soviet Union, and who are still despised today.

Ironically, I am involved in theatre myself and find it difficult to cope with the routine and monotony of work.

Born in the dying Soviet Union, I was fed throughout my childhood with the sweet idea of 'usefulness', the idea of a bright future drawn from books for pioneers, which we could build together. 'We need you, you build, you construct - that means you exist.' It is surprising that this happy future, where everyone is equal, was my dream until Stimorol chewing gum and jeans appeared on the market in southern Vitebsk.

Today, in our era, I feel that we have moved from collectively building a bright future to individually building a better version of ourselves. Today, your whole being is the foundation of a 'you' but better, smarter, slimmer, well-fed.

Do you put on SPF cream, invest, walk 10,000 steps?

The magnificent collective future is Soviet propaganda, and the future of an ideal, better person is modern propaganda.

And within this construction, I increasingly choose procrastination. I increasingly lack friends with whom I can finally stop thinking about myself. I choose useless action, useless movement, a biology book, a television series, a conversation about the weather. Or, for that matter, creating a play. Procrastination can be a political choice, I find.

P.S.: Another very simple but very strong motivation for creating this play was a comment from a friend who told me that his three-year-old son's greatest dream was to see the digger 'doing stuff' at the theatre.



ristina Dementeva



without words ■
suitable for all ages from 5 years old ■
duration 1 hour ■
3 puppeteers + a sound engineer ■
+ a lighting engineer visible on stage ■
puppets representing construction site machinery ■
music by Henry Purcell ■
genre: melodramatic comedy ■

Address

To all people aged 5 and above.

Some children love construction machinery so much that they are obsessed with it. It seems to me that this passion for cranes, and tractors does not come from the fact that these machines do their job very well. Rather, it is because they are huge, resemble large animals, and we really want to tame them.

Synopsis

This is a special kind of building site. It is a building site for working on yourself.

Three human machinists who are constantly repairing, constructing, drilling and reshaping themselves.

'Become the best version of yourself. Today, you are the foundation of your future.'

And there is nowhere to go, they are on the podium of life, someone is always watching them (in reality only spectators, but it seems to them that it is the whole world).

You have to show your best side and bury the bad. You have to be better than your neighbour.

The three main machines: a backhoe loader, a small crane and a gigantic old ship crane go on strike. They want to explore the world, dance and sing.

They want to cry and laugh.

Maybe it's time to take a break.

At this point in the reading of the dossier, I suggest we all take a dramatic pause.



Writing

In this project, I am interested in the dramaturgy that arises from the form: from the idea of a character, an intuition, an image in my head. This process is like a game whose rules change along the way.

Chantier Parades, in its early stages, is simply the idea of a collision between the industrial world of machines and baroque music. It is very interesting for me to see how, from such an initial exercise, meanings emerge and a story, narrative or otherwise, takes shape. And what are they to do now, since their very essence is to build, drill, lift, unload, etc.?

What states do we go through when we suddenly realise the narrowness and limitations of what we experience, of what we do?

And that's when Henry Purcell's melody bursts in, with its urgent desire 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 digger sings Dido's aria.

I am interested in exploring the emotional states, the different inner stages, from ecstasy to deadly fatigue, through which we pass in life. I am equally interested in sadness, grief, anxiety, ecstasy, anger, rage, envy, terror and joy.

I am drawn to the maximalism of Baroque music, which also explores extreme and indescribable human emotional states. It seems to me that this music portrays sadness in the most striking way. In Purcell's music, there is a kind of deep, purifying sadness that contrasts with the pseudo-optimistic pressure of a world driven by success.

Elements of the show

We will compose each element of the show with the project's artists, so here are the initial ideas and the material we will be working with.



Conception with Pierre Dupont

Although the puppeteers are the initiators of the story and their cranes and other objects seem to be nothing more than tools, these same machines very quickly gain their own freedom and become full-fledged characters.

First sketches of their personalities:

Backhoe

A small, stubborn, and ambitious character — a delicate opera diva, always at the center of attention, and also a fierce union activist. A puppet-style puppet, with an opening shovel.

Small Crane

A little crane that has taken on an enormous burden to give itself the impression of being bigger. A string puppet.

Old Crane

A clumsy old crane that, one day, will straighten its long legs and perform a furious dance. A direct-manipulation puppet.

Puppets



prototypes

a
c
t



In the world of construction, workers often use gestures and different types of signals to communicate with one another. There is a language of gestures and postures specific to crane operators.

i
n
g



In the performance, we will use techniques of physical theatre, elements of dance, and clowning techniques.

Inspirations for the actors:

gesture language
LSF (French Sign Language)
translation
T.I.C uncontrollable repetitive actions
vulnerable clown-like presence
village club dances
manual signals associated with cranes
fashion show

A full-page photo to take a big breath.





We will work with the music of Henry Purcell, an English Baroque composer, and interpret it ruthlessly.

In our work with Purcell's compositions, we will seek out rhythm and deep bass lines, and we will experiment with different instruments in order to add a mechanical context to the music. On one hand, we want to integrate an industrial character, but on the other, we want to preserve everything that is Baroque -exuberant and lavish.

To write the very structure of the performance, we are drawing inspiration from the way Baroque composers structured their music. Henry Purcell frequently used the ostinato bass, or ground. A ground is a variation built on a repetitive bass line that does not change from beginning to end. Ground can thus be translated as support, foundation, or base. Its highly redundant, almost infinite nature seems to us to reflect the feeling of perpetual labor, of the circulation of recurring tasks on a construction site.

The melody, in contrast, represents escape, release, the place where rhythm can be broken. We decided to adopt this principle by giving each character their own ground, on which they will build their score, only to then break it and slip away into the dance of procrastination.

Stage design

Stage dimensions 8mX8m minimum

Endless Parade

The first idea is that the central object of the scenography will be a catwalk, made from the simplest possible materials (four stage platforms joined lengthwise, about 60 cm high).

The catwalk functions as a platform for a fashion show, where the construction of our characters takes place as if there were a fourth wall, while the space around it is where the stagehands prepare everything for the show in full view of the audience. It is as if we were watching the filming of a movie where the cameraman, the sound engineer, and the costumer are all visible. The three construction machinists are also the machinists of the entire stage.

The second object in the setup is the wall, built like wheeled panels so that it can be moved around. It can serve as a backdrop and interact with the lighting so that the shadows of the cranes are visible on the wall.

It also seems important and interesting to work with color.



Team

Parteners



directing
Kristina Dementeva

scriptwriting
Sarah Fromentarius

acting
Lou Simon
Eli Neva Jaramillo
Marius Alsleben
Tristan Lacaze
Romain Le Gall Brachet

construction
Pierre Dupont

sound design
Tristan Lacaze

lighting design
Romain Le Gall Brachet

stage design
Pierre Airault

production et distribution
Marlène Emily

administration
Julian Clech

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



the project is currently in co-production development

Calendar

2025

16-29 juin

TRO-HEOL, Quéménéven (29):

construction, scriptwriting

2026

du 23 au 28 février

Théâtre à La Coque CNMA, Hennebont

(56):

construction+stage acting

18-31 mai

La Maison du Théâtre, Brest (29)

construction + rehearsals +music

7-12 septembre

La Générale des Mômes, Avoine (37):

stage design construction

**14-27 september: in seach for
residency**

music writing +stage design test + rehearsals

8 personnes

need: theatre stage, sound system, light

equipement

**23-29 novembre: in seach for
residency**

plateau+ musique + création lumière

7 personnes

need: theatre stage, sound system, light

equipement

**entre 30 novembre-15 décembre:
in seach for residency**

sortie de création, pré-première

9 personnes

need: theatre stage, sound system, light

equipement

2027

4-9 janvier:

**Le Théâtre de Laval - Centre National de la
Marionnette (53)**

last rehearsals,

premiere 9 janvier



Chantier Parades Junior



Cultural initiative Chantier Parades: a laboratory for children, which we wrote especially for the **Les Plumes** school in Inguiniel, in partnership with **Théâtre a-la Coque**.

This is a three-week immersion programme for children aged 8 to 11, which aims to create a parade-show depicting a baroque building site, where the workshop tools and construction machinery are on strike against their usual function.

This imaginary building site is built with the children as a visual and physical performance, where cranes carry words instead of heavy loads, paintbrushes and rulers dance to insistent rhythms, and diggers sing opera.

Chantier Parades building site project - part of the **Création en Cours** programme, **Ateliers Médicis 2021**



Cie Portés Disparus



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

The company explores the themes of nature and resilience, using puppets and animated figures as their main tools to share a complicity in the illusion of animation.

We are interested in the modest attempts at life of so-called secondary characters:
a sock without a pair
the fossil of an extinct animal
a cuddly toy forgotten at a motorway service station
a root in the cement
plankton considered insignificant
etc

Portés Disparus shares fictional stories inspired by the natural and human sciences and prefers all-terrain puppetry forms.

Spectacle on tour:
Petite Galerie Du Déclin

Contact

cieportesdisparus@hotmail.com

artistic:
Kristina Dementeva

production and distribution:
Marlène Emily
marlene.diffusion@gmail.com

administration:
Julian Clech
lebureaunomade.pro@gmail.com

