

# La bande passante

— documentary object theatre

## COMPANY PRESENTATION



### LA BANDE PASSANTE

3, rue Georges Bernanos 57050 Metz (Fr)

**BENOÎT FAIVRE:** Artistic Leader

[www.ciebandepassante.fr](http://www.ciebandepassante.fr)

### CLAIRE GIROD

Head of Productions

☎ +33 (0)6 71 48 77 18

✉ [clairegirod.diff@gmail.com](mailto:clairegirod.diff@gmail.com)

### SANDRINE HERNANDEZ

Head of Communication

☎ +33 (0)6 22 80 78 42

✉ [communication@ciebandepassante.fr](mailto:communication@ciebandepassante.fr)

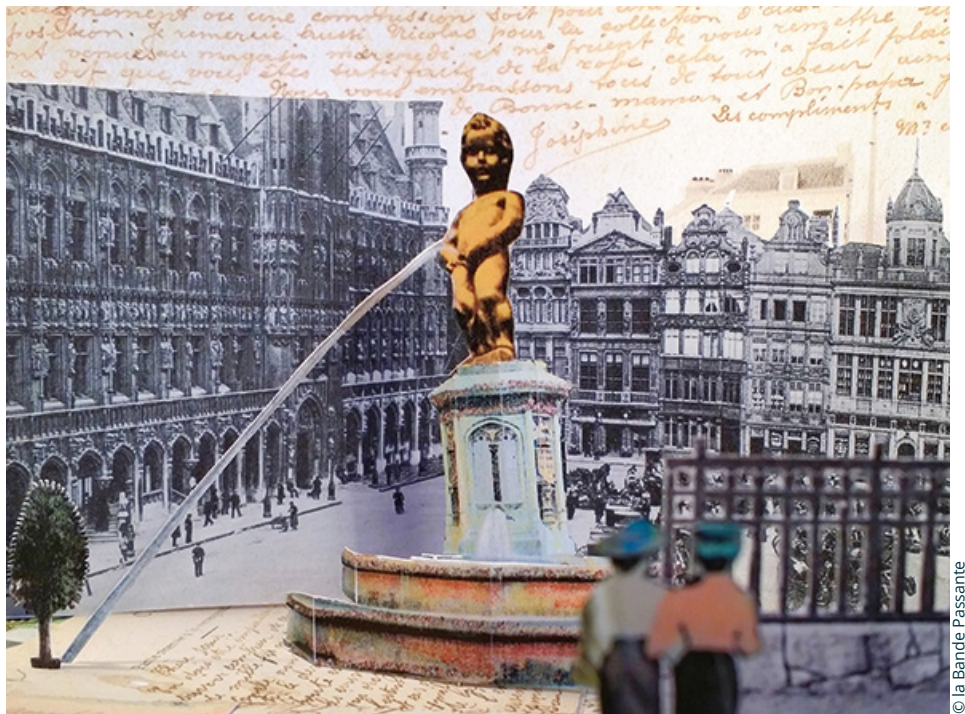
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## LA BANDE PASSANTE, DOCUMENTARY OBJECT THEATRE

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Benoît Faivre, a Jack-of-all trades who has a passion for history, founded la Bande Passante in 2007. After two plays in the form of object theatre, *Compléments d'Objets* and *Cockpit Cuisine*, he teamed up with Tommy Laszlo in 2014, and they initiated a cycle of shows and installations revolving around paper: "Mondes de Papier / Paper Worlds". With *Paper Lives*, created in 2017, Benoît Faivre and Tommy Laszlo take us on an ever-more detailed exploration of time and memory, real and recounted. Based in Moselle, the company performs across France and Europe, in particular at the World Puppet Theatre Festival (Charleville-Mézières), the International Biennial of Puppetry Arts (Paris), the FIGUMA festival (Belgium), the Neuchatel Puppet Festival (Switzerland), in Luxembourg and Germany.



© la Bande Passante

## The object as document

To create his shows, Benoît Faivre draws his inspiration from objects. As he sees it, they are traces, footprints and relics to be read and interpreted. The object becomes a witness of human lives and consequently a vector for stories. It materialises the link with memory and becomes a facilitator of travel and human interaction. Everyday utensils, food, animation film equipment, paper documents and a photo album reveal the lives they contain within.

Benoît Faivre et Tommy Laszlo identify with the approach of historian Philippe Artières, the author of *Reconstitutions-Jeux d'histoire*, *Rêves d'histoire* and the narrative work *Au Fond*, among others, which they have adapted for the theatre. The researcher, a genuine "archive storyteller", treats documents as living entities which can transform us. The company la Bande Passante listens to the past and brings its influence to bear on the present. It seeks to combat oblivion while stimulating the imagination.

## The real and the fake

Although the company is devoted to the historical dimension of objects, it sometimes plays the "forger" too! Telephones, olive stones and car keys are portrayed as objects for study and experimentation... Film equipment built by a TV repairman, a creator of Art Brut.... These objects are, of course, a pure invention. For Benoît Faivre, fiction enables us to venture deeper into certain aspects of reality. The stories "recorded" by the objects actually appeared in newspapers. Moreover, Marcel Blondeau in *Cockpit Cuisine* is based on a combination of characters who really existed. Fiction rubs shoulders with documentary material to create a poetic confusion that triggers thoughts and dreams.

## Objects theatre

The work of la Bande Passante revolves around the object. This may be incriminating evidence which corroborates the narrative, a catalyst for the imagination or a focal point for emotion. This is the "theatre of objects" approach, in which the action and the meaning of a play are largely dependent on the object. Benoît Faivre feels close to certain pioneers such as Roland Shön from the company Théâtrenciel, who defines himself as an "objector"; Christian Carrignon, co-founder of Théâtre de Cuisine, who works with objects marked by the collective imagination, or Pascal Rome from the OPUS theatre company, who mobilises objects as proof of realism. In performances by la Bande Passante, the object is always manipulated before the spectators' eyes. From devices in motion to the cutting and folding of papers and the creation of video images, etc., such technical gestures are visible to the audience, can be interpreted on several different levels and enhance the meaning of the performance.





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## " Paper Worlds ", a cycle around paper

With the arrival of Tommy Laszlo in 2014, the company focused its artistic research on memory and the paper document. Benoît Faivre and Tommy Laszlo have invented an original approach to dramatizing a document, whatever its format. They "augment" it through visual art, lighting or video; and for plays, through the actors, the script and the staging. By immersing themselves in real objects, the artists try to "express" the stories they contain. They work as transmitters of memory. Contrary to historians, they draw on poetry and the imagination. The "Paper Worlds" cycle is currently being rolled out in the form of shows and installations.

## The artists

### Benoît Faivre

Born in 1979, he abandoned his studies in science to study history, cinema, theatre, history of art and music. He moved into the direction of radio plays and into sound and musical creation for theatre (Cécile Backès, Joseph Danan, Michel Dydim, etc.) and visual arts. He founded the company la Bande Passante in 2007. After his first two plays (*Compléments d'Objets* and *Cockpit Cuisine*), he started to form a documentary object theatre. He was joined by Tommy Laszlo in 2014.

### Tommy Laszlo

This visual artist, born in 1975, graduated from the Lorraine Higher Art School and worked as a film set decorator for the Samsafilms and Delux Production studios in Luxembourg. He created videos for the Metz opera-theatre, the National Theatre of Nancy-La Manufacture and the Escales Lyriques festival. At the same time, he worked on personal productions, in particular video portraits. He joined the company in 2014 and co-directed the "Paper Worlds" cycle.

## Productions

### Shows :

- › *Cockpit Cuisine*, documentary objects performance (2012)
- › *Compléments d'Objets*, documentary objects performance (2007)

### « Paper Worlds » shows :

- › *Ville de Papier / Paper City: Vevey*, augmented paper performance (2018)
- › *Vies de Papier / Paper Lives*, documentary objects performance (2017)
- › *Au Fond / Deep Down*, documentary objects performance (2016)
- › *Nos Jardins / Our Gardens*, augmented paper performance (2016)
- › *Ville de Papier / Paper City: Pays de Pontivy*, augmented paper performance (2016)
- › *Ville de Papier / Paper City: Oloron-Sainte-Marie*, augmented paper performance (2016)
- › *Ville de Papier / Paper City: Bruxelles*, augmented paper performance (2015)
- › *Ville de Papier / Paper City: Metz*, augmented paper performance (2014)

### « Paper Worlds » Installations :

- › *Cité de Papier / Paper Town*, 2017
- › *Jardin de Papier / Paper Garden*, 2015