BIOGRAPHY

Born in New York, Dulcinea Langfelder studied dance, mostly with Paul Sanasardo, theatre with Eugenio Barba and Yoshi Oida, and mime with Étienne Decroux. She taught herself the basics of film animation by making flipbooks, and she learned to sing on the streets of Paris.

The artist moved to Montreal in 1978 and joined the Omnibus troupe, and later on Carbone 14. She founded her company in 1985, creating multidisciplinary works that have toured throughout North and South Americas, Europe, Asia and Africa. Her works, translated and performed in eight languages, have won the hearts and minds of many, as well as various awards.

Enjoying her artistic liberty, the artist has also worked in theatre, cinema, circus, music and musical theatre as choreographer and/or actress. Dulcinea Langfelder's versatility and her inspired performances garnered her «Personality of the Year», an honor given by the major Montreal daily, La Presse, in 1990. The company’s most recent work, Dulcinea’s Lament, was named among the best productions in 2008 (also by La Presse).

COMPANY

Dulcinea Langfelder & Co. exists to create and to perform works that break disciplinary and cultural barriers. In order to touch our audience with the content of the work, the form is as varied and unpredictable as the human spirit. In this way, acting, singing, puppetry and interaction with projected imagery joins the art of movement, in surprising ways. Dulcinea Langfelder & Co. has produced the following works: Pillow Talk, an essay on dreaming (in creation), Dulcinea's Lament (2008), Victoria (1999), Portrait of a Woman with a Suitcase (1994), Hockey! O.K.? (1990), The Lady Next Door (1989) and Vicious Circle (1986). The company is committed to help making the world a better place.

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Americas and Asia representation

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Inspired by Don Quixote’s famous muse, Dulcinea del Toboso, Dulcinea Langfelder sallies forth to take on Miguel Cervantes’ “absent heroine,” giving voice to her namesake to express her vision of the world and its history. You don’t need to have read the book to know intuitively who Dulcinea is. The question is, does she exist? Does she live somewhere in all of us?

Here, the roles are reversed; Don Quixote becomes Dulcinea’s muse, watching from the wings as our heroine attempts to rescue herself— from a tumultuous history that has given her a questionable rap... and a lot to mull over. How can she carry his flame?

In her inimitable multidisciplinary style, Dulcinea and her chorus of “Honorable Colleagues” (her talented technical team) follow the silk road on a pilgrimage, looking through the mirror to where the present warps with the past, as dance with theatre, words with imagery... Quixote with Dulcinea.

A WORD FROM THE ARTISTIC DIRECTOR

My intention with this work is rather quixotic. I was drawn to the idea of portraying Dulcinea del Toboso because we have (almost) the same name. That was what compelled me to read Don Quixote, and though surprised by the absence of Dulcinea as a fully fleshed character, I was astonished by the timeless brilliance of this book.

By giving voice to Dulcinea del Toboso, I am hoping to open hearts and minds to another view in the mirror; one which speaks for those who barely survived written history and who’s vestiges can be traced mostly through imagery, those who didn’t shape today’s mainstream religious attitudes.

Addressing religious attitudes is a risky endeavor! When people ask me how I find the courage to do so, I can only quote the prophetic Woody Allen (peace be upon him): “I was born into the Hebrew persuasion, but I converted to Narcissism.”

Though clearly very personal, this work is a joint effort on every level, with a dedicated and surprisingly talented crew, and the extraordinary direction of Alice Ronfard.

Whether or not you have read Don Quixote, I hope you will leave this performance fired up with his (and Dulcinea’s) message of hope.
“The appealing visual and musical elements join a dynamic and humorous text to transmit, in an entertaining way, the most profound questions of the human soul: where do we come from, what are we made of, and why are we capable of both good and evil. And in its quest for solutions to injustices - like war - Langfelder’s piece is very ‘Cervantina.’”

Lanza, Ciudad Real (La Mancha), Spain, 2012

“We’re immediately spellbound by Langfelder’s singular universe, as she effortlessly goes from stand-up comedy to penetrating the feminine mystique surrounding the character of Dulcinea del Toboso. […] It’s an absolutely unique and captivating work, in the image of this curious, funny and illuminated artist.”

La Presse, Montreal (Quebec), 2008

“Brilliant! Great script and stage presence gives rise to a comical and thoughtful piece inspired by the muse of Don Quixote. Comedy, multimedia, theatre, puppetry and dance are all brought together seamlessly in this multidisciplinary masterpiece… this is a really accessible piece of work.”

Lee Collins, Creu Cymru, Pays de Galles, 2008

“This piece is truly a delight for the eyes. […] Langfelder gets the laugh every time, she is brilliant. Her humor is delicate, often subtle, but she also knows how to be extravagant or touching, depending on the scene.”

Le Quotidien, Jonquière (Quebec), 2011

“Dulcinea Langfelder glides about the stage like dancers and mimes do. Her range is wide. […] the way the scenes enfold bring us to realize that we are witnessing a happy collision of epic theatre and comic strip, with a wide variety of nuance in the humor. Langfelder’s approach also includes song and video […] The quirky humor of the native New Yorker approaches that of Woody Allen.”

Jeu Revue de Théâtre, Montreal (Quebec), 2009

“This woman is a tightrope walker: she acts, dances, rolls around, giggles… and I kept thinking: when will the tightrope walker fall? She never fell, and I was left with a feeling of grace, rapture… a nuanced performance by someone who has something to say.”

Je l’ai vu à la radio, Radio-Canada 95,1 FM, Montreal, 2008

“MIND-BLOWING… it’s the kind of art that propels us forward.”

Puisqu’il faut se lever, 98,5 FM, Montréal (Québec), 2008

“Absolutely irresistible!”

Elle Quebec, 2008

More reviews: www.dulci-langfelder.org/critics-dulcinees-lament
The quixotic life
Robyn Fadden, Nov. 20th, 2008

From comedy to heavy reality, Dulcinea's Lament tells it like it is and might have been.

Solo shows might just be the most difficult for any artist to pull off - and for any viewer to watch. All that pressure on one person, on one stage, illuminated in the dark. In the case of Dulcinea Langfelder's solo production Dulcinea's Lament, we have no need to worry - we are in the hands of a professional. And her abs are rock-solid too.

Dulcinea Langfelder - actor, dancer, singer, writer - has brought her dynamic solo show to Montreal, with the help of director Alice Ronfard and a number of others who've taken care of music, design, video, lighting and, of course, the running joke: "props." And she's made sure that their presence is clear - the fourth wall is less broken than shattered. Which makes sense, because, in many ways, this is our story too, such is its universality. By the end, I'm pretty sure most people wanted to hug, or at the very least hang out with, this woman at the show's centre.

Langerfelder plays both herself and Dulcinea del Toboso, the muse in Miguel de Cervantes' Don Quixote, the muse (who may or may not have really existed) in whose name Quixote decides to save the world. He does make his presence known too: in a man-sized, almost-translucent white plastic and paper puppet who does in fact look like the iconic paintings - a heavy sketch of a travellin' man, though here he is without his horse. Four "stagehands" dressed in black are his puppeteers (one, Vincent Santes, is the man behind the creation), rendering the figure into a true character who at times engages in conversation (albeit often one-sided) with Dulcinea. Dulcinea del Toboso may be the muse and the production's focus, but her existence is constantly tied to Quixote.

Dulcinea Langfelder doesn't let that dynamic slip by without questioning it, and with each of the piece's short acts, she expounds on men's and women's symbiotic roles throughout history. From goddesses to warmongers, the world's myths, legends and historical figures are told through music, dance, monologue and video images projected across the stage and on several movable screens. Her spoken word pieces often border on stand-up comedy, musical interludes have a cabaret-like quality, modern references to the Internet put us firmly in our time zone, and some downright beautiful dance pieces using a huge skein of billowing silky white fabric just plain awe. But even during the more interpretive or abstract parts of Dulcinea's Lament, there is always a kernel of the real world.

Because ultimately, it would seem, Dulcinea - the character and the artist on stage before us - is herself travelling through a mystery. Yes, it's the mystery of Dulcinea and Don Quixote, but it's also the mystery of our own creation and existence. In the end, the solution remains to continue to strive to understand, but also just to live life in all its joy, hilarity, turmoil and confusion.
FANTASTICALLY ORIGINAL
BRAVO!

Montreal (Quebec), 2008

Streamline, smart, sassy delivery
-synthesis of our species sad struggle with gender issues.
- I loved your beautiful movements and gutsy approach to religious tentacles.
- Interpretative, tour de force.

Thank you!

Montreal (Quebec), 2008

Dulcinea, I love you!
Saw you in this theater a few years ago and came tonight by anticipation.
As a woman in the never-ending process of self discovery, I will be channeling all who Dulcines is!

Guanajuato (Mexico), 2012
A (VERY SERIOUS) CONFERENCE WITH DULCINEA LANGFELDER

Picking up pieces from the cutting room floor

Every work of art is the tip of an iceberg. Underneath are many ideas that have been rejected, forgotten or absorbed into the final product. With this conference, Dulcinea Langfelder shares her creative process as well as the result of her research for Dulcinea’s Lament into:

- mythology,
- the evolution of the major religions,
- the origins of the notion of chivalry,
- the Middle Ages as a period of transition between pre-modernity and modernity.

**ARTISTIC WORKSHOP**

Authenticity on stage: acting with the whole body

[For professionals OR non-professionals] Inspired by some of Dulcinea’s favourite teachers, such as Étienne Decroux, Yoshi Oida, Min Tanaka, Hideyuki Yano and Pol Pelletier, this workshop is designed to help artists trained in movement to act, and/or to help actors better use their bodies on stage. It is also open to other artists (sculptors, videographers, directors, etc.). Objectives:

- discover the enormous ‘orchestra’ which is the human body, and how the actor can conduct it on stage,
- develop credibility, authenticity and stage presence, no matter how stylized the level of playing,
- control the character in its physical interpretation.

**ARTISTIC AND TECHNICAL CO-CREATION WORKSHOP**

[For professionals OR non-professionals] Dulcinea’s artistic workshop can be combined with a workshop in stage technique led by Vincent Santes (technical director of the company).

The aim of these coordinated workshops is to foster a mutual appreciation of the two essential elements to any performance, in a creation space where interpretation and technique dialogue.

**Required:** equipped stage (basic lights and sounds)
Minimum setup requirements (with previous assessment of technical directors):
Pre-hang of lighting instruments, setup of sound and drapery requirements. 10 hours to adjust and focus lights, install the set and adjust sound and video. 2 hours for the strike.

Minimum stage requirements:
Width (wall to wall):
38 feet / 11,6 m
Height (stage to light hanging positions):
22 feet / 6,7 m
Depth (apron to back wall):
34 feet / 10,4 m

Sound specifications:
- 01 pre-installed stereo sound system, bass bins and amplifiers.
- 01 Digitale console minimum 24 in, 8 aux, 3 fx (Yamaha LS-9, M7CL, PM5D)
- 04 stage monitors (wedges)
- 02 active direct box
- 01 XLR Snake (24 lines + returns)
- 01 XLR snake (12 outputs)
- 02 microphones SM-58
- 02 microphones stands
- 02 condenser microphones
*03 Wireless microphone systems (*if our wireless frequencies are unacceptable locally)

Masking:
4 sets of black legs, 2 sets of borders, german drapery (in case of stage pale walls).

Stage floor:
No concrete, dance floor required in certain cases.

Set specifications:
The set is composed of 4 rolling panels, 2 mirror panels and two large pieces of silk that are manipulated with poles during the show.

Lighting specifications:
- 72 dimmers (minimum) of 2.4 Kw each
- 72 channel lighting board (MIDI in and out, memory for 90 cues and sub masters)
- 11 Lekos 6x9 or 36 degrees - 1 Kw
- 06 Gobo holders for Lekos 6x9 or 36 degrees - 1 Kw
- 34 Lekos 36 degrees - 575 W with gel frames
- 02 Fresnels, 1 Kw with barn doors and gel frames
- 08 Fresnels, 2 Kw with barn doors and gel frames
- 40 PAR 64 Medium / CP62 - 1 Kw and gel frames
- 08 Booms <flat heavy base + 10’/ 3.05 m. high tubes>
- 02 Floor bases for lighting
- 01 Smoke hazer machine (ex MDG Atmosphere, Antari HZ-500)