

Pillow Talk

an essay on dreaming



Dulcinea
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Pillow Talk

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Press



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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. The company is committed to help make the world a better place.

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.

She founded her company in Montreal in 1985, creating multidisciplinary works that have toured throughout Canada, the USA, Europe, Mexico and Latin America, Asia and Africa. Her works, translated and performed in several languages, have won the hearts and minds of many, as well as various awards.

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

The company's most recent work, *Pillow Talk, an essay on dreaming*, premiered at The Centaur Theatre in 2016.



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Description of the work



Claude labreche

"How can we possibly have any doubts about what inherently creative creatures we are when we regularly create in sleep. Our true individual and collective nature is revealed - we are all spontaneous, evolving, creative artists, and the dream is our primary medium."
Jeremy Taylor, dream scholar.

Pillow Talk, an Essay on Dreaming is built on a collection of real dreams, using the original recordings from a Dictaphone tucked under my pillow. My own voice is unrecognizable to me, as it speaks to the zone between consciousness and the unconscious world. In exploring recent research and my own dreams, I've come to believe that dreaming is certainly at the heart of our capacity to create, and thus to think, to remember, to learn... and to survive.

But why do we have to tell ourselves crazy stories each night in order to survive?

I can't answer this question. What I can do is portray how our dreaming selves deal with the obstacles we all face, as if we each had an inner therapist, reminding us of how we've dealt with similar situations in the past...as if we each had a home entertainment center, keeping us sane through laughter, drama, horror, beauty and poetry.

With 3 video projectors and a lot of painstaking work, my team and I have staged the invisible and seemingly un-sharable experience of dreaming... 'interpreting' them in the multidisciplinary, multi-media style of performance we've been developing for 30 years.

My intention with this work is to encourage the audience to look forward to their own nightly adventures, and to better appreciate the importance of the artist within us all.

Dulcinea Langfelder



photos : Claude Labreche et Andrée Lanthier

Excerpts of reviews



Jackie Hopfinger

"Certainly the audience found plenty to laugh along with, partly because of the wonderful video projections, which make the slippery absurdity of dreams vividly tangible. Mostly, though, the laughs kept coming because of Langfelder's dancing, miming, clowning and deadpanning, and the panache with which she interacts, with astonishing timing, with the ever-unfolding projected images."

The Montreal Gazette, 2016

Nothing is predictable in this dreamscape of Langfelder's, nothing is boring – all is up to the interpretation of the viewer. Judging from the mutterings of the audience, I think most related to what was happening on stage."

The Montreal Times, 2016

"The result of all this ranges from the dreamer lithely dancing through a Van Gogh field to being bopped on the head by a digital coconut. Lots of running in circles, split second reactions and bodily contortions, all contributing to a poetical and whimsical experience."

Westmountmag, 2016

"Langfelder herself is irresistible, a graceful, gamine presence whose vulnerability helps us identify with her journey."

The Canadian Jewish News, 2016