

VICIOUS CIRCLE



5143 St. Lawrence Blvd.
Montreal (Quebec) H2T 1R9, Canada

tel. (+1) 514 270 1050
fax. (+1) 514 270 3952

<http://www.dulci-langfelder.org>

[about Dulcinea](#)

[about Vicious Circle](#)

[Circle Workshop](#)

[Press](#)

ABOUT DULCINEA LANGFELDER & CO.



REPRESENTATION

JOHN Lambert & ASSOC. INC.

2141 ST. JOSEPH BVD EST,
MONTREAL, QUEBEC, H2H 1E6, CANADA

T : + 1 514 982 6825

E-MAIL : INFO@JOHNLAMBERT.CA

WEBSITE : WWW.JOHNLAMBERT.CA



BIOGRAPHY

Born in New York, Dulcinea Langfelder studied dance 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 flip books, 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 South 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*).

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.

The company is supported by the Conseil des arts et des lettres du Québec, the Canada Council for the Arts and the Conseil des arts de Montréal.



Canada Council
for the Arts

Conseil des Arts
du Canada

Conseil des arts
et des lettres

Québec



CONSEIL DES ARTS
DE MONTRÉAL



ABOUT

VICIOUS CIRCLE

or the story of the little girl who couldn't stop running

With a single, powerful and highly symbolic object on stage, partnered by a (flawed) human being, this piece is about that imperfect human being's confrontation with the perfection of the circle. It is essentially a quest for the meaning of life, as the character strives to understand the circle's power and seeks to achieve its perfection, which is of course an impossible task. It is an existential and spiritual quest – a search for god, really – as the character explores her fears, her intellectual attempts to understand the un-understandable, her heartbreaks, her insecurity, her curiosity and her authentic desire to find her place in the cosmos.

This work was Dulcinea's very first one-woman-show. It toured throughout Canada, in the U.S. and in France from 1986 to 1993.

WHY RE-CREATE THIS ONE-WOMAN-SHOW WITH ANOTHER WOMAN FOR THE 21st CENTURY ?

Here's the story, according to Dulcinea:

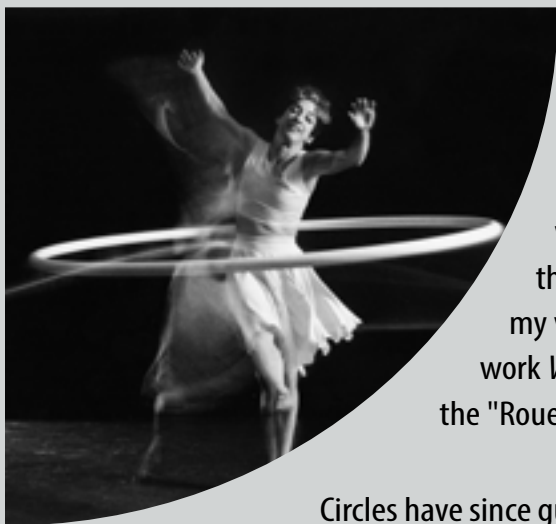
"A young circus artist called me out of the blue some time back to ask me to help her with her first one-woman-show. She invited me to see her on stage. There I saw her doing the Roue Cyr. I had never seen this (relatively new) technique. I was stunned. What I saw on stage that night was something I was never able to do with my hoop, much as I would have loved to. It occurred to me that with my choreography and storyline, and a circus artist's virtuosity with the hoop, we could re-invent the wheel!"

The circus artist who will interpret this work will be chosen after a workshop in January, 2015. Read about the [workshop](#) to find out more about this work.



Workshop: Re-inventing the Wheel

training in connected competencies for circus artistes



Many years ago, when I was working with the troupe, Omnibus, I found a hoop (stored in Paul Buissonneau's studio where we worked) which was exactly my height in diameter. The fact that I fit so perfectly into this perfect circle made this object a talisman for me, a guide... something to believe in. I worked for 7 years with the hoop, using it to encompass my various preoccupations (both formally and thematically) and forge a personal style of performance. I named my first work *Vicious Circle, or the story of the little girl who couldn't stop running*. This was, of course, long before Daniel Cyr invented the "Roue Cyr".

Circles have since guided me through all of my works, be they physical hoops, balls, dream catchers or wheels... or the circular thinking that the work stimulates. I would love to share my passion for circles with people who work with the Roue Cyr. I would like to help them develop a relationship with this object* that allows them to discover their theatricality, their sense of humor, their authenticity and their very identity as artists and as individuals : all the things that working with the circle did for me.

* This object can be called a wheel or a hoop, which indeed objectifies it, making it an object to be manipulated and mastered. I prefer to call it a circle; a term which gives it the depth of meaning it deserves. What I love most about round things is that they can never truly be mastered. The laws of physics just won't allow it. Circles seem to have a mind of their own, always surprising us. They can be negotiated with, and at best, somewhat tamed.

This is the basis of my workshop: how to develop a relationship with the circle as if it were a (formidable) partner, rather than a simple object to manipulate. I will base the work on the piece I created in 1986. But rather than teach the piece as I wrote and performed it, I will take each scene's working premise and propose them as structured improvisations and studies.

I am hoping to find the right person to re-create this work with, all the while enriching each students' approach to their chosen skill.

Dulcinea Langfelder

Excerpts of Reviews

"A magnificent piece for its nuance and the richness of its poetry."

Le Devoir, Montréal, 1990

"There is a strange but definite story that weaves itself throughout the movement and the text. The circle becomes half of a relationship – and a bittersweet one, at that. *Vicious Circle* is a gutsy piece. I can't help but appreciate the thoughtfulness that went into this very complex and very personal work."

The Prospect Press, New York, 1990

"*Vicious Circle* is an exploration of the circular form, punctuated with reflections on life and the eternal dilemmas that underline it. The story of the "little girl who couldn't stop running" gave a whimsical tone to the work."

La Presse, (Personnalité de l'année en danse) Montréal, Québec, 1990

"Dulcinea Langfelder possesses a talent for mixing things up, mistreating the categories recognized in the arts and creating a language for a new, multidisciplinary form. Here we see the scrupulously studied offhandedness of a stand-up comedienne, the physical mastery of a trained muscular professional and the theatricality of a sweetly frivolous cabaret."

Le Devoir, Montréal, 1990

