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A Perfect Dayⁱ

3 August - 28 August 2022



Ray Bonsall

August 24 2022



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Laurence Lemieux's *A Perfect Day* is a solo piece of dance, performed and choreographed by Lemieux herself. The work starts, not with any sudden movement, but rather, as we watch Lemieux donning an adidas jacket, tying her shoelaces and plaiting her hair. It is over 3 minutes before any dancing begins, Lemieux entering the stage from a corner, arm outstretched as though being sucked upon it by the eerie and ethereal music she has chosen to start her performance with.

My initial thought was that this piece would require patience, but it did not. The first 5 minutes are slow and controlled yet wholly intriguing. Delicate instrumentals blend seamlessly into steady percussion as the sections of her choreography unfold.

Everything about Lemieux's creative decisions feels organic. The percussive sounds are almost reminiscent of something being dropped and accidentally forming a beat to which Lemieux gives the impression of responding to on the spot. It almost feels as though we are watching the creative process as it happens, or watching the freedom of someone dancing in their bedroom, but with the style and control of a true professional.



Zarah Yesufu

August 23 2022



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Such serenity from sound design I have not had before. Citadel + Compagnie's contemporary dance showcase examines someone's past through the medium of dance. With every elegant and strong glide Laurence Lemieux performs, we are brought right into different emotions that belong to different memories. It was a nice alternative to the high energy dance productions also staged this year.

I felt connected to the dancer, who seemed to embody so many stages of being. Somehow, I understood what she was portraying at each step and felt like I related. It challenged my idea of character building because it did not have the traditional features that help me to connect, such as dialogue or set. It seems Lemieux can speak through her limbs by doing very little, which was something I was glad to experience.

What made this production for me was the incredible sound design by John Gzowski. The combination of Glenn Gould's rendition of Bach's *Two and Three Part Inventions*, the

The musical choices have the same air of organic impulsivity—a brief moment of electronic music colours a largely classical soundscape, just enough to be heard, almost as though in the background of the candid setting that is created.

A feeling of youth and freedom transitions through Lemieux's movement to one of entrapment and aging. All the while, her classical musical choices wrap the piece in beauty. Nothing about the work feels rushed and there are plenty of moments of pause, giving a sense of time that feels both true and moving.

The piece resolves to the sound of thrashing guitars as an energetic yet cathartic grunge guitar band narrates her final dance. Nevertheless, her style of dance doesn't change, and her controlled calmness returns with lengthy and graceful movements giving the piece a cyclical feeling.

It is as though dance has maintained Lemieux's sense of self throughout the many variations of human emotion that this masterpiece paints.

electrifying guitar, and the sweet pitter patter of rain, to name a few, is glorious. Music is such a universal language, and the absence of dialogue isn't missed; Gzowski packs a punch.

A special shout out to lighting crew who also added depth to the production, working seamlessly with both dancer and sound designer.

If you are looking for something quite different and more calming, as a palette cleanser between the other shows, this is for you!

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