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HOUSE OF THREE
Alex J. MacPherson

Numbers have always had a prominent place in our society: thirteen has long been considered unlucky while seven is seen as a most auspicious digit. Now a troika of Regina artists are unpacking another number, one that keeps cropping up in their own lives.

House of Three is an unconventional show, a whimsical, fantastical production driven by dance and fuelled by mythology and folklore. Created by FadaDance — Heather Cameron, Fran Gilboy, and Misty Wensel — *House of Three* offers something new for theatre audiences: a chance to slip the bonds of reality and explore a world of shape and colour and motion. Abandoning rules and conventions, *House of Three* relies on imagination to unlock its secrets.

“We kept coming face to face with the number three,” says Cameron. “Whether it was something really practical or situations and encounters we faced being a performing group of three, it prompted us to delve a little deeper into that and look at some of the history and imagery and symbolism behind three.”

Drawing heavily on the legend of the Fates, three white-clad maidens who the Greeks believed capable of manipulating destiny and altering reality, Cameron and her partners expanded a simple idea into a destiny love story.

The Fates, named Clotho, Lachesis, and Atropos, each had a different role to play. Clotho spun the thread of life, Lachesis measured it, Atropos cut it. “We loved that imagery,” says Cameron. “We played a lot with bringing in weaving and measuring and cutting on a bigger level of existence.”

“There is almost a timeline that we’re working it,” she continues. “From the very beginning of life, you could say it’s going through a life cycle.”

Born from exhaustive research, *House of Three* evolved as a collaboration between three different individuals. “This has been our most collaborative piece,” says Cameron. “The three of us move in very different styles [and] I think it’s just great: this work...can’t help but have more depth because it’s coming from at least three different perspectives.”

House of Three also addresses the notion of home, a theme that emerged during the creative process. Cameron, Gilboy, and Wensel began exploring the idea of a bricks-and-mortar structure before turning to address those fragile agglomerations of flesh and blood and bone we call home.

“Where we went with this was playing with the idea of home and house, playing with the idea of what is our shelter, the type of structure we know and live in? Or thinking of the body as our home,” says Cameron.

Dance tells stories in the abstract, offering creators more flexibility and the freedom to explore nontraditional, nonlinear forms. Art and structure will always be linked; one gives definition to the other, extracting meaning from human movement. Cameron, however, is more interested in what happens when structure goes out the window.

“It’s the fusion of it all,” says Cameron, “creating without any boundary. What boundary will we break today? What do we need to say and what do we need to do to say it? It’s funny more people don’t do that, and taking what you want in the day an age we live in...there’s so much you can borrow from.”

And that openness allows audiences to come up with their own interpretation and their own meaning, Cameron explains: “The audience are active members in making the story their own.”

And because House of Three dispenses with much of the formality associated with classical dance, it’s far from intimidating. Interpreting art without a linear narrative can be disconcerting, but Cameron recommends jettisoning expectation.

“Don’t try to look too hard for the meaning...just let your ideas form.”

Event Info

House of Three

Globe Theatre

19 April – 28 April

\$20 @ Globe Theatre Box Office