



REASON d'être productions

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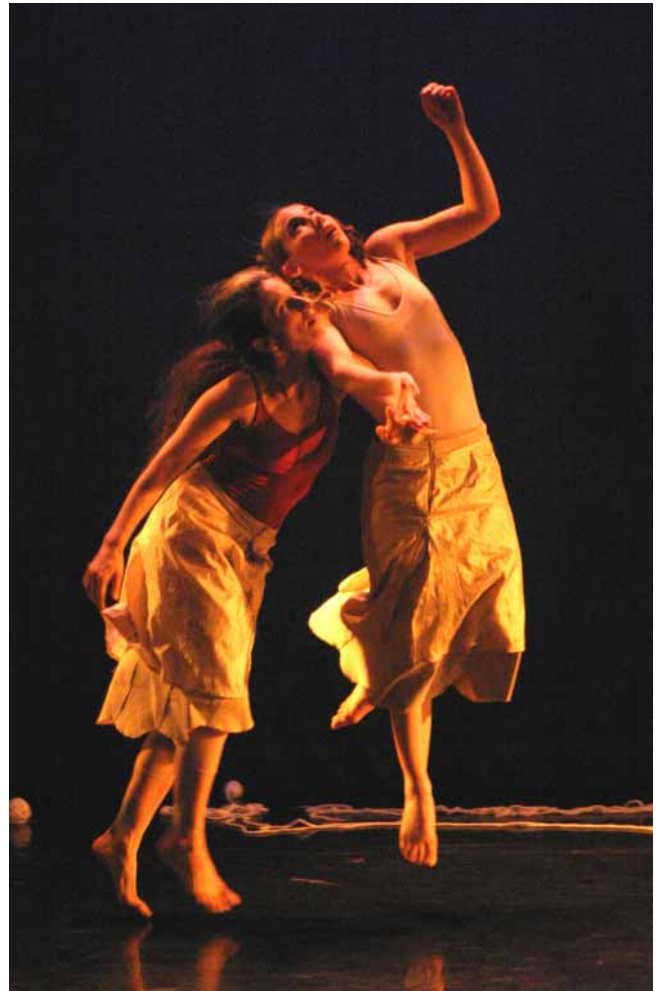
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## REASON d'être productions

REASON d'être productions is Toronto based dance company that showcases the choreographic work of Kathleen Rea. Her artistic vision in the genre of contemporary dance is derived from her diverse background in ballet and modern dance, contact improvisation, European dance theatre and the expressive arts. The goal of REASON d'être productions is to create inspiring and riveting dance works that express the human condition.

REASON d'être productions was formed by Kathleen Rea in 1999 and since then has produced 6 main stage productions. REASON d'être productions is a very popular dance troupe that averages 80% -90% sold out audience attendance. Although the dance work the company presents is unique and quirky there is to be a public appeal that spreads beyond standard theatre and dancer audiences. Since inception REASON d'être productions Kathleen has worked with a roster of talented dancers that have formed into a core group who are familiar with her style of choreographer. Each dancer offers a unique and very human quality on stage.



REASON d'etre  
selected production history

<i>IRE (VIVID 2006)</i> 2006, Winchester Street Theatre, Toronto	Choreographed by Kathleen Rea Dancers - Karen Kaeja, Johanna Bergfeldt, Teisha Smith, Bess Callard, Anna Finkel and Pam Johnson
<i>Lapinthrope (film)</i> 2005, 14 International Film Festivals and aired on Bravo Television Network	Co-production with Decadence Films Choreographed by Kathleen Rea Dancers - Anna Hein, William Yong, Malgorzata Nowacka and Allen Kaeja
<i>Marrow (VIVID 2003)</i> 2003, Winchester Street Theatre, Toronto	Choreographed by Kathleen Rea Dancers - Karen Kaeja, Yvonne Ng, Amy Hampton and Nicole Fourgere
<i>I Saw (Made in Canada)</i> 2002, Dance Makers, Toronto	Co-production with princess productions Choreographed and danced by Kathleen Rea
<i>Fleeting (VIVID 2002)</i> 2002, Winchester Street Theatre, Toronto	Choreographed by Kathleen Rea Dancers - Karen Kaeja, Yvonne Ng, Malgorzata Nowacka, William Yong, Piotre Beirnet, Lisa Otto, Johanna Bergfeldt, Eryn Dace Trudell, Amy Hampton
<i>Dressed in White</i> 2001, Studio 303, Montreal	Solo dance evening choreographed and danced by Kathleen Rea
<i>Bodies in the Moment</i> 1999, Kulturgasthaus Bierstindl, Innsbruck, Austria,	Solo dance evening choreographed and danced by Kathleen Rea

## REASON d'être selected press

### **IRE** - VIVID 2006

Paula Citron, July 2006 (Classical 96.3 FM)

*A very strong show indeed...Rea's Ire, for six formidable female dancers, deals with intimacy and aggression in the lives of women, set to cellist/singer Anne Bourne's compelling original score interwoven with Bach suites.. The choreography is beautifully rich, poignant and lyrical.*

### **IRE** - VIVID 2006

Sarah Snowdon , July 2006  
(www.contemporarydance.suite101.com)

*...exciting contemporary dance pieces... IRE explores the evolving seasons of aggression between women at different points in their lives...absolutely stunning moments*

### **Flux** -I saw (Made in Canada)

- Glenn Sumi 2002 (Now Magazine)

Voted one of the top ten dance shows of 2002

*Imaginative, richly theatrical ...with a clown inspired whimsy. A delight*

### **Flux**- I saw (Made in Canada)

Paula Citron, 2002 (The Globe and Mail)

*A maturity that takes dance deep below the surface to a level where the emotional, psychological and physical intersect in provocative ways. Rea's new solo, flux, is a delightful yet poignant collaboration with guitarist-singer Roman Koudriavtsev. It is the dark undercurrents of flux that continue to haunt the viewer long after*

### **Fleeting** - VIVID 2002

Susan Walker, June 2002 (The Toronto Star)

*It's images will prove permanent*

### **Frames** - Dusk Dances

- Margaret Webb, 2002,( Xtra!)

*Be prepared for a punch upside the head followed by a sharp kick in the shin from the former National Ballet of Canada dancer. In her world, beauty is like the instant white light of relief that comes after a terrible hangover is released from pain.*

### **Elysian** - Festival of Duets

- Shena Wilson, 2002 (Danceinsider.com)

*Fabulously original... accomplished with glow and soul. It worked so incredibly well... a joy to watch...I so look forward to seeing even more of Rea's work*

### **Frames** - Dressed in White

Lili Marin , 2000, -TEMPO-Showbiz

*L'athlétique Kathleen Rea interprète son solo "Frames" avec beaucoup de sensibilité. Telle une gymnaste, elle bouge autour d'un cadre, se laissant porter par les élans de la musique. Démonstration d'une technique irréprochable.*

## *IRE*

*“beautifully rich, poignant and lyrical”*

IRE is a 50 minute dance piece that explores the inter-weaving of intimacy and conflict between woman in their relationships as friends, sisters, daughters and mothers.

Premiere: VIVID 2006, July 2006 (Winchester Street Theatre)

Choreographer: Kathleen Rea

Music: Bach Cello selections  
and original score created and played by Anne Bourne

Performers and cocreator:

Johanna Bergfeldt, Bess Callard, Anna Finkel,  
Pam Johnson, Karen Kaeja and Teisha Smith



Quote from an audience member:

I just got back from seeing “Ire”, and I wanted to send you a quick e-mail and say what a incredible piece you created. It was absolutely amazing. I was moved to tears at so many points, watching pieces of my experience as a mother, daughter, girl woman being danced in front of me. You wove everything together so beautifully - each dancer a participant in a greater whole but telling unique stories. I loved how each dancer observed, held, raged, changed, fought. And I felt as if the dancers were in a spontaneous, emerging conversation. Talk about seamless choreography. As a mother I feel this dance everyday...watch how my girls watch me as I move in and out of my anger and watch/help/fight/ them with theirs. -

Anonymous

Sample Press: (with) six formidable female dancers, deals with intimacy and aggression in the lives of women, set to cellist/singer Anne Bourne’s compelling original score interwoven with Bach suites. Ire portrays many relationships of a woman’s life – with her friends, her children – and we see both nurture and anger. The choreography is beautifully rich, poignant and lyrical. Paula Citron, July 2006- Classical 96.3 FM

Creation was supported by: Ontario Arts Council, the Laidlaw Foundation and the Toronto Arts Council

Technical Specifications:

- medium to large size stage
- wooden floor preferred but not required

## *Frames*

*“Rea’s strength, both physical and emotional, is demonstrated through intense, athletic-style movement and by delicate yet protected gestures”*

*L’athlétique Kathleen Rea interprète son solo “Frames” avec beaucoup de sensibilité. Telle une gymnaste, elle bouge autour d’un cadre, se laissant porter par les élans de la musique. Démonstration d’une technique irréprochable.*

Choreographed and danced by:

Kathleen Rea

Description:

A 9 minute signature solo that Kathleen has been performing internationally performing Frames for the past ten years.

Specifications:

- transportation of Frame
- Frames looks best on a medium to large sized stage but can also be staged on smaller and informal performance spaces.



## Kathleen Rea - biography

Director / Choreographer / Producer

Kathleen Rea is a graduate of the National Ballet School and has danced with Ballet Jorgen Canada the National Ballet Company and Tirolerlandes Tanz Theater (Austria). In 2000, Kathleen formed REASON d'être productions a dance company that showcases her choreographic work.

An extreme, honest and layered mover and thinker, Kathleen Rea has emerged as a riveting choreographic presence. Her work is "fabulously original" [Sheena Wilson, [www.danceinsider.com](http://www.danceinsider.com)] . Kathleen's individuality of expression stems from her varied background, which includes ballet, modern, contact improvisation, and dance theatre and is influenced by the multi-disciplinary art techniques involved in Expressive Arts. These elements combine to create a unique artistic voice that is focused, spontaneous and expressive.

Kathleen has choreographed over 20 original works for various organizations including the Before During After Festival of Duets, Bravo Television Network, Ballet Jörgen Canada, Canadian Olympic Association, Decadence Films, Dusk Dances, fFIDA, Good Hair Day Productions, the National Ballet of Canada, the National Ballet School. princess productions, Prologue for the Performing Arts, Ryerson Dance Program, Studio 303 and Toronto Dance Theatre.

Her work was mentioned in the Now Magazine Top Ten Dance Shows of 2002 as being "Imaginative, richly theatrical...with a clown inspired whimsy...a delight" (Glenn Sumi). Kathleen's full-length ballet, the Velveteen Rabbit, has been performed by Ballet Jorgen Canada on tour across North America and her award winning film Lapinthrope directed and produced by Alec Kinnear premiered at international festivals world wide and recently aired on Bravo!Canada television network. Kathleen's most recent choreographic work was IRE set on a cast of six female



*L'athlétique Kathleen Rea interprète son solo "Frames" avec beaucoup de sensibilité. Telle une gymnaste, elle bouge autour d'un cadre, se laissant porter par les élans de la musique. Démonstration d'une technique irréprochable.*

Lili Marin April 2000  
-TEMPO-Showbiz



## Cello - Anne Bourne

Anne Bourne composer and improviser, has a sound that evokes the ethereal with the difference tones between her cello harmonics and her voice. With a background creating soundscapes for songwriters Jane Siberry, Loreena McKennit, Greg Keelor and Sarah MacLachlan, Anne began composing for dance with Robert Desrosier. A dance film collaboration with modern ballerina Caroline Richardson, *Horses Never Lie*, was the recipient of the American Choreographer Award for Outstanding Achievement in Short Film, and was screened at the Guggenheim Museum in Los Angeles in 2003. With dancer/choreographer Andrea Nann, Anne composed a series of meditations on death and love. Over a ten year period, with guidance from composer Pauline Oliveros, Anne developed a technique of harmonic anatomy— as if hearing the dancer move as a living score. In 2005, Anne was awarded a Golden Sheaf for Best Original Music, for the film version of the final work in this series, *Meditation V: on loss and desire*, created for Andrea Nann and author Michael Ondaatje, with text from his novel *Anil's Ghost*. Anne created sound in performance for Yvonne Ng as part of her solo series, involving 100 pairs of shoes, at the DL Space, in New York. Anne recently premiered a solo performance of her composition *7 Vases*, at Open Space in Victoria, dedicated to Joy. Anne improvises with Eve Egoyan, and dwct. Her current CD is a live trio recording with Fred Frith and John Oswald on Spool, called *dearness*.

(Anne Bourne) “is an earthy, unrestrained, musical force”

CODA



### Dancer- Karen Kaeja

Karen Kaeja is co-artistic director of Kaeja d'Dance and Toronto's Festival of Interactive Physics (FIP), both based in Toronto. Her passion for Contact Dance, Improvisation, and the initiation of a personal movement vocabulary stimulates her artistic journey. Her choreography, noted as "gorgeous liquid athleticism" (eye magazine), and her teaching spans Canada, Europe, and the United States. She has performed repertoire and created roles for Kaeja d'Dance, Jody Oberfelder (NYC), Randy Glynn Dance Project and Toronto choreographers including Holly Small, Rebecca Todd, Marie-Josée Chartier, and Maxine Heppner. Karen is co-artistic director and mentor of Kd'D2, a Kaeja d'Dance project of young professional dancers who tour and teach Company repertoire through Ontario. The Kaejas' "nothing less than astonishing" (NOW magazine) lifeDUETs of commissioned and Company duets for Karen and Allen, have toured to around the globe to countries including Portugal, Mexico and just recently to the Guggenheim Museum in Bilbao, Spain and the Other Festival in Chennai, India. Touring in Canada has included Edmonton, Guelph, Lethbridge, Montreal, Halifax, Vancouver, and Whitehorse.



### Dancer- Pam Johnson

Pam Johnson has been dancing, choreographing and teaching in Toronto for 25 years. She has danced for many choreographers including: Dave Wilson, Susan McKenzie, Darcey Callison, Viv Moore and Kaeja D'Dance. Her choreography has appeared in fFida, Dances for a Small Stage, and Danceworks and Square Zero. She has been commissioned to create work for the MacMaster Dancers, composer John Oswald, Kid in the Hall Bruce McCullough and actor/playwright Diane Flacks and performance artist Phillip Barker. She is a founding member of High Xposure: Rock Climbing Dance Theatre. Pam's theatre credits include MYTH ME and BY A THREAD (Myth productions), GRAVITY CALLING (Tarragon),. MARX IN SOHO (Canadian premier and tour). Her film credits include features ZERO PATIENCE and MILLION DOLLAR BABIES and many independent films. She continues to tour the world as an actor/dancer with the acclaimed Canadian Opera Co. production, Bluebeard's Castle/Erwartung directed by Robert LePage. Pam's specialty is Contact Improvisation. She is co-coordinator of the Toronto Contact Jam, now in its 30th year. She is a co-coordinator of the Festival of Interactive Physics, a festival of improvisation and Contact dance. She is a faculty member in theatre at George Brown and Humber College, Ryerson University Dance Department and School of Toronto Dance Theatre.



### Dancer - Teisha Smith

Teisha Smith began dancing at the age of four training in Ballet and Jazz at Louise Woodvine Dance Academy in Barbados. Beginning at a young age she participated in many charity shows, pantomime productions and cultural art festivals. Teisha recently received her degree in Theatre Performance majoring in dance, from Ryerson University. While at Ryerson she had the pleasure to work with inspiring choreographers and guest teachers such as Vicki St Denys, Kathleen Rea and Eddison B. Lindsay. Since Graduating she has performed Kathleen Rea's *IRE* and is presently working with the Coalition of Black artist (COBA)



### Dancer - Anna Finkel

Jewish Canadian who hails from Toronto, Anna Finkel is a graduate of the School of Toronto Dance Theatre (STDT) in 2005. During her time at STDT, she worked with such choreographers as Serge Bennathan, Danny Grossman, Sasha Ivanochko and Paul-Andre Fortier. Along with her training, over the past year, Anna has worked professionally performing at *In a White Room* and *At The Wrecking Ball*, as well as in an intensive Hologram Project with choreographer Alanna Kraaiyeveld. She is currently working on a *Bravo!Fact*, her second dance film with choreographer Allison Denham



### Dancer - Bess Callard

Recent graduate of Toronto Dance Theatre, Bess Callard spent a year as a Toronto Dance Theatre apprentice. During this apprentice year, she appeared in Kathleen Rea's *Lining*, which was created on Toronto Dance Theatre for the Four at the Winch spring showcase. After her apprentice year, she has performed with Tilt, a youth company affiliated with Children's Dance Theatre and was a key cast member in Kathleen Rea's *IRE* performed in July 2006.



### Dancer - Johanna Bergfeldt

Johanna Bergfeldt began her dance training at the age of four, attending the Ösmo Dance School in Stockholm, Sweden and later The Swedish Ballet School. She has an extensive performance background beginning with the Royal Swedish Ballet and Östgotabaletten. There she was given the opportunity to work with Vlado Juras, Mats Ek, Jiri Kylian and Cristina Caprioli. Ms. Bergfeldt has also been a dancer and company class instructor for the Barents Dance Ensemble and a company member of NorrDans, dancing the works of Jeanne Yasko, Allen Kaeja, Jens Ostberg, Jessica Iwansson and Tuomo Railo. Since coming to Canada Ms. Bergfeldt has worked with The Chimera Project, Kaeja d'Dance and Kathleen Rea. This is Johanna Bergfeldt's second season with Toronto Dance Theatre.

