



A CHRONICLE OF LOSS

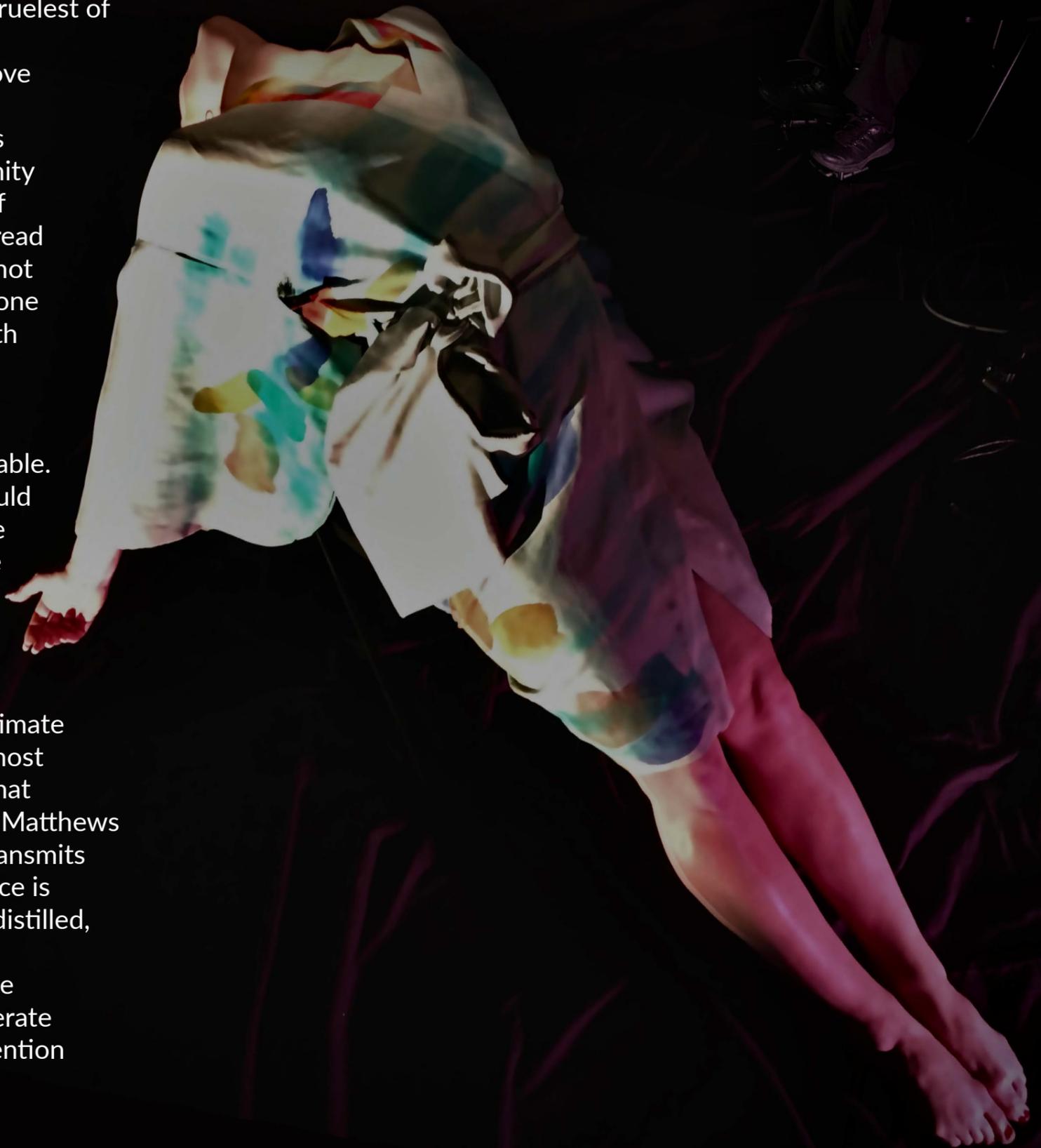
THE PIECE

Who has never closed their eyes to more fully savour a kiss? As we all know, limiting one of our senses helps to sharpen another.

For musician Wade Matthews, this natural and beautiful idea took the cruelest of forms. Over the course of five years, he watched as lateral amyotrophic sclerosis progressively robbed his life-long partner of the capacity to move without weakening her other senses at all. This illness limited her to ever-smaller gestures as a means of expressing the ever-larger emotions she experienced as someone determined to live and to share her humanity with an intensity that can in no way be conceived exclusively in terms of tragedy. And for Wade, the need to progressively sharpen his ability to read her increasingly tiny gestures taught him that intensity could be found, not in the expansiveness of movements but rather in the depth with which one perceives them. One of his memories from shortly before his wife's death is of her asking Cecilia Gala's mother to place a scrap of silk in her hand so that she could feel its softness.

For dancer Cecilia Gala, loss has been less terrible, and not at all irrevocable. Following a foot injury, she was told by her doctor that full recovery would require her to be six months without dancing. But dancing is much more than running and jumping. As all humans know, sometimes a glance, the faintest of smiles, a hand opening or closing, can transmit something so intimate that its intensity far surpasses the grand gestures her doctor undoubtedly imagined when he forbade her to dance.

In *A Chronicle of Loss*, Wade Matthews and Cecilia Gala generate an intimate work for intimate spaces, where the limitation of movement and the almost complete elimination of mobility reduce the scale of gestures in a way that maximizes the intensity of perception. Seated in their respective chairs, Matthews and Gala trade sonic and physical gestures whose economy of means transmits a maximum of intensity entirely stripped of histrionics. Thus, the audience is invited to partake of a dialogue whose scale is not so much reduced as distilled, stripped to its essence in a way that reflects the ideas of artists such as Brancusi or Van Doesburg. Precise lighting and proximity to the audience complete the *mise-en-scène* of a work of music and dance whose deliberate yet sensual restraint creates an atmosphere in which the audience's attention drives a dialogue both intense and inclusive.



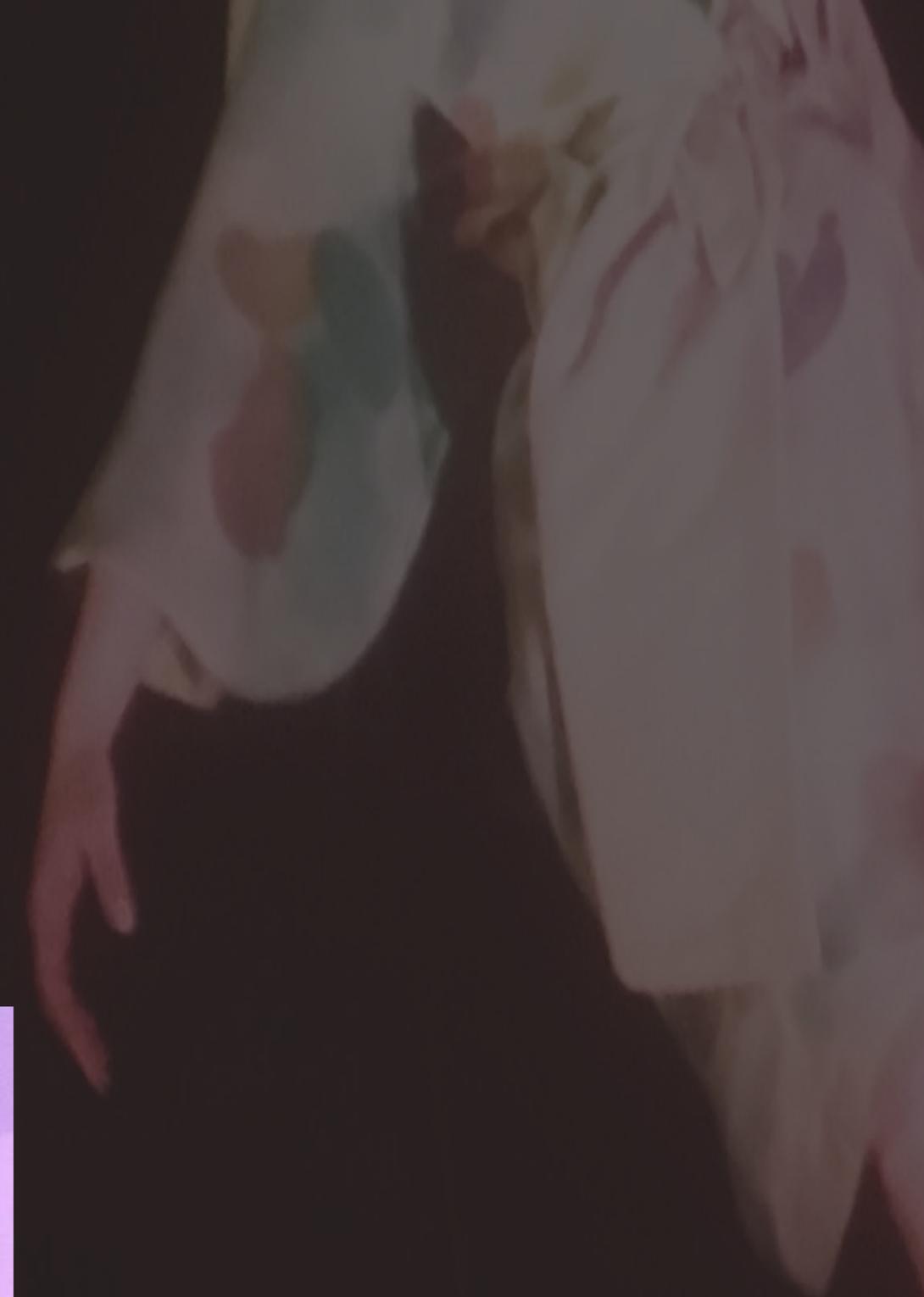
THE COMPANY

The company was founded in Madrid in 2016 when dancer Cecilia Gala began working with musician Wade Matthews. Since then they have worked together in duo and also in collaboration with other artists in Spain and Italy.

Among their most outstanding performances is their presentation of *En el Cruce* as part of *Prohibido Prohibir*, an entire day of performances in defense of freedom of expression organized by the Madrid artspace CRUCE: arte y pensamiento, which included artists such as *Narcoléptica*, Ana Matey, Rubén Turba and μ Plex. For a memorable concert at the Vostell-Malpartida Museum they invited Portuguese musician Abdul Moimême (Rui Horta Santos) to join them.

Other collaborations include their participation in the creation of the *Escape*, a dance piece choreographed by Cristina Masson for the *Enclavedanza* company, produced by *Es.Arte*. The creation took place during a residency in Tuscany, Italy, with a pre-premier in Italy and subsequent performances in Madrid (LDC Festival), Salamanca, Zamora, Soria, Ávila and other cities.

They have also worked in trio with violinist Luz Prado, including their performance at the presentation in Madrid of *Cruciales*, a book that features interviews with all three. They recently participated in the creation of *Skin Film* along with expanded cinema specialist Deneb Martos, premiering this work at the Rayo Festival of Expanded Visual Arts in 2020 at Matadero Madrid.



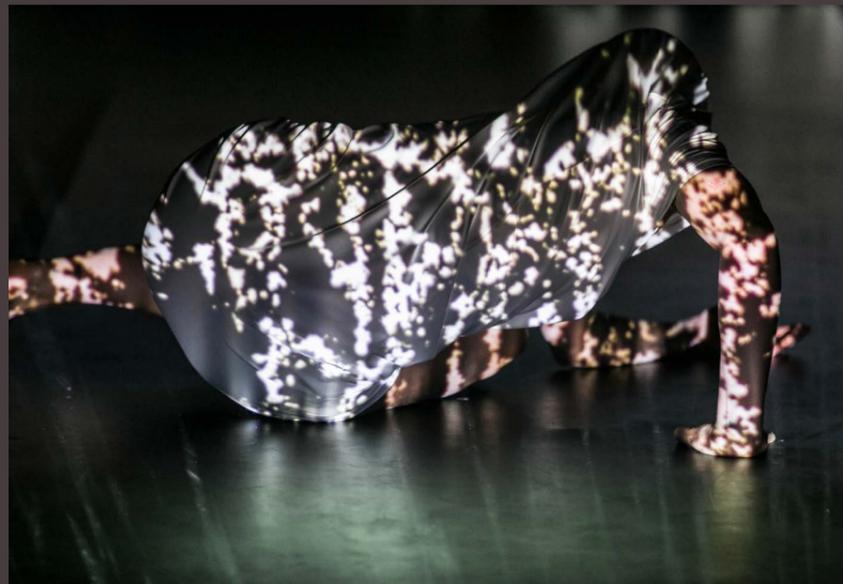
OUR APPROACH

Our work is based on dialogue in the broadest sense of that term: dialogue among the artists, each with their own medium, with the space and moment, and as a way of channeling the energy produced by the audience's attention. Thanks to her deep knowledge of Butoh, Cecilia Gala shares with Matthews the will and capacity to base her artistic conception on the perception of the moment.

Thus, both understand coherency as something based more on each instant than on the repetition of previously memorized routines.

In creating new work, this implies:

1. that the music grows out of Cecilia Gala's dancing, just as her dance is born of Wade Matthews' music.
2. that dialoging with the work means that it is neither constructed nor conceived as a fixed choreography with its musical "accompaniment." It must be based on ideas that are sufficiently stimulating to allow both creators to articulate them in a way that evolves with each performance, not only because each place and each moment are different, but also because we, too, change, and because part of the richness of the work is precisely the possibility of constructing each new performance on what has already been experienced, rather than repeating the same thing again and again.
3. that the process of creation cannot be organized according to the traditional model whose phases are usually: conceiving the work, memorizing the choreography and music, and finally, repeating it over and over on stage.
Another model is needed, and the one we employ is:
First, begin with improvisation, not to generate movements or sounds for the finished work, but rather to identify the ideas we wish to explore.
Second, use movement and sound to dialogue with these ideas until both creators have developed resources to articulate a personal and protean interpretation of them.
Third, use these resources to establish the kinds of dialogue mentioned above (between the artists, with the work and its ideas, with the moment and setting of each performance, and with the energy of each audience).



ARTISTIC AND TECHNICAL STAFF

COMPANY
Gala y Matthews

DANCE
Cecilia Gala

MUSIC
Wade Matthews

DIRECTION
**Wade Matthews
Cecilia Gala**

DRAMATURGY
Wade Matthews

LIGHTING
Pilar Duque

COSTUMES
Ocean Kimono by
Avasan, hand-painted
by Araceli García
and tailored by
Amy Valentine

VIDEO
Jorge Ruiz Abánades

GRAPHIC DESIGN
AND
PHOTOGRAPHY
Pilar Duque

DIRECTOR OF
PRODUCTION
María J. Gómez

PRODUCTION
AND
DISTRIBUTION



WADE MATTHEWS

[Wade Matthews](#) brings to the Compañía Gala y Matthews and their works, not only deep and rigorous academic training in music and electroacoustics (including a Doctor of Musical Arts degree from Columbia University in New York with a dissertation carried out at the Columbia-Princeton Electronic Music Center), but also a long and successful career as a concert performer, musical creator, author and organizer.

He has presented his music in New York at the Museum of Modern Art and the Experimental Intermedia Foundation, at the inaugural concert of the SF/Alt Festival in San Francisco, the Museum of Contemporary Art in Santiago de Chile, the Center for Experimental Theater at the Theater Colón in Buenos Aires, Fylkingen in Stockholm, Raumshiff Zitronen in Berlin, the I & E festival in Dublin, Instants Chavirés in Paris, the Subtropics festival in Miami and so on.



Matthews has received commissions from the French government to create a work for the Groupe de Musique Electroacoustique d'Albi-Tarn and from the Centro Atlántico de Arte Moderno to create Xenofonia with Intermedia 28 (his duo with photographer Adam Lubroth, a recipient of the Magnum Prize for Artistic Photography).

He began collaborating with contemporary dance in the United States in 1978, when he created A Mobile of Primes, with music based on prime-number cycles and choreography derived from the movements of a mobile. Since then, he has created and shared music with companies such as Mal Pelo and Enclavedanza, composed music for a solo by Ana Buitrago for the Aerowaves festival, participated in improvisations with the company La Inesperada, and toured in duo with Valérie Métivier and Elena Alonso in the United States, France, Germany, Lebanon, Portugal and Spain. His work with Cecilia Gala includes an artists' residency in Tuscania Italy, organized in 2019 by Es.Arte.



CECILIA GALA

[Cecilia Gala](#) Cecilia Gala studied Butoh dance with Yoshito Ohno, Masaki Iwana, Moeno Wakamatsu, Yoko Kaseki, Minado Seki, Ima Tenko and Yumiko Yosioka, Valentín Tzsin and Wendell Wells, in Japan, Germany, France, Greece, Italy and Spain, along with advanced studies in jazz and contemporary dance in Nice, an undergraduate degree in Visual Arts and Dance from the Universidad Rey Juan Carlos in Madrid, and a Master's in Advanced Theater Studies from the Universidad de La Rioja. She later lived in Japan for one year. Her professional activity stands out for both its level and breadth, ranging from performances at Madrid's Teatro Real in operas such as La Bohème, Bomarzo, Street Scene, Turandot, Idomeneo and La Calisto, through participation in Elena Córdoba's Impromptu at the Grec Festival in Barcelona. She presented Layers of Nakedness at Tenri in Paris and participated in the Bionic Dance Festival at Madrid's Casa Encendida, as well as numerous audiovisual and performance projects, including Una estancia íntima with Shirin Salehi at la Neomudejar, the prize-winning Six Mothers directed by Candice Vallentin and a trio performance with Rui Horta Santos and Wade Matthews at the Vostell-Malpartida Museum. In 2019 she participated with the Enclavedanza Company and Es.Arte in an artists' residence in Tuscania, Italy where she helped to create Escape with music by Wade Matthews. In 2020, she created the movement for Skin Film, a work of expanded cinema conceived by Deneb Martos with Gala on stage and music by Wade Matthews.



PILAR DUQUE

Creator, performer, set and lighting designer Pilar Duque completed a Master's *summa cum laude* in Theater Creation at the Universidad Carlos III de Madrid in 2015 under the direction of Juan Mayorga. She also has an undergraduate degree in publicity and public relations from the Universidad Complutense de Madrid.

Her artistic activity in the performing arts spans various disciplines in a combination and hybridization of performance and visual arts that reflects her firm belief that a mix of languages is the only way to reach today's audiences.

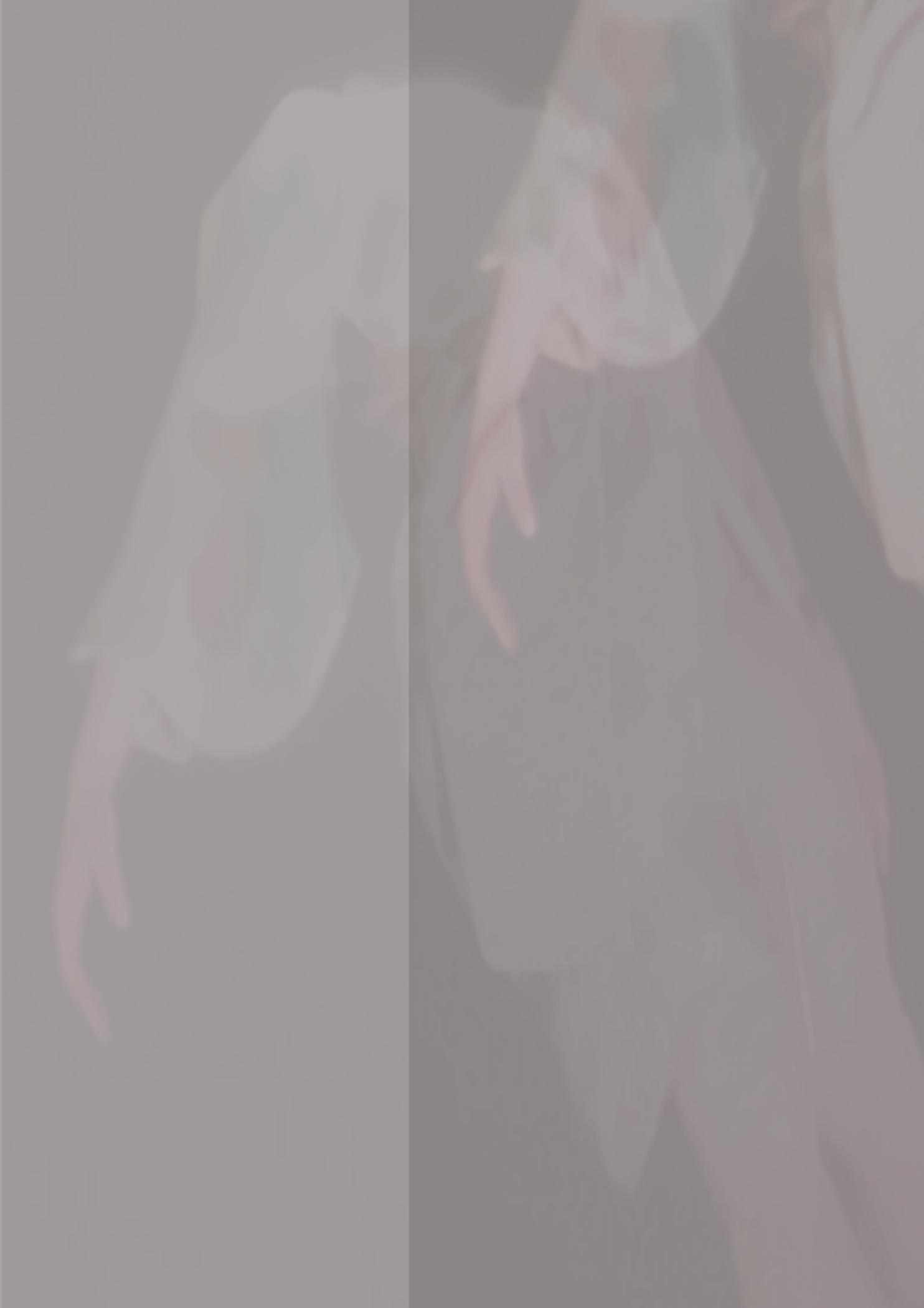


As a lighting designer and/or technician, she has worked with companies such as Omos Uno, Música y danza improvisada. Dir. Cristiane Boullosa, 08/21; Provisional danza 20/21, Move arte comunitario 19/21; Elias Aguirre 18/19; ; The Little Queens (Dir. Mamen Aguera) 15/20; ES.ARTE/Larumbe/ Enclavedanza 17/19; Cía Ana Erdozain 16/19; Cía Alba González 16/19, Marzo producciones El lunar de Lady Chatterley, 16/17; Rayo Malayo (Francesc Bravo)14/18; Improntus (Dir Jose Juan Rodríguez)15/17; Shahar Dor Company 15/17; InPut danza (Dir. Aiala Etxegaray) 15/17, Winged Cranes (Dir. Alejandra Prieto) 17; Sinfindanza (Dir. Sylvia González)14; Cía Chati Paunlao (Dir. Helena Berrozpe) 13/14; Cranamour (Dir. Tania Garrido)15; Cía. CaraBdanza (Dir. Gonzalo Díaz Delicado) 13; La Barraca T.P. 03/12.

She has worked as a scenographer and/or props master on Tokio Dream, MOVE, 20/21, La huesera 21, Cía. Mey-Ling Bisogno. 13/14. Espinete no existe, Good Bye Dolly, Operación Terapia, Aldán Company, Dir. E. Aldán. 03/09. La hora de las moscas. Dir. Nicolás Pacheco, 06. Madama Butterfly, Dir. José M. Sepúlveda. 08. El hombre de la mancha, Dir. Gustavo Tambascio, 04. Cantando bajo la lluvia, Dir. Ricard Reguant, 04. ¡Qué tiempos estos!, Dir. Livia Cruz, Cía.Hypokrytés, 03.

In 2007 she cofounded [compañía La Clá](#), with choreographer Helena Berrozpe, creating over 15 new works with multidisciplinary language.

As part of Compañía Gala y Matthews, she draws on her intuition and listening to improvise lighting live with the artists, thus generating new pieces each time.



ARACELI GARCÍA

Araceli García, [a professional illustrator](#), with a Fine Arts degree in design and illustration, she worked as a painter before concentrating on fashion, including collaboration on a new collection of kimonos with Avasan.

Araceli began her career as a painter, with watercolor illustrations rendered in an instinctive and feminine language. Her evolution has led her to create complete artworks influenced by Asian art. Her watercolors on silk reflect an artistic drive filled with creativity.

With [Avasan](#) she created a first capsule collection—called Sky—that embodies a shared conception of sustainability and of the conservation of an artistic tradition.

Avasan's philosophy, and that of its founder, Amy Valentine, is based on the idea that nothing could be more sustainable than what already exists. All of her work evokes respect and harmony among different civilizations.



AMY VALENTINE



AVASAN

AVA & AG

avasan araceli garcia

Amy Valentine and Araceli García join forces to present their textile works: painted kimonos on the fine line between art and craft.

From tradition to contemporaneity, the Avasan brand of kimonos draws inspiration from Japanese culture for a personal interpretation of the kimono that reaches from ceremony to daily existence, creating exquisite pieces made from silks, wools, banana fibers and organic cottons. Amy Valentine brings the beauty of kimonos into daily life with profound respect for the hand crafting that makes every piece unique and special. Each kimono is painted by hand by artist Araceli García to evoke Mother Nature.

They are painted after the garment is completed in order to create an artwork whose sculptural volumes inform every brushstroke. Rather than flat, the painted surface is a composition of hems and volumes from which the work emerges. East meets West, feminine is connected to masculine, stillness to movement. Thus, material acquires identity on its way to beauty.

Each garment arises from the absolute need to work with one's hand, and each paves the way for a process of exploration through which to further refine not only technique but also intentions and purpose.



AVASAN

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JORGE RUIZ ABADANES

Born in Madrid in 1980, Jorge Ruiz Abánedes obtained his doctorate in philosophy from the Universidad Autónoma de Madrid in 2012 with a dissertation on Wittgenstein's Tractatus (from logic to mysticism by way of Nietzsche).

In 2014 he began teaching graphic design, cultural theory and the philosophy of design at both the CSDMM of Madrid's Universidad Politécnica and at the Universidad Veritas of Costa Rica.

He works professionally in the fields of design and visual arts, carrying out projects under the name [zona-nn](#).

He also active in play and artistic experimentation, especially with his "En Busca del Pasto" projects (musical and performative improvisation), CUE (transdisciplinary and freely participative events) and IntactProyect (new-media art).



MARÍA J. GÓMEZ

Academician at the Acadèmia de las Artes Escènicas de España.

Member of ARTESA-FAETEDA,
Emprendo-FECED

and, for two years, member of the organizing
commission of MERCARTES.

CEO of ES.ARTE, a label for artistic production,
promotion and management of cultural projects,
performing arts and management, which she
co-founded in 2004.

She later developed the artistic representation
label, María Allas.

For six years she was Chief of Programming and
Promotion for the Siglo Foundation for the Arts,
and she previously worked for nearly a decade in
Tourism and Heritage at the JCYL and the BEI.

Trained in physics, publicity, business
administration and cultural management, she
began work at a very young age in the field of
programming, production and management of
festivals, cultural, audiovisual and tourism events
while continuing to study and develop her career.

Her participation in national and international
events has been continuous and she has received
various prizes in the course of her work with the
performing and audiovisual arts.

Managing director and partner at [ES.ARTE](#)
since 2008, she has co-directed the LDC
Festival in Madrid since 2017.

In 2018 she was Communications Director and
chief of strategic alliances for SMARTBIDER
(BBVA Momentum 2017 project
for social innovation and enterprise).



ES.ARTE

ES.ARTE ... because life is production and communication among people... because you have to know how to adapt and evolve with imagination and quality in the face of any challenge.

Since 2004, ES.ARTE has developed a versatile and multidisciplinary proposal with a growing international presence. We produce with a different viewpoint and a high artistic and human level. Our work is based on quality, adaptability, dynamism and experience, bringing in the collaborators and specialists needed for every stage of each new project.

Over 35 stage productions as well as 4 documentary films and 5 short films. Various national and international prizes and continuous participation in festivals.

Recent projects include:

2021, full-length documentary: HALFFTER, 90 COMPASES, dir. Juan Vicente Chuliá.

2020, SEMINCI FACTORY PRIZE short film FRUGAL.

2020, Production of DIOSAS DEL AGUA (with EnClaveDANZA). Premiered in LDC FESTIVAL- CDC TEATROS DEL CANAL.

2019, Production of full-length documentary DANZANTES, dir. Juan Vicente Chuliá.

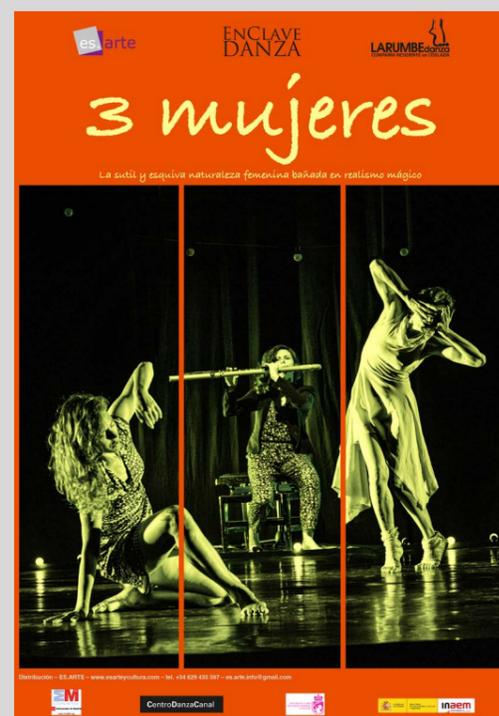
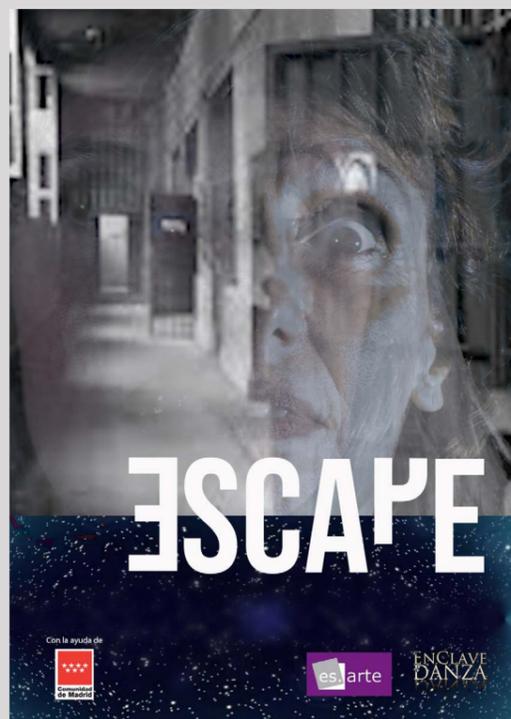
2019, Producción de ESCAPE (with EnClaveDANZA). Premiered at LDC Festival and residency in TUSCANIA-Italy.

2018, Production of IA LA EDAD POSHUMANA (with EnClaveDANZA). premiered P.Audiencia SORIA.

2017, Production of MARZO10, NY-SILENCIO BLANCO (with EnClaveDANZA). Residency TEATROS CANAL MADRID 2016. premiered at 34th Festival de Málaga (January, 2016).

2016, Production of BENEDETTI-UNA MUJER DESNUDA Y EN LO OSCURO, dir. Mario Hernández.

2015, Production of 3 MUJERES (with EnClaveDANZA and LARUMBE Danza). Residency TEATROS CANAL 2015.



TECHNICAL NEEDS

SOUND

• If there is a front-of-house PA (no. 3) with a mixing board, we will need two XLR cables alongside Wade's chair to send 2 channels to the mixer, panned L. and R. The same mix can be sent to the monitors (no. 2). No D.I. boxes will be needed. Once the sound level is set, it will not change during the performance.

• If there is no front-of-house PA (small venues), we will need two active speakers (tweet + 8" or preferably 12" woofer) on stands behind the artists, + 2 XLR cables running from Wade's chair to the speakers. In that case, neither a mixer nor D.I. boxes will be needed.

LIGHTING

24-channel programable mixer

2 1Kw Fresnel

6 1Kw 25-50° Profile

2 1 Kw P.C.

5 PAR 64 (lamp no. 5)

OTHER REQUIREMENTS

Two black chairs with no arms and no wheels.

A small, low table (50 x 50 cm. approx), which could be a box or flight case

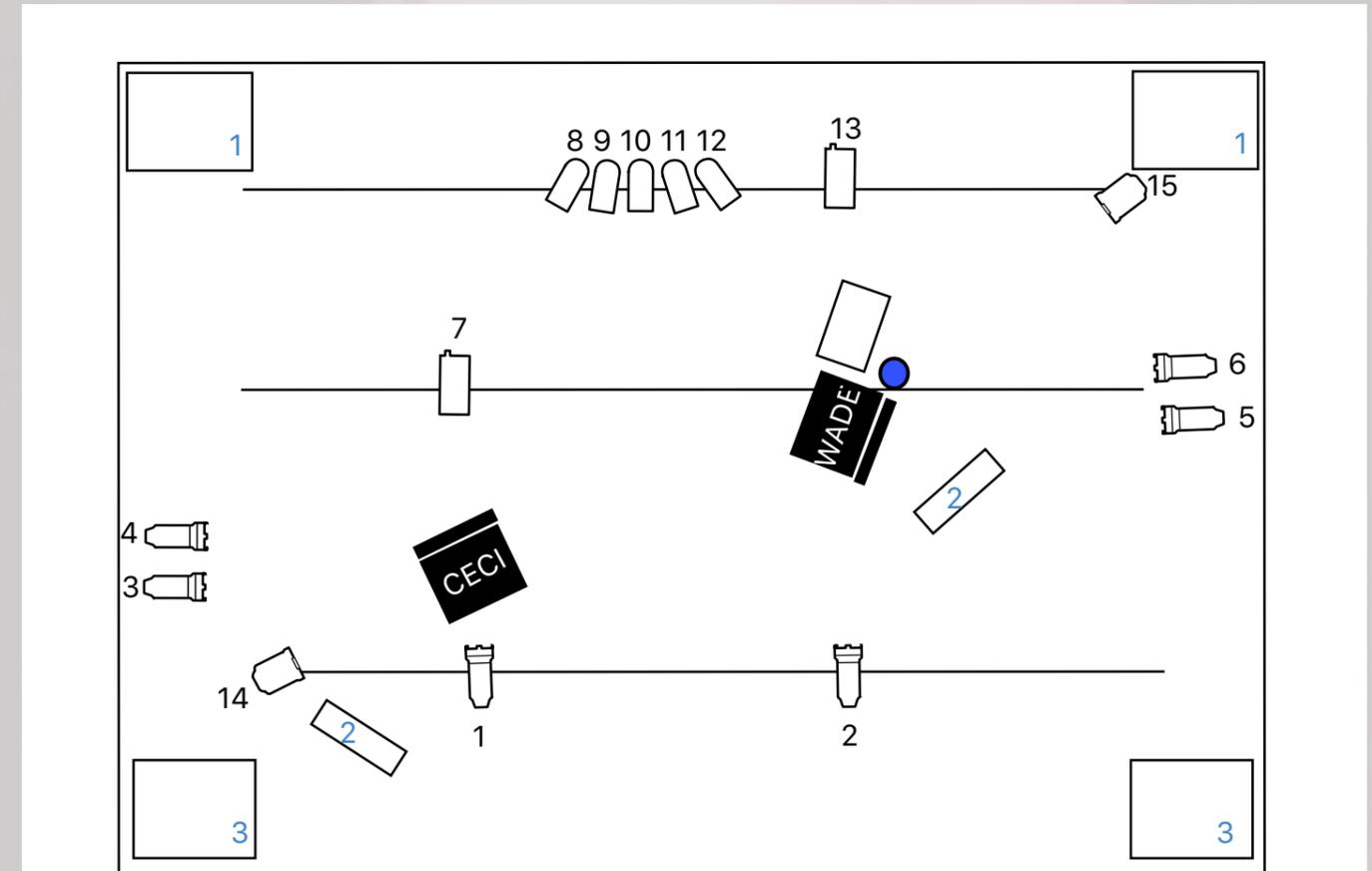
1 source of mains electricity next to Wade's chair (220 V. or 110 V. 50/60 Hz.)

PERSONNEL SOUND TECH: only during setup

LIGHTING TECH: setup and performance

Setup time: 3 hours

Takedown time: 1 hour



SIMB.	APARATO	NºUNIDADES
	FRESNEL 1Kw	2
	RECORTE 25-50° 1Kw	6
	P.C. 1Kw	2
	PAR 64 (LAMPNº5) 1Kw	5

	altavoces autoamplificados 2 vías c/u con tweeter woofer de 8/12 pulgadas	2
	MONITORES	2
	PA	2
	PUNTO CORRIENTE ELÉCTRICA	1

ESPECTÁCULO · DIARIO DE UNA PÉRDIDA

DIRECCIÓN · WADE MATTHEWS

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