

19^o
FESTIVAL DE MÚSICA
VISUAL DE LANZAROTE



04

THE STAGE

10

PROGRAM

32

**ORGANIZERS
& CONTACT**

03

THE FESTIVAL

06

STAGE AREAS

25

**HISTORY OF
ARTISTS WHO
PARTICIPATED**





THE FESTIVAL

CREATED IN 1989

The Lanzarote Visual Music Festival was created in 1989, following a suggestion made by artist Ildefonso Aguilar and organized by the Cabildo of Lanzarote. The Festival is an outstanding artistic event based on the combination of avant-garde music with different artistic forms of expression in perfect harmony with the unique features of the natural stage landscapes of Lanzarote, such as the Jameos del Agua and Cueva de los Verdes Auditoriums.

From the get-go of the Festival, the perfect combination of new music and a unique volcanic landscape, drew the interest of contemporary musicians such as Brian Eno and Michael Brook, among others, which helped this Festival become one of the most attractive and extraordinary avant-garde music events in the world during its 13 consecutive editions that went from 1989 to 2002.

In 2017, after fifteen long years, the Cultural Area of the Cabildo of Lanzarote has rescued this innovative music event, highly demanded by locals and visitors. The Festival aims to bring back the prestige and cultural repercussion that an initiative such as this means for Lanzarote, and to turn it into a unique artistic option that will help consolidate the island as high standard cultural destination, able to attract those who intend to discover a one-of-a-kind musical experience surrounded by Lanzarote's stunning landscape.

LANZAROTE



THE STAGE

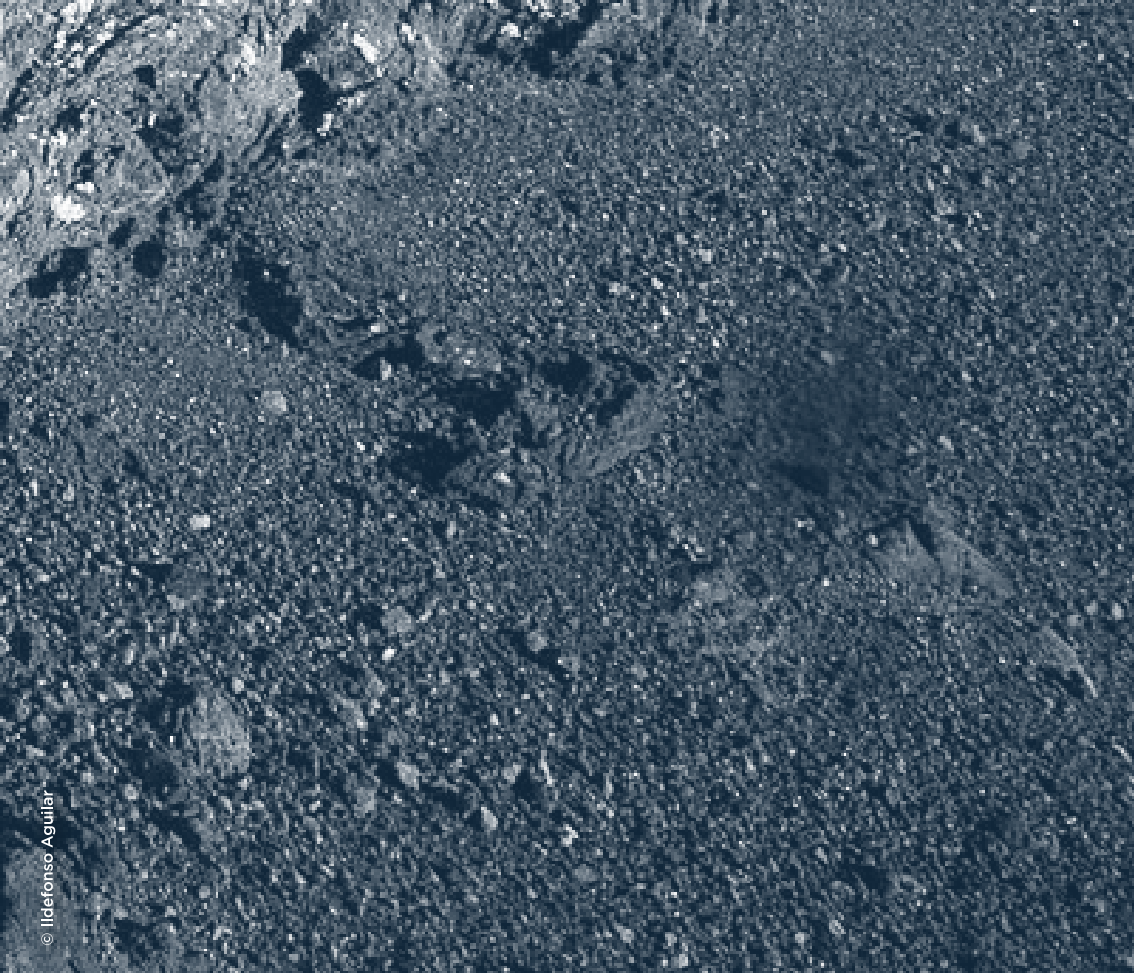
Lanzarote is a subtle and outstanding volcanic territory, with extraordinary spaces perfect for cultural manifestations of nature. The combination of the volcanoes and the quiet work of local farmers on a hostile land, helped shape a landscape where there have always been delicate sounds that can be heard by attentive and excited viewers. Therefore, the composition and performance of new music can find in Lanzarote the perfect set, which results in a revealing symbiosis.

In order to promote this idea, under the suggestion of artist Ildefonso Aguilar, in 1985, the Cabildo of Lanzarote invited musician and producer Brian Eno to visit the island, and they then agreed to carry out a series of concerts, in January 1987, called Two Opal Evening. In 1989, after the positive response the previous concerts had, the Cabildo of Lanzarote, alongside Ildefonso Aguilar as sponsor and director, started to work on the Lanzarote Visual Music Festival.



The Festival has its roots in the local landscape and the unique environment that surrounds the island of Lanzarote, that make it the ideal setting to perceive and reproduce the sounds of compositions by the avant-garde musicians that take part in each edition. What they have in common is their search for new ways of musical expression, avoiding conventional methods.

The common ground each of the editions of the Festival has, is the aesthetic and artistic features of volcanism in Lanzarote, resulting in a special harmony of the senses between landscape and musical content. Every performance in itself is an invitation to enjoy this artistic experience bringing music, landscape and artistic staging together, constituting the essence of the Visual Music Festival.



STAGE AREAS

Throughout the different editions of the Festival, there have been plenty of natural areas and unique buildings used to hold the concerts of the Festival, but it has been two volcanic bubbles, turned into auditoriums, the ones that have become its main headquarters. The Auditoriums of **Jameos del Agua and Cueva de los Verdes**, set up as volcanic caves with a perfect symbiosis between art and nature, the senses of viewers are exposed to the most suggestive and innovative sounds.

Besides these two main spaces, there are other stages where concerts are held, such as **Volcán del Cuervo**, the old volcanic ash quarry of **Montaña de Tahíche** and the convents, **Convento de San Francisco and Santo Domingo in Teguise**, as well as the Iglesia de San Ginés church, the **Playa de El Reducto** in Arrecife and the **Cultural Innovation Centre “El Almacén”, in Arrecife.**



JAMEOS DEL AGUA

“Jameo” is a term used to refer to an opening caused by the collapse of the top of a volcanic tube as a result of the loss of gases built up inside.

Jameos del Agua are located on the inside of the volcanic tube, caused by the eruption of Volcán de la Corona, and named after a lake on the inside that is a unique geological formation, that was created through filtration, as it is below sea level. In this pristine water natural lake, there live several endemic local species, such as *Munidopsis polymorpha*, a tiny, blind albino crab of unknown origin.

Its environment is protected as Jameos Site of Scientific Interest by the Law of Natural Spaces of the Canary Islands, and it is part of the Volcán and Malpaís de La Corona National Park, as well as Site of Cultural Interest.

The Auditorium of “Jameos del Agua”, main headquarters of the Lanzarote Visual Music Festival, is a spectacular stage space set up on the inside of a volcanic cave, with capacity for 500 people. This is a unique place in the world thanks to its geological features and peculiar acoustic conditions.



www.cactlanzarote.com/cact/jameos-del-agua/



CUEVA DE LOS VERDES

Cueva de los Verdes, as well as Jameos del Agua, is part of a group of underground volcanic tubes around six kilometers long, and one of the most interesting volcanic formations on the island as well as one of the longest volcanic tubes in the world, that can be visited.

The auditorium, located at the heart of the cave, holds 350 people. Its outstanding acoustics, layout and extraordinary beauty of its geological features, make it a privileged stage for the chosen concerts.

As well as Jameos del Agua, it is protected as Jameos Site of Scientific Interest by the Law of Natural Spaces of the Canary Islands, and it is part of the Volcán and Malpaís de La Corona National Park. As well as Site of Cultural Interest.



www.cactlanzarote.com/cact/cueva-los-verdes/



© Carlos Reyes

CULTURAL INNOVATION CENTRE EL ALMACÉN

The former Centro Polidimensional “El Almacén”, was conceived in 1974 by artist César Manrique for contemporary cultural activities at all different levels: fine arts, performances, audiovisuals, literary, etc., and as intended, it became an essential role model for culture in Arrecife, Lanzarote.

During the Festival, complementary activities will be held there such as workshops, contemporary dance, gatherings and film screenings, all of them connected to the idea of exploring the different manifestations of contemporary sound and music.



OTHER STAGE AREAS OF THE FESTIVAL

As well as all the previously mentioned, in the next editions of the Festival, **Volcán del Cuervo Festival, Montaña de Tahíche, Playa del Reducto, Los Aljibes de Tahíche, Iglesia de San Ginés in Arrecife, Convento de San Francisco in Teguisse and Castillo de San José - Contemporary Art Museum (MIAC).**



PROGRAM



9 OCT | 20:00H **CINEMA**

CABIN MUSIC OF JAMES CARSON


📍 Sala Buñuel | CIC El Almacén  3,00€

When a spiritual crisis spurs him to leave the constraints of the conservatory, pianist and filmmaker James Carson embarks on a journey of evolution, discovering new connections between music and the natural world. His travels from Spain to Japan culminate in a cabin he builds in the Canadian wild where his experiences meld into a new form. Here, away from everything, a new form of music emerges.

A lyrical, genre-defying feast for the senses, Cabin Music is a testament to the twin transcendent powers of music and nature.

Best Editing Award - Salem Film Fest 2023

2022 | EEUU-Canada | 74 minutes

 OFICIAL TRAILER: https://www.youtube.com/watch?v=pbICUyK_VIk

 LISTEN HERE: https://open.spotify.com/artist/2HjGmp3lih5uUOCxTp2TYr?si=An_fbNMFScc4J_xvFI9P5Q



10 OCT | 20:00H

TOUCH•ME•NOT (AKA HARA ALONSO) VISUALS OF MIGUEL G. MORALES

📍 Sala Buñuel | CIC El Almacén 🎫 10,00€

[...] electrified by desire so that they touch not touching.”
Anne Carson, *The bittersweet*

Touch•me•not emerges as a reflection on the corporeal and interwoven relationship between the skin and the surrounds—a surface, the ocean, a dried flower. Experimenting sound as matter that permeates the body with weight and texture, the skin becomes a transducer. Hara Alonso attempts to render these sensory practices into a collage of field recordings, prepared piano, Juno 6, ASMR and binaural recordings, shapeshifting between detailed intimacy and dense emotional layers.



Hara Alonso is a Stockholm-based pianist, composer and sound artist from Spain. Her compositional process is grounded in performance and corporeal experience, exploring multisensory practices, memory, space and imagination as instruments for sound-making. Hara's music has been showcased in several festivals in the form of ensemble, solo, sound installation and electroacoustic music. Miguel G. Morales is an independent filmmaker. His work is situated on the periphery of non-fiction with a marked documentary, investigative and essayistic character.

Hara Alonso: Piano and electronics

Ellen Soderhult: Voice

Miguel G. Morales: Visuals



WEB: <https://haraalonso.com/>



VIDEO: <https://www.youtube.com/watch?v=mDVLr93p4os>



LISTEN HERE: <https://open.spotify.com/artist/4eQRBa0rDiln1qsWegcM1i?si=BacaTCH8SWmNnA7LPh5Dvw>



12 OCT | 20:00H

MARIO BATKOVIC SOLO

📍 Cueva de los Verdes Auditorium 🎫 15,00€

Mixing classical and contemporary sound, composer Mario Batkovic seeks to explore the sonic possibilities of his instruments, without effects or loops, rather through a mutualist symbiotic relationship between man and instrument. Challenging, hypnotic and grandiose; Batkovic's symphonic vision is unique and he has received widespread critical acclaim, including Rolling Stone magazine who voted his self-titled debut album in the Top 10 'Best Avant Albums of 2017'.

Batkovic is an aesthete, typified in the quality of his writing and arrangements. Challenging, experimental and always hypnotising, his music crosses conventional borders. As a composer, producer and performer, he combines various musical disciplines, taking the accordion to new levels.

His new album 'INTROSPECTIO' is a self-questioning, self-examination of society and the meaning of sound. Featuring collaborations with electronic sorcerer James Holden and former BEAK> member Matthew Williams aka MXLX, in addition to drummer Clive Deamer (Radiohead/Portishead/Robert Plant/Roni Size), saxophonist Colin Stetson and concert choir Cantus Domus, Batkovic questions the place of sound, clichés and prejudices, taking the listener on a journey through infinite universes of sound.

Batkovic has toured around the world and has performed at festivals and venues including Bushfire (South Africa), Supersonic (UK), Le Guess Who (Netherlands), Montreux Jazz Festival (Switzerland), Elbphilharmonie Hamburg, Fondation Cartier (Paris) and Berghain (Berlin). He has contributed compositions to film and game including Die Schwalbe (2016), Neighbours (2021) and Red Dead Redemption II (2018).

Mario Batkovic: Accordion
Ildefonso Aguilar: Visuals



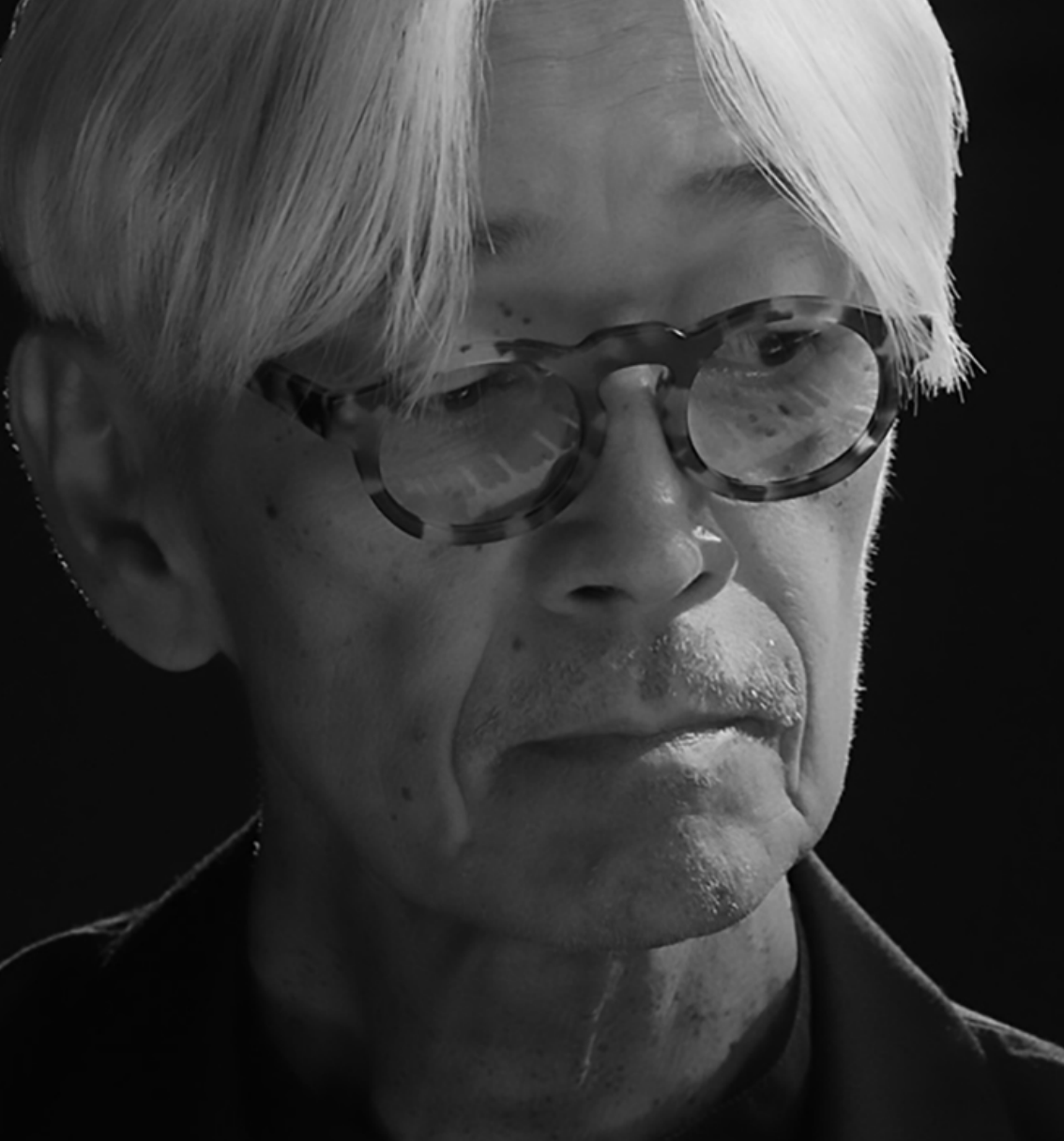
WEB: <https://www.batkovic.com/>



VIDEO: <https://www.youtube.com/watch?v=IDJ6tBkvbh4>



LISTEN HERE: <https://open.spotify.com/album/OZksCv8u4BDFRzKCRyla3U?si=xiQKbAGSRrOWc8QuRt8V9Q>



15 OCT | 20:00H **CINEMA**

RYŪICHI SAKAMOTO: OPUS OF NEO SORA

 Sala Buñuel | CIC El Almacén  3,00€

Japanese composer Ryūichi Sakamoto, author of such memorable soundtracks as *The Last Emperor* and *Merry Christmas, Mr. Lawrence*, gives his last performance in this moving concert, filmed by his son, shortly before his death. With only his presence, his piano and no audience, he reviews his career through twenty specially selected pieces, in an impressive film that evokes the passage of time.

2023 | Japan | 103 minutes

 OFICIAL TRAILER: <https://www.youtube.com/watch?v=QepuoHnrO5Y>

 LISTEN HERE: https://open.spotify.com/artist/1tcgfoMTT1szjUeaikxRJA?si=OcWdtIYYQEyv06_VeR-cGw



16 OCT | 20:00H

ANOUAR BRAHEM QUARTET

📍 Jameos del Agua Auditorium 🎫 20,00€

For almost forty years and with a rich discography now covering no less than 11 albums on the ECM label, Anouar Brahem has been constantly placing the age-old tradition of Arab music, whose emblem is his oud and its superb finesse, in different situations, where he not only contrasts it to modern jazz but also to the sophisticated harmonies of the erudite compositional tradition of the West and the refined forms of other ancient cultural traditions from the Orient. Today, he can draw on the experience he has gathered over the years in his concerts with other musicians. Here, he has decided to commit with the Quartet created in 2009 for the album *The Astounding Eyes of Rita*, to a project returning to his former terrain for the first time ever through a repertoire combining several of the group's usual themes, together with some taken from older albums (*Conte de l'incroyable amour*, *Madar*, *Thimar*, *Astrakan Café...*)



As leader of this group, more lively and creative than ever after ten years of close understanding between himself and his musicians, Anouar Brahem is now casting a fresh look at his musical universe and opening up some original horizons for it. Anouar Brahem is the artist who has participated the most times in our Festival. This will be the third time that the Tunisian musician will take part in the Festival programme, after his participation in 1996 and 2000.


Anouar Brahem: Oud

Klaus Gesing: Bass Clarinet, Soprano Saxophone

Björn Meyer: Bass

Khaled Yassine: Percussions

Ildefonso Aguilar: Visuals

 **WEB:** <https://www.anouarbrahem.com>

 **VIDEOS:** <https://www.youtube.com/watch?v=E3KBT8hBSVM> | https://www.youtube.com/watch?v=s9P_Xcotkbl

 **LISTEN HERE:** <https://open.spotify.com/album/23xoWiWxu8SmDFXwoBsLLw?si=-3xsOLz1QnyoO4A0Bd-AoA>



17 OCT | 20:00H

BJÖRN MEYER, PROVENANCE

📍 CUEVA DE LOS VERDES AUDITORIUM 💎 15,00€

To experience a solo performance by Björn Meyer has consequences. You are invited to an irresistible universe of sounds that redefines what an electric bass guitar is capable of as a solo instrument. Deep pulsating ambiances, outer-worldly sonorities, nordic inspired folksongs, archaic sounding anthems, high energy outbursts and minimal pattern-structures, all melted into one, obvious unity. Meyer's distinctive sound is a testament to his relentless curiosity. His work defies categorisation, merging acoustic with electric, composed with improvised, and Western with Eastern influences.

Beyond his solo career, Björn Meyer has forged important and long-lasting collaborations in various musical landscapes. Of particular note is his collaboration with the Tunisian lute master Anouar Brahem, with whom he also participates in this edition of the Festival.



Björn Meyer began his musical journey outside Stockholm with piano, choir singing, trumpet, and grunge-guitar before discovering the electric bass shortly before his 18th birthday. A few notes, played on an abandoned instrument, ignited a lifelong passion that profoundly influenced his life. Since the 2017 release of his first solo album "Provenance" on the ECM label, Meyer has captivated audiences with solo concerts across Europe, Japan and Iran. He has performed in concert halls, clubs, at festivals, in churches and TV studios. Elbphilharmonie in Hamburg, Ronnie Scott's in London, Pit Inn in Tokyo to name a few.

Björn Meyer: Six-string electric bass-guitar
Ildefonso Aguilar: Visuals



WEB: <https://www.bjornmeyer.com/>



VIDEO: <https://www.youtube.com/watch?v=oMRwdEqOnG8>



LISTEN HERE: <https://open.spotify.com/intl-es/album/4GUldwVIDwkiATX4jJxNnf?si=IIB9HELFRDeffcT2t59aw>



18 OCT | 20:00H

URHO, Live A/V **IVÁN TORRES & XOÁN-XIL**

📍 Sala Buñuel | CIC El Almacén 💎 10,00€

URHO is a performative project that feeds from the sound and images recorded by the audiovisual artist Iván Torres Hdez aboard the icebreaker of the same name, flagship of the Finnish fleet. The rich and complex result of the field recordings are the basis of the soundscape performed live by musician and sound artist Xoán-Xil López and Iván Torres himself through the use of synthesizers and radio systems to which instruments built by Xoán-Xil are added. The piece has a character of improvisation and dialogue between the two artists that react to visuals where documentary-style images are mixed with celluloid animation.



The impassive presence of the crew contrasts with a constant movement and deafening sound as the icebreaker makes its way through a frozen Baltic Sea surrounded by an almost lunar landscape.

Iván Torres is an audiovisual artist based in Finland and Galicia. His performative work mixes images from his film projects with experimental music and sound art.

Xoán-Xil is a sound artist and researcher whose work focuses on phonography (field recording) and sound experimentation taking the form of installations, immersive listening situations, compositions, performances and texts.

Iván Torres: Electronics and visuals

Xoán-Xil López: Synths and electronics



WEB: <https://ivantorreshdez.com/Urho>



VIDEO: <https://vimeo.com/832231716>



19 OCT | 20:00H

ECHO COLLECTIVE PLAYS AMNESIAC

📍 Jameos del Agua Auditorium 🎫 15,00€

In collaboration with the Festival Contemporáneo del Festival Internacional de Música de Canarias del Gobierno de Canarias, the closing concert of this edition will feature the orchestral group Echo Collective, who will perform their very personal version of Radiohead's acclaimed project Amnesiac.

It can't be easy to take on reimagining an entire album into a different, fresh form that retains a respectful attitude towards the original. Even less so when the album in question is as famous and beloved as Amnesiac by the famed Radiohead. But Belgian neoclassical ensemble Echo Collective is no stranger to such challenges. The orchestral group formed around Neil Leiter and Margaret Hermant, regular



collaborators of *A Winged Victory For The Sullen*, *Stars Of The Lid*, Dustin O'Halloran and Jóhann Jóhannsson (which they accompanied during their 2017 performance at this same Festival), amazed with its reworking of an album by the notorious Burzum. It didn't take long for the artistic director of the main concert venue in Brussels, Ancienne Belgique, to commission the "house band" to take on Amnesiac as well. The result surpassed all expectations. One of the best albums of all time, arranged for a strings trio, harp, piano, bassoon/contrabassoon, clarinet/bass clarinet/baritone saxophone and orchestral percussion, came to life anew. The virtuosic group retained the nuances and delicateness of the original, instilling it with classical repute and grandeur. Echo Collective will prove yet again, in Lanzarote, that it is far from a pale echo or cheap copy, but rather a full-fledged post-classical spectacle.

Margaret Hermant: Violin and Harp

Amalija Kokeza: Viola

Charlotte Danhier: Cello


Gary De Cart: Piano


Helene Elst: Bassoon


Antoine Dandoy: Percussion

Yann Lecollaire: Clarinet and Saxophone

Ildefonso Aguilar: Visuals

 **WEB:** <https://www.echocollective.be/>

 **VIDEOS:** <https://www.youtube.com/watch?v=9jhRqNbm4Bo> | <https://youtu.be/CM6cAEVAIMA>

 **LISTEN HERE:** <https://open.spotify.com/album/6nyOZ5uEQtUdNYPmvHCNAI?si=EyO5p5hpRBCQxeaKhcnckw>



HISTORY OF ARTISTS WHO PARTICIPATED

1ST EDITION

DECEMBER 1989

Suso Saiz / Tino di Geraldo
Laraaji
Roger Eno
Michael Brook
Roedelius
Peter Hammill
Harold Budd
Wim Mertens

Visual effects and scenography:

Brian Eno / Russell Mills /
Ildefonso Aguilar

3RD EDITION

DECEMBER 1991

David Hykes / Djamchid
Chemirami
Luis Paniagua / Hans
Stemerdink / Ernest Martínez
Klaus Wiese / Ted de Jong
Constance Demby
Deep Listening Band
Paul Horn

Visual effects and scenography:

Ildefonso Aguilar / José Abad

Parallel Activities:

- Visual Music discussion panel:
East and West, Past and
Present
- Visual Music discussion panel:
a new technology era opens up
to the future

JANUARY 1987

TWO OPAL EVENING

Roger Eno
Michael Brook
Harold Budd
Laraaji

Visual effects and scenography:

Brian Eno / Russell Mills

2ND EDITION

JANUARY 1991

GuoYue / Martin Hughes
Suso Saiz / Jorge Reyes
Steve Roach / Robert Rich
Stephan Micus

Visual effects and scenography:

Stefan Roloff / Ildefonso Aguilar

Installation | February 1992

Audiovisual installation by Brian Eno

5TH EDITION

OCTOBER 1994

Gavin Bryars Ensemble
Delfuego
Esteban Millares
Matthias Grassow
Walter Fändrich
Anuragi
Paul Giger
Terje Rypdal & The Chasers

Visual effects and scenography:
Idefonso Aguilar

Parallel Activities:

- Screening of Deserts by Idefonso Aguilar
- Presentation of CD Erosion by Idefonso Aguilar
- Discussion panel

7TH EDITION

SEP. - OCT. 1996

Trilok Gurtu
Harold Budd
Anouar Brahem
Finis Africae
Matthias Ziegler
Sarah Hopkins
Stephen Scott

Visual effects and scenography:
Idefonso Aguilar

Parallel Activities:

- Discussion panel

4TH EDITION

MAY 1993

Christian Bollmann / Oberton-Chor
Düsseldorf
Roger Eno / Kate St. John
Somei Satoh
Stephan Micus
Juan Belda
Therese Schroeder - Sheker
Delfuego
Vox

Visual effects and scenography:
Idefonso Aguilar

Parallel Activities:

- Presentation of CD Memory of the Water by Eduardo Bautista
- New Music Discussion panel: the ambiguity of labels
- Commercial criteria and dissemination channels Discussion panel

Concert | February 1995

Tenerife Symphonic Orchestra
Víctor Pablo Pérez, director
Lynda Russell, soprano

6TH EDITION

OCTOBER 1995

Jan Garbarek and the Hilliard
Ensemble
John Surman
Dino Saluzzi Trío
Stuart Dempster
Tamia Vocal Art Ensemble
Aquarello (Roedelius-Capani-Alesini)
Pierre Favre

Visual effects and scenography:
Russell Mills / Idefonso Aguilar

Parallel Activities:

- Discussion panel

8TH EDITION

SEP. - OCT. 1997

Michael Brook & Iarla Ó Lionáird
Daniel Lentz
Miasma
Terry Riley
Djivan Gasparian
Ingram Marshall
Andreas Vollenweider

Visual effects and scenography:

Russell Mills / Ian Walton /
Ildefonso Aguilar

Parallel Activities:

- Installation Filters: Past Presents
de Russell Mills e Ian Walton
- Discussion panel

Concert | February 1999

Kronos Quartet

Concert | April 1999

Michael Nyman Band

10TH EDITION

SEP. - OCT. 1999

Geoffrey Oryema
Papa Wemba
Terje Rypdal-Ketil Bjørnstad
Pierre Favre-Paul Giger
Dino Saluzzi-Rosamunde Quartett
John Dowland Project
Terry Riley-Stefano Scodanibbio
Andreas Vollenweider-Matthias Ziegler
Alberto Iglesias Ensemble

Visual effects and scenography:

Russell Mills / Ildefonso Aguilar

Parallel Activities:

- ECM Exhibition: Audible Landscapes
with Manfred Eicher, creator and ECM
label director
- 10 years of Visual Music Exhibition
- Deep Blue installations by Ildefonso
Aguilar
- Screening of Stephen Scott's Entry
video, especially composed for Festival
- Cine Nouvelle Vague by Jean-Luc
Godard
- Julio Medem's film Earth with himself
and Alberto Iglesias, composer of the
Original Soundtrack
- The audible landscape discussion
panel: 10 years of Visual Music

9TH EDITION

SEP. - OCT. 1998

Régis Gizavo
Sally Nyolo
Jon Hassell
Stefano Scodanibbio
Keller Quartett
David Toop, Max Eastley & Pete
Lockett (Spirit World)
Paul Schütze, Simon Hopkins & Raoul
Björkenheim (Third Site)
Barbara Gogan
David Darling & Ketil Bjørnstad

Visual effects and scenography:

Ildefonso Aguilar

Parallel Activities:

- Discussion panel

12TH EDITION

SEP. - OCT. 2001

Mamadou Diabate
Touré Kunda
Maya Homburger & Barry Guy
Eberhard Weber
Brian Eno & J. Peter Schwalm

Visual effects and scenography:
Ildefonso Aguilar

Parallel Activities:
- Cinema Microcosmos,
by C. Nuridsany and M. Pérennou.

14TH EDITION

OCTOBER 2017

Tord Gustavsen
Anja Lechner y François Couturier
Camerata Lacunensis y Orquesta de
Cuerdas del Conservatorio Superior de
Música de Canarias
Nils Petter Molvær Group
Landscape Project
Jóhann Jóhannsson

Visual effects and scenography:
Ildefonso Aguilar

Parallel Activities:
- Exhibition: Historia de un Festival
- Cinema: Screening of the Lost
Paradise, Günter Atteln
- Cinema: Screening of Sounds and
Silence, Travels with Manfred Eicher,
Peter Guyer and Norbert Wiedmer
- Dance Agua, Chey Jurado
- Dance en Blanco, Carmen Werner
- Sound Devices Workshop
- Acoustic Laptops Workshop
- Sound Map of Lanzarote Workshop

11TH EDITION

SEP. - OCT. 2000

Rokia Traoré
Ray Lema
Instrumental
Christian Wallumrød Trio
David Darling
Percusión Clandestina
Anouar Brahem Trio
Bang on a Can
Jamshied Sharifi Ensemble

Visual effects and scenography:
Ildefonso Aguilar

Parallel Activities:
- Pedro Cano Maelström
audiovisual installation
- Ulysses Gaze, cinema by Theo
Angelopoulos
- Eternity and a Day cinema by
Theo Angelopoulos

13TH EDITION

SEP. - OCT. 2002

Coco Mbassi / Kékélé.
Moving Sounds: Markus
Stockhausen & Tara Bouman.
Patrick y Thomas Demenga.
Possible Worlds: Markus
Stockhausen, Simon Stockhausen
y Tara Bouman.
Système D
Paisajes Audibles/Sounding
Landscapes: Stephen Scott and
The Bowed Piano Ensemble con la
soprano Victoria Hansen.

Parallel Activities:
- Cinema: Screening of Clouds.
Letters to my Son
- Cinema: Screening of Nomads
in the Wind

16TH EDITION

OCTOBER 2019

Jon Balke, Warp
Julián Elvira, Expiral
Falla Ensemble
Trondheim Voices & Asle Karstad,
Rooms & Rituals

Visual effects and scenography:
Ildfonso Aguilar

Parallel Activities:
- Cinema: Ryuichi Sakamoto: CODA,
Stephen Nomura Schible

Concert | October 2020
Lina & Raúl Refree

15TH EDITION

OCTOBER 2018

Nik Bärtsch's Mobile, Continuum
T Percussion
12 Ensemble, Resurrection
Bruno Chevillon, État Des Lieux
Kristjan Randalu

Visual effects and scenography:
Ildfonso Aguilar

Parallel Activities:
- Dance: Carmen Macías, y
También Mañana
- Dance: Manuel Rodríguez, Body
on Process
- Cinema: Oleg y Las Raras Artes,
Andrés Duque
- Cinema: Shining Night: Morten
Lauridsen, Michael Stillwater

17TH EDITION

OCTOBER 2022

Iván Vilella, Ucronías
Nico Hernández & Simone Marin
O-janà + Michele Rabbia, Inland
Images
Aurora Bauzá & Pere Jou, We Are
(T)Here
Javier Infante & North Sea String
Quartet, "Electric Amazigh
Eivind Aarset, Phantasmagoria, or
a different kind of journey"

Visual effects and scenography:
Ildfonso Aguilar

Parallel Activities:
- Cine: Max Richter's Sleep, of
Natalie Johns
- Cine: Ennio: El Maestro, of
Giuseppe Tornatore

18TH EDITION
OCTUBRE DE 2023

Uma Elmo: Jakob Bro,
Arve Henriksen y Joey Baron
Diego Barber & Craig Taborn
Akane & Pura Márquez
Christina Vantzou, Michael Harrison
And John Also Bennett
Moisés P. Sánchez: Tractatus
Dobrawa Czocher: Dreamscapes

Visual effects and scenography:
Ildfonso Aguilar

Parallel Activities:
-Cine: Ólafur Arnalds – Island Songs,
de Baldvin Zophoníasson

ORGANISERS

Organisers: Cabildo de Lanzarote

Collaborators: Festival Contemporáneo del Festival Internacional de Música de Canarias, Turismo Lanzarote y EPEL Centros de Arte, Cultura y Turismo

President of the Cabildo de Lanzarote:: Oswaldo Betancort García

Culture Councillor: Jesús Alexander Machín Tavío

Art Director and Visual Conception: Ildefonso Aguilar de la Rúa

Coordination: Área de Cultura

Production: Preventos Media

Graphic Design: Ana Pedras / MINN Design Studio

Web & Social Media: Digital Marketing Lanzarote

Lighting: Shelma Zebensuí / Producción Ficticia

Sound: Armiche Falcón / FASE Canarias

Light and Sound Equipment: TSC Canarias

Visual Equipment: HiVision

Photo coverage: Joaquín Vera / BRUTO Estudio

Video coverage: David Hernández / Studio ERA

CONTACT

FESTIVAL DE MÚSICA VISUAL DE LANZAROTE



Cabildo de Lanzarote

Área de Cultura

Avenida Fred Olsen, s/n; Planta -1

35500 Arrecife de Lanzarote (Islas Canarias, Spain)



928 810100, ext. 2171



musicavisual@cabildodelanzarote.com



www.festivaldemusicavisualdelanzarote.com



@FestivaldeMusicaVisualdeLanzarote



@festivalmusicavisuallanzarote

19° FESTIVAL DE MÚSICA VISUAL DE LANZAROTE



Centros de Arte,
Cultura y Turismo
LANZAROTE



SCAN FOR
MORE INFO
AND TICKET
SALES

festivaldemusicavisualdelanzarote.com