

20º FESTIVAL DE

VISUAL MUSIC

DE LANZAROTE



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festivaldemusicavisualdelanzarote.com



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.



ORIGINS AND FOUNDATION OF THE FESTIVAL

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 Tegüise**, 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.





CONVENTO DE SANTO DOMINGO

The convent is located in the ancient capital of the island, Villa de Teguiise, and it was founded at the beginning of the 18th Century over a church that was previously there since the 17th Century, it was the convent church of Santo Domingo. Back then, the conventual area extended towards the left, which nowadays is the Town Hall, still showing some primitive traces. On the inside, the altarpiece of the original temple remains, dedicated to our Lady of Grace.

Currently, the church has become a space to hold cultural activities, especially as exhibitions hall, and concerts during the Festival.

This building is one of the main indicators that has made it possible to name the Royal, Noble and Majestic Villa de Teguiise, a Historic Group.



CULTURAL INNOVACIÓN 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 Tegui and Castillo de San José - Contemporary Art Museum (MIAC).**

PROGRAMME





08 OCT AL 18 OCT | 18:00H

PABLO SANZ **SOUND INSTALLATION**

TIBATAJE. AFECTOS AURALES DE LAS ISLAS CANARIAS

 **Buñuel Room | CIC El Almacén**  **Free entrance**

TIBATAJE is an immersive multichannel sound installation that explores the sound ecologies of the Canary Archipelago through expanded, embodied, and deep listening, attentive to the vitality of more-than-human life forms and materialities. The project stems from a process of artistic research and fieldwork across seven of the islands, including recordings made in the exclusion zone during the eruption of the Tajogaite volcano in La Palma.

Employing multiple modes of listening and phonographic techniques that traverse air, water, soil, and other sensitive materialities, the work delves into a vibrant web of matter and energy, attending to that which lies at the margins of perception and attention. This unfolds as a sonic flow where the expressions of wind, ocean, earth, vegetation, diverse animal species, and human action intertwine.

The installation presents a spatial sound composition, without images, conceived as a shared space for intimate and prolonged listening, where each person is invited to actively participate through their listening, understood as a form of presence and co-creation.

Listening is here conceived as a relational, sensory, and potentially transformative practice: a form of active, situated attention that integrates the bodily, mental, and affective. Beyond conventional "soundscape" approaches and idealized visions of "nature," TIBATAJE adopts listening as a creative, political, and ecological act, aimed at resisting dominant forms of relationship with the world and cultivating less anthropocentric ways of sensing, thinking, and inhabiting. TIBATAJE is presented for the first time, as a premiere, at the Visual Music Festival of Lanzarote.

Collaboration in artistic research and production: Palma E. Christian Martínez.

Special thanks to the Timanfaya National Park, Teide National Park, and Garajonay National Park, and to volcanologists Poly Carracedo and Vicente Soler (IPNA-CSIC), for facilitating the fieldwork.

With the support of the Cultural Office of the Embassy of Spain in Washington, D.C., which made possible part of the fieldwork on which this project is based.

Pablo Sanz is an artist based in Gran Canaria and Madrid. His work spans site-specific projects, public art, immersive spatial audio installations and concerts, as well as compositions presented in exhibitions, radio, and publications.

His work has been presented at international institutions and festivals such as Museo Reina Sofía, Matadero (Madrid), Centro Atlántico de Arte Moderno (Gran Canaria), MuseumsQuartier (Vienna), Pratt Manhattan Gallery (New York), STRP (Eindhoven), and Cafe Oto (London), among others.

He has participated in multiple artistic residencies and has received awards and grants, such as the Phonurgia Nova Award for strange strangers, a work commissioned by Czech Radio and published by the Vertical Music label.

He holds a PhD in Sonic Arts from SARC: Centre for Interdisciplinary Research in Sound and Music at Queen's University Belfast. He has taught seminars and workshops in various countries, collaborates as a professor in the Master's in Electroacoustic Composition at CSKG and at the Autonomous University of Madrid, and curates public programs such as Ecologías de la escucha (Ecologies of Listening) and Escuchas situadas (Situated Listeners) at La Casa Encendida.



09 OCT | 20:00H

METTE HENRIETTE

📍 **Jameos del Agua** 💎 **15€**

The collaboration between Norwegian saxophonist and composer Mette Henriette, pianist Johan Lindvall, and Australian cellist Judith Hamann results in contemporary chamber music that defies categorization. It gracefully navigates between avant-garde jazz, free improvisation, and modern classical music. Their artistic vision is profoundly introspective and textural, with meticulous attention paid to silence and space.

Together, this trio forges a distinctive soundscape where Henriette's saxophone often sings melancholic, suspended melodies over Lindvall's meditative piano accompaniment and Hamann's complex cello resonances. Their music is an invitation to deep listening, revealing subtle patterns and surprises in a constant flow of tones and textures, often possessing an almost cinematic quality. It's an exploration of musical intimacy, where every note and every silence carries significant weight.

Mette Henriette - Sax
Judith Hamann - Cello
Johan Lindvall - Piano



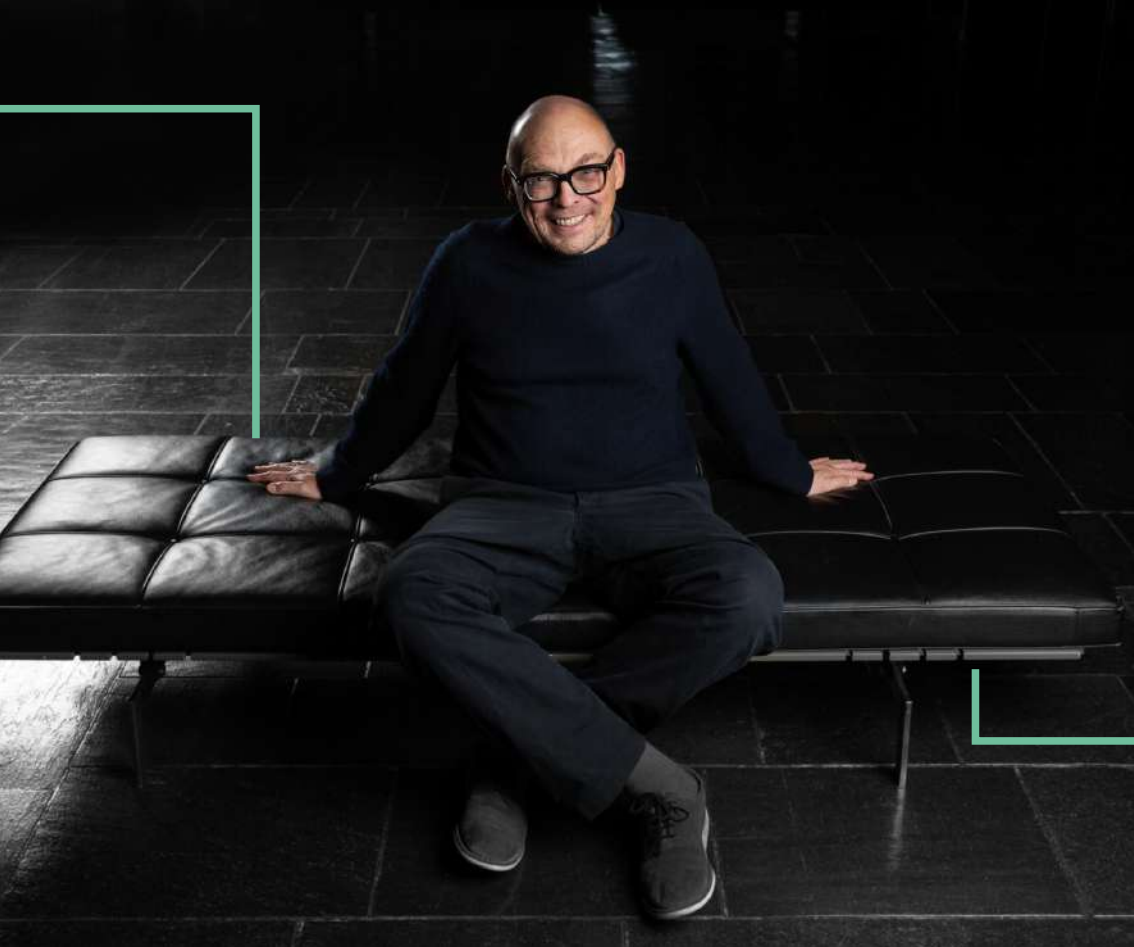
Mette Henriette is a Sámi-Norwegian composer, improvising saxophonist and bandleader working across creative disciplines. With a gravitation towards the unknown, she was shaped by diverse experiences in her early years—from her studies at the Norwegian Academy of Music and the School for Improvisational Music in New York to musical travels through Tajikistan and West Africa.

Her debut on ECM Records, *Mette Henriette* (2015), is a double album of original music for trio and large ensemble produced by Manfred Eicher. The release received international acclaim and *The Guardian* described her as “a contemporary music star on the rise”. Her second album, *Drifting* (2023), was named Best Record of the Year by *DownBeat*.

Touring internationally for over a decade, Mette Henriette has performed at venues such as Barbican Hall, Berliner Festspiele, Dark Mofo, documenta14, Flagey, Moldejazz, Musée d'Orsay, Oslo Opera House, Ultima International Contemporary Festival, Rewire, Riddu Riddu and Atlanta Jazz Festival. She creates lighting design and scenography for her live performances, sculpting a spatial and visual dramaturgy in dialogue with her music.

Her orchestral cycle *Overture I—III* (2020) was commissioned by the Oslo Philharmonic and premiered under Klaus Mäkelä. Each of the three works can be performed individually or as part of the full cycle. They have since been performed by The Hallé at The Bridgewater Hall and the Norwegian Academy of Music's Symphony Orchestra. She has also composed a string orchestra work for Arctic Philharmonic premiered inside a coal mine on Svalbard, along with chamber and solo pieces for *Cikada* and violinist Eldbjørg Hemsing.

She has collaborated with artists such as Marina Abramovic, Anton Corbijn, Nicolas Jaar, Jo Strømgren, Camille Norment, Valgeir Sigurdsson and Radik Tülüş of Huun-Huur-Tu. In 2023, she served as a mentor at the Montreux Jazz Festival Residency.



10 OCT | 20:00H

BUGGE WESSELTOFT

ARILD ANDERSEN, SANSKRITI SHRESTHA

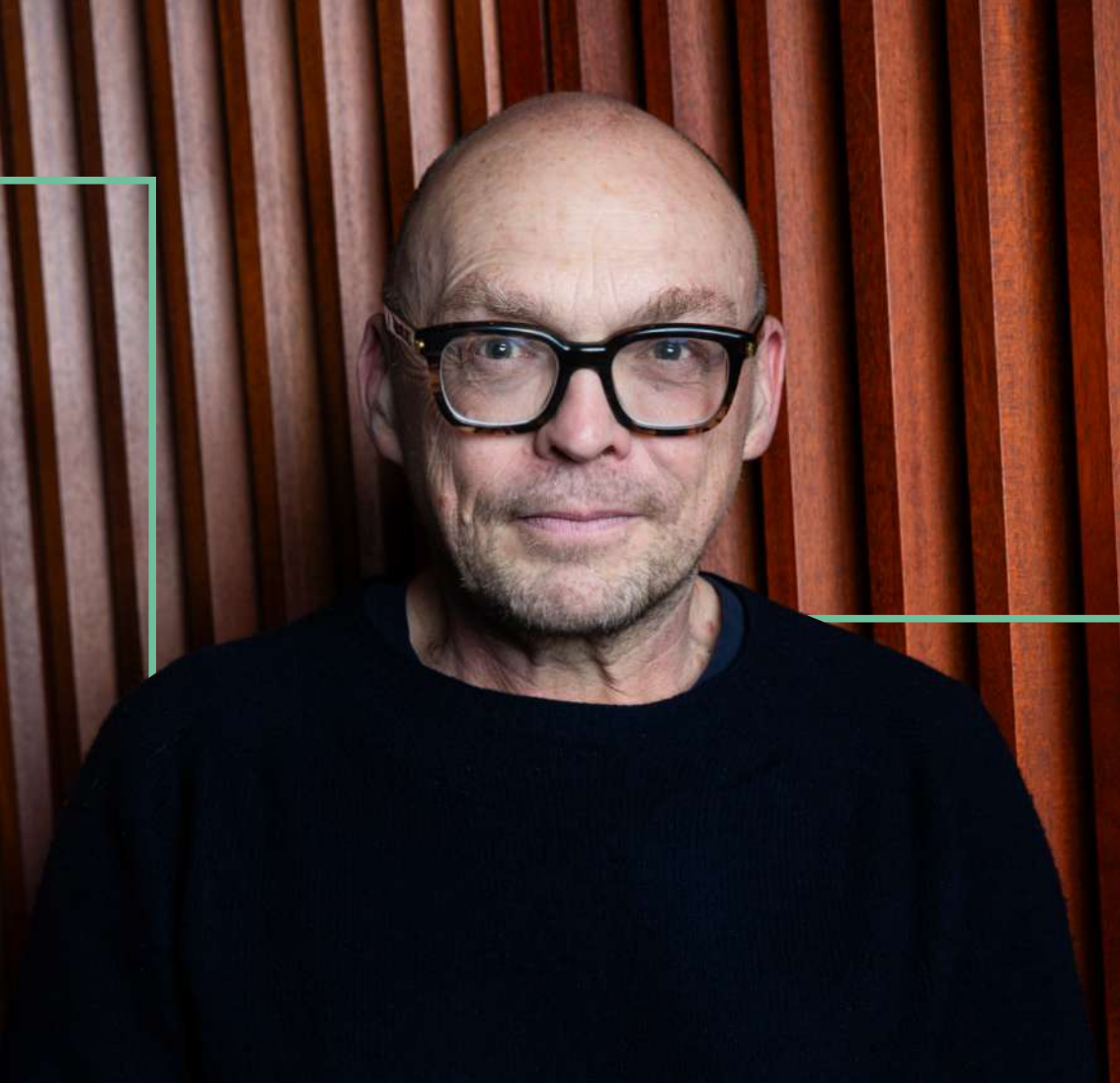
📍 Jameos del Agua 🎫 20€

This will be a unique night of experimental jazz featuring a trio of virtuosos redefining the genre's boundaries. The unparalleled Bugge Wesseltoft is joined by legendary double bassist Arild Andersen and innovative percussionist Sanskriti Shrestha to present a repertoire that fuses the established with the unexpected.

When these three musicians unite, the result is a rich and diverse sonic experience. Wesseltoft's innovative mind on keys, Andersen's solid and profound double bass, and Shrestha's rhythmic and textural tabla percussion intertwine to create a musical dialogue where the lines between acoustic jazz, electronics, improvisations, and world music influences blur.

This concert is not only an opportunity to hear original trio compositions from Wesseltoft's latest album, "AM ARE," but also to revisit Bugge Wesseltoft standards and explore material from each of these extraordinary musicians.

This collaborative work promises a night where improvisation, melody, and tradition meet the avant-garde, in an unusual trio format that is sure to surprise and deeply move the audience.



Bugge Wesseltoft - Piano and keys

Arild Andersen - Double bass

Sanskriti Shrestha - Tabla

Ildefonso Aguilar - Visual effects

Bugge Wesseltoft is an influential Norwegian pianist, keyboardist, composer, and producer, globally recognized as a key figure in the evolution of contemporary jazz and the creation of the "nu jazz" or "future jazz" sound from the mid-1990s onwards. Wesseltoft remains an active creative force, constantly seeking new forms of musical expression and redefining what jazz means in the 21st century.

Arild Andersen is, without a doubt, one of Europe's most influential and respected jazz double bassists since the early 1970s. His career, spanning over five decades, has cemented his position as a fundamental pillar in the international jazz scene. Recognized with numerous awards and honors, Andersen continues to be a vital figure in jazz, demonstrating inexhaustible creativity, an infectious groove, and a deep connection to both tradition and the avant-garde.

Sanskriti Shrestha is an innovative tabla player and composer of Nepalese origin. Her musical journey is distinguished by her ability to fuse the rich percussive traditions of India and Nepal with the sounds of jazz, electronic music, and contemporary improvisation. Beyond being a virtuous percussionist, she is also an imaginative composer who constantly seeks to build bridges between the old and the new, the Western and the Eastern, the composed and the improvised, making the tabla a key instrument in the contemporary music scene.



<https://open.spotify.com/intl-es/artist/buggewesseltoft>



<https://www.instagram.com/buggewesseltoft/?hl=es>



<https://www.buggewesseltoft.com/>



<https://www.youtube.com/@buggew>



11 OCT | 20:00H

ALIZULH

📍 Buñuel Room| CIC El Almacén 🎫 5€

ALIZULH is a sound research and electronic music project from Gran Canaria, Spain. The duo consists of Héctor Matacherry (alias Anheló) and Santi Pérez (alias Svesda). "Alizulh" means joy, and it's the name the Phoenicians gave to the Canary Islands upon their arrival. The project is characterized by its exploration of electronic and electroacoustic sounds, fusing them with organic and everyday elements. They incorporate daily sounds and those from their immediate surroundings, creating ethereal and often evocative soundscapes. Synthesizers and field recordings are key components, used to convey emotions and narratives through the musical atmosphere.

Formed in the summer of 2022, ALIZULH has already presented their work in various cultural venues across Gran Canaria and released singles such as "In Your Arms" and "El Viento en su Boca," the latter in collaboration with multidisciplinary artist Madkatala. They have released a debut album under the Lambada Records label.

Héctor Matacherry - Piano and synthesizers

Santi Pérez - Voice, guitar and synthesizers

Ildefonso Aguilar - Visual effects





15 OCT | 20:00H CINEMA

LAST AND FIRST MEN

📍 Buñuel Room | CIC El Almacén 🎬 3€

"Last and First Men" is a singular and posthumous film by acclaimed Icelandic composer Jóhann Jóhannsson, whose talent we were fortunate enough to experience firsthand during one of his last live concerts at the 2017 edition of this very Festival.

Known for its approach closer to an audiovisual art installation or a cinematic essay than a traditional narrative, this film premiered in 2020, two years after his passing, and stands as his sole feature film as director.

Loosely based on Olaf Stapledon's 1930 science fiction novel of the same name, the film is a profound meditation on the evolution, decline, and ultimate fate of humanity, two billion years in the future. Its central premise is a message sent from the last human civilization, on the brink of extinction in a distant future, to humanity in the present.

"The Last and First Men" is a work designed for deep listening and contemplation. It lacks dialogue, a linear plot, or the physical presence of human actors. Instead, it invites the viewer into a sensory and philosophical experience about time, memory, extinction, and beauty in ruin. It is a poignant testament to Jóhann Jóhannsson's artistic vision and one of the most original and daring works of recent science fiction.



16 OCT | 20:00H

SHIDA SHAHABI

📍 Jameos del Agua 💎 15€

The Swedish-Iranian artist Shida Shahabi will perform live, unveiling the enveloping atmosphere of her acclaimed and most recent album, "Living Circle." Known for her ability to craft soul-stirring soundscapes, Shahabi transcends labels with music that blends neoclassical, ambient, and experimental electronic elements.

"Living Circle" marks an evolution in Shahabi's sound, expanding the intimacy of her debut "Homes" into a more expansive, orchestral realm. Her compositions, often born from improvisation, unfold slowly, revealing layers of deep textures, ethereal drones, and the moving presence of instruments like the piano (her primary instrument), cello, double bass, and, at times, celestial choirs.



Live, Shida Shahabi's music transforms into an immersive experience. This is not a concert for noise, but for deep listening and contemplation. Her extended pieces invite the audience to surrender to the sonic tides, to immerse themselves in atmospheres that can be melancholic, hopeful, or devastatingly beautiful. It's a unique opportunity to experience the subtlety and emotional power of one of contemporary music's most singular voices, in an evening where every note and every silence holds purpose and profound impact.

Shida Shahabi - Piano, effects and keys
Linnea Olsson - Cello
Hampus Norén - Electronics and keys
Ildefonso Aguilar - Visual effects



<https://open.spotify.com/intl-es/shidashahabi>



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



<https://shidashahabi.com/>



<https://www.youtube.com/channel/UCOoMtW2JTcNybWDuOfyVggg>



17 OCT | 20:00H

LAJALADA

📍 Cueva de los Verdes 🎫 10€

LAJALADA is the solo project of singer and songwriter Belén A. Doreste. Born as a natural evolution after her time with Bel Bee Bee, the project carves its path between electronic auteur music and more intimate songwriting. Today, LAJALADA enters a new phase where it unifies acoustic elements and handcrafted creation with the developments, processing, and sonorities of the electronic world, conceived purely as a soundscape.

In this new stage, LAJALADA performs solo, integrating guitar, pads, loops, acoustic and electronic percussion, and voice as a narrative line. The proposal focuses on music as a soundscape and expressive core, never at the mercy of a specific form, enriched by electronic textures that amplify its reach without losing its intimate essence.



A Lajalada concert is an invitation to a sonic journey where tradition and avant-garde meet, offering a unique and contemporary vision of the Canary Islands' musical roots through an electronic and experimental lens.

Belén A. Doreste - Effects, guitar and keys



<https://open.spotify.com/intl-es/artist/lajalada>



<https://www.youtube.com/watch?v=eGzpDnPm1rQ>



[instagram.com/lajaladamusic](https://www.instagram.com/lajaladamusic)



[facebook.com/lajaladamusic/](https://www.facebook.com/lajaladamusic/)



[youtube.com/@lajalada](https://www.youtube.com/@lajalada)



18 OCT | 20:00H

KEELEY FORSYTH

VOICE AND PIANO TOUR

 **Jameos del Agua**  **15€**

Acclaimed singer Keeley Forsyth presents a unique and intimate performance, accompanied on piano by Matthew Bourne.

With several critically acclaimed albums now behind her, Forsyth has become a leading and sought after performer, known for the raw emotionality of her singular vocal ability and striking physical performance.

This concert promises to be a deeply moving and immersive listening experience. This collaboration between Forsyth and Bourne brings together the unique and evocative voice of the British singer and actress with the experimental virtuosity of the pianist and composer.

Together, they've forged a musical alliance described as "stripped-back, honest, and bold." Their collaborative work, as evidenced in their recent EP "Hand To Mouth," focuses on minimalist instrumentation to achieve maximum emotional impact. The compositions are austere yet full of intent, creating a Gothic, neoclassical, and at times, almost medieval atmosphere.

A Keeley Forsyth and Matthew Bourne concert is an invitation to immerse yourself in a sonic universe where the human voice meets the depth of the piano. It generates an intimate experience that explores the limits of emotion and artistic expression. It's an opportunity to witness the unique chemistry between two intuitive and synchronized musicians, capable of communicating sincere and vital truths with astonishing economy of means.



Keeley Forsyth - Voice
Matthew Bourne - Piano
Ildefonso Aguilar - Visual effects

Keeley Forsyth, a singer, composer, and actress from Oldham, UK, has forged a unique career in contemporary music. She stands out for the raw emotionality of her singular voice and a striking physicality on stage. Her music, which moves between contemporary classical, folk, and sacred genres, explores deep and dark themes, seeking hidden truths. Keeley Forsyth has collaborated with artists like Ben Frost and Yann Tiersen, composed film scores, and is currently developing an opera. She also maintains her acting career, appearing in recent films such as *Club Zero* (2023) and the award-winning *Poor Things* (2023).

Matthew Bourne is a British pianist and composer acclaimed for his inventive and experimental approach, which has earned him numerous awards. He's known for bringing damaged pianos back to life in projects like *Harpsichords* (2024), and for his collaborations with the London Sinfonietta and reinterpretations of Amon Tobin's work. His discography includes solo piano albums such as *Montauk Variations* and *Isotach*, as well as electronic projects like *Radioland* (a reworking of Kraftwerk) and the synthesizer album *moogmemory*.

 <https://www.youtube.com/Kelly Forsyth - Horse>  <https://www.youtube.com/Kelly Forsyth - Turning LIVE>
 <https://open.spotify.com/Keely Forsyth>

Keeley Forsyth

 <https://www.keeleyforsyth.com/>  <https://www.youtube.com/@keeleyforsythoPicial>
 https://www.instagram.com/keeley_forsyth  <https://www.facebook.com/KeeleyForsyth>

Matthew Bourne

 <https://www.matthewbourne.com>  <https://www.facebook.com/mortbutane>
 <https://www.instagram.com/mortbutane/#>

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:
Ildfonso Aguilar

Parallel Activities:
- Screening of Deserts by Ildfonso Aguilar
- Presentation of CD Erosion by Ildfonso Aguilar
- 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:
Ildfonso 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
Victor 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 / Ildfonso Aguilar

Parallel Activities:
- 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:
Ildfonso Aguilar

Parallel Activities:
- Discussion panel

8TH EDITION

SEP. - OCT. 1997

Michael Brook & Jarla Ó Lionáird
Daniel Lentz
Miasma
Terry Riley
Djivan Gasparyan
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

16TH EDITION

OCTOBER 2019

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

Visual effects and scenography:
Ildefonso 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:
Ildefonso 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 Bauzà & 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:
Ildefonso Aguilar

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

18TH EDITION

OCTOBER 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:
Ildefonso Aguilar

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

19TH EDITION

OCTOBER 2024

Touch•Me•Not (aka Hara Alonso),
con visuales de Miguel G. Morales
Mario Batkovic, Solo
Anouar Brahem Quartet
Björn Meyer, Provenance
Urho Live A/V, Iván Torres &
Xoán-Xil
Echo collective, plays Amnesiac

Visual effects and scenography:
Ildefonso Aguilar

Parallel Activities:
Cabin Music, de James Carson
Ryūichi Sakamoto: Opus, de Neo
Sora



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: MINN Design Studio

Web & Social Media: Digital Marketing Lanzarote

Lighting: Producción Ficticia

Sound: FASE Canarias

Light and Sound Equipment: TSC Canarias

Visual Equipment: HiVision

Photo coverage: BRUTO Estudio

Video coverage: Studio ERA

CONTACT

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